



HELLENIC REPUBLIC

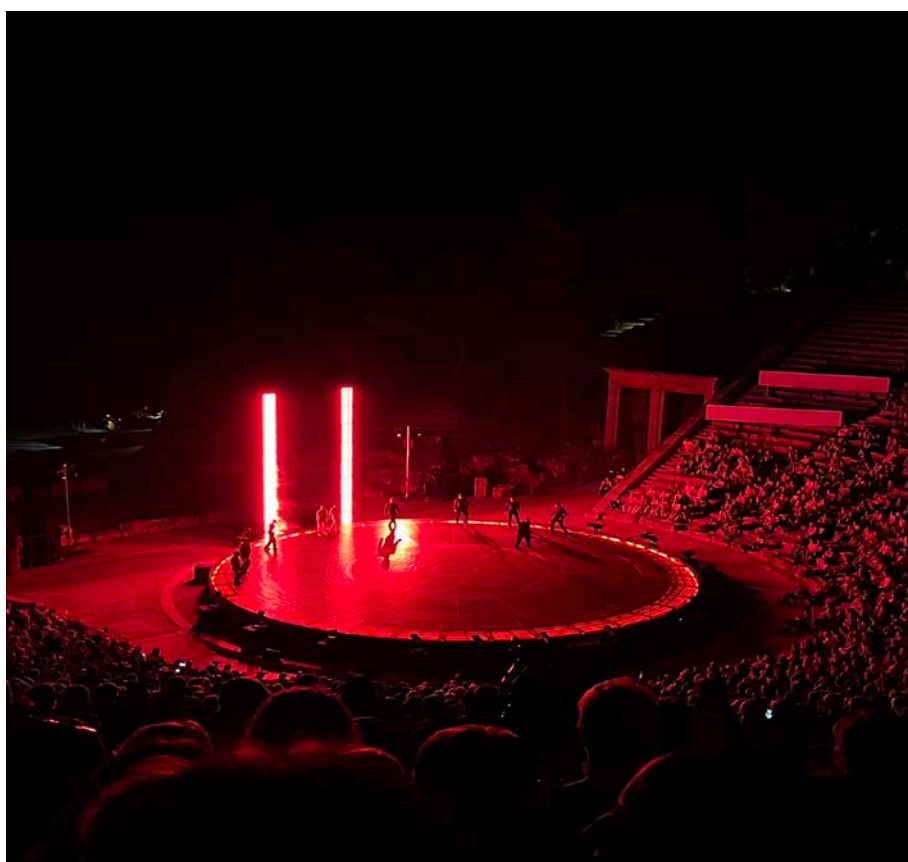
**National and Kapodistrian
University of Athens**

— EST. 1837 —

DEPARTMENT OF THEATRE STUDIES

STUDY GUIDE

ACADEMIC YEAR 2025-2026



Athens 2025

Cover photo:

Antigone by Sophocles, directed by Ulrich Rasche, at the Epidauros Theatre, 2025.

Educational excursion of the Department to the premiere of Epidauros. Photo of Konstantinos Dimitrakakis, student of the Postgraduate Program.

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Contents

ORGANIZATION OF THE DEPARTMENT OF THEATER STUDIES (DTS).....	4
LIST OF TEACHING STAFF	6
CURRICULUM OF THE DEPARTMENT OF THEATRE STUDIES	10
OBJECTIVES AND ACTIVITIES OF THE DEPARTMENT	10
CURRICULUM - LEARNING OUTCOMES	11
DECISION TO MODIFY THE CURRICULUM OF THE FIRST CYCLE (UNDERGRADUATE STUDIES) OF THE DEPARTMENT OF THEATRE STUDIES STARTING FROM ACADEMIC YEAR 2024-2025	13
COURSES OFFERED FOR 2025-2026 ACADEMIC YEAR.....	20
MAXIMUM DURATION OF STUDIES.....	31
INTERNSHIP PROGRAM.....	32
TABLE OF COURSES FOR THE ACADEMIC YEAR 2025-2026.....	34
COURSE DESCRIPTION	41
CALENDAR OF THE ACADEMIC YEAR 2025-2026.....	69
POSTGRADUATE STUDY PROGRAM	70
DOCTORAL STUDIES	75
DEPOSIT PROCESS IN THE DIGITAL REPOSITORY "PERGAMOS"	77
OF THE POSTGRADUATE DIPLOMA THESIS AND THE DOCTORAL DISSERTATION.....	77
QUALIFYING EXAMS	79
SYLLABUS OF QUALIFYING EXAMS 2025 -2026	80
SCHOLARSHIPS	82
RESEARCH – LABORATORIES	84
POSTDOCTORAL RESEARCH	88

ORGANIZATION OF THE DEPARTMENT OF THEATER STUDIES (DTS)

ADMINISTRATION OF THE DEPARTMENT

President of the Department

George P. Pefanis, Professor

Deputy President

Grigoris Ioannidis, Associate Professor

According to Law 4957/2022 and Joint Ministerial Decision 5220/7.10.2022 vol. B, the collective body of the Department is the General Assembly of the Department, which consists of the members:

Alexia Altouva, Assistant Professor

Georgia Varzelioti, Associate Professor

Konstantza Georgakaki, Professor

Xenia Georgopoulou, Associate Professor

Xanthippi Dimitroulia, Professor

Aikaterini (Kaiti) Diamantakou, Professor

Aikaterini Diakoumopoulou, Assistant Professor

Vassilis Zakopoulos, Assistant Professor

Anna Karakatsouli, Professor

Maria Konomi, Assistant Professor

Panagiotis Michalopoulos, Assistant Professor

Elina Daraklitsa, Assistant Professor

Ioanna Remediaki, Lecturer

Steriani Tsintziloni, Assistant Professor

Yannis Spanos, Professor

Clio Fanouraki, Associate Professor

An elected member of the Laboratory Teaching Staff for one academic year: Theodouli Alexiadou.

An elected EEP member for an academic year: Aikaterini Karra

One ETEP member for one academic year: Georgios Giannoulis.

Two students who are elected by the undergraduate students of the DTS for one academic year, in accordance with Law 4957/2022, no. 29.

One postgraduate student elected by the students of the Postgraduate Program of Studies (PPS) for one academic year, in accordance with Law 4957/2022, no. 29.

The Special Composition Assembly is not attended by the representatives of the School's Laboratory Teaching Staff, Special Teaching Staff and Technical Laboratory Staff, as well as the student representatives.

The composition of the above body is valid for the period from 01.09.2025 to 31.08.2026.

Secretariat of the Department of Undergraduate Studies

The Secretariat of the Department is located on the 3rd floor of the Faculty of Philosophy (office 322).

Public service: Monday – Wednesday – Friday, 11:00 - 14:00

Email: secr@theatre.uoa.gr , Fax: 210 727 77 63

Administrative Staff – Student Issues:

Dimitris Niavis, tel. 210 727 79 69, email: dimniav@theatre.uoa.gr

Anastasia Filippou, tel. 210 727 73 03, email: afilippou@theatre.uoa.gr

Secretary:

Eleni Bernidaki, email: ebnid@theatre.uoa.gr

Secretariat of the Postgraduate Studies Program

The Secretariat of the MA is located on the 9th floor of the Faculty of Philosophy (office 916).

Public service: Morning hours, Monday, Wednesday, Friday 11:00 – 14:00.

Afternoon hours, Monday and Wednesday 17:30 – 19:00

Head of Secretariat: Alexandra Vlachou, tel.: 2107277950, email: avlachou@uoa.gr

In accordance with the Law, internal and external evaluation procedures
of the Department are applied.

For this purpose, it has been established and operates a special evaluation committee
(OMEA), chaired by the Head of the Department.

The Department of Theatre Studies of the University of Athens received Certification on
14/07/2022.

LIST OF TEACHING STAFF

Faculty Members

Konstantza Georgakaki, Professor, Theatre Studies – History of Greek Theatre, with particular emphasis on the history of the theatre in Athens 19th - 20th century

Xanthippi Dimitroulia, Professor, Theory and practice of translation

Aikaterini (Kaiti) Diamantakou, Professor, Theatre Studies – Theory and teatrological analysis of ancient dramaturgy, with emphasis on ancient comedy

Anna Karakatsouli, Professor, History and Culture of Europe and Greece in Modern Times

Giorgos P. Pefanis, Professor, Theatre Studies – Philosophy and Theory of Theatre and Drama

Yannis Spanos, Professor, Business Strategy

Georgia Varzelioti, Associate Professor, Theatre Studies – History of Greek Theatre of the 16th - 17th Century

Xenia Georgopoulou, Associate Professor, Theatre Studies – English-speaking theatre 15th - 18th century

Grigoris Ioannidis, Professor, Theatre Studies – History of Modern Greek Theatre, with particular emphasis on repertoire analysis

Clio Fanouraki, Associate Professor, Theatre Studies – Theatre Didactics: Theory and Practice

Alexia Altouva, Assistant Professor, Theatre Studies – History of Modern Greek Theatre, with emphasis on acting (19th - 20th century)

Aikaterini Diakoumopoulou, Assistant Professor, Theatre Studies – Modern Greek Theatre, with emphasis on the theatre of the Diaspora

Vassilis Zakopoulos, Assistant Professor, Digital Media and Research Methods in Contemporary Theatre Education

Maria Konomi, Assistant Professor, Theatre Studies – Set and costume design: theory and practice

Panagiotis Michalopoulos, Assistant Professor, Theatre Studies – History of Modern Greek Theatre, with emphasis on directing: theory and practice

Elina Daraklitsa, Assistant Professor, Theatre Studies – World Dramaturgy in Modern and Contemporary Times (18th - 21st century)

Steriani Tsintziloni, Assistant Professor, Dance: History – Theory – Practice

Ioanna Remediaki, Lecturer, Theatre Studies – Ancient Theatre: History and Performance

Laboratory Teaching Staff Members (EDIP)

Dr. Theodouli (Lily) Alexiadou, History of Modern Greek Literature and Literary Theory, with emphasis on issues of diversity

Dr. Michaela Antoniou, Theatre Studies – Acting: Theory and Practice

Dr. Aglaia (Ilia) Lakidou, Theatre Studies – History of Modern Greek Theatre, with emphasis on aspects

EEP Members

Dr. Maria Georgousi, Theatre Studies – Ancient Greek Dramaturgy – Ancient Greek theater of the 5th and 4th centuries BC.

Dr. Katerina Karra, Theatre Studies – History of Modern Greek Theatre, with emphasis on κωμωδία του 20^{ού} αιώνα

Dr. Thalia Bousiopoulou, Philosophy and theory of theatre and drama

ETEP Member

Georgios Giannoulis

For the academic year 2025-26, the following faculty members are on academic leave:

Xanthippi Dimitroulia (01/03/2026 – 31/08/2026)

Ioanna Remediaki (01/10/2025 – 31/01/2026)

Maria Konomi (01/03/2026 – 31/08/2026)

Emeritus Professors

Nassos Vagenas

Savvas Gogos

†Angelos Delivorias, Academician

†Spyros A. Evangelatos, Academician

†Chryssa Maltezou, Academician

Lila Maraca

†Hara Bakonikola

Kyriaki Petrakou

Walter Puchner, Professor Emeritus, University of Athens

†Dimitris Spathis

Chrysothemis Stamatopoulou-Vasilakou

Manos Stefanidis

Evanthia Stivanaki

Anna Tampaki

Eleni Fessa-Emmanuel

External Partners

(Faculty members or EDIP or EEP or ETEP from other Departments or Institutions and external bodies or individuals)

NKUA

- Department of Communication and Media Studies
 - o Eva Stefani, Professor
- Department of Music Studies
 - o Minas I. Alexiadis, Professor
 - o Maria Papapavlou, Professor
 - o Vasiliki Lalioti, Assistant Professor
- Department of Philology
 - o Maria Iakovou, Associate Professor
 - o Roubini Dimopoulou, Assistant Professor
 - o Eleni Tsitsianopoulou, Laboratory Teaching Staff
- Department of Secondary Education Pedagogy
 - o Fotini Antoniou, Associate Professor
 - o Alba-Antigoni Papakonstantinou, Assistant Professor
 - o Ioannis Roussakis, Assistant Professor
 - o Christos Parthenis, Associate Professor
 - o Zacharoula Smyrnaïou, Assistant Professor
 - o Petros Galanis, Laboratory Teaching Staff
- Department of Psychology
 - o Chrysi Hatzichristou, Professor
 - o Aikaterini Gari, Professor
 - o Vasiliki Nikolopoulou, Laboratory Teaching Staff

Seconded from Primary and Secondary Education

- 1.Despina Kosmopoulou
- 2.Georgia Koularmani

External collaborators – Lecturers

- 3.Vassilis Mavrogeorgiou, writer, dramaturg, director
- 4.Stelios Krasanakis, psychiatrist, dramatherapist, director
- 5.Nikaiti Kontouri, director
- 6.Stathis Markopoulos, puppeteer
- 7.Agni Stroumbouli, animator
- 8.Nikos Hadjipapas, director

ESPA Scholars

- 1.Maria – Eleni Soldatou
- 2.Anthoula Hotzakoglou

Offices, telephone numbers, email addresses of faculty members

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CURRICULUM OF THE DEPARTMENT OF THEATRE STUDIES

OBJECTIVES AND ACTIVITIES OF THE DEPARTMENT

The aims and activities of the Department of Theatre Studies are threefold: 1) research, 2) teaching and 3) social contribution.

1. Theatrical research in Greece is still characterized, despite the significant achievements of the last decades (writing of numerous monographs and specialised studies, preparation of doctoral dissertations and completion of documentary research programs on the bibliography and performance of Modern Greek theatre) by gaps and significant lag compared to other countries, mainly in the field of Modern Greek Theatre History and Modern Greek Dramatology, but also in the theory of Greek theatre from the Cretan Renaissance until today. Indicatively, let us only mention the lack of seminal works such as a complete and valid history of Modern Greek theater, a complete manual of Greek and world dramatology, a history of Greek drama from the 13th century until today, a manual of Greek folk theater from events to ethnography, the publication of basic sources on the history of Modern Greek theater (travel, articles in periodical and daily press, archival sources, etc.), the critical literary edition of basic dramatic works of Modern Greek dramatology (despite the fairly significant progress made in this field as well), a complete presentation of the revival of ancient drama in Greece and Europe, an analysis of theoretical approaches to modern Greek theatre (mainly in the prefaces of dramatic plays), Emphasis on the systematic monitoring of the research, methodological and theoretical achievements of theatre studies internationally, as well as the systematic investigation of the Greek theatrical audience, etc.

2. The institutionalization of theatre education at university level has a direct impact on primary and secondary education, on the undergraduate and postgraduate level of university studies, but also outside Academia. The provision of isolated "theatrical" courses in the departments of Philology could not meet the needs of a systematic theatrical education. The great interest of graduates in undertaking scientific work in the field of Greek theatre reflects a general awareness on this subject. However, the lack of the necessary solid knowledge often defeats the purpose, and thus valuable future scientific potential is lost and fails to meet the reported pressing research needs. The courses of the Department of Theatre Studies are, in principle, accessible to all students of the University, but in the form of free study, and to all interested parties in the wider theatrical field (actors, directors, graduates of drama schools, theatre people, theatre lovers, etc.). In the form of co-teaching, courses are also provided to other Departments of the Faculty of Philosophy.

3. At the level of social contribution, the institutionalization of theatrical studies at the University has a positive, indirect or even direct effect on the theatrical life of the country, from the point of view of producers and spectators. Increasing theatrical education, meritocratic criteria are stabilized, and the phenomena of temporary enthusiasm, intellectual fashion, xenolatry and xenophobia are mitigated. The Department of Theatre Studies contributes to the promotion of the national theatrical heritage from antiquity to the present day, abroad and domestically, through conferences, scientific-exchanges and contacts with other theatre departments and centres, publication of a scientific journal and current annotated bibliography, exhibitions and lectures. It communicates through public courses the latest findings of the relevant research, collaborates with the International Theatre Institute and other relevant organizations for the promotion of research objectives, seeking to increase research scholarship for theatrical studies in Greece and abroad (of IKY and other endowments), establishes a modern theatrical library as well as an archive of slides and video-films providing scientific information for those interested and contributes in every way to the training on theatre practices.

CURRICULUM - LEARNING OUTCOMES

The Department of Theatre Studies of the National and Kapodistrian University of Athens belongs to the School of Philosophy and its subject is the science of Theatre Studies, with the main objective of educating and training teatrologists (theatre scholars), who will meet the needs of the country in the field of research, education, theatrical art. In general, it aims at the promotion and development of theatrical education and culture, while at the same time supporting Greece's participation in international developments in theatrical studies.

By the end of their studies in the Program, students of the Department are expected to have acquired the following skills and knowledge:

- ✓ Acquisition of comprehensive historical and theoretical knowledge of the diachronic history of theatre and its place in the world and in the Greek cultural scene as a product of high intellectual and artistic value, a qualification necessary for all teatrologists, especially for those who will work in primary, secondary and post-secondary education
- ✓ Acquisition of specialized knowledge on dramaturgical analysis of theatrical texts, a skill necessary for working as dramatologists, curators and/or editors of theatrical programs, etc.
- ✓ Acquisition of scientific specialization in the science of Teatrology for further postgraduate studies but also for the field of research in general
- ✓ Acquisition of basic knowledge of introduction to theatrical practice as actors, directors, set designers, costume designers
- ✓ Acquisition of basic knowledge for the production and organization of theatrical performances
- ✓ Acquisition of basic knowledge of introduction to the application of theatre as a therapeutic means to people with disabilities, to mentally ill people, etc.
- ✓ Acquisition of basic knowledge and introduction to playwriting, dramaturgical writing, adaptation and screenwriting
- ✓ Acquisition of basic knowledge and introduction to the process of translating plays
- ✓ Acquisition of specialized knowledge in theories of theatre and drama in education
- ✓ Ability to categorize and assimilate the different forms of theatrical education
- ✓ Ability to decode learning and teaching theories through the arts
- ✓ Ability to apply different methods of teaching theatre, depending on the educational level and context
- ✓ Ability to link theatre theory and practice in education
- ✓ Ability to organize, design and implement lessons and educational programs of Theater Education for all school levels
- ✓ Ability to organize theatrical performances for children and adolescents
- ✓ Acquisition of professional experience and familiarization with the professional field through Internships
- ✓ Ability to deliver their dissertation and group projects

The following general competencies are also cultivated:

- ✓ Decision-making
- ✓ Teamwork
- ✓ Social sensitivity
- ✓ Working in an interdisciplinary environment
- ✓ promoting creative and critical thinking

The multidimensional education of students in the humanities and arts offers graduates of the Department of Theatre Studies skills for their work in the field of culture, of publishing, and in print and electronic press, areas where each theatre scholar can pursue a career according to his/her personal interests.

The learning outcomes of each course are described in the outlines of the individual courses.

DECISION TO MODIFY THE CURRICULUM OF THE FIRST CYCLE (UNDERGRADUATE STUDIES) OF THE DEPARTMENT OF THEATRE STUDIES STARTING FROM ACADEMIC YEAR 2024-2025

According to the provisions of Law 4957/2022, as amended and in force, the Department of Theatre Studies of the National and Kapodistrian University of Athens decides (12th Assembly 2023-2024 on 24-7-2024) the amendment of the first cycle Curriculum by the academic year 2024-2025 as follows:

Article 1

GENERAL PROVISIONS

The Department of Theatre Studies of the School of Philosophy of the National and Kapodistrian University of Athens will operate from the academic year 2024-2025 the amended first cycle Curriculum in accordance with the provisions of this decision and the current legislation.

1.1 The Department of Theatre Studies of the National and Kapodistrian University of Athens organizes exclusively a single first-cycle Study Program, which is part of the development plan of the Department and the strategic plan of the National and Kapodistrian University of Athens. It aims at the promotion of knowledge, is governed by scientific coherence and meets the conditions that guarantee a high level of studies. All the above conditions are met proven on the basis of the Accreditation with the highest possible score (fully compliant), which the Program of Studies received after a thorough external evaluation process by a Committee of international University Professors in accordance with the procedures provided by Law of the National Authority for Higher Education (ETHAE).

1.2 This amendment of the Curriculum takes into account the comments of the above Evaluation Committee specifically regarding the following parameters:

α) The need for greater flexibility in the choice of courses by students and in this context the reduce of compulsory courses and the increase of compulsory elective courses and free elective courses, so that students have increased possibilities of shaping and personalizing the Program of Study, according to their particular interests and educational needs

β) The expected enhancement of students' international mobility through easier participation in Erasmus+ and CIVIS academic exchange programmes as well as in other relevant programmes and cooperation agreements with universities and research institutions abroad.

Article 2

CONTENT – PURPOSE

2.1 The First Cycle (Undergraduate) Curriculum of the Department of Theatre Studies includes all the disciplines related to the science of Theatrology, with the main objective of educating and training theatre scientists, who will meet the needs of the country in the field of research, education, theatrical art and generally in the promotion and development of theatrical education and culture, while at the same time supporting Greece's participation in international developments in theatre studies.

2.2 The content of the offered courses covers the entire range of the scientific field of Theatre Studies. The

Programme of Study has an international orientation (eminently European), focusing on Greek phenomena. The main poles of the program are: the history of theater, theater theory and analysis of theatrical production and theater didactics at all levels of education. Particular emphasis is placed on the history of European theatre from antiquity to the present day (especially Greek – ancient, modern and modern), on the theatrical analysis of dramatic texts from European and Greek dramaturgy, on the institutionalization of theatre education in primary and secondary education as well as in adult communities at large.

2.3 The purpose of the Undergraduate Program is to provide students with comprehensive scientific knowledge and critical thinking on all subjects of Theatrology and the diachronic position and importance of this science in history, society, and culture, both on a theoretical level and its various applications.

2.4 The Programme of Studies has no directions or specializations. The existence of a sufficient number of free optional courses as well as compulsory options allows students to shape their own programme, according to their personal interests. The awarded degree is unified and scientific. It offers the opportunity to receive pedagogical and teaching competence, if interested students choose to attend the relevant courses, as proposed in the indicative curriculum hereafter.

2.5 According to current legislation for awarding a degree, the maximum duration of studies at an undergraduate level with a minimum duration of eight (8) academic semesters - such is the Department of Theatre Studies - is the above duration increased by four (4) academic semesters.

Article 3

PROPOSED PROGRAM OF STUDY – DEGREE REQUIREMENTS

3.1 The proposed program of study **corresponds to** one hundred percent (100%) of the total **two hundred and forty (240) credits** (ECTS = European Credit Transfer and Accumulation System) required for the award of the degree and has a duration of eight **(8) academic semesters**. All courses are conducted in Greek and there is an obligation **to prepare a dissertation (12 ECTS)**. An exception is the elective course offered to all Erasmus students of NKUA Erasmus A and B: Contemporary Greece: History, Arts and Letters and taught in English. Based on a combination of learning options, the student selects courses with 30 ECTS per semester and 60 ECTS per year.

3.2 The **minimum number of courses** for obtaining a degree is **41 compulsory** courses (184 ECTS) and **14 elective** courses (56 ECTS). Total ECTS required to obtain a degree: 240 ECTS. Each elective course of the Department of Theatre Studies is equivalent to 4 ECTS, while compulsory courses receive different ECTS, depending on the degree of workload for each full-time student.

The **conduct** of Internship is compulsory and corresponds to twelve **(12) ECTS** credits. It is possible to participate in an Erasmus+ Internship, with the corresponding credits **(12 ECTS)**.

3.3 Exemption from the Internship is given strictly for specific categories of students, by decision of the Assembly. Exemption from the Internship is substituted by the obligation of undertaking three (3) elective courses (3 x 4 = 12 ECTS).

Exemption from Internship can only be offered:

- (Under certain conditions) to those students who were admitted with the category of 5% and face diagnosed serious health problems, to those who are professionals in the field of theater and other related fields (work experience is required). The Assembly will decide based on the submitted accompanying documents.

3.4 The teaching **language** of the courses is Greek, except for the two elective courses 68ΘΣ33- Erasmus

A' Contemporary Greece: History, Arts and Letters and 680Σ41-Erasmus B: Contemporary Greece: History, Arts and Letters which are conducted in English, for Erasmus students of NKUA.

3.5 Elective courses (4 ECTS) taught each year can be alternated, depending on the needs of the curriculum and the teaching staff. Students benefit from the large volume of options to choose courses related to their interests and shape their own curriculum. Courses that exist in the "elective pool" as listed below will be taught, but new courses can also be added reflecting up-to-date scientific data.

3.6 In order to **obtain a Certificate of Pedagogical and Didactic Competence**, the student must attend and receive a passing grade in **eight (8) courses** of pedagogical character (**34 ECTS**). **Two (2) compulsory** courses of the "core" of Teaching and Pedagogical Competence and **six (6) optional compulsory** courses from three thematic units: education and training, learning and teaching and special didactics and training. The following courses: "Theatre in education: teaching methodology", and "Teaching exercise in education and community I" are defined prerequisite courses. (see Update of the Pedagogical and Didactic Competence Program).

3.7 The **teaching faculty** includes faculty members, EEP and EDIP members who, based on their studies and research activities, have the required formal and substantial qualifications to meet the learning objectives of the Undergraduate Program.

