

Course Title	Introduction to Theatre				
Course Code	ENG 130				
Course Type	Compulsory				
Level	Undergraduate				
Year / Semester	1 st year / 2nd semester				
Teacher's Name	Anastasia Nikolopoulou				
ECTS	5	Lectures / week	2	Laboratories / week	N/A
Course Purpose and Objectives	<p>The course introduces students to different theatrical genres and performance practices (Greek, Roman, Neoclassical, and Modern) by taking into consideration the social configuration of audiences and the political uses of the theatre. Students are expected to understand a) the differences between Greek and Roman theatre architecture and later architectural formations; b) neoclassicism and its rules as they later applied to eighteenth century drama; c) uses of scenic design in the context of the social background of audiences. Students are introduced to the fundamentals of dramatic theory and criticism and learn to analyze plays from a sociohistorical and generic approach.</p>				
Learning Outcomes	<p>Students develop an understanding of the major historical stages of the theatre from Greek and Roman antiquity to the late nineteenth century. Emphasis is on the emergence of the dialogic form of drama from the Renaissance (neoclassicism) to the bourgeois domestic drama in the eighteenth and nineteenth centuries. Students are also expected to analyze theatre plays from the perspective of reception theory and by taking into consideration the historical context and audience expectations.</p>				
Prerequisites	N/A	Required	N/A		
Course Content	<ul style="list-style-type: none"> ▪ Origins of Greek Theatre ▪ Greek Theatre Architecture ▪ Roman Theatre Architecture ▪ Roman Comedy ▪ Neoclassical Drama and the French Academy ▪ Early Modern Proscenium Stage ▪ Politics of Perspective in Court Theatres ▪ Eighteenth Century Bourgeois Domestic Drama ▪ Domestic Melodrama ▪ Modern Drama 				
Teaching Methodology	<p>Through class discussions and lectures, we interpret the dramatic text as performance by taking into consideration the historical, social and cultural context of audiences and their expectations. We explore how the theatre changed from a communal event (e.g., Greek theatre) to a political event (French court theatre). We also examine how certain theories of drama (French neoclassicism) converge with changes in theatre architecture, scenic design, and audience seating arrangements. Students are invited to discuss theatre comparatively and historically and to interpret how sensibility, audience-character identification, and the concept of the illusion of reality changed throughout the history of Western theatre.</p>				
Bibliography	<p>Corneille, Pierre. <i>The Cid; Cinna; The Theatrical Illusion</i>. Trans. John Cairncross. London: Penguin, 1980.</p> <p>Dukore, Bernard. <i>Dramatic Theory and Criticism</i>. New York: Holt, Reinhart, and Winston, 1997.</p> <p>Ibsen, Henrik. <i>A Doll's House and Other Plays</i>. London: Penguin, 1965.</p> <p>Lillo, George. <i>The London Merchant</i>. Lincoln: U of Nebraska P, 1965.</p>				

	<p>Terence. The Comedies of Terence. Trans. Henry T. Riley and George Colman, Harper, 1896.</p> <p>Wickham, Glynne. A History of the Theatre. Phaidon, 2007.</p> <p>Wood Ellen. East Lynne. London: 1861.</p>
Assessment	Mid-Term Exam (in class); Final Exam (in class); Creative Journal or Creative Project
Language	English