

COURSES OFFERED FOR 2025-2026 ACADEMIC YEAR

Winter Semester

Compulsory Courses

1st SEMESTER

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

3rd SEMESTER

68Θ304	Contemporary Greek Theatre III		3,5 ECTS
68Θ404	European Theatre II		3,5 ECTS
68Θ454	D	E. Daraklitsa	3,5 ECTS
68Θ204	Theatre of Antiquity III		3,5 ECTS
68ΘΣ42	Introduction to theatre practice I		ECTS

5th SEMESTER

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

7th SEMESTER

68Θ210	Theatre of Antiquity VI	K. Diamantakou	ECTS
68Θ606	History of Modern Greek Literature (19 th -20 th C)		ECTS
68Θ514	History and theory of translation		6 ECTS

Elective Courses

68Θ975	ing I	G	ECTS
68ΘE114		K	ECTS
68Θ987	Revue in the 20 th century		
68ΘE197	Workshop on the art of oral storytelling	a	
68ΘE143	r	M	ECTS
68ΘE198	New spatial forms of theatre and expanded scenography	/ S. Tsintziloni	
68ΘΣ33	Erasmus A: Contemporary Greece: History, Arts and Letters	G. Varzelioti	

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

Spring Semester
Compulsory Courses

2nd SEMESTER

68Θ302	Contemporary Greek theatre II		3,5 ECTS
68Θ402	European Theatre I	G. Varzelioti	3,5 ECTS
68Θ452	D		3,5 ECTS
68Θ202	Theatre of Antiquity II		3,5 ECTS
68Θ010	Introduction to the methodology of theatre research		7 ECTS
68ΘΣ46	History and theory of dance		5 ECTS

4th SEMESTER

68Θ306	Contemporary Greek theatre IV		3,5 ECTS
68Θ456	D	K. Georgakaki	3,5 ECTS
68Θ206	Theatre of Antiquity IV	K. Diamantakou	3,5 ECTS
68Θ002	Introduction to theatre practice II		ECTS
68Θ406	European theatre III		3,5 ECTS
68Θ617	Internship		

6th SEMESTER

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

8th SEMESTER

68Θ900	Seminar	All members of staff	2 ECTS
68Θ999	Philosophy of theatre and drama	G.P. Pefanis	5 ECTS
68ΘΣ47	Contemporary European and American theatre history		ECTS
68ΘΣ43	History of cinema: theory and practice	E. Stefani Department of Communication and Media Studies	
68Θ018	Introduction to theatrical space, scenography and costume design I	I. Lakidou	5 ECTS
68Θ600	Theory of literature	L. Alexiadou	

Elective Courses

68ΘΣ41	Erasmus B': Contemporary Greece: History, Arts and Letters	Coordinator: G. Varzelioti	ECTS
68Θ970	Directing II	P	ECTS
68ΘE113			ECTS
68ΘΣ16			ECTS
68ΘΣ15	History of colonialism, 19th - 20th century		ECTS
68ΘE190	P e	D. Nikolopoulou	ECTS
68ΘE172	Trends and principles in 20th century Greek comedy	K	ECTS
68ΘE175			
68ΘE171	The poetics of otherness in the first post-war generation		
68ΘE204			
68ΘE158	Theatre and digital technologies in secondary education 6	C	ECTS
68ΘΠ102	Teaching exercise in education and community II 8	C. Fanouraki –	ECTS
68ΘΠ104	The use of interactive and creative video in Theatrical Education 5		
68ΘE208	Strategic management of theatrical organizations	Y	
68ΘE209	Special issues in the management of cultural organizations	Y	
68ΘE110	Issues of otherness on Shakespeare's theatre	X. Georgopoulou	ECTS
68ΘE150	Shakespeare on stage and screen	X. Georgopoulou	
68ΘE212	Aspects of the migration and refugee phenomenon in contemporary Greek dramaturgy	M. E. Soldatou (ESPA Assignment)	
68ΘE213	Critical realism and research dramaturgy in post-war and contemporary Greek theatre	M. E. Soldatou (ESPA Assignment)	
68ΘE215	Puppet theatre	A. Hotzakoglou (ESPA Assignment)	
68Θ713	Popular theatre	A. Hotzakoglou (ESPA Assignment)	
68ΘE140	Theatre and politics	K. Georgakaki	

