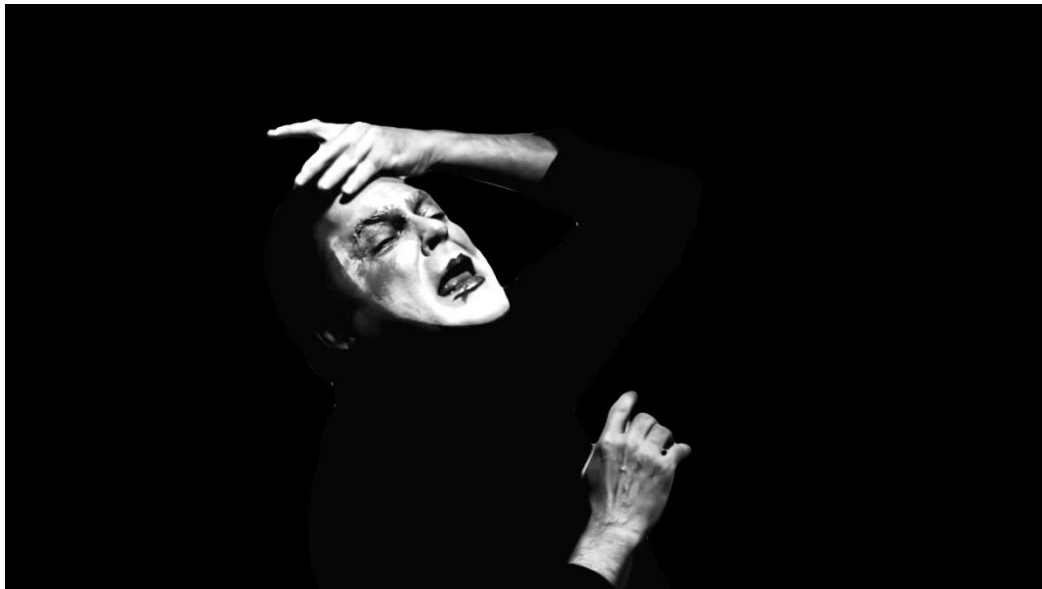




HELLENIC REPUBLIC  
**National and Kapodistrian**  
**University of Athens**  
— EST. 1837 —

Department of Theatre Studies  
**STUDY GUIDE**  
**ACADEMIC YEAR 2019 – 2020**



**ATHENS 2019**

## ACADEMIC STAFF

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## **THE DEPARTMENT OF THEATRE STUDIES**

- The Department of Theatre Studies of the National and Kapodistrian University of Athens belongs to the School of Philology. It offers a complete spectrum of studies in the discipline of theatre on a graduate and postgraduate level.
- The Department of Theatre Studies of the National and Kapodistrian University of Athens has an international orientation (primarily European), also focusing on Greek phenomena. It addresses three main fields: history of the theatre, theory of the theatre and performance analysis. It pays considerable attention to European theatre history from antiquity until today and, as expected, to Greek theatre – ancient, new and contemporary – as well as analysis of dramatic texts of European and Greek dramaturgy.
- The foundation and legislation of theatre studies education on an academic level has had an immediate impact on secondary education, on the graduate and postgraduate level of academic studies, as well as on non-academic environment. The impressive interest of university graduates to undertake academic research concerning the Greek theatre field, mirrors the general responsiveness and sensibility regarding this subject. The Department's courses are on principle accessible to all university students, but, in the form of free study, also to everyone related to the theatre (actors, directors, drama school graduates, theatre-people, theatre-lovers etc.). The Department of Theatre Studies offers courses to other Departments of the School of Philology, in the form of joint teaching.

### **The Theatre Studies' Department goals are:**

- To promote the discipline of theatre.
- To cultivate Art, while preserving, valorising and promoting the rich Greek heritage.
- To convey knowledge through systematic study and research on the field of theatre.
- To provide its graduates with the necessary qualifications for a successful scientific and professional career.
- To educate and instruct executives of cultural organizations and teaching personnel for the growing needs in education.
- To help prospective artists of the theatre, as well as playwrights and theatre critics with a solid educational background concerning their field.

## **CURRICULUM**

The Department of Theatre Studies, for the time being, does not provide specialisation on specific fields. However, parallel to the obligatory courses, which form the basis of their education, there is a satisfying variety of optional courses as well as obligatory courses offering options on when to attend them, to enable the students to formulate a personal programme, according to their individual interests parallel to the obligatory courses, which form the basis of their education. The degree awarded is uniform and of an academic nature. Despite the fact that the Department of Theatre Studies has included in its curriculum courses on directing, scenography and costume, acting and improvisation et al., and strengthens the students contact with theatre praxis, it does not offer systematic practical education for professional training of actors, directors, set designers etc., as its mission is the foundation and cultivation of theatre education and the promotion of the theatre studies discipline. The students that seek substantial practical training are referred to Drama Schools, which provide the relevant training.

Its Curriculum includes courses from other Departments, while it offers courses to other Departments of the School.

The studies in the Department of Theatre Studies run for eight semesters. The academic year is divided in two semesters, the fall and the spring one. Pertinent details are determined by the Curriculum of each academic year in collaboration with other Departments. The Curriculum can be altered by the Department General Assembly.

## DEPARTMENT'S AIMS AND ACTIVITIES

The aims and activities of the Department of Theatre Studies cover three areas: teaching, research, and social contribution.

1) The teaching of the main courses comprises conventional classes, with lectures of the professors and discussion with and among the students on given material. It also includes power-point projections and film presentation, together with sound and sometimes live shows. Some of the courses concern theatre praxis. In them the students play roles, form theatre groups and present their productions to the public. They are instructed by professors of the Department who are actors-directors as well. Sometimes they are escorted to professional theatre performances, in order to watch the procedure of a theatrical production. The art courses, besides teaching in the conventional way in the campus building using naturally audio-visual media, are often taught by the professor to museums and galleries in near proximity with the object. The same stands for Ancient Greek theatre classes, with visits to the existing ancient open theatres.

2) Research on Greek theatre is still characterized, beside the important progress of the last decades (composition of numerous monographs and special disquisitions, doctorate theses; research documentation programmes related to the bibliography and production archiving of the Modern Greek theatre), by gaps and delays in comparison to other countries, mostly in the field of history of Modern Greek theatre and Modern Greek drama, but also in the theory of theatre from the Cretan Renaissance until today. Indicatively it is worth mentioning the lack of fundamental works, such as a complete and valid history of Modern Greek theatre, a complete handbook of Greek and international drama, a history of Greek drama from the 13<sup>th</sup> century until today, a handbook of Greek popular theatre from the ritual to ethnography (study of manners) publications of primary sources of the history of Modern Greek theatre (travelling journals, articles from periodicals and the daily press, archives etc.), critical annotated publications of important dramatic texts of Modern Greek drama. Despite the progress accomplished in this field, still there is still need for a complete presentation of the revival of ancient drama in Greece and Europe, an analysis of theoretical approaches on Modern Greek theatre (mostly in the prologues of dramatic texts), a systematic observation of achievements on research, methodology and theory of theatre studies internationally, as well as a systematic observation of the Greek theatre audience etc.

2) Socially, the foundation and legislation of theatre studies education on an academic level has ameliorated, directly or/and indirectly, the theatrical life of the country, in relation to theatre productions as well as theatregoers. The Department of Theatre Studies contributes to the promotion of national theatre heritage from antiquity until today, at home and abroad, with conferences, scientific exchanges and affiliations with other Departments and Centres, publications of a scientific journal and the current annotated bibliography, exhibitions and lectures. It informs through public lectures about the new outcomes of research, collaborates with the International Theatre Institute and relevant organizations to promote research goals, aims at the increase of research scholarships on theatre studies at home and abroad (IKY: State Scholarships Foundation) and other foundations. It has created an up to date theatre library as well as an archive of slides and videos, offers scientific information and will contribute in any possible way to the education of theatre practitioners.

