

COURSE OUTLINE

(1) GENERAL

SCHOOL	PHILOSOPHY		
ACADEMIC UNIT	PHILOLOGIE		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	THNEF 301	SEMESTER	ANY
COURSE TITLE	The art of dramatic criticism		
INDEPENDENT TEACHING ACTIVITIES <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>		WEEKLY TEACHING HOURS	CREDITS
Lectures, laboratory exercises		3	10
<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>	Skills development		
PREREQUISITE COURSES:	THPAF100.		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in Greek		
COURSE WEBSITE (URL)	https:// classweb.cc.uoc.gr/classes.asp		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Learning and understanding the main principles of dramatic criticisms, the role of the critic and the way he ought to approach the play and its staging. Through this course students exercise their critical thinking, they learn how to write a critique, how to present a play or a performance, how to read and analyze critiques and combine a variety of cognitive fields in order to practice criticism successfully.</p>				
<p>General Competences <i>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> </table>	<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>Respect for difference and multiculturalism</i>
<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>Respect for difference and multiculturalism</i>			

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

(3) SYLLABUS

Introduction to dramatic criticism. The dramatic criticism in Greece and its history. Practical exercise by: a) analysing and judging famous critics, b) presenting important Greek and foreign performances, c) writing a critique for a recent theatrical performance.

(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>	Videos, photos, pp presentations, studentsweb platform	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Seminars	39
	Team projects	40
	Essay writing	43
	Final exam (written)	3
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i>	Written work and an open- ended question	

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.

(5) ATTACHED BIBLIOGRAPHY

Carlson Malvin, *Theories of the theatre. A historical and critical survey, from the Greeks to the Present*, Cornell University Press, Ithaca and London, 1993.

Carrol Noël, *On criticism. Thinking in action*, Routledge, Taylor & Francis Group, New York and London, 2009.

Meister Ch. W., *Dramatic Criticism: A History*, Jefferson, N.C., McFarland, 1985.

Pagnol Marcel, *Critique des critiques*, Nagel, Παρίσι 1987.

Palmer R. H., *The Critics' Canon: Standards of Theatrical Reviewing in America*, Conn. Greenwood, Westport, 1988.

Prédal R., *La critique des spectacles*, CFPJ, Παρίσι, 1988.

Stovall J. G., *Writing for the Mass Media*. Βοστόν & Λονδίνο, Allyn & Bacon 2002.

Todorov T., *Κριτική της κριτικής*, Πόλις, Αθήνα 1994.

Wardle I., *Theatre Criticism*, Routledge, Λονδίνο & Νέα Υόρκη 1994.

Wellek R., *A history of modern criticism 1750-1950*, τόμ. 4, The later nineteenth century, London 1966.

Zarhy-Levo Y., *The Theatrical Critic as Cultural Agent: Constructing Pinter, Orton and Stoppard as Absurdist Playwrights*. Peter Lang 2001, Νέα Υόρκη.

Zola Emil, *Κείμενα για την κριτική και το θέατρο*, μτφ. Χ. Μπακονικόλα- Γεωργοπούλου και Ξ. Γεωργοπούλου, Αθήνα 1991.

Αράνης Γιώργος, *Νεοελληνική κριτική. Αξιολογικές διακρίσεις*, Εκδόσεις Σοκόλη, Αθήνα 2015.

Βαρβέρης Γιάννης, *Η κρίση του θεάτρου. Κείμενα θεατρικής κριτικής*, (5 τόμοι) Καστανιώτης, Αθήνα 1985.

Βαρίκας Βάσος, *Κριτική θεάτρου. Επιλογή 1961-1971*, Αθήνα 1972.

Βαροπούλου Ελένη, *Το θέατρο στην Ελλάδα. Η παράδοση του κανούργιου 1974-2006*, δύο τόμοι, Εκδόσεις Άγρα, Αθήνα 2009- 2011.

Βασιλείου Αρετή, *Εκσυγχρονισμός ή παράδοση; Το θέατρο πρόζας στην Αθήνα του Μεσοπολέμου*, Μεταίχμιο, Αθήνα 2004.

Γεωργουσόπουλος Κώστας, *Κλειδιά και κώδικες του θεάτρου. Αρχαίο δράμα*, Βιβλιοπωλείον της Εστίας, Αθήνα 1990.

Γεωργουσόπουλος Κώστας, *Κλειδιά και κώδικες του θεάτρου. Ελληνικό θέατρο*, Βιβλιοπωλείον της Εστίας, Αθήνα 2000.

Γεωργουσόπουλος Κώστας, *Από τον Στρίντμπεργκ και τον Τσέχωφ στον Πιραντέλλο και τον Μπρεχτ*, επίμ. Έλσα Ανδριανού, Πατάκη, Αθήνα 1999.

Γεωργοπούλου Βαρβάρα, *Η θεατρική κριτική στην Αθήνα του Μεσοπολέμου, τόμος Α΄*, Αιγόκερως, Αθήνα 2008. (2 τόμοι)

Θρύλος Άλκης, *Το ελληνικό θέατρο*, Ακαδημία Αθηνών Ίδρυμα Κώστα και Ελένης Ουράνη, Αθήναι 1977 (12 τόμοι).

Καραγάτσης Μ., *Κριτική θεάτρου, 1946-1960*, επιμέλεια: Ιωσήφ Βιβιλάκης, Βιβλιοπωλείον της Εστίας, Αθήνα 1999.

Πατσαλίδης Σάββας, *(Εν) τάσεις και (Δια) στάσεις. Η ελληνική τραγωδία και η θεωρία του 20^{ου} αιώνα*, Θεατρική παιδεία, Τυποθήτω Γιώργος Δαρδάνος, Αθήνα 1997.

Πεφάνης Γιώργος Π., *Επί σκηνής. Κριτική θεάτρου 1994-2004*, Εκδόσεις Ergo, Αθήνα 2004.

Πεφάνης Γιώργος Π., *Σκηνές της θεωρίας. Ανοιχτά πεδία στη θεωρία και την κριτική του θεάτρου*, Εκδόσεις Παπαζήση, Αθήνα 2007.

Πολίτης Φώτος, *Επιλογή κριτικών άρθρων*, επιμέλεια: Νίκου Πολίτη, εκδόσεις Ίκαρος, Αθήνα 1983.