



ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ  
Εθνικόν και Καποδιστριακόν  
Πανεπιστήμιον Αθηνών  
— ΙΔΡΥΘΕΝ ΤΟ 1837 —

DEPARTMENT OF THEATRE STUDIES

*STUDY GUIDE*

ACADEMIC YEAR 2024-2025



Athens 2024

**Cover photo:**

The Main Stage of the National Theatre, Eurokinissi

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## **ORGANIZATION OF THE DEPARTMENT OF THEATRE STUDIES**

### **ADMINISTRATION OF THE DEPARTMENT**

#### **President of the Department**

George P. Pefanis, Professor

#### **Deputy President**

Grigoris Ioannidis, Associate Professor

#### **Members of the General Assembly**

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

Vasilis 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

Yiannis Spanos, Professor

Clio Fanouraki, Associate Professor

Sofia Felopoulou, Professor

One elected EDIP member for one academic year.

One elected SPD member for one academic year.

One EEP member for one academic year.

Two students elected by the undergraduate students of the Department for one academic year, according to Law 4957/2022, no. 29.

One postgraduate student elected by the students of the MSc for one academic year, according to Law 4957/2022, no. 29.

### **Secretariat of the Department Undergraduate Studies Secretariat**

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

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### **Postgraduate Studies Secretariat**

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

Public service: Morning hours, daily 10:00 – 14:00.

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

Secretary Officer: Alexandra Vlachou, tel.: 2107277950, email: [avlachou@uoa.gr](mailto:avlachou@uoa.gr)

According to the Law, internal & external evaluation procedures of the Department are applied.

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

The Department of Theatre Studies of the National and Kapodistrian University of Athens received an Accreditation on 14/07/2022.

## LIST OF TEACHING FACULTY FOR THE ACADEMIC YEAR 2024-2025

### Faculty Members

Konstantza Georgakaki, Professor, Teatrology – History of Greek theatre, with special emphasis on the history of theatre in Athens 19th - 20th century  
Xanthippi Dimitroulia, Professor, Theory and practice of translation  
Aikaterini (Kaiti) Diamantakou, Professor, Teatrology – Theory and theatrical analysis of ancient dramaturgy, with emphasis on ancient comedy  
Anna Karakatsouli, Professor, History and culture of Europe and Greece in modern times  
George P. Pefanis, Professor, Teatrology – Philosophy and theory of theatre and drama  
Yiannis Spanos, Professor, Business Strategy  
Sofia Felopoulou, Professor, Teatrology – European dramatology of modern times  
Georgia Varzelioti, Associate Professor, Teatrology – History of Greek theatre of the 16th - 17th century  
Xenia Georgopoulou, Associate Professor, Teatrology – English-speaking theatre 15th - 18th century  
Grigoris Ioannidis, Associate Professor, Teatrology – History of Modern Greek Theatre, with particular emphasis on repertoire analysis  
Clio Fanouraki, Associate Professor, Teatrology – Theatre Didactics: theory and practice  
Alexia Altouva, Assistant Professor, Teatrology – History of Modern Greek Theatre, with emphasis on acting (19th - 20th century)  
Aikaterini Diakoumopoulou, Assistant Professor, Teatrology – Modern Greek theatre, with emphasis on theatre of the Diaspora  
Vassilis Zakopoulos, Assistant Professor, Digital media and research methods in contemporary theatre education  
Maria Konomi, Assistant Professor, Teatrology – Scenography and costume design: theory and practice  
Panagiotis Michalopoulos, Assistant Professor, Teatrology – History of Modern Greek Theatre, with emphasis on directing: theory and practice  
Elina Daraklitsa, Assistant Professor, Teatrology – World Dramatology in Modern and Modern Times (18th - 21st c.)  
Steriani Tsintziloni, Assistant Professor, Dance: History – theory – practice  
Ioanna Remediaki, Lecturer, Teatrology – Ancient theatre: history and performance

### EDIP Members

Dr. Theodouli (Lily) Alexiadou, History of Modern Greek Literature and Literary Theory, with emphasis on issues of diversity  
Dr. Michaela Antoniou, Teatrology – Acting: theory and practice  
Dr. Aglaia (Ilia) Lakidou, Teatrology – History of Modern Greek Theatre, with emphasis on aspects

### Members of EEP

Dr. Maria Georgousi, Teatrology – Ancient Greek Dramaturgy – Ancient Greek theatre of the 5th and 4th centuries BC  
Dr. Katerina Karra, Teatrology – History of Modern Greek Theatre, with emphasis on 20th century comedy  
Dr. Thalia Bousiopoulou, Philosophy and theory of theatre and drama

## **ETEP Member**

Georgios Giannoulis

## **For the academic year 2024-25, the following faculty members are on sabbatical:**

Xenia Georgopoulou (*fall and spring semester*)

Georgia Varzelioti (*fall semester*)

Anna Karakatsouli (*fall semester*)

Konstantza Georgakaki (*spring semester*)

Aikaterini (Kaiti) Diamantakou (*spring semester*)

## **Emeritus Professors**

Nasos Vayenas

Savvas Gogos

†Angelos Delivorias, Academician

†Spyros A. Evangelatos, Academician

Chryssa Maltezou, Academician

Lila Maraca

†Chara Bakonikola

Kyriaki Petrakou

Walter Puchner, Honorary Professor, National and Kapodistrian University of Athens

†Dimitris Spathis

Chrysothemis Stamatopoulou-Vasilakou

Manos Stefanidis

Anna Tabaki

Eleni Fessa-Emmanouil

## **External Partners**

**(Faculty members or EDIP or EEP or EIB of other Departments or Institutions and external bodies or individuals)**

### **UOA**

1. EMME Department
  1. Eva Stefani, Assistant Professor
2. Department of Music Studies
  1. Minas I. Alexiadis, Professor
  2. Anastasia Georgaki, Professor
  3. Maria Papapavlou, Professor
3. Department of Philology
  1. Maria Iacovou, Associate Professor
  2. Ruby Dimopoulou, Assistant Professor
4. Department of Pedagogy of Secondary Education
  1. Fotini Antoniou, Associate Professor
  2. Alba-Antigoni Papakonstantinou, Assistant Professor
  3. Ioannis Roussakis, Assistant Professor
  4. Christos Parthenis, Associate Professor
  5. Zacharoula Smyrneou, Assistant Professor
  6. Petros Galanis, EDIP
5. Department of Psychology
  1. Chrysi Hadjichristou, Professor
  2. Aikaterini Gari, Professor



1. Vasiliki Nikolopoulou, EDIP
2. Department of Informatics and Communications
  1. Alexandros Pino, EDIP

**Seconded from Primary Education**

1. Despina Kosmopoulou
2. Georgia Koularmani
3. Nektaria Lambidoni
4. Dimitrios Stamatis

**External collaborators – Instructors**

1. Vasilis Mavrogeorgiou, writer, dramaturg, director
2. Stelios Krasanakis, psychiatrist, dramatherapist, director
3. Niketi Kontouri, director
4. Stathis Markopoulos, puppeteer
5. Agni Stroumbouli, animator
6. Nikos Hadjipapas, director

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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 special 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.
1. 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 Theatrology, with the main objective of educating and training theatrologists, 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.

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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 theatrologists, 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 Theatrology 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 teatrologist can pursue a career according to his/her personal interests.

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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 Theatrology. 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.

**3.3** 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).

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 ( $3 \times 4 = 12$  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 68ΘΣ41-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:**

<b>Compulsory Courses</b>	<b>No. of subjects</b>	<b>ECTS</b>
Theatre of Antiquity (I-VI)	6	$6 \times 3,5 = 21$
Modern Greek Theatre (I-V)	5	$5 \times 3,5 = 17,5$
European Theatre (I-III)	3	$3 \times 3,5 = 10,5$
History and theory of translation	1	$1 \times 6 = 6$
European Drama (I-IV)	4	$4 \times 3,5 = 14$
Contemporary European and American Theater History	1	$1 \times 4 = 4$
Seminar (4rth year – dissertation)	1	$1 \times 12 = 12$
Theatre in education: didactic	1	$1 \times 5 = 5$



methodology		
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
<b>Total</b>	<b>41</b>	<b>184</b>

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**.

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

### 1<sup>ST</sup> 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**

## 2<sup>ND</sup> 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**

## 3<sup>RD</sup> 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**

## 4<sup>TH</sup> 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**

## 5<sup>TH</sup> 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
Total ECTS		<b>30</b>

### 6<sup>TH</sup> 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		<b>30</b>

### 7<sup>TH</sup> SEMESTER

A/A	COURSE TITLE	ECTS
1	History of Modern Greek Literature (19th-20 <sup>th</sup> 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		<b>30</b>

### 8<sup>TH</sup> 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>ΥΠΟΧΡΕΩΤΙΚΟ</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		<b>30</b>

**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 2024-2025 ACADEMIC YEAR

### 1<sup>st</sup> SEMESTER

A/A	COURSE TITLE	Tutor
1	680300 Contemporary Greek theatre I	P. Michalopoulos
2	680450 European Drama I	X. Georgopoulou
3	680200 Theatre of Antiquity I	K. Diamantakou
4	680004 Introduction to the art of theatre	M. Antoniou
5	680020 History and civilisation of modern Europe (1492-1789)	K. Gaganaki
6	ELECTIVE COURSE	
7	ELECTIVE COURSE	
8	ELECTIVE COURSE	

**Total ECTS**

**30**

### 2<sup>nd</sup> SEMESTER

A/A	COURSE TITLE	Tutor
1	680302 Contemporary Greek theatre II	A. Altouva
2	680402 European Theatre I	G. Ioannidis
3	680452 European Drama II	E. Daraklitsa
4	680202 Theatre of Antiquity II	I. Remediaki
5	680010 Introduction to the methodology of theatre research	V. Zakopoulos
6	680Σ46 History and theory of dance	S. Tsintziloni
7	ELECTIVE COURSE	

**Total ECTS**

**30**

### 3<sup>rd</sup> SEMESTER

A/A	COURSE TITLE	Tutor
1	680304 Contemporary Greek Theatre III	K. Diakoumopoulou
2	680404 European Theatre II	X. Dimitroulia/K. Georgakaki
3	680454 European Drama III	S. Felopoulou
4	680204 Theatre of Antiquity III	K. Diamantakou
5	680Σ42 Introduction to theatre practice I	P. Michalopoulos

6	ELECTIVE COURSE	
7	ELECTIVE COURSE	
8	ELECTIVE COURSE	

**Total ECTS**

**30**

#### **4<sup>th</sup> SEMESTER**

<b>A/A</b>	<b>COURSE TITLE</b>	<b>Tutor</b>
1	680306 Modern Greek theatre IV	K. Karra
2	680406 European theatre III	E. Daraklitsa
3	680456 European Drama IV	S. Felopoulou
4	680206 Theatre of Antiquity IV	M. Georgousi
5	680002 Introduction to theatre practice II	P. Michalopoulos
6	680617 Internship	A. Altouva

**Total ECTS**

**30**

#### **5<sup>th</sup> SEMESTER**

<b>A/A</b>	<b>COURSE TITLE</b>	<b>Tutor</b>
1	680016 Introduction to the history of acting and directing I	A. Altouva
2	680998 Modern Greek theatre V	G. Ioannidis
3	680208 Theatre of Antiquity V	I. Remediaki
4	680500 Theory of theatre and drama I	G.P.Pefanis/Th.Bousiopoulou
5	680515 Theatre in education: didactic methodology	K. Fanouraki
6	ELECTIVE COURSE	
7	ELECTIVE COURSE	

**Total ECTS**

**30**

#### **6<sup>th</sup> SEMESTER**

<b>A/A</b>	<b>COURSE TITLE</b>	<b>Tutor</b>
1	680890 Theatre and Diaspora	K. Diakoumopoulou
2	680026 Introduction to the history of acting and directing II	P. Michalopoulos
3	680502 Theory of theatre and drama II	G.P.Pefanis/Th.Bousiopoulou

4	680946 History and civilisation of modern Europe (1789-1945)	A. Karakatsouli
5	680310 Introduction to management of theatrical organizations	Y. Spanos
6	ELECTIVE COURSE	
7	ELECTIVE COURSE	

**Total ECTS**

**30**

### 7<sup>th</sup> SEMESTER

A/A	COURSE TITLE	Tutor
1	680606 History of Modern Greek Literature (19 <sup>th</sup> -20 <sup>th</sup> C)	L. Alexiadou
2	680210 Theatre of Antiquity VI	G. Ioannidis
3	680514 History and theory of translation	X. Dimitroulia
4	680900 Seminar (Dissertation)	All tutors
5	ELECTIVE COURSE	

