Department of Theatre Studies

Programme of Postgraduate Studies

"GREEK AND WORLD Theatre: Dramaturgy, Performance, Education"

M 2.4 Course outlines

2024-2025

CONTENTS

COMMON COURSES IN THE THREE SPECIALISATIONS

SEMESTER 1

METHODOLOGY OF RESEARCH IN THEATROLOGY

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	THM01	**SEMESTER OF STUDY**	A´

COURSE TITLE	METHODOLOGY OF RESEARCH IN THEATRE STUDIES

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credit hours	3	7

TYPE OF COURSE	General background
PREREQUISITES COURSES	-
LANGUAGE OF TEACHING and EXAMINATION:	Greek
THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE392/ https://eclass.uoa.gr/courses/THEATRE308/ https://eclass.uoa.gr/courses/THEATRE508/

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course the student will be able to: • recognises the categories of sources of theatrical research   • identify elements of theatrical research in physical or digital archives

- uses methodological tools for collecting research data

- extracting research data

- record research data in databases

- make use of modern research tools such as the Internet (digitised and digital archives and collections)

- designs quantitative and qualitative research in Greek and world theatre, drama, performance, education and the humanities (phenomenologies, autoethnography, ethnography, poetic exploration, non-fiction literature, surveys, empirical studies, art-based methodologies)

- compose and present a research project using the writing and structure of an academic text.

- describe quantitative and qualitative approaches to research and be able to relate the different research questions to the appropriate methodology.

- knows how to create a questionnaire using modern online collaborative tools (such as Google Forms, Microsoft Teams, SurveyMonkey, etc.).

- selects specific software for the systematic processing, analysis and presentation of qualitative and quantitative data (such as Jamovi, Atlas, R, SPSS and Microsoft Excel).

General competences
Searching, analysing and synthesising data and information, using both the necessary technologies
Decision-making
Independent   work
Individual work Group
work
Working in an interdisciplinary environment
Working in an international environment
Producing new research ideas Designing and
managing projects
Respect for diversity and multiculturalism Respect for the natural environment
Demonstrating social, professional and ethical responsibility and gender sensitivity
Exercise of criticism and self-criticism
Promotion of free, creative and deductive thinking
Assimilating scientific ethics and political and ethical correctness in research

COURSE CONTENT

The content of the course is taught in nine (9) three-hour lessons:

1. Research methodology and tools. Methods of identifying and recording research data for writing a scientific essay. Topic formulation and paper structure. Correlation and dialogue with other disciplines (history, philosophy, anthropology, anthropology, sociology, cultural and gender studies as well as ecology, neuropsychology, etc.)

2. Bibliographical/archival research and theatrical documentation. Bibliographical

and archival references. Performing arts evidence, ways of studying and utilizing it.

3. Contemporary research tools and instruments. The use and exploitation of the internet and applications of technology in research (digitised and digital archives and collections, access to online libraries and journals). A detailed description of the interview as a methodological research tool.

4. Presentation of key theatre research textbooks, such as Research Methods in Theater and Performance (Kershaw & Nicholson 2011) and Research in Theatre (Mavroleon, 2010). Presentation of examples of published texts in theatre research at a theoretical level from Theater Research International, Theatre Journal, Research in Drama Education, Paravasis, Education and Theatre.

5. Presentation of digital search tools, classification of theatrical literature sources. Presentation of software for quantitative empirical studies in the field of theatre research. Issues of descriptive and inferential statistical analysis. Basic tests with their interpretation and writing. The concept of statistical significance.

6. Presentation of basic qualitative methodologies of theatrical research. Presentation of the "SAGE Handbook of Qualitative Research". Ethnography and its basic concepts. The judgements of representation, legitimacy and agency. Dense descriptions and sensitizing concepts in theatrical research. Alternative forms of representation in theatrical research: Ethnodrama, ethnographic cinema and the podcast. Narrative forms of representation: Autoethnography and Phenomenology in Theatre and Performance.

7. Shaping research design. Philosophical research approaches, formulating and clarifying the research object, turning ideas into research studies and writing a research proposal, identifying purpose and research questions/hypotheses. Analysis and demonstration of methods and tools for quantitative and qualitative research, as well as new trends and concepts in research methods in the arts and theatre.

8. Analysis of basic concepts in empirical research and the relationship between methods, tools and data with emphasis on the structure and writing of an academic text. Questionnaire construction (design and creation of structured/semi-structured questionnaires, conceptualization, operationalization, Likert, single-choice, multiple-choice scales, etc.). Collection of primary data (through questionnaires, participant observation).

9. Presentation and demonstration of online collaborative tools for creating questionnaires, (creating an online questionnaire via Google Forms). Analysis of the role of the observer and participant observation as a methodological tool in theatre studies and theatre

practice.

TEACHING and LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Online and collaborative	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Notes, bibliography, power point projection, links to websites of libraries and archives in Greece and abroad, projection of recorded extracts from performances using DVDs or the Internet, online classroom	
ORGANISATION OF TEACHING	*Activity*	*Semester workload*
	Lectures	27
	Axes, methodology and tools of research. Ways of identifying and recording research data for writing a scientific paper. How to identify and record the methods of scientific research in order to write a scientific essay.	18
	Literary/archival research and theatrical documentation. Bibliographic and archival references.	20
	Performance documentation, Ways of studying and using.	20
	Modern research tools. The use and exploitation of the Internet and technology applications in research (digitisation of archival collections, access to electronic libraries etc.)	25
	Design of quantitative and qualitative research in Greek and World Theatre: Dramaturgy, Performance.	10
	Quantitative and Qualitative Research Design in Greek and World Theatre: Education, Humanities (phenomenologies, autoethnographies, ethnography, ethnodrama, poetic exploration, nonfiction literature, surveys, empirical studies, methodologies based art).	10
	Create	

	questionnaires with modern online collaborative tools.	20
	Learning and use of specific software for the systematic processing, analysis and presentation of qualitative and quantitative data. data.	25
	Total Course	175
STUDENT ASSESSMENT	By written assignments and exercises during the semester and a final written examination.	

