



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

Department of Theatre Studies STUDY GUIDE

ACADEMIC YEAR 2018 – 2019



ATHENS 2018

ACADEMIC STAFF

Professors	
Name	Email
Minas I. Alexiadis	minasialex@theatre.uoa.gr
Platon Mavromoustakos	platon@theatre.uoa.gr
Kyriaki Petrakou	kypetra@theatre.uoa.gr
Chrysothemis Stamatopoulou-Vasilakou	evasilakou@theatre.uoa.gr
Anna Tabaki	atabaki@theatre.uoa.gr
Iossif Vivilakis	ivivilak@theatre.uoa.gr
Associate Professors	
Aikaterini Diamantakou	diamcat@theatre.uoa.gr
Konstantza Georgakaki	kgeorga@theatre.uoa.gr
Anne Karakatsouli	ankaraka@theatre.uoa.gr
Giorgos Pefanis	gpefanis@theatre.uoa.gr
Eva Stefani	evastef@theatre.uoa.gr
Manos Stefanidis	manos.stefanidis@gmail.com
Evanthia Stivanaki	astivan@theatre.uoa.gr
Assistant Professors	
Alexia Altouva	alexaltou@theatre.uoa.gr
Kleio Fanouraki	kfanouraki@theatre.uoa.gr
Sofia Felopoulou	sfelopoulou@theatre.uoa.gr
Xenia Georgopoulou	georgopx@theatre.uoa.gr
Grigorios Ioannidis	grioann@theatre.uoa.gr
Gogo Varzelioti	gvarzel@theatre.uoa.gr
Lecturers	
Ioanna Remediaki	iremedia@theatre.uoa.gr
Laboratory Teaching Staff	
Lily Alexiadou	alexiad@theatre.uoa.gr
Michaela Antoniou	michanton@theatre.uoa.gr
Ilia Lakidou	ilakidou@theatre.uoa.gr

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 13th 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 12th 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 2018-2019

FALL SEMESTER

Compulsory Courses

1st Semester

Code	Course	ECTS	Instructor
680300	Modern Greek Theatre I	4	A. Tambaki
680400	European Theatre History I	4	J. Vivilakis
680450	European Drama I	4	X. Georgopoulou
680200	Theatre of Antiquity I	4	A. Diamantakou
680004	Introduction to the Art of Theatre	4	G. Ioannidis
680Σ45	Introduction to Theatre Education I	5	E. Stivanaki
680100	Ancient Greek Drama I	4	N. Kanavou

3rd Semester

Code	Course	ECTS	Instructor
680304	Modern Greek Theatre III	4	K. Petrakou
680404	European Theatre History III	4	K. Georgakaki
680454	European Drama III	4	S. Felopoulou – K. Georgakaki
680617	Professional Experience Training	6	T. Alexiadou
680204	Theatre of Antiquity III	4	A. Diamantakou
680610	Art History I	4	M. Stefanidis

5th Semester

Code	Course	ECTS	Instructor
680016	Introduction to the History of Acting and Directing I	4	P. Mavromoustakos
680Σ42	Introduction to Theatre Practice Teaching I	4	E. Stivanaki
680998	Modern Greek Theatre History V	4	G. Ioannidis
680208	Theatre of Antiquity V	4	I. Remediaki
680018	Introduction to Set Design, Theatre Architecture and Costume Design I	4	M. Stefanidis
680500	Theatre and Drama Theory I	4	G.P. Pefanis

7th Semester

Code	Course	ECTS	Instructor
680600	Theory of Literature	4	T. Alexiadou
680966	Introduction to the Genres of Musical Theatre	4	M.I. Alexiadis
680Σ43	Cinema History I: Theory & Practice	4	E. Stefani

