

Course title:	<b>DRAMATURGY</b>
Course code:	AAVC208
Type of course:	Required
Level of course:	Bachelor - Diploma
Year of study:	2 <sup>nd</sup>
Semester when the course is delivered:	3 <sup>rd</sup>
Prerequisites:	None
Number of ECTS credits allocated :	5
Hours:	3
Name of lecturer(s):	Dr Emilios Charalambides
Learning outcomes of the course:	<p><b>Upon completion of the course, students should be able:</b></p> <ol style="list-style-type: none"> <li>1. to know in depth a number of theatrical plays of the to know in depth a considerable international dramaturgy;</li> <li>2. to analyze the dramatic context of the plays, to categorize and compare them;</li> <li>3. to combine the theoretical background (to place the playwrights and their work within a larger scale of cultural and political development) with the practical analytical understanding of the plays in order to acknowledge the main domains of the relevant aesthetic movement and the specific characteristics of each playwright;</li> <li>4. to realise and understand the development of international dramaturgy and the importance of theatre as a collective art form and its relation to cinema.</li> </ol>
Course content:	<p><b>1. Introduction to the science of the theatre:</b> Definition and content of the concept 'theatre' – dramatic text, space, performance, condition, communication, social event, profession, science.</p> <p><b>2. Approaching theatre science;</b> History of the theatre, dramaturgy, semiotics of the performance, sociology of the theatre, art and technique of the performance, anthropology of the theatre and comparative theatre science.</p> <p><b>3. Characteristics of the dramatic text;</b> Morphological characteristics, structural characteristics, stylish characteristics and dramaturgical analysis of the dramatic text.</p> <p><b>4. Introduction to the methodology of analysing the dramatic text:</b> Historical – philological analysis, sociological analysis, psychoanalytical – psycho critical approach, semiotic analysis, social – semiotic method, aesthetic of understanding the dramatic text at the time of its creation.</p> <p><b>5. Realism and Naturalism in Scandinavia;</b> Bringing innovation to the international stage: Henrik Ibsen and August Strindberg.</p> <p><b>6. Poetic realism;</b> The answer from Russia: the work of Anton Chekhov.</p> <p><b>7. The Epic theatre and the struggle to change the Aristotelian dramatic scheme;</b> Berthold Brecht.</p> <p><b>8. Aesthetic symbolism and Symbolism in Europe;</b> Oscar Wilde and Federico Garcia Lorca. From Ireland to Spain.</p> <p><b>9. Theatre of the absurd;</b> Beginning from Luigi Pirandello towards Eugene Ionesco.</p> <p><b>10. The American theatre;</b> Eugene O' Neill, Tennessee Williams, Arthur Miller, Eduard Albee.</p> <p><b>11. The British heritage, the Shakespearian tradition;</b> From Harold Pinter to Sarah Kane.</p> <p><b>12. Contemporary international theatre;</b> Tracy Letts (America), Marius von Mayenburg (Germany), Eric – Emmanuelle Schmitt (France), Γιάννης Μαυριτσάκης (Greece).</p>

	<p><b>13. Cypriot dramaturgy;</b> Γιώργος Νεοφύτου, Αντώνης Γεωργίου, Μελίνα Παπαγεωργίου: Words from the past and from the present. Three prominent examples.</p>						
Recommended and/or required reading:	<ul style="list-style-type: none"> <li>- Barnett, S., Berman M., Burto, W. (1993), <i>Types of Drama: Plays and Essays</i>, NY.</li> <li>- Black, S., ( 1993), <i>File on O' Neill</i>, Methuen, USA.</li> <li>- Bottoms, S. (editor), (2005) <i>The Cambridge Companion to Edward Albee</i>, Cambridge University Press, UK.</li> <li>- Copley, S., and Killner, P., (2001), <i>Stage management. A practical guide</i>, The Crowood Press, Bristol.</li> <li>- Craid, J. (2010) <i>Theatre Craft (A director' s practical Companion from A to Z)</i>, UK.</li> <li>- Gooch, S., (1995), <i>Writing a play</i>, A&amp;C Black, London.</li> <li>- Mc Farlane, J. (2001) <i>The Cambridge Companion to Ibsen</i>, Cambridge University Press, UK.</li> <li>- Wickham, G. (2007) <i>A history of the theatre</i>, NY.</li> </ul>						
References:	<ul style="list-style-type: none"> <li>- Μπρέχτ, Μπ. (χ.χ.), <i>Ο Μπρέχτ ερμηνεύει Μπρέχτ</i>, (Μπφρ Βερυκοκάκη – Αρτέμη, Α.), Αθήνα: Εκδόσεις Νέα Σύνορα, Λιβάνης.</li> <li>- Παπανδρέου, Ν. (1994), <i>Περί Θεάτρου</i>, University Studio Press, Θεσσαλονίκη.</li> <li>- Χάρτνολ, Φ.(μετάφραση Πατεράκη, Ρ.) (1980), <i>Ιστορία του Θεάτρου</i>, Εκδόσεις Υποδομή, Αθήνα.</li> <li>- Γραμματάς, Θ. (1997), <i>Θεατρική Παιδεία και Επιμόρφωση των Εκπαιδευτικών</i>. Εκδόσεις Τυπωθήτω, Αθήνα.</li> </ul>						
Planned learning activities and teaching methods:	<p>The students will work individually and in small groups in order to understand the way the dramaturge discovers the play before the performance in order to help the director and the actors. The students will use a specific analytical model that is based on the following criteria: general information about the history and the philology of the dramatic text (playwright, time, place, edition, and historical outline), short description of the text, articulation of the plot, building of the conflicts (how the plot does grow increasingly and in which ways the conflicts unfold), sketching the main characters and understanding their actions and thoughts, ideological analysis, aesthetical evaluation, diachronic value.</p>						
Assessment techniques and Assessments criteria:	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 60%;">Project 1</td> <td style="text-align: right;">25%</td> </tr> <tr> <td>Project 2</td> <td style="text-align: right;">25%</td> </tr> <tr> <td>Project 3/ final project</td> <td style="text-align: right;">50%</td> </tr> </table> <p>For project work students are assessed on the following:  <b>Knowledge and understanding - 30%</b>  In – depth knowledge and understanding towards the relevant topics of interest.  <b>Research and Analytical Skills - 40%</b>  Competence in research methods and ability of evaluating the results. The possibility of using them in different ways.  <b>Presentation and Communication - 30%</b>  Able to explain and defend the solutions given by them in a way to transmit the knowledge achieved beforehand.</p>	Project 1	25%	Project 2	25%	Project 3/ final project	50%
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Project 3/ final project	50%						
Language of instruction:	English						
Work placement(s):	None						