RECOMMENDED-BIBLIOGRAPHY

Recommended Indicative Bibliography

Sources of research in contemporary Greek theatre studies, Proceedings of the Anniversary Conference for the 20 years of the Postgraduate Studies Programme (Central Building of the University of Athens, 27-29 April 2017), Alexia Altova (ed.), Foreword- Introduction Chrysothemis Stamatopoulou-Vasilakou, Athens 2021.

Umberto Eco, *How a dissertation is made,* Nisos, Athens 1994. Mavroleon, Anna, *Research in Theatre, I. Sideris,* Athens 2010.

Papailia, P. and Petridis, P., *After the book: new epistemologies, new materialities*, P. Papailia and P. Petridis (eds.), *Digital ethnography* (pp. 21-45), Kallipos, Open Academic Publications, Athens 2015.

Politis, A., *Footnotes and References*, Pan. Publications of Crete, Heraklion, 1998.

Puhner, Walter*, From Theatre Theory to Theories of the Theatrical: Developments in Theatre Studies at the End of the 20th Century,* Patakis, Athens, 2004.

Pouchner, Walter*, Methodological considerations and historical sources for the Greek theatre of the 18th and 19th centuries. Perspectives and dimensions, cases and examples,* Scientific bulletin TTHS / EKPA, Kastaniotis, Athens, 1995.

Stamatopoulou-Vasilakou, Chr., *Introduction to Theatrical Bibliography and Information*, TTHS / EKPA, Athens, 2005.

Creswell, J.W., *Research in Education - Design, Conduct and Evaluation, Quantitative and Qualitative Research (2nd ed.), Ion Publishing Group, Athens, 2016.*

MacDonald S. and Headlam N., *Research Methods Handbook - Introductory guide to research methods for social research, Centre for Local Economic Strategies,* Manchester 2015.

Research methods in theatre and performance, Baz Kershaw and Helen Nicholson (eds.), Edinburgh University Press, Edinburgh 2011.

PHILOSOPHY AND THEORY OF THEATRE AND DRAMA

GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDY	MA

COURSE CODE	THM12	**SEMESTER OF STUDY**	A´

COURSE TITLE	PHILOSOPHY AND THEORY OF THEATRE AND DRAMA

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING**	**CREDIT UNITS**
Uniform distribution of credits	3	8

TYPE OF COURSE	General background
PREREQUISITES COURSES:	-
LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO	Yes
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE274/ https://eclass.uoa.gr/courses/THEATRE445/ https://eclass.uoa.gr/courses/THEATRE446/

LEARNING OUTCOMES

Learning outcomes
This course, which is taught in all three specialisations of the MSc, is the main introductory course to the concepts of theatricality, performativity, humanity and vitality in the field of drama, theatre practice and performing arts. The course aims to introduce students to the history of theatre, theatrical performances (urban and popular), rituals, celebrations and performances in the light of humanity and vitality. It also refers to the ways in which theatre and the performing arts, in the course of different historical epochs, touch and transcend the limits that societies have set on the concept of the human as an animal possessing cognition, imagination and intuition, and open up to an intermediate aesthetic and ethical zone, where the human symbioses with the non-human animal and tries to understand itself more deeply. through this symbiosis. In this sense, the course is the interdisciplinary basis

on which specific methodologies and theories for the management of contemporary theatre works and performances can be developed in specific fields of knowledge such as performance analysis, performing arts studies, critical animal studies, the theatricality of the body, the study of social representations, the ethical dimensions of the on-stage symbiosis of human and non-human animals, the philosophy of theatre, the ecological parameters of performances, etc.

Finally, the aim of the course is for students to understand the importance, on the one hand, of animalité as the common ground of human and non-human beings and, on the other hand, of vitalité as the vital force that pervades life itself and theatrical practice in particular.

Upon successful completion of the course the student will be able to:

- Identify the basic and crucial conceptual tools of vitality, theatricality and performativity and the possibility of using them in the analysis of different theatrical performances and performances.
- Identifies the key features of plays and performances in which human and non-human animals symbiote from Greek and Roman antiquity to contemporary postmodern performances and performances.
- Has knowledge of the main philosophical traditions related to the consideration of non-human animals in human (theatrical and social) scenes from Descartes, Rousseau and Kant, to Heidegger, Peter Singer, Agamben or Derrida.
- He distinguishes the direct or indirect influence of vitality in the training of actors and performers, as well as the artistic way of manifesting this vitality in directors such as Jan Fabre, Romeo Castellucci or Joseph Beuys.
- It defines the interdisciplinary field that has been opening up worldwide in recent years between theatre, philosophy, critical animal studies, ecology and bioethics.
- Identifies and understands the main philosophical currents that have put forward important positions on the presence of non-human animals in theatrical and social scenes, such as poststructuralism and deconstruction, existentialism, phenomenology and ecophilosophy.
- He collaborates with fellow students to jointly create and present a performance or performance project with a central focus on the vitality and relationship of the human animal to the ecosystems surrounding it.
- He collaborates with his fellow students to analyze and jointly present some of the iconic performances in the relevant field, such as Kira O'Reilly's Inthewrongplaceness, I like America and America likes me by Joseph Beuys or The Others by Racher Rosenthal.