**Total ECTS**

**30**

### 8<sup>th</sup> SEMESTER

A/A	COURSE TITLE	Tutor
1	680600 Theory of literature	L. Alexiadou
2	680999 Philosophy of theatre and drama	G.P. Pefanis
3	680Σ47 Contemporary European and American theatre history	G. Ioannidis
4	680Σ43 History of cinema: theory and practice	E. Stefani Department of Communication and Media Studies
5	680018 Introduction to theatrical space, scenography and costume design I	M. Konomi
6	ELECTIVE COURSE	
7	ELECTIVE COURSE	

**Total ECTS**

**30**

## General Elective Courses

### Elective courses to be taught in the academic year 2024-2025

#### Fall semester

68Θ975	Directing I	N. Chatzipapas	4 ECTS
68ΘE114	Introduction to dramatherapy	S. Krasanakis	4 ECTS
68Θ987	Greek revue theatre in the 20 <sup>th</sup> century	K. Georgakaki – K. Karra	4 ECTS
68ΘE197	The art of oral storytelling workshop	A. Stroumbouli	4 ECTS
68ΘE143	Puppet Theatre Workshop	Stathis Markopoulos	4 ECTS
68ΘE198	New spatial forms of theatre and expanded scenography	M.Konomi	4 ECTS
68ΘE203	Text, movement and dance	S. Tsintziloni	4 ECTS
68ΘΣ33	Erasmus A: Contemporary Greece: History, Arts and Letters	K. Karra	6 ECTS
68ΘE199	Dubbing	M. Antoniou	4 ECTS
68ΘΠ101	Teaching practice in education and community I (7th semester)	K. Fanouraki – I. Lakidou	4 ECTS
68ΘE207	Book and digital storytelling	A. Karakatsouli – G. Varzelioti	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 <sup>th</sup> Semester)	K. Fanouraki	4 ECTS
68Θ799	Theatrical translation. Theory and practice	X. Dimitroulia	4 ECTS
68Θ100	Ancient Greek - dramatic poetry (1st semester)	E. Tsitsianopoulou Department of Philology	4 ECTS
68ΘE120	Contemporary approaches to directing	Assignment of E.S.P.A.	4 ECTS
68ΘE148	Approaches to directing in the National Theatre of Greece	Assignment of E.S.P.A.	4 ECTS
68ΘΣ09	Gender issues in Shakespeare's drama	Assignment of E.S.P.A.	4 ECTS
68ΘE217	Major texts of world dramaturgy	Assignment of E.S.P.A.	4 ECTS



### Spring semester

68ΘΣ41	Erasmus B: Contemporary Greece: History, Arts and Letters	Contributor: G. Varzelioti	6 ECTS
68Θ970	Directing II	Niketi Kontouri	4 ECTS
68ΘE113	Creative Writing Workshop	V. Mavrogeorgiou	4 ECTS
68ΘΣ16	Acting	M. Antoniou	4 ECTS
68ΘE157	Contemporary drama	S. Felopoulou	4 ECTS
68ΘΣ15	History of colonialism, 19th - 20th century	A. Karakatsouli	4 ECTS
68ΘE205	Workshop: scenographic composition II	M. Konomi	4 ECTS
68ΘE172	Trends and principles in 20th century Greek comedy	K. Karra	4 ECTS
68ΘE132	Costume and theatre	I. Lakidou	4 ECTS
68ΘE175	Applied theatre	K. Diakoumopoulou	4 ECTS
68ΘE171	The poetics of otherness in the first postwar generation	L. Alexiadou	4 ECTS
68ΘE204	Contemporary choreographic approaches	S. Tsintziloni	4 ECTS
68ΘE158	Theatre and digital technologies in secondary education (6th semester)	K. Fanouraki	4 ECTS
68ΘΠ102	Teaching exercise in education and community II (8th semester)	K. Fanouraki – I. Lakidou	4 ECTS
68ΘE207	Book and Digital Narratives	A. Karakatsouli – G. Varzelioti	4 ECTS
68ΘΠ104	The use of interactive and creative video in Theatrical Education (5 <sup>th</sup> 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
68ΘE210	Introduction to digital humanities	X. Dimitroulia	4 ECTS
68ΘE140	Theatre and politics	Assignment of E.S.P.A.	4 ECTS
68ΘE139	History of the National Theatre	Assignment of E.S.P.A.	4 ECTS
68ΘE110	Issues of otherness in Shakespeare's theatre	Assignment of E.S.P.A.	4 ECTS
68ΘE150	Shakespeare on stage and screen	Assignment of E.S.P.A.	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 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».

### 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.

#### Fall Semester

68Θ130	Introduction to linguistics	Department of Philology	4 ECTS
68ΘE187	Introduction to film directing	Department of Communication & Media Studies	4 ECTS
68ΨX10	School psychology	Department of Psychology	4 ECTS
TEK-007 (68PD58)	Special education	Department of Secondary Education	4 ECTS
TEK-413 (68PD82)	Intercultural education: Epistemological assumptions and educational praxis	Department of Secondary Education	4 ECTS
68M263	Operas and operettas of the repertoire	Department of Music Studies	4 ECTS
68MM131	Music, dance and politics	Department of Music Studies	4 ECTS
68M255	Radio show production	Department of Music Studies	4 ECTS

### Spring Semester

68ΘΣ34	Latin Philology – Medieval (4 <sup>th</sup> semester)	Department of Philology	4 ECTS
68Θ160	Developmental psychology	Department of Psychology	4 ECTS
68ΨX77	Social Psychology II	Department of Psychology	4 ECTS
68Θ150	Pedagogy	Department of Secondary Education	4 ECTS
68ΨX81	Sociology of education	Department of Secondary Education	4 ECTS
68ΨX83	Modern learning theories	Department of Secondary Education	4 ECTS
68ΨX80	Pedagogical psychology	Department of Secondary Education	4 ECTS
68ΘE89	Introduction to computer science	Department of Informatics and Communications	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 teatrologists, 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 ( $3 \times 13 \text{ weeks} = 39 \text{ hours per semester}$ ). 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  $[(4 \text{ hours} \times 13 \text{ weeks}) \times 2] = 104 \text{ teaching hours}$  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 ( $3 \times 13 \text{ weeks} = 39 \text{ hours per semester}$ ). The total number of hours for all four courses is  $156 (4 \times 39)$ .

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 x 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 x 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**

#### **3<sup>rd</sup> Semester**

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

#### **5<sup>th</sup> Semester**

68Θ515	Theatre in education: didactic methodology (Compulsory)	5 ECTS
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#### **7<sup>th</sup> Semester**

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

#### **2<sup>nd</sup> Semester**

68ΘΣ46	History and Theory of Dance (Compulsory)	5 ECTS
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#### **6<sup>th</sup> Semester**

680E158	Theatre and digital technologies in secondary education	4 ECTS
680Π104	The use of interactive and creative video in Theatrical Education	4 ECTS

### **8<sup>th</sup> Semester**

680Π102	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 680E158 «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 theatrolgist 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 choice of course is initially free. However, for essential reasons (proper organization of study and time), which mainly concern courses divided into more than one semester, but also for practical reasons (difficulty in finding amphitheaters, if the number of students of a course is not fixed and calculable), it is recommended to follow the curriculum of each academic year. In any case, it is at the discretion of each instructor to grant permission to students to attend courses of another academic year.

Especially for the courses of acting and directing (since they are divided into A and B), in order to attend part B one must have successfully completed the studies in the corresponding A course. For the prerequisites of the Program of Pedagogical and Teaching Competence, see the corresponding section of the Study Guide.

Free elective courses are not subject to compulsory repetition and are announced at the end of each academic year. The courses offered by the Department of Theatre Studies may be converted, in part or in whole, from a taught course to a seminar, if the instructor and the majority of students wish so and the number of attenders allows it. The courses offered by the Department of Theatre Studies can be attended by students from other Departments and free attenders who do not have the status of students, after consulting the instructor.

The Seminar, in the context of which students undertake the preparation of their dissertation, must be placed in the fourth year.

# MAXIMUM DURATION OF STUDIES

(Articles 76 and 454 of Law 4957/2022)

The maximum duration of studies is for a first cycle study programme (undergraduate) with a minimum duration of eight (8) academic semesters for awarding the degree, increased by four (4) academic semesters. In a program of study whose minimum duration exceeds eight (8) academic semesters, the maximum duration of studies is the minimum duration of studies, increased by six (6) academic semesters.

The maximum duration of studies concerns students admitted in HE from academic year 2022-2023 onwards. For students who enrolled in first-cycle study programmes in HE when the Law 4957/2022 was initiated and had not exceeded the minimum duration of study of their program of study at the time of publication of Law 4777/2021 (Government Gazette 25/t.A'/17-02-2021), applies the calculation of the maximum duration of studies from the beginning of the academic year 2021-2022 onwards.

Students who enrolled in first-cycle study programs of HE, when Law 4777/2021 was initiated (Government Gazette 25/t.A'/17-02-2021) and had exceeded the minimum duration of study of the programme of study, have to complete their studies in a time equal to the minimum duration of study, beginning from the academic year 2021-2022 onwards, without the right to increase the duration of study.

Based on the above, the following is a detailed table indicating the academic year at the end of which students may be expelled, depending on their year of admission and the Undergraduate Program of Studies (PPS) that follows:

Acad. Year of admission	DELETE AT THE END OF ACADEMIC YEAR (including the exams in September)
	Students completing a 4-year Undergraduate Program
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 PROGRAMME

Principal Coordinator of the Programme: Alexia Altouva, Assistant Professor

The Student Internship has been implemented at the Department of Theatre Studies of the National and Kapodistrian University of Athens continuously since the academic year 1997-98 within the framework of the Internship Program of the National and Kapodistrian University of Athens and is **mandatory** for obtaining the degree.

For the academic year 2023-2024, 140 internship positions were approved for the Department of Theatre Studies of the National and Kapodistrian University of Athens through the Operational Program «Competitiveness, Entrepreneurship and Innovation» (ΕΠΙΧΕΙΡΗΣΙΑΚΟ ΠΡΟΓΡΑΜΜΑ ΕΣΠΑ 2014-2020 co-funded by the European Social Fund (ΕΚΤ) and the Sub-project (1) entitled «Funding for the Internship of the Departments of the National and Kapodistrian University of Athens».

### BRIEF DESCRIPTION OF THE SUBJECT

As a result of the nature of the studies and the orientation of the Department, the Internship is implemented in collaboration with scientific and cultural institutions/employers belonging to the public, the wider public sector, the private sector, as well as the local government. The participating students are employed in institutions and areas of their subject, gaining professional experience and familiarity with the field of production in general, in order to respond to the demands of the labor market, after receiving their degree.

The immediate objectives of the Internship are:

1. acquire a first experience/working experience relevant to the profession and, consequently, to help their transition from their field of study to the labor market, laying the foundations for their professional career,
2. become familiar with the working environment and develop professional ethics,
3. apply their scientific knowledge in practice and become familiar with the coexistence of different disciplines in the same workplace,
4. develop their individual skills and at the same time integrate, strengthen and enrich the specialized skills they received during their studies.

Since the academic year 2012-2013, the Internship has been established as a compulsory course and it has been included in the Curriculum of the Department of Theatre Studies. The content of the course includes the employment of students in scientific, educational and cultural institutions related to the subject of Theatrology.

### OPERATING FRAMEWORK

Aiming at the successful operation of the Programme, in recent years the Department of Theatre Studies has been following specific strategies:



1. Internship positions are addressed to students of the Department of Theatre Studies who meet the following requirements:
  1. have, at least, completed the 2nd semester of the Undergraduate Programme
  2. have not participated in the internship programme before, and
  3. maintain their student status throughout the internship.
2. The General Assembly of the Department, at its meeting held on Tuesday, May 2, 2017, decided and approved the definition of selection criteria for students who wish to carry out their internship and join the ESPA program. The selection of beneficiaries is based on clear academic and social criteria, which can determine transparency in the process. These are:
  1. α. Academic Criteria: determined on the basis of the semester of study at the time of application, competence in courses, distinctions or scholarships of the candidate,
  2. β. Social Criteria: concern students who are themselves indigent parents and students who are protected members of poor parents, or who belong to vulnerable social groups. In addition, the inclusion in the PPA without criteria is foreseen for students who are disabled or who are themselves parents of a single-member family.
3. The Department participates in «ATLAS» - Central Support System for the Internship of University Students (<https://atlas.grnet.gr>), where there is a National Register of Internship Providers. The list of institutions that offer internships to the students of our Department has been created and is constantly enriched through a network of collaborating, with the Department and the teaching faculty, public and private bodies. Prerequisite for the inclusion of an institution in the relevant list is the thematic relationship with the scientific fields cultivated by the Department.
4. Scientific coordinators of the program are appointed by the Department and are in contact with the bodies that prepare the internship, which they monitor and control. The control is done through the submission of forms, certificates of implementation of the internship and evaluation of students by the institutions, as well as evaluation of the bodies and contributors of the programme on behalf of the students.
5. Students may contact the scientific coordinator in case of breach the terms of the contract.

