

## DEPARTMENT OF THEATRE STUDIES STUDY GUIDE



ACADEMIC YEAR 2020-2021  
ATHENS 2020

**NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS**

**DEPARTMENT OF THEATRE STUDIES**

**STUDY GUIDE**

**ACADEMIC YEAR 2020-2021**

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

### **Head of the Department**

Iosif Vivilakis, Professor

### **Deputy Head**

Giorgos P. Pefanis, Professor

### **The General Assembly consists of the following faculty members:**

Platon Mavroutsakos, Professor

Konstantza Georgakaki, Professor

Aikaterini (Kaiti) Diamantakou, Associate Professor

Grigoris Ioannidis, Associate Professor

Anna Karakatsouli, Associate Professor

Manos Stefanidis, Associate Professor

Evanthia Stivanaki, Associate Professor

Sofia Felopoulou, Associate Professor

Georgia Varzelioti, Associate Professor

Alexia Altouva, Assistant Professor

Xenia Georgopoulou, Assistant Professor

Panagiotis Michalopoulos, Assistant Professor

Cleio Fanouraki, Assistant Professor

Ioanna Remediaki, Lecturer

An elected **EDIP** member for the Academic Year

An **EEP** member

Two students elected annually by the BA students of the Department in accordance to Law N.4485/2017, number 21.

One postgraduate student elected annually by the postgraduate students of the Department in accordance to Law N.4485/2017, number 21.

## **Administration Office of the Department**

**The Administration Office (secretariat)** of the Department is located on the 3<sup>rd</sup> floor of the School of Philology (room 322).

The office is open to students in the following days and times: Monday-Wednesday-Friday, from 11:00p.m. to 14:00 a.m.

email: secr@theatre.uoa.gr , fax: 210 727 77 63

### **Administrative staff- Student matters:**

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### **Head of the Administration:**

Eleni Bernidaki, tel. 210 727 77 84 email: ebernid@theatre.uoa.gr

## **Administration Office for Postgraduate Studies**

**The Administration Office (secretariat)** for the Postgraduate Studies is located on the 9<sup>th</sup> floor of the School of Philology (room 916).

The secretariat is open to students in the following days and times: Monday-Wednesday-Friday, from 11:00 p.m. to 14:00 a.m.

### **Head of the Postgraduate Administration:**

Theofilos Benardis, tel. 210 727 79 50, 210 727 77 36, e-mail: thbena@uoa.gr

## **Informatics Laboratory**

The IT Lab is located on the 9<sup>th</sup> floor of the School of Philology (room 916).

Working hours: Monday to Friday, from 09:00 p.m. to 15:00 a.m.

### **Technical Laboratory Staff:**

Haris Stathoulis, tel. 210 7277372, email: hstathoulis@theatre.uoa.gr

## **TEACHING STAFF OF THE DEPARTMENT FOR THE ACADEMIC YEAR 2020-2021**

Teaching and Research Staff consists of Professors, Associate Professors, Assistant Professors, Lecturers, Emeriti/Retired Faculty Members, EDIP and EEP. Teaching and Research Staff members are civil servants.

### **DEP (ΔΕΠ) Members**

Iossif Vivilakis, Professor, Theatrology-History of Religious Theatre of Medieval and Contemporary Era

Platon Mavroutsakos, Professor, Theatrology-History of the 20<sup>th</sup> Century Theatre

Giorgos P. Pefanis, Professor, Theatrology-Theory and Philosophy of Theatre and Drama

Konstantza Georgakaki, Associate Professor, Theatrology-History of Greek Theatre with an emphasis on the History of the Athenian Theatre 19<sup>th</sup> and 20<sup>th</sup> Century

Aikaterini (Kaiti) Diamantakou, Associate Professor, Theatrology, Theory and Analysis of Ancient Dramaturgy with an emphasis on Comedy

Georgios Ioannidis, Associate Professor, Theatrology- History of Modern Greek Theatre with an emphasis on Repertoire Analysis

Anna Karakatsouli, Associate Professor, European and Modern Greek History and Civilization

Manos Stefanidis, Associate Professor, European and Greek History of Art with an emphasis on 19<sup>th</sup> and 20<sup>th</sup> Century

Evanthia Stivanaki, Associate Professor, Theatrology-History of Greek Theatre with an emphasis on Local Theatres, Director

Sofia Felopoulou, Associate Professor, Theatrology-European Dramatology of Contemporary Era

Georgia Varzelioti, Permanent Assistant Professor, Theatrology-History of Greek Theatre 16<sup>th</sup> and 17<sup>th</sup> Century

Alexia Altouva, Assistant Professor, Theatrology-History of Modern Greek Theatre with an emphasis on Acting 19<sup>th</sup> and 20<sup>th</sup> Century

Xenia Georgopoulou, Assistant Professor, Theatrology-Anglophone Theatre 15<sup>th</sup> and 18<sup>th</sup> Century

Panagiotis Michalopoulos, Assistant Professor, Theatrology-History of Modern Greek Theatre with an emphasis on Direction

Clio Fanouraki, Assistant Professor, Theatrology-Didactics of Theatre: Theory and Praxis, Director

Ioanna Remediaki, Permanent Lecturer, Theatrology-Ancient Theatre: history and Performance

**EDIP (ΕΔΙΠ) members**

Dr. Theodouli (Lily) Alexiadou, History of Modern Greek Literature and Theory of Literature with an emphasis on Issues of Otherness

Dr. Mihaela Antoniou, Theatrology-Acting: Theory and Praxis, Actor, Director

Dr. Aglaia (Ilia) Lakidou, Dr. Aglaia (Ilia) Lakidou, Theatre Studies- the History and Visual Aspects of Modern Greek Theatre

**EEP (ΕΕΠ) member**

Dr. Katerina Karra

**For the Academic Year 2020-21 the following faculty members are on a sabbatical:**

Aikaterini (Kaiti) Diamantakou (winter semester)

Grigoris Ioannidis (both semesters)

Ioanna Remediaki (spring semester)

**Emeriti Professors**

Nassos Vagenas

Savvas Gogos

† Aggelos Delivorrias, Academic

† Spiros, A. Evangelatos, Academic

Chryssa Maltezou, Academic

Lila Maraka

Chara Baconicola

Kiriaki Petrakou

Walter Pouhner

† Dimitris Spathis

Chrisothemis Stamatopoulou-Vasilakou (soon)

Anna Tampaki

Eleni Fessa-Emmanouil

## **Contractors and Adjunct Lecturers**

**(DEP/EDIP/ETEP from other Departments or Universities and Contractors)**

### **UOA**

- Music Studies  
Minas, I. Alexiadis, Professor  
Maria Papapavlou, Associate Professor
- Philology Department  
Dionysios Benetos, Associate Professor  
Maria Iakovou, Associate Professor
- **Department of Educational Studies**  
Aggeliki Gena, Professor  
Foteini Antoniou, Assistant Professor  
Maria Daskolia, Assistant Professor  
Christos Parthenis, Assistant Professor  
Almpa-Antigone Papakontsantinou, Assistant Professor
- **Psychology Department**  
Chrysi Xantzichristou, Professor  
Antonia Papastylianou, Professor  
Aikaterini Gari, Associate Professor  
Vasiliki Nikolopoulou, EDIP
- **Department of Informatic & Telecommunications**  
Alexandros Pino, EDIP

### **SECONDMENT FROM PRIMARY EDUCATION**

Athina Theodosiou

Dr. Aspasia Simpsi

### **Contractors-Lecturers-Educators**

Nikos Diamantis, Director

Andreas Flourakis, author / writer, director

Kostis Kapelonis, Actor Director, Manager of the Greek Art Theatre School

Stelios Krasanakis, psychiatrist, drama-therapist, director

Anna Poupou, theoretician on cinematography

Steriani Tsintziloni, theoretician on dance, choreographer

### **Academic Scholars ESPA**

To be announced



## OFFICES, TEL. NUMBERS AND E-MAILS

Teaching Staff			
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EDIP Members			
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## AIMS AND ACTIVITIES

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

1. The field of Theatre Studies could be described as an under-researched area despite significant contributions that have taken place during the last decades (studies, academic books, doctoral thesis, completion of research programs, study of the dramatic literature and of the dramaturgy of contemporary Greek theatre). In comparison to other countries, someone could detect a gap in the bibliography and study of the following fields: history of Modern Greek Theatre and modern dramaturgy along with the theory of Greek Theatre from the era of Cretan Renaissance to modern times. Indicative of this is that there is a lack of handbooks that could articulate in a consistent way the history of Modern Greek Theatre; a completed handbook that would cover both Greek and Global dramaturgy; a history of Greek Drama from the 13<sup>th</sup> century and onwards; a handbook that would cover Greek local and popular theatre from the perspective of performance and ethnography; publications of principal sources that would present the history of contemporary Greek theatre (travel documents, articles, archives, etc); critics -from a philological perspective- on basic dramas of modern Greek Theatre, etc. Despite important contributions on the field of Ancient Drama in Greece and Europe, we still need further analysis and theoretical approaches to Modern Greek theatre (especially on the preface of drama plays). Furthermore, we need to focus systematically on the research, methodology and theory of drama as presented at a global level. Lastly, we still need to systematically study the Greek theatrical audience.

