

## PHILOLOGY

### 1. GENERAL

<b>SCHOOL</b>	Faculty of Letters		
<b>ACADEMIC UNIT</b>	Department of Philology		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	THNEF 264	<b>SEMESTER</b>	4th
<b>COURSE TITLE</b>	<b>The Renaissance theater of Crete on the Modern Greek Stage</b>		
<b>COURSE INSTRUCTOR</b>	Manolis Seiragakis		
<b>INDEPENDENT TEACHING ACTIVITIES</b>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
Lectures	3	5	
<b>COURSE TYPE</b>	General Knowledge		
<b>PREREQUISITE COURSES:</b>	None		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	Yes, in Greek. A written essay in English can replace the final exam.		
<b>COURSE WEBSITE (URL)</b>	<a href="https://classweb.cc.uoc.gr/classes.asp">https://classweb.cc.uoc.gr/classes.asp</a>		

### 2. LEARNING OUTCOMES

<b>Learning outcomes</b>
<p>The course is a basic step in getting the undergraduate student acquainted with a particular theatre genre that has not yet been the subject of in-depth research as a theatrical and performing genre throughout its course and scope, since contemporary stagings have not been adequately examined: Renaissance Theater of Crete.</p> <p>The course aims to motivatr students to recognize the position of the Cretan Theater in Modern Greek Theatre. It also aims at understanding the interaction between modern Greek and European theater, the interaction between theater and literature, as well as its detachment from the later.</p> <p>Upon successful completion of the course, the student will be able to:</p> <ul style="list-style-type: none"> <li>• Understands the basic and critical features of Cretan theater performances</li> <li>• distinguishes the basic aesthetic and ideological currents but also the historical conditions from which the performances were influenced and to be able to trace their signs.</li> <li>• Understand theatrical function in corresponding future Cretan plays</li> </ul>
<b>General Competences</b>
Critical thinking, decision making, data synthesis

### 3. SYLLABUS

- i. Introduction. Basic terms and concepts. Methodological concerns
- ii. Popular adaptations of Cretan plays in Epirus and the Ionian Islands
- iii. The recognition of the value of *Erofilo* by the demoticists in the late 19th century
- iv. *Erotokritos* in Marika Kotopouli's Inter-War Free Stage (1929)
- v. *Erofilo* and *Stathis* directed by Charles Koun.
- vi. *The Sacrifice of Abraham* at the National Theater. Student *Erofilo* of AUTH
- vii. The recognition of the Cretan theater by the National Theater (*Erofilo*, *Rodolinos*).
- viii. *Erotokritos* by Nikos Hatziskos
- ix. The subversive *Erotokritos* of Spyros Evangelatos
- X. Epigenetic representations. ETHEK and DIPETHEK.
- XI. The Renaissance Theatre Festival in Rethymnon
- XII. Other modern attempts. *Erotokritos* by Stathis Livathinos

#### 4. TEACHING and LEARNING METHODS - EVALUATION

<b>DELIVERY</b>	Lectures		
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b>	Videos, photos, pp presentations, studentsweb platform.		
<b>TEACHING METHODS</b>	<i>Activity</i>	<i>Semester workload</i>	<i>ECTS</i>
	Lectures	39	
	Preparation for participation in the lectures	43	
	Preparation for the final exams	40	
	Final exam (written)	3	
	<b>Total</b>	<b>125</b>	<b>5</b>
<b>STUDENT PERFORMANCE EVALUATION</b>	Written exams		

#### 5. ATTACHED BIBLIOGRAPHY

- Aliki Bacopoulou Halls, *Modern Greek theatre Roots and Blossoms*, Diogenis, 1978.  
 Thomas H. Gressler, *Greek Theatre in the 1980s*, McFarland, 1989.
- ΣΟΛΟΜΟΣ Αλέξης, *Το Κρητικό Θέατρο*, Κέδρος, Αθήνα 1998  
 ΚΑΚΛΑΜΑΝΗΣ Στέφανος (κ.ά- επιμ.), *Ενθύμησις Νικολάου Παναγιωτάκη*, ΠΕΚ, Ηράκλειο 2000  
 ΠΟΥΧΝΕΡ Βάλτερ, *Ανθολογία νεοελληνικής δραματουργίας*, Τόμος Α', ΜΙΕΤ, Αθήνα 2006  
 HOLTON David (επιμ.), *Λογοτεχνία και Κοινωνία στην Κρήτη της Αναγέννησης*, ΠΕΚ, Ηράκλειο, 2008  
 ΧΑΤΖΗΠΑΝΤΑΖΗΣ Θόδωρος, *Διάγραμμα Ιστορίας του Νεοελληνικού Θεάτρου*, ΠΕΚ, Ηράκλειο, 2014