It should be noted that in many cases the managers of various collaborating institutions assessed the knowledge and skills of the trainee students and selected them to employ them in jobs that were subsequently announced. This shows that traineeships can create conditions and opportunities for future employment for graduates.

### Implementation Process through ESPA (Students)



Απαραίτητη προϋπόθεση συμμετοχής στην ΠΑ είναι η δήλωση του αντίστοιχου μαθήματος.

Also, for the compensation and insurance of trainees, it is necessary to have an AMKA-IKA, as well as a copy of a bank account, in which the name of the trainee as beneficiary will be indicated.

Please note that:

1. The AMKA-IKA number must be personal (indicating that the student is not indirectly insured by a parent).
2. It is not necessary to be the first beneficiary at the bank account.

Then, students proceed to search for a suitable internship position in the ATLAS system. The commitment and assignment of the position to a student is done by the Internship Office. The above is done electronically, through the Integrated Information System (OPS).

### **Submission of Initiation Forms**

After all the above procedures have been completed, students should submit the commencement forms to the Internship Office. These documents must be sealed and signed (with an original signature), meet the specifications regarding publicity (ESPA logos) and be fully completed. More specifically, the initiation forms are the following:

1. Individual Practice Agreement;
2. Entry Inventory Card,
3. Declaration of Person for authorisation to a Bank Account,
4. Copy of bankbook or bank account, in which the name of the beneficiary will be indicated.

Once the above documents have been submitted to the person in charge of the Internship Office, he/she must in turn submit the Individual Agreement and the Declaration of Person to the ELKE, in order to get the Private Agreement protocol number and signature by the Legal Representative of NKUA. Once the Private Agreement has been signed and uploaded to Diavgeia, the student must collect it and deliver it to the Host Institution in order to be registered in the ERGANI information system. After the declaration to ERGANI (before the start date of the internship), the student must submit to the Internship Office the E3.5 form of ERGANI.

### **Submission of Termination Forms**

After the completion of the internship and within 30 days from its expiry, the trainee must submit to the Internship Office the following documents:

1. Exit Inventory Card,
2. Certificate of Implementation of Internship by the Scientific Coordinator.
3. Certificate of Completion of Internship by the Responsible Host Institution,
4. Trainee performance report by the host entity's supervisor;
5. Detailed Report of activities by the student,



6. Detailed daily program of the trainee's activities,
7. Request for payment of the scientific coordinator.

After submitting all the above documents to the Internship Office and their check, the payment orders will be deposited to ELKE, in order to be credited to the student's bank account.

For detailed instructions on the internship through ESPA see on the website of the Internship Office: <https://praktiki.uoa.gr/> where the Internal Regulation for the Student Internship Program of the Department of Theatre Studies is posted

### **Implementation Process outside ESPA (Students)**

A prerequisite for participation in the Internship is the registration for the corresponding course.

Students proceed to search for a suitable internship position that covers their scientific and special interests, on the condition that it is consistent with their field of study.

The duration of the internship is equivalent to 2 months (full-time) or a total of 320 hours.

Students must keep a Detailed Daily Program of Trainee's Activities, which they will co-sign with the Supervisor of the Internship

### **Submission of Termination Forms**

After the completion of the internship and within 30 days from its expiry, the trainee must submit to the Internship Office the following documents:

1. Certificate of Completion of Internship by the Responsible Host Institution, signed and stamped by its legal representative,
2. Trainee performance report by the host entity's supervisor,
3. Detailed Report of activities by the student,
4. Detailed daily program of the trainee's activities.



## TABLE OF COURSE FOR THE ACADEMIC YEAR 2024-2025

### Abbreviations

Y: Compulsory

PDE: Pedagogical and Teaching Competence Programme

ΓΓ: General knowledge

ΕΠ: Scientific area

E: Elective

Υπ/ου: Course Background

ΑΔ: Skills development

ΕΠΓ: Laboratory

Course	Code	Department of Theatre Studies	Other Departments	Y	E	PDE	Υπ/ου	Γ Γ	ΕΠ	ΑΔ	ΕΠΓ	ECTS
1. Introduction to the art of theatre	68Θ004	√		√			√		√			3,5
2. Introduction to the methodology of theatre research	68Θ010	√		√			√		√			7
3. History of Modern Greek Literature (19 <sup>th</sup> -20 <sup>th</sup> C)	68Θ606	√		√				√				4,5
4. Theory of literature	68Θ600	√		√				√				4
5. History and civilisation of modern Europe (1492-1789)	68Θ020	√		√				√				4
6. History and civilisation of modern Europe (1789-1945)	68Θ946	√		√				√				4
7. History of cinema: theory and practice	68ΘΣ43	√		√				√				4
8. Theatre of Antiquity I	68Θ200	√		√					√			3,5
9. Theatre of Antiquity II	68Θ202	√		√					√			3,5
10. Theatre of Antiquity III	68Θ204	√		√					√			3,5
11. Theatre of Antiquity IV	68Θ206	√		√					√			3,5

Course	Code	Department of Theatre Studies	Other Departments	Υ	Ε	PDE	Υπ/ο	Γ Γ	ΕΠ	ΑΔ	ΕΠΓ	ECTS
12. Theatre of Antiquity V	680208	√		√					√			3,5
13. Theatre of Antiquity VI	680210	√		√					√			3,5
14. Contemporary Greek theatre I	680300	√		√					√			3,5
15. Contemporary Greek theatre II	680302	√		√					√			3,5
16. Contemporary Greek theatre III	680304	√		√					√			3,5
17. Contemporary Greek theatre IV	680306	√		√					√			3,5
18. Contemporary Greek theatre V	680998	√		√					√			3,5
19. European Theatre I	680402	√		√					√			3,5
20. European Theatre II	680404	√		√					√			3,5
21. European Theatre III	680406	√		√					√			3,5
22. European Drama I	680450	√		√					√			3,5
23. European Drama II	680452	√		√					√			3,5
24. European Drama III	680454	√		√					√			3,5
25. European Drama IIV	680456	√		√					√			3,5
26. Theory of theatre and drama I	680500	√		√					√			6

Course	Code	Department of Theatre Studies	Other Departments	Υ	Ε	PDE	Υπ/ο	Γ Γ	ΕΠ	ΑΔ	ΕΠΓ	ECTS
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 theatrical space, scenography and costume design I	68Θ018	√		√					√			5
34. Contemporary European and American theatre history	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: didactic methodology	68Θ515	√		√		√			√			5

Course	Code	Department of Theatre Studies	Other Departments	Υ	Ε	PDE	Υπ/ορ	Γ Γ	ΕΠ	ΑΔ	ΕΠΓ	ECTS
40. Introduction to management of theatrical organizations	68Θ310	√		√					√			5,5
41. Seminar (dissertation)	68Θ900	√		√					√	√		12
42. The poetics of otherness in the first postwar generation	68ΘΕ171	√			√				√			4
43. Dubbing	68ΘΕ199	√			√				√	√	√	4
44. New spatial forms of theatre and expanded scenography	68ΘΕ198	√			√				√			4
45. Text, movement and dance	68ΘΕ203	√			√				√			4
46. Dance & movement in education: practical applications	68ΘΠ105	√			√				√	√	√	4
47. Theatre and scenography in education	68ΘΠ103	√			√	√			√	√	√	4
48. The use of interactive and creative video in Theatrical Education	68ΘΠ104	√			√	√			√	√	√	4
49. Directing I	68Θ975	√			√				√	√	√	4
50. Ancient Greek - dramatic poetry	68Θ100	√			√				√			4
51. Teaching practice in education and community I	68ΘΠ101	√			√	√			√	√	√	4
52. Teaching practice in	68ΘΠ102	√			√	√			√	√	√	4



Course	Code	Department of Theatre Studies	Other Departments	Y	E	PDE	Υπ/ο	Γ Γ	ΕΠ	ΑΔ	ΕΠΓ	ECTS
education and community II												
53. Theatrical translation. Theory and practice	68Θ799	√			√				√	√	√	4
54. Directing II	68Θ970	√			√				√	√	√	4
55. Greek revue theatre in the 20 <sup>th</sup> century	68Θ987	√			√				√			4
56. Trends and principles in 20 <sup>th</sup> century Greek comedy	68ΘΕ172	√			√				√			4
57. Book and digital storytelling	68ΘΕ207	√			√				√	√	√	4
58. Strategic management of theatrical organizations	68ΘΕ208	√			√				√			4
59. Special issues in the management of cultural organizations	68ΘΕ209	√			√				√			4
60. Introduction to digital humanities	68ΘΕ210	√			√				√			4
61. Acting	68ΘΣ16	√			√				√	√	√	4
62. Puppetry workshop	68ΘΕ143	√			√				√	√	√	4
63. Introduction to dramatherapy	68ΘΕ114	√			√				√	√	√	4
64. Digital technologies and learning theories	68ΘΠ106	√			√	√			√	√	√	4

Course	Code	Department of Theatre Studies	Other Departments	Y	E	PDE	Υπ/ορ	Γ Γ	ΕΠ	ΑΔ	ΕΠΓ	ECTS
in Theatrical Education												
65. Gender issues in Shakespeare's drama	68ΘΣ09	√			√				√			4
66. Shakespeare on stage and screen	68ΘΕ150	√			√			√	√			4
67. Issues of otherness in Shakespeare's theatre	68ΘΕ110	√			√				√			4
68. Pedagogy and didactics of theatre	68ΘΕ159	√			√	√			√	√	√	4
69. Theatre and digital technologies in secondary education	68ΘΕ158	√			√	√			√	√	√	4
70. Applied theatre	68ΘΕ175	√			√				√	√	√	4
71. Contemporary dramaturgy	68ΘΕ157	√			√				√			4
72. Workshop: scenographic composition II	68ΘΕ205	√			√				√	√	√	4
73. Contemporary choreographic approaches	68ΘΕ204	√			√				√			4
74. The art of oral storytelling workshop	68ΘΕ197	√			√				√		√	4
75. History of colonialism, 19th - 20th century	68ΘΣ15	√			√			√				4
76. Creative Writing Workshop	68ΘΕ113	√			√					√	√	4
77. Costume and theatre	68ΘΕ132	√			√				√	√	√	4
78. Contemporary approaches to directing	68ΘΕ120	√			√				√			4
79. Approaches to directing in the	68ΘΕ148	√			√				√			4

Course	Code	Department of Theatre Studies	Other Departments	Y	E	PDE	Υπ/ο	Γ Γ	ΕΠ	ΑΔ	ΕΠΓ	ECTS
National Theatre of Greece												
80. Major texts of world dramaturgy	68ΘΕ217	√			√				√			4
81. History of the National Theatre of Greece	68ΘΕ139	√			√				√			4
82. Theatre and politics	68ΘΕ140	√			√				√			4
83. Introduction to film directing	68ΘΕ187		Department of Communication & Media Studies		√				√			4
84. Introduction to film documentary	68ΘΕ153		Department of Communication & Media Studies		√							4
85. Introduction to computer science	68ΘΕ89 68ΘΕ89		Department of Informatics and Communications		√		√			√		4
86. Introduction to linguistics	68Θ130		Department of Philology		√			√				4
87. Latin Philology – Medieval	68ΘΣ34		Department of Philology		√			√				4
88. School psychology	68ΨΧ10		Department of Psychology		√			√				4
89. Developmental psychology	68Θ160		Department of Psychology		√			√				4
90. Special Education	ΤΕΚ-007 (68ΠΔ58)		Department of Secondary Education		√			√				4
91. Intercultural education: Epistemological assumptions and educational praxis	ΤΕΚ-413 (68ΠΔ82)		Department of Secondary Education		√			√				4
92. Social Psychology II	68ΨΧ77		Department of Psychology		√			√				4
93. Sociology of education	68ΨΧ81		Department of Secondary Education		√			√				4
94. Pedagogy	68Θ150		Department of Secondary		√			√				4

