

COURSE OUTLINE

Academic year 2024-2025

(1) GENERAL

SCHOOL	Faculty of Letters		
ACADEMIC UNIT	Department of Philology		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	THPAF 102	SEMESTER	3 rd onwards
COURSE TITLE	History of European Theatre, from the Enlightenment to the First World War		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
<i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>			
Lectures		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General knowledge		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Modern Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://classweb.cc.uoc.gr//classes.asp		

(2) LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

The main goal of the course is to familiarize students with major events in the history of theatre, the main aesthetic movements in the theatre (e.g. Sturm und Drang, Romanticism), and the emergence of major playwrights like Lord Byron in England, Heinrich von Kleist, Johann Wolfgang von Goethe and Friedrich Schiller in Germany, and Pierre Carlet de Chamblain de Marivaux in France, who formed the dramatic style of the period. Finally, this course provides a first approach to some crucial theatrical innovations, like the emergence of the theatre director, which changed radically the form of the theatre throughout Europe.

General Competences <i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i>	
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i> <i>Adapting to new situations</i> <i>Decision-making</i> <i>Working independently</i> <i>Team work</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	<i>Project planning and management</i> <i>Respect for difference and multiculturalism</i> <i>Respect for the natural environment</i> <i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i> <i>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>.....</i> <i>Others...</i> <i>.....</i>
<p>Critical thinking, decision making, data synthesis</p>	

(3) SYLLABUS

<p>European theatre in the age of the Enlightenment</p> <p>The reformation of comedy</p> <p>The Reformation: the French and German stages</p> <p>Tragedy in 18th-century Italy</p> <p>The theatrical activity in England and Spain</p> <p>The <i>Sturm und Drang</i> movement</p> <p>From classicism to romantic idealism in France and Germany</p> <p>The Romantic drama</p> <p>The theatre of entertainment</p> <p>From social drama realism to naturalism</p> <p>Russian drama</p> <p>The English-speaking theatre at the end of the 19th century</p> <p>The emergence of the theatre director in Europe</p>
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(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Lectures	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Videos, photos, powerpoint presentations, e-class	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	39
	Preparation for participation in the lectures and the final exams	83
	Final exam (written)	3
	Course total	125

STUDENT PERFORMANCE EVALUATION

Description of the evaluation procedure

Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.

Written exam

(5) ATTACHED BIBLIOGRAPHY

Oscar Gross Brockett, *History of the Theatre*, 9th ed., Allyn and Bacon, Boston 2003.
Erika Fischer Lichte, *History of European Drama and Theatre*, Routledge, London 2002.
Glynn Wickham, *A History of the Theatre*, Phaidon, Oxford 1985.
John Piers Allen, *A History of the Theatre in Europe*, Barnes and Noble, London 1983.
Phyllis Hartnoll, *A Concise History of the Theatre*, Thames & Hudson, London 1978.