Elective Courses

Code	Course	ECTS	Instructor
680E117	Modern Greek Drama and Performance in Asia Minor	4	Ch. Stamatopoulou-Vasilakou
680E108	A Company. Creating a Company I	4	E. Stivanaki
680987	Revue during the 20th century	4	K. Georgakaki
680Σ33	Erasmus A': Contemporary Greece: History, Arts and Letters	4	P. Mavromoustakos
680975	Directing I	4	G. Ioannidis – N. Diamantis
680E114	Introduction to Dramatherapy	4	A. Diamantakou – S. Krasanakis

68Θ130	Introduction to Linguistics	4	D. Goutsos
68ΘΣ16	Acting I	4	M. Antoniou
68ΘE120	Contemporary Directing Approaches I	4	M. Antoniou
68ΘE132	Costume and Theatre	4	I. Lakidou
68ΘE133	Theatre Pedagogy and Didactics I	4	C. Fanouraki
68ΘE134	Music and Sound for the Theatre	4	M.I. Alexiadis
68ΘE135	From Ancient Drama to the Contemporary Stage	4	L. Papadopoulos
68ΘE137	Scenography (Sets and Props)	4	E. Doundoulaki
68ΘE139	History of the National Theatre of Greece	4	P. Michalopoulos

Pedagogical & Teaching Competence Elective Courses

Code	Course	ECTS	Instructor
68ΘE105	Theatre Tools in Education	4	J. Vivilakis – Il. Lakidou
68ΠΔ58	Special Education	3	A. Gena
68ΨX11	Social Psychology I	3	A. Papastylianou
68ΨX79	Psychology of Learning Disabilities	3	F. Polichroni
68ΨX82	Theory & Practice of Education	3	Ch. Parthenis
68ΨX84	Psychology of Communication	3	A. Papastylianou
68ΨX10	School Psychology	3	Ch. Hadjichristou

SPRING SEMESTER

Compulsory Courses

2nd Semester

Code	Course	ECTS	Instructor
680302	Modern Greek Theatre II	4	A. Tambaki
680402	European Theatre History II	4	G. Varzelioti
680452	European Drama II	4	Al. Altouva
680202	Theatre of Antiquity II	4	I. Remediaki
680020	History & Civilization of Modern Europe 1492-1789	4	A. Karakatsouli
680Σ46	Introduction to Theatre Education II	5	Ev. Stivanaki

4th Semester

Code	Course	ECTS	Instructor
680306	Modern Greek Theatre IV	4	K. Petrakou
680406	European Theatre History IV	4	K. Georgakaki
680456	European Drama IV	4	S. Felopoulou
680206	Theatre of Antiquity IV	4	Aik. Diamantakou
680010	Introduction to Theatre Research Methodology	4	Ch. Stamatopoulou-Vasilakou
680612	Art History II	4	M. Stefanidis
680604	History of Modern Greek Literature I	4	Th. Alexiadou
680028	Introduction to Set Design, Theatre Architecture and Costume Design II	4	Il. Lakidou

6th Semester

Code	Course	ECTS	Instructor
680002	Introduction to Theatre Practice Teaching II	4	Ev. Stivanaki
680026	Introduction to the History of Acting and Directing II	4	Al. Altouva
680502	Theatre and Drama Theory II	4	G.P. Pefanis
680606	History of Modern Greek Literature II	4	Th. Alexiadou
680999	Theatre and Drama Philosophy	4	G.P. Pefanis
680210	Theatre of Antiquity VI	4	I. Remediaki

8th Semester

Code	Course	ECTS	Instructor
680900	Seminar – Final Essay	6	All Department's Academic Members
680Σ44	Cinema History II: Theory & Practice	4	Ev. Stefani
680946	Contemporary European History & Civilization 1789-1945	4	A. Karakatsouli
680Σ47	Contemporary European and American History	4	Gr. Ioannidis

Elective Courses

Code	Course	ECTS	Instructor
680E145	Modern Greek Enlightenment, Modernity and Translations: Ideas, Literature, Theatre	4	A. Tambaki
680E109	A Company. Creating a Company II	4	E. Stivanaki
680Σ41	Erasmus B' Contemporary Greece: History, Arts and Letters	4	Coordinator: Pl. Mavromoustakos – A. Karakatsouli