3.8 List of compulsory courses with ECTS:

Compulsory subjects	No of courses	ECTS
Theatre of Antiquity (I-VI)	6	6x3,5 = 21
Modern Greek Theatre (I-V)	5	5x3,5 = 17,5
European Theatre (I-III)	3	3x3,5 = 10,5
History and theory of translation	1	1x 6 = 6
European Drama (I-IV)	4	4x3,5 = 14
Contemporary European and American Theater History	1	1x4 = 4
Seminar (4th year – dissertation)	1	1x12 = 12
Theatre in education: didactic methodology	1	1x5 = 5
History and theory of dance	1	1x5 = 5
Theory of theatre and drama I	1	1x6 = 6
Theory of theatre and drama II	1	1x4,5 = 4,5
Introduction to theatrical practice (I- II)	2	2x4 = 8
Introduction to the history of acting and directing (I-II)	2	2x4 = 8
Introduction to theatrical space, scenography and costume design I	1	1x5 = 5
History of Modern Greek Literature (19th- 20th century)	1	1x4,5 = 4,5

Theatre and Diaspora	1	1x4 = 4
History of cinema: theory and practice	1	1x4 = 4
Practical training	1	1x12 = 12
Introduction to the art of theatre	1	1x3,5 = 3,5
Introduction to the methodology of theatre research	1	1x7 = 7
Philosophy of theatre and drama	1	1x5 = 5
Introduction to management of theatrical organizations	1	1x5,5 = 5,5
Theory of literature	1	1x4 = 4
History and culture of modern Europe (1492 - 1789)	1	1x4 = 4
History and culture of modern Europe (1789 - 1945)	1	1x4 = 4
Total	4 1	184

Total compulsory courses: 41, total ECTS 184.

Required elective courses for obtaining a degree: **14 x 4 ECTS**, total **56 ECTS**

Total ECTS required to obtain a degree: **240 ECTS**.

3.8 The indicative curriculum for those admitted from 2024-2025 onwards is as follows:

1ST SEMESTER

A/A	COURSE TITLE	ECTS
1	Modern Greek Theatre I - <i>COMPULSORY</i>	3,5
2	European Drama I - <i>COMPULSORY</i>	3,5
3	Theatre of Antiquity I - <i>COMPULSORY</i>	3,5
4	Introduction to the art of theatre - <i>COMPULSORY</i>	3,5
5	History and civilisation of modern Europe (1492-1789) - <i>COMPULSORY</i>	4
6	ELECTIVE COURSE	4
7	ELECTIVE COURSE	4
8	ELECTIVE COURSE	4

Total ECTS

30

2ND SEMESTER

A/A	COURSE TITLE	ECTS
1	Modern Greek Theatre II - <i>COMPULSORY</i>	3,5
2	European Theatre I - <i>COMPULSORY</i>	3,5
3	European Drama II - <i>COMPULSORY</i>	3,5
4	Theatre of Antiquity II - <i>COMPULSORY</i>	3,5
5	Introduction to the methodology of theatre research - <i>COMPULSORY</i>	7
6	History and theory of dance - <i>COMPULSORY</i>	5
7	ELECTIVE COURSE	4

Total ECTS

30

3RD SEMESTER

A/A	COURSE TITLE	ECTS
1	Modern Greek Theatre III - <i>COMPULSORY</i>	3,5
2	European Theatre II - <i>COMPULSORY</i>	3,5
3	European Drama III - <i>COMPULSORY</i>	3,5
4	Theatre of Antiquity III - <i>COMPULSORY</i>	3,5
5	Introduction to theatre practice I - <i>COMPULSORY</i>	4
6	ELECTIVE COURSE	4
7	ELECTIVE COURSE	4
8	ELECTIVE COURSE	4

Total ECTS

30

4TH SEMESTER

A/A	COURSE TITLE	ECTS
1	Modern Greek Theatre IV - <i>COMPULSORY</i>	3,5
2	European Theatre III - <i>COMPULSORY</i>	3,5
3	European Drama IV - <i>COMPULSORY</i>	3,5
4	Theatre of Antiquity IV - <i>COMPULSORY</i>	3,5
5	Introduction to theatre practice II - <i>COMPULSORY</i>	4
6	Internship - <i>COMPULSORY</i>	12

Total ECTS

30

5TH SEMESTER

A/A	COURSE TITLE	ECTS
1	Introduction to the history of acting and directing I - <i>COMPULSORY</i>	4
2	Modern Greek Theatre IV - <i>COMPULSORY</i>	3,5
3	Theatre of Antiquity IV - <i>COMPULSORY</i>	3,5
4	Theory of theatre and drama I – <i>COMPULSORY</i>	6
5	Theatre in education: didactic methodology - <i>COMPULSORY</i>	5
6	ELECTIVE COURSE	4

7	ELECTIVE COURSE	4
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Total ECTS **30**

6TH SEMESTER

A/A	COURSE TITLE	ECTS
1	Theatre and Diaspora - <i>COMPULSORY</i>	4
2	Introduction to the history of acting and directing II - <i>COMPULSORY</i>	4
3	Theory of theatre and drama II - <i>COMPULSORY</i>	4,5
4	History and civilisation of modern Europe (1789-1945) - <i>COMPULSORY</i>	4
5	Introduction to management of theatrical organizations - <i>COMPULSORY</i>	5,5
6	ELECTIVE COURSE	4
7	ELECTIVE COURSE	4

Total ECTS **30**

7TH SEMESTER

A/A	COURSE TITLE	ECTS
1	History of Modern Greek Literature (19th-20 th century) - <i>COMPULSORY</i>	4,5
2	Theatre of Antiquity VI - <i>COMPULSORY</i>	3,5
3	History and theory of translation - <i>COMPULSORY</i>	6
4	Seminar (Dissertation) - <i>COMPULSORY</i>	12
5	ELECTIVE COURSE	4

Total ECTS **30**

8TH SEMESTER

A/A	COURSE TITLE	ECTS
1	Theory of literature - <i>COMPULSORY</i>	4
2	Theatre and drama Philosophy – <i>COMPULSORY</i>	5
3	Contemporary European and American Theatre History- <i>COMPULSORY</i>	4
4	History of cinema: theory and practice - <i>COMPULSORY</i>	4
5	Introduction to theatrical space, scenography and costume design I - <i>COMPULSORY</i>	5
6	ELECTIVE COURSE	4
7	ELECTIVE COURSE	4

Total ECTS **30**

Total ECTS required to obtain a degree: 240 ECTS What is ECTS?

ECTS: European Credit Transfer System. It is a system for academic recognition of studies, created within the

framework of the Erasmus programme for student mobility, which allows cooperation between European higher education institutions in Europe. ECTS credits are assigned to degrees, study programmes, courses, dissertation, internship, work in a laboratory. It is a numerical value (between 1 and 60) that is assigned, to describe the total amount of work required by the student to complete it. They reflect the amount of work required to complete a full academic year of study at the institution: attending lectures, practical work, seminars, tutorials, fieldwork, face-to-face study – in the library or at home – and exams or other assessment activities. That is, it is based on the full volume of work of the student and it is not limited only to the hours of attendance. The basis for calculating the amount of work and for the Credit distribution is the learning outcomes: what the learner is expected to know, understand and be able to do, after successfully completing a learning process. Credits are awarded upon completion of studies and successful assessment of learning outcomes.

One year of full-time study corresponds to 60 credits.

The total number of credits for obtaining a university degree is 240 (4 years X 60 credits).

COURSES OFFERED FOR 2025-2026 ACADEMIC YEAR

Winter Semester Compulsory Courses

1st SEMESTER

68Θ300	Contemporary Greek theatre I	G. Varzelioti	3,5 ECTS
68Θ450	European Drama I	X. Georgopoulou	3,5 ECTS
68Θ200	Theatre of Antiquity I	M. Georgousi	3,5 ECTS
68Θ004	Introduction to the art of theatre	M. Antoniou	3,5 ECTS
68Θ020	History and culture of modern Europe (1492-1789)	A. Karakatsouli	4 ECTS

3rd SEMESTER

68Θ304	Contemporary Greek Theatre III	K. Diakoumopoulou	3,5 ECTS
68Θ404	European Theatre II	K. Georgakaki	3,5 ECTS
68Θ454	European Drama III	E. Daraklitsa	3,5 ECTS
68Θ204	Theatre of Antiquity III	K. Diamantakou	3,5 ECTS
68ΘΣ42	Introduction to theatre practice I	P. Michalopoulos	4 ECTS

5th SEMESTER

68Θ016	Introduction to the history of acting and directing I	A. Altouva	4 ECTS
68Θ998	Contemporary Greek theatre V	G. Ioannidis	3,5 ECTS
68Θ208	Theatre of Antiquity V	M. Georgousi	3,5 ECTS
68Θ500	Theory of theatre and drama I	G.P.Pefanis/Th.Bousi opoulou	6 ECTS
68Θ515	Theatre in education: didactic methodology	C. Fanouraki	5 ECTS

7th SEMESTER

68Θ210	Theatre of Antiquity VI	K. Diamantakou	3,5 ECTS
68Θ606	History of Modern Greek Literature (19 th -20 th C)	L. Alexiadou	4,5 ECTS
68Θ514	History and theory of translation	X. Dimitroulia	6 ECTS

Elective Courses

68Θ975	Directing I	G. Ioannidis / N. Chatzipapas	4 ECTS
68ΘE114	Introduction to dramatherapy	K. Diamandakou / S. Krasanakis	4 ECTS
68Θ987	Revue in the 20 th century	K. Georgakaki	4 ECTS
68ΘE197	Workshop on the art of oral storytelling	I. Lakidou / A. Stroumbouli	4 ECTS
68ΘE143	Puppetry Workshop	M. Konomi / S. Markopoulos	4 ECTS
68ΘE198	New spatial forms of theatre and expanded scenography	M. Konomi / S. Tsintziloni	4 ECTS
68ΘΣ33	Erasmus A: Contemporary Greece: History, Arts and Letters	G. Varzelioti	6 ECTS

68ΘΠ101	Teaching practice in education and community I (7th semester)	C. Fanouraki – I. Lakidou	4 ECTS
68ΘΠ105	Dance, movement in education: practical applications, (7th semester)	S. Tsintziloni	4 ECTS
68ΘΠ103	Theatre and scenography in education (3rd semester)	I. Lakidou	4 ECTS
68ΘΠ106	Digital technologies and learning theories in Theatrical Education	V. Zakopoulos	4 ECTS
68ΘE159	Theatre Pedagogy and didactics (5 th Semester)	C. Fanouraki	4 ECTS
68Θ953	Foreignness and Otherness in post-war and contemporary Greek dramaturgy	M. E. Soldatou (ESPA Assignment)	4 ECTS
68ΘE211	Representations and ruptures of gender relations in modern Greek dramaturgy	M. E. Soldatou (ESPA Assignment)	4 ECTS
68ΘE130	Shadow theatre	A. Hotzakoglou (ESPA Assignment)	4 ECTS
68ΘE214	Shadow and puppet theatre 2: “Meetings”	A. Hotzakoglou (ESPA Assignment)	4 ECTS
68ΘΣ24	Modern and contemporary history of the book	A. Karakatsouli	4 ECTS
68ΘE210	Introduction to digital humanities	X. Dimitroulia	4 ECTS
68ΘE120	Contemporary approaches to directing	M. Antoniou	4 ECTS
68ΘE103	Local theatre history	K. Karra	4 ECTS

**Spring Semester
Compulsory Courses**

2nd SEMESTER

68Θ302	Contemporary Greek theatre II	A. Altouva	3,5 ECTS
68Θ402	European Theatre I	G. Varzelioti	3,5 ECTS
68Θ452	European Drama II	E. Daraklitsa	3,5 ECTS
68Θ202	Theatre of Antiquity II	I. Remediaki	3,5 ECTS
68Θ010	Introduction to the methodology of theatre research	V. Zakopoulos	7 ECTS
68ΘΣ46	History and theory of dance	S. Tsintziloni	5 ECTS

4th SEMESTER

68Θ306	Contemporary Greek theatre IV	K. Karra	3,5 ECTS
68Θ456	European Drama IV	K. Georgakaki	3,5 ECTS
68Θ206	Theatre of Antiquity IV	K. Diamantakou	3,5 ECTS
68Θ002	Introduction to theatre practice II	P. Michalopoulos	4 ECTS
68Θ406	European theatre III	E. Daraklitsa	3,5 ECTS
68Θ617	Internship	A. Altouva	12 ECTS

6th SEMESTER

68Θ026	Introduction to the history of acting and directing II	P. Michalopoulos	4 ECTS
68Θ502	Theory of theatre and drama II	G.P.Pefanis/Th.Bousiopoulos	4 ECTS
68Θ946	History and culture of modern Europe (1789-1945)	A. Karakatsouli	5,5 ECTS
68Θ310	Introduction to management of theatrical organizations	Y. Spanos	4 ECTS
68Θ890	Theatre of the Greek diaspora	K. Diakoumopoulou	4 ECTS

8th SEMESTER

68Θ900	Seminar	All members of staff	12 ECTS
68Θ999	Philosophy of theatre and drama	G.P. Pefanis	5 ECTS
68ΘΣ47	Contemporary European and American theatre history	G. Ioannidis	4 ECTS
68ΘΣ43	History of cinema: theory and practice	E. Stefani Department of Communication and Media Studies	4 ECTS
68Θ018	Introduction to theatrical space, scenography and costume design I	I. Lakidou	5 ECTS
68Θ600	Theory of literature	L. Alexiadou	4 ECTS

Elective Courses

68ΘΣ41	Erasmus B': Contemporary Greece: History, Arts and Letters	Coordinator: G. Varzelioti	6 ECTS
68Θ970	Directing II	P. Michalopoulos / Niketi Kontouri	4 ECTS
68ΘE113	Creative Writing Workshop	V. Mavrogeorgiou	4 ECTS

68ΘΣ16	Acting	M. Antoniou	4 ECTS
68ΘΣ15	History of colonialism, 19th - 20th century	A. Karakatsouli	4 ECTS
68ΘE190	Performance: spaces, stages, sites	D. Nikolopoulou	4 ECTS
68ΘE172	Trends and principles in 20th century Greek comedy	K. Karra	4 ECTS
68ΘE175	Applied theatre	K. Diakoumopoulou	4 ECTS
68ΘE171	The poetics of otherness in the first post-war generation	L. Alexiadou	4 ECTS
68ΘE204	Contemporary choreographic approaches	S. Tsintziloni	4 ECTS
68ΘE158	Theatre and digital technologies in secondary education (6th semester)	C. Fanouraki	4 ECTS
68ΘΠ102	Teaching exercise in education and community II (8th semester)	C. Fanouraki – I. Lakidou	4 ECTS
68ΘΠ104	The use of interactive and creative video in Theatrical Education (5 th Semester)	V. Zakopoulos	4 ECTS
68ΘE208	Strategic management of theatrical organizations	Y. Spanos	4 ECTS
68ΘE209	Special issues in the management of cultural organizations	Y. Spanos	4 ECTS
68ΘE110	Issues of otherness on Shakespeare's theatre	X. Georgopoulou	4 ECTS
68ΘE150	Shakespeare on stage and screen	X. Georgopoulou	4 ECTS
68ΘE212	Aspects of the migration and refugee phenomenon in contemporary Greek dramaturgy	M. E. Soldatou (ESPA Assignment)	4 ECTS
68ΘE213	Critical realism and research dramaturgy in post-war and contemporary Greek theatre	M. E. Soldatou (ESPA Assignment)	4 ECTS
68ΘE215	Puppet theatre	A. Hotzakoglou (ESPA Assignment)	4 ECTS
68Θ713	Popular theatre	A. Hotzakoglou (ESPA Assignment)	4 ECTS
68ΘE140	Theatre and politics	K. Georgakaki	4 ECTS

Prerequisite courses

1. For the elective course «Strategic Management of Theatrical Organizations» it is a prerequisite to attend the compulsory course Introduction to Management of Theatrical Organizations.
2. For the elective course «Special issues in the management of cultural organizations" it is a prerequisite to attend the compulsory course «Introduction to management of theatrical organizations» and the elective course «Strategic management of theatrical organizations».

Prerequisite courses (from the above elective courses) for obtaining the Certificate of Pedagogical and Teaching Competence:

1. The course «Theatre in education: theatrical methodology» is defined as a prerequisite for course 68ΘΕ158 «Theatre and digital technologies in secondary education». It is recommended that the course «The use of interactive and creative video in theatre education» be attended in parallel and in the same year as the course «Theatre and digital technologies in secondary education».
2. The course «Teaching Exercise in Education and Community I» is defined as a prerequisite for «Teaching Exercise in Education and Community II».

3.10 General Elective Courses from other Departments

Students of the Department of Theatre Studies can choose a course or courses from those offered by other Departments. In this way, the interdisciplinary capacity of students is increased. The courses offered by other Departments may change per academic year.

Winter Semester

68ΘΕ187	Introduction to film directing *	E. Stefani / Department of Communication & Media Studies	4 ECTS
68ΘΕ153	Introduction to documentary *	E. Stefani / Department of Communication & Media Studies	4 ECTS
68Θ130	Introduction to linguistics	M. Iakovou / Department of Philology	4 ECTS
68ΨΧ10	School psychology	Chryse Hatzichristou / Department of Psychology	4 ECTS
TEK-007 (68ΠΔ58)	Special education	P. Galanis / Department of Secondary Education	4 ECTS
TEK-413 (68ΠΔ82)	Intercultural education: Epistemological assumptions and educational praxis	H. Parthenis / Department of Secondary Education	4 ECTS
68Θ100	Ancient Greek – Dramatic Poetry	E. Tsitsianopoulos / Department of Philology	4 ECTS
68Μ263	Operas and operettas of the repertoire	M. I. Alexiadis / Department of Music Studies	4 ECTS
68ΜΜ131	Music, dance and politics	M. Papapavlou / Department of Music Studies	4 ECTS

Spring Semester

68ΘΣ34	Latin Philology – Medieval (4 th semester)	P. Dimopoulou / Department of Philology	4 ECTS
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68Θ160	Developmental psychology	V. Nikolopoulou / Department of Psychology	4 ECTS
68ΨX77	Social Psychology II	Gari / Department of Psychology	4 ECTS
68Θ150	Pedagogy	Roussakis / Department of Secondary Education	4 ECTS
68ΨX81	Sociology of education	A. A. Papakonstantinou / Department of Secondary Education	4 ECTS
TEK-010 (68ΨX83)	Contemporary learning theories	Z. Smyrneou / Department of Secondary Education	4 ECTS
TEK-003 (68ΨX80)	Pedagogical psychology	F. Antoniou / Department of Secondary Education	4 ECTS
68M308	Performance and digital technologies	V. Lalioti / Department of Music Studies	4 ECTS

3.11 Update of the Pedagogical and Teaching Competence (P.D.E.) program

What it is

The elective program of Pedagogical and Didactic Competence (P.D.E.) of the Department of Theatre Studies is a program of specialization in pedagogy and didactics of theatre, which is part of the Undergraduate Program of Studies of the Department of Theatre Studies of the National and Kapodistrian University of Athens. It is offered to students, future theatrologists, who have been studying in the Department since the academic year 2013-14 and wish to work in education. The successful completion of this special program, within the framework of the Undergraduate curriculum, leads to the Certificate of Pedagogical and Teaching Competence. This Certificate together with the Degree of the Department, allows participation in any teachers competition or other position where certified teacher qualifications are required.

Legislation

This Program is an update of the certification of Pedagogical and Didactic Competence of the Department as described in the Government Gazette 82- 19/01/2015 vol. B. According to current legislation thereafter, graduates with academic year of admission 2023-24 and before, in order to have a P.D.E certification, must attend the two (2) compulsory courses of Teaching and Pedagogical Competence and additionally be successfully examined in six (6) optional compulsory courses. This set of compulsory and optional compulsory courses constitute the number of eight (8) courses of pedagogical character necessary for the provision of certification. This certification will be included in the Diploma Supplement granted by the Department of Theatre Studies of NKUA.

Structure and conditions for the granting of the P.D.E certificate.

In order for someone to acquire pedagogical and didactic competence, he/she must have attended at least eight (8) **pedagogical courses**, two (2) of which are **compulsory** "core" courses and **six (6) electives** from three subject areas.

SUBJECT AREA 1: Issues of education and training

Students of the P.D.E certificate (Department of Theatre Studies) are required to select two (2) courses of pedagogy and teaching of theatre / dance, which are offered in the second and fifth semester.

These courses are:

1) History and theory of dance (second semester)

2) Theatre in education: teaching methodology (Semester E)

Each of the above courses is taught three (3) hours per week (3×13 weeks = 39 hours per semester). Both courses are charged with an extra hour per week for asynchronous teaching and preparation of compulsory work, written or oral. Therefore, two (2) courses are compulsory, and the trainees of the P.D.E. Theatre Studies program cover a total of $[(4 \text{ hours} \times 13 \text{ weeks}) \times 2] = 104$ teaching hours in the 1st Subject Area. Please note that the course «Theatre in education: teaching methodology» is a prerequisite for the course «Theatre and digital technologies in secondary education».

SUBJECT AREA 2: Issues of learning and teaching

Students of the P.D.E certificate (Department of Theatre Studies) are required to successfully undertake: four (4) elective courses from the P.D.E courses offered in the 3rd - 6th semester of their studies. These courses are:

1. **Theatre and scenography in education**
2. **Digital technologies and learning theories in theatre education**
3. **The use of interactive and creative video in theatrical education**
4. **Theatre and digital technologies in secondary education.**

Each of the above courses is taught three (3) hours per week (3×13 weeks = 39 hours per semester). The total number of hours for all four courses is 156 (4×39).

Therefore, with four (4) learning and teaching courses, the trainees of the P.D.E program of the Department of Theatre Studies cover a total of 156 teaching hours in the 2nd subject area.

SUBJECT AREA 3: Special didactics and training

Students of the P.D.E certificate (Department of Theatre Studies) are required to participate in the following two (2) courses, included in the Curriculum of the Department, but are offered exclusively to the trainees of the specialization. The elective courses are:

- 1 **Teaching exercise in education and community I**
- 2 **Teaching exercise in education and community II**

The first one is offered in the 7th semester aiming to prepare teatrologists for classroom engagement, through seminars and exercises in the university classroom as well as teaching applications in Primary, Secondary Education structures of formal and non-formal education. It also includes teaching practice of about 5 weeks (about 20 hours). It is taught three (3) hours weekly but requires one (1) additional hour per week for exercises, asynchronous teaching, and homework. Thus, the course «Teaching Exercise in Education and Community I» includes four

(4) hours lessons weekly plus teaching hours (4×13 weeks = 52 hours per semester + 20 teaching hours = 72 hours). Please note this course is a prerequisite for the course «Teaching Exercise, Education and Community II».

The second course is offered in the 8th semester and includes school attendance and teaching practice of about 5 weeks (about 20 hours), as well as reflection seminars and special written or oral assignments on the teaching practice. Thus, the course «Teaching Exercise in Education and Community II» offers four (4) hours lessons weekly plus teaching hours (4×13 weeks = 52 hours per semester + 20 teaching hours = 72 hours). Therefore, with these two (2) courses of special teaching and practical training, students of the Department of Theatre Studies can cover a total of 144 teaching hours in the 3rd subject area. The table below lists the courses per semester.

The course «Teaching Exercise in Education and Community I» is defined as prerequisite for «Teaching Exercise in Education and Community II».

Programme of Pedagogical and Teaching Competence group of eight (8) courses

Fall semester

3rd Semester

68ΘΠ103	Theatre and scenography in education	4 ECTS
68ΘΠ106	Digital technologies and learning theories in Theatrical Education	4 ECTS

5th Semester

68Θ515	Theatre in education: didactic methodology (Compulsory)	5 ECTS
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7th Semester

68ΘΠ101	Teaching practice in education and community I	4 ECTS
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Spring Semester

2nd Semester

68ΘΣ46	History and Theory of Dance (Compulsory)	5 ECTS
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6th Semester

68ΘE158	Theatre and digital technologies in secondary education	4 ECTS
68ΘΠ104	The use of interactive and creative video in Theatrical Education	4 ECTS

8th Semester

68ΘΠ102	Teaching exercise in education and community II	4 ECTS
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Briefly from the above elective course the prerequisite courses for obtaining the certificate of Pedagogical and Teaching Competence are:

1. The course «Theatre in education: teaching methodology». It is defined as a prerequisite for course 68ΘE158 «Theatre and digital technologies in secondary education». It is recommended that the course «The use of interactive and creative video in theatre education» be attended in parallel and in the same year as the course «Theatre and digital technologies in secondary education».
2. The course «Teaching Exercise in Education and Community I» is defined as a prerequisite for «Teaching Exercise in Education and Community II».

Total credits for obtaining certification of Pedagogical and Teaching Competence: 34 ECTS.