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

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

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

3.10 General Elective Courses from other Departments

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

Winter Semester

68ΘΕ187		E. Stefani / Department of Communication & Media Studies	ECTS
68ΘΕ153	I n t r	E. Stefani / Department of Communication & Media Studies	
68Θ130		M. Iakovou / Department of Philology	
68ΨΧ10		Chryse Hatzichristou / Department of Psychology	ECTS
TEK-007 (68ΠΔ58)		P. Galanis / Department of Secondary Education	ECTS
TEK-413 (68ΠΔ82)	Intercultural education: Epistemological assumptions and educational praxis	H. Parthenis / Department of Secondary Education	ECTS

68Θ100	Ancient Greek – Dramatic Poetry	E. Tsitsianopoulos / Department of Philology	
68M263	Operas and operettas of the repertoire	M. I. Alexiadis / Department of Music Studies	ECTS
68MM131		M. Papapavlou / Department of Music Studies	ECTS

Spring Semester

68ΘΣ34	Latin Philology – Medieval (4 th semester)	P. Dimopoulou / Department of Philology	ECTS
68Θ160		V. Nikolopoulou / Department of Psychology	ECTS
68ΨX77		a	ECTS
68Θ150		Roussakis / Department of Secondary Education	ECTS
68ΨX81		A. A. Papakonstantinou / Department of Secondary Education	ECTS
TEK-010 (68ΨX83)	C o n	Z. Smyrneou / Department of Secondary Education	ECTS
TEK-003 (68ΨX80)		F. Antoniou / Department of Secondary Education	ECTS
68M308	Performance and digital technologies	V. Lalioti / Department of Music Studies	ECTS

A. COMPULSORY COURSES

68Θ200: THE THEATRE OF ANTIQUITY I

M. Georgousi

- Introduction to the historical context in which Aeschylus' theatrical production was set, as well as to the specific institutional-competitive context in which his tragedies were performed (Great Dionysia and Lenaia), the way poets competed, the competition programme, the way judges were appointed, etc.).
- Dramatic overview of Aeschylus' extant tragedies: *Perseus*, *Seven against Thebes*, *Suppliant Women*, *Prometheus Bound*, *Agamemnon*, *Libation Bearers*, *Eumenides*.
- Examination and discussion of basic issues of dramatic composition, stage presentation and semantic-ideological texture of each play, in relation to the historical, socio-political, theatrical-cultural and institutional context of its first

performance.

- Placement of Aeschylus' dramatic production into the wider theatrical-cultural and political-social context of the 5th century BC. and deduction of the main specific (dramaturgical, scenic, ideological) characteristics of his surviving work (structure, form and content of the theatrical text, theatrical space, stage, choreography, scenography, costume, number and gender of the actors, etc.).
- Overview of the literary and theatrical reception of Aeschylus' work, from antiquity to modern times.
- Examination and discussion of the scenic and interpretive possibilities that Aeschylus' production as a whole and each individual Aeschylus' tragedy carries in terms of theatrical action, through watching and studying excerpts from recent performances.

ASSESSMENT

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

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

Examination format:

- a) Ten (10) short-answer and/or closed-ended questions on factual issues covered in the syllabus.
- b) Two (2) developmental and critical analysis questions on plays from the syllabus.

680202: THE THEATRE OF ANTIQUITY II

I. Remediaki

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

Assessment

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

680204: THE THEATRE OF ANTIQUITY III

A. Diamandakou

- Introduction to the general historical context in which Euripides' theatrical production was set (radicalization of democracy, strengthening of the Attic alliance and Athenian expansionism, the Peloponnesian War, the development of sophistry, etc.) as well as to the specific institutional and competitive context in which his tragedies were performed.
- Dramatic overview of Euripides' extant production, with a special focus on his dramas: *Alceste*, *Cyclops*, *Medea*, *Phoenician Women*, *Electra*, *Helen*. The other surviving dramas are commented on very briefly (mythical cycle of inspiration, chronology of first performance, basic plot, *dramatis personae*, dramatic space and time.)
- Overall examination of basic issues related to the dramaturgical composition, stage presentation and semantic-ideological potential of each play, in relation to the

historical, socio-political, cultural-artistic and institutional context of its first performance.

