<table>
<thead>
<tr>
<th>Course Title</th>
<th>Modern Drama</th>
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</thead>
<tbody>
<tr>
<td>Course Code</td>
<td>336</td>
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<tr>
<td>Course Type</td>
<td>Compulsory</td>
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<tr>
<td>Level</td>
<td>Undergraduate</td>
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<tr>
<td>Year / Semester</td>
<td>3rd year/2nd semester</td>
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<tr>
<td>Teacher’s Name</td>
<td>Anastasia Nikolopoulou</td>
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<tr>
<td>ECTS</td>
<td>7.5</td>
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<tr>
<td>Lectures / week</td>
<td>2</td>
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<tr>
<td>Laboratories / week</td>
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### Course Purpose and Objectives

The course explores the emergence and development of modern drama since the late eighteenth century and the way technological and political upheavals altered the formal and generic features of drama and audiences’ experiences and expectations. A central theme in this course is Brecht’s theories of epic theatre. Brecht aimed to emancipate the audiences from their attachment to «traditional» bourgeois, sentimental aesthetics. The course explores the afterlife of epic theatre in the twenty-first century, especially in plays that focus on war and refugees. We also investigate how Brecht’s theory of “alienation effect” informs the work of playwrights as well as filmmakers and the media.

### Learning Outcomes

In the first part of the course, students develop an understanding of the major formal, structural, and rhetorical differences between eighteenth-, nineteenth-, and twentieth-century theatre. These differences enable students to interpret to what extent twentieth- and twenty-first-century playwrights and filmmakers have succeeded in moving away from the earlier formal and rhetorical codes of sentimental drama towards a more comprehensive dramatic representation of social and historical events. Brecht’s theory of epic theatre serves as a point of departure for studying how twenty-first-century playwrights and filmmakers propose new forms of representations of war and refugees.

### Prerequisites

N/A

### Required

N/A

### Course Content

- Eighteenth-Century Theories of Sentimental Drama (Szondi, Hays)
- Nineteenth-Century Theories of Dramatic Technique (Freytag)
- Twentieth-Century Theories of Epic Theatre (Brecht)
- Twentieth-Century Theories of Postmodern Drama (Handke)
- Twenty-First-Century Plays of Refugees and War (Sabawi, Yazji)

**Teaching Methodology**

In the first part of the course, through class discussions and lectures, students compare the different historical, formal, and structural features of the plays. They explore the cultural and social context of changes in audience expectations and responses. They also explore the changes in performance codes, such as in Brecht’s epic theories on acting, scenery, theatre architecture, lighting, and music. In the second part of the course, students are asked to explore young playwrights and filmmakers whose works grapple with global events such as the war in Syria and refugees. These global issues are also addressed in the students’ final papers and creative projects.

**Bibliography**


**Assessment**

Mid-Term Report; Final Paper; Creative Project.

**Language**

English