680970	Directing II	4	G. Ioannidis – N. Diamantis
680E131	Acting II	4	M. Antoniou
680E126	Contemporary Directing Approaches II	4	M. Antoniou
680E110	Issues of Otherness in Shakespeare's Drama	4	X. Georgopoulou
680Σ34	Medieval Latin Philology	4	D. Benetos
680E89	Introduction to Computing	4	A. Pino
680160	Evolutionary Psychology - Developmental Psychology (ΨX03)	4	V. Nikolopoulou
680938	Twentieth-Century Opera and Musical Theatre	4	M. Alexiadis
680E144	Theatre Pedagogy and Didactics II	4	C. Fanouraki
680Σ40	Carlo Goldoni: texts and performances	4	G. Varzelioti
680Σ09	Issues of Gender in Shakespeare's drama	4	X. Georgopoulou
680E136	Dramatic soliloquy and theatrical monologues	4	L. Papadopoulos
680E138	Costume Design (Costumes and Masks)	4	E. Doundoulaki
680E140	Theatre and Politics	4	P. Michalopoulos
680E143	The traditional shadow theatre	4	J. Vivilakis – At. Danellis

Pedagogical & Teaching Competence Elective Courses

Code	Course	ECTS	Instructor
680E106	Theatrolgist as animator: teaching training at school	4	J. Vivilakis – I. Lakidou
68ΨX81	Sociology of Education	4	A. Papakonstantinou
68ΨX77	Social Psychology II	4	Aik. Gari
680150	Pedagogy	4	M. Daskolia
68ΨX80	Educational Psychology	4	F. Antoniou

68ΨX83	Contemporary Educational Theories	4	Z. Smyrniou
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COMPLUSORY COURSES

68Θ200: 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).

68Θ202: 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.

68Θ204: 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*.

68Θ206: THEATRE OF ANTIQUITY IV

A. Diamantakou

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

I. Remediaki

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

680100: ANCIENT GREEK DRAMA I

N. Kanavou

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 Sphynx: west-Asian and Egyptian origins and Greek expressions. The Sphynx'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

A. Tambaki

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. Tambaki

The Enlightenment (18th 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 (18th. c.), scripted and printed drama and theatrical activity in the Greek World (18th. c.-beginning of 19th 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

K. Petrakou

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. Petrakou

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 Adamios 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

A. Altouva

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 – K. Georgakaki

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, Bärffuss, Ravenhill.

680400: EUROPEAN THEATRE HISTORY I

J. Vivilakis

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 16th and 17th 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 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 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.

680447: 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 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 Mama 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, 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.P. 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.

680999: 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.

680010: 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 theatological 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.

680610: ART HISTORY I

680612: ART HISTORY II

M. Stefanidis

The Fine Arts and their genres, a history outline of European art from the Middle Ages to date; the main currents and art movements and their representatives, style and content. Greek art from the Antiquity until today: Antiquity, Byzantine, folk art in the Ottoman Empire, the Modern Greek Art.

680Σ43: CINEMA HISTORY I: THEORY AND PRACTICE

E. Stefani

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”.

680Σ44: CINEMA HISTORY II: THEORY AND PRACTICE

E. Stefani

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.

680020: 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.

680946: 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.

680016: 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.

680026: 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.

680018: INTRODUCTION TO SET DESIGN, THEATRE ARCHITECTURE AND COSTUME DESIGN I

M. Stefanidis

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.

680028: INTRODUCTION TO SET DESIGN, THEATRE ARCHITECTURE AND COSTUME DESIGN II

I. Lakidou

An historical approach of the evolution of scenography, theatre architecture and costume design in Greece and globally from the 17th century until today. The course examines the historic path of theatre architecture from the 17th-18th 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 19th and 20th 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 20th 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 20th century and the first decades of 21st century. In Greece, the birth and structure of the scenographic field is analysed during the 20th 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.

680Σ42: 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.

680002: 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

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 follows: 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.