- Placement of Euripides' theatrical production into the wider theatrical-cultural and political-social context of the 5th century BC, in relation to the theatrical production of Aeschylus, Sophocles and Aristophanes, and deduction of the main characteristics of his work in comparison with the work of the other two tragic poets.

- Overview of the literary and theatrical reception of Euripides' work, from antiquity to modern times.

- Examination and discussion of the scenic and interpretive possibilities that Euripides' production as a whole and each individual Euripidean drama carries in terms of theatrical action, through watching and studying excerpts from recent performances.

ASSESSMENT

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

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

Examination format:

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

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

680206: THE THEATRE OF ANTIQUITY IV

K. Diamandakou

- Introduction to the (thematic, morphological, structural, ideological, socio-political) characteristics of ancient Attic comedy, focusing first on Ancient Comedy and the work of Aristophanes and then on New Comedy and the work of Menander.

- Analysis of Aristophanes' comedies *Acharnians*, *Nubes*, *Lysistrata* and *Pluto*, as well as of Menander's comedy *Dyskolos*, in terms of dramatic composition, stage presentation and semantic-ideological texture of each play, in relation to the historical, socio-political and institutional context of its first performance in Antiquity. The other extant comedies of Aristophanes will be commented on briefly, as will also be a brief reference to the fragmentary comedies *Epitrepontes* and *Samia* of Menander: time of performance, basic plot, *dramatis personae*, dramatic space and time, basic dramatic issues, etc.

- Placement of Aristophanes' and Menander's theatrical production into the wider theatrical-cultural and political-social context of the 5th and 4th centuries BC.

- Overview of the literary and theatrical reception of the works of Aristophanes and Menander, from antiquity to modern times.

ASSESSMENT

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

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

680208: THE THEATRE OF ANTIQUITY V

M. Georgousi

The Theatre of Antiquity E course is an introduction to the Roman theatre and its brilliant spectacles, along with a study of the historical context that shaped it, incorporating but also altering previous theatrical elements. Works by Plautus, Terentius and Seneca are commented on, with the help of which we will understand the basic principles of the Roman theatre and its function. Emphasis is given on the

(dramatic and social) fact that we are not studying a (poor) relative/descendant of the ancient Greek theatre and its Hellenistic descendants, but a new step, which responds and embodies the needs of a military empire, decisively determining the future theatre.

Assessment

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

680210: THEATRE OF ANTIQUITY VI

K. Diamandakou

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

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

ASSESSMENT

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

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

680300: CONTEMPORARY GREEK THEATRE I

G. Varzelioti

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

Assessment

Oral examination

680302: CONTEMPORARY GREEK THEATRE II

A. Altouva

The course briefly examines the currents of European and Neo-Hellenic Enlightenment, the political and social demands, and the contribution of theater, the phases of the phenomenon, and the distinction into periods. The Phanariot theater is analyzed and its

position as a "modern reading" is discussed, with references to handwritten translations (Molière, Goldoni, Metastasio) that popularize the Enlightenment ideas, as well as the first original works consisting of ecclesiastical (Constantinopolitan) satires, social and political satires, social and philosophical critiques.

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

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

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

Assessment

Written or oral examination.

680304: MODERN GREEK THEATRE III

K. Diakoumopoulou

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

Assessment

Written examination

680306: MODERN GREEK THEATRE IV

K. Karra

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

Assessment

Students will be assessed through written exams.

680998: CONTEMPORARY GREEK THEATRE V

G. Ioannidis

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

“Technohoros” [ArtSpace], the Company “Diplous Eros”.

Assessment

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

680600: THEORY OF LITERATURE

L. Alexiadou

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

Assessment:

Final written assessment on the module content.

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

L. Alexiadou

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

Assessment:

Final written assessment.

680310: INTRODUCTION TO MANAGEMENT OF THEATRE ORGANIZATIONS

Y. Spanos

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

The course includes the following modules:

1. The role of management in theatre organizations: broader context and historical

background

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

Assessment

Written examination.

Optional group essay on a topic agreed with the teacher.

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

680514 HISTORY AND THEORY OF TRANSLATION

X. Dimitroulia

The goal of the course is to introduce students to the history and theory of translation, as a key practice of cultural communication, according to the most recent approaches to translation as a phenomenon and process.

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

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

Assessment

Continuous assessment: 30%, Final exam: 70%

680890: THEATRE OF THE GREEK DIASPORA

K. Diakoumopoulou

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

Assessment

By assignment.

