

COURSE OUTLINE

(1) GENERAL

SCHOOL	Social Sciences		
ACADEMIC UNIT	Sociology		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	646	SEMESTER	6
COURSE TITLE	Philosophic Ideas and Interpretations in Theatrical Discourse		
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>	3	6	
<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>	Compulsory Elective		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>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.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>By completing the module the students should be able to:</p> <ul style="list-style-type: none"> • Acquire general knowledge about the main currents of modern theatre in Greece and abroad. • Speculate the main debates in bibliography concerning the theatrical discourse. • Approach theatre, by the point of view of the (applied) Social Philosophy. • Study the social forms and conflicts, as represented in the theatrical discourse. • Search for possible philosophical influences in the plays (especially regarding Social Philosophy). • Come to certain conclusions and by them attempt to play parts of theatrical texts or as a whole. • Ask themselves about the timeliness of theatrical discourse in account of

modern social problems.

General Competences

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?

*Search for, analysis and synthesis of data and information,
with the use of the necessary technology
Adapting to new situations
Decision-making
Working independently
Team work
Working in an international environment
Working in an interdisciplinary environment
Production of new research ideas*

*Project planning and management
Respect for difference and multiculturalism
Respect for the natural environment
Showing social, professional and ethical responsibility and
sensitivity to gender issues
Criticism and self-criticism
Production of free, creative and inductive thinking
.....
Others...*

Working in a group

Improving the skill of criticism during the application of the social-philosophical method

Connecting art and society

Freedom and creativity in the philosophical analysis

Theory and praxis (texts analyses and their shape on the stage)

(3) SYLLABUS

COURSE OVERVIEW

In the course, we will study the play, as a text and on the stage, searching for social forms in conflict and the relevant philosophical ideas which might be represented. Examining various types of theatre (prose, comedy, poetical etc.), we will approach theoretically the theatrical discourse as a potential of deadlocks (conflicts) gradually built in the play. Extensive parts of plays (written by Greek or foreign authors) will be considered, studying initially the way that social questions and the related ideas emerge through the theatrical discourse. We will remain in the 20th century, selecting texts from Greek authors, and foreign as well. The students will be organized in working groups that will study certain well known and important plays, searching simultaneously the previous route of the plays on stage or suggesting ideas about possible performances during the semester course. Finally, in case that the working groups have such a will, they could cooperate towards a possible presentation of the text on stage, during the semester.

WEEKLY LECTURES

1. Introduction to the Philosophy of Theatre.
2. Semiotics in theatrical discourse.
3. Social Philosophy on the stage.
4. The analysis method of the play.
5. Performance on the stage and criticism.
6. Social structures and values in Theatre.
7. The theatre condition.
8. Timeliness of the theatre discourse.
9. Symbolism.
10. The “anatomy” studies.
11. Bourgeois hypocrisy.
12. Family and society: the values.
13. Performances of the plays.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in presenting the material and communicating with the students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. 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. 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 hours
	Study during semester	80 hours
	Study for examination	40 hours
	Examination	3 hours
	Course total	162 hours
STUDENT PERFORMANCE EVALUATION <i>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.</i>	The evaluation is a combination of participation in the lectures, examination and the activity of the working groups over the presentation of plays on the stage.	

(5) ATTACHED BIBLIOGRAPHY

-Course Textbooks:

Πεφάνης, Γ.Π. (2019). *Η Φιλοσοφία επί σκηνής*. Αθήνα: Παπαζήσης.

Πούχγερ, Β. (2011). *Μια εισαγωγήστην επιστήμητουθεάτρου*, Αθήνα: Παπαζήσης.

Suggested bibliography:

Γραμματάς, Θ.Α. (2012). *ΕισαγωγήστηνΙστορία και τηθεωρία τουΘεάτρου*. Αθήνα: Εξάντας.

Γραμματάς, Θ.Α. (2015). *Τοθέατροως πολιτισμικό φαινόμενο*. Αθήνα: Παπαζήσης.

Carlson, M. (1993). *Theories of the Theatre*. Cornell University Press.

Danto, A. (2004). *Η μεταμόρφωσητουκοινότοπου: μια φιλοσοφικήθεώρησητηςτέχνης*.

Αθήνα: Μεταίχμιο.

Fischer-Lichte, E. (2022). *Θέατρο και Μεταμόρφωση*. Αθήνα: Πατάκης.

Μάτεσις, Π. (ed.) (χ.χ.). *Αρχιτέκτονες του σύγχρονου θεάτρου*. Αθήνα: Δωδώνη.

Πεφάνης, Γ.Π. (2016). *Θιασώτες και Φιλόσοφοι*. Αθήνα: Παπαζήσης.

Πατσαλίδης, Σ. (2004). *Θέατρο και Θεωρία. Περί (υπο)κειμένων και (δια)κειμένων*. Θεσσαλονίκη: University Studio Press.

Puchner, W. (2003). *Από τη θεωρία του θεάτρου στις θεωρίες του θεατρικού*. Αθήνα: Πατάκης.

Σταυρίδης, Στ. – Καρύδας, Δ. (ed.) (2017). *Θεατρικότητα και θεωρία*. Αθήνα: Νήσος.

Shaw G.B. (1993). *Η πεμπουσία του ιψενισμού*. Αθήνα – Γιάννινα: Δωδώνη.

- Related academic journals:

Θέατρο

Εκκύκλημα

Τόπος Θεάτρου

Ανοιχτό Θέατρο

Δρώμενα

Theatre Journal

Canadian Theatre Review

Journal of Dramatic Theory and Criticism

Revue d'histoire du theatre

Youth theatre journal