2. Drama Education at an academic Level has a direct impact on the study of Theatre on primary and secondary education; on a BA and MA Level of studying Theatre; along with fostering Theatre outside the Academic world. The theatrical courses that were offered by the Philological Departments could not meet the needs of a systematic theatre education. Moreover, a large number of graduate students expressed a vivid interest in undertaking further studies in this specific field. This mirrors a general interest in the academic discipline of theatre. In order to avoid the loss of a precious future generation of academics, we aim at offering a spectrum of subjects in our department that are open to the students of the University and members of the community that are interested in the art of Theatre (actors, directors, graduate students of Drama Schools, theatrical men/women, theatergoers, etc). In some cases we offer courses to other Departments of Philological School under teaching collaborations.

3. At a social contribution level, the institutionalization of theatre studies has a positive-direct and indirect- impact on the theatre-related life of the country (both on the theatre producers and the theatrical audience). By providing an educational background in the field of theatre we stabilize the aesthetical criteria of the audience and we might prevent or minimize phenomena of unnecessary excitement, cult fashion and xenophobia. The Department of Theatre Studies contributes significantly to the promotion of the national theatrical heritage from antiquity and onwards. This is accomplished, both home and abroad, through conferences, academic exchanges with other drama departments and centers, publications of a scientific journal, dissemination of research outcomes, collaboration with the International Theatre Institution, promotion of research aims, efforts to increase the number of scholarships for theatre studies (through IKY and similar organizations), and by building a modern theatre library with relevant archives. Moreover, the Department aims at providing academic information to whoever is interested. Through the aforementioned practices we will contribute in any possible way for establishing the praxis of theatre and the education of theatre practitioners.

## CURRICULUM- LEARNING OBJECTIVES

The Department of Theatre Studies of the National and Kapodistrian University of Athens belongs to the School of Philology. It offers studies on the science of Theatre with the aim of educating and establishing dramatologists that would meet the country's needs in the fields of research and drama education. In general it focuses on the promotion and cultivation of theatre education and culture whilst supporting Greece's participation in the advances of theatre studies.

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With the completion of their studies the graduates are expected to have the following skills and knowledge:

- ✓ Acquire a completed historical and theoretical knowledge of the history of theatre as a valuable cultural and artistic product with a significant contribution to the worldwide and Greek civilization. This is an important asset and skill, necessary for all relevant theatre positions, especially for those who are planning to work within the context of primary, secondary or after-secondary education.
- ✓ Acquisition of specific skills on analysing dramaturgy, which is necessary for future dramaturgy positions, curators and/or editors of theatre programmes, etc.
- ✓ Acquisition of the foundation of the science of Theatrology in order to pursue further postgraduate studies and research in related fields.
- ✓ Basic knowledge and introduction to theatrical praxis as actors, directors, set and costume designers.
- ✓ Basic knowledge on the production and organisation of theatre performances
- ✓ Basic knowledge and introduction of theatre as therapeutic medium
- ✓ Basic knowledge and introduction to the art of playwright, dramaturgy, adaptation and writing of scenarios
- ✓ Basic knowledge and introduction to the process of translating theatre plays
- ✓ Acquisition of specific skills and knowledge in the field of Theory of Drama and Theatre in Education
- ✓ Acquisition of the different forms of theatre education
- ✓ Acquiring the skill to decode learning and teaching theories through art
- ✓ Attainment of knowledge to choose the appropriate teaching approach of theatre according to the students' needs and level
- ✓ Enable the students to efficiently connect theory and praxis within the field of theatre in education

- ✓ Enable the students to effectively organise, design and deliver drama lesson plans for all academic levels
- ✓ Organising theatre plays for/ with young children and teenagers
- ✓ Acquisition of relevant professional experience through the course of Practice
- ✓ Give the students the necessary skills to deliver group projects and their degree dissertation

Moreover our department also promotes the following general skills:

- ✓ Decision making
- ✓ Group work
- ✓ Social sensitivity
- ✓ Working within an interdisciplinary environment
- ✓ Promotion of creative and critical thinking

The multidimensional education within the fields of human and art sciences offers to the graduate students all necessary skills in order to work to the fields of publication, culture, etc. where each dramatologist will be able to work according to his/her personal interests.

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The outline and aims/objectives of each course can be found under the section of description of courses.

**AVAILABLE COURSES  
FOR THE ACADEMIC YEAR  
2020-2021**

<b>COMPULSORY COURSES</b>	<b>SEMESTER</b>	<b>ECTS</b>
THEATRE OF ANTIQUITY I-VI	6	6 x 4 =24
MODERN GREEK THEATRE I-V	5	5 x 4 =20
EUROPEAN THEATRE HISTORY I-IV	4	4 x 4 =16
EUROPEAN DRAMA I-IV	4	4 x 4 =16
CONTEMPORARY EUROPEAN AND AMERICAN THEATRE HISTORY	1	1 x 4 =4
SEMINAR (Year 4)	1	1 x 16 =16
INTRODUCTION TO THEATRE EDUCATION I-II	2	2 x 5 =10
THEATRE AND DRAMA THEORY I-II	2	2 x 4 =8
INTRODUCTION TO THEATRE PRAXIS I- II	2	2 x 4 =8
INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING I-II	2	2 x 4 =8
INTRODUCTION TO SET DESIGN, THEATRE ARCHITECTURE AND COSTUME DESIGN I	1	1 x 4 =4
HISTORY OF MODERN GREEK LITERATURE (19 <sup>th</sup> - 20 <sup>th</sup> century)	1	1 x 4 =4
ART HISTORY I	1	1 x 4 =4
CINEMA HISTORY I	1	1 x 4 =4
PROFESSIONAL EXPERIENCE TRAINING	1	1 x 10 =10
INTRODUCTION TO THE ART OF THEATRE	1	1 x 4 =4
INTRODUCTION TO THEATRE RESEARCH METHODOLOGY	1	1 x 4 =4
THEATRE AND DRAMA PHILOSOPHY	1	1 x 4 =4
ANCIENT GREEK I-DRAMATIC POETRY	1	1 x 4 =4
THEORY OF LITERATURE	1	1 x 4 =4
HISTORY & CIVILIZATION OF MODERN EUROPE (1492-1789)	1	1 x 4 =4

HISTORY & CIVILIZATION OF MODERN EUROPE (1789-1945)	1	1 x 4 =4
<b>SUM</b>	<b>41</b>	<b>184</b>

**Every course of the Theatre Studies Department is equal to 4ECTS with the exception of some courses that have more ECTS points according to the above table.**

The summary of the compulsory courses are 41=184 ECTS

For obtaining a degree you also need 14 elective courses, 14 x 4 ECTS= 56 ECTS

**The summary of ECTS points for obtaining the degree is 240.**

The revised curriculum is effective for the new students who begin their studies during the 2020-21 academic year and onwards.

## **CLARIFICATIONS REGARDING THE CURRICULUM OF THE DEPARTMENT**

It is important to note that this is not a strict guide on the selection of courses. The students are free to choose their courses. However, for practical and substantial reasons (proper organisation of study time; estimation of number of students and reservation of amphitheatres), the Department suggests that for the courses that are separated in more than one semester (I, II, III, etc.), the students should follow the study guide of each academic year. In specific cases and circumstances the educator has discretion in the matter of permitting the students to attend courses of a different academic year.

Especially for the courses of Acting and Directing (as they are divided into I & II), in order to attend the second (II) it is necessary to have successfully attended and passed the first one (I). Regarding the courses of the Programme of Pedagogic and Didactic Competence, see the relevant section.

The elective courses are not necessary to be repeated and they are announced at the end of the academic year. When the conditions permit it (students, educator and number of attendants) the course might be turned into a seminar. Students from other departments may attend the courses offered by the Department along with civilians who do not have a student identity. Prior to attending they need to enrol at the Secretariat so as to receive an attendee ID and a certificate of attendance (they do not participate in the exams).

The Seminar designed for the dissertation is compulsory for Year 4 students who have successfully attended and passed all courses for obtaining the degree.