680450: EUROPEAN DRAMA I

X. Georgopoulou

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

Assessment

Written examinations

680452: EUROPEAN DRAMA II

E. Daraklitsa

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

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

Assessment

Written examinations

680454: EUROPEAN DRAMA III

E. Daraklitsa

The course focuses on the study and dramatic analysis of theatrical works from 1880 to 1940, focusing mainly on the theatrical text and its analysis (place, time, characters, action, style, form, content, the way the themes are structured and developed), without overlooking the theoretical study of trends (naturalism, expressionism, symbolism, surrealism), the evolution of theatrical form, issues of aesthetics and criticism, and historical, sociological, ideological, philosophical, or linguistic approaches. Ibsen, Strindberg, Chekhov (with the differences between each in terms of style and content), Maeterlinck, Pirandello, Jarry, Lorca, and Wedekind are usually the authors of reference. Connections are also sought between works and authors, as well as differences, not only between playwrights but also within the work of the same author. Alongside the analysis of the text and the accompanying theoretical framework, reference is made to important performances from the past (students are encouraged to watch performances from digital archives) and performances from the current period, with an emphasis on specific elements of the text and how they are interpreted by different directors.

Assessment

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

680456: EUROPEAN DRAMATURGY IV

K. Georgakaki

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

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

Assessment method

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

680402: EUROPEAN THEATRE I

G. Varzelioti

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

Byzantium and the transition to the European Renaissance. The course is structured in two units:

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

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

Assessment method

Final oral examinations.

680404: HISTORY OF EUROPEAN THEATRE II

K. Georgakaki

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

Assessment method

Final written examinations.

680406: HISTORY OF EUROPEAN THEATRE III

E. Daraklitsa

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

Assessment method

Final written examinations.

680Σ47: HISTORY OF CONTEMPORARY EUROPEAN AND AMERICAN THEATRE

G. Ioannidis

Post-war European and world theatre:

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

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

Assessment method

Final written examinations with choice of topics.

680Σ46: HISTORY AND THEORY OF DANCE

S. Tzintziloni

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

artistic pursuits, practices, and aesthetics across time. The course includes audiovisual material (where feasible) and corresponding texts.

Assessment method

Final written examinations.

680515: THEATRE IN EDUCATION: TEACHING METHODOLOGY

K. Fanouraki

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

Assessment method:

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

680500: THEORY OF THEATRE AND DRAMA I

G. P. Pefanis / Th. Bousiopoulou

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

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

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

Assessment method

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

680502: THEORY OF THEATRE AND DRAMA II

G. P. Pefanis / Th. Bousiopoulou

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

play); relations between text and performance; the textual spectator; dramatic characters (universal structures, categories and functions, quantitative and statistical treatments); dramatic space and time.

Assessment method

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

680999: PHILOSOPHY OF THEATRE AND DRAMA

G. P. Pefanis

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

Assessment method

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

680010: INTRODUCTION TO THE METHODOLOGY OF THEATRE RESEARCH

V. Zakopoulos

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

Assessment method

Practical assignments:

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

Collaborative work:

- Group projects requiring collective research and presentation of findings.

Presentations:

- Oral and interactive presentations of research projects.

- Use of digital tools for data and findings visualization.

Class participation:

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

Written final examinations

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

680Σ43: HISTORY OF CINEMA: THEORY AND PRACTICE

E. Stefani

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

Assessment method

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

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

Á. Karakatsouli

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

Assessment method

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

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

Á. Karakatsouli

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

Assessment method

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

680Σ42: INTRODUCTION TO THEATRICAL PRACTICE I**P. Michalopoulos**

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

Assessment method

Oral presentation.

680002: INTRODUCTION TO THEATRICAL PRACTICE II**P. Michalopoulos**

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

Assessment method

Oral presentation.

680004: INTRODUCTION TO THE ART OF THEATRE**M. Antoniou**

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

2. Group project and in-class PowerPoint presentation 15%

4. Oral exam on course material 40%

680016: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING I**A. Altouva**

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

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

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

Assessment method

Written or oral final examinations.

680026: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING II

P. Michalopoulos

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

Assessment method

Written or oral final examinations.

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

I. Lakidou

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

Assessment method

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

680617: INTERNSHIP

A.Altouva

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

Assessment method

See Study Guide.