## ADDITIONAL ACADEMIC ACTIVITIES

Since 1990, the Department has organised, independently or in collaboration with other organizations, a great number of conferences, cultural meetings and symposia. Seminars and/or individual lectures have also been organized or patronized, as non-strictly academic activities. Moreover, the Department has organised two exhibitions, for scenery and costumes of ancient drama performances, and for dance and dance groups. It has organized and permanently directs the European Network of Research and Documentation of Performances of Ancient Greek Drama (Arc-Net), which collaborates with 20 European Universities, while it has participated in a number of research and educational programs.

The members of the teaching staff have written and published a great number of autonomous books. Their publications on academic journals, collective volumes, conference proceedings etc. rise above 1500. Those publications are referred to in the international and Greek bibliography and exceed 8000 (excluding self-reference). Moreover, around 1000 book reviews and book presentations have been published.

The Department publications consist mainly of the 14 volumes of *Parabasis. Journal of the Department of Theatre Studies of the University of Athens*. *Parabasis* publishes only research papers and (theatre studies) book reviews. The submitted papers are subjected to peer review. From volume 12 onwards, *Parabasis* is published electronically and is accessible through the Department website. Moreover, from the 12<sup>th</sup> volume onwards, it comprises two volumes, one of them in foreign languages. By now, a number of older volumes has been digitalized and can be read in the respective section of the site. There is also a number of smaller volumes on specific subjects. The increasing frequency of the newly published volumes as well as the submitted papers and the bulk of each volume, obviously prove the dynamic of theatre studies academic research and the usefulness of this publishing enterprise, which is realised by the financial support of Kostas and Eleni Ourani's Foundation.

**AVAILABLE COURSES FOR THE ACADEMIC YEAR 2019-2020**

**FALL SEMESTER**

**Compulsory Courses**

**1<sup>st</sup> Semester**

680300	Modern Greek Theatre I	G. Varzelioti	4 ECTS
680400	European Theatre History I	G. Varzelioti	4 ECTS
680450	European Drama I	X. Georgopoulou	4 ECTS
680200	Theatre of Antiquity I	A. Diamantakou	4 ECTS
680004	Introduction to the Art of Theatre	G. Ioannidis	4 ECTS
680Σ45	Introduction to Theatre Education I	E. Stivanaki / K. Kapelonis	5 ECTS
680020	History & Civilization of Modern Europe 1492-1789	A. Karakatsouli	4 ECTS

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

680304	Modern Greek Theatre III	A. Altouva	4 ECTS
680404	European Theatre History III	K. Georkakaki	4 ECTS
680454	European Drama III	S. Felopoulou	4 ECTS
680204	Theatre of Antiquity III	A. Diamantakou	4 ECTS
680617	Professional Experience Training	A. Altouva	10 ECTS
680Σ42	Introduction to Theatre Practice Teaching I	E. Stivanaki / K. Kapelonis	4 ECTS

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

680016	Introduction to the History of Acting and Directing I	P. Mavromoustakos	4 ECTS
680998	Modern Greek Theatre V	G. Ioannidis	4 ECTS
680208	Theatre of Antiquity V	I. Remediaki	4 ECTS
680500	Theatre and Drama Theory I	G.P. Pefanis	4 ECTS
680610	Art History I	For the academic year 2019-2020 it is replaced with the course Greek Monumental Painting and transferred to the 6 <sup>th</sup> semester, taught by Associate Professor D. Plantzos – Department	4 ECTS

		of History and Archeology.	
680100	Ancient Greek Drama	E. Tsitsianopoulou Department of Philology	4 ECTS

### 7<sup>th</sup> Semester

680600	Theory of Literature	T. Alexiadou	4 ECTS
680966	Introduction to the Genres of Musical Theatre	M.I. Alexiadis	4 ECTS
680018	Introduction to Set Design, Theatre Architecture and Costume Design I	I. Lakidou	4 ECTS
680Σ43	Cinema History I: Theory & Practice	A. Poupou	4 ECTS

### General Elective Courses

680E108	A Company. Creating a Company	E. Stivanaki	4 ECTS
680Σ29	The theatrical Program (Seminar)	Ch. Stamatopoulou- Vasilakou	4 ECTS
680987	Revue during the 20 <sup>th</sup> century	K. Georgakaki	4 ECTS
680Σ33	Erasmus A': Contemporary Greece: History, Arts and Letters	Coordinator: Pl. Mavromoustakos	4 ECTS
680975	Directing	G. Ioannidis / N. Diamantis	4 ECTS
680E114	Introduction to Dramatherapy	A. Diamantakou – S. Krasanakis	4 ECTS
680E120	Contemporary Directing Approaches I	M. Antoniou	4 ECTS
680Σ16	Acting I	M. Antoniou	4 ECTS
680938	Twentieth-Century Opera and Musical Theatre	M.I. Alexiadis	4 ECTS
680E146	Issues of Otherness in Modern Greek Literature	Th. Alexiadou	4 ECTS
680E135	From Ancient Drama to the Contemporary Stage	L. Papadopoulos	4 ECTS
680E151	Scenography (Scenografic Space)	E. Doundoulaki	4 ECTS
680E148	Approaches to directing in the National Theatre of Greece	P. Michalopoulos	4 ECTS
680E149	Theatre Production	P. Michalopoulos	4 ECTS
680E157	Contemporary drama	S. Felopoulou	4 ECTS
680Σ24	Modern and Contemporary History of the	A. Karakatsouli	4 ECTS



	Book		
68ΘE113	Creative Writing Laboratory	Ch. Stamatopoulou- Vasilakou / A. Flourakis	4 ECTS

### Theatre Pedagogy and Didactics Courses

#### 1<sup>st</sup> semester

68ΘΣ45	Introduction to Theatre Education I (compulsory)	E. Stivanaki / K. Kapelonis	5 ECTS
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#### 3<sup>rd</sup> semester

68ΘΣ42	Introduction to Theatre Practice Teaching I (compulsory)	E. Stivanaki / K. Kapelonis	4 ECTS
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#### Compulsory for **II.II.A.E.:**

68ΘE105	Theatre Tools in Education 5 <sup>th</sup> semester	I. Lakidou	4 ECTS
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68ΘE159	Theatre Pedagogy and Didactics 7 <sup>th</sup> semester	C. Fanouraki	4 ECTS
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### SPRING SEMESTER

#### Compulsory Courses

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

68Θ302	Modern Greek Theatre II	A. Altouva	4 ECTS
68Θ402	European Theatre History II	G. Varzelioti	4 ECTS
68Θ452	European Drama II	S. Felopoulou	4 ECTS
68Θ202	Theatre of Antiquity II	I. Remediaki	4 ECTS
68ΘΣ46	Introduction to Theatre Education II	E. Stivanaki	5 ECTS

#### 4<sup>th</sup> Semester

68Θ306	Modern Greek Theatre IV	K. Georgakaki	4 ECTS
68Θ406	European Theatre History IV	K. Georgakaki	4 ECTS
68Θ456	European Drama IV	S. Felopoulou	4 ECTS
68Θ206	Theatre of Antiquity IV	I. Remediaki	4 ECTS
68Θ010	Introduction to Theatre Research	Ch. Stamatopoulou-	4 ECTS

	Methodology	Vasilakou	
680604	History of Modern Greek Literature I	T. Alexiadou	4 ECTS
680002	Introduction to Theatre Practice Teaching II	E. Stivanaki / K. Kapelonis	4 ECTS

#### 6<sup>th</sup> Semester

680026	Introduction to the History of Acting and Directing II	A. Altouva	4 ECTS
680502	Theatre and Drama Theory II	G.P. Pefanis	4 ECTS
680606	History of Modern Greek Literature II	T. Alexiadou	4 ECTS
680210	Theatre of Antiquity VI	P. Mavromoustakos	4 ECTS
680946	Contemporary European History & Civilization 1789-1945	A. Karakatsouli	4 ECTS
680610	(Art History I) – Greek Monumental Painting	D. Plantzos – Department of History and Archeology	4 ECTS

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

680900	Seminar – Final Essay	All Department's Academic Staff	16 ECTS
680999	Theatre and Drama Philosophy	G.P. Pefanis	4 ECTS
680Σ47	Contemporary European and American History	G. Ioannidis	4 ECTS