## TRANSITIONAL REGULATIONS

Due to reformation of the Study Guide the following points need to be clarified:

1. Students who have started their studies in previous years need to know that the courses that were elective compulsory from now on will be considered and referred as compulsories.
2. The total sum of courses that are required to obtain the degree is in accordance to the year of entrance.
3. The students who have initiated their study in the Department during the academic year 2019-20, are required to successfully pass 55 courses for the degree: 41 compulsory and 14 elective.
4. From the academic year 2020-2021 the courses that are no longer offered as compulsory will be replaced with other compulsory courses or with specific elective courses and will be referred as elective but will be considered as compulsory for students who have started their studies prior to 2020-21.



## PROGRAMME OF PEDAGOGIC AND DIDACTIC COMPETENCE OF THE DEPARTMENT OF THEATRE STUDIES

### Clarifications

This programme is part of the undergraduate studies of the National and Kapodistrian University. It is optional and it is offered to students who want to pursue a career as Drama Educators since 2013-14. Successful completion of this programme leads to a Certificate of Pedagogic and Didactic Competence. This Certificate, along with the Degree of the department, permits the graduates to participate in any entrance exam for a position that requires certified pedagogical competence.

### Law

This programme is part of an update in accordance to the relevant legal framework as articulated to the Ministry of Education (ΦΕΚ 82-19/01/2015 τ. Β'), and verified within the Department (14η Γεν. Συν. /13-6-2019, 10η Γεν. Συν. /13-7-2020). **According to the current legal framework, graduates of 2019-2020 and onwards, in order to obtain the pedagogical competence have to attend at least four (4) compulsory Didactic and Pedagogic Courses and successfully pass (4) elective compulsory courses.** The sum total of the aforementioned courses is necessary in order to obtain the relevant certification, which will be included as an Appendix part of their Degree.

### Structure and Standards for the Pedagogical Competence

In order to obtain the pedagogical competence students have to attend at least four (4) compulsory Didactic and Pedagogic Courses and successfully pass (4) elective compulsory courses from the following academic areas:

#### ACADEMIC AREA 1: ISSUES OF EDUCATION AND LEARNING

For the students who are willing to obtain the certificate, it is compulsory to choose two (2) courses of Drama education and teaching that are offered during the 5<sup>th</sup> and 6<sup>th</sup> semester. These courses are:

- 1) Theatre Pedagogy and Didactic
- 2) Theatre and Digital Technologies in Secondary Education

Each of the above courses is taught three hours a week, which means

3 x 13 weeks = 39 hours per semester. Consequently, the students who attend the two courses by the end of their studies will have completed 78 hours of teaching. It needs to be noted that in order to attend the second course (Theatre and Digital Technologies in Secondary Education) you have to have successfully passed the first (Theatre Pedagogy and Didactic).

## **ACADEMIC AREA 2: ISSUES LEARNING AND TEACHING**

For the students who are willing to obtain the pedagogic certificate, it is compulsory to successfully complete the following four (4) courses of Drama education and teaching that are offered between the 1<sup>st</sup> and 6<sup>th</sup> semester of their studies. These courses are:

- 1) Introduction to Theatre Education I
- 2) Introduction to Theatre Education II
- 3) Introduction to Theatre Praxis I
- 4) Introduction to Theatre Praxis II

Courses 1 & 2 are taught 6 hours on a weekly basis. This means that the sum total of both courses will be 156 hours since each one is 78 ( $6 \times 13 = 78$  hours). For courses number 3 & 4 the sum total will be 78 hours, as they are taught 3 hours on a weekly base.

Consequently, by attending the aforementioned four (4) courses the students will cover a sum total of 234 hours of teaching from the second area of expertise.

## **ACADEMIC AREA 3: DRAMA DIDACTIC AND PRACTICE TEACHING**

For the students who are willing to obtain the pedagogic certificate, it is compulsory to successfully complete the following two (2) courses of Drama education and teaching that are offered only to the students who want the Certificate of Teaching Competence. These courses are:

- 1) Theatre Tools in Education
- 2) Theatrologist as Animator: Teaching Training in School

The former course is offered during the 7<sup>th</sup> semester and aims at preparing the future theatrologists for teaching in the classroom, through seminars and practices within the University. It is taught 3 hours weekly, it is compulsory to attend it physically and it requires an extra hour per week so as to attend virtually videotaped classes and completion of essays. In this view, the course Theatre Tools in Education offers 4 hours per week, thus 52 hours per semester ( $4 \times 13 = 52$ ). This course is prerequisite in order to attend the latter (Theatrologist as Animator: Teaching Training in School)

As for the latter course, it is offered during the 8<sup>th</sup> semester and requires attendance at school, school teaching training for 8 weeks (approximately 40 hours). It also includes seminars for reflection on the teaching process along with oral and/or written essays related to didactics. These hours are approximately 5 a week, which means 65 per semester. Consequently, by attending these two courses of the 3<sup>rd</sup> area of expertise the students cover 117 hours of teaching within the relevant area. In the following table these hours are depicted per semester.

## PROGRAMME OF PEDAGOGIC AND DIDACTIC COMPETENCE

<b>Winter semester</b>	
<b>Compulsory courses</b>	
68ΘΣ45	Introduction to Theatre Education I 1 <sup>st</sup> semester
68ΘΣ42	Introduction to Theatre Praxis I 3 <sup>rd</sup> semester
<b>Compulsory for Pedagogic Competence</b>	
68ΘE159	Theatre Pedagogy and Didactics 5 <sup>th</sup> semester
68ΘE105	Theatre Tools in Education 7 <sup>th</sup> semester
<b>Spring Semester</b>	
<b>Compulsory courses</b>	
68ΘΣ46	Introduction to Theatre Education II 2 <sup>nd</sup> semester
68ΘΣ002	Introduction to Theatre Praxis II 4 <sup>th</sup> semester
<b>Compulsory for Pedagogic Competence</b>	
68ΘE158	Theatre and Digital Technologies in Secondary Education 6 <sup>th</sup> semester
68ΘE106	Theatrologist as Animator: Teaching Training in School 8 <sup>th</sup> semester

## **PROFESSIONAL EXPERIENCE TRAINING**

Manager of the programme: Alexia Altouva, Assistant Professor

The Department of Theatre Studies delivers the programme of Professional Experience Training since 1997-98. This is part of the compulsory education for the degree.

For the academic year 2019-2020, 73 UOA positions were approved for the Department through the ESPA programme.

### **BRIEF DESCRIPTION OF THE PROGRAMME**

As a result of the nature of the studies and the orientation of the Department, this programme is delivered in collaboration with the public and/or private sector, broader bodies of the civil and private sector, and local government bodies. The student-participants are expected to gain the necessary professional experience within their field of expertise, so that after the completion of their studies to be able to meet the needs of the market.

Aims of the professional experience programme:

1. Promotion of the students' skills in a variety of sectors, according to their interests and talents
2. Offering the students the possibility to connect with a working environment and possibly maintain their position in the long-term
3. Collaboration with a variety of working sectors and creation of new jobs/positions

Since 2012-13 the professional experience programme has a compulsory character and has been established and included within the official curriculum of the Department. This course aims at the professional engagement of the students with scientific, educational and cultural organisations related to the subject of Theatre Studies.

## ERASMUS+ PROGRAMME 2020-2021

### WINTER SEMESTER 2020-2021

#### CONTEMPORARY GREECE: HISTORY, ARTS AND LETTERS- ERASMUS A' (WINTER SEMESTER CODE: 68ΘΣ33)

Course in English twice every week addressed to 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. The course is repeated every winter and spring semester.

During the academic year 2020-2021 the following participating lecturers will present the various topics:

*Linguistics*: Professor Amalia Moser / Professor Giannoula Gianouloupoulou Dept. of Philology - *Theatre*: Professor Platon Mavromoustakos / Associate Professor Gogo Varzelioti / Assistant Professor Xenia Georgopoulou, Dept. of Theatre Studies - *Music*: Dr Demosthenes Fistouris, Dept. of Music Studies - *History*: Professor Evanthis Hatzivassiliou Dept. of History and Archaeology / Associate Professor Anna Karakatsouli, Dept. of Theatre Studies - *Film*: Professor Eva Stefani, Dept. of Mass Media & Communication / Doctor Anna Poupou - *Art*: Assistant Professor Anastasia Drandaki Dept. of History and Archaeology - *Literature*: Assistant Professor Thanassis Agathos, Dept. of Philology / Associate Professor Kirki Kefalea Dept. of Social Theology, et.al.