680900: SEMINAR (UNDERGRADUATE THESIS)**All faculty and teaching staff of the Department**

Guidelines for preparing the undergraduate thesis

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

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

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

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

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

B. ELECTIVE COURSES**680E210: INTRODUCTION TO DIGITAL HUMANITIES****X. Dimitroulia**

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

practice, the course aims to give a comprehensive picture of DH project components adaptable to diverse fields and research questions.

Assessment method

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

680E103: LOCAL THEATRE HISTORY

K. Karra

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

Assessment method

Final grade composition:

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

680H105: DANCE AND MOVEMENT IN EDUCATION: PRACTICAL APPLICATIONS

S. Tsintziloni

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

Assessment method

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

680E190: PERFORMANCE: SPACES, STAGES, SITES

D. Nikolopoulou

The course aims at creative, experiential engagement with the practice of expanded performance space and expanded scenography, alongside the relevant theoretical framework. Emphasis is placed on the artistic process wherein a performance event is

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

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

Assessment method

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

68OE204: CONTEMPORARY CHOREOGRAPHIC APPROACHES

S. Tsintziloni

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

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

Assessment method

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

68OE110: ISSUES OF OTHERNESS IN SHAKESPEARE’S THEATRE

X. Georgopoulou

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

Assessment method

Written final examinations.

68OE150: SHAKESPEARE ON STAGE AND SCREEN

X. Georgopoulou

The course examines contemporary stage and film adaptations of Shakespeare’s plays in Greece and abroad. It relies heavily on comparative analysis and traces the political and social contexts of the productions and films analyzed. Topics include, among others, staging and filming the “exotic” identity of Othello and the deformity/disability

of Richard III; iconic scenes from *Romeo and Juliet* in film adaptations; connections between Shakespeare's works and modern Greek history; and Shakespeare in live streaming during the COVID-19 pandemic.

Assessment method

Written final examinations.

680E197: WORKSHOP ON THE ART OF ORAL STORYTELLING

I. Lakidou / A. Stroubouli

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

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

Assessment method

Active participation and consistency.

680987: REVUE IN THE 20TH CENTURY

K. Georgakaki

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

Assessment method

Written final examinations

680E140: THEATRE AND POLITICS

K. Georgakaki

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

Assessment method

Written final examinations

680Π103: THEATRE AND SCENOGRAPHY IN EDUCATION

I. Lakidou

The course offers a comprehensive (historical, theoretical, and pedagogical) understanding of theatre in the school context—its forms (drama education, school

event, school production) and the role of spatial-aesthetic approaches to theatre in education. Since the school stage mirrors the functioning of the school community—relations between teachers and students, financial and collective organization—it examines how scenographic aesthetics in education can meet the pedagogical and teaching goals of the democratic school. Guided by the tradition—both pedagogical and artistic—of pioneers in school/children’s theatre and theatre pedagogy (V. Rotas, S. Karantinos, S. Vasileiou, K. Koun, E. Theocharis-Peraki, M. Kontouras, etc.), and in connection with approaches to theatrical space and costume from modern and postmodern theatre and the aesthetic norms of Theatre for Children and Young People in Greece, students study theoretically and practice how to apply a contemporary scenographic/costume aesthetic that meets current pedagogy and drama teaching.

Assessment method

Formative assessment based on:

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

680Π104: USING INTERACTIVE & CREATIVE VIDEO IN DRAMA EDUCATION

V. Zakopoulos

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

Assessment method

Practical work:

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

Group work:

- Collaboration on group projects to create interactive videos.

Presentations:

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

Class participation:

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

Final exam:

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

680Ε120: CONTEMPORARY APPROACHES TO DIRECTING

Michaela Antoniou

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

Assessment

Written test during the semester and final written essay

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

This course provides an overview and analysis of modern European colonialism in the 19th and 20th centuries. It compares this period to the first wave of colonialism up to 1763, examining Europe's second expansion (1815-1882), the emergence of New Imperialism, and various interpretive theories. Topics include the early phase of territorial division (1883-1890) and subsequent conquest and occupation (1890-1914), the crisis of World War I, and the Mandate system in the Middle East. Major imperial powers are analyzed: (a) the British Empire, including India, Dominions, and Ireland, (b) the French Empire and its "civilizing mission" in Africa and Indochina, (c) old colonial powers (Netherlands, Portugal), and (d) new contenders (Belgium, Germany, Italy). The course also examines the consequences of World War II for colonial empires, independence movements, decolonization, and post-colonial theory.