Transitional provisions:

For students admitted in the Department in 2023-24 and before, the Program of Pedagogical and Teaching Competence is formed as follows:

1. Introduction to theatre education A **or** Theatre in education: teaching methodology.
2. Introduction to theatrical education B movement and dance **or** History and theory of dance
3. Theatre and scenography in education
4. Digital technologies and learning theories in theatre education
5. Pedagogy and didactics of theatre **or** The use of interactive and creative video in Theatrical Education
6. Theatre and digital technologies in secondary education
7. Tools of theatre in education **or** Teaching exercise in education and community I.
8. The theatre animator: teaching exercise at school **or** Teaching exercise in education and community II.

For students entering before 2023, the Pedagogical and Teaching Competence Programme is as follows:

1. Introduction to Theatrical Education A **or** Theatre in Education: Teaching Methodology
2. Introduction to Theatrical Education B' **or** History and theory of dance
3. Introduction to theatrical practice A' Theatre and scenography in education
4. Introduction to Theatrical Act B **or** Digital technologies and learning theories in Theatrical Education
5. Pedagogy and didactics of theatre **or** The use of interactive video and creative video in Theatrical Education
6. Theatre and digital technologies in secondary education
7. Tools of theatre in education **or** Teaching exercise in education and community I.
8. The theatrologist animator: teaching exercise at school **or** Teaching exercise in education and community II.

It is noted that if a student has attended the course «Introduction to Theatrical Education A» then he/she must take the course «Pedagogy and Didactics of Theatre».

Therefore (a)

1. if a student has not successfully passed the course «Introduction to Theatre Education A» then he/she should attend the course «Theatre in Education: Teaching methodology»
2. If a student has not successfully passed the course «Introduction to Theatrical Education A» then he/she should attend the course «Pedagogy and didactics of theater».

(B)

Students who have been successfully evaluated until September 2024 in the compulsory courses «Introduction to Theatrical Practice I» and «Introduction to Theatrical Practice II», can count these courses for the Certificate of Pedagogical and Teaching Competence. Otherwise, the above courses should be attended in order to complete their studies, but in order to complete the necessary elective courses that constitute the Certificate of Pedagogical and Teaching Competence, they should choose the courses: «Theatre and scenography in education» and «Digital technologies and learning theories in theatre education».

(C)

Students admitted until 2019, instead of the courses «Pedagogy and didactics of theater» and «Theater and digital technologies in secondary education», can have been evaluated in two elective courses offered by the Departments of Psychology and the Department of Pedagogy of Secondary Education.

CLARIFICATIONS ABOUT THE CURRICULUM

The Seminar, in the context of which students undertake the preparation of their dissertation, must be

placed in the fourth year

Transitional provisions

For all students of the Department of Theatre Studies

For all students admitted before the 2024-2025 academic year:

- Courses that are no longer offered as compulsory will be replaced by other compulsory courses can obtain a degree by successfully passing at least 41 compulsory courses and will register for the necessary number of elective courses to complete the 240 ECTS required for a degree.

Equivalencies for courses that have been discontinued

Students admitted before the academic year 2024–2025 who have not successfully passed certain compulsory courses of their curriculum shall replace them as follows:

- The compulsory course 68ΘΣ45 “Introduction to Theatre Education A” – 5 ECTS, which has been abolished in the new curriculum, is replaced by the compulsory course 68Θ515 “Theatre in Education: Teaching Methodology” – 5 ECTS.
- The compulsory course 68Θ100 “Ancient Greek: Dramatic Poetry” – 4 ECTS has been converted into an elective course. Students who have not successfully passed this course must replace it with the compulsory course 68Θ514 “History and Theory of Translation” – 6 ECTS.
- The compulsory course 68Θ400 “History of European Theatre A” – 4 ECTS has been abolished. Students who have not successfully passed it must replace it with the compulsory course 68Θ310 “Introduction to the Management of Theatrical Organizations” – 5.5 ECTS.
- Of the four (4) compulsory courses History of European Theatre A, B, C, D (3.5 ECTS each), course 68Θ400 “History of European Theatre A” has been abolished, as noted above. The remaining three (3) compulsory courses of European Theatre History are renamed as follows:
68Θ402 European Theatre A – 3.5 ECTS
68Θ404 European Theatre B – 3.5 ECTS
68Θ406 European Theatre C – 3.5 ECTS

Students who have not successfully passed the courses with the above codes must register for and successfully complete them.

- The compulsory course **68ΘΣ46 “Introduction to Theatre Education B: Movement and Dance”** – 5 ECTS is renamed **68ΘΣ46 “History and Theory of Dance”** – 5 ECTS.
- For students of earlier admission years who had successfully completed the former compulsory-elective courses:

68ΘE60 Theatre Education A – 5 ECTS
68ΘE62 Theatre Education B – 5 ECTS
68ΘE59 Introduction to Cinema A – 4 ECTS
68ΘE61 Introduction to Cinema B – 4 ECTS
68ΘE89 Introduction to Informatics – 4 ECTS

These courses are counted as compulsory.

- Students admitted **before the academic year 2019–2020** had the option to choose two (2) courses offered to the Department of Theatre Studies by the Department of Philosophy, Education and Psychology, specifically by the Division of Education (currently the Department of Secondary Education) and the Division of Psychology (currently the Department of Psychology). These courses were compulsory in their curriculum for obtaining the Certificate of Pedagogical and Teaching Competence. These courses are fully recognized either for the award of the degree, as elective courses, or for the award of the Certificate of Pedagogical and Teaching Competence, in place of the courses 68ΘE159 “Pedagogy and Didactics of Theatre” – 4 ECTS and 68ΘE158 “Theatre and Digital Technologies in Secondary Education” – 4 ECTS.

The courses previously offered by the two Divisions (now Departments) are as follows:

Division of Education (now Department of Secondary Education):

Pedagogy – 4 ECTS
Educational Psychology – 4 ECTS
Sociology of Education – 4 ECTS
Theory and Practice of Intercultural Education – 4 ECTS
Special Education – 4 ECTS
Contemporary Learning Theories – 4 ECTS

Division of Psychology (now Department of Psychology):

Social Psychology I – 4 ECTS
Social Psychology II – 4 ECTS
Psychology of Communication – 4 ECTS
School Psychology – 4 ECTS
Psychology of Learning Difficulties – 4 ECTS

- The compulsory winter-semester course **680610 “History of Art A”** – 4 ECTS has been abolished and is replaced by the compulsory winter-semester course 680890 “Theatre and Diaspora” – 4 ECTS.

MAXIMUM DURATION OF STUDIES

(Articles 76 and 454 of Law 4957/2022)

The maximum duration of studies in a first-cycle degree program with a minimum duration of eight (8) academic semesters is equal to this minimum duration plus four (4) additional academic semesters. For degree programs whose minimum duration exceeds eight (8) academic semesters, the maximum duration of studies is the minimum duration plus six (6) additional academic semesters.

The maximum duration of studies applies to students admitted to Higher Education Institutions (HEIs) from the academic year 2022–2023 onwards. For students enrolled in first-cycle degree programs at the time Law 4957/2022 entered into force, who had not exceeded the minimum duration of studies at the publication of Law 4777/2021 (Government Gazette 25/A/17-02-2021), the calculation of the maximum duration of studies applies from the beginning of the academic year 2021–2022 onwards.

Students who were enrolled in first-cycle degree programs at the time Law 4777/2021 entered into force and had already exceeded the minimum duration of studies are granted a period equal to the minimum duration of studies, starting from the academic year 2021–2022, without any right to extension.

Based on the above, the following table indicates the academic year at the end of which students may be subject to deletion, depending on their year of admission and the Undergraduate Program of Studies (UPS) they follow:

Academic Year of Admission	DELETION at the END of (including September exams)
	Students completing a 4-year Programme of Study
2022-2023	2027-2028
2021-2022	2026-2027
2020-2021	2026-2027
2019-2020	2026-2027
2018-2019	2026-2027
2017-2018	2026-2027
2016-2017	2024-2025
2015-2016	2024-2025
Previous academic years	2024-2025

INTERNSHIP PROGRAM

Academic Coordinator: Alexia Altuva, Assistant Professor



The Student Internship Program has been implemented continuously at the Department of Theatre Studies of the National and Kapodistrian University of Athens (NKUA) since the academic year 1997–1998, within the framework of the NKUA Internship Program, and **is compulsory** for the award of the degree.

Student internships may be carried out either through ESPA funding, or with funding from the host institution, or without remuneration, provided that the intern is covered by insurance through ELKE.

For the academic year 2024–2025, 80 internship positions were approved for the Department of Theatre Studies of NKUA through the Operational Programme “Human Resources and Social Cohesion” (ESPA 2021–2027), co-financed by the European Union.

Instructions regarding the stages of implementation of the program and general information about Student Internships are announced on the website of the Internship Office (GRAPAS) at:

<https://praktiki.uoa.gr>

General guidelines concerning the Internship of the Department of Theatre Studies, as well as the Internship Regulations, are posted on the Department’s website at:

https://www.theatre.uoa.gr/spoydes/proptychiakes_spydes/praktiki_askisi

BRIEF DESCRIPTION OF THE SUBJECT

Given the nature of the studies and the orientation of the Department, the Internship Program is implemented in cooperation with scientific and cultural institutions/employers belonging to the public sector, the broader public sector, the private sector, as well as local government authorities.

Participating students are employed in institutions and fields related to their area of study, gaining professional experience and becoming familiar with the productive sector in general, in order to more easily meet the demands of the labor market after obtaining their degree.

The immediate objectives of the Internship Program are:

1. to acquire initial professional experience related to their future profession and thus facilitate their transition from studies to the labor market, laying the foundations for professional integration,
2. to become familiar with the workplace environment and develop professional awareness,
3. to apply their scientific knowledge in practice and become accustomed to the coexistence of different scientific disciplines within the same working environment,
4. to develop personal skills while simultaneously integrating, strengthening, and enriching the specialized skills acquired during their studies.

Since the academic year 2012–2013, the Internship has been institutionalized as a compulsory course and incorporated into the Curriculum of the Department of Theatre Studies.

The content of the course includes student employment in scientific, educational, and cultural institutions related to the field of Theatre Studies.

OPERATIONAL FRAMEWORK

With the aim of ensuring the successful operation of the Program, the Department of Theatre Studies has adopted specific strategies in recent years:

1. Internship positions are addressed to students of the Department of Theatre Studies who meet the following requirements:

1. completion of at least the 2nd semester of undergraduate studies,
2. no prior participation in the Internship Program, and
3. maintenance of student status throughout the duration of the internship.

The Department Assembly, at its meeting held on Tuesday, May 2, 2017, decided and approved the establishment of selection criteria for students wishing to undertake their internship and be included in the ESPA program.

2. Beneficiaries are selected on the basis of clear academic and social criteria, ensuring transparency in the process, namely:

1. Academic Criteria: determined by the semester of study at the time of application, academic performance, distinctions, or scholarships of the applicant,
2. Social Criteria: concerning students who are themselves indigent parents, students who are dependent members of indigent families, or who belong to vulnerable social groups. Additionally, students with disabilities (PwD) or students who are single parents are included in the Internship Program without criteria.

3. The Department participates in the “ATLAS” platform – Central Support System for Student Internships in Greek Higher Education Institutions (<https://atlas.grnet.gr>), which hosts the National Registry of Internship Providers.

The list of institutions offering internship positions to students of the Department has been created and is continuously enriched through a network of public and private institutions cooperating with the Department and its teaching staff.

A prerequisite for inclusion in this list is the thematic relevance of the institution to the scientific fields cultivated by the Department.

4. The academic supervisors of the program, appointed by the Department, maintain contact with the internship host institutions, monitoring and supervising the internships.

Monitoring is carried out through the submission of certificates confirming the completion of the internship and student evaluations by the host institutions, as well as evaluations of the host institutions and the program by the students.

Students may contact the program coordinator in the event of non-compliance with the terms of the internship agreement.

It should be noted that in many cases, representatives of cooperating institutions have acknowledged the knowledge and skills of the interns and subsequently selected them for employment positions they later announced.

This demonstrates that the Internship Program can create conditions and opportunities for future employment of graduates.



TABLE OF COURSES FOR THE ACADEMIC YEAR 2025-2026

Abbreviations

C: Compulsory

PTE: Pedagogical and Teaching Competence Course

GK: General Knowledge

SA: Subject Area

E: Elective

F: Foundation Course

SD: Skills Development

LAB: Laboratory Course

Courses	Code	Theatre Studies Department	Other Departments	C	E	PTE	F	G K	SD	SA	LAB	ECTS
1. Introduction to the Art of Theatre	68Θ004	√		√			√		√			3,5
2. Introduction to Methodology of Theatre Research	68Θ010	√		√			√		√			7
3. History of Modern Greek Literature (19th–20th c.)	68Θ606	√		√				√				4,5
4. Literary Theory	68Θ600	√		√				√				4
5. History and Culture of Early Modern Europe (1492–1789)	68Θ020	√		√				√				4
6. History and Culture of Modern Europe (1789–1945)	68Θ946	√		√				√				4
7. History of Cinema: Theory and Practice	68ΘΣ43	√		√				√				4
8. Ancient Theatre I	68Θ200	√		√					√			3,5
9. Ancient Theatre II	68Θ202	√		√					√			3,5
10. Ancient Theatre III	68Θ204	√		√					√			3,5
11. Ancient Theatre IV	68Θ206	√		√					√			3,5
12. Ancient Theatre V	68Θ208	√		√					√			3,5
13. Ancient Theatre VI	68Θ210	√		√					√			3,5
14. Modern Greek Theatre I	68Θ300	√		√					√			3,5
15. Modern Greek Theatre II	68Θ302	√		√					√			3,5
16. Modern Greek Theatre III	68Θ304	√		√					√			3,5
17. Modern Greek Theatre IV	68Θ306	√		√					√			3,5
18. Modern Greek Theatre V	68Θ998	√		√					√			3,5
19. History of European Theatre I	68Θ402	√		√					√			3,5
20. History of European Theatre II	68Θ404	√		√					√			3,5
21. History of European Theatre III	68Θ406	√		√					√			3,5
22. European Drama I	68Θ450	√		√					√			3,5
23. European Drama II	68Θ452	√		√					√			3,5

24. European Drama III	68Θ454	√		√					√			3,5
25. European Drama IV	68Θ456	√		√					√			3,5
26. Theory of Theatre and Drama I	68Θ500	√		√					√			6
27. Theory of Theatre and Drama II	68Θ502	√		√					√			4,5
28. Philosophy Of Theatre and Drama	68Θ999	√		√					√			5
29. Introduction to the History of Acting and Directing I	68Θ016	√		√					√	√		4
30. Introduction to the History of Acting and Directing II	68Θ026	√		√					√	√		4
31. Introduction to Theatre Practice I	68ΘΣ42	√		√					√	√	√	4
32. Introduction to Theatre Practice II	68Θ002	√		√					√	√	√	4
33. Introduction to Performance Space, Scenography and Costume Design I	68Θ018	√		√					√	√		5
34. History of Contemporary European and American Theatre	68ΘΣ47	√		√					√			4
35. Theatre and Diaspora	68Θ890	√		√				√				4
36. Internship	68Θ617	√		√						√	√	12
37. History and Theory of Dance	68ΘΣ46	√		√		√		√				5
38. History and Theory of Translation	68Θ514	√		√					√			6
39. Theatre in Education: Teaching Methodology	68Θ515	√		√		√			√			5
40. Introduction to the Management of Theatre Organizations	68Θ310	√		√					√			5,5
41. Seminar (Bachelor's Thesis)	68Θ900	√		√					√	√		12
42. The Poetics of Otherness in the First Post-war Generation	68ΘE171	√			√				√			4
43. Foreignness and Otherness in Post-war and	68Θ953	√			√			√				4

Contemporary Greek Drama												
44. Representations and Disruptions of Gender Relations in Modern Greek Drama	68ΘΕ211	√			√			√				4
45. Migration and Refugee Issues in Contemporary Greek Drama	68ΘΕ212	√			√			√				4
46. Critical Realism and Research-based Dramaturgy in Post-war and Contemporary Greek Theatre	68ΘΕ213	√			√			√				4
47. Shadow Theatre	68ΘΕ130	√			√							4
48. Shadow and Puppet Theatre II: "Encounters"	68ΘΕ214	√			√							4
49. Puppet Theatre	68ΘΕ215	√			√							4
50. Folk Theatre	68Θ713	√			√							4
51. New Spatial Forms of Theatre and Expanded Scenography	68ΘΕ198	√			√				√	√	√	4
52. Dance and Movement in Education: Practical Applications	68ΘΠ105	√			√				√	√	√	4
53. Performance: Spaces, Stages, Places	68ΘΕ190	√			√				√	√	√	4
54. Theatre and Scenography in Education	68ΘΠ103	√			√	√			√	√	√	4
55. Local Theatres' History	68ΘΕ103	√			√				√			4
56. Interactive and Creative Video in Theatre Education	68ΘΠ104	√			√	√			√	√	√	4
57. Directing A	68Θ975	√			√				√	√	√	4
58. Ancient Greek: Dramatic Poetry	68Θ100	√			√				√			4
59. Teaching Practice in Education and the Community I	68ΘΠ101	√			√	√			√	√	√	4
60. Teaching Practice in Education and the Community II	68ΘΠ102	√			√	√			√	√	√	4
61. Directing B	68Θ970	√			√				√	√	√	4
62. Revue Theatre in the 20th Century	68Θ987	√			√				√			4

63. Trends and Models in 20th-century Comedy	68ΘE172	√			√				√			4
64. Modern and Contemporary History of the Book	68ΘΣ24	√			√			√				4
65. Strategic Management of Theatre Organizations	68ΘE208	√			√				√			4
66. Special Topics in Cultural Organization Management	68ΘE209	√			√				√			4
67. Introduction to Digital Humanities	68ΘE210	√			√				√			4
68. Acting	68ΘΣ16	√			√				√	√	√	4
69. Puppet Theatre Workshop	68ΘE143	√			√				√	√	√	4
70. Introduction to Drama Therapy	68ΘE114	√			√				√	√	√	4
71. Digital Technologies and Learning Theories in Theatre Education	68ΘΠ106	√			√	√			√	√	√	4
72. Shakespeare on Stage and Screen	68ΘE150	√			√			√	√			4
73. Issues of Otherness in Shakespeare's Theatre	68ΘE110	√			√				√			4
74. Pedagogy and Didactics of Theatre	68ΘE159	√			√	√			√	√	√	4
75. Theatre and Digital Technologies in Secondary Education	68ΘE158	√			√	√			√	√	√	4
76. Applied Theatre	68ΘE175	√			√				√	√	√	4
77. Contemporary Choreographic Approaches	68ΘE204	√			√				√			4
78. Workshop on the Art of Oral Storytelling	68ΘE197	√			√				√	√	√	4
79. History of Colonialism (19th–20th c.)	68ΘΣ15	√			√			√				4
80. Creative Writing Workshop	68ΘE113	√			√				√	√	√	4
81. Contemporary Directorial Approaches	68ΘE120	√			√				√			4
82. Theatre and Politics	68ΘE140	√			√				√			4

83. Introduction to Documentary	68ΘE153		Department of Communication & Media Studies		√				√			4
84. Introduction to Film Directing	68ΘE187		Department of Communication & Media Studies		√				√			4
85. Introduction to Linguistics	68Θ130		Department of Philology		√			√				4
86. Latin Philology: Medieval	68ΘΣ34		Department of Philology		√			√				4
87. School Psychology	68ΨX10		Department of Psychology		√			√				4
88. Developmental Psychology	68Θ160		Department of Psychology		√			√				4
89. Special Education	TEK-007 (68ΠΔ58)		Department of Educational Studies		√			√				4
90. Intercultural Education: Epistemological Approaches and Educational Practice	TEK-413 (68ΠΔ82)		Department of Educational Studies		√			√				4
91. Social Psychology II	68ΨX77		Department of Psychology		√			√				4
92. Sociology of Education	68ΨX81		Department of Educational Studies		√			√				4
93. Pedagogy	68Θ150		Department of Educational Studies		√			√				4
94. Educational Psychology	TEK-003 (68ΨX80)		Department of Educational Studies		√			√				4
95. Contemporary Learning Theories	TEK-010 (68ΨX83)		Department of Educational Studies		√			√				4
96. Opera and Operetta Repertoire	68M263		Department of Music Studies		√				√			4
97. Performance and Digital Technologies	68M308		Department of Music Studies		√				√		√	4
98. Music, Dance and Politics	68MM131		Department of Music Studies		√				√			4
Total courses offered	98											
Courses offered by the Department of	82											

Theatre Studies	
Courses offered by other Departments	16
Compulsory courses	41
Elective courses	57
Foundation courses	2
General Knowledge courses	25
Subject Area courses	69
Skills Development courses	25
Laboratory courses	22
Pedagogical & Teaching Competence courses	9

COURSE DESCRIPTION

A. COMPULSORY COURSES

68Θ200: ANCIENT THEATRE I

M. Georgousi

The course provides an introduction to the historical context of Aeschylus' theatrical production, as well as to the specific institutional and competitive framework within which his tragedies were performed (City Dionysia and Lenaia, modes of competition among poets, competition programs, the institution of choregia, the appointment of judges, etc.). A dramaturgical survey of Aeschylus' surviving plays is undertaken: *Persians*, *Seven Against Thebes*, *Suppliants*, *Prometheus Bound*, *Agamemnon*, *Libation Bearers*, and *Eumenides*. Core issues of dramaturgical structure, staging, and semantic–ideological composition of each play are examined and discussed in relation to the historical, socio-political, theatrical–cultural, and institutional context of their (documented or conjectured) original performance.

The course situates Aeschylus' dramatic production within the broader theatrical–cultural and socio-political context of the 5th century BCE, identifying the key distinctive characteristics (dramaturgical, scenic, ideological) of his surviving work, including structure, form and content of the dramatic text, theatrical and scenic space, choral training, scenography, costume, number and gender of actors, and the Chorus. An overview of the literary and theatrical reception of Aeschylus' work from antiquity to the modern era is provided. The course also examines the staging and interpretative possibilities of Aeschylean drama, both collectively and in individual tragedies, through the viewing and discussion of excerpts from modern performances.

Assessment Methods

I. Evaluation of individual written/oral assignments and/or exercises, participation in discussions and educational activities – Midterm assessment: 20%

II. Written examination on course material – Final assessment: 80%

Form of Examination

- a) Ten (10) short-answer and/or closed-type questions on factual issues related to the course content.
- b) Two (2) questions requiring dramaturgical development and critical analysis of plays included in the syllabus.

68Θ202: ANCIENT THEATRE II

I. Remediaki

This course introduces students to the dramatic work and life of Sophocles in 5th-century BCE Athens. The inseparable relationship between his dramaturgy and the city, at perhaps its most democratic and brilliant moment, reveals the political and aesthetic potency of his tragic world.

The course examines in depth the emblematic play *Antigone*, where Sophocles' central themes (ethical, philosophical, religious, and political) and his principal expressive techniques emerge. The remaining plays are approached more concisely, though with detailed analysis of selected passages—so that students may gain as comprehensive an understanding as possible of the poet, his theatrical oeuvre, and his ideas.

Assessment Method

Written examination at the end of the course, consisting of essay-type questions.

68Θ204: THE THEATRE OF ANTIQUITY III

A. Diamandakou

- Introduction to the general historical context in which Euripides' theatrical production was set (radicalization of democracy, strengthening of the Attic alliance and Athenian expansionism, the Peloponnesian War, the development of sophistry, etc.) as well as to the specific institutional and competitive context in which his tragedies were performed.

- Dramatic overview of Euripides' extant production, with a special focus on his dramas: *Alcestis*, *Cyclops*, *Medea*, *Phoenician Women*, *Electra*, *Helen*. The other surviving dramas are commented on very briefly (mythical cycle of inspiration, chronology of first performance, basic plot, *dramatis personae*, dramatic space and time.)
- Overall examination of basic issues related to the dramaturgical composition, stage presentation and semantic-ideological potential of each play, in relation to the historical, socio-political, cultural-artistic and institutional context of its first performance.
- Placement of Euripides' theatrical production into the wider theatrical-cultural and political-social context of the 5th century BC, in relation to the theatrical production of Aeschylus, Sophocles and Aristophanes, and deduction of the main characteristics of his work in comparison with the work of the other two tragic poets.
- Overview of the literary and theatrical reception of Euripides' work, from antiquity to modern times.
- Examination and discussion of the scenic and interpretive possibilities that Euripides' production as a whole and each individual Euripidean drama carries in terms of theatrical action, through watching and studying excerpts from recent performances.

Assessment

I. Evaluation of individual written/presented work and/or exercises, participation in discussions and educational activities - Mid-term evaluation: 20%

II. Written examination on the course material - Final assessment: 80%.

Examination format:

a) Ten (10) short-answer and/or closed-ended questions on factual issues covered in the syllabus.

b) Two (2) developmental and critical analysis questions on plays from the syllabus.