General skills

- Ability to work independently
- Group work
- Working in an interdisciplinary environment
- Generating new research ideas
- Respect for diversity and multiculturalism
- Respect for the natural environment

- Exercising criticism and self-criticism
- Promotion of free, creative and deductive thinking

COURSE CONTENT

1. Basic concepts: vitality, humanity, theatricality, performativity, actor, diversity. The presence of non-human animals in theatrical and social scenes of human animals.

2. Animal scenes in ancient Athenian theatre. The Roman hecatomb. Medieval equestrian scenes. The spectacle of vivisection. Plutarch, Gelli, Bonifacio and Turmeda. Montaigne: the most arrogant animal, man. From carnival merriment and t h e bloody medieval scene to the anthropocentric Renaissance.

3. The great Descartes. The zones of animal humanity and anthropomorphic vitality. Condillac's *Treatise on Animals*. The inspiration of the Sun King, Bentham's *Panopticon* and Foucault. The anthropocentric argument. William Hogarth's figurative argument. The philosopher thinkers and the distant Kant.

4. In the gardens of the 19th century. The passage into the 20th century**.** How can one conflate speciesism with colonial racism? The zoos of men**.** When gardens and aquariums become theme parks**.** The circus world**.** The golden age of the circus**.** Decline, renewal, questioning**.** Max Horkheimer; Nicholas Ridout**.** Institutional changes.

5. Stage zoography in the 20th and 21st centuries. Derrida's boundary-philia and Deleuze and Guattari's becoming-life. Kira O'Reilly: *Inthewrongplaceness*. The reappearance of horses. How to explain Heidegger to a dead rabbit. Jan Fabre's bestiaries and animal performers. Animals *in person* on stage. Jan Fabre's *Parrots and Guinea Pigs*.

6. Scenes of cruelty. The portrait of the artist as a stray dog. Animal blood in Hermann Nitsch and Rodrigo García's Lobster. Marco Evaristti: The Beautiful Helen in blender. *Genet à Tangeri* by Magazzini Criminali and *The Sky Is Falling* by Rafael Ortiz. *Rat Piece* by Kim Jones. Contestations, interests and preferences. A contemporary anti-cartesian. Rachel Rosenthal: *The Others*.

7. Anonymity and Naming (Jacques Derrida). Anthropological machines, exclusionary status and naked life (Giorgio Agamben). The convergence of the paths of Derrida and Agamben. Adorno and the gaze of the dying animal. Theatrical Oriophilia. *The mourning of the birds* (James Campanelles: *The road passes through*, *The gorilla and the hydrangea*). The human lion (Vassilis Mavrogeorgiou; Kostas Gakis: *Lions*). The stage auteur and the coyote-performer (Rodrigo García). The rare feeling of excitement and agitation (Rodrigo García: *Lian bloody. Bloody. Half-baked*).

8. Is the animal-concussion possible? The a-power of the event. The event of hospitality. The event of democracy. The experience of "maybe". The German shepherds in Romeo Castellucci's Inferno. The five naughty reptiles in Marina Abramović's *Dragon Heads*. How do I "like America"? Joseph Beuys's The Confined Coyote.

9. Analysis in *Bella Venezia* by Giorgos Dialegmenos-Levteris Vogiatzis. The massacre-

   sacrifice of the animal and the girl's dream. Internal and external folds. Why isn't the "sacrifice" represented on

   stage?

TEACHING ᴀɴᴅ LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Distance learning Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Specialised project management software Learning process support through the e-class electronic platform

ORGANISATION OF TEACHING	Activity	Semester workload
	Lectures	27
	Study and analysis of literature	50
	Monitoring and analysis of performances	20
	Writing papers	33
	Laboratory exercise	20
	Independent, non-guided study	50
	Total Course	200

STUDENT ASSESSMENT	Assessment language: I. Two written assignments during the semester with the possibility of presenting them in class (20%). II. A written multiple-choice exam (20%). III. Final oral examination in an interactive format, with memorization check, combination answers and judgment questions (60%).

RECOMMENDED-BIBLIOGRAPHY

- *Recommended Bibliography:*

Giorgio Agamben: *The Open; Man and Animal*, Stanford University Press, Stanford, California 2004.
Lourdes Orozco: *Theatre and Animals*, Palgrave Macmillan, Basingstoke, Hampshire 2013; Lourdes Orozco - Jennifer Parker-Starbuck (eds): *Performing Animality. Animals in*
    Performance Practices, Palgrave Macmillan, Basingstoke, Hampshire 2015.
George P. Pefanis: *Theatrical Bestiaria. Theatrical and philosophical scenes of animality*, Papazisis, Athens 2018.
Elisabeth De Fontenay: *Le silence des bêtes.*
Steve Baker: *Artist/Animal*, University of Minnesota Press, Minneapolis & London 2013.

H.-S. Afeissa─ J.-B. Jeangène Vilmer (dir.): *Philosophie animale: Différence, responsabilité et communauté*, Vrin, Paris
    2015.

Bruce Boehrer: *Shakespeare Among the Animals: Nature and Society in the Drama of Early Modern England*, Palgrave, New York 2002.

Romeo Castellucci: "The Animal Being on stage", *Performance Research* 5:2, 2000, pp. 23- 28.