68Θ966: 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

T. Alexiadou

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 Staff.

ELECTIVE COURSES

680E145: MODERN GREEK ENLIGHTENMENT, MODERNITY AND TRANSLATIONS: IDEAS, LITERATURE, THEATRE

A. Tambaki

The course will focus on the multifaceted event (ideological, cultural and aesthetic) that constitutes the translation issue in the Enlightenment era. The literary genres and phenomena will be analyzed in all their breadth (history, geography, orientalism, ethics, manuals of good manners and behaviour, science, literature, theatre, etc.); the analysis will be focused on some eloquent examples. The tour will cover the entire 18th century and the beginning of the 19th, complemented by a panorama of the “geographical” and “cultural” scope of modern Greek translations in South Eastern Europe. The course will be completed by the search of an early theory of translation through influential Prologues, such as: Joseph Moesiodax, Ethical Philosophy, Dim. Katartzis, “A Prologue to the Translation of Réal [de Curban]”, Pan. Kodrikas, About a multitude of worlds [Fontenelle, Entretiens sur la pluralité des mondes, 1742].

680938: 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*.

680E108: A COMPANY. CREATING A COMPANY I

680E109: A COMPANY. CREATING A COMPANY II

E. 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.

680E117: THE THEATRE OF MINOR ASIA HELLENISM

Ch. Stamatopoulou-Vasilakou

The course aims at presenting the history of the Greek theatrical activity (dramaturgy and stage act) in the Near East in the two most important centers of Minor Asia Hellenism, in Constantinople and Smyrna, from the early 19th century until 1922. Recent researches have demonstrated that these two portal cities with their large Greek-Orthodox population constituted the major centers for the development of Neohellenic theatre, more importantly than the one in the Athenian capital. The goal of this course is to highlight the theatrical history of the Aegean Hellenism in all its manifestations (professional theatre, amateur theatre, school theater, Greek drama, reception of European drama and ancient drama) and the theatre contributors in the two major cities (actors, writers, translators, scholars, educators and journalists).

The course content consists of the following sections:

- Historical context of the considered period
- Greek drama in Constantinople
- Greek drama in Smyrna
- Reception of the European drama in the Near East
- Professional Theatre: Performances
- Amateur Theatre: Performances

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 (Roling-Deroling)
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.

680E132: COSTUME AND THEATRE

I. 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.

680E133: THEATRE PEDAGOGY AND DIDACTICS I

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.

680E144: THEATRE PEDAGOGY AND DIDACTICS II

C. Fanouraki

The purpose of the course is to apply the theoretical structures of theatre pedagogy and didactics to research and practice for the theatre and drama in education. The research dimensions of the subject in school practice enables students to design, organize and implement original research, theatre teaching methods and stage activities. Upon the completion of the course, students are expected: to understand the pedagogical dimension of the subject in research and practice for the teaching of theatre in education; to be able to produce artistic and scientific work that combines theoretical knowledge with the practical applications of theatre either as taught subject or teaching methodology for the rest of the courses and subjects, at all levels of education. The course is theoretical and practical. During the course, practical exercises and artistic activities are held in schools.

680E134: MUSIC AND SOUND FOR THE THEATRE

M.I. Alexiadis

This course, mainly conceived as a workshop, discusses (based on certain examples) crucial issues of stage music, such as: stage music and theatrical song, methods and specific characteristics of songwriting and musical setting of text, theory and definitions. The rhythmic nature of stage music: rhythm and beat, pulse and pacing in the relation between music and theatre, dance rhythms in dramatic and crossover musical theatre (e.g. *The Threepenny Opera* by B. Brecht & k. Weill).

Sound Design: sonic environments, musical sound and noise, sound effects and practical applications. Exceptional stage music by distinguished Greek composers (Jani Christou, Manos Hajzidakis, Dionysis Savvopoulos a.o.)

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.