680206: THE THEATRE OF ANTIQUITY IV

K. Diamandakou

- Introduction to the (thematic, morphological, structural, ideological, socio-political) characteristics of ancient Attic comedy, focusing first on Ancient Comedy and the work of Aristophanes and then on New Comedy and the work of Menander.
- Analysis of Aristophanes' comedies *Acharnians*, *Nubes*, *Lysistrata* and *Pluto*, as well as of Menander's comedy *Dyskolos*, in terms of dramatic composition, stage presentation and semantic-ideological texture of each play, in relation to the historical, socio-political and institutional context of its first performance in Antiquity. The other extant comedies of Aristophanes will be commented on briefly, as will also be a brief reference to the fragmentary comedies *Epitrepontes* and *Samia* of Menander: time of performance, basic plot, *dramatis personae*, dramatic space and time, basic dramatic issues, etc.
- Placement of Aristophanes' and Menander's theatrical production into the wider theatrical-cultural and political-social context of the 5th and 4th centuries BC.
- Overview of the literary and theatrical reception of the works of Aristophanes and Menander, from antiquity to modern times.

Assessment

I. Evaluation of individual written/presented work and/or exercises, participation in discussions and educational activities - Mid-term evaluation: 20%

II. Written examination on the course material - Final assessment: 80%.

680208: THE THEATRE OF ANTIQUITY V

M. Georgousi

The Theatre of Antiquity E course is an introduction to the Roman theatre and its brilliant spectacles, along with a study of the historical context that shaped it, incorporating but also altering previous theatrical elements. Works by Plautus, Terentius and Seneca are commented on, with the help of which we will understand the basic principles of the Roman theatre and its function. Emphasis is given on the (dramatic and social) fact that we are not studying a (poor) relative/descendant of the ancient Greek theatre and its Hellenistic descendants, but a new step, which responds and embodies the needs of a military empire, decisively determining the future theatre.

Assessment

The course assessment consists of written exams, focusing on students' critical and synthetic abilities.

680210: THEATRE OF ANTIQUITY VI

K. Diamandakou

The course traces key milestones in the course of the literary-textual tradition and especially the theatrical-artistic reception of ancient drama from post-classical antiquity to the present day, in Greece and abroad. Topics examined:

- The process of (theatrical) reception
- The reception of ancient drama and the factors that determine it.
- The mediating role of intralingual or interlingual translation.
- The reception of ancient drama in antiquity (classical, post-classical, Hellenistic and Roman eras)
- Key-events in the reception of ancient drama in Europe from the Renaissance onwards.
- Key-events in the reception of ancient drama in the 19th and 20th centuries.
- Contemporary aesthetic and ideological trends in ancient drama performances in the early 21st century.
- The reception of tragedy vs. the reception of comedy: key convergences and divergences in the reception of the two main theatrical genres.
- The role of theatrical performances of ancient drama in shaping the image of antiquity and, conversely, the role of the ideological representation of antiquity in shaping theatrical performances of ancient drama

Assesment

Two alternative ways of assessment are offered, among which the student can choose .

1. Evaluation of individual written assignments
2. Written examination at the end of semester

680300: CONTEMPORARY GREEK THEATRE I

G. Varzelioti

This course examines the theatre and dramaturgy of the Latin-dominated islands (Crete, the Ionian Islands, the Aegean Sea islands). Particular emphasis is placed on the historiography of the beginnings of the modern Greek theatre and an analysis of the conventions and styles of classical drama and religious drama, in relation to the historical context and the social conditions that contributed to the creation of this particular dramatic production. During the course, the reception of late Renaissance theatrical genres, the analysis of theatrical texts and their relationship to their contemporary Western dramatic genres will be explored.

Assessment

Oral examination

680302: CONTEMPORARY GREEK THEATRE II

A. Altouva

The course briefly examines the currents of European and Neo-Hellenic Enlightenment, the political and social demands, and the contribution of theater, the phases of the phenomenon, and the distinction into periods. The Phanariot theater is analyzed and its position as a "modern reading" is discussed, with references to handwritten translations (Molière, Goldoni, Metastasio) that popularize the Enlightenment ideas, as well as the first original works consisting of ecclesiastical (Constantinopolitan) satires, social and political satires, social and philosophical critiques.

Emphasis is placed on the study of the reception of Enlightenment dramaturgy, the influences exerted by European Enlightenment on Greek theater at the beginning of the 19th century, with axes: a. theme - classical mythology, Greek mythology, classical antiquity, b. the predominant element of education - patriotism, democratic virtue of the citizen, duty to defend the democratic regime, c. anti-tyrannical theme, and the national and educational mission of the theater.

Dramatic genres are analyzed, as well as issues of morphology and aesthetics: a. Political, anti-tyrannical tragedy, neoclassical, historical tragedy, use of antiquity through western sources, b. Comedy (linguistic satire), National comedy, c. Family drama.

Reference is also made to the emergence of women's writing, from translation to original creation, as well as to the theatrical life that developed in the cores of Hellenism.

Assessment

Written or oral examination.

680304: MODERN GREEK THEATRE III

K. Diakoumopoulou

History of the period from the 19th (c. 1830) to the beginning of the 20th century: events, theatres, playwrights and their important plays, troupes, performances, criticism, ideology etc. In particular, the creation and organization of the professional theater in Greece, dramatic competitions and "national" dramaturgy, the one-act plays, amateur performances and professional touring troupes, comedy etc. Study of six Modern Greek plays, representative of the ideological and aesthetic currents of this period.

Assessment

Written examination

680306: MODERN GREEK THEATRE IV

K. Karra

The course explores the history and dramaturgy of Greek theater from the early 20th century until the end of the Greek Civil War. It begins with the founding of the Royal Theater and the New Stage by Konstantinos Christomanos in 1901, highlighting the transformations in Athens' theatrical landscape that marked a departure from 19th-century traditions. Emphasis is placed on the cultural and social conditions that influenced this shift, including the evolution of dramatic forms and the ways in which audiences responded to these changes. Key topics include: 1. The search for Greek national identity and reflection on historical heritage within theater. 2. Comparisons with European literary and theatrical movements, and Greek responses to these trends. 3. The formation of influential troupes, the rise of directing as a distinct role, and the progressive contributions of young, Western-influenced actors. 4. The impact of the Delphic Festivals on establishing the Athens and Epidaurus Festivals. 5. The foundation and development of the National Theater, with particular attention to the pioneering work of Karolos Koun. 6. Legislation affecting the theater industry, including unionization efforts.

Assessment

Students will be assessed through written exams.

680998: CONTEMPORARY GREEK THEATRE V

G. Ioannidis

From the Liberation and the Civil War until the beginning of the twenty first century: the different administrations of the National Theatre, the traditional companies, the rise and success of the Art Theatre of Karolos Koun, the contribution of directors such as Dimitris Rondiris and Adamados Lemos and of art-engaged or politically engaged companies. The Modern Greek drama before, during and after the Dictatorship. Seeking for the theatrical avant-garde or the return to the roots and the national identity of Modern Greek dramaturgy and performance. The foundation of the Municipal Theatres, the subsidized companies, the Experimental Stage of the National Theatre, the Theatre Amore, the Company Spectacle "Technohoros" [ArtSpace], the Company "Diplous Eros".

Assesment

Two-hour written exams on topics based on course material.

680600: THEORY OF LITERATURE

L. Alexiadou

During the course students develop an understanding of different theories of literature, learn how these theories have emerged as responses to particular issues in literature and are given tools to frame literary issues using concepts in literary theory. The course offers an introduction to the Theory of Literature: Russian Formalism, New Criticism, Phenomenology, Structuralism, Post-Structuralism, Semiotics, Structuralism Narratology, G. Genette's Narrative Typology, Psychoanalytic Criticism, Reader-Response Criticism, Feminist Criticism et al. Teaching includes close-reading study of chosen representative Greek and Foreign Literature texts.

Assesment

Final written assessment on the module content.

680606: HISTORY OF MODERN GREEK LITERATURE (19th - 20th c.)

L. Alexiadou

The course offers a grammatological overview of Greek literature during the 19th and 20th centuries, examining periods, writers, works, esthetic and literary schools and currents. Teaching includes close-reading study of chosen representative texts of each period in poetry and in prose.

Assesment

Final written assessment.

680310: INTRODUCTION TO MANAGEMENT OF THEATRE ORGANIZATIONS

Y. Spanos

The course is an introduction to the management of cultural production, a scientific field known in the academic literature as arts management; it concerns the application of the principles, concepts and methodologies of management in organizations in the cultural and creative industries. The course aims to examine the ways in which arts management can be instrumental in the survival and growth of theatre organizations.

The course includes the following modules:

1. The role of management in theatre organizations: broader context and historical background
2. Managers in cultural industries: characteristics, required skills, and roles
3. Planning: importance of planning, planning processes and tools
4. The role and importance of strategy in theatre organizations: alternative strategic options
5. Organizing (I): process of organizing, organizational design, coordination and integration mechanisms, organizational charts, alternative forms of organizational structure in theatre organizations
6. Leadership: role and importance of leadership, models of leadership, leadership: gender and ethics
7. Control: role and importance of control, mechanisms, processes and systems
8. Human resources management: importance of human capital, motivation, processes and mechanisms of human resources development
9. Team dynamics: teams and teamwork, creativity and learning
10. Marketing (I): marketing basics, marketing strategies, communication, promotion and public relations
11. Marketing (II): segmentation, development and audience engagement
12. Fundraising: process and tools
13. Oral presentations of students' research on arts management topics

Assessment

Written examination.

Optional group essay on a topic agreed with the teacher.

In the final grade the (optional) essay will also be considered.

680514 HISTORY AND THEORY OF TRANSLATION

X. Dimitroulia

The goal of the course is to introduce students to the history and theory of translation, as a key practice of cultural communication, according to the most recent approaches to translation as a phenomenon and process. The important milestones and types of translation in time are presented, based on the principles of the history of translation as a subfield of Translation Studies. The key practices and concepts of translation by period in different linguistic and cultural regions are discussed, as well as the relevant empirical discourse that develops up to the formation of the interdisciplinary field of Translation Studies in the 20th century and the recent emergence of the field of Post-Translation Studies, in the context of the Outward Turn of Translation and its Studies. In this context, contemporary translation theories are examined, with an emphasis on systemic, interpretive approaches and the issues arisen in their application to the translation process and the close and distant study of translation.

The course reviews the various types of translation (intralingual, interlingual, intersemiotic), with a focus on its communicative, cultural dimension and special reference to the concept of rewriting. This overview concludes with a concise consideration of literary and theatrical translation, their history and theory, through examples from the Greek-speaking world.

Assessment

Continuous assessment: 30%, Final exam: 70%

680890: THEATRE OF THE GREEK DIASPORA

K. Diakoumopoulou

The subject of the course is the activity of the Greek diasporic theatre (professional and amateur theatre, troupes, performances, plays, writers, actors etc) of the historical diaspora, of the immigrant diaspora, and of the modern

one. It covers the period from the end of the 19th century until the 21st century and moves in Greek diasporic communities: Constantinople, Smyrna, Alexandria, Bucharest, Paris, London, New York, Berlin, Melbourne, Montreal, Brussels, Luxembourg, South Africa, etc. According to the methodology: a) the course identifies the common elements and phenomena of the Greek diasporic theatre in relation to the history of the Modern Greek theatre in “metropolitan” Greece, in the light of globalization and transnational movements, b) the geographical foci of reference where community theatrical action is developed. The course aims to identify the creation of the overseas Greek theatrical network as well as to highlight a collective Greek-speaking theatrical identity.

Assessment

By assignment.

680450: EUROPEAN DRAMA I

X. Georgopoulou

The course examines the theatre of the 16th and 17th centuries. Starting from the historical context (political, religious, ideological, social, cultural, etc.) and the formation of dramaturgy (theatrical genres, influences, innovations, etc.) as well as theatrical practice (theatre buildings, sets and costumes, etc.), it focuses on the work of the main representatives of Renaissance dramaturgy in Italy, Spain and England and French classicism. Specifically, it analyzes and compares (in terms of their morphological characteristics, themes, etc.) dramatic texts by Niccolò Machiavelli (*The Mandrake*), Lope de Vega (*Fuente Ovejuna*), Caldéron de la Barca (*The Mayor of Thalamus*), Tomas Kyd (*The Spanish Tragedy*), William Shakespeare (*Hamlet*), Christopher Marlowe (*The Jew of Malta*), Ben Jonson (*Volpone*), Molière (*The Bourgeois Gentleman*, *Georges Dandin*) and Racine (*Andromaque*), while the course material also includes theoretical texts by playwrights, such as Lope de Vega's New Art for Comedies.

Assesment

Written examinations

680452: EUROPEAN DRAMA II

E. Daraklitsa

The course aims to familiarize students with the study and dramatic analysis of plays from the 18th century to 1880, focusing mainly on the theatrical text and its dramaturgical elements (theme, space, time, dramatis personae, action, style, plot, stage directions, dramatic structure, dramatic purpose, rhythm). The theoretical framework of the period (Enlightenment, the Sturm und Drang movement, Romanticism, Realism), the development of theatrical form, theatrical genres, aesthetic issues and a historical, sociological, ideological, philosophical or linguistic approach are also examined when the theatrical text requires it. The most notable authors are: Diderot (mainly as a theoretician), Marivaux, Beaumarchais, Dumas, Goethe, Schiller, Kleist, Goldoni, Gozzi, Büchner. Intertextual links between works and authors are also explored.

Alongside the analysis of the text and its theoretical framework, the analysis refers to important performances of the past (students are encouraged to watch performances from digital archives) and of the present. Special emphasis is placed on specific elements of the text and the way they are approached by different directors.

Assessment

Written examinations

680454: EUROPEAN DRAMA III

E. Daraklitsa

The course focuses on the study and dramatic analysis of theatrical works from 1880 to 1940, focusing mainly on the theatrical text and its analysis (place, time, characters, action, style, form, content, the way the themes are structured and developed), without overlooking the theoretical study of trends (naturalism, expressionism, symbolism, surrealism), the evolution of theatrical form, issues of aesthetics and criticism, and historical, sociological, ideological, philosophical, or linguistic approaches. Ibsen, Strindberg, Chekhov (with the differences between each in terms of style and content), Maeterlinck, Pirandello, Jarry, Lorca, and Wedekind are usually the authors of reference. Connections are also sought between works and authors, as well as differences, not only between playwrights but also within the work of the same author.

Alongside the analysis of the text and the accompanying theoretical framework, reference is made to important performances from the past (students are encouraged to watch performances from digital archives) and performances from the current period, with an emphasis on specific elements of the text and how they are interpreted by different directors.

Assessment

Students are assessed through written exams on works from the syllabus and on dramatic themes that require critical analysis.

680456: EUROPEAN DRAMATURGY IV

K. Georgakaki

The course focuses on the study and dramaturgical analysis of plays from 1940 to 2000 (essentially up to today), concentrating primarily on the dramatic text and its analysis (place, time, characters, action, style, form, content, structure and development of themes), without overlooking the theoretical study of trends (epic theatre, political theatre, philosophical theatre/Sartre, theatre of the absurd, documentary theatre, in-yer-face), the evolution of theatrical form, issues of aesthetics and criticism, and historical, sociological, ideological, philosophical, or linguistic approaches, depending on the work. Brecht, Sartre, Genet, Beckett, Ionesco, Pinter, Weiss, Koltès, Bond, Kane, Ravenhill are usually the reference authors. The course also seeks connective links between works and authors, as well as differentiations not only among dramatists but also within a single author's oeuvre.

In parallel with textual analysis and the accompanying theoretical framework, attention is given to significant productions of the past (students are encouraged to view performances from digital archives) and to current productions, with emphasis on specific textual elements and how different directors render them.

Assesment

Final written examinations on works from the syllabus and dramaturgical topics requiring critical analysis.

680402: EUROPEAN THEATRE I

G. Varzelioti

European theatre from the end of the ancient world to the Renaissance offers a rich field for exploring a wide range of theatrical genres through the study of dramatic texts and iconographic, philological, and historical sources. The course examines the historical, theoretical, and dramaturgical framework of theatrical life in Medieval Europe and Byzantium and the transition to the European Renaissance. The course is structured in two units:

From Late Antiquity to the Middle Ages: Continuities and ruptures in theatrical practice. Drama and theatre in Byzantine culture. The liturgical drama of the Western Church. The Corpus Christi cycle. Moralities and conversion plays. Farces and interludes. Secular medieval theatre. Conditions of production. Actors and audiences. Stage space, costumes, techniques, and acting.

Renaissance: Mechanisms shaping the new humanist aesthetics and their application in society and theatre. Starting with Italy and the sociopolitical conditions that marked the new era and formed Italian Renaissance dramaturgy (erudite and popular). Then, the transfer of this dramaturgical form to France and the creation of Neo-classicist currents, Spain's Siglo de Oro and its genres, and the Elizabethan theatre in England. Emphasis is placed on the reception of Renaissance aesthetics in each region, the cultural atmosphere, the relationship between society and theatre, creators and the characteristics of their work, theatre architecture and staging developments, the creation and functioning of troupes, economic aspects of performance, the social status of actors and dramatists, and their interrelations.

Assesment

Final oral examinations.

680404: HISTORY OF EUROPEAN THEATRE II

K. Georgakaki

The course examines the history of European theatre in the 18th and the 19th century up to 1850. It focuses on the historical and social context from which new trends in playwriting emerged (bourgeois drama, melodrama) and on how literary movements (Enlightenment, Romanticism, Realism) and developments in science (sociology, biology) influenced stage creation. Minor dramatic genres that were more digestible and attracted weaker social strata and the expanding urban workforce are also considered. Subsequently, changes in theatrical practice are traced. New schools (Weimar, Hamburg) propose different approaches to roles, while more inventive scenography and historical costume shape contemporary stage reality. Theoretical reflections through texts such as Diderot's *Paradox of the Actor* and Kleist's *On the Marionette Theatre*, along with indicative references to theatre-related legislation (copyright, licensing of entertainments, censorship), complete the picture of the period's theatrical activity.

Assesment

Final written examinations.

680406: HISTORY OF EUROPEAN THEATRE III

E. Daraklitsa

The course offers a general overview of European theatre history from 1880 to 1940. It examines in depth the artistic movements and exponents of Realism, Naturalism, Symbolism, Futurism, Modernism, Dadaism, Surrealism, and the Grotesque theatre. Central topics also include: the Art Theatres movement; the emergence of stage directing (Konstantin Stanislavski, André Antoine, Vsevolod Meyerhold); the work of Gordon Craig and Adolphe Appia; scenic Constructivism; the Cartel des Quatre (Jacques Copeau, Charles Dullin, Georges Pitoëff, Gaston Baty); Antonin Artaud's Theatre of Cruelty; and Bertolt Brecht's Political/Epic Theatre. Dramaturgical techniques and the salient traits of the dramatic genres flourishing in the period are also addressed, aiming to reconstruct and study European theatre history.

Assessment

Final written examinations.

680Σ47: HISTORY OF CONTEMPORARY EUROPEAN AND AMERICAN THEATRE

G. Ioannidis

Post-war European and world theatre:

- Part A: 1945–1968: Theatre in France after WWII: Reorganization of State Theatres, decentralization, festivals, Barrault and Vilar, Jean Vilar – Avignon Festival; dramaturgical explorations; Existentialism; Jean-Paul Sartre (1905–1980); Albert Camus; Theatre of the Absurd; Samuel Beckett; Eugène Ionesco; Jean Genet. Theatre and drama in Czechoslovakia, 1940–1968; Josef Svoboda (1920–2002). German theatre and drama: Berliner Ensemble; “documentary theatre.” Theatre and drama in Italy: Ugo Betti (1892–1953), Diego Fabbri (1911–1980), Eduardo De Filippo (1900–1984); Piccolo Teatro; Giorgio Strehler (1921–1997); Paolo Grassi (1919–1981). British theatre and drama: Terence Rattigan (1911–1977); English Stage Company; Theatre Workshop; Joan Littlewood (1914–2002); Peter Shaffer (1926–); Harold Pinter (1930–2008); Royal Shakespeare Company; National Theatre. Theatre and dramaturgy in the United States: Actors Studio; Off-Broadway; Circle in the Square; Phoenix Theatre; the 1960s; Living Theatre; La MaMa Experimental Theatre Club; New American Drama; Maxwell Anderson; Clifford Odets; William Saroyan; Lillian Hellman; Thornton Wilder; Tennessee Williams (1911–1983); Arthur Miller (1915–2005).

- Part B: Continental European theatre in the late 20th century: Theatre in Poland and Czechoslovakia up to 1990: Jerzy Grotowski (1933–1999), *Akropolis* (1962), *The Constant Prince* (1965), *Apocalypsis cum Figuris* (1968); Tadeusz Kantor (1915–1990), *The Dead Class* (1975), *Wielopole, Wielopole* (1980), *I Shall Never Return* (1988). German theatre to 1990: Ödön von Horváth (1901–1938), Franz Xaver Kroetz (1946–), Heiner Müller (1929–1995), Peter Stein (1937–), Pina Bausch (1940–2009). Theatre and dramaturgy in Italy up to 1990. Theatre in France up to 1990: Théâtre du Soleil, Ariane Mnouchkine (1940–), *Les Atrides*, Avignon Festival. British theatre up to 1990. Theatre in the United States after 1968: *Hair!*, *Che*, *Oh! Calcutta!*, Andrew Lloyd Webber (1948–), “Postmodernism,” Deconstruction, “happenings,” Allan Kaprow (1927–2006), Environmental Theatre, Richard Schechner (1934–), Performance Group, *Dionysus in 69*, *Commune* (1970), The Wooster Group, Robert Wilson (1942–).

Assessment

Final written examinations with choice of topics.

680Σ46: HISTORY AND THEORY OF DANCE

S. Tzintziloni

The course operates on two levels: first, it outlines Dance Studies—and especially Dance History—as an academic discipline, its content, research methods, and theoretical foundations. Within this epistemological framework, we focus on Dance History as a specific field with its own methodologies and practices. Second, it surveys the History of Western dance as a theatrical genre from the Renaissance to the 21st century. The approach is socio-historical, highlighting changes and shifts and emphasizing dance as a cultural phenomenon in relation to historical and social developments. Combined with the study of selected works, it introduces students to artistic pursuits, practices, and aesthetics across time. The course includes audiovisual material (where feasible) and corresponding texts.

Assessment

Final written examinations.

680515: THEATRE IN EDUCATION: TEACHING METHODOLOGY

K. Fanouraki

This course aims to familiarize students with the theory and practice of theatre pedagogy and didactics. It covers the types, forms, and techniques of theatre, focusing on teaching methodology and on pedagogical and interdisciplinary dimensions in formal and non-formal education. It explores the creative integration of theatre studies into the design of curricula and lessons in drama education for primary, secondary, and adult education. Upon completion, students are expected to know the subject matter and methods for teaching drama and theatre; understand their various forms and dimensions in education; recognize similarities and differences in application by school level, group, and developmental age; and be able to design, implement, and assess, through theory and practice, activities, theatrical actions, lessons, theatre-in-education programs, and productions. The course has both theoretical and practical components.

Assessment

Final written examinations (60%); class participation (activities, exercises, practicum/teaching practice, etc.) (40%).

680500: THEORY OF THEATRE AND DRAMA I

G. P. Pefanis / Th. Bousiopoulou

A general overview of contemporary theories of the theatrical phenomenon and a focused approach to major issues of methodology, performance analysis, and interdisciplinary research. The nature and role of theatre. Theatrical and social roles. Theatre and everyday life. Special cases of the theatricalization of social life. The interdisciplinary frameworks of performance studies. Performance as a social and cultural product.

Postmodern/postdramatic theatre. Theory of theatre history. Theory of theatre criticism. Popular theatre in Greece and its theory. General principles of semiotics, phenomenology, and theatre anthropology. Anthropological approaches to theatre.

Keywords: Theory, performance, theatrical worldview, theatricalization of social life, “minimal text,” referential/performative function, semiotics, phenomenology, post-structuralism, ritual, anthropology.

Assessment

Written assignments (20%); oral and written final examinations (80%).

680502: THEORY OF THEATRE AND DRAMA II

G. P. Pefanis / Th. Bousiopoulou

Emphasis is placed on the theory of drama and especially on the various ways in which the dramatic text remains suspended with regard to its potential performance. The methodological orientation draws on semiotics, phenomenological hermeneutics, anthropological and intertextual approaches. The aim is to familiarize students with the basic conceptual tools of dramaturgical analysis, develop skills for interpreting texts, and understand the dynamic relationship between texts and their potential stagings. Topics include: textuality of dramatic discourse; performatives (speech acts); deixis and reference; epic tendencies in drama (stage directions, monologue, prologue and epilogue, the narrator figure, asides and direct address, chorus, play-within-a-play, role-play); relations between text and performance; the textual spectator; dramatic characters (universal structures, categories and functions, quantitative and statistical treatments); dramatic space and time.

Assessment

Written assignments (20%); oral and written final examinations (80%).

680999: PHILOSOPHY OF THEATRE AND DRAMA

G. P. Pefanis

The methodological orientation draws on phenomenology, post-structuralism, deconstruction, and anthropological approaches, with occasional directions toward existentialist thought or political philosophy. The aims are to familiarize students with fundamental conceptual tools of philosophical thought about theatre and to approach certain philosophical “schools” that examine core issues of the theatrical phenomenon. Topics include: basic principles of a phenomenology of theatre; negativity of consciousness; audience participation in the performance event; salient moments; in-between becoming; themes, thematic fields and edges; appeal and responsive disposition; intersubjectivity; relation to the “Other”; derealisation; being and seeming; actor–spectator relations; “theatophilia” (*Theatophilie*) and “delophilia” (*Delophilie*); from “I” to “we”; the tragic dimension of Sartrean thought; Albert Camus and tragedy; post-structuralism and deconstruction in relation to representation; theatre and politics.