#### General Elective Courses

680E109	A Company. Creating a Company II	E. Stivanaki	4 ECTS
680Σ41	Erasmus B': Contemporary Greece: History, Arts and Letters	Coordinator: P. Mavromoustakos	4 ECTS
680970	Directing II	G. Ioannidis / N. Diamantis	4 ECTS
680E150	Shakespeare on Stage and Screen	X. Georgopoulou	4 ECTS
680Σ09	Issues of Gender in Shakespeare's drama	X. Georgopoulou	4 ECTS
680E131	Acting II	M. Antoniou	4 ECTS
680E126	Contemporary Directing Approaches II	M. Antoniou	4 ECTS
680E136	Dramatic Soliloquy and Theatrical Monologues	L. Papadopoulos	4 ECTS
680E138	Costume Design (Costumes and Masks)	E. Doundoulaki	4 ECTS
680028	Introduction to Set Design, Theatre	E. Doundoulaki	4 ECTS

	Architecture and Costume Design II		
68ΘE152	Dramatization	L. Papadopoulos	4 ECTS
68ΘE140	Theatre and Politics	P. Michalopoulos	4 ECTS
68ΘE132	Costume and Theatre	I. Lakidou	4 ECTS
68ΘE155	Contemporary stage approaches of Renaissance drama	G. Varzelioti	4 ECTS
68ΘΣ15	History of Colonialism, 19 <sup>th</sup> -20 <sup>th</sup> centuries	A. Karakatsouli	4 ECTS
68ΘE156	Theatre and History: Devised Pieces for 1821	A. Karakatsouli / K. Fanouraki / M. Antoniou / L. Papadopoulos	4 ECTS
68Θ612	History of Art II	D. Pavlopoulos – Department of History and Archeology	4 ECTS
68ΘΣ44	History of Cinema II: Theory and Practice	A. Poupou	4 ECTS

### Theatre Pedagogy and Didactics Courses

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

68ΘΣ46	Introduction to Theatre Education II (compulsory)	E. Stivanaki	5 ECTS
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#### 4<sup>th</sup> Semester

68Θ002	Introduction to Theatre Practice Teaching II (compulsory.)	E. Stivanaki / K. Kapelonis	4 ECTS
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#### Compulsory for P.P.D.C.:

68ΘE106	Theatrolgist as Animator. Teaching Training in School 6 <sup>th</sup> semester	I. Lakidou	4 ECTS
68ΘE158	Theatre and Digital Technologies in Secondary Education 8 <sup>th</sup> semester	C. Fanouraki	4 ECTS

## General Elective Courses from Other Departments

### Winter Semester

68Θ130	Introduction to Linguistics	A. Giannaris Department of Philology	4 ECTS
68ΘE153	Introduction to Documentary	E. Stefani Department of Communication and Media Studies	4 ECTS
68ΨX10	School Psychology	Ch. Hatzichristou Department of Psychology	4 ECTS
68ΨX11	Social Psychology I	A. Papastylianou Department of Psychology	4 ECTS
TEK-007 (68ΠΔ58)	Special Education	A. Gena Department of Educational Studies	4 ECTS
TEK-413 (68ΠΔ82)	Intercultural Education: Epistemological Beliefs and Education Practices	Ch. Parthenis Department of Educational Studies	4 ECTS

### Summer Semester

68ΘΣ34	Medieval Latin Poetry	D. Benetos Department of Philology	4 ECTS
68Θ160	Developmental Psychology	V. Nikolopoulou Department of Psychology	4 ECTS
68ΨX77/12	Social Psychology II	A. Gari Department of Psychology	4 ECTS
68Θ150	Pedagogy	M. Daskolia Department of Educational Studies	4 ECTS
TEK-004	Sociology of Education	A. A. Papakonstantinou	4 ECTS

(68ΨX81)		Department of Educational Studies	
TEK-010 (68ΨX83)	Contemporary Educational Theories	Z. Smyrniou Department of Educational Studies	4 ECTS
TEK-003 (68ΨX80)	Educational Psychology	F. Antoniou Department of Educational Studies	4 ECTS
68ΘE154	Issues of otherness in Cinema	E. Stefani Department of Communication and Media Studies	4 ECTS
68MM131	Music, Dance and Politics	M. Papapavlou Department of Music Studies	4 ECTS
68MO81	Ethnographic Cinema and Documentary	N. Poulakis Department of Music Studies	4 ECTS
68ΘE89	Introduction to Computing	A. Pino Department of Informatics and Telecommunications	4 ECTS

The revised Programme of Studies shall apply for the first year students of the academic year 2019-2020.

**Transitional provisions:**

For the students admitted until the academic year 2018-2019 applies the Programme of Studies in the version applicable for the year 2018-2019, namely 58 courses required to obtain degree (46 compulsory courses and 12 elective courses), the following considered as compulsory courses with the corresponding ECTS.

68Θ028	Introduction to Set Design, Theatre Architecture and Costume Design II	E. Doundoulaki
68ΘΣ44	History of Cinema II: Theory and Practice	A. Poupou
68Θ612	History of Art II	D. Pavlopoulos (temporarily replacing M. Stefanidi)

Concerning the courses of the Programme of Pedagogic and Didactic Competence, the students who have not passed elective courses offered by the Faculty of Philosophy, Pedagogy and Psychology until the academic year 2018-2019, will select courses according to the updated qualification of the Department.

## COMPLUSORY COURSES

### 680200: THEATRE OF ANTIQUITY I

#### A. Diamantakou

The course aims at a spherical dramaturgical introduction to Aeschylus' extant dramas emphasizing on issues related to: a) the origin, the evolution and the structural characteristics of ancient Greek tragedy· b) the historic, socio-political, religious and institutional conditions linked to ancient theatre performance and productions, especially during the first half of the fifth century BC· c) the specific dramaturgical, scenic and ideological characteristics of the entirety of Aeschylus' writing· d) the specific dramaturgical, scenic issues and the semantics of each play in question· e) the modern and contemporary reception of his oeuvre. Tragedies discussed: *The Persians*, *Seven at Thebes*, *The Suppliants*, *Agamemnon* (analytically discussed), *The Libation Bearers*, *The Eumenides*, *Prometheus Bound* (briefly discussed).

### 680202: THEATRE OF ANTIQUITY II

#### I. Remediaki

The course is an introduction to Sophocles' life and works within the fifth century BC Athens. The close relationship between his dramaturgy and the city, during its most democratic/bright moment, reveals the political and aesthetic potency of the tragic world. His emblematic play *Antigone*, in which the basic themes (moral, philosophical, religious and political) of his work appear, is studied in detail, as well as the principal characteristics of his writing. The rest of Sophocles' plays are briefly discussed (focussing in detail on individual segments), so that the students acquire a full view of his work and his ideology.

### 680204: THEATRE OF ANTIQUITY III

#### A. Diamantakou

The course aims at a spherical dramaturgical introduction to Euripides' extant dramas in relation to the specific dramaturgical, scenic and ideological characteristics of the works of (his predecessor) Aeschylus and (his contemporary) Sophocles. It also examines the reclassification of the socio-political, religious and institutional structures in contact with the ancient theatre performance and productions during the last decades of the fifth century BC, the period all Euripides' extant plays are dated from. The course focusses on: a) the specific dramaturgical, scenic and ideological characteristics of the entirety of Euripides' writing· d) the specific dramaturgical, scenic issues and the semantics of each play in question· e) the modern and contemporary reception of his oeuvre. Tragedies discussed: *Alcestis*, *Medea*, *The Phoenician Women*, *Electra*, *The Bacchae*.

### 680206: THEATRE OF ANTIQUITY IV

#### I. Remediaki

The course aims at a spherical dramaturgical examination of Aristophanes' and Menander's extant plays. It focusses on: a) the origin, the birth and the evolution of ancient Greek comedy from the sixth to the fifth century BC· b) the specific characteristics of the comic theatrical code during the fifth century BC in relation to the theatrical code of tragedy and satyr drama· c) the evolution of the comic from the Ancient to the Middle and the New Comedy in contact with

the reclassification of the socio-political, religious and institutional structures of ancient comedy theatre production· d) the specific dramaturgical, scenic and ideological characteristics of Aristophanes' and Menander's writing· e) the specific dramaturgical, scenic issues and the semantics of each play in question· f) the modern and contemporary reception of their oeuvre. Comedies discussed: Aristophanes' *The Acharnians* and *Wealth*, Menander's *Dyskolos*.

