

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	Social Sciences		
<b>ACADEMIC UNIT</b>	Sociology		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	<b>646</b>	<b>SEMESTER</b>	<b>6</b>
<b>COURSE TITLE</b>	Social Philosophy in Theatrical Discourse		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <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>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
	3	6	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	Compulsory Elective		
<b>PREREQUISITE COURSES:</b>	No		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	Yes		
<b>COURSE WEBSITE (URL)</b>	<a href="https://www.soc.aegean.gr/ext-files/pm/pps/2023-646-en.pdf">https://www.soc.aegean.gr/ext-files/pm/pps/2023-646-en.pdf</a>		

### (2) LEARNING OUTCOMES

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

- **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?*

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

### **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)**

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 20<sup>th</sup> century, selecting texts from Greek authors, just as I. Kampanellis, K. Mourselas, D. Psathas etc. and foreign as well, such as H. Ibsen, A. Strindberg, E. De Filippo etc. 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. We will search for social forms and philosophical ideas related to (e.g. values), which the theatrical discourse helps to come to light. 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.

#### (4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;"><b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p style="text-align: center;"><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of ICT in presenting the material and communicating with the students	
<p style="text-align: center;"><b>TEACHING METHODS</b> <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.</i></p> <p><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></p>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	39 hours
	Study during semester	80 hours
	Study for examination	40 hours
	Examination	3 hours
	<b>162 hours</b>	
<p style="text-align: center;"><b>STUDENT PERFORMANCE EVALUATION</b> <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>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.</p>	

#### (5) ATTACHED BIBLIOGRAPHY

<p><i>- Suggested bibliography:</i>          Γραμματάς, Θ.Α. (2012). <i>Εισαγωγή στην Ιστορία και τη θεωρία του Θεάτρου</i>. Αθήνα: Εξάντας.          Γραμματάς, Θ.Α. (2015). <i>Το θέατρο ως πολιτισμικό φαινόμενο</i>. Αθήνα: Παπαζήσης.          Carlson, M. (1993). <i>Theories of the Theatre</i>. Cornell University Press.          Danto, A. (2004). <i>Η μεταμόρφωση του κοινότοπου: μια φιλοσοφική θεώρηση της τέχνης</i>. Αθήνα: Μεταίχμιο.          Fischer-Lichte, E. (2022). <i>Θέατρο και Μεταμόρφωση</i>. Αθήνα: Πατάκης.          Lukács, G. (1986). <i>Η ψυχή και οι μορφές</i>. Αθήνα: Θεμέλιο.          Μάτεσις, Π. (ed.) (χ.χ.). <i>Αρχιτέκτονες του σύγχρονου θεάτρου</i>. Αθήνα: Δωδώνη.</p>
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- Παπαϊωάννου, Κ. (1998). *Τέχνη και Πολιτισμός στην αρχαία Ελλάδα*. Αθήνα: Εναλλακτικές.
- Πεφάνης, Γ.Π. (2016). *Θιασώτες και Φιλόσοφοι*. Αθήνα: Παπαζήσης.
- Πεφάνης, Γ.Π. (2019). *Η Φιλοσοφία επί σκηνής*. Αθήνα: Παπαζήσης.
- Πατσαλίδης, Σ. (2004). *Θέατρο και Θεωρία. Περί (υπο)κειμένων και (δια)κειμένων*. Θεσσαλονίκη: University Studio Press.
- Ruchner, 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*