Assessment

Written assignments (20%); oral and written final examinations (80%).

680010: INTRODUCTION TO THE METHODOLOGY OF THEATRE RESEARCH

V. Zakopoulos

This course provides a comprehensive understanding of methods and techniques used in theatre studies. Students learn to formulate research questions, conduct literature reviews, collect and analyze data, and present findings academically. Both qualitative and quantitative methods are analyzed, along with archival research and performance analysis. Practical exercises and assignments develop research skills and address ethical dimensions. Contemporary methods and digital tools are used, such as Microsoft Forms, Google Forms, and SurveyMonkey for questionnaires, and software like The Ethnograph, Atlas, Dedoose, SPSS, and Excel for data analysis. Special emphasis is placed on academic writing for papers and theses—structuring, articulating research questions and hypotheses, developing methodologies, and presenting results. In archival research, students learn to locate, evaluate, and use archival material for Modern Greek dramaturgy, leveraging modern technologies for digitization and access to electronic libraries. Finally, emphasis is placed on critical analysis and literature review, proper citation, and formulation of conclusions and proposals, using software such as Mendeley and EndNote. The aim is to prepare students to produce high-quality theatre research, fostering critical thinking and academic integrity.

Assessment

Practical assignments:

- Designing and implementing research projects.
- Creating and analyzing questionnaires using digital tools.

Collaborative work:

- Group projects requiring collective research and presentation of findings.

Presentations:

- Oral and interactive presentations of research projects.
- Use of digital tools for data and findings visualization.

Class participation:

- Active participation in discussions and practical activities.
- Giving and receiving constructive feedback.

Written final examinations

- Written final examinations covering theory and practical application of methodologies taught.

680Σ43: HISTORY OF CINEMA: THEORY AND PRACTICE

E. Stefani

Through film examples, students become familiar with the concept of genre (western, melodrama, comedy, thriller, musical, etc.) and auteur across time. Reference is also made to key movements that shaped film history, with emphasis on how they appear in contemporary films. What links Kiarostami to Italian Neorealism? What does Tim Burton “borrow” from German Expressionism and how is Lynch inspired by Surrealism? The role of commercial cinema in reproducing dominant ideology, as well as “alternative cinemas,” are also addressed.

Assessment

A group practical exercise mid-semester and written final examinations.

680020: HISTORY AND CULTURE OF MODERN EUROPE (1492–1789)

A. Karakatsouli

An introduction to the historical phenomena of Modern Europe. The Great Discoveries and the creation of Spanish and Portuguese colonial empires. Europe’s economic growth and the birth of capitalism. The revolution of intellectual values in 16th-century Europe: Humanism and the Renaissance. Reformation and Counter-Reformation. Charles V and the last attempt to unite Christian Europe. Popular uprisings and the crisis of Humanism. The spread of Baroque. The Europe of scientists in the mid-17th century. The Habsburg hegemony. Louis XIV’s model of absolute monarchy. The British parliamentary system and the example of tempered monarchy. Economic development and social transformations in the 18th century. The Industrial Revolution. Enlightenment. The American and French Revolutions. Napoleonic Europe.

Assessment

Assessment via progress tests or final oral examination, with optional in-class oral presentations.

680946: HISTORY AND CULTURE OF CONTEMPORARY EUROPE (1789–1945)

A. Karakatsouli

Europe after the Napoleonic wars: Restoration and the Holy Alliance. The Greek Revolution of 1821. The first victories of liberalism (1830). The democratization movement and the “Spring of Nations” (1848). European society and culture in the first half of the 19th century (beginnings of socialism, Romanticism). Rise and clash of nationalisms (unifications of Italy and Germany, Napoleon III, Bismarck). European societies in the second half of the 19th century: political models, religions, and cultures. The height of European power and the second colonialism at the turn of the century. The “Great War” of 1914 and the Europe of Versailles. The Russian Revolution (1917). Disillusionment in the 1920s. The Great Depression of the 1930s and the crisis of liberal regimes. Fascism and National Socialism. European cultures in the interwar period. World War II and its consequences.

Assessment

Assessment via progress tests or final oral examination, with optional in-class oral presentations.

680Σ42: INTRODUCTION TO THEATRICAL PRACTICE I

P. Michalopoulos

This course covers the thorough, detailed transition from dramatic text to stage. Together with the students, we undertake this demanding yet creative process, distinguished in five main phases: (a) “dialogue” with the play while discovering its “subtext”; (b) detailed analysis: dramaturgical, historical, linguistic-literary, and pragmatic status, research and positioning; (c) drafting a plan for composing the text as potentially inscribed in stage practice, applying directing, scenographic, acting, etc., proposals via the scheme: apply – reject/remove and apply – accept; (d) presentation of our work as a final stage realization; (e) individual written paper on a topic related to the play to be staged and public presentation of conclusions.

Assessment

Oral presentation.

680002: INTRODUCTION TO THEATRICAL PRACTICE II

P. Michalopoulos

The course involves the composition of a dramatic text by the students and its staging. The text may derive from prose works, poetic compositions, songs, visual artworks, or from the dramatization of a scene set in a specific historical period. Dramaturgical material is collected through historical studies, memoirs, chronicles, correspondence, news reports, films, and documentaries, forming the basis for the final composition to be staged. The main directing and acting approach to the scene is then tested and applied, together with proposals for shaping the stage space, costume choices, movement, music, etc.

Assessment

Oral presentation.

680004: INTRODUCTION TO THE ART OF THEATRE

M. Antoniou

The course introduces students to the multifaceted universe of theatrical art. Theatre is examined holistically as an “all-embracing work of art,” analyzing the components that lead to its creation. Emphasis is placed on theatre’s relationship with all art forms—fine arts and time-based arts—while studying the anthropological core of theatre and the theatricality of social life. The synthetic and collective nature of theatre and the factors contributing to production are fundamental axes. The course also introduces the phenomenology of theatre and drama, theatre genres and atypical forms, directing and acting methods, and the relationship between theatre and dramatic text.

Assessment

1. Class participation 10%
2. Group project and in-class PowerPoint presentation 15%
3. Individual written paper 35%
4. Oral exam on course material 40%

680016: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING I

A. Altouva

The course examines the major schools of directing and acting that contributed to the development of theatre, tracking changes in three key elements of theatrical practice: text, actor, and space. It focuses on: (1) highlighting the work of emblematic figures who contributed to directing from the emergence of the director's role; (2) the contribution of significant directors to renewing acting through diverse methods and techniques that created new acting schools and shaped generations of performers.

Indicatively, cases studied include Konstantin Stanislavski, Vsevolod Meyerhold, Yevgeny Vakhtangov, Adolphe Appia, Michael Chekhov, Lee Strasberg, Stella Adler, Sanford Meisner, Jacques Copeau, Louis Jouvet, Charles Dullin, etc

The impact of these trends on Greek theatre in the 20th century and on the work of major Greek artists is also examined.

Assessment

Written or oral final examinations.

680026: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING II

P. Michalopoulos

This course examines major directing and acting schools via different perspectives, tracking changes in text, actor, and space over time—from the emergence of the director to today. It follows the evolution of acting and directing in Europe and America and compares it with the Greek theatrical reality. Cases studied include Max Reinhardt, Erwin Piscator, Bertolt Brecht, the Bauhaus School, Antonin Artaud, Jerzy Grotowski, etc. The impact of these trends on directing and acting on the Greek stage (Photos Politis, Dimitris Rontiris, Karolos Koun, etc.) is also explored. Classes use slide presentations, audio documents, and excerpts from productions by major 20th-century directors.

Assessment

Written or oral final examinations.

680018: INTRODUCTION TO THEATRICAL SPACE, SCENOGRAPHY, AND COSTUME DESIGN I

I. Lakidou

A historical and theoretical introduction to the aesthetic movements concerning theatrical/performance/ scenic space and scenography—costume design in the modern and contemporary periods, from the mid-19th to the 21st century, through a concise survey and critical discussion of key case studies. It examines developments, transformations, and milestones in modern and contemporary scenography—costume: Realism and Naturalism; the symbolist and abstract scenography of Appia and Craig; stylized realism; architectural formalism; stage Expressionism; Russian Cubo-Futurism and Constructivism; experiments at the Bauhaus; and other trends and influences from the visual and stage avant-gardes. It also considers—through the lens of theatrical/performance/scenic space and scenography—costume—the formulations of pioneering directors such as Erwin Piscator, Bertolt Brecht, and Antonin Artaud. In the post-war period, it studies the work of important designers such as Josef Svoboda, Yannis Kokkos, etc., as well as directors who, together with their designers, forged new proposals for performance space and stage image (Jerzy Grotowski, Peter Brook, Richard Schechner, Robert Wilson, etc.). At the turn of the century and into the 21st century, it examines postmodern and postdramatic conceptions of theatrical/performance/scenic space and recent developments such as expanded stage/turn to space (site-specific approaches) and the various forms of technological stage using multimedia and new technologies.

Assessment

Mandatory written assignment (20%); written final examinations (80%).

680617: INTERNSHIP

A. Altouva

Students are employed in scientific, educational, and cultural institutions related to Theatre Studies. Content is determined case-by-case by the departmental instructor, the student, and the on-site supervisor.

Assessment

See Study Guide.

680900: SEMINAR (UNDERGRADUATE THESIS)

All faculty and teaching staff of the Department

Guidelines for preparing the undergraduate thesis

As part of their studies, students must produce scholarly texts (essays, research studies, papers, etc.). According to academic ethics, the following are not permitted:

- Plagiarism: use of any source, bibliography, published or unpublished text, print or electronic, without specific attribution.
- Incorrect citation: referencing a source or book that does not correspond to reality.
- Fabrication: intentional submission of false or falsified data and information.

The undergraduate thesis is mandatory for graduation from the Department of Theatre Studies and corresponds to 12 ECTS. It may be chosen only in the 7th and 8th semesters.

The thesis must be to some extent original, as a personal synthesis by the author. Its purposes are: (a) to teach the student, through practice, how to compose a first major scholarly treatise; and (b) to demonstrate familiarity with the subject and abilities in research and artistic creation. The thesis is an integral part of the educational process and the product of continuous collaboration and communication between student and supervisors.

The topic is selected from the fields included in the Department's curriculum and is proposed either by the student in consultation with the supervising professor or by the latter. Each thesis must meet minimum scholarly standards and academic conditions. It must be typed (double-spaced), include a table of contents, footnotes/endnotes and bibliography according to the *Parabasis* journal's author guidelines (link provided in the Greek original), and, if needed, an index. Length: 20,000–25,000 words including notes/references and bibliography. Theses including practical application must be accompanied by a theoretical text of 13,500–17,500 words, including notes/references and bibliography. Appendices do not count toward the maximum word limit.

B. ELECTIVE COURSES

680E210: INTRODUCTION TO DIGITAL HUMANITIES

X. Dimitroulia

The course provides a historical, theoretical, and practical introduction to the emerging field of Digital Humanities (DH), where digital methods and tools are used for research in the humanities, social sciences, and arts. After an initial approach to “digitality,” it traces DH's historical development and discusses issues related to its formation across cultural contexts. It then presents DH methodological principles; types of resources; data processing, construction, organization, analysis, documentation (metadata), and presentation; and ethical/deontological issues. Students engage with core tools and standards, as well as digital platforms and infrastructures. Combining theory and practice, the course aims to give a comprehensive picture of DH project components adaptable to diverse fields and research questions.

Assessment

Continuous assessment: 30%; written final examinations 70%.

680E103: LOCAL THEATRE HISTORY

K. Karra

The course addresses issues of local theatre history in the 20th century. It refers to cultural and political decentralization and, chiefly, regional cultural policy and its impact on local theatre history. It studies touring troupes that characterized the first half of the 20th century; institutions founded in pre-war attempts at cultural decentralization; the operation of the *Arma Thespidos*; and, especially post-war changes: the history of the National Theatre of Northern Greece, the organization of Regional Municipal Theatres (ΔΗ.ΠΕ.ΘΕ.), and the history of significant subsidized and non-professional regional troupes with long-standing presence. In parallel, it examines local theatres, regional theatre policy in countries with strong traditions of decentralization (e.g., Italy, Germany), and contemporary decentralization efforts in Greece. Questions include: How did touring shape the relationship between local society and theatre? How can a researcher use local archives and contemporary methodological tools to compose a local theatre history? How does local theatre history connect to general history? How can its study inform regional theatre policy?

Assessment

Final grade composition:

- Paper (instructor assessment – up to 5 points)
- Paper presentation (up to 3 points: peer assessment up to 2; instructor up to 1)
- 60-minute written progress test (instructor assessment – up to 2 points)

680Π105: DANCE AND MOVEMENT IN EDUCATION: PRACTICAL APPLICATIONS

S. Tsintziloni

The course introduces and experientially explores basic principles of dance (body awareness, space, dynamics, individual and group, etc.). Using movement, self- and hetero-observation, idea recording, and, on the other hand, critical framing and dance theory, we analyze aspects of dance, movement, and choreography. The course is based on experiential engagement with movement and proceeds to small design exercises for educational settings. It focuses on two dimensions: issues and aspects of dance in education—its philosophy and goals—and broader pedagogical approaches and theories. The aim is the creation of short performative pieces by students. The approach views dance as a phenomenon with artistic, historical, social, and cultural dimensions and addresses ideas related to theatrical dance and its pedagogical dimension.

Assessment

Mandatory physical presence and participation in discussions, exercises, and activities. Oral exam/presentation of practical/artistic work (50%) and theoretical framework (50%).

680E190: PERFORMANCE: SPACES, STAGES, SITES

D. Nikolopoulou

The course aims at creative, experiential engagement with the practice of expanded performance space and expanded scenography, alongside the relevant theoretical framework. Emphasis is placed on the artistic process wherein a performance event is created whose core is defined by the conditions of space and place (site-specific): extra-theatrical venues, public space, and the broader urban environment. Students work on a specific theme and conduct “creative research,” combining design, spatial, visual, and dramaturgical approaches for performances and actions realized in situ. The workshop format follows the artist’s creative path step by step. Beginning with specific texts and thematic nuclei, and with research into performance spaces, students create original proposals, producing site-specific performance events.

Successful completion provides valuable tools for understanding the visual and spatial dimension of new spatial forms of theatre and the possibility of future participation in designing actions to represent the Department of Theatre Studies (NKUA) at the Prague Quadrennial of Performance Design and Space PQ27 (Prague, June 2027).

Assessment

Laboratory course with mandatory attendance. Participation (30%); artistic project and short written documentation (70%).

680E204: CONTEMPORARY CHOREOGRAPHIC APPROACHES

S. Tsintziloni

The course sketches key developments in the concept and practice of contemporary dance in the late 20th–early 21st century through theoretical texts and selected choreographic examples. Guided by questions such as how choreography is conceived, its artistic/social/political function, the performer’s role, and the role of technique and the body, the aims are:

- To approach and understand distinctive characteristics of dance and choreography in the 21st century.
- To understand and engage with core concerns of contemporary dance as a practice performed in theatrical and non-theatrical contexts (public space, museums, archives, community programs).
- To inform students about significant currents, figures, and events in dance history in our century.

Assessment

Paper (50%) and oral presentation (50%).

680E110: ISSUES OF OTHERNESS IN SHAKESPEARE’S THEATRE

X. Georgopoulou

The course mainly examines the theme of the “stranger” in Shakespeare (with subtopics of racial, religious, class, and cultural otherness), addressing, beyond emblematic figures such as Othello (the Black general in the eponymous tragedy) and Shylock (the Jewish moneylender in *The Merchant of Venice*), issues such as European foreigners and mixed marriages. It also considers other forms of otherness—illegitimacy, deformity, disability, and mental illness—as well as factors shaping identity and otherness such as food and dress.

Assessment

Written final examinations.

680E150: SHAKESPEARE ON STAGE AND SCREEN

X. Georgopoulou

The course examines contemporary stage and film adaptations of Shakespeare's plays in Greece and abroad. It relies heavily on comparative analysis and traces the political and social contexts of the productions and films analyzed. Topics include, among others, staging and filming the "exotic" identity of Othello and the deformity/disability of Richard III; iconic scenes from *Romeo and Juliet* in film adaptations; connections between Shakespeare's works and modern Greek history; and Shakespeare in live streaming during the COVID-19 pandemic.

Assessment

Written final examinations.

680E197: WORKSHOP ON THE ART OF ORAL STORYTELLING

I. Lakidou / A. Stroubouli

The course aims to help each participating student explore their own way of "embodying" the fairy tale. It includes:

- Origins of folk tales (culture of orality).
- The place of the folk tale today; its characteristics; how to choose a tale; how to prepare to tell it.
- Exercises (body, breathing, voice).
- Exercises/games (imagination, transformation, ways of making the tale one's own).
- Storytelling: all students tell as often as possible, becoming both storyteller and listener.
- How to create conditions for sharing tales in a classroom.

Assessment

Active participation and consistency.

680987: REVUE IN THE 20TH CENTURY

K. Georgakaki

After its first steps on the Athenian stage in 1894, the revue became firmly established in the 20th century. Influences from the Spanish *zarzuela* and the *revue à grand spectacle*. The middle class's response to the spectacle. Annual revues (*Panathenaia*, *Cinema*, *Panorama*). Neighborhood revues. Political authorities' reactions and censorship. The turn toward the extravaganza. The rise of a new generation of artists tied to the genre. War-time revues. The post-war extravaganza. New trends (*Dream Street*, *Beautiful City*). Problems during the dictatorship of the colonels. "Free Theatre." Revue in the post-dictatorship era. New trends and alternative proposals in the 21st century.

Assessment

Written final examinations

680E140: THEATRE AND POLITICS

K. Georgakaki

The course aims to present, as comprehensively and concisely as possible, the effects of historical events and constitutional crises on Greece's theatrical life from the reign of King Otto to the Colonels' Dictatorship. It examines the establishment and operation of institutions (State stages, festivals, Regional Municipal Theatres, subsidies) and issues such as censorship, entertainment tax, actors' unionization, and strikes for improved working conditions.

Assessment

Written final examinations

680Π103: THEATRE AND SCENOGRAPHY IN EDUCATION

I. Lakidou

The course offers a comprehensive (historical, theoretical, and pedagogical) understanding of theatre in the school context—its forms (drama education, school event, school production) and the role of spatial-aesthetic approaches to theatre in education. Since the school stage mirrors the functioning of the school community—relations between teachers and students, financial and collective organization

—it examines how scenographic aesthetics in education can meet the pedagogical and teaching goals of the democratic school. Guided by the tradition—both pedagogical and artistic—of pioneers in school/children's theatre and theatre pedagogy (V. Rotas, S. Karantinos, S. Vasileiou, K. Koun, E. Theocharis-Peraki, M. Kontouras, etc.), and in connection with approaches to theatrical space and costume from modern and

postmodern theatre and the aesthetic norms of Theatre for Children and Young People in Greece, students study theoretically and practice how to apply a contemporary scenographic/costume aesthetic that meets current pedagogy and drama teaching.

Assessment

Formative assessment based on:

- e-class exercises (20%)
- 2,000-word reflective report (30%)
- Class participation (20%)
- Presentation of a short scene (30%)

68ΘΠ104: USING INTERACTIVE & CREATIVE VIDEO IN DRAMA EDUCATION

V. Zakopoulos

This course focuses on video as a tool for learning and teaching in drama education. It examines how interactive and creative video enhances student experience by offering new modes of expression, collaboration, and analysis of dramatic works. It covers techniques of video production and editing, image and sound processing, use of specialized software and platforms, and examples of interactive applications. Through lab exercises, students design interactive scenarios and integrate creative video into drama education, fostering collaboration and critical thinking. Technologies such as augmented reality and digital storytelling support analysis and interpretation of dramatic texts, development of acting skills, and creation of performances. The course also addresses challenges and opportunities of this approach, promoting innovation in drama education.

Assessment

Practical work:

- Design and implementation of interactive videos and scenarios.
- Application of production and editing techniques in practical examples.

Group work:

- Collaboration on group projects to create interactive videos.

Presentations:

- Oral presentations of projects and videos created.
- Use of digital tools for visualizing and presenting findings and works.

Class participation:

- Active involvement in discussions and practical activities, giving/receiving feedback.

Final exam:

Written exam covering theory and practical application of techniques and methodologies taught.

68ΘΕ120: CONTEMPORARY APPROACHES TO DIRECTING

Michaela Antoniou

This course is determined and conducted in direct relation to theatre productions performed during the theatre/academic season and examines 2 to 4 performances each semester and their performances on stage presented live during the season or recordings of earlier productions in Greece and abroad. Plays by an author (e.g., Iakovos Kambanellis, Anton Chekhov, Tennessee Williams, Arthur Miller) or a group of authors (e.g., Mitsos Efthymiadis-Giorgos Skourtis-Giorgos Maniotis) or a specific historical period of a country (e.g., English Theatre of the 1950s-1960s) are selected. The historical period to which the texts and authors belong is examined. The plays are analysed within literary traditions. The performance is attended and, where possible, a conversation with the performers is held. The staging, acting, stage design, etc. solutions chosen are traced and evaluated. Finally, students propose their own readings and versions of the plays or extracts from them. The course has a laboratory format and requires the physical presence of the students.

Assessment

Written test during the semester and final written essay

68ΘΣ15: HISTORY OF COLONIALISM, 19TH-20TH CENTURY

A. Karakatsouli

This course provides an overview and analysis of modern European colonialism in the 19th and 20th centuries. It compares this period to the first wave of colonialism up to 1763, examining Europe's second expansion (1815-1882), the emergence of New Imperialism, and various interpretive theories. Topics include the early phase of

territorial division (1883-1890) and subsequent conquest and occupation (1890-1914), the crisis of World War I, and the Mandate system in the Middle East. Major imperial powers are analyzed: (a) the British Empire, including India, Dominions, and Ireland, (b) the French Empire and its “civilizing mission” in Africa and Indochina, (c) old colonial powers (Netherlands, Portugal), and (d) new contenders (Belgium, Germany, Italy). The course also examines the consequences of World War II for colonial empires, independence movements, decolonization, and post-colonial theory.

Assessment

Exempting assignment or oral final examination.

680E114: INTRODUCTION TO DRAMATHERAPY

K. Diamandakou / S. Krasanakis

Dramatherapy is the therapeutic method, that exploits the power of the theater metaphor in bringing into the light, but also in resolving, the therapeutic demands through specific theater techniques. Dramatherapy is not only a form of psychotherapy, but also a theatrical event that may be used as a method of investigating human personality, behavior and communication, as they appear in everyday relationships –communal, work related, educational and personal.

It may have applications, and its results can be exploited in the wider social and educational space. It seems to fit especially the postmodern man/woman, where parallel to language the image and body play an important role in understanding Self and the Other, the piece of art but also the creator. This course will be a journey of getting to know Dramatherapy. Course Description: 1. Introduction to Dramatherapy - Historical Background 2. Pioneers and models of dramatherapy 3. Theatrical model - Narrative model - The method of role 4. Experiential workshop - Constructing and telling a story 5. Experiential workshop - Stage representation of history (Roling-Deroling) 6. Experiential workshop - Roles in life and roles in theater (Types and characters of roles) 7. Theatre as a way of life and therapy - The theatre of everyday life 8. Theatre - Myths - Ritual 9. Theatre - Transport - Aesthetic distance 10. Experiential body image seminar 11. Experiential seminar with masks 12. Experiential applications of dramatherapy 13. Elective affinities and influences (Artaud, Brecht, Grotowski, Boal, Barba, Devised Theatre, etc.).

Assessment

Written examination

680Σ16: ACTING

M. Antoniou

Beginning with voice, enunciation, body, movement, and the relationship of actors to each other, to the text, and to the audience, this is an introduction to the art of acting and performance. Starting with improvisations, targeted actions and études, theatrical or theatricalized texts are approached. In the spring semester and depending on the composition and dynamics of the students, plays, theatrical texts, excerpts or whole texts or stage compositions of the students, which have resulted from improvisations, are put on stage and presented in the form of a performance. The course is in laboratory format and requires the physical presence of students.

Assessment

Participation in the course (60%) Practical final examination (40%)

680E171: THE POETICS OF OTHERNESS IN THE FIRST POSTWAR GENERATION

L. Alexiadou

The course focuses on the poets of the first post-war generation. The historical, cultural, social, ideological and aesthetic conditions of the first post-war period are examined. In this context, the themes of the first post-war poetic generation are studied, which reveal the common fate of the poets. War, the common anti-fascist and humanitarian vision, the ideological commitment and the fighting spirit, the sacrifice and the debt, the betrayal and the decline of ideologies, memory and oblivion, alienation, the desire to escape from reality, the questioning of their poetic identity are deposited in "a common bank of themes and motifs".

At the same time, the most important components of post-war poetics are analyzed in the light of Otherness, with particular emphasis on the issue of poetic identity: the social role of the poet and his art, the questioning of the ability of poetry to convey its messages, the incompatibility between poetic speech and experience or action, the alienation of the poetic ego and its confinement to the margins of the present, The absence of points

of reference and attachment to the past, poetry as otherness, even for the creator himself, among other things, are commonplaces for the majority of poets of the first post-war generation.