Distance learning /14 online Lectures - Students are asked to present a final essay (5.000-8.000 words) on any of the topics taught depending their own specific interest after agreement with the lecturers. **Attendance is obligatory.**

**Language of the Course: English - ECTS: 6**

**Duration: 7 weeks between October and December 2020.**

**Online Course - Every Tuesday and Thursday 15:00- 18:00**

For questions about the course the Erasmus students should address emails to:

Mrs Dimitra Velliniati ([dvelin@uoa.gr](mailto:dvelin@uoa.gr)) or 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 (9<sup>th</sup> Floor) – Every Wednesday 12.00 - 15.00].

Students interested to participate are kindly requested to inform the secretary of the course Mr. Haralambos Stathoulis ([hstathoulis@theatre.uoa.gr](mailto:hstathoulis@theatre.uoa.gr)) submitting the following form **from Monday 23<sup>rd</sup> September to Friday 25<sup>th</sup> October 2019:**

Name	Email	Contact Phone	Home University	Registration Department

## AVAILABLE COURSES FOR THE ACADEMIC YEAR 2020-2021

### FALL SEMESTER

#### Compulsory Courses

##### 1<sup>st</sup> Semester

68Θ300	Modern Greek Theatre I	G. Varzelioti	4 ECTS
68Θ400	European Theatre History I	I. Vivilakis	4 ECTS
68Θ450	European Drama I	X. Georgopoulou	4 ECTS
68Θ200	Theatre of Antiquity I	I. Remediaki	4 ECTS
68Θ004	Introduction to the Art of Theatre	P. Michalopoulos	4 ECTS
68ΘΣ45	Introduction to Theatre Education I	E. Stivanaki / K. Kapelonis	5 ECTS
68Θ020	History & Civilization of Modern Europe (1492-1789)	A.Karakatsouli	4 ECTS

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

68Θ304	Modern Greek Theatre III	A. Altouva	4 ECTS
68Θ404	European Theatre History III	K. Georkakaki	4 ECTS
68Θ454	European Drama III	S. Felopoulou	4 ECTS
68Θ204	Theatre of Antiquity III	ESPA	4 ECTS
68Θ617	Professional Experience Training	A. Altouva	10 ECTS
68ΘΣ42	Introduction to Theatre Praxis I	E. Stivanaki / P. Michalopoulos	4 ECTS

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

68Θ016	Introduction to the History of Acting and Directing I	P. Mavromoustakos	4 ECTS
68Θ998	Modern Greek Theatre V	P. Mavromoustakos	4 ECTS
68Θ208	Theatre of Antiquity V	I. Remediaki	4 ECTS
68Θ500	Theatre and Drama Theory I	G.P. Pefanis	4 ECTS
68Θ610	Art History I	M. Stefanidis	4 ECTS
68Θ100	Ancient Greek Drama I- Dramatic Poetry	E. Tsitsianopoulou	4 ECTS

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

68Θ600	Theory of Literature	L. Alexiadou	4 ECTS
68Θ018	Introduction to Set Design, Theatre Architecture and Costume Design I	M. Stefanidis	4 ECTS

68ΘΣ43	Cinema History I: Theory & Practice	External collaborator	4 ECTS
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### Optional/Elective Courses of General Interest

68ΘE108	A Theatre Company: Creating a Theatre Company I	E. Stivanaki	4 ECTS
68Θ987	Revue in the 20 <sup>th</sup> Century	K. Georgakaki	4 ECTS
68ΘΣ33	Erasmus A: Contemporary Greece: History, Arts and Letters	Coordinator: P. Mavromoustakos	4 ECTS
68ΘΣ132	Costume & Theatre I	I. Lakidou	4 ECTS
68Θ975	Directing I	E. Stivanaki / N. Diamantis	4 ECTS
68ΘE114	Introduction to Dramatherapy	I. Vivilakis / S. Krasanakis	4 ECTS
68ΘΣ09	Gender Issues in Shakespeare's Drama	X. Georgopoulou	4 ECTS
68ΘE120	Contemporary Directing Approaches	M. Antoniou	4 ECTS
68ΘΣ16	Acting	M. Antoniou	4 ECTS
68ΘE171	The Poetics of Otherness in the First Postwar Generation	L. Alexiadou	4 ECTS
68ΘΣ24	Modern and Contemporary History of the Book	A. Karakatsouli	4 ECTS
68ΘE168	Theatre & History II: Devised Pieces for 1821	A. Karakatsouli / K. Fanouraki / M. Antoniou / L. Papadopoulos	4 ECTS
68ΘE122	Scandinavian Theatre	ESPA / Academic Scholar	4 ECTS
68ΘE162	Italian Theatre	ESPA / Academic Scholar	4 ECTS
68ΘE164	Introduction to Theatre Traditions of the East	ESPA / Academic Scholar	4 ECTS
68ΘE167	The Impact of Asian Theatre on the European Stages of the 20 <sup>th</sup> Century	ESPA / Academic Scholar	4 ECTS
68ΘE05	Practical Workshop of Theatrical Review	K. Bouras	4 ECTS

68ΘE172	Greek Comedy Playwriting in the 20 <sup>th</sup> Century	K. Karra	4 ECTS
68ΘΣ29	Theatre Programme	K. Karra	4 ECTS

### Pedagogy Courses and Didactics on Theatre

#### 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 Praxis I (compulsory)	E. Stivanaki / P. Michalopoulos	4 ECTS
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### Compulsory for Pedagogic Qualification & Competence

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

### 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	A. Diamantakou	4 ECTS
68ΘΣ46	Introduction to Theatre Education II	E. Stivanaki / K. Kapelonis	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	A. Diamantakou	4 ECTS
68Θ010	Introduction to Theatre Research Methodology	P. Michalopoulos	4 ECTS
68Θ002	Introduction to Theatre Praxis II	E. Stivanaki / P. Michalopoulos	4 ECTS

**6<sup>th</sup> Semester**

68Θ026	Introduction to the History of Acting and Directing II	A. Altouva	4 ECTS
68Θ502	Theatre and Drama Theory II	G. P. Pefanis	4 ECTS
68Θ606	History of Modern Greek Literature (19 <sup>th</sup> -20 <sup>th</sup> Century)	L. Alexiadou	4 ECTS
68Θ210	Theatre of Antiquity VI	P. Mavromoustakos	4 ECTS
68Θ946	Contemporary European History & Civilization (1789-1945)	A. Karakatsouli	4 ECTS

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

68Θ900	Seminar – Final Essay	All Department's Academic Staff	16 ECTS
68Θ999	Theatre and Drama Philosophy	G. P. Pefanis	4 ECTS
68ΘΣ47	Contemporary European and American History	M. Antoniou	4 ECTS

**Optional/Elective Courses of General Interest**

68ΘE109	A Company. Creating a Company II	E. Stivanaki	4 ECTS
68ΘΣ41	Erasmus B: Contemporary Greece: History, Arts and Letters	Coordinator: P. Mavromoustakos	4 ECTS
68Θ970	Directing II	E. Stivanaki / N. Diamantis	4 ECTS
68ΘE150	Shakespeare on Stage and on Screen	X. Georgopoulou	4 ECTS

68ΘE110	Issues of Otherness in Shakespeare's drama	X. Georgopoulou	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
68Θ612	History of Art II	M. Stefanidis	4 ECTS
68ΘΣ44	History of Cinema II: Theory and Practice	External collaborator	4 ECTS
68ΘE113	Creative Writing Workshop	P. Mavromoustakos / A. Flourakis	4 ECTS
68Θ028	Introduction to Set Design, Theatre Architecture and Costume Design II	I. Lakidou	4ECTS
68ΘE166	Costume & Theatre II	I. Lakidou	4 ECTS
68ΘE170	Issues of Identity and Otherness in Contemporary Poetry:1980-2000	L. Alexiadou	4 ECTS
68ΘE169	Theatre & History III: In Search of the Ethnic identity	A. Karakatsouli / L. Papadopoulos	4 ECTS
68ΘE173	Publication of theatre plays: Transcription and Documentation of Plays from Manuscripts	K. Karra	4 ECTS
68ΘE103	Local History of Theatre	K. Karra	4 ECTS
68ΘE174	Dance, Movement: Theory & Practice	S. Tsintziloni	4 ECTS
68ΘE160	The Journey of Ancient Tragedy having Atrides as a leader	ESPA / Academic Scholar	4 ECTS
68ΘE161	Workshop: Dramatizing ancient, non theatrical, texts	ESPA / Academic Scholar	4 ECTS

68ΘE163	Spanish / Hispanic theatre	ESPA / Academic Scholar	4 ECTS
68ΘE165	Workshop: Asian Theatre Techniques	ESPA / Academic Scholar	4 ECTS