Assessment

Exempting assignment or oral final examination.

68ΘΕ114: INTRODUCTION TO DRAMATHERAPY

K. Diamandakou / S. Krasanakis

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

It may have applications, and its results can be exploited in the wider social and educational space. It seems to fit especially the postmodern man/woman, where parallel to language the image and body play an important role in understanding Self and the Other, the piece of art but also the creator. This course will be a journey of getting to know Dramatherapy. Course Description: 1. Introduction to Dramatherapy - Historical Background 2. Pioneers and models of dramatherapy 3. Theatrical model - Narrative model - The method of role 4. Experiential workshop - Constructing and telling a story 5. Experiential workshop - Stage representation of history (Roling-Deroling) 6.

Experiential workshop - Roles in life and roles in theater (Types and characters of roles)
7. Theatre as a way of life and therapy - The theatre of everyday life 8. Theatre - Myths
- Ritual 9. Theatre - Transport - Aesthetic distance 10. Experiential body image seminar
11. Experiential seminar with masks 12. Experiential applications of dramatherapy 13.
Elective affinities and influences (Artaud, Brecht, Grotowski, Boal, Barba, Devised
Theatre, etc.).

Assessment

Written examination

68ΘΣ16: ACTING

M. Antoniou

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

Assessment

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

68ΘΕ171: THE POETICS OF OTHERNESS IN THE FIRST POSTWAR GENERATION

L. Alexiadou

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

At the same time, the most important components of post-war poetics are analyzed in the light of Otherness, with particular emphasis on the issue of poetic identity: the social role of the poet and his art, the questioning of the ability of poetry to convey its messages, the incompatibility between poetic speech and experience or action, the alienation of the poetic ego and its confinement to the margins of the present, The absence of points of reference and attachment to the past, poetry as otherness, even for the creator himself, among other things, are commonplaces for the majority of poets of the first post-war generation.

Assessment method

By written examination.

68Θ953: FOREIGNNESS AND OTHERNESS IN POST-WAR AND CONTEMPORARY GREEK DRAMATURGY

M. E. Soldatou (ESPA Assignment)

In the context of the course, students are invited to explore the different manifestations of the "Other", the "different", the "foreign", through examples of post-war Greek

dramaturgy. The study focuses on the concept of "foreignness" according to the philosopher Bernhard Waldenfels, while examining the complex conceptual composition of the term "foreigner", its meaning in the modern and postmodern era and its role in the process of identification. Among other things, the wide range of diversity (gender, political, national, physical) is examined through the works of Iakovos Kambanellis, Loula Anagnostaki, Marios Pontikas, Pavlos Matesis, Panagiotis Mentis and others.

68ΘΕ211: REPRESENTATIONS AND RUPTURES OF GENDER RELATIONS IN MODERN GREEK DRAMATURGY

M. E. Soldatou (ESPA Assignment)

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

68ΘΕ212: ASPECTS OF THE MIGRATION AND REFUGEE PHENOMENON IN CONTEMPORARY GREEK DRAMATURGY

M. E. Soldatou (ESPA Assignment)

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

68ΘΕ213: CRITICAL REALISM AND RESEARCH DRAMATURGY IN POST-WAR AND CONTEMPORARY GREEK THEATRE

M. E. Soldatou (ESPA Assignment)

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

68ΘΕ130: SHADOW THEATER

A. Hotzakoglou (ESPA Assignment)

Starting from the global history of shadow theater and its key manifestations in the Eastern Mediterranean, the Balkan Peninsula, Central and Western Europe, it focuses

on Greek shadow theater (Karagiozis) and its relationship with the Ottoman and Turkish ones. Central positions are held by the following sections: terminology/sources/methodology, origin-Hellenization, identity of animators, construction techniques – material culture, animation "schools", avant-garde, military shadow theater, audience, reception. Particular emphasis is placed on issues: comparative interpretation, typology, themes, repertoire, orality/literacy, connection with folklore, (folk) literature, satire, publishing production, visual arts, cinema, diaspora-immigration, formation of national identity, interaction with audiences/other performing arts, censorship, popularity/artistic shadow theater, modernization/alterations of the spectacle, utilization in an educational context. A variety of methodological tools (history, folklore, sociology, anthropology, oral culture, pedagogy) are co-utilized in its examination.