Assessment

By written examination.

680953: FOREIGNNESS AND OTHERNESS IN POST-WAR AND CONTEMPORARY GREEK DRAMATURGY

M. E. Soldatou (ESPA Assignment)

In the context of the course, students are invited to explore the different manifestations of the "Other", the "different", the "foreign", through examples of post-war Greek dramaturgy. The study focuses on the concept of "foreignness" according to the philosopher Bernhard Waldenfels, while examining the complex conceptual composition of the term "foreigner", its meaning in the modern and postmodern era and its role in the process of identification. Among other things, the wide range of diversity (gender, political, national, physical) is examined through the works of Iakovos Kambanellis, Loula Anagnostaki, Marios Pontikas, Pavlos Matesis, Panagiotis Mentis and others.

680E211: REPRESENTATIONS AND RUPTURES OF GENDER RELATIONS IN MODERN GREEK DRAMATURGY

M. E. Soldatou (ESPA Assignment)

Students are invited to reflect critically on questions posed by feminist thought and theorists such as Simone de Beauvoir and Judith Butler on social and biological sex. Having as impetus the dramaturgical work by de Beauvoir, modern Greek plays are explored – by dramatists such as Zoe Karelli, Yannis Tsiros, Kostas Mourselas, Marios Pontikas, etc. – which focus on the issues of patriarchy and women's emancipation, of socially constructed female roles and of identities, gender-based violence and marital alienation and "cannibalism".

680E212: ASPECTS OF THE MIGRATION AND REFUGEE PHENOMENON IN CONTEMPORARY GREEK DRAMATURGY

M. E. Soldatou (ESPA Assignment)

The course seeks to bring students in contact with the representation of the migration and refugee phenomenon in the dramaturgy of contemporary Greek theater. At the heart of the course is the study of the hospitable and inhospitable practices of welcoming foreigners in both the public and private spheres through philosophical, sociological and dramatic discourse. The theoretical approaches of Jacques Derrida and Zygmunt Bauman, as well as examples of contemporary dramaturgy, around the wide range of hospitality and xenophobia, are explored. The concept of "intercultural" and of intercultural theatre are also examined as a vehicle for highlighting the social role of theatre.

680E213: CRITICAL REALISM AND RESEARCH DRAMATURGY IN POST-WAR AND CONTEMPORARY GREEK THEATRE

M. E. Soldatou (ESPA Assignment)

The course seeks to bring students in contact with the open dialogue between theater production and post-war Greek society. Greek plays of "critical realism" are examined, which exercise intense social criticism or satire against the pathologies of the Greek post-civil war and post-dictatorship society, while at the same time depicting the alienation and the feeling of alienation of the modern Greek person. The research dramaturgy of the theatre of the real is examined as an additional manifestation of the reflection of contemporary social reality in theatrical production. Current events and issues are identified through the projection and analysis of documentary performances by Greek creators, such as Anestis Azas, Prodromos Tsinikoris and Yolanda Markopoulou.

680E130: SHADOW THEATER

A. Hotzakoglou (ESPA Assignment)

Starting from the global history of shadow theater and its key manifestations in the Eastern Mediterranean, the Balkan Peninsula, Central and Western Europe, it focuses on Greek shadow theater (Karagiozis) and its relationship with the Ottoman and Turkish ones. Central positions are held by the following sections: terminology/sources/methodology, origin-Hellenization, identity of animators, construction techniques –

material culture, animation "schools", avant-garde, military shadow theater, audience, reception. Particular emphasis is placed on issues: comparative interpretation, typology, themes, repertoire, orality/literacy, connection with folklore, (folk) literature, satire, publishing production, visual arts, cinema, diaspora-immigration, formation of national identity, interaction with audiences/other performing arts, censorship, popularity/artistic shadow theater, modernization/alterations of the spectacle, utilization in an educational context. A variety of methodological tools (history, folklore, sociology, anthropology, oral culture, pedagogy) are co-utilized in its examination.

680E214: SHADOW & PUPPET THEATER 2: "MEETINGS"

A. Hotzakoglou (ESPA Assignment)

The core of the course is structured around intentional meetings-discussions with artists, visits to relevant spaces (theater, museum, workshop) and critical "readings" of interviews/actions of artists, through physical presence or utilization of the digital condition. Central to the course are the following issues: methodology of research options and informants, preparation of interviews/visits, evaluation, feedback. The objectives are: expansion of communication and extroversion, interaction, possible connection with the local community, familiarization with the interview as a methodological "tool", scientific use of oral history, applied summary (study or scenario). A variety of interdisciplinary methodological tools are used, finding application in theater, education and field research.

680E215: PUPPET THEATER

A. Hotzakoglou (ESPA Assignment)

The world history of its course from antiquity to the present day is comparatively examined, with emphasis on the following axes: terminology/sources/methodology of approach-research, types of (theater) puppetry, construction/animation techniques, religiosity/secularism, relationship between European-Ottoman-Greek spectacle, pioneering animators/productions, reception. A central place is held by the section of the history of modern Greek puppet theatre (Fasoulis, Karagiozis, Marionette) and in particular its components: themes, repertory, orality/literacy, connection with folklore/folklore/literature/carnival/satire, interaction with other performing arts, censorship, pedagogical utilization in holistic education (through school, museum, mass media, etc.).

680713: POPULAR THEATRE

A. Hotzakoglou (ESPA Assignment)

The course comparatively and cumulatively utilizes methodological tools of Theater Studies, Folklore, History, Sociology, Anthropology. A central position is occupied by aspects of folk theatre on a global scale and in particular in the Eastern Mediterranean, the Balkan peninsula and Hellenism of the world. On the basis of the demarcations and characteristics of the popular theatre, precursor and primary forms of folk theatre (ceremonies, customs and idols-effigies, disguises-masks, carnival), aspects of religious theatre, the course towards the advanced folk theatre are co-examined. Particular emphasis is placed on the objects of folk puppet and shadow theater (Ottoman, Greek, Turkish) and their relationship with commedia dell' arte, carnival and folklore, folk adaptations of art theater (puppet theater and actors), Zakynthian speeches, variety shows (variety shows), pantomime and improvised (Nutik) comedy, "fustanella" theater, mountain theater, interactions.

680Σ24: MODERN AND CONTEMPORARY HISTORY OF THE BOOK

A. Karakatsouli

The course studies the printed book from Gutenberg to the modern developments in the global and Greek markets. The book is analyzed from a technological point of view and in terms of its economic function, as a material object of production and trade in a dynamic process where form interacts with content. We are particularly concerned about the role of the publisher as an intermediary between author-creator and reader-consumer, as well as the upheavals brought about by the digital book, the reclassification of the book market in the globalized economic environment and, in particular, the case of the Greek book in conditions of crisis.

Assessment method

Exempting assignment or oral final examination.

680E172: TRENDS AND PRINCIPLES IN 20TH-CENTURY GREEK COMEDY

K. Karras

The course describes the course of modern Greek comedy in a concise and comprehensive way. The various genres of comedy in the 20th century are examined, with a brief reference to the 19th century as well: ethnoplastic didacticism, boulevard, social and political satire, parody, farce, comedy, one-act comedies. In the course we examine the thematic motifs and typology of the dramatic characters, the ways of challenging the comic by examining briefly theories of the comic (eg. Freud, Bergson), but also the basic models on which the dramatists were relied. Subsequently, are presented the main representatives of domestic comedy, popular actors and groups that were involved in the promotion of Greek comedy and the relationship of each comedy with its time is highlighted and interpreted, both from a political and from a social, cultural and especially theatrical point of view (historical and ideological conditions, specific theatrical practice, production elements, censorship mechanism). Finally, a brief reference is made on the reception of comedy by the public and the critics, its relationship to other genres (revue, musical comedy, Karagiozis, operetta) as well as the development of comedy in the 21st century (stand-up comedy, television comedies).

Assessment method

With written exams (100%) or alternatively with written exams (50%) and individual work or participation in group work (50%)

680975: DIRECTION I'

N. Hadjipapas

In this course, we will explore the burning issue of actors' personal involvement in the stage event. How can "confessions" help to bring about the core of the work? How does the theme of a performance arise, and how does the theme affect or shift the conceptual axes of the work? What are the limits of breaking a play and how should the author's intention be protected? How does personal involvement and mutual trust within an ensemble of artists help in honesty on stage? Students will be invited to actively participate in creating an informal team, aiming to experientially ascertain the results of this way of working.

Assessment

Participation in the course (70%)

Presentation of directorial work (30%)

680970: DIRECTION II

P. Michalopoulos / N. Kontouri

The course aims to introduce students to the art of directing, to familiarize them with its basic principles, and to offer a culture related to its aesthetics and technique. It also aims to make them sensitive receivers of the play's messages, so if they wish in the future to deal with the capacity of an analyst, of a dramaturg, of an assistant director, and even of a director, to have the familiarity with the stage processes. Upon successful completion of the course, students will be familiar with the theory and practice of directing, will be able to design accompanying materials in the context of theatrical activities, will have an empirical understanding of the dynamics of the interpretation of a theatrical text, will be able to follow different type of theater and directorial approaches, will have understood the multiplicity and complexity of the theatrical phenomenon, They will possess an additional tool to combine a variety of teaching methods to enhance participatory and experiential action. A) Text: Euripides *Bacchae*. Prerequisite: the study of the Tragedy *Bacchae*, translated by Giorgos Chimonas. B) The course is largely based on the interactive and experiential approach of a theatrical text; therefore the presence of the participants is absolutely necessary in all meetings.

Assessment

Participation in the course 100%

68071106: DIGITAL TECHNOLOGIES AND LEARNING THEORIES IN THEATRE EDUCATION

V. Zakopoulos

The course examines the coupling of digital tools and pedagogical theories of learning to enhance theatre education to offer a comprehensive understanding of how digital technologies can enhance the teaching of Theatre and enhance the learning experience of students. It focuses on the use of various digital technologies, such as collaborative digital tools, digital storytelling, virtual reality, artificial intelligence, and interactive digital platforms, to create more enriching and engaging learning experiences, providing advice on the effective selection and application of digital media, as well as the theoretical background for their practical application in educational settings. At the same time, it presents the main theories of learning, such as behaviorism, (social)

constructivism, the theory of multiple intelligences and contextual theories of learning, analyzing how these can be integrated into the context of Theatre Education. Through theory, multiple examples, and practical applications, the course explores the potential of various digital technologies to support students' interaction, creativity, collaboration, and critical thinking in theater. Additionally, it examines the challenges and benefits of integrating digital technologies in the educational process, suggesting strategies for their effective use.

Assessment

Practical Assignments:

1. Creation of teaching plans that incorporate digital tools and pedagogical theories.
2. Development of digital media such as videos and interactive presentations used in theatre education.

Συνεργατικές Εργασίες:

- Συνεργασία σε ομάδες για τον σχεδιασμό και την υλοποίηση ενός εκπαιδευτικού προγράμματος χρησιμοποιώντας ψηφιακά εργαλεία.

Presentations:

1. Use of digital tools to create interactive presentations, showcasing the potential of technologies in the educational process.

Class Participation:

1. Participate in class discussions and activities.
2. Providing and receiving constructive feedback on their fellow students' work, promoting critical thinking and collaboration.

Final Exam:

Final written exam covering all the material of the course.

6801101: TEACHING PRACTICE IN EDUCATION AND IN THE COMMUNITY I

C. Fanouraki / I. Lakidou

The course "Teaching Practice in Education and Community I" aims to familiarize and prepare students for the teaching of theater education in formal education, as well as in non-formal educational structures.

The content of the course focuses on the teaching applications of theater education for children, adolescents and young people and on the practical implementation of practical/teaching exercise in schools, structures, and educational and community institutions.

The course has a mixed character of theory and practice, and emphasizes the evaluation of teaching exercise, the dialectical teaching-learning process and the contact of students with the real conditions of organization, design and implementation of short and long-term theater education courses and events.

Assessment

Participation in the course (workshops, oral and written exercises, etc.) 40%

Teaching exercise 60%

Method of examination: Written essay

6801102: TEACHING EXERCISE IN EDUCATION AND THE COMMUNITY II

C. Fanouraki / I. Lakidou

The course "Teaching Practice in Education and Community I" aims to familiarize and prepare students for the teaching of theater education in formal education, as well as in non-formal education structures.

The content of the course focuses on the teaching applications of theater education for children, adolescents and young people and on the practical implementation of practical/teaching exercise in schools, structures, and educational and community institutions.

The course has a mixed character of theory and practice, and emphasizes the evaluation of teaching exercise, the dialectical teaching-learning process and the contact of students with the real conditions of organization, design and implementation of short and long-term theater education courses and events. While in the course "Teaching Practice in Education I" emphasis is placed on primary education, in "Teaching Practice in Education and in the Community II" emphasis is placed on secondary education, but this is not binding, as in the context of both courses students can choose a level or age at which they will do their internship/teaching in schools or structures of formal and non-formal education (intercultural and theatrical education, theatre and special education, theatre and hospitals, theatre and the elderly, theatre and social protection structures, etc.)

Assessment Method

Participation in the course (workshops, oral and written exercises, etc.) 40%

Teaching exercise 60%

Method of examination: Written essay

68ΘΕ208: STRATEGIC MANAGEMENT OF THEATRE ORGANISATIONS

G. Spanos

The course delves into the subject of cultural production management, focusing on issues of strategic management of theatrical organizations. Strategy refers to the long-term direction and type of activities an organization chooses in its effort to achieve survival and growth. We will examine the concepts and administrative tools that can be used to formulate, implement and control/evaluate the organization's strategy. The course is broken down into the following sections:

1. Introduction to strategy theory (theoretical models and approaches to strategic management, strategy and organizations in the arts)
2. Strategy formulation and planning (alternative approaches to the planning process, strategic plans: formats and content)
3. Vision, mission and values (importance of the "identity" of the organization, vision, mission and values as the basis for shaping the strategy)
4. Analysis of the external environment (wider macro-environment, "platformization", models and methodological tools for the analysis of the cultural industry)
5. Analysis of the internal environment (resources and competences, human and symbolic capital, creativity, organizational culture)
6. Alternative strategic options (change and innovation in organizations in the field of art and culture, alternative strategic development options)
7. Implementation and control (organizational and methodological tools for the implementation and evaluation of the strategy followed)

It is noted that it is a prerequisite to attend the course Introduction to the Management of Theatrical Organizations (68Θ310)

Assessment

Written examination of the course material.

Optional group work on a topic to be agreed with the teacher.

In the final grade, the (optional) work will also be taken into account.

68ΘΕ209: SPECIAL TOPICS IN ARTS MANAGEMENT

G. Spanos

The course has a laboratory character. It includes presentation, discussion and analysis of case studies of cultural organizations from Greece and abroad, with the active participation of students.

The case studies concern organizations in the field of art and culture such as theaters, museums, festivals, operas, orchestras.

Real cases *will be analyzed* on issues concerning:

1. The complex network of decisions and initiatives taken to address the challenges faced by a cultural organization for its survival and development
2. The organization of the planning process and the development of business plans
3. The formation of collaborations and networks between cultural organizations
4. "Business models" and growth strategies in performing arts organizations (including promotion and outreach strategies, and fundraising strategies).

In parallel with the discussion of existing cases, the students - under the guidance of the instructor - will form groups to gather and analyze data regarding a domestic cultural organization; At the end of the semester the teams will present their own case study.

It is noted that it is a prerequisite to attend the courses: Introduction to the Management of Theater Organizations (68Θ310) and Strategic Management of Theater Organizations (68THE208).

Assessment

Participation in discussions during the course: 30%

Writing and presentation of the group paper (case study): 70%

680E113: CREATIVE WRITING WORKSHOP

V. Mavrogeorgiou

The Creative Writing Workshop focuses on the concept and essence of dramaturgy. Participants "visit" the imaginary workshop of a playwright and become familiar with the dramaturgical approach and perception of reality and the reconstruction - recreation of its events on stage, as a play. The aim is to sharpen and raise awareness of the "dramatic instinct", an essential element for those who are interested in producing work either as playwrights - writers or as dramatists. The workshop includes: An analytical course of writing a play, experiential activities, writing exercises, solution and articulation of well-known theatrical texts (both old and contemporary), comparative methodology, discussions with guests.

Assessment

Physical presence and active participation with mid-term evaluation of individual written/oral assignments (50%).

Written test on the material that will emerge from the laboratory (50%).

680E143: PUPPETRY WORKSHOP

M. Konomi / Stathis Markopoulos

The general objective of the course is to introduce students to the theatrical art of puppetry, from a theoretical and practical point of view.

Specific topics:

1. History of puppets in Human Culture
2. The puppet in modern theater
3. Theory of the puppet as a figurative object-subject
4. Types of puppets (technical options with a theatrical aim)
5. Construction techniques (materials, tools, design, sculpture)
6. Manipulation and animation techniques (kinesiology, anatomy, mechanics, miracle work)
7. Additional figurative tools (speech, music, lighting)
8. Dramaturgy, direction and stage design of puppet theater
9. Experiments and theatrical improvisations with puppets and objects
10. Creation of small individual and group studies (sketches) with puppets

Assessment

The general evaluation of students will be based on:

1. assessment of the construction skills to be developed
2. assessment of the demonstrative skills that will be developed
3. a theoretical work of analysis and observations on a puppet representation
4. A theoretical proposal for a performance design on a specific dramaturgical issue
5. Mainly, the evaluation of the final presentation of a small performance/study with puppets, which will be presented in the classroom or to a wider audience of the Department's student community.
- 6.

680E175: APPLIED THEATRE

K. Diakoumopoulou

This course focuses on exploring the use of theatrical techniques within various social groups, particularly those that are marginalized. It examines areas such as social policy, public health, education, social welfare, and justice. The course will include extensive references to the pioneers of Applied Theatre, including Augusto Boal, Jacob Moreno, and Jerzy Grotowski, as well as a variety of subcategories. These subcategories include Theatre and Drama in Education, Applied Theatre in Health Units, Prisons, Museums, Playback Theater, the "Theater of the Oppressed", Sociodrama, and Drama Therapy, playtherapy and others.

Assessment

Group assignment

680Σ33: ERASMUS A': CONTEMPORARY GREECE: HISTORY, ARTS AND LETTERS

680Σ41: ERASMUS B: CONTEMPORARY GREECE, HISTORY ARTS AND LETTERS

Co-ordinator: G. Varzelioti

The courses are aimed at students who have moved to the University of Athens with Erasmus+ and CIVIS agreements (undergraduate, postgraduate and PhD candidates) and are conducted in English. The lecture cycle is completed in seven weeks, with two three-hour lessons per week, offered by NKUA lecturers in the following subjects: Literature, History, Linguistics, Art History, Museology, Theater, Cinema, Music.

Assessment

Students write an assignment of 5,000-8,000 words on one of the offered topics, in consultation with the teachers.

680E159: THEATRE PEDAGOGY AND DIDACTICS

C. Fanouraki

The purpose of this course is to familiarize students with the theory and practice of theater pedagogy and teaching. The types, forms and techniques of theatre are studied, focusing on teaching methodology, pedagogical and interdisciplinary dimension in the school environment. The creative introduction of theatre studies in the design of curricula and theatre education courses for primary and secondary education is explored. At the end of the course the student will have further developed the following skills/competences: to know the different methodologies and processes of theatre/ drama teaching in education, to assimilate the differences between teaching theatre/drama in primary and secondary education and to realize the needs of students developmental stages, to be able to design, perform, create and evaluate pieces of theatre, taught courses, curricula for theatre/drama education, Theatre in Education Projects and Performances. The course is both theoretical and practical.

Assessment

Written final exam (60%)

Participation in the course (activities, exercises, practical/teaching exercise, etc.) (40%).

680E158: THEATRE AND DIGITAL TECHNOLOGIES IN SECONDARY EDUCATION

C. Fanouraki

The content of this course concerns the application of theater and drama in secondary education and the use of digital technologies. The two axes of the course, the special application of theater in Secondary Education and the use of digital technologies in Theater Education, are studied in parallel. Upon completion of the course, students are expected to be able to design and implement courses, actions, theater and drama curricula for Junior and Senior High School, create performances and events for teenagers and be active in the field of research. In this context, the forms of digital theater and drama and the applications of ICT (Information and Communication Technologies) are studied. The course has a theoretical and practical character.

Assessment

Presentation & Presentation (oral examination) of work with theatrical/digital content (60%)

Participation in the course (activities, exercises, practical/teaching exercise, etc.) (40%)

680E198: NEW SPATIAL FORMS OF THEATRE AND EXPANDED SCENOGRAPHY

M. Konomi / S. Tsintziloni

The course examines the interactions and convergences of performance events and new spatial forms of theatre in the last decades of the 20th and in the 21st century in the light of expanded scenography and choreography. In the above context, examples such as environmental theatre, various performance events (Happenings, Acts, etc.), choreographies, interventions in public space, genealogies of visual performance and dance and their spatial typologies are studied, as well as presentation of important examples of contemporary site-specific theatre/performance/choreographies by artists in the Greece and abroad in a critical framework. All the above are examined by focusing on their core spatial and aesthetic reflection, in relation to the radical transformations of production and reception of the theatrical and performance space, as well as of scenography and choreography in the expanded field. The course has compulsory attendance, as it is organized on a theoretical-historical part, and a practical laboratory part. The final delivery is a work-art project in public space.

Assessment

Compulsory physical presence and participation (30%).
Oral examination/presentation of practical/artistic work (50%).
Work of brief documentation of the practical/artistic work (20%).

68I100: ANCIENT GREEK I – DRAMATIC POETRY

E. Tsitsianopoulou

The subject of this course is ancient Greek drama, from its beginning to its heyday. After a detailed general introduction, in which we will refer to both tragedy (Aeschylus-Sophocles-Euripides) and comedy (Aristophanes-Menander), we will focus on Euripides, the youngest of the three great tragic poets. We will study the tragedy *Bacchae*, the only surviving tragedy on the introduction of the worship of the god Dionysus in Greece, and a work with deep moral, political, religious and philosophical reflection (on the battle of the new with the old, rational reason with the nonlogical element, religious piety with impiety, free spirit against religious domination).

68M263: OPERA AND OPERETTAS OF THE REPERTOIRE

M.I. Alexiadis

Historical references – positions and commentary on the characteristics of each genre (mainly opera and operetta, but also musical). The nature of musical theatre, the principles of opera and the historical and idiomatic characteristics of the main phases of opera, from its beginning to the 20th century, are briefly discussed. In particular: Music Theatre - Drama Theatre - Opera: distinctions and definitions. Voices in opera: function and role of lyrical protagonists. The Myth of Orpheus from Monteverdi to Gluck, Renaissance and Baroque opera, the operas of W.A. Mozart, Opera seria - Opera buffa, opera in France (Grand opéra - Opéra comique), opera in Germany (Singspiel, R. Wagner). Italian opera (Bel Canto and Romanticism: Rossini - Donizetti - Bellini, Verdi and Italian Nationalism, Verismo: Mascagni - Leoncavallo - Puccini). French opera in the 19th century. The first and last phases of the European operetta. The course also includes references to the life and work of Maria Callas and the history of Greek opera and operetta.

68ΘE187: INTRODUCTION TO FILM DIRECTING

E. Stefani

See the *Study Guide* of the Department of Communication and Media Studies.

68ΘE153: INTRODUCTION TO FILM DOCUMENTARY

E. Stefani

See the *Study Guide* of the Department of Communication and Media Studies.

68MM131: MUSIC, DANCE AND POLITICS

M. Papapavlou

See the *Study Guide* of the Department of Music Studies.

68M308: PERFORMANCE AND DIGITAL TECHNOLOGIES

V. Lalioti

See the *Study Guide* of the Department of Music Studies.

68ΘΣ34: MEDIEVAL LATIN PHILOLOGY

P. Dimopoulou

Introduction to Medieval Latin Philology. Historical periods and representative authors.

Literary genres: Historiography of the 6th century AD in the West: Gregorius Turonensis, *Historia Francorum*, excerpts about the Frankish kings of the Merovingian dynasty.

Religious Medieval Poetry: *Sequentiae* Stabat Mater and Dies Irae. Rhythmotonic Latin medieval metric.

Secular Medieval Poetry: Venantius Honorius Clementianus Fortunatus (*Ad Radegundem*), *Carmina Burana* (*O fortuna, Imperatrix Mundi*).

Religious drama: *Ludus passionis*. Birth and development of religious drama and its connection with European theatre.

Keywords: Medieval Latin Philology, Gregorius Turonensis, *Sequentia*, *Ludus passionis*, *Historia Francorum*

680130: INTRODUCTION TO LINGUISTICS

M. Iakovou

Basic principles, methods and branches of Linguistics. The polysemy of "language". The language of animals. Language and brain. Phonology, morphology, syntax, semantics. Language and style. Feminist linguistics. Language and literature. Lexicography.