Course	Code	Department of Theatre Studies	Other Departments	Y	E	PDE	Υπ/ου	Γ Γ	ΕΠ	ΑΔ	ΕΠΓ	ECTS
			Education									
95. Pedagogical psychology	TEK-003 (68ΨΧ80)		Department of Secondary Education		√			√				4
96. Contemporary learning theories	TEK-010 (68ΨΧ83)		Department of Secondary Education		√			√				4
97. Operas and operettas of the repertoire	68M263		Department of Music Studies		√				√			4
98. Radio show production	68M255		Department of Music Studies		√				√		√	4
99. Music, dance and politics	68MM131		Department of Music Studies		√				√			4
Sum of courses offered	98											
Sum of courses of the Department of Theatre Studies	86											
Sum of courses of other Departments	16											
Sum of compulsory courses	41											
Sum of elective courses	57											
Σύνολο μαθημάτων υποβάθρου	4											
Sum of courses of General knowledge	20											
Sum of course of scientific fields	76											
Sum of courses of skill development	27											
Sum of laboratory courses	25											
Sum of PDE courses	9											

## CONTENT OF OFFERED COURSES

### A. COMPULSORY COURSES

#### **680200: THE THEATRE OF ANTIQUITY I**

##### **A. Diamandakou**

- Introduction to the historical context in which Aeschylus' theatrical production was set, as well as to the specific institutional-competitive context in which his tragedies were performed (Great Dionysia and Lenaia), the way poets competed, the competition programme, the way judges were appointed, etc.).
- Dramatic overview of Aeschylus' extant tragedies: *Perseus*, *Seven against Thebes*, *Suppliant Women*, *Prometheus Bound*, *Agamemnon*, *Libation Bearers*, *Eumenides*.
- Examination and discussion of basic issues of dramatic composition, stage presentation and semantic-ideological texture of each play, in relation to the historical, socio-political, theatrical-cultural and institutional context of its first performance.
- Placement of Aeschylus' dramatic production into the wider theatrical-cultural and political-social context of the 5th century BC. and deduction of the main specific (dramaturgical, scenic, ideological) characteristics of his surviving work (structure, form and content of the theatrical text, theatrical space, stage, choreography, scenography, costume, number and gender of the actors, etc.).
- Overview of the literary and theatrical reception of Aeschylus' work, from antiquity to modern times.
- Examination and discussion of the scenic and interpretive possibilities that Aeschylus' production as a whole and each individual Aeschylus' tragedy 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%.

#### **680202: THE THEATRE OF ANTIQUITY II**

##### **I. Remediaki**

The course "Theatre of Antiquity II" provides an introduction to the dramatic works of Sophocles in 5th century BC Athens. Alongside a thorough analysis of his major plays, the course emphasizes the historical context of Sophocles' time and Athenian democracy. This approach aims to illuminate the political and aesthetic dimensions of his tragic world. The role of tragedy in both reinforcing and questioning the democratic regime is particularly emphasized as a platform for dialogue. Students are encouraged to foster similar discussions in the classroom. Additionally, the historical context of the Sophoclean performances is examined in detail, with comparisons made to contemporary stage interpretations of the works in question.

##### **Assessment**

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

#### **680204: 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%.

#### **680206: THE THEATRE OF ANTIQUITY IV**

##### ***M. Georgousi***

- 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**

##### ***I. Remediaki***

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***

#### ***G. Ioannidis***

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

#### ***ASSESSMENT***

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: MODERN GREEK THEATRE I***

#### ***P. Michalopoulos***

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: 680302: THE GREEK THEATER OF MODERN TIMES B'***

#### ***A. Altouva***

The lesson 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: MODERN 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”.

**Assessment**

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.

**Assessment:**

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.

**Assessment:**

Final written assessment.

**680310: INTRODUCTION TO THE 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**

**T. 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: THE 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**

**E. Daraklitsa**

The course aims to familiarize students with the study and dramatic analysis of the most important works of European theatre of the 16th and 17th centuries (Spain, England, Italian and French classicism)

through authoritative translations. The focus is mainly on theatrical texts and their analysis (theme, space, time, dramatis personae, action, style, plot, stage directions, dramatic structure, dramatic purpose, rhythm). The theoretical framework of the period, the development of theatrical form, theatrical genres, issues of aesthetics, and a historical, sociological, philosophical or linguistic approach is also examined when the theatrical text requires it. The most notable authors are Shakespeare, Machiavelli, Molière, Marlowe, Kyd, Johnson, Racine, Calderón, Lope de Vega. Intertextual links between plays 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

### **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**

#### **S. Felopoulou**

The course focuses on the study and dramatic analysis of plays from the 1880-1940 period. Especially it examines the so called “crisis of drama” and focuses on the artistic movements of realism, naturalism, symbolism, surrealism and expressionism. Plays by Ibsen, Strindberg, Tchekhov, Pirandello, Jarry, Maeterlinck, Wedekind are studied in relation with their historical, socio-political, aesthetic contexts and their specific dramaturgical, semantic and scenic characteristics.

#### **Assessment**

Final written exams with open-ended questions, showing students' ability to organise, select and compile data and critical thinking.

Reference to specific examples from the text is necessary to substantiate their answers and demonstrate knowledge of the text(s), and informed opinion. Coherence in writing and correct use of language is also taken into consideration.

### **680456: EUROPEAN DRAMA IV**

#### **S. Felopoulou**

The course focuses on the study and dramatic analysis of plays from the 1940-2000 period. It is especially concentrated with the epic theatre, the philosophical theatre of Sartre, the theatre of absurd, the new forms and expressions of theatre. Plays by Brecht, Sartre, Beckett, Ionesco, Pinter, Weiss, Bond, Caryl Churchill, Kane are studied in relation to their historical, socio-political, aesthetic contexts and their specific dramaturgical, semantic and scenic characteristics.

#### **Assessment**

Final written exams with open-ended questions, showing students' ability to organise, select and compile data and critical thinking.

Reference to specific examples from the text is necessary to substantiate their answers and demonstrate knowledge of the text(s), and informed opinion. Coherence in writing and correct use of language is also taken into consideration.

#### **680402: *European Theatre A'***

**G. Ioannidis/G. Varzelioti**

The course examines the transition from the Middle Ages to the Renaissance in Europe, the mechanisms of the formation of the new aesthetics and its application in society and theatre of the period. After studying religious theatre and the diverse theatrical and paratheatrical forms of performance in central Europe, a detailed study of Renaissance theory and classical dramatic form follows. The starting point is Italy, and the study of the socio-political conditions that marked the new era and the formation of Italian Renaissance dramaturgy (both scholarly and popular). The passage of this dramaturgical form to France and the creation of the neoclassical movement, the Golden Age of Spain (siglo d'oro), and the genres of Spanish theatre of the period, and Elizabethan theatre in England are then examined. Particular emphasis is placed, among other things, on the reception of the Renaissance aesthetic in each geographical area separately, the surrounding cultural atmosphere, the relationship between society and theatre, the authors and the individual characteristics of their work, theatre architecture and stage developments, the creation and operation of theatres, the economic elements that affected the performance in various ways, the social status of actors and dramatists and their relations with each other, etc.

#### **Assessment**

Online discussions (15%)

Oral presentation of a group project (25%)

Written examination on selected bibliography (60%)

#### **680404: *EUROPEAN THEATRE II***

**T. Dimitroulia/K. Georgakaki**

The history of the European theatre in the eighteenth and nineteenth century to 1880. The theatre in England 1750-1800. The European theatre of the Enlightenment: historical context and ideology. The French theatre of the Enlightenment: drama (Voltaire, Diderot), Comedy (Marivaux, Beaumarchais). The Italian Theatre in the 18th century: Drama (Metastasio, Alfieri, Maffei), comedy (Goldoni and the renewal of commedia dell'arte). The Enlightenment and the German Theatre (Lessing – Foundation of the National Theatres). Romanticism in the European theatre: historical context and ideology. The romanticism and the German Theatre (Sturm und Drang, Goethe, Schiller, Kleist, Buchner). Romanticism and the English theatre (Byron, Shelley, etc.). Romanticism and the French Theatre (Victor Hugo). Spanish and Russian Theatre. The theatre and the drama in the second half of the century: the beginnings of Realism.

#### **Assessment**

Written examination

#### **680406: *EUROPEAN THEATRE III***

**E. Daraklitsa**

The course attempts an overview study of the history of European theatre from 1880 to 1930. More specifically, the artistic movements of realism, naturalism, symbolism, futurism, modernism, dadaism, surrealism and grotesque theatre, as well as the playwrights who belonged to them, are examined in detail.

The focus is also on the theatre movement of Art Theatres, the art and practice of directing for theatre (Konstantin Stanislavsky, André Antoine and Vsevolod Meyerhold), the artistic work of Gordon Craig

and Adolphe Appia, the stage constructivism, the Cartel of Four (Jacques Copeau, Charles Dullin, Georges Pitoëff, Gaston Baty), the Theatre of Cruelty by Antonin Artaud and the Political-Epic Theatre by Bertolt Brecht.

#### **Assessment**

Students will be assessed at the end of the semester through a written examination on the course material.

### **68ΘΣ47: CONTEMPORARY EUROPEAN AND AMERICAN THEATRE HISTORY**

#### **G. Ioannidis**

Post-war European and World Theatre History. Part I: 1945-1968: Post-war Theatre in France: Reorganisation of National Theatres, decentralisation, Festivals, Barrault and Vilard, Jean Vilard-Avignon Festival, Existentialism, Jean Paul Sartre, Albert Camus, Theatre of the Absurd, Samuel Becket, Eugene Ionesco, Jean 19 Genet. Theatre and Drama in Chzechoslovakia 1940-1968, Josef Sbodova. German Theatre and Drama: Berliner Ensemble, "Theatre-document". Theatre and Drama in Italy: Hugo Betti, Diego Fabri, Eduardo de Filippo, Piccolo Teatro, Giorgio Strelser, Paolo Grassi. English Theatre and Drama: Terrence Radigan, English Stage Company, Theatre Workshop, Joan Littlewood, Peter Schaffer, Harold Pinter, Royal Shakespeare Company, National Theatre. Theatre and Drama in the U.S.A.: Actors Studio, Off Broadway, Circle in the Square, Phoenix Theatre, the Sixties, Living Theatre, La Mamma Experimental Theatre Club, New American Dramaturgy, Maxwell Anderson, Clifford Odets, William Saroyan, Lilian Hellman, Thornton Wilder, Tennessee Williams, Arthur Miller.

Part II: Continental Europe Theatre in the late 20th century: Theatre in Poland and Czechoslovakia up to 1990: Jerzy Grotowski, Akropolis, The faithful prince, Apocalypsis cum Figuris, Tadeusz Kantor, The dead class, Wielopole Wielopole, I shall never return, German Theatre up to 1990: Eden von Horvath, Frantz Xaver Kroetz, Heiner Müller, Peter Stein, Pina Bausch. Theatre and Dramaturgy in Italy up to 1990. Theatre in France up to 1990: Théâtre du Soleil Mnouchkine Ariane, Les Atrides, Festival d'Avignon. British Theatre up to 1990. Theatre in the U.S.A. after 1968: Hair!, Che, Oh! Calcutta, Andrew Lloyd Webber, Postmodernism, Deconstruction, Happenings, Alan Kaprow, Environmental Theatre, Richard Schechner, Performance Group, Dionysus in 69, Commune, Wooster Group, Robert Wilson.

#### **Assessment**

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

### **68ΘΣ46: HISTORY AND THEORY OF DANCE**

#### **S. Tsintziloni**

The course is structured on two levels: the first introduces basic concepts of dance derived from theory and practice (choreography, interpretation, evaluation), as well as basic ideas concerning the relationship between Dance Studies and the Academy. Dance Studies as an academic subject, and its content, research methods and theoretical origins are outlined. In this epistemological framework, we focus on Dance History as a specific discipline, with its own methodologies and practices. At the second level, the history of Western dance as a theatrical form from the Renaissance to the 21st century is examined over time. The approach is based on a historical-social perspective, which not only highlights changes and shifts, but emphasizes the multiple relationships of dance as a cultural phenomenon with historical and social life. In combination with the study of specific works, the course will introduce students to the artistic research, practices and aesthetics of dance over time. The course includes audio-visual material (where possible) and theoretical texts.