Una Chaudhuri and Holly Hughes (eds): *Animal Acts: Performing Species Today,* The University of Michigan Press, Ann Arbor 2014.

Jacques Derrida: *L'animal que donc je suis*, Galilée, Paris 2006.

- *Related journals:*

Modern Drama
Antennae: The Journal of Nature in Visual Culture Journal of
Dramatic Theory and Criticism
Journal of Aesthetics & Culture Performance
Research
Journal for Critical Animal   Studies
Études Théâtrales
Research in Phenomenology Theatre
Research International The Drama Review

WORLD THEATRE ISSUES

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	THM09	**SEMESTER OF STUDY**	A´

COURSE TITLE	WORLD THEATRE ISSUES

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING**	**CREDIT UNITS**
Uniform distribution of credits	3	7

TYPE OF COURSE	General background
PREREQUISITES COURSES:	-
LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE513/ https://eclass.uoa.gr/courses/THEATRE394/ https://eclass.uoa.gr/courses/THEATRE616/

LEARNING OUTCOMES

Learning outcomes
OBJECTIVES The course aims at the study and dramatic analysis of theatrical works from the period 16th-21th century and is taught in all three specialisations of the MSc. The focus is on specific issues of world drama from the Renaissance to the 21st century, which give rise to an in-depth analysis of the theatrical texts examined. **Learning Outcomes:** Upon successful completion of the course, students are expected to be able to: - Analyze and decode theatrical texts according to historical and cultural contexts.   - Identify and evaluate forms of playwriting.   - Identify, evaluate and evaluate plays and identify their dramatic genre.   - Have a good overview of world drama and its development.

- Have the ability to manage and interpret effectively, issues of drama and dramatic theory.
- Follow   specific   hermeneutic   methods,   suggested   from
  suggested by the teacher(s).
- They are able to use the knowledge and understanding they have acquired to analyse historical and artistic
events of the period 16th-21thcentury.
- Distinguish dramatic elements and create the context for the construction of dramatic characters.
- Evaluate and compare the themes and stylistic features of theatrical texts, and more specifically of the period: 16th-21thcentury.
- Analyse the basic concepts and terms of drama.
- Describe the main aesthetic characteristics of a play or a theatrical work of art in general.
- Identify the main milestones in the development of drama and dramatic art and drama studies in the
historical period from the 16th to the 21st century.
- They name periods and authors.
- Link the text to its eventual performance or vice versa, based on a performance and be able to give feedback on the text.
- They can extract and critically analyse scientific literature.
- Cooperate with each other, both in research and in the production of scientific and/or artistic work

General competences

- Searching, analysing and synthesising data and information.
- Dialogue and constructive teacher-student interaction.
- Exercise of criticism and self-criticism.
- Independent work.
- Group work
- Working in an interdisciplinary environment
- Promotion of free, creative and deductive thinking.

COURSE CONTENT

The course aims to familiarise students with the study and dramatic analysis of the most important works of world theatre through authoritative translations.

The course is taught in all three specialisations of the MSc, each time delving into specific issues of global dramatology from the Renaissance to t h e 21st century, which give rise to an in-depth analysis of theatrical texts. During the academic year 2024-2025, emphasis is placed on the theme of the metaphorical and literal presence of the "body" as it is found in European and American drama from the Renaissance to the present day. Through specific theatrical works, the representation, as well as the entity of the theatrical
"body" as it is rendered through dramatic writing. The above exploration aims to indirectly create an 'atypical' history of modern dramatic writing.
Alongside the analysis of the text and the theoretical framework that accompanies it, reference is made to important performances of the past (students are encouraged to view performances from digital archives) and to performances of the current period, with an emphasis on specific elements of the text and the way they are rendered by different
directors.

The course is developed in 9 three-hour modules and the detailed topics are as follows:

Module title

1. The general context: An introduction to theatrical art from the Renaissance to the present day. Analysis of the theatrical text. Basic principles. The focus of the text. Types and application.
The following textual analyses will take the "dramatic body" as their starting point, but will not be limited to it.

2. Renaissance drama in England. Elizabethan and Jacobean theatre. Analysis of Shakespeare's *The Winter's Tale*.

3. German drama in the 18th century. The contribution of Gotthold Ephraim Lessing. Analysis of Lessing's play *Emilia Gallotti.*

4. Modern drama in Italy. Focus on Luigi Pirandello's dramaturgy. Analysis of Pirandello's play *In the Exit.*

5. Contemporary drama in France. In-depth study of Jean Paul Sartre's dramaturgy. Analysis of Sartre's play *Nekrasov.*

6. Contemporary American theatre, with emphasis on the dramaturgy of Tennessee Williams. Analysis of Williams' play *The Rose in the Breast*.

7. The late works of Samuel Beckett. Analysis of the plays *Not I*, *Ashes*, *Joe.*

8. The dramaturgy of Heiner Müller. Analysis of the play *Medea material.*

9. Answers to questions, questions, answers to exam question, review of key points of the course, final report.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Distance learning
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Specialised project management software, support for the learning process through the e-class and Webex platforms.

ORGANISATION OF TEACHING	*Activity*	*Semester workload*
	Lectures	27
	Study and analysis of literature	43
	Monitoring and analysis of performances	20
	Laboratory exercise	20
	Independent, non-guided study	40
	Preparation for final examination	25
	Total Course	175

STUDENT ASSESSMENT	● Written examination at the end of the academic semester with essay development and free-form questions related to dramatic theory and dramatic analysis. ● Language of assessment: Greek.