### **Pedagogy Courses and Didactics on Theatre**

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

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

68Θ002	Introduction to Theatre Praxis II (compulsory)	E. Stivanaki / P. Michalopoulos	4 ECTS
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#### **Compulsory for P.P.D.C.:**

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

**OPTIONAL/ELECTIVE COURSES OF GENERAL INTEREST**  
**FROM OTHER DEPARTMENTS**

**Winter Semester**

68Θ130	Introduction to Linguistics	M. Iakovou Department of Philology	4 ECTS
68ΨX10	School Psychology	Ch. Hatzichristou Department of Psychology	4 ECTS
68ΨX11	Social Psychology I	A. Papastyliou 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 Educational Practices	Ch. Parthenis Department of Educational Studies	4 ECTS
68M263	Repertoire Operas & Operettas	M.I. Alexiadis Department of Music Studies	4 ECTS
68MM131	Music, Dance and Politics	M. Papapavlou Department of Music 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	4 ECTS

		Department of Educational Studies	
TEK-004 (68ΨX81)	Sociology of Education	A. A. Papakonstantinou Department of Educational Studies	4 ECTS
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
68ΘE89	Introduction to Computing	A. Pino Department of Informatics and Telecommunications	4 ECTS

## DESCRIPTION OF THE COURSES

### A. COMPLUSORY COURSES

#### 68Θ200: THEATRE OF ANTIQUITY I

##### I. Remediaki

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 5th 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

##### A. Diamantakou

The course aims at a spherical dramaturgical introduction to Sophocles' extant dramas emphasizing on issues related to: a) the specific dramaturgical, scenic and ideological characteristics of the entirety of Sophocles' writing; b) the specific dramaturgical, scenic issues and the semantics of each play in question; c) the modern and contemporary stage reception of his oeuvre. Tragedies discussed: *Ajax*, *Trachiniae*, *Electra*, *Oedipus Rex* (analytically discussed), *Antigone*, *Philoctetes*, *Oedipus at Colonus* (briefly discussed).

#### 68Θ204: THEATRE OF ANTIQUITY III

##### ESPA

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 5<sup>th</sup> century BC, the period all Euripides' extant plays are dated from. More explicitly, the course focuses on the specific dramaturgical, scenic and ideological characteristics of the entirety of Euripides' writing; the specific dramaturgical, scenic issues and the semantics of each play in question; and the modern and contemporary reception of his oeuvre. Moreover, it is necessary to explore his staged work through older productions, both Greek and foreign. By exploring these productions we will be in a position to answer questions that emerge from Euripides' dramas within different socio-political frameworks.

## 68Θ206: THEATRE OF ANTIQUITY IV

### A. Diamantakou

The course aims at a spherical dramaturgical examination of Aristophanes' and Menander's extant plays. It focuses 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*, *Lysistrata* and *Wealth*, Menander's *Dyskolos*.

## 68Θ208: THEATRE OF ANTIQUITY V

### I. Remediaki

Introduction to the Roman theatre and relevant impressive spectacles. Study of the historical framework that defined it by 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.

## 68Θ210: THEATRE OF ANTIQUITY VI

### P. Mavromoustakos

The course focuses on issues of history and theory regarding the reception of ancient theatre from the Modern Greek and international theatre practice within Europe and Greece, from 16<sup>th</sup> century and onwards.

Issues explored: research and database / ideological parameters / Zante 1571 / Andrea Palladio – Vincenzo Scamozzi / Ludwig Tieck – Mendelsohn-Bartholdy / Jean Mounet-Sully / Georg II von Sachsen-Meiningen & Directions / Greek Performances of the 19<sup>th</sup> century / Konstantinos Christomanos- New Scene' / Thomas Oikonomou- Royal Theatre / Max Reinhardt / Open Theatres / Orange Theatre / Institute of Ancient Drama in Syracuse / Sicilians- Delphi Celebrations / Organization of Ancient Tragedy in Sorbonne / Odeion of Herodes Atticus/ Epidauros / Fotos Politis / National Theatre / Dimitris Rontiris / Carolos Koun-Theatro Tehnis / Epidauros' Festival / 1970' decade / Trends towards the end of 20<sup>th</sup> century / Directors / Troups/ Actors / Modern Trends/ Performances at the beginning of 21<sup>st</sup> century

The course includes videotaped theatre performances, slides, participatory discussions with contemporary artists of the theatre, discussions in e-class, participation in group activities and/or participation in stage action.

## 68Θ100: ANCIENT GREEK DRAMA I-DRAMATIC POETRY

### E. Tsitsianopoulou

The course is an introduction to ancient Greek Drama from its beginning to its prime. After a detailed introduction to tragedy (Aeschylus, Sophocles, Euripides) and Comedy (Aristophanes, Menander), we will focus on the youngest of the poets, Euripides. More explicitly, we are going to study *The Bacchae*, the only play that focuses on the introduction of Dionysus' worship in Greece. It is a play with a deep and profound moral, political, religious and philosophical background (around the battle between the new and the old; of logic and non-logic; of religious respect and non-respect; of free spirit and religious submission).

## 68Θ300: 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 that era and their relation to the western dramaturgy of late Renaissance and Baroque.

## 68Θ302: MODERN GREEK THEATRE II

### A. Altouva

The Enlightenment Period (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 (Moliere, Metastasio, Goldoni) 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> century- early 19<sup>th</sup> ) 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.

### Indicative programme:

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

Introduction (part 2) –Methodology- history of Modern Greek Theatre

- A. I. From the theatre of the text to staged drama- Enlightenment Period- old manuscript translations (Moliere, 1741, Sganarellos). II From the theatre of the text to staged drama. Enlightenment Period- Goldoni manuscripts from Brussels. III. From the theatre of the text to staged drama. Enlightenment Period-old manuscript and published translations, Metastasio, Olympia (Regas). IV. From the theatre of the text to staged drama- Enlightenment Period- first



- theatrical satires of Phanari (18<sup>th</sup>. c.- early 19<sup>th</sup> ); Alexandrovodas, New Comedy of Vlahia.
- B. Theatrical Life in the nucleus of hellenism (18<sup>th</sup>. c.- early 19<sup>th</sup> ); Smerne, Constantinople, Odysseus, Ampelakia, etc.
- C. Modern Greek Theatre in the 19th century. Historical Dimensions, Theatre of the Enlightenment Period I, New Classical tragedy- Ioannis Zampelios, Timoleon, Constantinos Palaiologos; Theatre of the Enlightenment Period II: Comedy- Iak. Rizos Neroulos, National Comedy, etc.; Theatre of the Enlightenment Period III: Family and city drama, Matesis, Vasilikos.

#### **68Θ304: 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.

#### **68Θ306: 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.

#### **68Θ998: MODERN GREEK THEATRE V**

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

This course studies the evolution of the Greek theatre from the Liberation and the Civil War until the beginning of the twenty first century. We focus on the theatre artists and their activities as they formed the current theatre stage. Within this framework we are going to study the scripts and associate them with political, social and intersecting dimensions of their era. Our aim is to gain an in-depth insight of the issues under study. The different administrations of the National Theatre, the traditional companies, the rise and success of the Art Theatre of Karolos Koun, the contribution of directors such as Dimitris Rondiris and Adamados Lemos and of art-engaged or politically-engaged companies. The Modern Greek drama before, during and after the Dictatorship. Seeking for the theatrical avant-garde or the return to the roots and the national identity of Modern Greek dramaturgy and performance. The foundation of the Municipal Theatres, the subsidized companies, the Experimental Stage of the National Theatre, the Theatre Amore, the Company Spectacle "Technohoros" [ArtSpace], the Company "Diplous Eros" [Double Love].

## **68Θ600: THEORY OF LITERATURE**

**L. Alexiadou**

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

## **68Θ606: HISTORY OF MODERN GREEK LITERATURE (from 1821 to the present)**

**L. 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.

## **68Θ450: 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, , focusing on the structure, dramatic form and content of the plays, the aesthetics and the historical context, the plot, the characters and the topics of the plays.

## **68Θ452: 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.

## **68Θ454: 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, and Pirandello. The emphasis is on the structure and the content, context of the dramatic play; the aesthetics and the historical framework of that period; the synthesis and plot; the analysis of characters and the thematic of the play.

## **68Θ456: 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, Bärnisch, Ravenhill. The emphasis is on the structure and the content, context of the dramatic play; the aesthetics and the historical framework of that period; the synthesis and plot; the analysis of characters and the thematic of the play.

## **68Θ400: EUROPEAN THEATRE HISTORY I**

### **I. Vivilakis**

The course studies 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.