#### **Assessment**

Written examination

### **680515: THEATRE IN EDUCATION: DIDACTIC METHODOLOGY**

**C. Fanouraki**

This course introduces students to the practice and theory of theatre pedagogy and didactics. Theatre's forms and techniques are studied in relation to their teaching methodologies, their pedagogical and interdisciplinary applications in school. The creative introduction of Theatreology for the design of theatre/drama lessons for primary and secondary education is examined. 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 examination (60%)

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

### **680500: THEATRE AND DRAMA THEORY A'**

**G.P. Pefanis / Th. Bousiopoulou**

This course presents an overview of contemporary theories on the theatrical phenomenon. It is focused on major questions on methodology, performance analysis and interdisciplinary research. It studies issues such as: Individuality and the role of theatre; Theatrical and social roles; Theatre and everyday life; Particular cases of social life theatricalisation; Interdisciplinary framework of performance studies; Performance as a social and cultural product. Post-modern/Post-dramatic theatre: Theory of theatre history; Theory of theatre critique; Popular theatre in Greece and its theory; General principles of theatre semiotics, phenomenology and anthropology; Anthropologic approaches of the theatrical phenomenon. Key-words: Theory, performance, theatrical worldview, social life theatricalisation, "minimum text", referential/performative function, semiotics, phenomenology, post- structuralism, ritual, anthropology.

#### **Assessment method**

Written exercises (20%).

Oral and written examinations (80%).

### **680502: THEATRE AND DRAMA THEORY B'**

**G.P. Pefanis / Th. Bousiopoulou**

Emphasis is given on drama theory and, in particular, on the openness of the dramatic text in relation to its potential performances. Methodological orientation involves semiotics, phenomenology, hermeneutics, anthropological and intertextual approaches. The course aims to familiarize students with basic conceptual tools of drama analysis, obtaining textual interpretation skills and understanding the active interdependence between texts and their potential performances. Issues discussed: dramatic discourse textuality, speech acts, showing and telling functions, epic tendencies of drama (stage directions, monologue, prologue and epilogue, narrator's character, asides and soliloquy, chorus, theatre within the theatre, role-playing game), interrelation of text and performance, textual spectator, dramatic characters (overall structure, categories and functions, quantitative and statistical considerations of drama characters), dramatic space and time.

#### **Assessment method**

Written exercises (20%).

Oral and written examinations (80%)



### **680999: THEATRE AND DRAMA PHILOSOPHY**

*G.P. Pefanis*

The course's methodology is orientated towards the fields of phenomenology, post-structuralism, deconstruction and anthropology, as well as the principals of existentialist thought and political philosophy. The course aims at familiarizing students with the basic conceptual and philosophical tools in relation to theatre, by introducing them to several philosophical "schools" and by studying fundamental questions regarding the theatrical phenomenon. Issues discussed: the fundamental principles of theatre phenomenology (negativity consciousness, performance event viewer, moment marking, intermediate being, themes, thematic fields and edges, appeal and response disposition, intersubjectivity, relation with the "other", derealization, being and appearing, actor and spectator relation ("theatophilie", "delophilie", from the "I" to the "we"), sartrian thought's tragic dimension, Albert Camus and tragedy, post-structuralism and de-structuralism regarding the question of representation, theatre and politics.

#### **Assessment method**

Written exercises (20%).

Oral and written examinations (80%)

### **680010: INTRODUCTION TO THE METHODOLOGY OF THEATRICAL RESEARCH**

*V. Zakopoulos*

The course "Introduction to the methodology of theatrical research" provides a comprehensive understanding of the methods and techniques used in the scientific study of theatre. It examines various research approaches, including qualitative and quantitative methods, archival research and performance analysis. Students learn to formulate research questions, conduct literature reviews, collect and analyze data, and present their findings in a scholarly manner. Through practical exercises and assignments, they develop the skills required for research, while the ethical dimensions of the research process are also addressed. The techniques of participant observation and ethnography of performance, as well as the role of the participant observer, are presented as key tools to help understand the social and cultural dimensions of theatre practice. The course also focuses on exploring and demonstrating modern methods and tools for implementing quantitative and qualitative surveys using online tools such as Microsoft and Google Forms and SurveyMonkey for creating and distributing questionnaires, as well as using various software such as The Ethnograph, Atlas, Dedoose, SPSS and Excel for data analysis and presentation. An important part of the course is training in the academic style of writing a thesis. Students are taught how to organize the structure of their thesis, formulate clear research questions and hypotheses, develop methodologies, and present their results. An important part of the course is training in the academic writing of a thesis. Students are taught how to organise the structure of their thesis, formulate clear research questions and hypotheses, develop methodologies and present their results. In archival research, students learn how to identify, evaluate and use archival materials related to Modern Greek drama and performance. It focuses on the use of modern technologies to digitize and access archival collections and online libraries. Emphasis is also placed on the critical analysis and synthesis of the literature, the proper citation of sources according to academic standards, and the formulation of conclusions and suggestions for further research. Software such as Mendeley, Microsoft Endnote, etc. are also presented to enable the organization, management and presentation of the literature. The course aims to prepare students to produce high quality theatrical research by promoting critical thinking, academic integrity and the ability to communicate their research findings clearly and effectively.

#### **Assessment**

Practical Tasks:

1. Design and implementation of research programs.
2. Create and analyze questionnaires using digital tools.

#### Collaborative Projects

1. Group projects that require collaborative research and presentation of findings.

#### Presentations:

2. Oral and interactive presentations of research projects.
3. Use of digital tools to visualize data and findings.

#### Class Participation:

1. Active participation in discussions and practical activities.
2. Provide and receive constructive feedback.

#### Final Exam:

1. Written examination covering the theory and practical application of the methodologies taught in the course

### **68ΘΣ43: HISTORY OF CINEMA: THEORY AND PRACTICE**

#### ***E. Stefani***

Through film examples, students become familiar with the concept of genre (westerns, melodrama, comedy, thrillers, musicals, etc.) and the creator over time. At the same time, there is a reference to the basic movements that shaped the history of cinema, emphasizing the way we find them in contemporary films. What, for example, connects Kiarostami with Italian neorealism? What does Tim Burton "borrow" from German expressionism and how is Lynch inspired by surrealism? The role of commercial cinema in the reproduction of the dominant ideology, as well as "alternative cinematography", are also the subject of the course.

#### ***Assessment***

With a group internship in the middle of the semester and with written exams at the end of the semester.

### **68Θ020: HISTORY & CIVILIZATION OF MODERN EUROPE (1492-1789)**

#### ***A. Karakatsouli / K. Gaganaki***

The course aims to provide a comprehensive overview of European history from the Age of Exploration to the French Revolution (16th-18th centuries), covering political, economic, and social developments, alongside an examination of cultural phenomena in Arts and Letters.

#### ***Assessment***

Grading is conducted through assessments held at pre-scheduled dates during the semester. Students take part in three assessments, with the final grade calculated from the average of their two best performances.

Those who choose not to follow the assessment system, meaning they participate in none or only one assessment, will have an oral exam at the end of the semester. In both cases, the grading includes an optional oral presentation.

### **68Θ946: CONTEMPORARY EUROPEAN HISTORY & CIVILIZATION (1789-1945)**

#### ***A. Karakatsouli***

This course provides an in-depth presentation of European history from the Restoration to the end of World War II (19th-20th centuries), focusing on political, economic, and social developments alongside cultural phenomena in Arts and Letters.

#### ***Assessment***

Grading is based on assessments scheduled at specific dates throughout the semester. Students take three assessments, with the final grade derived from the average of their two highest scores.

Those who do not opt for the assessment system (participating in none or only one) will undergo an oral examination at the end of the semester. Additionally, an optional oral presentation can enhance their grade.



#### **68ΘΣ42: INTRODUCTION TO THEATRE PRACTICE I**

**P. Mihalopoulos**

This course involves the thorough and detailed transition from the theatrical text to the theatrical stage. The creative process is divided into the following phases: a) the detailed analysis of the text by approaching it from a dramatic, historical and linguistic point of view; b) the rehearsal and implementation of stage, acting, set and costume design proposals; c) the presentation of a short theatrical performance; d) the individual written work on a topic related to the play and the public communication of the conclusions.

##### **Assessment**

Oral presentation.

#### **68Θ002: INTRODUCTION TO THEATRE PRACTICE II**

**P. Mihalopoulos**

In this course the students attempt to compose a dramatic text and present it as a theatrical performance. The dramatic text is created either by using prose, poems, songs, visual art or by attempting to dramatize a scene set in actual events of a particular historical period. The dramatic material is collected and assembled through historical studies, memoirs, chronicles, correspondence, news reports, films and documentaries, and forms the basis for the final theatrical text to be presented. Proposals for direction, set design, costumes and music are then tested and implemented.

##### **Assessment**

Oral presentation.

#### **68Θ004: INTRODUCTION TO THE ART OF THEATRE**

**M. Antoniou**

This course introduces the student to the multifaceted universe of theatre art. Theatrical art is examined in a global context as its components that lead to the creation of a "total work of art" are analyzed. Emphasis is placed on the relationship of theatre to all art forms, the fine arts, and the 'discursive' arts, while the anthropological core of theatre and the theatricality of social life are studied. The compositionality and collectivity of theatrical art and the factors that contribute to the production of a theatrical performance are the main pillars of the course. In addition, an introduction is given to the phenomenology of theatre and drama, to the genres and idiosyncratic forms of theatre, to staging and acting methods and to the relationship between theatre and the dramatic text.

##### **Assessment**

Students are assessed at the end of the semester through a short-written assignment and an oral examination on the course material.

#### **68Θ016: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING A'**

**A. Altouva**

Within the course, the main schools of directing and acting that have contributed to the evolution of theatrical art are examined, focusing on the observation of changes in three basic elements of theatrical performance: the text, the actor, and the space.

Specifically, the course will focus 1. on highlighting the work of iconic figures of world theater who have contributed to the development of directing art from the emergence of the director's role in theatrical history, 2. on the contribution of significant directors to the renewal of acting art through the implementation of different methods and techniques that have created new schools of acting and shaped generations of actors. Examples include Konstantin Stanislavski, Vsevolod Meyerhold, Yevgeny Vakhtangov, Adolf Appia, Mikhail Chekhov, Lee Strasberg, Stella Adler, Sanford Meisner, Jacques Copeau, Louis Jouvet, Charles Dullin, etc. The influence of these trends on directing and acting in Greek theater of the 20th century is also examined, impacting the work of significant Greek creators.

**Assessment**

Written or oral examination.

**680026: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING II****P. Michalopoulos**

This course examines the main schools of directing and acting through the approach of different theories and with a focus on tracing the changes in three basic elements of theatrical practice: the text, the actor and the space. The changes are presented in their historical continuity, from the inter-war period to the present day. In particular, the development of acting and directing in Europe and America is followed, and, at the same time, a comparison is made with the Greek theatrical reality. Indicatively, the cases of Max Reinhardt, Erwin Piscator, Bertolt Brecht, Bauhaus School, Antonin Artaud, Jerzy Grotowski, etc. will be studied. The influence of these trends on directing and acting in Greek theatre (Fotos Politis, Dimitris Rontiris, Karolos Koun, etc.) is also examined. Slide presentations, audio documents and screenings of excerpts from performances by important 20th century directors are used in the performances.

**Assessment**

Written or oral examination.

**680018: INTRODUCTION TO THEATRE SPACE, SCENOGRAPHY AND COSTUME DESIGN I****M. Konomi**

The course will introduce students to the aesthetic currents concerning the stage and the theatre / performance space and set and costume design in the modern and contemporary period, from the mid-19th to the 21st century, through a comprehensive historical and theoretical overview and the critical presentation-discussion of important case studies. The developments, transformations and major milestones in modern and contemporary scenography will be examined: Realism and naturalism, the symbolic and abstract scenography of Appia and Craig, stylized realism, architectural formalism, stage expressionism, Russian cubofuturism and constructivism, experiments in Bauhaus theatre, and other trends and influences derived from the visual and scenic avant-gardes. In addition, the formulations of pioneering directors such as Erwin Piscator, Bertold Brecht and Antonin Artaud will be examined from the point of view of staging and performance space and set and costume design. In the post-war period, the work of important stage designers such as Josef Svoboda, Yannis Kokkos, and others, will be studied, as well as of seminal directors who contributed with their stage design collaborators to the creation of new proposals for the performance space and the setting of the stage, such as Jerzy Grotowski, Peter Brook, Richard Schechner, Robert Wilson, and others. At the turn of the century and the entrance into the 21st century, the postmodern and postdramatic conception of theatre / performance space will be examined, as well as more recent developments regarding the concept and practice of the expanded stage, under the influence of the spatial turn, such as for example the site-specific staging modality; the various forms of the technological stage and theatre design using multimedia and new technological media will be also studied.