RECOMMENDED-BIBLIOGRAPHY

Indicative Bibliography

Bibliography on William Shakespeare

1. Shakespeare William, *The Winter's Tale*, ed. Nikos Hatzopoulos, Nefeli Publications 2004.

2. Georgopoulou Xenia, *Gender Issues in Shakespeare's Theatre and the Renaissance*, Papazisis Publications, Athens ²2020 [especially chapters 1, 2, 7, 9, 10].

Bibliography on Gotthold Ephraim Lessing

1. Lessing Gotthold Ephraim, *Emilia Galotti*, ed. Giorgos Depastas, Nefeli Publications, Athens 2010.

2. Fischer-Lichte Erika, *History of European Drama and Theatre*, vol. 1, Plethron, Athens 2012 [III mainly 7 and 8].

3. Felopoulou Sophia, *The poetics of dramatists. From the 17th to the 21st century*, Papazisis, Athens 2024 [mainly chapter 3].

4. Lessing Gotthold Ephraim, *Philosophical and theological writings*, Cambridge University Press 2005.

5. Lessing Gotthold Ephraim, *The Dramatic Works of G. E. Lessing. Miss Sara Sampson, Philotas, Emilia Galotti, Nathan the Wise*, 2010. e-book: https://www.gutenberg.org/cache/epub/33435/pg33435-images.html

6. Fischer, D., and T.C. Fox, (ed.) *A Companion to the Works of Gotthold Ephraim Lessing*, Camden House, 2005.

Bibliography on Luigi Pirandello

1. Pirandello Luigi Pirandello, *Monopraktas*, Translation - Introductory study by Elina Daraklitsa, Polytropon, Athens 2022, pp. 11-45, 89-108.

2. Pirandello Luigi, *The Aesthetics of Humour*, Translation - Introduction - Editing - Bibliography - Illustration: Elina Daraklitsa, Polytropon, Athens 2005, new edition: 2016, pp. 9-76.

3. Daraklitsa Elina, "La ricezione di Pirandello in Grecia", *Pirandello 150: un auteur en quête d'un personagge*, Valentina Garavaglia-Paola Ranzini (editors), Éditions Universitaires d'Avignon, Avignon 2019, pp. 195-203.

4. Daraklitsa Elina, "La ricezione dell'arte umoristica di Pirandello in Grecia", *Periptero*, vol. 3, Settembre 2018, pp. 76-82.

5. Daraklitsa Elina, "Pirandello's "humorous" theatre. "Cecce, a path from philosophy to theatre", *Proceedings of the International Workshop of the Italian Cultural Institute of Athens on Luigi Pirandello: the path from literature and philosophy to theatre*, Athens, 22-3-2016, pp. 4-10.

6. Pephanis George, "Four modern directions of Pirandellian thought", *Ghosts of the Theatre, Scenes of Theory III*, Papazisis, Athens 2013, pp. 89-105.

Bibliography on Tennessee Williams

1. Williams Tennessee, *Rose on the Chest*, ed. Henry Belies. Erich Erich Erikas.

2. Daraklitsa Elina, "Elements of Luigi Pirandello's humor theory in Edward Albee's Who's Afraid of Virginia Woolf? and Tennessee Williams' The Rose Tattoo", *Paravasis*,

Scientific Journal of the Department of Theatre Studies of the University of Athens, Vol. 19, 2023.

3. National Theatre Archive: http://www.nt-archive.gr/playDetails.aspx?playID=545

4. Demosthenes Anthoulis, "The Importance of the Sounds of Nature in Tennessee Williams' play Orpheus in Hades. The author's stage directions," *Paravasis*, vol. 13/2, 2015, pp. 43-56.

5. Katsoudaki Maria, "The myth of Orpheus in the play of Tennessee Williams",

Comparison-Comparaison, vol. 11, 2000, pp. 69-75.

6. Clericuzio Alessandro, *Tennessy Williams and Italy. a transcultural perspective*, Palgrave MacMillan, 2016, pp. 109-150.

7. Patsalidis Savas, "The feminine world of Tennessy Williams," *Sunday Eleftherotypia*, http://www.enet.gr/?i=news.el.article&id=256772, .6/3/2011

8. Robert Rea, "Tennessee Williams's "The Rose Tattoo": Sicilian Migration and the Mississippi Gulf Coast," *The Southern Literary Journal*, vol. 46, no. 2, Special issue: literatures of gulf southerlies, gulf streams and their dispersions (Spring 2014), pp. 140-154.

9. Saddik J. Annette, "Tennessee Williams in/and the Canons of American Drama," *South Atlantic Review*, vol. 70, no. 4 (Fall, 2005), pp. 73-93.

Bibliography on Jean-Paul Sartre

1. Sartre Jean-Paul Sartre*, Nekrasov*, Introductory Study - Translation - Edited by Elina Daraklitsa, Aparsis, Athens 2018.

2. Elina Daraklitsa, "The Political Thought of Jean Paul Sartre. From Bariona ou le fils du tonnerre to Nekrassov", *Proceedings of the 5th Theatrological Conference*, Athens 2014, Department of Theatre Studies, ed.

3. Bakonikola Hara, *Katoptra tou tis tis tis tis time. Essays on the theatre of the 20th century*, Aigokeros, Athens 2010, pp. 133-137.