680Σ40: CARLO GOLDONI: TEXTS AND PERFORMANCES

G. Varzelioti

During the course we will examine the plays of Carlo Goldoni, through the combination processing of a) the theatrical works and the related written interpretive sources and b) the performances of the plays and the written and audiovisual evidences that concern them. The relation between texts and performances provides the student with the opportunity to get a complete picture of Goldoni's works and their uninterrupted presence on stage.

680Σ09: 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.

680E110: ISSUES OF OTHERNESS IN SHAKESPEARE'S DRAMA

X. Georgopoulou

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.

680E140: 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.

680E143: THE TRADITIONAL SHADOW THEATRE

J. Vivilakis – Athos Danellis

Both in theory and practice, in this course the student can trace the relations between the traditional shadow theatre and the popular cultural in painting, music, dancing, cooking, vocabulary and acting. The students learn, the life and work of shadow theatre players through their own narrations and their plays, how to make traditional figures and how to write a play for shadow theatre. At the end of the semester, they present their work in a public performance.

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.

680E136: 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.

680E137: SCENOGRAPHY (SETS AND PROPS)

E. Doundoulaki

The course is an introduction to the creative process and the implementation practice which lead to the creation of theatrical sets and other related scenic objects (props 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 set 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. Doundoulaki

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.

680E139: HISTORY OF THE NATIONAL THEATRE OF GREECE

P. Michalopoulos

The course aims to present an overview of the history of the National Theatre of Greece from its establishment to the present day. The course focuses on the discussions that preceded the

establishment of the National Theatre and the repertoire strategies. It also examines the changes in the institution's management, as well as the impact of historical events on its physiognomy throughout its operation.

68ΘΣ34: MEDIEVAL LATIN PHILOLOGY

D. Benetos

See *Study Guide* of Department of Philology.

68Θ130: INTRODUCTION TO LINGUISTICS

D. Goutsos

See *Study Guide* of Department of Philology

68ΘE89: INTRODUCTION TO COMPUTING

A. Pino

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

C. ELECTIVE COURSES FOR PEDAGOGIC AND DIDACTIC COMPETENCE

68ΘE105: THEATRE TOOLS IN EDUCATION

J. Vivilakis – Il. 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.

68ΘE106: THEATROLOGIST AS ANIMATOR: TEACHING TRAINING IN SCHOOL

J. Vivilakis – Il. 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.

68Θ150: PEDAGOGY

M. Daskolia

See *Study Guide* of Department of P.P.P.

68ΨX80: EDUCATIONAL PSYCHOLOGY

F. Antoniou

See *Study Guide* of Department of P.P.P.

68ΨX81: SOCIOLOGY OF EDUCATION

A. Papakonstantinou

See *Study Guide* of Department of P.P.P.

68ΨX82: THEORY & PRACTICE OF EDUCATION

Ch. Parthenis

See *Study Guide* of Department of P.P.P.

68ΠΔ58: SPECIAL EDUCATION

A. Gena

See *Study Guide* of Department of P.P.P.

68ΨX83: CONTEMPORARY EDUCATIONAL THEORIES

Z. Smyrnaïou

See *Study Guide* of Department of P.P.P.

68ΨX11: SOCIAL PSYCHOLOGY I

A. Papastylianou

See *Study Guide* of Department of Psychology.

68ΨX77: SOCIAL PSYCHOLOGY II

A. Gari

See *Study Guide* of Department of Psychology.

68ΨX10: SCHOOL PSYCHOLOGY

Ch. Hatzichristou

See *Study Guide* of Department of Psychology.

68ΨX84: PSYCHOLOGY OF COMMUNICATION

A. Papastylianou

See *Study Guide* of Department of Psychology.

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

V. Nikolopoulou

See *Study Guide* of Department of Psychology.

68ΨΧ79: PSYCHOLOGY OF LEARNING DISABILITIES

F. Polychroni

See *Study Guide* of Department of Psychology.

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) (9th floor)

The students who are interested to participate are kindly requested to contact the coordinator Prof. Platon Mavromoustakos (e-mail: 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) at the Department of International Relations <http://www.interel.uoa.gr>