**Assessment**

Mandatory written visual essay: 20%

Written exam with multiple choice and varying length written responses: 80%

**680617: INTERNSHIP****A. Altouva**

The content of the course involves the students' engagement in scientific, educational, and cultural institutions related to the subject of Theater Studies and is determined on a case-by-case basis by the instructor of the Department, the interested student, and their supervisor in the field of exercise.

## Assessment

See Study Guide

### 68I900: **SEMINAR (DISSERTATION)**

*All faculty members, EDIP and EEP members of the Department*

Guidelines for the preparation of a dissertation

As part of their studies, students are required to compose scientific texts (essays, research studies, papers, etc.). In accordance with scientific ethics, the following are not permitted:

1. Plagiarism: the use of any source, bibliography, published text or unpublished, printed or electronic without specific attribution of origin
2. Wrong citation: the reference to a source or book that does not correspond to reality
3. Incorrect information: the intentional submission of incorrect or falsified data and information.

The dissertation is compulsory for students of the Department of Theatre Studies to obtain the degree and corresponds to 12 ECTS. A dissertation can only be selected during the 7th and 8th semester of study.

The dissertation must be to some extent original, in the sense that it is a personal composition of its author. Its purpose is a) to teach the student empirically the effort to compose a first major scientific treatise and b) to prove at the end his familiarity with the subject and his skills in the research process and artistic creation. The dissertation is an integral part of the whole educational process and is the product of continuous cooperation and communication between the student and the supervisors.

The topic of the dissertation is selected from the subjects included in the Curriculum of the Department and is proposed either by the student himself in consultation with his supervising professor, or by the second. Each dissertation must meet the minimum scientific requirements and the necessary academic conditions. It must be typed (double spaced), include table of contents, references/footnotes and bibliography in accordance with the writing guidelines of the *Infringement. Scientific Journal of the Department of Theatre Studies* ([https://www.theatre.uoa.gr/fileadmin/depts/theatre.uoa.gr/www/uploads/ereyna/ekdoseis/parabasis/2007\\_Parabasis\\_20\\_Odigi\\_es\\_pros\\_toys\\_syggrafei\\_s\\_To\\_mos\\_2\\_ellino\\_glossos.pdf](https://www.theatre.uoa.gr/fileadmin/depts/theatre.uoa.gr/www/uploads/ereyna/ekdoseis/parabasis/2007_Parabasis_20_Odigi_es_pros_toys_syggrafei_s_To_mos_2_ellino_glossos.pdf)) and, if necessary, an index. The extent of the dissertation should be **20,000-25,000 words** including footnotes/references and bibliography. Dissertations involving practical application should be accompanied by a theoretical text of **13,500–17,500 words**, including footnotes/references and bibliography. Any Appendices do not count in the maximum number of words.

## B. FREE ELECTIVE COURSES

### 68ΘE207: **BOOK AND DIGITAL STORYTELLING**

*A. Karakatsouli / G. Varzelioti*

Storytelling is a global means of communication that contributes to the transmission of knowledge and wisdom of humanity over time, bridging different cultures and generations, conveying values, traditions, and social practices. Digital storytelling with the capabilities provided by modern technology represents an additional way of composing and narrating stories.

The course connects traditional storytelling and reading with the with the theoretical framework and practical application of digital storytelling. Inspired by the history of the book, it aims to develop new methods of storytelling, interaction, and communication.

#### Assessment

The course is evaluated by creating a video (4-5 minutes) focused on students' relationships with books in all their formats.

### 68ΘE210: **INTRODUCTION TO DIGITAL HUMANITIES**

*T. Dimitroulia*

The course aims to provide students with a historical, theoretical and practical introduction to the emerging field of Digital Humanities (DH), where digital methods and tools are used in research in the humanities, social sciences and arts.

After a brief discussion on digitality, the historical development of DH is explored, with specific reference to its diversity due to cultural differences. The course focuses on theory and methodology in DH; discusses the different types of data used in DH projects, their construction, organization, analysis, documentation (metadata) and presentation as well as the ethical and moral issues that arise in the context of DH. Students are introduced to basic DH standards and tools, as well as digital platforms and infrastructures.

The course is a combination of theory and practice and seeks to provide a general overview of DH as well as the structural traits of DH projects, which can be adapted to different fields and research questions as appropriate.

#### ***Assessment***

Continuous assessment: 30%, Final exam: 70%.

### ***68Θ799: THEATRE TRANSLATION. THEORY AND PRACTICE***

#### ***T. Dimitroulia***

This course is a continuation of the course "History and Theory of Translation" (68Θ514), which is a prerequisite for its attendance.

The goal of the course is twofold: to highlight the importance of theatre translation for theatrical communication; and to introduce students to the theory and practice of theatre translation for the page and for the stage, through an array of contemporary approaches. It focuses in particular on the specificities of theatre translation for the stage and the relevant interdisciplinary debate that has been developing among researchers of Translation and Theatre Studies and theatre practitioners since the '60s and up to the present day, with reference to the nature and limits of the translator's interventions in the foreign dramatic text and, consequently, to the relationship between theatre translation and adaptation. Combining theory with practice, the course examines on an interdisciplinary basis and with reference to various key concepts such as rewriting the specific issues arising in the practice of theatre translation, its traits and difficulties, as well as its highly creative character.

#### ***Assessment***

Continuous assessment: 40%, Final examination: 60%.

### ***68ΘE205: WORKSHOP: SCENOGRAPHIC COMPOSITION II***

#### ***M. Konomi***

This application workshop is aimed as an introductory unit to the principles of theatre design process - space-scenography-costumes- for live performance. This course mixes practical training with theory, experimentation and critical thinking. Students will address the core themes and concepts of live performance, including text, character, dramatic space and the role of the designer within the creative team. Initially all diverse input information co-organizing the stage design will be collected and analyzed in order to define and formulate the axes of influence and the principles of scenic design. The end goal will be to utilize combined information such as the analysis of a play/text, the givens from the theatrical space and its architectural form, and the aesthetic, sensory, experiential and practical aspects of each particular staging approach. The next step is synthesizing these data as discrete versions of the proposed stage design. Students will be asked to apply the basic principles of composition to a hypothetical performance production and to formulate their proposals regarding functional layout, flexibility and aesthetic integrity of the stage, relationship with the audience, atmosphere of the space, costumes, stage objects, and so on, in relation to the stage action and the particular choices of artistic practices. Using modelmaking and material choices as a core process, this course will help students make considered design decisions. Students are invited to submit their personal staging and/or costume approach for a theatre play using a combination of various expressive media such as sketches and drawings, digital

drawings, two and three dimensional models, props, photographs, collages and moodboards, samples of materials and fabrics, and selected other media.

#### **Assessment**

Mandatory class attendance and participation in the discussions, exercises and training activities of the course 30%

Examination/presentation of the practical/artistic work (50%)

Short written documentation of the practical/artistic work (20%)

### **680E132: COSTUME AND THEATRE**

#### **I. Lakidou**

A mixed course with theoretical and laboratory character, dealing with the history of clothing from antiquity to the present day, in Greece and in the world, and its interconnection with the theatrical world. Topics addressed concern the evolution of everyday clothing and the changes in it in interaction with socio-economic and historical developments. The relationship between everyday, popular, special and formal costume and the theatre costume in Greece, Europe and America is also examined. The course will study historical and traditional costume alongside practical applications (construction) and visits to museums, production (ateliers) and procurement sites.

Indicative practical applications:

(a) knitting, embroidery, sewing: introductory techniques

(b) Clothes-symbols made of fabric: tunic, robe, cloak, toga, cape, veil, sashes, turban, saree, headband, headdress, chemise, scarf, kerchief, burka.

(c) Embroidery and appliqué: practical applications of decoration to create period clothing.

(d) The dress: creating dresses of different seasons using a variety of fabrics and based on a simple blouse or shirt.

e) Clothes and accessories made only of paper.

This is followed by the student's formative assessment guided by the following criteria:

#### **Assessment:**

- class participation (20%)
- E-class exercises (questionnaires and exercises) and practical applications (30%)
- final video project (20%)
- written assignment (50%)

### **680E217: MAJOR TEXTS OF WORLD DRAMATURGY**

#### **Assignment of E.S.P.A.personnel**

The course focuses on the study of texts of world dramaturgy which left a strong imprint on the history of theatre, either by innovatively transgressing established dramaturgical practices or by affirming, and hence reproducing, a specific sociocultural framework. These are texts which have not been included/taught in the compulsory courses of dramatology and which are important for students to get acquainted with, as these texts have historically contributed to the development of dramaturgy. It is desirable that students have already attended all the rest of the compulsory undergraduate European Dramaturgy courses. The objective of the course is to help students analyze the theatrical text using the dramaturgical terms, recognizing the respective socio-historical context and the corresponding artistic movement, to integrate it into the genealogy of the theatrical form in order to, ultimately, read a work of the past in the present day in the light of various critical and theoretical analyses.

#### **Assessment**

Students will be assessed through exams

### **680II105: DANCE, MOVEMENT IN EDUCATION: PRACTICAL APPLICATIONS**

#### **S. Tsintziloni**

The course introduces and explores, in theory and practice, basic principles of dance (body consciousness, space, dynamics, individual and group, etc.) but also issues such as choreography and meaning. Using movement, self- and hetero observation, writing and critical framing, and dance theory, we will analyze aspects of dance, movement and choreography. The subject will be examined theoretically and practically, i.e. as an experiential approach to movement by the participants and as an object of organization and planning for an educational environment as teachers. It will focus on issues and aspects of dance in education, its philosophy and goals. The rationale of the course is based on an approach to dance as a phenomenon with artistic, historical, social and cultural dimensions and seeks to approach ideas related to theatrical dance and its pedagogical dimension. The course includes audiovisual material and keeping a self-observation diary.

#### **Assessment**

Short solo choreographic composition (50%) and theory (50%).

#### **680E110: ISSUES OF OTHERNESS IN SHAKESPEARE'S DRAMA**

##### ***Assignment to E.S.P.A personnel***

This course explores mainly the theme of the stranger in Shakespeare's drama (dealing more specifically with his/her racial, religious, social and cultural otherness), approaching, apart from emblematic characters like Othello and Shylock, issues such as the European strangers or mixed marriages. It also deals with other forms of otherness, such as illegitimacy, deformity or mental disorder.

#### **Assessment**

Written or oral examinations. Students are asked to answer combined questions based on the syllabus of the course. (In the case of Erasmus students, students may be assessed on the basis of a written assignment in English.)

#### **680E139: HISTORY OF THE NATIONAL THEATRE OF GREECE**

##### ***Assignment to E.S.P.A personnel***

The course attempts to present as comprehensively and concisely as possible the history of the National Theatre of Greece from its foundation to the present day and to evaluate its contribution in Greek theatrical life. It examines the processes leading to the establishment of the state, the main directions in the formulation of artistic policy, as well as the transformations in its physiognomy throughout the period of its operation (interwar period, Occupation and Civil War, the 1950s, the Junta, up to the beginning of the 21st century). Furthermore, the institutional changes, the administrative developments, the formation of the repertoire and the composition of the company are presented. The most important performances are also mentioned, with the use of audiovisual material.

#### **Assessment**

Written or oral examinations.

#### **680E204: CONTEMPORARY CHOREOGRAPHIC APPROACHES**

##### ***S. Tsintziloni***

The course aims to map key developments, concepts and practices of contemporary dance in the late 20th – early 21st century. The course will study theoretical texts and analyse selected choreographic examples. Guided by questions such as how choreography is understood, what is its function in artistic, social and political terms, what is the role of the performer, what is the role of technique and the body, the course emphasizes different conceptualizations of dance and choreography in the 21st century. In this context we approach main ideas on contemporary dance as a practice carried out in theatrical and non-theatrical contexts (public space, museums, archives, community programs). Finally, contemporary theories (post-human, gender theories, post-colonial theory, etc.) that influence artistic practices of dance are introduced, highlighting the relationship between theory and practice.