4. Bensimon Marc, The French Review, Vol. 31, No. 1 (Oct., 1957), pp. 18-26 https://www.jstor.org/stable/383916

5. Delacampagne Christian, *French Issue* (Sep., 2006), MLN, Vol. 121, No. 4, pp. 936-945 www.jstor.org/stable/4490750

6. Magnan Henri, Rima Drell, "Foray Through Existentialism (1955)", *Yale French Studies*, No. 16, pp. 3-7 www.jstor.org/stable/2929141

7. Oxenhandler Neal, "Foray Through Existentialism (1955)", *Yale French Studies,* No. 16, , pp. 8-12. https://www.jstor.org/stable/2929142.

Bibliography on Samuel Beckett

1. Becket Samuel, *Monoplays*, ed. Makis Lahanas, Dodoni Publications, Athens 1990.

2. Becket Samuel, *Collected shorter plays*, Grove Press, New York 1984.

3. Bakonikola Hara*, Katotoptra tou time. Essays on the theatre of the 20th century*, Aigokeros, Athens 2010, pp. 165-170.

4. Felopoulou Sophia, "Images scéniques-images cosmiques dans l'univers théâtral de Samuel Beckett", *Paravasıç. Scientific journal of the Department of Theatrical Studies of the University of Athens*, vol.10, no.1, 2010, pp. 85-91.

5. Felopoulou Sophia, *Mots et images de l'eau et de la mer dans l'œuvre théâtrale de Samuel Becket*, pp. 183-190. https://www.melusinapress.lu/read/1981-5401-meid/section/3248c70c- 9e39- 495f-8dd8-0ae17b37acbb

Bibliography for Heiner Müller

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ANCIENT THEATRE ISSUES

GENERAL

SCHOOL	PHILOSOPHICAL
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	THM02	**SEMESTER OF STUDY**	A´

COURSE TITLE	ISSUES OF ANCIENT THEATRE

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credit units	3	8

TYPE OF COURSE	General background
PREREQUISITES COURSES:	No
LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	1. https://eclass.uoa.gr/?course=THEATRE455/ (Teacher: Maria Georgousi) 2. https://eclass.uoa.gr/courses/THEATRE601/ (teacher: Ioanna Remediaki) 3. https://eclass.uoa.gr/courses/THEATRE453/ (teacher: Anna Anna Mavroleon)

LEARNING OUTCOMES

Learning outcomes
The course "Issues of Ancient Theatre" focuses on the theme "Gender issues in ancient theatre". In particular, it explores, in its political dimensions, the position of women in a state of war, a condition with which ancient drama has often dealt, and which is tragically topical today. In this context, three tragedies and one comedy (Aeschylus' *Icetides*, *Antigone*

Sophocles, Euripides' *Iphigenia en Avlidi*, Aristophanes' *Lysistrata*), which illuminate female figures confronted with the war of a male-dominated society.

Through the course, students will be able to

- Gain knowledge of the basic principles and functions of ancient theatre, seen in the political context of gender identity and war.
- Understand how each dramatic genre and playwright handled issues of gender and war by era, and clarify the similarities and differences or transformations presented.
- They understand the interdisciplinary (theatrical, literary, sociological, historical/political, anthropological, psychoanalytical, philosophical) complexity of the issue of gender roles and relations in ancient Greek society, dramaturgy and theatrical practice, in order to be able to apply and creatively relate these interdisciplinary fields in their study.
- They analyse texts dramaturgically, bearing in mind the historical context of their writing and reception, relating the interdisciplinary approaches proposed in their literature. At the same time, they are encouraged to study the field independently, focusing on the plays, authors, theorists and artists they choose. They discern the commonplaces of misogyny that ancient texts present and/or challenge, while distinguishing gender as a social construction and political management.
- Compose the multiple levels of theatrical texts and their reception, theoretical and practical. They construct an image of theatre and history based on synthesis, dialogue and not intolerance. They incorporate into the theoretical discussion the stage proposals of contemporary stagings of the plays, approached through documented sources and the living testimonies of their creators.
- They evaluate how, in the context of a democratic but male-dominated power, multiple female voices and their complex relationships in tragedy constitute, to some extent, another 'polis'. They compare and contrast these 'voices' by author and genre, interpreting how ancient Greek drama makes visible on a historical level that which 'has no voice' (women, slaves, foreigners), but which is necessary for the survival and constitution of the collective identity of the city (then and now).

General skills

- ✓ Working in an interdisciplinary environment
- ✓ Autonomous work
- ✓ Search, analysis and synthesis of data and information, including the use of the necessary technologies
- ✓ Respect for diversity and multiculturalism
- ✓ Demonstrate social, professional and ethical responsibility and gender sensitivity
- ✓ Exercise of criticism and self-criticism
- ✓ Generating new research and/or artistic ideas
- ✓ Promotion of free, creative and deductive thinking.

COURSE CONTENT

Lesson 1⁽ᵒ⁾: Introduction to ancient theatre: conditions of operation, performance conditions, authors-works, theatre conditions, conditions of performance, authors, authors, performers, authors, performers, relationship with the wider historical context of the period (politics-civilisation-religion). Exploration of these terms in the current conditions of reception of ancient Greek theatrical texts.

Course 2(o): Introduction to gender issues in ancient theatre: brief historical overview of the topic from ancient sources to modern theories, and discussion of their applications to contemporary theory and practice.

Lesson 3(o): Introduction to Aeschylus' dramatic literature. A study of the tragedy *Icetides* in light of performance contexts, gender identities, and political function (including war), in conjunction with contemporary research and staging approaches to the drama.

4ºlesson: Introduction to Sophocles' dramatic literature. A study of the tragedy *Antigone* in light of performance contexts, gender identities, and political function (including war), in conjunction with contemporary research and staging approaches to the drama.