## **68Θ402: EUROPEAN THEATRE HISTORY II**

### **G.Varzelioti**

The course studies the History of the European Theatre of the 16<sup>th</sup> and 17<sup>th</sup> century. It is about the 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, Elizabethan Theatre, Shakespeare, Marlowe, Johnson, Restoration Theatre), France (Court festivities, neoclassicism, Corneille, Racine, Moliere), Germany (The first public theatres), Jesuit Theatre, and the rise of the Opera.

## **68Θ404: EUROPEAN THEATRE HISTORY III**

### **K. Georgakaki**

The course studies the history of the European theatre in the eighteenth and nineteenth century to 1880. It is about the theatrical trends, Theatre playwrights, Theatrical Legislations, Theatrical Architecture, Stage Practices, The art of the actor during that period.

More explicitly, it explores:

- ✓ 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).
- ✓ Enlightenment Period and the German Theatre (Lessing – Foundation of the National

Theatres).

- ✓ Romanticism in the European theatre: historical context and ideology.
- ✓ 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.
- ✓ Theatre and drama in the second half of the century: the beginnings of Realism.

#### 68Θ406: 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.

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

##### M. Antoniou

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 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.

#### **68Θ500: THEATRE AND DRAMA THEORY I**

**G. P. Pefanis**

This course presents an overview of contemporary theories on the theatrical phenomenon, as well as it is a focused approach to major questions on methodology, performance analysis and interdisciplinary research. It studies 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.

#### **68Θ502: 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**

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

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 is obligatory.

#### **68Θ610: ART HISTORY I**

##### **M. Stefanidis**

The aim of this study is to survey Greek monumental painting from the Archaic to the Early Imperial Period. Studying surviving works from the Greek and the Hellenistic world, as well as their reflections on Roman art. By exploring sources and methodology, iconography and subject-matter, developments and breakthroughs, masters and their oeuvres, Greco-Roman aesthetics and criticism, we are going to study the impact and contribution of specific artists.

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

##### **External collaborator**

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, whether Kiarostami is related to the Italian neo-realism, the aspects that Tim Burton “borrows” from German expressionism and the ways in which 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”.

#### **68Θ020: 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.

## **68Θ946: 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.

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

### **E. Stivanaki / P. Michalopoulos**

The course focuses 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 PRAXIS II**

### **E. Stivanaki / P. Michalopoulos**

The course attempts to provide a 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**

### **P. Michalopoulos**

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.

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

### **P. Mavromoustakos**

An overview of the main directing currents in relation to the evolvement of three elemental characteristics of theatre practice: the text, the actor and the space. This evolvement 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.

## **68Θ026: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING II**

### **A. Altouva**

The course provides 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 evolvement of acting in Europe and the USA in relation to, and in comparison with, contemporary Greek theatre.

## **68Θ018: INTRODUCTION TO SET DESIGN, THEATRE ARCHITECTURE AND COSTUME DESIGN I**

### **M. Stefanidis**

A synopsis of the history of set design, theatre architecture and costume design from antiquity (Ancient Greece and Rome) to Renaissance and early Baroque. We are going to explore the journey of theatre architecture from the wooden ancient Greek theatre stages to permanent stoned constructions of the Greek years (4<sup>th</sup> century), to Roman and post-Roman era. Then it follows the evolvement of theatrical space during medieval and religious stages, the importance of Plateia as the beginning of the Theatre building; temporary and permanent theatre buildings of the European stage during the 15<sup>th</sup> and 16<sup>th</sup> century, etc. There is an emphasis on the relation between architecture, scenography and costume design and the different solutions according to the social, political, cultural and ideological dimensions. Lastly, we will analyse the set design as evolved during Italian Renaissance and the relevant technology they have employed.

## **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 / K. Kapelonis**

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).

## **68Θ617: 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 designed by the academic member in charge, on a case-by-case basis after consideration of the students’ needs and the supervisors in the workplace.

## **68Θ900: SEMINAR FINAL ESSAY**

All Academic Members of the Department

## **B. ELECTIVE COURSES**

### **68M263: OPETA AND OPERETTA OF REPERTOIRE**

**M. I. Alexiadis**

Through historical references, documentation and commentary, this course aims at pointing out the characteristics of mainly the opera and operetta, but also of the musical. Lectures emphasize the nature of the musical theatre, opera’s major principles, as well as the historical and genre characteristics throughout its major phases from its beginnings up to the 20<sup>th</sup> century. Issues covered:

Musical Theatre, Dramatic Theatre, Opera: distinctions and definitions.

- The Voices in opera: Function and role of opera singers.
- The myth of Orpheus from Monteverdi to Gluck
- The opera during the Renaissance and the Baroque period
- The operas of W.A. Mozart, Opera seria – Opera buffa
- The opera in France (Grand opéra - Opéra comique)
- The opera in Germany (Singspiel, R. Wagner)

- The Italian opera (Bel Canto and romanticism: Rossini - Donizetti – Bellini, Verdi and the Italian nationalism, Verismo: Mascagni - Leoncavallo - Puccini)
- French opera in the 19<sup>th</sup> century. The first and the late phase of European operetta
- The course also includes references on life and art of Maria Callas, and the history of Greek opera and operetta.

## 68Θ612: ART HISTORY II

### M. Stefanidis

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

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

### External collaborator

How do we read a film text? The course focuses 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.

There will be 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.

## 68Θ028: 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 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 of Epidauros.

#### **68Θ987: REVUE DURING THE 20<sup>th</sup> CENTURY**

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

Revue, after the first steps on the Athenian stage in 1894, is established permanently during the 20<sup>th</sup> century. It is apparently influenced by the Spanish zarzuela and portrays the urban models that it depicts. Revues de fin d'année (*Panathinaia*, *Panorama*, *Kinimatographos*). Local revues. 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 dictatorship.

#### **68ΘE108: A COMPANY. CREATING A COMPANY I**

#### **68ΘE109: 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.

#### **68ΘΣ24: 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.

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

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

This course presents an 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.

#### **68ΘΕ168: THEATRE AND HISTORY II: STAGING FOR 1821**

**A. Karakatsouli - K. Fanouraki - M. Antoniou - L. Papadopoulos**

This course will present issues of performance and presentation regarding the celebration of Greek Revolution in 1821-200 years later. We will explore the Revolution as an event that had a global impact and then we will dramatize and perform the hermeneutical approach to these events. The performance will be done by the students to school classrooms in order to assist the celebration and exploration of this historical event.

It is compulsory to attend the course and to actively participate in the class. There is a limit of 45 attendants and the students will be selected based on an interview that will take place during February 2020.

#### **68ΘΕ169: THEATRE AND HISTORY III: IN SEARCH OF THE NATIONAL IDENTITY**

**A. Karakatsouli - L. Papadopoulos**

This course reports on the dramatical presentation of a continuous search for the establishment of national identity of Modern Greece from the foundation of the Modern Greek State in 1830 till today. We will explore the following major historical issues: the Big Idea of 19<sup>th</sup> century; the Cretan and Macedonian movements; the military quest in Minor Asia and the catastrophe; the authoritarian speech of the dictators (Metaxas 1936 and coup d'état 1967-74); the recent revival of the Macedonian issue; and the current refugee waves. We will study both historical archives and oral traditions and we will employ a variety of methods (text analysis and interviews) that help in the establishment of personal, collective and public memory. Our aim is to live on stage the voices of the past so as to understand the present in a more thorough way.

This course continues the initial discussion during the academic year of 2019-2020 (Staging for 1821) but it is not a prerequisite in order to attend. By the end of the semester you will be asked to stage texts and historical archives that you have explored during the course.

The course has the characteristics of a seminar. Both for the theoretical approach and the practical staging it is compulsory to attend the lesson physically and to participate actively. You will be assessed based on written essays and participation in the classroom.

#### **68ΘΕ155: CONTEMPORARY STAGE APPROACHES TO 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: GENDER ISSUES IN SHAKESPEARE'S DRAMA**

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

This course explores the theme of the Other in Shakespeare's drama (racial, religious, cultural and social otherness) by approaching emblematic Shakespearean characters, such as Othello or Shylock, and discussing relevant matters, such as European foreigners and mixed marriages. It also touches on other issues of otherness, such as illegitimacy, deformity, disability and mental disease.

#### **68ΘΕ110: ISSUES OF OTHERNESS IN SHAKESPEARE'S DRAMA**

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

This course explores mainly the aspect of Other in Shakespeare's Theatre (racial, religious, class and cultural otherness). This is done by exploring emblematic characters of the Shakespearean theatre, such as Othello, Shylock and issues such as European foreigners and mixed marriages. It also touches on other issues of otherness such as illegal births, disabilities and/or mental diseases.