#### 680208: THEATRE OF ANTIQUITY V

##### I. Remediaki

Introduction to the Roman theatre and its impressive spectacles and study of the historical framework that defined it, incorporating, but also pushing aside, the pre-existing theatrical parameters. Plays by Plautus, Terence and Seneca, will help the students understand the basic principles of Roman theatre and its function. We will analyse the dramaturgical and social fact that we do not study a (poor) descendant of the ancient Greek and Hellenistic ancestors, but a new landmark, which meets and satisfies the needs of a military empire, defining future theatre.

#### 680210: THEATRE OF ANTIQUITY VI

##### P. Mavromoustakos

Issues of history and theory regarding the reception of ancient theatre from the Modern Greek and international theatre practice.

#### 680100: ANCIENT GREEK DRAMA

##### E. Tsitsianopoulou

Introduction to ancient tragedy. The genre's origin: information from Aristoteles, Dionysiac ceremonies and the satyrs, Arion and the creation of the literary dithyramb, the contribution of the Dorian territories, Thespis and the actor. Production and performance conditions: theatre celebrations, sponsors/choregoi, actors, music and dance, theatrical space and sets, costumes and masks. Introduction to Sophocles' *Oedipus Rex*. Oedipus' myth in ancient Greek letters. The Sphinx: west-Asian and Egyptian origins and Greek expressions. The Sphinx's part in Oedipus' story. Analysis of *Oedipus Rex*'s plot: Sophocles' amazing technique and the cracks verisimilitude. Oedipus' intellectual superiority and his tragic "sin". Tragedy's historic framework: *Oedipus Rex* as Sophocles' expression of his reservation against the Sophists. Hermeneutics and analysis of *Oedipus Rex*'s text.

#### 680300: MODERN GREEK THEATRE I

##### G. Varzelioti

Theatre and Drama in the Latin Era of the Greek Peninsula (Crete, Ionian Islands, Aegean Islands). Introduction to the historiography of the beginnings of Modern Greek theatre; norms and forms of the classical dramaturgy and religious drama in its historical and social context. Study of the reception of the dramatic texts of the era and their relation to the western dramaturgy of late Renaissance and Baroque.

#### 680302: MODERN GREEK THEATRE II

##### A. Altouva

The Enlightenment (18<sup>th</sup> c. – 1830). Continuity and ruptures in the history of Modern Greek theatre.

- A. From the theatre of the text to staged drama: old translations and the first theatrical satires of Phanari (18<sup>th</sup>. c.), scripted and printed drama and theatrical activity in the Greek World (18<sup>th</sup>. c.-beginning of 19<sup>th</sup> c.) and the first theatrical productions in the independent Greek State.
- B. Aesthetics and the formation of the dramatic genres: neoclassical historic (and national) tragedy, national drama, satire and comedy of manners, bourgeois/domestic drama.

#### **680304: MODERN GREEK THEATRE III**

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

Nineteenth century (around 1830) until the beginning of twentieth century: facts, theatres, playwrights and their significant work, companies, important performances, critical reception, ideology and style in drama. Study of four Modern Greek plays, representative of the ideology and the aesthetics of the era.

#### **680306: MODERN GREEK THEATRE IV**

##### **K. Georgakaki**

Foundation and history of the National Theatre, companies, directors and actors before and after the Second World War, the Greek and foreign repertoire, reception and translation of the world theatre, festivals of ancient drama and interpretations and translations of the ancient Greek plays, contemporary theatrical evolutions, postwar Modern Greek drama.

#### **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 Adamadios 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” [Double Love].

#### **680604: HISTORY OF MODERN GREEK LITERATURE I (from the beginnings to 1821)**

##### **T. Alexiadou**

The course offers a grammatological overview of Greek literature from its beginnings to 1821, presenting and examining periods, writers, works, esthetic and intellectual schools and currents. Teaching includes close-reading study of chosen representative texts of each period.



**680606: HISTORY OF MODERN GREEK LITERATURE II (from 1821 to present)**

**T. Alexiadou**

The course offers a grammatological overview of Greek literature from 1821 to the present, 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 with reference to the original or translated theatrical text.

**680600: THEORY OF LITERATURE**

**T. Alexiadou**

Introduction to the twentieth-century 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.

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.

**680450: EUROPEAN DRAMA I**

**X. Georgopoulou**

Dramatic analysis of the most significant plays of the European theatre of the sixteenth and seventeenth centuries (Spain, England, Italian and French classicism) through approved translations; structure, dramatic form and content of the plays, aesthetics and historical context, the plot, the dramatic figures and the thematic of the plays.

**680452: EUROPEAN DRAMA II**

**S. Felopoulou**

Analysis of the most significant plays of the European theatre of the period 1700-1880 through acknowledged translations; structure, dramatic form and content of the plays.

**680454: EUROPEAN DRAMA III**

**S. Felopoulou**

Study of the dramatic works of the most significant playwrights of the period 1880-1940: Ibsen, Strindberg, Chekhov, Hauptmann, Maeterling, Wedekind, Jarry, Pirandello.

**680456: EUROPEAN DRAMA IV**

**S. Felopoulou**

Study of the dramatic works of the most significant playwrights of the period 1940-2000: Brecht and epic drama, Beckett, Ionesco and the theatre of the absurd, Sartre, Pinter, Weis, Dürrenmatt, Bond, Kane, Bärfuss, Ravenhill.

**680400: EUROPEAN THEATRE HISTORY I**

### **G. Varzelioti**

The European Theatre from the end of the Ancient World until the Renaissance; theatrical genres, secular or ecclesiastical, studied through plays and iconographical, textual or historical sources. Subjects: Late Antiquity until the Middle Ages, Drama and Theatre at the Byzantium, Rosvita: the first playwright of Modern Europe, the liturgical drama, the Corpus Christi, Morality Plays, farces and interludes, the secular theatre of the Middle Ages, the passage to the Renaissance, Tragedy and Comedy, the theatrical buildings of the Renaissance.

### **680402: EUROPEAN THEATRE HISTORY II**

#### **G. Varzelioti**

History of the European Theatre of the 16<sup>th</sup> and 17<sup>th</sup> century. Evolutions in the theatrical architecture and theatre practice in Italy (commedia dell'arte, commedia erudite, tragedy, baroque), Spain (The Golden Age, Calderon, Lope de Vega), England (Masks, Elisabethian Theatre, Shakespeare, Marlowe, Johnson, Restoration Theatre), France (Court festivities, neoclassicism, Corneille, Racine, Moliere), Germany (The first public theatres), Jesuit Theatre, the rise of the Opera.

### **680404: EUROPEAN THEATRE HISTORY III**

#### **K. Georgakaki**

The history of the European theatre in the eighteenth and nineteenth century to 1880. The theatre in England 1700-1800. 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 18<sup>th</sup> 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 Theatre. Russian Theatre. The theatre and the drama in the second half of the century: the beginnings of Realism.

### **680406: EUROPEAN THEATRE HISTORY IV**

#### **K. Georgakaki**

History of the European theatre from 1880 to 1930. Realism, Naturalism, Symbolism, Ibsen, Strindberg, Chekhov. The Art Theatres Movement. The rise of the directing: Craig, Appia. Agit-prop spectacles, staged constructivism, Meyerhold, Vachtankov. The Cartel of the Four (Coppeau, Dullain, Pitoef, Batty). Futurism, Dadaism, Surrealism, Expressionism and the theatre of the Cruelty. Political Theatre, Epic Theatre, Piscator and Brecht.

### **680Σ47: CONTEMPORARY EUROPEAN AND AMERICAN THEATRE HISTORY**

#### **G. Ioannides**

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

Genet. Theatre and Drama in Czechoslovakia 1940-1968, Josef Svoboda. German Theatre and Drama: Berliner Ensemble, "Theatre-document". Theatre and Drama in Italy: Hugo Betti, Diego Fabi, Eduardo de Filippo, Piccolo Teatro, Giorgio Strehler, 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 20<sup>th</sup> 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, Post-modernism, Deconstruction, Happenings, Alan Kaprow, Environmental Theatre, Richard Schechner, Performance Group, *Dionysus in 69*, *Commune*, Wooster Group, Robert Wilson.