681150: PEDAGOGY

I. Roussakis

The course offered at the Department of Theatre Studies is a general introduction to concepts and issues related to the phenomenon of "education". It approaches theoretical concepts and functions of education and teaching, as well as the role of the teacher, and it analyzes selected issues and aspects of the science of Pedagogy. It is aimed at students who are being trained at the level of basic studies to become future teachers and is adapted to the specific subject, needs and interests of the students of the Department of Theatre Studies. The course covers the following topics:

- Pedagogy as an art, as a science and as an ideology. Issues related to the prescientific phase of Pedagogy are examined and a historical review is made, focusing on key moments of the scientific development of Pedagogy. It discusses the different Sciences and disciplines that serve the concept of education and analyzes the scientific status of Pedagogy. Special reference is made to the evolutionary course of theater and other performing arts as a pedagogical function, from antiquity to today.
- Basic concepts of Educational Sciences. In addition to the central concept of education, other concepts are: education – socialization – teaching – learning – education – education, as well as the relationships between them. These concepts are linked to the various arts, and in particular to that of theatre and its relation to theatre education, education, education and education.
- Aims and objectives of the curriculum. The concept of the purpose of the action is approached, the various distinctions of the aims, the ideals, the general objectives, the specific objectives, as well as the gradations of the purposes of the action are analyzed. It discusses various concerns in relation to the purposes of the treatment in the context of the curricula. Special reference is made to the concept of purpose and goal, in relation to theatrical education in her country.
- Content of the curricula. The different orientations of the curricula and the content of studies, the criteria for the selection of content and the ways of organizing the content of the curricula are discussed. Examples from theatre education curricula in her country, both in primary and secondary education, are examined.
- The various factors and means of education: the different types and representative cases are presented and the relationship between theory and practice in Pedagogy is examined. Special reference is made to the "theatrical game" as one of the main means of theatrical education.
- Basic approaches to teaching: the methodo-centric approach, the student-centered approach, the knowledge-centered approach, and the socio-centered approach. These approaches are analyzed in relation to the role of theatre educators.
- Principles on which the teacher's personal approach to teaching is developed. It discusses how this approach arises through a combination of formal knowledge, experience and personal theory of the teacher. The dimensions of the role and the forms of knowledge of theatre educators are analyzed.

Assessment

The evaluation of the course is based on the final written examination, the undertaking of an optional assignment and its presentation in the classroom and the participation of students in the course.

TEK-010 (68ΨXX83): CONTEMPORARY LEARNING THEORIES

Z. Smyrneou

See the *Curriculum* of the Department of Secondary Education.

TEK-003 (68ΨX80): EDUCATIONAL PSYCHOLOGY

F. Antoniou

Educational psychology is the application of psychological methods in the study of learning and teaching. The course examines the methods and theories of educational psychology and specifically the cognitive, linguistic, psychosocial and moral development of students through behavioral and sociocognitive theories, emphasizing individual differences, memory, understanding, metacognition, self-perception and motivation of students. An equally important part of the course is the examination of classroom dynamics and management, in order to

handle the difficulties that students present in learning. The objectives of the course are for students: a) to become familiar with theories and research findings in the area of learning and b) to understand how to apply pedagogical psychology theories in practice.

68ΨΧ81: SOCIOLOGY OF EDUCATION

A.A. Papakonstantinou

The course is an introduction to the field of sociology of education and its main objective is the study of the relationship between society and education. For this reason, the social aspects of education, the organizational characteristics of schools, the relationships between education and social inequality, as well as the way in which education contributes to the reproduction of social inequality are studied. Particular emphasis is placed on how relations interact at the micro-level of educational institutions and have their impact on larger social processes. The objectives of the course include: 1) The study of the basic mission of education, 2) The understanding of the role and importance of education for the individual and society, as well as the understanding of the reasons that led to the introduction of compulsory education, 3) The familiarization with different theoretical approaches regarding the role of education.

TEK-007 (68PD58): SPECIAL EDUCATION

P. Galanis

A. Content of the course:

1. History of Special Education: international and Greek reality, 2. Education policy of the EU and the USA in comparison to the Greek reality, 3. Legislative and institutional issues related to Special Education, 4. Diagnosis of educational needs and planning of teaching actions, 5. Adapted curricula, 6. The pedagogy of co-education, 7. Learning strategies that promote inclusive education, 8. Education, training, retraining of teachers, 9. Teaching methodology tailored to needs: Students with mild learning difficulties and behavioral problems, Students with severe learning difficulties and behavioral problems, 10. Pedagogical interventions, 11. Systematic evaluation and treatment of behavioral problems.

B. Optional seminars:

During the semester there will be optional seminars and educational visits on issues related to the taught subject.

TEK-413 (68ΠΔ82): INTERCULTURAL EDUCATION: EPISTEMOLOGICAL ASSUMPTIONS AND EDUCATIONAL PRAXIS

Ch. Parthenis

See the *Study Guide* of the Department of Secondary Education.

68ΨΧ77: SOCIAL PSYCHOLOGY II

A. Gari

Methods of studying groups and the interaction of members. Group types, characteristics and developmental stages. Belonging to a team and its benefits. Intergroup behavior. Group conformity and interdependence: Minorities and majorities. Team efficiency and group processes. Cooperation and competition within and between teams. Reduction of conflicts within and between groups. Leadership (types-theories). Effective leadership. Leadership and decision making. Gender and leadership. Belonging to virtual groups and social networks. Similarities and differences of virtual and real teams – Possibilities and complications of participating in virtual teams.

68ΨΧ10: SCHOOL PSYCHOLOGY

Chryse Hatzichristou

I. School Psychology as a science and profession: 1. Defining the role and the specialty; 2. education-training; 3. institutional-legislative framework, professional associations; 4. international experience and Greek reality. II. Psychodiagnostic evaluation 1. Psychodiagnostic evaluation of children and adolescents. 2. Counselling and Consultation in schools, 3. School-based prevention and intervention programs III. Children and adolescents' mental health services.

IV. Future directions. 1. Development of school psychology in different countries: Similarities, differences, common perspectives / Contemporary approaches, 2. Future directions and perspectives for the development of school psychology.

68I160: DEVELOPMENTAL PSYCHOLOGY

V. Nikolopoulou

See the *Study Guide* of the Department of Psychology.

CALENDAR OF THE ACADEMIC YEAR 2025-2026

According to the decision of the Deanship of the Faculty of Philosophy at the meeting of 20/6/2025, the program of the academic year 2025-2026 is as follows:

Winter Semester:

Teaching period: 29/09/2025 – 09/01/2026

February examination period: 19/01/2026 – 13/02/2026

Spring Semester:

Teaching period: 23/02/2026 – 5/06/2026

June examination period: 8/06/2026 – 3/07/2026

September exams: 31/08/2026 – 25/09/2026

POSTGRADUATE STUDY PROGRAM

BODIES OF THE MASTER'S PROGRAM

Director: George P. Pefanis, Professor

COORDINATING COMMITTEE OF THE POSTGRADUATE PROGRAM

- 1) George P. Pefanis, Professor
- 2) Xanthippi Dimitroulia, Professor
- 3) Grigoris Ioannidis, Associate Professor
- 4) Alexia Altouva, Assistant Professor
- 5) Clio Fanouraki, Associate Professor

SCOPE-AIM

The aim of the The Postgraduate Programme "Greek and World Theatre: Drama, Performance, Education" (MA) is to deepen research in areas of theatre studies and performing arts and to provide interdisciplinary education and excellent training of theatre scientists in the field of theatre studies and performing arts, in their contemporary theories, methods, applications and practices. The goal of the MA is achieved by attending postgraduate courses, laboratories and seminars and by preparing postgraduate theses.

More specifically, the MA seeks to educate:

- a) innovative researchers, who will support the country's participation in international scientific discussions and actions in the field, with theoretical, methodological and artistic contributions of a high level and
- b) responsible and creative professionals, who will systematically monitor and apply in practice the modern theoretical and methodological developments in dramatic writing and transcription and stage acting; cultural industry and heritage management; in the teaching of theater and in theatrical practice, in education and in general in theater education and practice, in its relationship with other sciences and arts and with society, with an emphasis on the digital transformation of the humanities and arts and its stakes.

This Postgraduate Program has been structured in such a way as to meet the modern research needs in the field of theatre and performing arts; to promote theatrical education and creation in our country and beyond; link science and art to the rapidly changing labour market; and to support cutting-edge cultural interventions in society.

The objectives of the MA are a) the promotion of theatre studies, focusing on the history, theory and practice of modern Greek, European and world theatre from antiquity to the present day b) the systematization of research and concerns about theatrical practice in our country, in an interdisciplinary direction, with reference to relevant European international developments c) the response to the scientific, educational and wider social interest in theatre studies and theatrical practice d) The recognition of theatre as a key cultural and social practice and its importance for all areas of human activity. These objectives are further specified in various ways, with reference to the contemporary multilingual and multicultural reality having a focus on a) research on the rapidly changing landscape of theatrical practice, both at the level of creation and b) research on teaching theatre in education and more broadly in theatrical practice in formal and informal educational environments and in a variety of social situations, d) research on contemporary dramatic text and the practice of theatrical writing and transcription, translation and multiformal contemporary adaptation, e) multimodal support of theatre education, through the provision of specialized knowledge and the acquisition of key research skills and f) the preparation for doctoral level studies and/or research activities in the field of theater studies in institutions in Greece or abroad.

The programme leads to the award of a Master's Degree in three specializations:

- α) Drama and Performance
- b) Theatre didactics
- c) Theatre translation and creative writing

The titles are awarded by the Department of Theatre Studies of the National and Kapodistrian University of Athens.

**Regulation of the Postgraduate Program of Studies
(Amendment approved by the 8th session of the Senate, 26/2/2025)**

https://drama-performance-education.theatre.uoa.gr/fileadmin/depts/theatre.uoa.gr/drama-performance-education/uploads/Egkrisi_tropopoiisis_Kanonismoy_PMS_26-2-25_29.pdf

PROGRAM OF STUDIES

The MA begins in the winter semester of each academic year.

A total of one hundred and twenty (120) credits (ECTS) are required to obtain a diploma of the Master's Program. All courses are taught weekly and, where appropriate, include laboratory applications.

The language of instruction is Greek and the language of writing of the postgraduate thesis is Greek and/or English.

During their studies, postgraduate students are required to attend and successfully examine postgraduate courses, to research and write scientific papers, as well as to prepare a postgraduate diploma thesis, which may be replaced by a number of courses of corresponding weight, in accordance with the provisions of this Regulation.

The preparation of the diploma thesis takes place in the 4th semester of studies and is credited with thirty (30) ECTS credits.

The teaching of the courses is done in person or remotely, in accordance with the current legislation and the provisions of article 7 of this regulation.

The indicative program of courses per specialization is as follows:

Specialisation: Drama and performance

A' semester			
Course code	Compulsory courses	Teaching hours	ECTS
ΘM01	Research methodology in Theatre Studies (common subject)	39	7
ΘM12	Philosophy and theory of theatre and drama (common subject)	39	8
ΘM09	Issues of World Theatre (common subject)	39	7
ΘM02	Issues of Ancient Theatre (common subject)	39	8
Total			30

B' semester			
Course code	Compulsory courses	Teaching hours	ECTS
ΘM03	Theatre performance analysis (common subject)	39	8
ΘM11	Contemporary theatre and the avant-garde	39	8
	Elective courses*		
ΘE26	Applied theatre	32	7
ΘE38	Acting workshop	32	7
ΘE35	Directing workshop	32	7
Total			30

C Semester			
Course code	Compulsory courses	Teaching hours	ECTS
ΘM08	Modern Greek Theatre Issues (common subject)	39	8
ΘM17	Production Management of spectacles/performances	39	8
	Elective courses*		
ΘE39	History and theory of performance	32	7
ΘE30	Performing arts and new media: transformations and perspectives	32	7
ΘE41	The tragic and comic element in modern theatre	32	7
Total			30

D Semester		ECTS
Postgraduate Diploma Thesis: attendance of courses of corresponding weight, see. Article 9		30

or	
4 courses with a workload of 30 ECTS	30
or	
3 courses with a load equal to 21 ECTS+ Internship (9 ECTS)	30
Total	30

* Select 2 of the offered courses

Specialisation: Theatre Didactics

A´ semester			
Course code	Compulsory courses	Teaching hours	ECTS
ΘM01	Research methodology in Theatre Studies (common subject)	39	7
ΘM12	Philosophy and theory of theatre and drama (common subject)	39	8
ΘM09	Issues of World Theatre (common subject)	39	7
ΘM02	Issues of Ancient Theatre (common subject)	39	8
Total			30

B´ Semester			
Course code	Compulsory courses	Teaching hours	ECTS
ΘM03	Theatre performance analysis (common subject)	39	8
ΘM14	Theatre didactics: theory and practice	39	8
	Elective courses*		
ΘE49	Theatre and performing arts in education: stage/costume design in the school stage	32	7
ΘE50	Social Pedagogy – Special Education and Theatre in Education	32	7
ΘE37	Dramaturgy for young audiences	32	7
Total			30

C´ semester			
Course code	Compulsory courses	Teaching hours	ECTS
ΘM08	Modern Greek Theatre Issues (common subject)	39	8
ΘM15	Theatre for teenagers in formal and informal education	39	8
	Elective courses*		
ΘE33	Theatre pedagogy: Dramatic contexts and teaching methods	32	7
ΘE34	Theatre and digital technologies in education	32	7
ΘE29	Theatrical workshop	32	7
Total			30

D Semester		ECTS
Postgraduate Diploma Thesis: attendance of courses of corresponding weight, see. Article 9		30
or		
4 courses with a workload of 30 ECTS		30
or		
3 courses with a load equal to 21 ECTS+ Internship (9 ECTS)		30
Total		30

* Select 2 of the offered courses

Specialisation: Theatre translation and creative writing

A' semester			
Course code	Compulsory courses	Teaching hours	ECTS
ΘM01	Research methodology in Theatre Studies (common subject)	39	7
ΘM12	Philosophy and theory of theatre and drama (common subject)	39	8
ΘM09	Issues of World Theatre (common subject)	39	7
ΘM02	Issues of Ancient Theatre (common subject)	39	8
Total			30

B' Semester			
Course code	Compulsory subjects	Teaching hours	ECTS
ΘM07	Theatre translation: theory and practice	39	8
ΘM03	Theatre performance analysis (common subject)	39	8
	Elective courses*		
ΘE42	Dramatic adaptations of literary works for children and young audiences	32	7
ΘE43	Intralingual translation	32	7
ΘE44	Theatre translation workshop	32	7
Total			30

C' Semester			
Course code	Compulsory subjects	Teaching hours	ECTS
ΘM08	Modern Greek Theatre Issues (common subject)	39	8
ΘM16	Dramatization	39	8
	Elective courses*		
ΘE45	Special topics in creative writing	32	7
ΘE46	Laboratory of theatrical creative writing	32	7
ΘE47	Theatrical discourse and other writings/scriptures (libretti, fairy tales)	32	7
Total			30

D Semester		ECTS
Postgraduate Diploma Thesis: attendance of courses of corresponding weight, see. Article 9		30
or		
4 courses with a workload of 30 ECTS		30
or		
3 courses with a load equal to 21 ECTS+ Internship (9 ECTS)		30
Total		30

* Select 2 of the offered courses

DOCTORAL STUDIES

The Department prepares Doctoral Dissertations based on the applicable provisions: Law 4957 / 2022 (Government Gazette A' 141 / 21-7-2022), the [Regulation of Doctoral Studies of the Department: \(Government Gazette B' 1821 / 11-4-2025\)](#), the Doctoral Regulation of the University of Athens (Government Gazette B' 392 / 30-1-2023) and the [Decision of the University Senate for the approval of the regulation of doctoral studies of the Department of Theater Studies](#).

The doctoral studies, which constitute the third cycle of studies, are organized and operated by the Department of Theatre Studies (THS) of the National and Kapodistrian University of Athens (NKUA), based on the current legislation, the Regulation of Postgraduate and Doctoral Studies of the University of Athens and the present Regulation of Doctoral Studies.

The doctoral studies of the Department of Theatre Studies of the University of Athens aim to promote original scientific research and to make a substantial contribution to the development of knowledge in the scientific field of Theatre Studies and Performing Arts in general and in particular in at least one (1) discipline treated by the Theatre Studies. They lead to the acquisition of a PhD Diploma (PhD), after the preparation and successful support of a doctoral dissertation.

Third-cycle study programs for the preparation of a doctoral dissertation under co-supervision are organized by the Department of Studies of the University of Athens in collaboration with one (1) or more Departments of the same or another Higher Education Institution (HEI) in Greece, the Academy of Athens, with research and technological bodies of article 13A of Law 4310/2014 (A' 258), University Research Institutes, as well as with foreign Institutions. Cooperation with educational institutions of non-formal post-secondary education under Law 3696/2008 (A' 177) is not allowed.

A Special Cooperation Protocol (SIC) is drawn up between the cooperating bodies, which is approved by the Senates of the universities and the competent administrative bodies of the other bodies. The EPS necessarily specifies whether the successful completion of the joint doctoral program leads to the award of a single or double degree by the cooperating institutions.

The administrative responsibility for the preparation of the doctoral dissertation is assumed by one of the collaborating Institutions, one Doctoral Thesis supervisor (EDD) is appointed by each collaborating Institution/institution and the preparation of the dissertation takes at least three (3) years from the appointment of the supervising faculty members and/or researchers.

Doctorates of article 96 of Law 4957/2022 ("Industrial doctorates"): Candidates who meet the requirements for enrollment in doctoral study programs may submit an application for the preparation of a doctoral dissertation in collaboration with a company or industry, based on a branch of which operates in the country, which concerns the conduct of industrial or applied research in order to extract research results for the production of innovative products or services. A protocol of cooperation between the Institution, the cooperating company or industry and the doctoral candidate, which is approved by the Senate of the Institution, following the recommendation of the Department, determines the specific terms of cooperation for the preparation of a doctoral dissertation in the company or industry and the export of research results, the use of infrastructure, the equipment of the Institution, if the research is carried out within the university, the obligations and rights of each Contracting Party, including the determination of intellectual property rights over the work carried out during the preparation of the doctoral dissertation.

Οι όροι και οι προϋποθέσεις εκπόνησης των ως άνω διδακτορικών, η συνεργασία με ιδιωτικούς φορείς για την εκπόνηση της διδακτορικής έρευνας σε αυτούς, οι όροι και η δυνατότητα εκπροσώπησης του φορέα στην τριμελή ή/και επταμελή επιστημονική επιτροπή ορίζονται με βάση την κείμενη νομοθεσία.

PhD candidates will be informed about issues related to their studies either from the Department's website or

will call the competent employee or via e-mail.

PhD candidates who do not meet their obligations, as they arise from the legislation and regulations of the University of Athens and the Department, will be deleted from the Department, by decision of the General Assembly.

It is very important for all PhD candidates of the University of Athens to create an account (Profile) on the Google Scholar platform.

Those who have not yet created an account are requested to initiate the process as soon as possible, following the instructions posted by the MODIP/NKUA:

https://modip.uoa.gr/fileadmin/depts/uoag/modip/uploads/3_Egkykliai/Odigies_gia_Google_scholar.pdf

In order for PhD candidates to take the oath, they must have uploaded their doctoral dissertation to the digital repository PERGAMOS as well as to the digital National Archive of Doctoral Dissertations (EKT) <https://phdms.ekt.gr/phdms>, after consultation with the Secretariat.

DEPOSIT PROCESS IN THE DIGITAL REPOSITORY "PERGAMOS" OF THE POSTGRADUATE DIPLOMA THESIS AND THE DOCTORAL DISSERTATION

The process, described in detail below, consists of the steps that the student, the Secretariat of the Department and the Library must follow in order to post the thesis in the digital repository.

Specifically:

Step 1: Approval of work and receipt of a form from the Secretariat of the Department

After the approval and grading of the thesis, students receive from the Secretariat of the Department of their School, a form (a template is attached) in 2 copies, which includes:

1. Certificate of approval of the thesis or doctoral dissertation.
- 2a. Solemn declaration of deposit by the author granting the Library and the Information Centre (LIC) **the non-exclusive permission to make** the approved postgraduate thesis and doctoral dissertation available via the internet and a solemn declaration of deposit in the Digital Repository of a faithful copy in pdf format.
- 2b. Statement of possible spatial restriction of access to the full text, only within the network of our University or restriction of access to the full text for 6 months or for one year. In case the student wishes not to have access to the full text for a period of one year, because there are special reasons, he/she submits an application to the Library in which he/she explains in detail the reasons and selects: **in the form**, the restriction of access to the full text for one year (**concerns only postgraduate diploma theses**).
- 2c. Statement of possible spatial restriction of access to the full text only within the network of our University or time limitation in terms of users' accessibility to the full text up to 36 months. In case the student wishes not to have access to the full text for a period of more than 36 months, because there are special reasons, he/she submits an application to the library in which he/she explains in detail the reasons and selects: **in the form**, the restriction of access to the full text for 60 months or , for exceptional reasons , the restriction of access to the full text without a time limit (**applies only to doctoral dissertations**).
3. Application to the library to check the correct completion of the mandatory data and successful posting in the digital repository.

Students must submit **both copies** of the aforementioned document to the Library, sign the aforementioned solemn declarations and post the work in the Digital Repository of our University, which is called "Pergamon" and is located on the website of the Directorate of the Library and [Information Center www.lib.uoa.gr](http://www.lib.uoa.gr), or directly on the website of the digital repository pergamos.lib.uoa.gr. On the website, students will also find instructions for posting in the Digital Repository.

Step 2: The workflow steps of the student during the process of posting the work on the Digital Repository platform and the actions of the Library

1. The student visits the platform's website: pergamos.lib.uoa.gr
2. Selects the link "Personalized services"
3. He selects the "Login" link/button. In this way, the user is authenticated through the Network Center of the University of Athens, which is why it is **necessary for students to have an active e-mail account at the University of Athens** so that they can access personalized services/procedures.
4. **Attention: The account must be correctly linked to the Department or Direction of the Master's Program that the student is attending.**
5. After the user has successfully logged in, his/her account details and available service options are displayed. If he/she has the right to submit a job, he/she selects the "Electronic Submission" link where he/she is transferred to a new page, where he/she can explicitly start the submission process by selecting the "Start

submission" button (clear and detailed instructions are provided at each step of the process within the platform).

6. The student, during the completion of the appropriate census form, may temporarily store the form until its final submission.
 7. The student who submits a **master's dissertation** and wants to restrict access to the full text has three options:
 1. Access to the full text only within the NKUA network
 2. Restriction on access to the full text for 6 months.
 3. To choose the restriction on access to the full text for 6 months and to submit an application to the Library, where the special reasons for restricting access to the full text for **one year will be** detailed. In this case, the Library forwards the applications to the Board of Trustees of the School's Library and if the application is approved, **then and only then** the Library chooses to limit the work for one year. In case of rejection of the application by the Board of Trustees, work upon completion of the time limit of 6 months will be available to everyone.
 1. The PhD candidate who submits a doctoral **thesis** and wants to restrict access to the full text, has the following options:
 1. Access to the full text only within the NKUA network
 2. Restriction of access to the full text for **12 months**, for **18 months**, or for **36 months**. In the last option, he/she submits in writing to the Library the reasons for not having access to the full text.
 3. To choose the restriction of access to the full text for **36 months**, but to submit an application to the Library, where the special reasons for restricting access to the full text for **60 months will be** detailed. In this case, the Library forwards the application to the Board of Trustees of the School's Library and if it is approved, **then and only then** the Library chooses to limit the work for 60 months. In case of rejection of the application by the Board of Trustees, work upon completion of the time limit of 36 months will be available to everyone.
 4. To choose the restriction of access to the full text for **36 months**, but to submit an application to the Library, where the exceptional reasons for restricting access to the full text **without a time limit will be** detailed. In this case, the Library forwards the application to the Board of Trustees of the relevant Library of the School and if approved, **then and only then** does the Library choose to limit the work, without a time limit. In case of rejection of the application by the Board of Trustees, the work upon completion of the time limit of 36 months will be available to everyone.
 1. After submission, the student is informed about the submission of the project by e-mail.
 2. The submitted work is checked for the correctness of the data in the mandatory fields (with the documentation data and placement of the digital material in pdf format) by the Library staff. The file must **not** be locked and must be in its final form.
 3. After the Library checks the completion of the mandatory fields with the required information and the posting of the work in pdf format, **if errors are found, then the student is informed, by e-mail, and corrects or fills in the required information and repeats the posting**. When the Library ascertains the correct completion and posting of the thesis or doctoral dissertation, then the deposition is approved and the thesis or doctoral dissertation is included in the collection of the "Grey Bibliography" of the Digital Repository. **Then and only then** are all parties involved (Library, student, supervising professor and the Secretariat informed electronically).
 4. The platform creates a certificate of submission of the work, which is attached to the above email.
- The supported process offers implementation flexibility to better adapt to the requirements of the stakeholders. At the end of the selected and approved time limit, the full text will be available to everyone.

Note 1: In cases where free access to the full text is restricted, only the bibliographic references for the author and the text, the summary of the text and the keywords are available.

Note 2: In any case, free access to the full text helps Institutions and authors to gain immediate recognition in their research and the use of their research results increases.

Note 3: Filing in the Digital Repository and free access to the full text protects and safeguards authors from risks of plagiarism.