#### **Assessment**

Written essay (50%) and oral presentation of the essay (50%)



**680E203: TEXT, MOVEMENT AND DANCE**

**S. Tsintziloni**

Movement and speech, dance and text are analyzed as two fields that vertically intersect both the dualism of Western thought (mind-body) and the various artistic aspects of their encounter. From ancient tragedy, dance theatre to modern 'language choreography', this coupling will reveal different dramaturgies and functions of the performing event. The course will approach such meetings and 'conversations', including study of theoretical approaches and analysis of examples (case studies).

**Assessment**

Written examination

**680E150: SHAKESPEARE ON STAGE AND SCREEN**

**Assignment to E.S.P.A personnel**

This course explores mainly contemporary versions and adaptations of Shakespearean plays on the stage and on the screen, both in Greece and abroad. It is largely based on comparative analysis, while it detects the social and political contexts of the theatre productions and films that are analyzed.

**Assessment**

Written examinations

**680Σ09: ISSUES OF GENDER IN SHAKESPEARE'S DRAMA**

**Assignment to E.S.P.A personnel**

This course explores the theories of antiquity about gender adopted by the Renaissance, the view of the Church, of legislation, but also of the thinkers of the time, as well as the social stereotypes regarding the two sexes, and how they are reflected and subverted in Shakespeare's oeuvre.

**Assessment**

Written examinations

**680E197: THE ART OF ORAL STORYTELLING WORKSHOP**

**Agni Stroumbouli**

The course aims at the exploration by each student who will take part in his/her own way of "incarnating" the Fairy Tale.

It will include:

- Origin of Folktales [Culture of Orality]
- What is the place of the folk tale today, what are its characteristics, how do I choose it, how do I prepare to tell it.
- Exercises [body, breathing, voice]
- Exercises - Games [imagination, transformation, ways of appropriating the fairy tale]
- Narratives. All participating students narrate, as many times as they can. Everyone become a Narrator – Everyone becomes a Listener.
- How do I create conditions for sharing a Fairy Tale in a classroom?

**Assessment**

The active participation and consistency of each student is evaluated.

**680987: GREEK REVUE THEATER IN THE 20<sup>TH</sup> CENTURY**

**K. Karra**

This course traces the evolution of the Greek revue from its beginnings on the Athenian stage in 1894 to its establishment as a major theatrical genre in the 20th century. Key influences, such as the Spanish zarzuela and revue à grand spectacle, will be examined, along with the genre's appeal to the Athenian

bourgeoisie and the popularity of annual revues like *Panathenaia*, *Kinimatografos* (Cinema), and *Panorama*. Topics include 1. The rise of neighborhood-based revues and their social impact. 2. Political reactions to the revue, including censorship and control by authorities. 3. The shift in revue styles and the emergence of a new generation of artists closely associated with this genre. 4. Military-themed revues and the influence of post-war society on revue theater. 5. New directions in revue theater, including works like *Odos Oneiron* and *Beautiful City*. 6. Challenges during the dictatorship of the colonels, including the impact on revue and the rise of "Elefthero Theatro" (Free Theater), 7. Revue in the post-dictatorship era, and the genre's evolution through innovative and alternative approaches in the 21st century.

#### **Assessment**

Written examination

### **68ΘΕ140: THEATRE AND POLITICS**

#### **Assignment to E.S.P.A personnel**

The course aims to present the impact of historical events and state crises on the theatrical life of Greece during the 20th century, namely from the Asia Minor Catastrophe to the Greek military junta of 1967-1974. During the course, the establishment and the operation of institutions, such as state theatres, festivals, municipal regional theatres, subsidised theatre companies will be examined, along with other significant issues, such as censorship.

#### **Assessment**

Written examination

### **68ΘΠ103: THEATRE AND SCENOGRAPHY IN EDUCATION**

#### **I. Lakidou**

The course aims to offer a comprehensive understanding, historical, theoretical and pedagogical, of what theatre means in the school context, what forms it can take (theatre education, school performance, school show) and the role of the spatial-aesthetic approach of theatre in education. As the school stage mirrors the functioning of the school community, the relationships between teachers and students, the economic and collective organization of an educational unit, it is examined how the scenic aesthetics in education is shaped in order to meet the pedagogical and teaching objectives of the democratic school. Guided by the tradition, pedagogical and artistic of the pioneers of school/children's theatre and theatre pedagogues (V. Rotas, S. Karantinos, S. Vasileiou, K. Koun, E. Theochari-Peraki, M. Kontouras etc.) and in connection with the approach of theatrical space and costume design by modern and postmodern theatre and the aesthetic norms of theatre for children and young people in Greece, students study theoretically and practically practice how to apply a modern scenographic/dressing aesthetic that meets the contemporary pedagogy and didactics of theatre.

#### **Assessment**

This is followed by the formative assessment of the student based on the following criteria:

- exercises in the semester (20%),
- reflective essay of 2000 words (30%),
- class participation (20%)
- presentation of a short scene (30%).

### **68ΘΠ104: THE USE OF INTERACTIVE AND CREATIVE VIDEO IN THEATRE EDUCATION**

#### **V. Zakopoulos**

The course "The use of interactive and creative video in theatre education" focuses on the use of video as a learning and teaching tool in the theatre educational context. It explores how interactive and creative videos can enhance the student experience by offering new ways of expressing, collaborating and analysing theatre works and activities. The course includes learning video production and editing techniques, video editing, image and sound processing, the use of specific software and platforms, and



the study of examples of interactive application in practice. Through laboratory exercises and practical examples, students will discover how they can create interactive scenarios and creatively integrate video into the theatrical education process, thus enhancing their collaboration and critical thinking. Interactive videos allow students to interact with the content, actively participate and explore different aspects of theatre arts. Through the use of technologies such as augmented reality and interactive storytelling, students can analyse and interpret theatre texts, develop their acting skills and create their own performances. In addition, interactive videos offer opportunities for collaboration, allowing students to work together on projects and share ideas. Integrating these technologies into the educational process encourages innovation, critical thinking and creativity, making the course more engaging and effective, but also contributing to a better understanding and appreciation of theatre as an art form and communication. Finally, the course examines the challenges and possibilities of this approach, promoting innovation in theatre education.

#### **Assessment**

##### **Practical Tasks:**

1. Design and implementation of interactive videos and scenarios.
2. Application of video production and editing techniques to practical examples.

##### **Teamwork**

1. Collaborate on group projects to create interactive videos.

##### **Presentations:**

1. Oral presentations of the projects and videos created.
2. Use of digital tools to visualize and present findings and projects.

##### **Class Participation:**

1. Active participation in class discussions and practical activities.
2. Provide and receive constructive feedback.

##### **Final Exam:**

Written examination covering the theory and practical application of the techniques and methodologies taught in the course.

#### **680E120: CONTEMPORARY APPROACHES TO DIRECTING**

##### **Assignment to E.S.P.A personnel**

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. 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

#### **680E157: CONTEMPORARY DRAMA**

##### **S. Felopoulou**

The course focuses on the study and dramatic analysis of contemporary plays (1990-2020) by Pinter, Fosse, Mc Donagh, Bond, Lagarce, Pommerat, Kelly.

#### **Assessment**

Final written exams with open-ended questions, showing students' ability to organise, select and compile data and critical thinking.

Reference to specific examples from the text is necessary to substantiate their answers and demonstrate knowledge of the text(s), and informed opinion. Coherence in writing and correct use of language is also taken into consideration.

### **68ΘΣ15: HISTORY OF COLONIALISM, 19<sup>TH</sup>-20<sup>TH</sup> 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**

Evaluation includes assessments throughout the academic year. Those who do not participate in the assessments are examined orally at the end of the semester, with an optional oral presentation to enhance their grade.

### **68ΘΕ114: INTRODUCTION TO DRAMATHERAPY**

#### **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.

#### **Assessment**

Written examination

### **68ΘΣ16: 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%)

### **68ΘΕ199: DUBBING**

#### **M. Antoniou**

This course focuses on the voice and its potential in dubbing. After a brief historical overview of dubbing, the aim of this laboratory course is to enable the student to understand and manage

in practice the main practical issues related to acting in dubbing, voice change, voice placement, intonation, etc., both in animation and in taped live-action products. The course is laboratory-based and requires the physical presence of the students.

**Assessment**

Participation in class and class assignments. Final assignment.

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

**L. Alexiadou**

The poets of the first postwar generation publish their books mainly during the period of German Occupation. Second World War, Civil war, the defeat of the Left, the Dictatorship and the after-dictatorship period has a major impact on these poets. At a global level, the world economic recession, the financial and political intrusion of America and the reformation of the communist party signal the first post-war era. The poets of that era attempt to mirror the society's problems and the common grounds that they share. The war, the anti-fascist and humanistic vision, the ideological commitment and the spirit of fight, sacrifice and debt towards the comrades and the dead, betrayal and fall of moral ethos, memory and loss of memory, valuing the past and the history; isolation and desire to escape reality, questioning the poetic identity, all the above form a shared bank of topics and patterns that emerge in the poetics of that generation. During the course we will study the works of M. Anagnostakis, T. Sinopoulos, T. Livaditis, N. Karouzos, M. Katsaros, Kl. Kirou, T. Patrikios, et. al.

**Assessment:**

Final written assessment in the module content.

Possibility of optional assignment, where appropriate.

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

**K. Karra**

This course provides a concise yet comprehensive overview of modern Greek comedy throughout the 20th century, with foundational references to the 19th century. It covers various comedic genres, including didacticism, boulevard theater, social and political satire, parody, farce, and general comedy. The course examines recurring themes, character archetypes, and methods for evoking humor, alongside a brief look at influential theories of comedy (such as those by Freud and Bergson). Key dramatic models that have shaped Greek comedic works are also analyzed. Further, the course introduces major figures in Greek comedy, popular actors, and troupes who have promoted the genre, contextualizing each comedic form within its political, social, cultural, and theatrical environment. Discussions will address historical and ideological conditions, unique practices, production elements, and censorship mechanisms. Lastly, the course explores audience and critical reception of Greek comedy and its broader impact on the nation's intellectual landscape.

**Assessment**

Students may choose between two evaluation options: 1. Written examinations (100%). 2. Written examinations (60%) and an individual project or participation in group work (40%).

**680975: DIRECTION A'**

**N. Chatzipappas**

The title of this cycle of courses could be "Theatre Direction from A to Z" or "The method of the relaxed approach".

We will try to approach the phenomenon of directing, in the light of a modern understanding of directing as an art, but also as a science. We will attempt to examine, not only "How I direct", but primarily "What I direct". We will examine the director's relationship with the writer and the text, as well as the director's relationship with the actor. In the chapter entitled "The director's terror before the opening of the

curtain”, we will examine his relationship with the audience and his passion for control. By contrast to the “Lazy creator” chapter, we will talk about the “Invisible Director” and the non-competitive model. We will examine the different directing approaches, starting from the play, the theater space and the theater genre. Finally, we will attempt to examine the theatrical event as an open live interactive system and the elements that define it as a work of art.

At the end, the student will be able to understand the complexity of the directing procedure and the theatrical act and will possess a method, based on which, he will be able to implement with a “relative safety” a theatrical event.

#### **Assessment**

Participation in the course: 70%

Presentation of a directing project: 30%

### **680970: DIRECTING II**

#### **N. Kondouri**

This course aims to introduce the students to the art of directing and to inform them about the basic principles of directing. Upon successful completion of the course, students will be familiar with the theory and practice of directing and will be able to follow different theatre genres and directing approaches. The course will include an analysis of three plays directed by Ingmar Bergman: Ibsen's *A Doll's House*, Strindberg's *Miss Julie* and Bergman's *Scenes from a Wedding*. The course is mainly based on an experiential approach to a theatre text.

#### **Assessment**

Oral presentation.

### **68011106: DIGITAL TECHNOLOGIES AND LEARNING THEORIES IN THEATRE EDUCATION**

#### **V. Zakopoulos**

The course "Digital Technologies and Learning Theories in Theatre Education" examines the coupling of digital tools and pedagogical learning theories to enhance theatre education in an effort to provide a comprehensive understanding of how digital technologies can enhance theatre teaching and improve 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 enriched 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 environments. At the same time, it studies the main learning theories, such as behaviourism, (social) constructivism, multiple intelligence theory and contextualised learning theories, analysing how they can be integrated in 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 theatre. Furthermore, it examines the challenges and benefits of integrating these digital technologies into the educational process, suggesting strategies for their effective use.