## 680500: THEATRE AND DRAMA THEORY I

### G. Pefanis

An overview of contemporary theories on the theatrical phenomenon, as well as a focused approach to major questions on methodology, performance analysis and interdisciplinary research. 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.

## 680502: THEATRE AND DRAMA THEORY II

### G.P. Pefanis

Emphasis is given on drama theory and, in particular, 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.

#### **68Θ999: THEATRE AND DRAMA PHILOSOPHY**

##### **G.P. Pefanis**

The course's methodology is orientated towards the fields of phenomenology, post-structuralism, de-structuralism 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, inter-subjectivity, 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.

#### **68Θ010: INTRODUCTION TO THEATRE RESEARCH METHODOLOGY**

##### **Ch. Stamatopoulou – Vasilakou**

a) General and specific sources of information related to the theatre, b) National, general bibliography, Greek and foreign, c) Theatrical Bibliography, Greek and foreign, d) types of bibliography and syntax styles, e) Methods and techniques in scientific research. The Greek theatrological research and its desiderata, f) How a scientific paper is written, g) General knowledge about archival research, h) General knowledge about the approach of manuscripts, i) Contemporary digital sources: networks, databases, multimedia, etc. The elaboration of a research paper and the attendance to this course are obligatory.

#### **68Θ610: ART HISTORY I**

##### **D. Plantzos (M. Stefanidis)**

A survey of Greek monumental painting from the Archaic to the Early Imperial Period. Surviving works from the Greek and the Hellenistic world, as well as their reflections on Roman art. Sources and methodology, iconography and subject-matter, developments and breakthroughs, masters and their oeuvres, Greco-Roman aesthetics and criticism.

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

##### **A. Poupou**

Through representative films, students become acquainted with the different genres (western, melodrama, comedy, thriller, musical etc.) and with the notion of the creator in its temporality. Furthermore, reference is made to the main movements that have shaped cinema history with an emphasis on how these movements occur in contemporary films. For instance, how Kiarostami is related to the Italian neo-realism, what Tim Burton "borrows" from German expressionism and how David Lynch is inspired by surrealism. In addition, the course discusses

the role of commercial cinema in the reproduction of the dominant ideology, as well as the “alternative cinematography”.

#### **68@020: HISTORY & CIVILIZATION OF MODERN EUROPE 1492-1789**

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

The course offers an overview of European History from the Great Discoveries to the French Revolution. It focuses on the political, economic and social developments and also attempts a critical approach of Arts and Letters in the pursuit of historical understanding.

Evaluation by written examination and optional oral presentations in class.

#### **68@946: CONTEMPORARY EUROPEAN HISTORY & CIVILIZATION 1789-1945**

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

The course offers an overview of the European History from the Restoration following the Napoleonic Wars to the Second World War. It focuses on the political, economic and social developments and also attempts a critical approach of Arts and Letters in the pursuit of historical understanding.

Evaluation by written examination and optional oral presentations in class.

#### **68@016: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING I**

##### **P. Mavromoustakos**

An overview of the main directing currents in relation to the evolution of three elemental characteristics of theatre practice: the text, the actor and the space. This evolution is examined historically following a linear chronologic continuum from the middle of the nineteenth century to the end of the twentieth century. Slides, audio recordings and performances videos’ of the works of emblematic directors are utilized in lectures.

#### **68@026: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING II**

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

An outline of the history and an overview of the acting “theories” from antiquity to the present. Analysis of theories and the impact they have had on contemporary theatre practice. Examination of the evolution of acting in Europe and the USA in relation to, and in comparison with, contemporary Greek theatre.

#### **68@018: INTRODUCTION TO SET DESIGN, THEATRE ARCHITECTURE AND COSTUME DESIGN I**

##### **I. Lakidou**

A synopsis of the history of set and lighting design from antiquity, the evolution of theatrical space (the forms of the stage, buildings), the development of costume in relation to everyday garments, historic and/or imaginative costumes.

#### **68@Σ42: INTRODUCTION TO THEATRE PRACTICE TEACHING I**

##### **E. Stivanaki**

The course focusses on the process of the transition from the text to the stage, consisting of three phases: a) “discussion” with the theatrical text and the “discovery” of the “subcutaneous-hidden” text of the play, b) detailed analysis: dramatological, historical, literary and factual, c) the evolvement of the text and the potential staging (directing, set design, acting etc.) suggestions based on the schema: application-rejection or removal and application-acceptance, d) performance/production, and e) individual, written essays on subjects relevant to the performed play and public communication of students’ conclusions.

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

##### **E. Stivanaki**

The course attempts at the detailed presentation of the stages connecting theatrical text’s reading and analysis to the synthetic procedure leading to its performance. As a result, it is attempted once again the staging of a world repertoire play, generally of greater difficulty. Students’ group activity, undertaking to gradually analyze and synthesize the text in its performance on stage, extends and progresses. Details of the group activity are codified in a defined framework, including methods or aesthetic suggestions subjected to stricter criteria. Dramatic texts analysis from the viewpoint of a theatrical performance: directing interpretation practical problems, set design, actors’ guidance, acting style, recitation, costume design, lighting design etc., potentially writing of a directing book or experimental performance.

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

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

Art, arts and fine arts: music-dance-theatre, relationship between theatre and the other arts, anthropological core of theatre, analysis of the theatrical art’s synthetic and collective character, synchronicity of theatrical performance’s production and reception, introduction to the morphology and phenomenology of theatre and drama, special theatre forms, world theatre’s periods overview, European and Modern Greek theatre phases, theatre and social life theatricality.

#### **68ΘΣ45: INTRODUCTION TO THEATRE EDUCATION I**

##### **E. Stivanaki / K. Kapelonis**

The course aims at enabling the students to become competent in order to confront the future complex responsibilities as theatre studies teachers/pedagogues in Primary and Secondary Education, as well as acquainting them in depth with the art and the scientific parameters of the theatre. Students are taught, they experience and carry out: a) as a group, the processing, adaptation and presentation of Modern Greek plays. b) compulsory workshops-seminars (puppet theatre, shadow theatre, educational drama, story narrating, acting, music, theatre-dance and theatre, set design, costume design, lighting design, mask, puppet etc.)

#### **68ΘΣ46: INTRODUCTION TO THEATRE EDUCATION II**

##### **E. Stivanaki**

The course aims at developing the practical and pedagogical application of theatre education as following: a) presentation of a performance with mandatory participation of all students, b) creation, practical function and attainment of contributing actions of workgroups (music group,

dance group, visual arts-set design group, costume designing group, theatre programme, lighting design and publicity group), c) creation of written, “historical” documents of the above actions (playbill, work register, photos/videos, digital registration). Introductory courses that aim to familiarize students with different genres of music, the rhythmic nature of basic dance rhythms, and through vocal exercises. Furthermore, instruction of all musical elements, based mainly on keyboard and percussion instruments, which will aid the students compose and perform the music for their final performance.

## **680966: INTRODUCTION TO THE GENRES OF MUSICAL THEATRE**

### **M.I. Alexiadis**

Introduction to the genres and sub-genres of musical theatre, reviewed within historical contexts, and analysis of each genre’s characteristics (focussing on opera, but also discussing operetta and musical). Lectures emphasize on the nature of musical theatre, the operatic principals and all the historic and genre characteristics of opera’s major phases until the twentieth century. Issues discussed: Music Theatre – Dramatic Theatre – Opera: distinctions and definitions. The operatic voices: function and definition of opera singers. Orpheus’s myth from Monteverdi to Gluck. Renaissance and Baroque opera. The operas of W.A. Mozart, Opera seria-Opera buffa. The opera in France (Grand Opéra - Opéra Comique). The opera in Germany (Grosse Oper, Singspiel). The Italian opera (Bel Canto and romanticism: Rossini - Donizetti - Bellini, Verdi and the Italian ethnism, Verism: Mascagni - Leoncavallo - Puccini). The French opera during the nineteenth century as well as the early and late phases of European operetta. General historic and theoretic characteristics of musical theatre genres, and crucial issues regarding musical dramaturgy. The course also presents an overview of the life and works of Maria Callas and the history of Greek opera and operetta.