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

A. Hotzakoglou (ESPA Assignment)

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

680E215: *PUPPET THEATER*

A. Hotzakoglou (ESPA Assignment)

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

680713: *POPULAR THEATRE*

A. Hotzakoglou (ESPA Assignment)

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

folklore, folk adaptations of art theater (puppet theater and actors), Zakynthian speeches, variety shows (variety shows), pantomime and improvised (Nutik) comedy, “fustanella” theater, mountain theater, interactions.

68ΘΣ24: MODERN AND CONTEMPORARY HISTORY OF THE BOOK

A. Karakatsouli

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

Assessment method

Exempting assignment or oral final examination.

68ΘΕ172: TRENDS AND PRINCIPLES IN 20TH-CENTURY GREEK COMEDY

K. Karras

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

Assessment method

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

68Θ975: DIRECTION I'

N. Hadjipapas

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

Assessment method

Participation in the course (70%)

Presentation of directorial work (30%)

680970: DIRECTION II

P. Michalopoulos / N. Kontouri

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

Assessment method

Participation in the course 100%

6801106: DIGITAL TECHNOLOGIES AND LEARNING THEORIES IN THEATRE EDUCATION

V. Zakopoulos

The course examines the coupling of digital tools and pedagogical theories of learning to enhance theatre education to offer a comprehensive understanding of how digital technologies can enhance the teaching of Theatre and enhance the learning experience of students. It focuses on the use of various digital technologies, such as collaborative digital tools, digital storytelling, virtual reality, artificial intelligence, and interactive digital platforms, to create more enriching and engaging learning experiences, providing advice on the effective selection and application of digital media, as well as the theoretical background for their practical application in educational settings. At the same time, it presents the main theories of learning, such as behaviorism, (social) constructivism, the theory of multiple intelligences and contextual theories of learning, analyzing how these can be integrated into the context of Theatre Education. Through theory, multiple examples, and practical applications, the course explores the potential of various digital technologies to support students' interaction, creativity, collaboration, and critical thinking in theater. Additionally, it examines the challenges and benefits of integrating digital technologies in the educational process, suggesting strategies for their effective use.

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

Συνεργατικές Εργασίες:

- Συνεργασία σε ομάδες για τον σχεδιασμό και την υλοποίηση ενός εκπαιδευτικού προγράμματος χρησιμοποιώντας ψηφιακά εργαλεία.
1. Use of digital tools to create interactive presentations, showcasing the potential of technologies in the educational process.
 1. Participate in class discussions and activities.
 2. Providing and receiving constructive feedback on their fellow students' work, promoting critical thinking and collaboration.

Final Exam:

Final written exam covering all the material of the course.

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

C. Fanouraki / I. Lakidou

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

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

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

Assessment Method

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

Teaching exercise 60%

Method of examination: Written essay

680Π102: TEACHING EXERCISE IN EDUCATION AND THE COMMUNITY II

C. Fanouraki / I. Lakidou

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

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

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

education, theatre and hospitals, theatre and the elderly, theatre and social protection structures, etc.)

Assessment Method

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

Teaching exercise 60%

Method of examination: Written essay

680E208: STRATEGIC MANAGEMENT OF THEATRE ORGANISATIONS

G. Spanos

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

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

It is noted that it is a prerequisite to attend the course Introduction to the Management of Theatrical Organizations (680310)

Assessment Method: Written examination of the course material.

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

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

680E209: SPECIAL TOPICS IN ARTS MANAGEMENT

G. Spanos

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

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

Real cases *will be analyzed* on issues concerning:

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

In parallel with the discussion of existing cases, the students - under the guidance of the instructor - will form groups to gather and analyze data regarding a domestic cultural organization; At the end of the semester the teams will present their own case study. It is noted that it is a prerequisite to attend the courses: Introduction to the Management of Theater Organizations (68Θ310) and Strategic Management of Theater Organizations (68THE208).