#### **Assessment**

Practical Tasks:

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

Collaborative Projects:

1. Collaborate in groups to design and implement a training program using digital tools.

Presentations:

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

Class participation:

1. Participation in class discussions and activities.
2. Provide and receive constructive feedback on the work of their fellow students, promoting critical thinking and collaboration.

Final Exam:

Final written exam covering the entire course material.

### **680Π101: TEACHING PRACTICE IN EDUCATION AND THE COMMUNITY I**

**Clio Fanouraki / I. Lakidou**

The course "Teaching Practice in Education and Community I" aims to familiarize and prepare students for teaching theatre education in formal education as well as in non-formal education settings.

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

The course is of mixed theory-practice nature, and emphasises the evaluation of teaching practice, the dialectical teaching-learning process and the contact of students with the real-life conditions of organising, designing and implementing short- and long-term theatre education courses and events.

#### **Assessment**

Participation in course activities 40%

Teaching practice 60%

### **680Π102: TEACHING PRACTICE IN EDUCATION AND COMMUNITY II**

**C. Fanouraki / I. Lakidou**

The course "Teaching Practice in Education and Community II" aims to familiarize and prepare students for teaching theatre education in formal education as well as in non-formal education settings.

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

The course is of mixed theory-practice nature, and emphasises the evaluation of teaching practice, the dialectical teaching-learning process and the contact of students with the real-life conditions of organising, designing and implementing short- and long-term theatre education courses and events. While in the course "Teaching Practice in Education I" the emphasis is on primary education in "Teaching Practice in Education and Community II" the emphasis is on secondary education, but this is not binding, as in both courses students can choose the level or levels at which they will do their practical/teaching practice in schools or formal and non-formal education structures (intercultural and theatre education, theatre and special education, theatre and hospitals, theatre and the elderly, theatre and social protection structures, etc.). α)

#### **Assessment**

Participation in course activities 40%

Teaching practice 60%

### **680E208: STRATEGIC MANAGEMENT OF THEATRE ORGANIZATIONS**

**Y. Spanos**

The course focuses on issues related to the strategic management of theatre organizations. Strategy refers to the long-term direction and scope of activities that an organization chooses to pursue in its efforts to survive and grow. We will examine the concepts and management tools that can be used to formulate, implement and evaluate the strategy of the organisation. The course includes the following sections:

1. Introduction to the theory of strategy: theoretical models and approaches in strategic management

2. The role and importance of strategy in organizations in the creative and cultural industries
3. An overview of the arts and culture ecosystem: distinguishing characteristics and trends; platformification
4. Strategy formulation and planning: planning processes, best practices in the cultural industry
5. "Business models and the business model canvas
6. Vision, mission and values: the importance of organizational identity as the basis for strategy formulation
7. Analysis of the external environment: broader macro-environment (PEST analysis), models and methodological tools for the analysis of the task environment
8. Analysis of the internal environment: value chain, resources and capabilities, human and symbolic capital, creativity, organizational culture
9. Strategy choice: alternative strategic options for survival, stability, and growth
10. Change and innovation in arts and cultural organizations
11. Strategy implementation and monitoring: organizational and methodological tools for strategy implementation and evaluation
12. Business plans (I): types, process and content, relationship between the overall strategy and functional plans, examples and best practices from the cultural industries
13. Oral presentations of students' research on topics concerning the strategic management of theatre organizations

Prerequisite course: Introduction to the Management of Theatrical Organizations (68Θ310)

#### **Assessment**

Written examination.

Optional group essay on a topic agreed with the teacher.

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

### **68ΘE209: SPECIAL TOPICS IN ARTS MANAGEMENT**

#### ***Y. Spanos***

This is a seminar course focusing on the analysis and discussion of case studies of arts organizations (i.e. theatres, museums, festivals, opera houses, orchestras) from Greece and abroad. In addition, during the course students working in groups will research and write their own case study of a local cultural organisation, which they will present orally in the course.

The course is broken down into the following sections:

1. Introduction to the case study methodology as a learning tool
2. Research tools and methods for writing a case study

This will be followed by modules in which case studies of arts organizations will be analyzed and discussed focusing on:

1. Initiatives undertaken in response to the challenges faced for survival and growth
2. The development of business plans
3. Strategy formulation using the business model canvas methodology
4. The development of the mission, vision and values statement
5. Design and implementation of activities supporting a growth strategy
6. Networks and partnerships among cultural organizations
7. Design and implementation of activities supporting audience development & engagement initiatives
8. Design and implementation of marketing strategies, with emphasis on promotion & outreach tactics
9. Design and implementation of fundraising campaigns
10. The role of human resources and organizational culture in the survival and growth of arts organizations
11. Oral presentation of the case studies developed by student teams

Prerequisite courses:

- (a) Introduction to the Management of Theatrical Organizations (68Θ310)



(b) Strategic Management of Theatrical Organizations (68ΘE208)

**Assessment:**

Participation in discussions during the course: 30%

Written group essay and presentation of the work (case study): 70%

**68ΘE113: 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:**

Active participation with assessment of individual written/verbal assignments (50%).

Written test on the material resulting from the workshop (50%).

**68ΘE143: PUPPETRY WORKSHOP**

**Stathis Markopoulos (Academic Supervisor: Maria Konomi)**

This course is aimed as a historical and theoretical general introduction to puppetry, as well as a practical/ applied puppetry workshop. Students will be introduced to the history of theatrical puppets in human culture. Students will critically approach the concepts of "puppet", "animation", "life", "integration" and the basic theatrical tools (gaze, pause, rhythm), while participating in various exercises. Students will improvise with a variety of puppets from finger and glove puppets, to marionettes, shadow theatre puppets and muppets to bigger string puppets. A main part of the workshop will be dedicated to providing skills and hands-on training for puppet construction, puppet animation, storytelling and for applying the object theatre principles of staging for the various individual and group project presented for assessment.

**Assessment**

Public presentation of short individual performances with various types of puppets (60%)

Public presentation of short group performances with various types of puppets (40%)

The final assessment will take into account the student's overall participation.

**68ΘE175: 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, Sociodrama, and Drama Therapy, among others.

**Assessment**

The assessment will be carried out through teamwork.

**68ΘΣ33: ERASMUS A': CONTEMPORARY GREECE: HISTORY, ARTS AND LETTERS**

**68ΘΣ41: ERASMUS B: CONTEMPORARY GREECE, HISTORY ARTS AND LETTERS**

**Co-ordinator: G. Varzelioti**

Offered in English by the Department of Theatre Studies in collaboration with lecturers from other departments within the School of Philosophy and the University of Athens, this course is tailored for students from European universities who are studying at the National and Kapodistrian University of Athens through Socrates, Erasmus, and Civis exchange programs. The course is available each winter

and spring semester, with a rotation of instructors based on availability, allowing each iteration to bring fresh perspectives while maintaining a consistent thematic focus. This course provides a comprehensive overview of Greek history and explores various facets of modern Greek culture, from the establishment of the modern Greek state to contemporary times. It covers a range of cultural expressions, including theater, language, film, literature, music, and art, offering students a multifaceted understanding of Greece's cultural evolution.

#### **Assessment**

Students are required to submit a final essay (5,000-8,000 words) on a topic of their choice, selected in consultation with the lecturers. Attendance is mandatory.

### **680E159: THEATRE PEDAGOGY AND DIDACTICS**

#### **C. Fanouraki**

This course introduces students to the practice and theory of theatre pedagogy and didactics. Theatre's forms and techniques are studied in relation to their teaching methodologies, their pedagogical and interdisciplinary applications in school. The creative introduction of Theatrology for the design of theatre/drama lessons for primary and secondary education is examined. 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 examination (60%)

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

### **680E158: THEATRE AND DIGITAL TECHNOLOGIES IN SECONDARY EDUCATION**

#### **C. Fanouraki**

The content of this course is about the application of theatre and drama in secondary education and through the use of digital technologies. The two lines of approach referring to the specialized application of theatre in secondary education and to the development of digital technologies in theatre education are studied in parallel. At the end of the course the student will have further developed the following skills/competences: to be able to design and apply courses, activities, theatre/drama curricula for High School, to create performances and rituals for teenagers and to be active in the field of research. In this context, digital theatre and drama forms and ICT applications are also examined. The content is both theoretical and practical.

#### **Assessment**

Project with theatre pedagogical / digital content and presentation (oral examination) (60%)

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

### **680E148: APPROACHES TO DIRECTING IN THE NATIONAL THEATRE OF GREECE**

#### **Assignment to E.S.P.A personnel**

The course aims at presenting the main approaches to directing in the National Theatre of Greece from its establishment to the present day. The course focuses in the activity of the directors of the national stage on the different types of dramaturgy (e.g. ancient Greek drama, classical and modern repertoire). Their contribution to the formation of the artistic physiognomy of the National Theatre throughout its operation will also be considered. The analysis of performances will be given by the means of existing of audiovisual material.



### **68ΘΕ198: NEW SPATIAL FORMS OF THEATRE AND EXPANDED SCENOGRAPHY**

**Maria Konomi**

The course examines the interactions and confluences of performative events and new spatial forms of theatre and performance in the last decades of the 20th and 21st centuries in the lens of expanded scenography. In this context, exemplary forms such as environmental theatre, various performance events (Happenings, Acts, and other live art forms), interventions in the public space, the genealogies of visual performance and its spatial typologies, as well as contemporary site-specific theatre/performance are studied through the critical presentation of important examples by artists in Greece and abroad. The above are examined by focusing on their nuclear spatial and aesthetic concerns, in relation to the radical transformations of production and reception of theatrical and performance space, as well as of scenography in the expanded field. This course mixes practical training with theory, experimentation and critical thinking. It has a theoretical-historical component, and a practical/application workshop component and mandatory attendance.

#### **Assessment**

Mandatory attendance and participation in the discussions, exercises and educational activities of the course and the e-class 30%

Individual written essay (60%) or artistic work (20%) and written theoretical and artistic documentation (40%)

Presentation of written or project work (10%)

Examination/presentation of practical/artistic work (50%)

Short documentation of the practical/artistic work (20%)

### **68ΙΙ100: 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).

### **68Μ263: OPERA AND OPERETTAS OF THE REPERTOIRE**

**M.I. Alexiadis**

Historical references – discussion and approaches to the characteristics of each genre (mainly opera and operetta, but also musicals). The following are briefly discussed: the nature of musical theatre, the principles of opera and the historical and special characteristics of the main stages of opera, from its inception to the 20th century. In particular: Musical Theatre - Dramatic Theatre - Opera: distinctions and definitions. The voices in opera: function and role of the lyrical protagonists. The myth of Orpheus from Monteverdi to Gluck, Renaissance and Baroque opera, the operas of W.A. Mozart, 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 late phases of European operetta. The course also includes references to the life and work of Maria Callas and the history of Greek opera and operetta.

### **68ΘΕ187: INTRODUCTION TO FILM DIRECTING**

**E. Stefani**

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

**68ΘΕ153: INTRODUCTION TO FILM DOCUMENTARY**

**E. Stefani**

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

**68Μ255: PRODUCTION OF RADIO MUSIC SHOW**

**A. Georgaki**

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

**68ΜΜ131: MUSIC, DANCE AND POLITICS**

**M. Papapavlou**

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

**68ΘΣ34: MEDIEVAL LATIN PHILOLOGY**

**D. Benetos**

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

**68ΙΙ30: 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.

**68ΤΗ89: INTRODUCTION TO COMPUTER SCIENCE**

**A. Pinault**

See the *Study Guide* of the Department of Computer Science.

**68ΙΙ50: 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 it. 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 lawsuit. 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.

#### ***68ΨXX81: 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.

**681160: DEVELOPMENTAL PSYCHOLOGY**

***V. Nikolopoulou***

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

## CALENDAR FOR THE ACADEMIC YEAR 2024-2025

According to the decision of the Dean of the Faculty of Philosophy at the meeting of 1/7/2024, the program for the academic year 2024-2025 is as follows:

### **Fall semester:**

Teaching Period: 30/9/2024 – 10/1/2025

February examination period: 20/1/2025 – 14/2/2025

### **Spring semester:**

Teaching Period: 24/2/2025 – 6/6/2025

June examination period: 9/6/2025 – 4/7/2025

**September exam period:** 1/9/2025 – 26/9/2025