## **680617: PROFESSIONAL EXPERIENCE TRAINING**

### **A. Altouva**

The course gives our students the opportunity to work, as part of their degree, for scientific, educational and cultural institutions, relevant to the field of Theatre Studies. The course is determined, on a case by case basis, by the academic member in charge, the students concerned and their supervisors in the workplace.

## **680900: SEMINAR FINAL ESSAY**

All Department’s Academic Members.

## ELECTIVE COURSES

### 68ΘΣ44: CINEMA HISTORY II: THEORY AND PRACTICE

#### A. Poupou

How do we read a film text? The course focusses on the textual analysis of films with the use of various methodological tools. For instance, a classic film noir, such as Billy Wilder's *Double Indemnity*, analysed from a psychoanalytic, Marxist or feminist perspective. Particular emphasis is given on the textual analysis based on Bakhtin's theory and, in particular, on its application by the American film theorist Robert Stam.

### 68Θ028: INTRODUCTION TO SET DESIGN, THEATRE ARCHITECTURE AND COSTUME DESIGN II

#### E. Doundoulaki

An historical approach of the evolution of scenography, theatre architecture and costume design in Greece and globally from the 17<sup>th</sup> century until today. The course examines the historic path of theatre architecture from the 17<sup>th</sup>-18<sup>th</sup> century palace theatres until the modern opera houses. It includes German neoclassicism, the French Grand Théâtres, the Festspielhaus in Bayreuth, Reinhardt's Grosses Schauspielhaus, Copeau's Vieux Colombier and the innovative proposals of Bauhaus and the Russian Avant-Garde. The course also focuses on Greek theatrical buildings of the 19<sup>th</sup> and 20<sup>th</sup> century. At the same time, the course includes the study of the aesthetic change in set design and costume from the baroque era to neoclassicism and romanticism, realism, naturalism, symbolism and modernism of the first half of 20<sup>th</sup> century, emphasising in the work of the Meiningen Ensemble, Andre Antoine, Adolph Appia, Gordon Craig, Les Ballets Russes, etc. In addition, in the course there are units about the work of pioneers scenographers of the post WWII era (Josef Svoboda, Stefanos Lazaridis, Robert Wilson) and of directors, such as Jean Vilar, J. Grotowski, Ariane Mnouskine and Peter Brook, who, along with their set designers, contributed to the creation of new stage forms at late 20<sup>th</sup> century and the first decades of 21st century. In Greece, the birth and structure of the scenographic field is analysed during the 20<sup>th</sup> century and the coexistence of artisans, painters and set designers who shaped the look of modern Greek stage as well as the role of public institutions such as the State Theatres and Athens Festival.

### 68Θ612: ART HISTORY II

#### D. Pavlopoulos (M. Stefanidis)

Baroque art and Rococo art. Painting, Sculpture, Architecture. Differentiations, local schools, the creators.

### 68Θ938: TWENTIETH-CENTURY OPERA AND MUSICAL THEATRE

#### M.I. Alexiadis

An overview of the Opera and the Musical theatre during the twentieth century. The course focusses on: The characteristics of operatic innovation and Zeitoper during the Weimar Republic discussing operas by B. Brecht – K. Weill. The Afro-American musical idioms and their impact on musical and opera of the interwar period. The operas *Treemonisha* by Scott Joplin and *Jonny spielt auf* by Ernst Krenek. The new operatic works incorporated in the



repertoire (operas by Debussy, Richard Strauss, Berg, Janacek etc.) The historic and theoretic characteristics of twentieth-century operas (expressionistic drama, neoclassical tendencies: Stravinsky, Busoni, Prokofiev, Ravel, Britten, Menotti and others, operas inspired by ancient Greek dramas). Character and evolution of twentieth-century musical: future forms and experimental tendencies: Mauricio Kagel and Instrumental Theatre, postmodern currents etc. Historic and theoretic aspects of American and English musical, analysing the emblematic musical *West Side Story*.

#### **68ΘΣ29: THE THEATRICAL PROGRAM (SEMINAR)**

##### **Ch. Vasilakou**

This course focuses on the presentation and the diachronic study of the printed theatrical program as a part of the theatrical production, a means of capturing the play history, its contributors and as a wider contribution of documentation on theater history.

The course will be provided in the form of a seminar within the framework of the Research and Documentation Laboratory of the Modern Greek Theater. Students will have the opportunity to get involved with the research on the Lab's rich theatrical program collection, as a fruitful material for their essays.

#### **68ΘE146: ISSUES OF OTHERNESS IN MODERN GREEK LITERATURE**

##### **Th. Alexiadou**

Texts of Modern Greek Literature are examined in the light of the notion of otherness, as evidenced by the parallel study of basic theoretical texts. The course examines themes relevant to alterity and their literary enunciation, such as: the uncanny, the double, "oneself as another", the alienation of the poetic subject and the search for the poetic identity, the escape from reality and the "elsewhere", social otherness, the absolute otherness, the concept of sacrifice and more.

#### **68ΘE156: THEATRE AND HISTORY: DEvised PIECES FOR 1821**

##### **A. Karakatsouli, C. Fanouraki, M. Antoniou, L. Papadopoulos**

On the occasion of the celebration of the bicentenary of the Greek Revolution we shall work on the theatrical representation of key aspects of 1821. Based upon historical texts and archives we will study the Greek Revolution as part of the liberal revolutions of the 1820s in Europe and in Latin America and we will create our own theatrical texts on subjects such as the women in war, the Philhellenes in action and various aspects of war. The ensuing performances will be presented to the public by the students as part of the official celebrations of the University of Athens in 2021 and also proposed as educational material for Primary and Secondary Education.

Attendance and active participation in the course are obligatory. The number of students is limited to 45. A call for interviews will be announced in February 2020.

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

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

Overview and analysis of modern European colonialism during the nineteenth and twentieth centuries. Comparison to the first colonialism until 1763. Europe's second expansion (1815-1882). Neo-imperialism: theories and hermeneutics. The Scramble for colonies. The First World War crisis and the Mandates. The Great Imperial Powers: a) The British Empire: India, Dominions, Ireland; b) The French Empire and the concept of the civilizing mission. The old

Imperial Powers: Holland and Portugal. The new contenders: Belgium, Germany, Italy. The Second World War and its aftermath. Independence movements in the Cold War era. Decolonization and Post-colonial theory.

Evaluation by written essays or oral examination.

**680E108: A COMPANY. CREATING A COMPANY I**

**680E109: A COMPANY. CREATING A COMPANY II**

**Ev. Stivanaki**

The course teaches in detail, gradually analyses and applies practically the creation and function of a company. The participants are members of a company, who undertake the completion of a theatre performance/production, distinguishing the evolving phases and its final goal. The members of the company – all the participating students – also assume the necessary artistic actions in order to bring to life the scenic event (set and costume design, music, dance, lighting design, advertising etc.). The performance is presented to the public.

**680975: DIRECTING I**

**680970: DIRECTING II**

**G. Ioannidis – N. Diamantis**

**680E114: INTRODUCTION TO DRAMATHERAPY**

**A. Diamantakou – 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, it is 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 has many 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.

Description of classes:

1. Introduction in Dramatherapy- A historical review
2. Pioneers and Dramatherapy models
3. Theater model – Narrative model- Role method
4. Experiential Workshop – Creating and narrating a story
5. Experiential Workshop – Stage representation of the story (Rolling-Derolling)
6. Experiential Workshop –Roles in life and roles in theater (role types and characters)
7. Theater as a way of life and therapy- Everyday theater

8. Theater- Myths- Ritual
9. Theater- Metaphor – Aesthetic Distance
10. Experiential Workshop with the body image
11. Experiential Workshop with masks
12. Experiential applications of Dramatherapy
13. Selective affinities and effects (Artaud, Brecht, Grotowski, Boal, Barba, Devised Theatre e.t.c.)