5ºcourse: Meeting-discussion with an artist, and exploration of the above axes (drama-gender-war) in their contemporary staged appropriations and accompanying reflection. **6ºlesson:** Introduction to Euripides' dramatic literature. Study of the tragedy *Iphigenia en Avlidis* in light of the circumstances of the play, gender identities, and political function (including war) in relation to their time, in conjunction with contemporary research and staging approaches to the drama.

7ºcourse: Introduction to Aristophanes' dramatic literature. Study of the comedy *Lysistrata* in light of the circumstances of the play, gender identities and political function (including war) in relation to their time, in conjunction with contemporary research and staging approaches to the drama.

8º-9ºlesson: Oral presentation by students of their midterm free papers and discussion on the topics they chose, the literature they used, their

Reflections (methodological-contextual) and their conclusions.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY.	Distance learning: ■ Lectures by the teacher ■ Presentations and discussion of topics, assignments and exercises by students ■ Seminar lecture by a guest artist on a specialised topic concerning gender relations and identities in ancient drama and its more recent reception and and their contemporary management in the Greek and/or global art scene.
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	■ Use of e-class: information about the course, posting of notes and teaching material, posting of exercises, useful links, posting of announcements. ■ Use of ICT in teaching: Viewing notes in power point, Viewing information material on recent performances of ancient works using P.P., DVDs or the Internet (recorded extracts, interviews, reviews, etc.) . ■ Contact with students via email and/or via online classroom.
ORGANISATION OF TEACHING	

Activity	Semester workload
Weekly lectures by the lecturer (including 1 3-hour seminar) lecture	80

	guest artist)	
	Work 1300-1500 l. (of Bibliography and footnotes included).	50
	Independent (not guided study	70
	Total Course (25 hours of load per credit)	200
STUDENT ASSESSMENT	Assessment language: 1. I. Intermediate Formative or Inferential assessment: Participation of the student in the course discussions -Performance in the mid-term assignment (oral presentation): 50%. 2. II. Final written examination (50%). 3. (participation in these examinations requires successful completion and presentation of the written assignment)	

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SEMESTER 2

PERFORMANCE ANALYSIS

GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDY	MA

COURSE CODE	THM03	**SEMESTER OF STUDY**	B´

COURSE TITLE	PERFORMANCE ANALYSIS

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
	3	4

TYPE OF COURSE	GENERAL BACKGROUND
PREREQUISITES COURSES:	OXI
LANGUAGE OF TEACHING AND LESSON LISTING AND EXAMINATION:	GREEK
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (WITH PROVISION FOR ENGLISH-SPEAKING STUDENTS)
ELECTRONIC COURSE PAGE (URL)	https://eclass.uoa.gr/courses/THEATRE258/

LEARNING OUTCOMES

Learning outcomes
The aim of the course is to familiarise postgraduate students with the process and specificity of theatrical art, as well as the acquisition of specific skills relating to the critical reception, analysis and documentation of theatrical performance during the live and/or live performance. or at a distance.

Specifically, upon completion of the course, students will be able to:

- Have a comprehensive understanding of the processes involved in the production of theatrical discourse.
- Gain a thorough understanding of areas such as dramaturgy, stage direction,   set design, music and lighting for theatre.
- Acquire theoretical as well as practical knowledge of the other courses in this particular M.A. track.
- Treat theatre as a space for artistic creation and individual fulfilment.
- They make use of the tools and techniques of field research, with the aim of highlighting the tools of semantic and comparative analysis.
- Distinguish the key attitudes, the dominant ideology and the social and historical conditions from which the performances were influenced.
- Identify elements of direct or indirect influence on the performances under analysis.
- Deepen their understanding of the theatrical function of improvisation, formalistic staging, modernism or postmodernism in stage practice.

General skills

The course promotes the following competencies, among others, for students:

- The search, analysis and synthesis of data and information, including the use of the necessary technologies.
- The student's independent work based on the subject matter, using the information, data and techniques, including the use of information and techniques, including the use of the latest technologies and techniques.
- The student's ability to work in teams through the exchange of ideas and dialogue.
- Working in an international environment and foreign literature.
- The production of new research ideas on theatre.
- Respect for diversity and multiculturalism, following the standards of free artistic production.
- The exercise of criticism and self-criticism through work.
- The promotion of free, creative and inductive thinking to complete the student's personality.
- Exercise of criticism and self-criticism.

COURSE CONTENT

The seminar includes an examination of various methods that make up the grid of the so-called structuralist school of representation.
Lesson 1º: Emphasis is placed on the models of analysis of P. Pavis and their subsequent elaboration and extension by H. Altena and Plato Mavromoustakos.
Lesson 2º: New models of analysis (descriptive, graded and comparative analysis) are presented.
Lesson 3º: The research turns to an attempt to establish a theoretical direction in performance analysis, which takes into account the hierarchy of individual aesthetic elements and the general architecture of performance.
Lesson 4º: Particular emphasis is placed on the application of the above models to the practice of the theatre stage. In this respect students are asked to examine and judge their operation in relation to specific taped performances. The working method is presented and

identify the groups and the taped extracts of performances to be studied.

Lesson 5°: Students are then required to deliver a paper describing their research experience. The first group presents in a workshop format the analysis of a taped performance extract.

Lesson 6°: The second unit follows with their own analysis.

Lesson 7°: The third group concludes the laboratory part of the seminar with an analysis of their own extract of a taped performance.