Step 3: Completion of the deposit and receipt of the certificate by the student

After 3 (three) working days have elapsed from the day of submission of the certificate - application to the Library and posting of the thesis in the Repository, the student receives **from the Library a signed copy** of the certificate - application and submits it to the Secretariat of the Department of the School, so that he/she can submit an application for oath.

NATIONAL ARCHIVE OF DOCTORAL DISSERTATIONS

The submission of doctoral dissertations to the National Archive of Doctoral Dissertations (EADD) is mandatory by law. The EADD holds dissertations exclusively in digital form, which have been completed in Greek HEIs, as well as from dissertations completed by Greeks at universities abroad and recognized by DOATAP. The Electronic Filing System of the EADD is used by the Secretariats of Greek Universities and DOATAP, and doctoral holders. Website: <https://phdms.ekt.gr/phdms/>

QUALIFYING EXAMS

Qualifying exams in the Department of Theatre Studies 2025-2026

General information

According to the decision Φ1/192329/B3/13 (Government Gazette 3185 B/16-12-2013), which defines the procedure for the classification of higher education graduates (qualifying examinations), the right to participate in the qualifying examinations is granted to graduates of a University, a Technological Educational Institute or equivalent to them, ASPAITE, of Greece or abroad (recognized by DOATAP), as well as the holders of degrees from higher schools of more than two and two-year courses of study under the competence of the Ministry of Education and Religious Affairs. The percentage of rankings is set at 12% of the number of admissions in each academic year, in each University Department, TEI or ASPAITE.

By decision of the Assembly of the Department of the University or the T.E.I. or the ASPAITE, the enlisted students are exempted, as the case may be, from the examination of courses of the Study Program of the host Department that were fully or adequately taught in the Department or the School of origin, provided that these courses correspond to courses of the Study Program of the host Department. In any case, the enlisted students are exempt from the examination of the subjects in which they were examined for their classification.

The **application** and supporting **documents** of graduates who wish to be classified in Higher Education Institutions are submitted to the Secretariat of the Department, from **1 to 15 November of each academic year**. The qualifying exams **are held between 1 and 20 December of each academic year**. The examination schedule is announced by the Secretariat of the Department at least ten (10) days before the start of the examination of the first course. *Candidates should monitor the Department's website in order to be informed on their own responsibility about the dates or any other changes that may occur.*

The selection of candidates for graduate classification is made exclusively through qualifying exams, with development topics in three subjects: World Theater, History and Theory of Theater, Ancient Theater.

SUPPORTING DOCUMENTS

A) Graduates of Universities - Technological Educational Institutes:

1. Application of the interested party (received by the Secretariat of the Department or at this link). He/she completes it and submits it to the Secretariat together with the copy of the degree.
2. Copy of Degree or certificate of completion of studies. In the case of foreign graduates, a certificate of equivalence of their degree is also submitted by the Interdisciplinary Organization for the Recognition of Academic Titles and Information (D.O.A.T.A.P.) or by the body responsible for the recognition of the degree.

B) Graduates of Drama Schools with more than two years of study:

3. Application of the interested party (received by the Secretariat of the Department or at this link). He completes it and submits it to the Secretariat together with the copy of the degree and the high school diploma.
4. Copy of a drama school degree certified by the corresponding service of the Ministry of Education or Culture (clear photocopy).
5. High school diploma (clear photocopy).

SYLLABUS OF QUALIFYING EXAMS 2025 -2026

THE THEATRE OF ANTIQUITY

1. Aeschylus: *Persians*
2. Aeschylus: *Seven Against Thebes*
3. Aeschylus: *Suppliants*
4. Aeschylus: *Prometheus Bound*
5. Aeschylus: *Agamemnon*
6. Aeschylus: *Libation Bearers*
7. Aeschylus: *Eumenides*
8. Gregory, Justina (eds.). *Aspects and themes of ancient Greek tragedy* (trans. Maria Caesar, Olga Bezantakou, Filio Filippou, eds. D.I. Iakov). Athens: Dim. N. Papadimas Publications, 2010.
9. Goldhil, Simon: *Oresteia*. Met. Argyris Papasyriopoulos. Athens: Book Institute – A. Kardamitsa, 2008.
10. Sommerstein, Alan: *The life and work of Aeschylus*. Trans. Pol. Polycarpou. Athens: Gutenberg, 2017.
- Wiles, David: *The ancient Greek drama as a performance*. Trans. El. Economou. Athens: MIET, 2009.

EUROPEAN DRAMATURGY

1. William Shakespeare: *King Lear, Twelfth Night*
2. Molière: *Misanthrope, School of Women*
3. Corneille: *El Sid, The Game of Imagination*
4. Rashin: *Phaedra, Andromache*
5. N. Machiavelli: *Mandragoras*
6. Rujade: *La Mosqueta*
7. Lope de Vega: *Fuente Ovejuna*
8. Calderon: *Life is a dream*
9. Ben Johnson: *Volpone*
10. Christopher Marlowe: *Edward II*
11. Fischer-Lichte, Erika: *History of European Drama and Theatre* (trans. Yannis Kalifatidis). Vol. A. Athens: Plethron, 2012.
12. Kermode, Frank: *The whole world is a scene. Shakespeare's Era*, Athens: MIET 2011.
13. Puchner, Walter. *An introduction to the science of theater*. Athens: Papazisis Publications, 2011.

14. Tabaki, Anna. Spyridopoulou, Maria, Altouva, Alexia: *History and dramaturgy of European theatre. From the Renaissance to the 18th century*. Athens: Hellenic Academic Libraries Association, 2015. 403p. (e.book <https://repository.kallipos.gr>).

THE GREEK THEATRE OF MODERN TIMES

1. Georgios Hortatsis: *Erofili, Katzourbos, Panoria*
2. Anonymous: *The Sacrifice of Abraham*
3. Anonymous: *Zeno*
4. Theodoros Montcelese: *Eugena*
5. Markos Antonios Foskolos: *Fortunatos*
6. Savojia Rousmeli : *The fake doctors*
7. Dimitrios Gouzelis: *O Hassis*
8. Anonymous: *The tragedies of Agios Demetriou*
9. Holton, David (eds.). *Literature and Society in Renaissance Crete* (trans: Natalia Deligiannaki, series editing: Nassos Vagenas). Heraklion: Crete University Press, 1997, pp. 1-20, 95-193, 223-252.
10. Puchner, Walter. *Anthology of Modern Greek Dramaturgy*. Vol. A-B. Athens: MIET, 2006.
11. Puchner, Walter. *Theater Theory*. Athens: Papazisis Publications, 2010.
12. Spathis, Dimitris. "The Modern Greek Theater". In the volume *Greece: History and Culture*. Vol. 10. Thessaloniki: Malliaris, 1983, pp. 11-67.
13. Tampaki, Anna. *The modern Greek theatre (18th-19th century)*. Athens: Diavlos, 2005.

SCHOLARSHIPS

The National and Kapodistrian University of Athens annually grants scholarships for undergraduate and postgraduate studies in Greece or abroad, as well as awards to students, authors of scientific treatises, etc. Scholarships and prizes are awarded, according to the will of the testator of each bequest, under certain conditions, sometimes by competition or sometimes by selection. The number of scholars is not specific or fixed each year, because this depends on the income of each endowment.

We present a table of scholarships and awards of the endowments with the necessary information, in order to inform the students of our Department. For more information, you can contact the Directorate of Endowments - Department of Scholarships and Awards, at Chr. Lada 6 (6th floor).

Candidates for an undergraduate scholarship will be examined in the courses History of European Theatre A, B and The Greek Theatre of Modern Times A, B, in the material included in the *Study Guide*.

I. Undergraduate Studies

A. By selection

B. By examination

IOANNOU VARIIKA: Scholarships are given to students of all Faculties and Departments of the University of Athens

ANT. PAIIADAKIS: Scholarships are given to students of all Faculties and Departments of the University of Athens

MARIA RADOU: Scholarships are given to students of the Faculty of Philosophy, who come from Athens and Epirus.

I. SFOGOPOULOU: Scholarships are given to needy students of all the Faculties and Departments of the University of Athens, who come from the 24 villages of Pelion, Magnesia.

II. Postgraduate Studies

A. By selection

MARIA STAI: Scholarships are given abroad and domestically, to graduates of all Schools and Departments of the University of Athens, originating from Kythera.

EL. THEODORIDOU-STIMSON: Scholarships are given for postgraduate studies at Universities in France, Russia and Great Britain, to graduates of the Departments of the Faculty of Philosophy of the University of Athens

SP. BALTATZIS: Scholarships are given abroad and in Greece, to graduates of all the Faculties and Departments of the University of Athens, who come from Syrrako, Ioannina.

B. By examination

ALEVIZATOU-KONTOU: Scholarships are given to graduates of all Faculties and Departments of the University of Athens

KONSTANTINOS KRIEZIS: Scholarships are given to graduates or PhD holders with a grade of "very good" (at least) from Greek Universities, with preference given to those who come from Hydra and Spetses.

ANT. PAPADAKI: Scholarships are given to graduates of all Universities.

SOFIAS SARIPOLOU: Scholarships are given to graduates of all the Faculties and Departments of the University of Athens.

RESEARCH – LABORATORIES

1. Laboratory of Ancient Drama and Theatre Research (Government Gazette 4467/vol. B' /9-12-2019)

Subject

The Laboratory of Ancient Drama and Theatre Research of the Department of Theatre Studies of the Faculty of Philosophy of the National and Kapodistrian University of Athens, which was established by the no. 107702/B1/2-10-2003 joint ministerial decision (Government Gazette 1493 vol. B') serves research, artistic, educational and publishing needs in the fields of Theatre, Research and Education.

Purpose

Its purpose is to record, analyze and theoretically frame the cultural development associated with Ancient Drama and its revival in modern times (theatrical performances, films, performances, art exhibitions, etc.), to collect and digitize information, documents and audiovisual material for Greek and international performances of Ancient Drama, to organize conferences and meetings between teachers, cultural, etc. institutions, at Greek and international level, for the organization of joint actions with reference to the revival of Ancient Drama, the organization and implementation of similar educational programs. At the same time, the Laboratory aims to arouse the interest of the academic community for a re-approach to Ancient Greek Drama and to renew the ways of teaching it, introducing a series of new methods, by studying its revival in modern stages.

Mission

The mission of the Laboratory is:

1. The coverage at undergraduate and postgraduate level of the teaching and research needs of the Department of Theatre Studies of the National and Kapodistrian University of Athens as well as other Departments of the University of Athens on issues that fall within the objects of activity of the Laboratory, as defined in article 1 hereof, as well as on issues that fall within the field of professional and scientific orientations of the Department, as well as the development of teaching programs and conducting basic or applied research on issues related to his/her discipline.
2. The cooperation of all forms with research centers and academic institutions in Greece and abroad, provided that the scientific objectives coincide, go hand in hand and complement those of the laboratory.
3. The organization and production of scientific lectures, workshops, seminars, symposia, conferences, performances, digital films, exhibitions, theater pedagogical programs, digital platform and other digital technologies, as well as other scientific and artistic events, the realization of publications and publications and the invitation of Greek and foreign recognized scientists and artists.
4. The provision of services to individuals in accordance with the provisions of Presidential Decree 159/1984 "Conditions for the provision of services by university laboratories to individuals and all forms of organizations" (A' 53).

2. Laboratory for Research and Documentation of Modern Greek Theatre (Government Gazette 2134/vol. B' /07-06-2019)

Subject

The "Laboratory for Research and Documentation of Modern Greek Theatre" is established at the Department of Theatre Studies of the National and Kapodistrian University of Athens. The Laboratory aims to support and serve the educational and research needs of the Department in the following subjects: History and Theory of

Theatre, History of Modern Greek Theatre, Greek Dramaturgy, Comparative Theatre (issues of reception of foreign dramaturgy and stage act), Theatre of the Greek Diaspora, Text Publishing of Greek Dramaturgy and Documentation of Greek Theatre Activity, in order to satisfy practical needs application of the corresponding theoretical knowledge and the completion of the education of undergraduate and postgraduate students, as well as doctoral candidates, as required by the needs of modern studies in Theater Science at an international level. It also satisfies the need to collect, record, index, digitize and disseminate evidence of Greek and foreign theatrical production on Greek soil, mainly, in order to fill in the gaps in research in the recording of the history of theatrical development in Greece and in the wider Hellenism. The existence of an organized laboratory will assist the research work of undergraduate, postgraduate students and PhD candidates as well as independent scholars of Greek Theatre Studies.

Purpose

1. The coverage at undergraduate and postgraduate level of the teaching, research and training needs of the Department of Theatre Studies of the University of Athens in the subjects referred to in article 1 hereof.
2. The collection and recording, in printed and electronic form, of theatrological archival material and the conduct of research on the subjects related to article 1.
3. The interdisciplinary cooperation on issues directly or indirectly related to the disciplines described in the title of the Laboratory as well as the provision of assistance to young researchers.
4. The cooperation with other Universities, Research Centers, cultural institutions and scientific associations in Greece and abroad, whose scientific goals and aspirations coincide, go hand in hand and complement each other with those set by the Laboratory.
5. The provision of services to natural and legal persons in accordance with the provisions of Presidential Decree 159/1984 "Conditions for the provision of services by University laboratories to individuals and organizations of any legal form" (Α' 53).
6. The promotion of research on issues of Greek Theatre Studies and in particular Modern Greek Theatre, and the undertaking and elaboration of similar programmes.
7. The bibliographic recording of relevant scientific papers at an international level, with the aim of establishing thematic databases, with the long-term aim of disseminating information and supporting young researchers.
8. Coordination of the publishing strategy with the transcription and philological restoration of manuscript texts, the restoration of important plays of past centuries, the preparation of critical publications and the publication of monographs, as well as a scientific journal, in Greek and foreign languages.
9. The collection of all kinds of archival material (printed and electronic) related to the research and study objects of the Laboratory.
10. The creation of an archive of diploma theses and doctoral dissertations prepared in the Department and the cataloguing of relevant material by other university bodies.
11. The organization of special Meetings, Seminars, Workshops, Symposia and Conferences as well as open courses and lectures, focusing on speech theater as history, theory and teaching practice.
12. The compilation of archives around the objects described in article 1 and their digitization, with the aim of creating electronic databases.
13. The creation of digital archives in order to promote the use of new technologies in theatrological research and the dissemination of know-how in the teaching of theater studies at all educational levels.
14. The construction of a website for the presentation and dissemination of research and educational programs prepared in the Laboratory and the strengthening of the Laboratory's cooperation with relevant Laboratories and Research Centers in Greece and abroad.
15. The organization of scientific activities and the connection with national and local scientific bodies as well as with foreign institutions (libraries, archives, museums, laboratories of other universities with related goals), for the development of collaborations with the ultimate goal of highlighting on the one hand the historical

course of Modern Greek Theatre as an expression of Greek cultural heritage and on the other hand of contemporary Greek Theatre as an intellectual and artistic creation integrated into the international scene of contemporary education and culture.

3. Laboratory "Theater, Philosophy and Education"

(Government Gazette 2134/vol. B´/07-06-2019)

Purpose

The purpose of the Workshop is to highlight the pedagogical and philosophical dimensions of theatrical practice, with more specific but not restrictive reference to the study of the theatrical phenomenon, the forms and genres of contemporary theater and performance, the arts that compose the performance and their applications in society, education (forms of applied theater at all educational levels, in lifelong learning, distance learning, etc.) and research (quantitative, qualitative, practice as research, etc.).

Mission

The mission of the Laboratory is:

1. The coverage at undergraduate and postgraduate level of the teaching and research needs of the Department of Theatre Studies of the National and Kapodistrian University of Athens as well as other Departments of the University of Athens on issues that fall within the objects of activity of the Laboratory, as defined in article 1 hereof, as well as on issues that fall within the field of professional and scientific orientations of the Department, as well as the development of teaching programs and conducting basic or applied research on issues related to his/her discipline.
2. The cooperation of all forms with research centers and academic institutions in Greece and abroad, provided that the scientific objectives coincide, go hand in hand and complement those of the laboratory.
3. The organization and production of scientific lectures, workshops, seminars, symposia, conferences, performances, digital films, exhibitions, theater pedagogical programs, digital platform and other digital technologies, as well as other scientific and artistic events, the realization of publications and publications and the invitation of Greek and foreign recognized scientists and artists.
4. The provision of services to individuals in accordance with the provisions of Presidential Decree 159/1984 "Conditions for the provision of services by university laboratories to individuals and all forms of organizations" (A' 53).

4. Book History Workshop

(Government Gazette 2134/vol. B´/07-06-2019)

Subject

At the Department of Theatre Studies of the Faculty of Philosophy of the National and Kapodistrian University of Athens, a Laboratory is established under the name "History of the Book" and the international name "History of the Book". The Laboratory serves the educational and research needs of the Department and the School in the field of European and Greek History, History of Culture, History of Ideas, Philology, History of Art and History of Education.

Purpose

The main purpose of the "History of the Book" Laboratory is to be a scientific and authoritative institution for the production of primary research, study and development of scientific knowledge. The Center's interdisciplinary research and academic work is supported by individual actions and research programs. The

object of the Workshop will be the research, study and education in the field of Book History and in particular primary historical research, the utilization of archives, the interdisciplinary interaction of History with other scientific fields and arts (e.g. Theater Studies, Fine Arts, Philology, History of Technology, History of Art, History of Education, Economics, Sociology, Library Science), the study of books as a cultural and commercial good in different eras and at national, European and international level. The History of the Book is an interdisciplinary field par excellence for the development of activities and collaborations, which is combined with the research and teaching activities of the Department of Theatre Studies and the other Departments of the Faculty of Philosophy of the National and Kapodistrian University of Athens.

The activities of the Laboratory are summarized in the training of undergraduate and postgraduate students in basic research, the preparation of doctoral dissertations and applied research as well as in the elaboration of funded research programs in the field of the Laboratory. More specifically, the research activity of the Laboratory focuses on the following areas:

- Promotion of science in the subject of Book History
- Development and conduct of theoretical and applied research, independently or in the context of funded research programs on issues related to the teaching and research subjects of the Laboratory
- Coverage of the teaching and research needs at undergraduate and postgraduate level of the Department of Theatre Studies as well as other Departments of the Faculty of Philosophy of the National and Kapodistrian University of Athens on issues that fall within the scope of the Laboratory's activity
- Development of collaborations with Institutes, Research Centers, academic institutions and scientific and other bodies in Greece or abroad, whose objectives coincide, are related or complement those of the Laboratory
- Development of collaborations with private and public bodies from the field of books (publishers, authors, public and municipal libraries, etc.) with the aim of joint research programs and formulation of policy proposals for books
- Provision of services to private and public enterprises and organizations in the form of providing specialized and high-quality work at the level of studies, consulting services and collaborations in research programs
- Publication of scientific articles, studies, books, monographs, etc. around the subject of the Laboratory
- Organization or co-organization of seminars, workshops, symposia, conferences and lectures to promote knowledge and promote the objectives of the Laboratory
- Organization of lifelong learning activities, schools and other related initiatives around the subject of the Laboratory
- Strengthening of the bibliographic and technological infrastructure in the Department of Theatre Studies of the Faculty of Philosophy of the National and Kapodistrian University of Athens to support the conduct of research.

POSTDOCTORAL RESEARCH

REGULATION FOR THE PREPARATION OF POSTDOCTORAL RESEARCH

Organization of Postdoctoral Research

The Department conducts Postdoctoral Research based on the applicable provisions: Law 4957 / 2022 (Government Gazette A' 141 / 21-7-2022), the Postdoctoral Studies Regulation of the Department ([Government Gazette B' 1619 / 03.04.2025](#)) and the Institutional Regulation of Postdoctoral Research of the University of Athens ([Government Gazette B' 4087 / 07.09.2021](#)).

The Department of Theatre Studies of the National and Kapodistrian University of Athens (NKUA) provides scientists with the opportunity to conduct Postdoctoral Research in areas that fall within the research interests and disciplines of the Department.

Main objectives of postdoctoral research

- a) The expansion of the specialization or the results obtained through the doctoral dissertation of the researchers to new scientific directions of interest to the Department.
- b) The strengthening of scientists capable of contributing to the progress of science, research and its applications.
- c) The qualitative and quantitative upgrading of scientific research.
- d) The dissemination of results and the transfer of know-how.
- e) The promotion of the academic prestige and the international distinction of the research work of the Department of Theatre Studies and the National and Kapodistrian University of Athens.

Postdoctoral Research Approval Process

1. Holders of a PhD Degree from a domestic Higher Education Institution or a recognized equivalent degree from foreign institution have the right to submit an application for postdoctoral research.
2. The postdoctoral research thesis is written in Greek. At the request of the candidate and with the consent of the three-member advisory committee, the postdoctoral research thesis may be written in another language. In this case it must be accompanied by an extensive summary in Greek. Candidates must have proven excellent knowledge of the language in which the postdoctoral research thesis will be conducted. For the certification of language proficiency, the provisions explained in the Regulation of Doctoral Studies of the Department of Theatre Studies of NKUA are applied.
3. The Department of Theatre Studies accepts applications from interested researchers throughout the year. These are submitted through the electronic protocol of the NKUA. Exceptionally, it may also advertise positions for postdoctoral research in specific disciplines and fields.
4. The application shall indicate the member of the Department under whose supervision the postdoctoral research will be carried out and the following necessary supporting documents shall be attached:
 - I. a copy of the degree or diploma from a domestic university or equivalent recognized institutions from abroad,
 - II. a copy – if available – of a Master's Degree from a domestic university or equivalent recognized institutions abroad (based on the list of recognized Departments of foreign Institutions by DOATAP),
 - III. a copy of a Doctoral Degree from a domestic Higher Education Institution or equivalent recognized institution from abroad (based on the list of recognized Departments of foreign Institutions by DOATAP),
 - IV. Detailed Curriculum Vitae,
 - V. list of scientific papers prepared/published;
 - VI. two (2) letters of recommendation, either from University Professors, or from A, B or C level

Researchers, holders of a PhD from a recognized Research Center in Greece or abroad,

VII. detailed proposal for postdoctoral research, bibliographically documented (2,000-4,000 words),

VIII. a letter of acceptance of supervision by the member of the Department.

5. The Secretariat of the Department of Theatre Studies checks the legality and completeness of all submitted supporting documents and forwards the application to the Assembly of the Department.

6. The President of the Department appoints a three-member Committee of members of the Department to examine the proposal. The Committee examines the relevance of the research proposal to the disciplines covered by the Department, as well as the research areas that the Department treats or wishes to treat and, if the feasibility of implementing the proposed research is supported, and it forwards the proposal to the Department's Assembly for approval.

7. The Supervisor must be a member of the Department in the rank of Professor or Associate Professor or Assistant Professor or to be a retired member of the Department of Theatre Studies and must have the same subject or be active in the same or related scientific field as the one in which the candidate wishes to conduct the postdoctoral research.

8. In case of postdoctoral research, the appointment of the supervising professor is made by the Assembly of the Department. In the case of interdepartmental research at the Faculty of Philosophy, the appointment of the supervisor is made by the Dean after the approval of the research by the Departmental Assemblies.

9. In case of an application outside the announcement, the candidate researcher proposes a supervising professor. The Supervisor may be different from the one proposed by the applicant only after a specially documented recommendation of the Committee and by decision of the Assembly of the Department.

10. In case the candidate researcher has obtained a scholarship through a selection process, the Assembly of the Department approves his/her registration and appoints a supervising professor, if the candidate has not proposed one.

11. The Assembly appoints, for each application, two (2) members, who belong to the rank of Professor or Associate Professor or Assistant Professor or have retired, with a relevant to the application discipline, who together with the supervising Professor form the three-member advisory committee that monitors and supports the progress of the research.

12. The Secretariat of the Department is informed of the approval and registers the researcher in the Register of Postdoctoral Researchers of the Department. The Secretariat of the Department keeps a special Register of Postdoctoral Researchers in which it is recorded: the date of approval of the postdoctoral research, the subject of each one, the Supervising Professor and the two other members of the Advisory Committee.

Preparation and completion of Postdoctoral Research

1. The duration of postdoctoral research may not exceed three (3) years from the date of its approval by the Assembly of the Department. An extension of the duration of the postdoctoral research beyond three (3) years may be given by decision of the Assembly of the Department, following a documented proposal of the supervisor for the completion of the research project.

2. It is possible to suspend the preparation of postdoctoral research for a limited period of time, at the request of the interested parties, for personal or professional reasons, a positive recommendation of the Committee and a decision of the Assembly of the Department.

3. In case of transfer, election or invitation of the supervisor to another Department of a domestic or foreign University, a new supervisor for the researcher is appointed by decision of the Assembly of the Department.

4. Upon completion of the postdoctoral research, the researcher, in collaboration with the supervisor and with the consent of the other two members of the three-member advisory committee, submit a report on the completion of the research to the Assembly of the Department.

5. The President of the Department certifies the completion of the postdoctoral research and the Secretariat of the Department updates the Register of Postdoctoral Researchers.

**The entire Postdoctoral Research Regulation of the Department of Theatre Studies of the NKUA, is
here:**

https://www.theatre.uoa.gr/spoydes/metadidaktori_ereyna