**68ΘΣ16: ACTING I**

**68ΘΕ131: ACTING II**

**M. Antoniou**

A physical/practical introduction to the art of the actor. Voice, movement, the body, proxemics, relationship with objects and partners, breathing, diction, the text, the audience are some of the key concepts that are touched upon in the course. Starting with exercises, improvisations, actions, études we approach texts. In the spring semester, depending on the synthesis and the dynamics of the class, we work on extracts from scenes, whole plays, devised pieces and so on, aiming to present a performance to an audience.

**68ΘΕ120: CONTEMPORARY DIRECTING APPROACHES I**

**68ΘΕ126: CONTEMPORARY DIRECTING APPROACHES II**

**M. Antoniou**

In the winter semester this course analyses the work of a playwright (for instance I. Kambanellis, Anton Chekhov, Tennessee Williams, Arthur Miller) or a group of playwrights (for instance Mitsos Efthimiadis – Giorgos Maniotis – Giorgos Skoyrtis) or of a particular period in a country (for instance British theatre 1950-1960) in relation to productions presented in Greece and/or abroad. Initially, the course studies the playwright/s, the era and the text/s in class, and then we watch productions of the plays at the theatres of Athens or on video. The course aims to detect the different directing approaches and analyse the acting and directing choices and position chronotopically each production artistically, but also socially, politically and so on. This course is conducted in close relation to productions presented at Athenian stages.

In the spring semester the work is conducted the other way round. Focusing on an important company, such as the Théâtre du Soleil, the class analyses the way of work in the different plays that they have presented through the years.

**68ΘΕ132: COSTUME AND THEATRE**

**Il. Lakidou**

Both in theory and in practice, the course examines the history of costume from the antiquity until today, and its interface with theatre practice. Aspects of the course are the evolution of everyday costume due to socioeconomic and historical changes, the relationship between the casual, local, special and formal dressing with theatrical costume in Greece, Europe and the

US. The course includes the study of historical and traditional costume along with practice (costume making) and visits to museum, exhibitions, production and supplies areas.

### **680E135: FROM ANCIENT DRAMA TO THE CONTEMPORARY STAGE**

#### **L. Papadopoulos**

This course addresses pre-graduate students who are interested in widening their scope in the area of stage directing through theoretical and hands-on research. This research will cover a wide range of the basic principles in the pre-production stages concerning the performance of ancient drama. In particular, we will examine the stage and dramatic function of the chorus as a constituent part of ancient tragedy and the options to use it in combination with the historical and aesthetic framework of the performance as well as of the era of its staging. The main goal of this course is to provide an understanding of the way in which to use the dramaturgical analysis of a text through methods of interpretation and stage expression as well as to familiarize students with the fundamental elements of acting on a personal and group basis. Also we will analyze the basic principles in the director-actor relationship and the other artists involved in the making of theatre. At the same time we will investigate the dynamics of space (presented or mental/narrative) as a dominant constituent of stage action, as an 'in vitro space' with its symbolic representations but also the cutting edge point between the twofold faces of ancient Greek tragedy. Among the course objectives are also to study the complicated and intricate relationships between the chorus, space and time both on a theoretical and practical level.

### **680E152: DRAMATIZATION**

#### **L. Papadopoulos**

This course addresses pre-graduate students and studies the methodology of transferring a non-theatrical text on stage, aiming at its stage reception not as a narrative but as a performance event. Initially the workshop will investigate the boundaries between the distancing of narrative and the dramatic speech, and focus on the formative and stylistic elements which define the idiosyncratic nature of any given dramatic text. Given the popularity of dramatization in contemporary theatre and the fact that it's a multi-dimensional educational method with visibly positive results in education, the workshop will focus on the further understanding of dramatic action through life experience. The students will study examples of historical, literary, scientific and other texts and will experiment with dramatization exercises in order to understand the separate features of a text which awaits its stage realization. In order to achieve this, students can study poetic works, philosophical lectures and historical texts in order to investigate their text adaptations and directing versions, as well as enter fields with clear goals and pursuits. The final objective is to compose a final text on which they will work both from the point of directing as well as acting, thus covering a wide range of the staging procedure, from the composition of a dramatic text to its stage realization.

### **680E151: SCENOGRAPHY (SCENOGRAPHIC SPACE)**

#### **E. Doundoulaki**

Scenography is an integral part of a theatrical performance. It is a complex creative and artistic

process which is completed and finalized on stage. Getting to know the process of conceiving ideas and formulating artistic proposals regarding the visual part of a theatrical performance, is considered of great importance for a Theatre Studies student. Equally important is the understanding of the special needs of the scenic implementation of these ideas and proposals. The course has a dual objective. On the one hand, attempts to answer the question “What is scenography?” through research and observation. On the other hand, attempts to introduce the students to the particular art form, through an intensive workshop. Using a particular theatre play as a starting point, the students follow the steps of an artist, from the time he/she undertakes to work for the visual part of theatrical production until the time he/she delivers the designs. Working on given theatrical plays, the participants learn to create sketches, drawings and models of the sets. Furthermore, they practice how to formulate their own coherent artistic proposals. As a result, the participants will gain knowledge and experience, both important for the overall understating of the visual aspect of a theatrical performance.

#### **680E138: COSTUME DESIGN (COSTUMES AND MASKS)**

##### **E. Δουνδουλάκη**

The course is an introduction to the creative process and to the implementation practice which lead to the creation of theatrical costumes and other related accessories and objects (hats, masks etc.). Through an intensive workshop, the students follow the steps of an artist, from the time he/she undertakes to work for a theatrical production until the time he/she delivers the costume designs. Working on given theatrical plays, the participants learn to create sketches and drawings for clothing and accessories for all the characters of a play and formulate their own coherent artistic proposals. As a result, the participants will gain knowledge and experience, both important for the overall understating of the visual aspect of a theatrical performance.

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

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

The course succeeds European Drama D’ and focuses on plays written between the end of 20<sup>th</sup> century to nowadays. Playwrights such as Pinter, Ravenhill, Bond, McDonagh, Prichard, Eldridge, Crimp, Fosse, Lagarce, Vinaver, Pommerat, Cormann, Kroetz, De Vos, Frechette, Visniec, Galceran will be studied in order to examine both the style and the content.

#### **680E113: CREATIVE WRITING LABORATORY**

##### **Ch. Vasilakou / A. Flourakis**

The workshop will focus on playwriting and will be based on the methodology of the Royal Court Theater and the Royal Central School of Speech and Drama at the University of London. It is aimed at those who wish to develop their writing skills. It will have practical direction and introduce ways of exploring and creating theatrical characters and texts. Finally, participants will have the opportunity to become familiar with the professional perspectives of writing for the theater (productions, competitions in Greece and abroad, publications, etc.).

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

##### **X. Georgopoulou**

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.

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

**P. Michalopoulos**

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.

#### **680E149: THEATRE PRODUCTION**

**P. Michalopoulos**

The course aims to present the structure, the schedule and the development of a theatre performance. It will also examine the variety of requirements in the different productions (e.g. ancient Greek drama, classical and modern drama and opera performances). Additionally, the main principles of organizing a theatrical performance, the necessity for detailed timetables, the distribution of expertise of artists and technicians, the work of the production team, both before and after the beginning of performances, will be presented.

#### **680Σ24: MODERN AND CONTEMPORARY HISTORY OF THE BOOK**

**A. Karakatsouli**

The course focusses on the evolution of the printed book from Gutenberg's invention of typography until the contemporary developments of the international and Greek book market. The book's technological and economic aspects are reviewed considering the book a commodity within a value chain but also as part of a dynamic procedure where the form interacts with the content. We are particularly interested in the part the publisher plays as a mediator between the author/creator and the reader/consumer. Recent developments as the digital revolution, globalization and the Greek economic crisis are also discussed in depth.

#### **680987: REVUE DURING THE 20TH CENTURY**

**K. Georgakaki**

Revue, a hybrid show in which dialog, dancing and singing are mixed with a parodic spirit and political criticism, a succession of acts inside a single plot, acting performances and spectacular exhibitions from 1894 to the 21st century. Revues de fin d'année (*Panathinaia*, *Panorama*, *Kinimatographos*). Government policy and censorship. Revue-Féerie and Revue à grand spectacle. New trends after the war (*Odos oneiron*, *Omorphi poli*). Dictatorship and emergence of a new generation of artists. Revue after the Greek military junta.