#### **68ΘΕ150: SHAKESPEARE ON STAGE AND ON 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.

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

##### **I. Vivilakis - S. Krassanakis**

Dramatherapy is the therapeutic method, that employs 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 are applicable in the wider social and educational space. Is seems to fit especially to the postmodern man/woman, where in parallel to language, the image and the 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 to 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 (Röling-Deröling)
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 etc.)

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

##### **L. Alexiadou**

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

#### **680E171: ISSUES OF IDENTITY AND OTHERNESS IN CONTEMPORARY POETRY: 1980-2000**

##### **L. Alexiadou**

The poetic generation of 1980's and the poets of 1990's drive the Greek poetry towards a questioning that signaled the post-war era and the end of the 20<sup>th</sup> century. After the fall of the idols, globalization emerged and leads to the conscious acceptance that there is a lack of common vision. The character of the private vision encapsulates an oxymoron that has been charged to the generation of the 1980's. It raises issues of personal responsibility, identity, and otherness and through that it stamps the complicated character of the end of

20<sup>th</sup> century. Throughout the course we will approach a variety of poets and poems and the students will be in a position to gain a completed and substantial perception of that period, through discussion with the text but also with the poets themselves.

#### **68ΘΣ16: ACTING**

##### **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. The course is mainly a workshop and the presence of the students is compulsory.

#### **68ΘΕ120: CONTEMPORARY DIRECTING APPROACHES**

##### **M. Antoniou**

The course is designed and delivered according to the plays that are performed during the season. Usually we analyse 2-4 plays per 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. If possible the students have the opportunity to discuss with the artistic directors themselves. This course is conducted in close relation to productions presented at Athenian stages. During the final stage of the course, the students propose their personal reading and perception of the play. The course is mainly a workshop and it is compulsory to attend it.

#### **68ΘΕ132: COSTUME AND THEATRE I**

##### **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.

## **68ΘΕ166: COSTUME AND THEATRE II**

### **Il. Lakidou**

The course focuses on the theoretical perspectives of the following subjects: Greek costumes of the countryside; History of Greek fashion; costume and the law; Greek and Western costumes in the Greek theatre. Moreover, it includes practical applications for theatre in education and community theatre: a) clothes as symbols, eg. Tunic, imation, mentle, toga, belts, sariki et. al. b) embroideries and applicators: practical decoration tips for clothes of specific eras, c) the hat: practical constructions from clothe and paper in basic shapes, d) the dress: creation of dresses with a skirt as a base and a blouse or shirt, e) paper clothes and accessories, and f) hair creations as part of the costume: basic hair creations as historical symbols. The course is supplemented by visits to Museums, workshops, etc.

## **68ΘΕ172: GREEK COMEDY PLAYWRITING IN THE 20<sup>th</sup> CENTURY**

### **K. Karra**

This course is about the evolution of modern Greek comedy playwriting presented in a comprehensive and concise manner. We will examine different genres of comedy in the 20<sup>th</sup> century with a brief reference to their roots in the 19<sup>th</sup> century: comedy of morals, boulevard, social and political satire, parody, farce, romantic comedy. We will also examine types of themes, character typology, and methods used to produce the comic element with brief references to theories of humour (e.g. Freud, Bergson). In addition, we will try to reveal the basic models on which the playwrights based their work. Then we will present the main Greek comedy playwrights, famous actors and theatre companies that promoted Greek plays, and we will demonstrate and interpret the relation of each comedy play with its era, in terms of political, social, cultural and theatrical influences (historical and ideological circumstances, theatrical practices, production details, censorship mechanisms). Finally, we will examine how each comedy was received by the public and the theatre critics of the time and what its influence to the cultural life of the country has been.

## **68ΘΣ29: THEATRE PROGRAMME**

### **K. Karra**

This course approaches the theatre programme as a basic element of theatre production and as valuable piece of documentation for the history of theatre. What do we learn about a theatre production of the past by studying its theatre programme? Where can we find theatre programme collections and how can researchers make use of these documents in the context of a thesis on the history of theatre? How was a theatre programme designed in the past and how is it designed nowadays? How can the digital era become an ally to social studies and humanities and how can theatre programmes evolve ? In this course we will explore the theatre programme collection of the Modern Greek Theatre Research and Documentation Laboratory.



## **68ΘE173: PUBLICATION OF THEATRE PLAYS: TRANSCRIPTION AND DOCUMENTATION OF PLAYS FROM MANUSCRIPTS.**

**K. Karra**

This course examines the transcription, restoration, and documentation of theatre plays from existing manuscripts. Our approach is mainly a practical one. We will present publications of modern Greek playwriting by academic institutions as well as by 'commercial' publishers, and we will examine publishing method approaches, text editing approaches (language editing, spelling editing, etc), documentation with additional material (preface, comments, vocabulary, afterword, etc), and compilation of digital and online publications. This course will endeavour to offer the necessary tools to future editors of digital or print publications and focus on practical advice on a series of issues such as manuscript transcription, copyright, etc. We will source our material from the manuscript collection of the National Library Manuscript Department, the Department of Theatrical Arts of the National Bank Cultural Institute, as well as private collections.

## **68ΘE103: LOCAL HISTORY OF THEATRE**

**K. Karra**

This course will approach issues of regional theatrical history in the 20th century. We will focus on issues of cultural and political decentralisation, and issues of regional policies on modern culture, and their impact on local theatre production. We will study touring theatre companies (which were mainly a characteristic of the first half of the 20th century), institutions that were developed before WWI in an effort to encourage cultural decentralisation, the contribution of 'Arma Thespidos' (Thespis' chariot), and especially decentralisation efforts post-WWII (the history of the State Theatre of Northern Greece, the organisation of Municipal Regional Theatres, the history of important, state funded or not, regional theatre companies with long presence). In addition, we will study the regional policy on theatre in countries with strong tradition in decentralisation (e.g. Italy, Germany) and the efforts for cultural decentralisation in modern day Greece.

How did the touring companies shape the relation between local society and theatre in the regions? How could a researcher use local archives in conjunction with modern methodological tools in order to synthesise a local history of theatre? How is the local history of theatre connected to the wider historical context? How can the study of local history and the particularities of local theatre history contribute to developing an effective theatre policy? These are some of the questions the course will attempt to answer.

## **68ΘE05: PRACTICAL WORKSHOP OF THEATRICAL REVIEW**

**K. Bouras**

This practical workshop of theatrical review is based on an interactional educational process that requires the active involvement of the students. It aims at an extrovert spectatorship of the theatrical life of Athens through an introduction to theatrical review as a science and art. In the first part of the course the students are introduced to a theory and then they are asked to apply it a performance either from archive or live. In the following part the students participate in a discussion and write a group or personal essay on the

issues discussed. The essays are emailed to the professor and then they are assessed, presented to the participants of the workshop and then archived to a special electronic collection that will be designed for the purposes of the workshop. At the end of the semester, each student has to write an essay on a specific topic that will be discussed in the workshop and will be allocated by the teacher whose main purpose is to encourage the students to an educational process with the desired pedagogical results. The main aim of the course to give the students the theoretical and practical foundations that is necessary for this profession.

#### **68ΘE174: DANCE, MOVEMENT: THEORY & PRACTICE**

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

This course attempts to introduce and expand in vivo the basic principles of dance (conscious perception of the body, space, dynamics, group and person, etc.) and issues such as choreography, and the meaning of this experience in relation to theory and history of dance. By employing movement, self and etero-observation, written reports and critical involvement, along with the theory of dance, we will try to develop aspects of dance, choreography and movement. The concept of this course is based on the approach of dancing as a phenomenon with artistic, historical, social and cultural dimensions. In this view it tries to selectively approach ideas of theatrical dance. There is going to be an emphasis on the contextualization of ideas in order to reveal the broad spectrum of the Western Theatrical Dance in the 21<sup>st</sup> century. The course includes audiovisual resources, formation of a self-observation diary, texts of theory and attendance of dance performances (if possible).

#### **68ΘE122: SCANDINAVIAN THEATRE**

##### **ESPA**

This course will be an introduction to issues of world dramaturgy. It will focus on the contribution of the Scandinavian North dramaturgists, with an emphasis on the 20<sup>th</sup> century. Along with studying the dramaturgy, we will also study the ideological, socio-cultural and historical background of these productions. Moreover, there will be an emphasis on distinguishing the work of the dramaturgists from different time periods of the Scandinavian Theatre and the relevant cultural trends within the framework of World theatre. The course includes analysis of representative plays regarding the structure, the content and the context with the aim of exploring if possible spherically the trends of the Scandinavian Theatre and the evolution till nowadays.