Assessment Method:

Participation in discussions during the course: 30%

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

68ΘE113: CREATIVE WRITING WORKSHOP

V. Mavrogeorgiou

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

Assessment:

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

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

68ΘE143: PUPPETRY WORKSHOP

M. Konomi / Stathis Markopoulos

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

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

Assessment method

The general evaluation of students will be based on:

1. assessment of the construction skills to be developed
2. assessment of the demonstrative skills that will be developed
3. a theoretical work of analysis and observations on a puppet representation
4. A theoretical proposal for a performance design on a specific dramaturgical issue

5. Mainly, the evaluation of the final presentation of a small performance/study with puppets, which will be presented in the classroom or to a wider audience of the Department's student community.

6.

680E175: APPLIED THEATRE

K. Diakoumopoulou

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

Assessment

Group assignment

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

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

Co-ordinator: G. Varzelioti

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

Assessment method

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

680E159: THEATRE PEDAGOGY AND DIDACTICS

C. Fanouraki

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

Assessment method

Written final exam (60%)

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

680E158: THEATRE AND DIGITAL TECHNOLOGIES IN SECONDARY EDUCATION

C. Fanouraki

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

Assessment method

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

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

680E198: NEW SPATIAL FORMS OF THEATRE AND EXPANDED SCENOGRAPHY

M. Konomi / S. Tsintziloni

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

Assessment method

Compulsory physical presence and participation (30%).

Oral examination/presentation of practical/artistic work (50%).

Work of brief documentation of the practical/artistic work (20%).

68I100: ANCIENT GREEK I – DRAMATIC POETRY

E. Tsitsianopoulou

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

68M263: OPERA AND OPERETTAS OF THE REPERTOIRE

M.I. Alexiadis

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

68ΘΕ187: INTRODUCTION TO FILM DIRECTING

E. Stefani

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

68ΘΕ153: INTRODUCTION TO FILM DOCUMENTARY

E. Stefani

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

68MM131: MUSIC, DANCE AND POLITICS

M. Papapavlou

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

68M308: PERFORMANCE AND DIGITAL TECHNOLOGIES

V. Lalioti

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

68ΘΣ34: MEDIEVAL LATIN PHILOLOGY

P. Dimopoulou

Introduction to Medieval Latin Philology. Historical periods and representative authors. Literary genres: Historiography of the 6th century AD in the West: Gregorius Turonensis, *Historia Francorum*, excerpts about the Frankish kings of the Merovingian dynasty.

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

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

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

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

68Θ130: INTRODUCTION TO LINGUISTICS

M. Iakovou

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

681150: PEDAGOGY

I. Roussakis

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

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

Assessment

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

TEK-010 (68ΨXX83): CONTEMPORARY LEARNING THEORIES

Z. Smyrneou

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

TEK-003 (68ΨX80): EDUCATIONAL PSYCHOLOGY

F. Antoniou

Educational psychology is the application of psychological methods in the study of learning and teaching. The course examines the methods and theories of educational psychology and specifically the cognitive, linguistic, psychosocial and moral development of students through behavioral and sociocognitive theories, emphasizing individual differences, memory, understanding, metacognition, self-perception and motivation of students. An equally important part of the course is the examination of classroom dynamics and management, in order to handle the difficulties that students present in learning. The objectives of the course are for students: a) to become familiar with theories and research findings in the area of learning and b) to understand how to apply pedagogical psychology theories in practice.

68ΨXX81: SOCIOLOGY OF EDUCATION

A.A. Papakonstantinou

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

TEK-007 (68PD58): SPECIAL EDUCATION

P. Galanis

A. Content of the course:

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

B. Optional seminars:

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

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

Ch. Parthenis

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

68ΨΧ77: SOCIAL PSYCHOLOGY II

A. Gari

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

68ΨΧ10: SCHOOL PSYCHOLOGY

Chryse Hatzichristou

I. School Psychology as a science and profession: 1. Defining the role and the specialty; 2. education-training; 3. institutional-legislative framework, professional associations; 4. international experience and Greek reality. II. Psychodiagnostic evaluation 1. Psychodiagnostic evaluation of children and adolescents. 2. Counselling and Consultation in schools, 3. School-based prevention and intervention programs
III. Children and adolescents' mental health services.
IV. Future directions. 1. Development of school psychology in different countries: Similarities, differences, common perspectives / Contemporary approaches, 2. Future directions and perspectives for the development of school psychology.

68ΙΙ60: DEVELOPMENTAL PSYCHOLOGY

V. Nikolopoulou

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