#### **680E155: CONTEMPORARY STAGE APPROACHES OF RENAISSANCE DRAMA**

**G. Varzelioti**

During the course we will study plays of renaissance drama as they have been performed in the Modern Greek stage from ca 1930 to our days. The main scope of the class is the examination of these plays through a comparative analysis of their structural attributes and the written and audiovisual evidences that concern them. We will also study how each play integrates in the broader work of its director and how it fits inside the wider theatrical setting of its age. We will attempt to detect and interpret continuities and disruptions concerning the play and we will finally assess its aesthetic and its significance in comparison with other modern and contemporary plays.

#### **68ΘΣ09: ISSUES OF GENDER IN SHAKESPEARE'S DRAMA**

##### **X. Georgopoulou**

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.

#### **68ΘΕ140: THEATRE AND POLITICS**

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

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.

#### **68ΘΕ136: DRAMATIC SOLILOQUY AND THEATRICAL MONOLOGUES**

##### **L. Papadopoulos**

This course addresses pre-graduate students. Through a brief, concise retrospective look it looks into the 'soliloquy' as a variable which defines dramatic speech from ancient Greek dramaturgy to the self-sustained theatrical monologues found in contemporary dramatic writing and stage action. At the same time it investigates the genre features of monologue writing and the vague, often indefinable boundaries with dialogue, since its recipient is always a visible or invisible, textual or extra-textual 'other'. The course ventures a methodical analysis of the core parts of a monologue, while at the same time provides a profound look into the dramaturgical and hermeneutic analysis of emblematic monologist extracts as well as their use and function in the wider dramatic context of the play. With the help of audio-visual material, the lessons provide a presentation and analysis of different versions of dramatic soliloquy in contemporary performances in order to look into the dynamics between a monologue and its performance. Lastly, in terms of practical implementation, the students will be asked to choose a monologue extract and practice on directing, interpreting and stage action in order to grasp the parameters of both the director's and the actors' contribution to the final performance event. The outcome of in vitro applications will take the form of a theatre performance which will be staged during the final taught unit.

#### **68ΘΕ154: ISSUES OF OTHERNESS IN CINEMA**

**E. Stefani**

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

**68MM131: MUSIC DANCE AND POLITICS**

**M. Papapavlou**

See *Study Guide* of Department of Music Studies.

**68MO81: ETHNOGRAPHIC CINEMA AND DOCUMENTARY**

**N. Poulakis**

See *Study Guide* of Department of Music Studies.

**68ΘE153: INTRODUCTION TO DOCUMENTARY**

**E. Stefani**

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

**68Θ130: INTRODUCTION TO LINGUISTICS**

**A. Giannaris**

See *Study Guide* of Department of Philology.

**68ΘΣ34: MEDIEVAL LATIN PHILOLOGY**

**D. Benetos**

See *Study Guide* of Department of Philology.

**68ΘE89: INTRODUCTION TO COMPUTING**

**A. Pino**

See *Study Guide* of Department of Informatics and Telecommunications.

**TEK-413 (68ΠΔ82): INTERCULTURAL EDUCATION: EPISTEMOLOGICAL BELIEFS AND EDUCATION PRACTICES**

**Ch. Parthenis**

See *Study Guide* of Department of Educational Studies.

**68Θ150: PEDAGOGY**

**M. Daskolia**

See *Study Guide* of Department of Educational Studies.

**68ΨX80: EDUCATIONAL PSYCHOLOGY**

**F. Antoniou**

See *Study Guide* of Department of Educational Studies.



**68ΨX81: SOCIOLOGY OF EDUCATION**

**A. Papakonstantinou**

See *Study Guide* of Department of Educational Studies.

**68ΠΔ58: SPECIAL EDUCATION**

**A. Gena**

See *Study Guide* of Department of Educational Studies.

**68ΨX83: CONTEMPORARY EDUCATIONAL THEORIES**

**Z. Smyrnaïou**

See *Study Guide* of Department of Educational Studies.

**68ΨX11: SOCIAL PSYCHOLOGY I**

**A. Papastylianou**

See *Study Guide* of Department of Psychology.

**68ΨX77/12: SOCIAL PSYCHOLOGY II**

**A. Gari**

See *Study Guide* of Department of Psychology.

**68ΨX10: SCHOOL PSYCHOLOGY**

**Ch. Hatzichristou**

See *Study Guide* of Department of Psychology.

**68Θ160: DEVELOPMENTAL PSYCHOLOGY (ΨX03)**

**V. Nikolopoulou**

See the *Study Guide* of Department of Psychology

## **C. ELECTIVE COURSES FOR PEDAGOGIC AND DIDACTIC COMPETENCE**

### **680E105: THEATRE TOOLS IN EDUCATION**

#### **I. Lakidou**

Introduction in theory and in practice of theatre and drama application in an educational frame (public or private). During the semester, the students learn and practice a various range of exercises for warming up, relaxation, concentration, observation, breathing, coordination and synchronization. The course focuses in techniques who help building relations between the members of a group. The students explore the aspects of communication in every possibly way: vocally, physically, with or without a knowing language. At the same time, they learn how to narrate orally a story and how to apply various techniques of drama in education: teacher in a role, conscious alley, hot-seating, forum theatre, the cycle of life, the objects of a role, still image, role on the wall, etc. During the semester, they examine how to apply theatre and drama in various school subjects and interdisciplinary activities. Finally, the students learn to reflect and evaluate a theatre workshop. The course is prerequisite for «Theatrologist as animator: Teaching training in school» and as a workshop class demands student's physical present.

### **680E106: THEATROLOGIST AS ANIMATOR: TEACHING TRAINING IN SCHOOL**

#### **I. Lakidou**

Theatre Education in the Greek School Curriculum. The theatre course in school as an experiential creative workshop. Space and equipment of a school theatre workshop. The role of a teacher-animator in the school frame and for group creation in the non-formal education . Teaching and animation planning. Method and techniques to organize a theatre workshop. Managing meeting's time. How to apply theatrical and drama techniques in the classroom. Strategies and methods of class management. Self-assessment and class assessment criteria. Configuration of a personal perception for the work as a teacher-animator in the community. It is a workshop course and demands student's physical present.

### **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.

### **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.

## ERASMUS

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

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

Course in English twice every week mainly addressed to Socrates/Erasmus incoming students to the National and Kapodistrian University of Athens organized by the Department of Theatre Studies in collaboration with academics from the School of Philosophy. The course offers an introduction to Greek history and culture, since the creation of the Modern Greek State. During the Fall Semester 2014-2015 the following participating lecturers will present the various topics: Linguistics: Professor Amalia Moser, Dept. of Philology - Theatre: Professor Platon Mavromoustakos, Dept. of Theatre Studies - Music: Associate Professor Minas Alexiadis, Dept. of Theatre Studies - History: Assistant Professor Anna Karakatsouli, Dept. of Theatre Studies - Film: Associate Professor Eva Stefani, Dept. of Theatre Studies - Art: Associate Professor Manos Stefanidis, Dept. of Theatre Studies - Literature: Assistant Professor Thanassis Agathos, Dept. of Philology, associate Professor Kirki Kefalea [et.al.](#)

Students are asked to present short papers through e-class or hard copy (700-1200 words) and a final essay (5.000-8.000 words) on any of the topics taught, depending on their own specific interests after agreement with the lecturers. Attendance is obligatory.

Language of the Course: English - ECTS: 6

**Every Tuesday 15:00-18:00 & Thursday 15:00-18:00, room 916 (small auditorium) (9<sup>th</sup> floor)**

The students who are interested to participate are kindly requested to contact the coordinator Prof. Platon Mavromoustakos (e-mail: [platon@theatre.uoa.gr](mailto:platon@theatre.uoa.gr)) or meet him at his office (Philosophiki Scholi, Office 912 (9th Floor) – Every Monday & Wednesday 15:00-16:00)

For further information please contact Dimitra Velliniati (e-mail: [dvelin@admin.uoa.gr](mailto:dvelin@admin.uoa.gr)) at the Department of International Relations <http://www.interel.uoa.gr>