

Course title:	<b>PERFORMING ARTS: THEATRE AND THE MEDIA</b>
Course code:	AAVC306
Type of course:	Audiovisual Art & Humanities Electives
Level of course:	Bachelor
Year of study:	
Semester when the course is delivered:	
Prerequisites:	None
Number of ECTS:	6
Hours:	3
Name of lecturer(s):	Mr Emilios Charalambides
Learning outcomes of the course:	Upon completion of the course, students should be able: <ol style="list-style-type: none"> <li>1. to know the starting point of the theatre as a separate art form, as part of religion, and as child of democracy;</li> <li>2. to localize the most important historical stages of the development of theatre throughout the centuries;</li> <li>3. to evaluate the contribution of theatre to the new media: television and cinema.</li> </ol>
Course Content:	<p><b>1. The Athenian democracy: the cradle of the dramatic form:</b> The birth, the roots and the development of theatre as an independent art form (tragedy, comedy, satirical drama). The students will follow the Dithyrambic song for Dionysus. They will understand the transformation of a religious procedure to the basic rules of a monumental creation, the theatre.</p> <p><b>2. The Poetic of Aristotle:</b> The students will analyse the Poetic of Aristotle and in this way, they will be able to realise the continuation of drama throughout the centuries.</p> <p><b>3. Tragedy:</b> The students will have to deal with the works of the ancient Greek tragic poets (Aeschylus, Sophocles, and Euripides). They will have to be able to analyse them in a specific way, taking into account the socio – political situation of the time, when the pieces where written.</p> <p><b>4. Comedy:</b> The students will have to deal with the works of the ancient Greek comic poet Aristophanes. They will have to be able to analyse them in a specific way, taking into account the socio – political situation of the time, when the pieces where written. They will have to be able to analyse them in a specific way, taking into account the socio – political situation of the time, when the pieces where written.</p> <p><b>5. The Roman theatre:</b> Plautus, Terrenes, Seneca.</p> <p><b>6. The Elizabethan stage, France and Germany:</b> The contribution of Shakespeare, Moliere and Goethe to the international theatre. Dealing with their most characteristic plays, will bring the students nearer to this aim.</p> <p><b>7. The revolution of Brecht:</b> The epic, scientific theatre of Brecht will act as a turning point towards the use of theatre as a modern multimedia form. Finally, the students will be able to realise the theatrical tradition and descent of television and cinema.</p>
Recommended and/or required reading:	<ul style="list-style-type: none"> <li>- Hornbrook, D. (1996) <i>The Challenge of Dramaturgy, The Journal of Applied Theatre &amp; Performance</i>, 1: 87 – 94.</li> <li>- Boal, A., (2004), <i>Theatre of the Oppressed</i>, Theatre Communications Group, New York.</li> <li>- Hammond, M. &amp; Mazdon, L. (2005) <i>Television Series</i>, Edinburgh: Edinburgh UP.</li> </ul>

	- Pignell, J. (2004) <i>An Introduction to Television Studies</i> , New York: Routledge.
References:	<p>- Aristoteles (1991) <i>Poetik</i>, (Περί Ποιητικής), Reclam, Stuttgart.</p> <p>- Γραμματάς, Θ. (1997), <i>Θεατρική Παιδεία και Επιμόρφωση των Εκπαιδευτικών</i>, Αθήνα: Τυπωθήτω.</p> <p>- Καψωμένος, Ε. Γ. (1990), <i>Κώδικες και Σημασίες. Λογοτεχνία, Γλώσσα, Δραματουργία, Κινηματογράφος</i>. Αθήνα: Αρσενίδης.</p> <p>- Παπανδρέου, Ν. (1994), <i>Περί Θεάτρου</i>. Θεσσαλονίκη: University Studio Press.</p> <p>- Aumont, J. (2009) <i>Κινηματογράφος και σκηνοθεσία</i>, (Μετάφραση Κούταλλου, Μ.), Εκδόσεις: Πατάκης, Αθήνα.</p> <p>- Balázs, B. (2003) <i>Η θεωρία του Φιλμ: Η δημιουργική κάμερα, το σενάριο, ο ήχος, το μοντάζ</i>. Αθήνα: Αιγόκερως.</p> <p>- Butler, J. (1999) <i>Τηλεόραση, Τέχνη και Τεχνική</i>. (Μετ.) Ηλιάννα Μπόλη. Αθήνα: Έλλην</p> <p>- Hartnoll, Ph. (1980), <i>Ιστορία του θεάτρου</i>, (Μετάφραση Πατεράκη, Ρ.), Αθήνα: Υποδομή.</p> <p>- Heath, S. (2009), "Σημειωτική του Κινηματογράφου", Αθήνα: Αιγόκερως</p> <p>- Μπαζίλης, Γ., (2001), <i>Αισχύλος, Σοφοκλής, Ευριπίδης. Όλες οι τραγωδίες σε εκτενείς περιλήψεις με παράθεση χαρακτηριστικών αποσπασμάτων καθώς και των σχετικών βασικών μύθων</i>. Εκδόσεις Γεωργιάδης, Αθήνα.</p> <p>- Δρομάζος, Στ. (1984), <i>Αρχαίο Δράμα, Αναλύσεις, Κέδρος</i></p>
Planned learning activities and teaching methods:	The students will have to analyse a number of theatrical plays that are related to the content of the course. The students will work individually and in small groups in order to understand the way the dramaturge discovers the play before the performance in order to help the director and the actors. The students will use a specific analytical model that is based on the following criteria: general information about the history and the philology of the dramatic text (playwright, time, place, edition, and historical outline), short description of the text, articulation of the plot, building of the conflicts (how the plot does grow increasingly and in which ways the conflicts unfold), sketching the main characters and understanding their actions and thoughts, ideological analysis, aesthetical evaluation, diachronic value.
Assessment techniques and Assessments criteria:	<ul style="list-style-type: none"> <li>• <b>Coursework projects -50%:</b></li> <li>• <b>Final Exam -50%:</b></li> </ul> <p><b>For project work, students are assessed on the following:</b></p> <p>Knowledge and understanding - 30%</p> <p>Research and Analytical Skills - 40%</p> <p>Presentation and Communication - 30%</p>
Language of instruction:	English
Work placement(s):	None