#### **68ΘE162: ITALIAN THEATRE**

##### **ESPA**

This course will be an introduction to issues of world dramaturgy. It will focus on the contribution of Italian dramaturgists, with an emphasis on the 20<sup>th</sup> century. Along with studying the dramaturgy, we will also study the ideological, socio-cultural and historical background of these productions. Moreover, there will be an emphasis on distinguishing the work of the dramaturgists from different time periods of the Italian Theatre and the relevant cultural trends within the framework of World theatre. The course includes

analysis of representative plays regarding the structure, the content and the context with the aim of exploring if possible spherically the trends of the Scandinavian Theatre and the evolution till nowadays.

## **80E162: INTRODUCTION TO THEATRE TRADITIONS FROM THE EAST**

### **ESPA**

This course aims at introducing the students to the traditional theatres of the East through a socio-cultural and historical framework. They are going to study the specific characteristics of traditional theatres in India, China, Japan, Korea and Southeast Asia. Moreover, they are going to explore the role of the traditional theatres in the social and political formation of the nations of the East. Within this framework they are going to analyse the representative formation of Asian traditional theatrical practices within a contextual and formative level. They will discuss the variety of performances as cultural products and as ideological carriers for social and religious reflections. They will also explore the relation between the traditional Asian theatres and the contemporary productions.

## **680E167: THE IMPACT OF ASIAN THEATRE ON THE EUROPEAN STAGES OF THE 20<sup>th</sup> CENTURY**

### **ESPA**

This course aims at analyzing important theatrical European productions of the 20<sup>th</sup> century and the impact that they received from the theatrical traditions of the East. More explicitly, the students are going to explore theatre plays of significant directors of the European Theatre, such as Grotowski, Meyerhold, Brecht, Brook, Mnouchkine, Terzopoulos, etc. in parallel, we will explore the work of Artaud, *The Theatre and its Double*, and the impact that Balinese theatre had on Artaud.

There is going also to be an introduction to multicultural theatre for the purposes of exploration the concept of multiculturalism and representative oeuvres of postcolonial period. We will study the impact of Asian traditional and ritualistic theatres on the Modern European theatre practices and the methods of education for the Modern actor. Moreover, we will address issues of teatrological research at an ideological, political and religious level.

## **680E160: THE JOURNEY OF ANCIENT TRAGEDY HAVING ATREIDES AS THE LEADER**

### **ESPA**

This course examines in parallel the work of the three major Drama Poets having as a point of reference the myth of Atreides. This myth emerges in several episodes of the 5<sup>th</sup> century B.C.: *Agamemnon*, *Hoiforoi*, *Eumenides* by Aeschylus, *Electra* by Sophocles, *Electra*, *Orestis*, *Ifigeneia en Aulide* by Euripides. All dramatists dramatize the same episode of Orestis' return and preparing his mother's assassination. All the above will be discussed so as to explore the different approaches and choices made by the three dramaturges. With the texts of that era and the dramatic personae of the myth we will cover half a century of theatrical production (458 B.C. – 413-410 B.C.) and we will compare the variety of drama

synthesis and ideological orientation in each one of the Drama Poets, so as to identify the major characteristics of their writing.

#### **680E161: WORKSHOP: DRAMATIZING ANCIENT, NON THEATRICAL TEXTS**

##### **ESPA**

This course addresses issues of methodology in 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.

#### **680E163: SPANISH/HISPANIC THEATRE**

##### **ESPA**

This course will be an introduction to issues of world dramaturgy. It will focus on the contribution of the Hispanic dramaturgists from Latin America, with an emphasis on the 20<sup>th</sup> century. Along with studying the dramaturgy, we will also study the ideological, socio-cultural and historical background of these productions. Moreover, there will be an emphasis on distinguishing the work of the dramaturgists from different time periods of the Spanish and Hispanic Theatre and the relevant cultural trends within the framework of World theatre. The course includes analysis of representative plays regarding the structure, the content and the context with the aim of exploring if possible spherically the trends of the Scandinavian Theatre and the evolution till nowadays.

#### **680E165: WORKSHOP: ASIAN THEATRICAL TECHNIQUES**

##### **ESPA**

The course aims at introducing and familiarizing the students with Asian theatrical techniques. Through practical workshops the students will contact this form of theatre and will explore in vivo the different theatrical vocabulary, the code and the drama conventions of the Asian theatrical tradition. More explicitly, the course focuses on the techniques of Ancient Japanese No theatre, the Indian dance-theatre Katakali, and the traditional shadow theatre of Ceylon, Nag Yai. Within the framework of this workshop more Asian techniques will be explored so as to create an experimental presentation.

68Θ975: **DIRECTING I**

68Θ970: **DIRECTING II**

**E. Stivanaki – N. Diamantis**

68ΘE113: **CREATIVE WRITING WORKSHOP**

**P. Mavromoustakos / 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.).

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

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

**COORDINATOR: P. Mavromoustakos**

Course in English week mainly addressed to Socrates/Erasmus incoming students to the National and Kapodistrian University of Athens. The course is completed through a seven-week period with two three-hours lessons per week. Attendance is compulsory and assessment is done through a written essay. Coordinator: Professor Platon Mavromoustakos. Team of teaching staff: Anna Karakatsouli, Thanasis Agathos, Platon Mavromoustakos, Anastasia Dranaki, Giannoula Giannouloupoulou, Anna Poupou, Minas I. Alexiadis, et. al.

68MM131: **MUSIC DANCE AND POLITICS**

**M. Papapavlou**

See *Study Guide* of Department of Music Studies.

68ΘΣ34: **MEDIEVAL LATIN PHILOLOGY**

**D. Benetos**

See *Study Guide* of Department of Philology.

68Θ130: **INTRODUCTION TO LINGUISTICS**

**M. Iakovou**

See *Study Guide* of Department of Philology.

**68ΘΕ89: INTRODUCTION TO COMPUTING**

**A. Pino**

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

**68Θ150: PEDAGOGY**

**M. Daskolia**

See *Study Guide* of Department of Educational Studies.

**TEK- 010 (68ΨΧ63): MODERN LEARNING THEORIES**

**Z. Smirnaïou**

See *Study Guide* of Department of Educational Studies of Secondary Education

**TEK- 003 (68ΨΧ80): EDUCATIONAL PSYCHOLOGY**

**F. Antoniou**

See *Study Guide* of Department of Educational Studies.

**TEK-004 (68ΨΧ81): SOCIOLOGY OF EDUCATION**

**A. Papakonstantinou**

See *Study Guide* of Department of Educational Studies.

**TEK-007 (68ΠΔ58): SPECIAL EDUCATION**

**A. Gena**

See *Study Guide* of Department of Educational Studies.

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

**Ch. Parthenis**

See *Study Guide* of Department of Educational Studies.

**68ΨΧ11: SOCIAL PSYCHOLOGY I**

**A. Papastylianou**

See *Study Guide* of Department of Psychology.

**68ΨΧ77/12: 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**

#### **68ΘE159: 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.

#### **68ΘE158: 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.

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

**I. Vivilakis - I. Lakidou**

This course is an introduction, in theory and in practice, to theatre and drama application within an educational framework (public or private). We create a safe environment where the students learn and practice through physical and mental activities. They adjust to the space and they activate their body and their senses. They practice a range of exercises for warming up, relaxation, concentration, observation, breathing, coordination and synchronization. They learn the importance of touching and of being part of the team circle. The course focuses in techniques that 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 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 presence.

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

**I. Vivilakis - I. Lakidou**

The course focuses on Theatre Education in the Greek School Curriculum. It explores the subject of Drama and Theatre as an experiential creative workshop. We study: Space and equipment of a school theatre workshop; The role of a teacher-animator in the school frame and in group creation in the non-formal education; Lesson planning and drama educator as animator; Methods and techniques to organize a theatre workshop; Managing meeting's time; Application of drama techniques in the classroom; Strategies and methods of class management; Self-assessment and class assessment criteria; Configuration of a personal perception for the role of the teacher as animator within a community. It is a workshop course and demands student's physical presence.



## DIARY OF THE ACADEMIC YEAR 2020-2021

According to the decision taken by the Assembly of the Philology school on the 3/7/2020, the programme for the following academic year is as follows:

### **WINTER SEMESTER**

Teaching period: 5/10/2020-15/1/2021

Exam period: 25/1/2021-19/2/2021

### **SPRING SEMESTER**

Teaching period: 1/3/2021-11/6/2021

Exam period (June): 14/6/2021-9/7/21

Exam period (September): 30/8/2021-24/9/2021