Lesson 8°: After the students have visited - outside the classroom - a live performance, an organized discussion based on the elements of structural analysis follows,

Lesson 9°: The findings of the analysis are presented before visiting performance participants in order to engage in an open discussion with the seminar students.

The course concludes with written examinations that assess the students' acquired skills in the use of analytical models for decoding representations through

recorded material.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face-to-face training with the parallel use of distance audiovisual material relevant to the performances of the course.
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	• Use of multimedia in teaching • Audiovisual media projection • Use of ICT in communication with students

ORGANISATION OF TEACHING	Activity	Workload Semester workload
	Lectures (3 x 9)	27
	Group laboratory exercises I - Watching video clips performances	10
	Group Laboratory Exercises II - Study & Literature Analysis	20
	Group Laboratory Exercises III - Writing conclusions of the Parasiological Analysis	20
	Study for examinations	20
	Written Examinations	3
	Total Course	100

STUDENT ASSESSMENT	The language of assessment is Greek. Students are assessed on the basis of: • their performance in the laboratory work delivered during the course (40%) • Their participation in the course (Public Presentation) (20%).

- Their grade in the final written examination (40%) The evaluation criteria mainly concern:

- The depth and acuity of the analysis,
- the clear methodology followed in it,
- the quality of its public or written presentation.

These criteria are communicated and analysed to the students during the course.

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SEMESTER C.

ISSUES OF MODERN GREEK THEATRE

GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDY	MA

COURSE CODE	THM08	**SEMESTER OF STUDY**	Γ΄

COURSE TITLE	ISSUES OF MODERN GREEK THEATRE

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credit hours	3	8

TYPE OF COURSE	General background
PREREQUISITES COURSES:	-
LANGUAGE OF TEACHING AND LANGUAGE OF LESSONS - LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
ONLINE COURSE PAGE (URL)	https://eclass.uoa.gr/courses/THEATRE389/ https://eclass.uoa.gr/courses/THEATRE509/ https://eclass.uoa.gr/courses/THEATRE510/

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course the student will be able to: ● Know basic terms and concepts related to the course content   ● Distinguish the depiction of social ferment in post-war modern Greek drama by genre and time period   ● Performs dramatic analysis of texts that touch on the issue of otherness focusing on issues of content, structure, characteristics   ● It delves into specific issues of the history of modern Greek theatre related to the period under examination   Understands the ruptures and continuities in dramaturgy and stage practice in relation to important historical and political events and social conditions

General competences

- Search, analysis and synthesis of data and information, using the necessary technologies
- Decision-making
- Autonomous work
- Group work
- Working in an interdisciplinary environment
- Generating new research ideas
- Project planning and management
- Respect for diversity and multiculturalism
- Respect for the natural environment
- Demonstrating social, professional and ethical responsibility and gender sensitivity
- Exercise of criticism and self-criticism

Promotion of free, creative and deductive thinking

COURSE CONTENT

The course focuses on issues of modern Greek theatre related to the thematic axis of Otherness and Theatre. The material focuses on issues of terminology related to theatre and drama genres that are relevant to the broader theme of the course. It includes development of issues of the history of modern Greek theatre, analysis of dramatic texts, and extends to issues of research, bibliographical and digital resources, and use of audiovisual material. Through the analysis of six dramatic texts, the relationship between society, history and theatre from the post-civil war period to the beginning of the 21st[th]century is approached. How the modern Greek dramaturgy receives, processes and translates social, political and aesthetic ferment into theatrical discourse:

1[o]course: Introduction to 20th[th]Century Modern Greek Dramatic Art. Political and political aspects of the 20th century.

2[o]course: Analysis of C. *Angel*'s *Angel*. (2) Analysis of G. Sevastikoglou's G. Sevastikoglou.

3[o]lesson: Analysis of *Stella in red gloves* by Iac. The analysis of "The Cubanellis" with Yakanda

Campanelli. Lesson 4[(o):]Analysis of *Awake Basil* by D. Psathas.

Lesson 5[(o):]Analysis of *To you who hear me* by L. Anagnostaki. Lesson 6[(o):]Analysis of

Mungus by Str. 6.

Lesson 7[(o):]Analysis of *Bella Venezia* by C. 7. Lesson 8[(o):]Presentation of

students' group work.

9[o]lesson: Presentation of students' group work.

Students are also given group assignments where they are asked to present a play by predetermined playwrights from the periods in question for presentation in the course.

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Distance learning
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching - Teaching via an Internet platform Use of ICT in Communication with Students - Communication via Email - Operation of Eclass

ORGANISATION OF TEACHING		
	Activity	*Semester workload*
	Lectures	27
	Laboratory Exercise	30
	Study and analysis of literature	43
	Preparation of assignments	40
	Presentation of work	30
	Independent study	30
	Total Course	200

STUDENT ASSESSMENT	The assessment in the course is in Greek. Final written examination. Active participation in the course will be taken into account. The preparation and presentation of assignments will be taken into account.

RECOMMENDED-BIBLIOGRAPHY

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Blesios Athanasios, *Studies in Modern Greek Dramaturgy. From Chortatsis to Athenian Drama.*
    Campanelli, Papazisis, Athens 2011.

Pephanis George P., *Iakovos Campanellis, Diadromes in a great country, Tracing and approaches to his theatrical work*, Kedros Publications, Athens 2000

P. P. Pefanis, *Themes of the post-war and contemporary Greek theatre,* Kedros, Athens 2001

Pefanis Giorgos P., *Landscapes of Dramatic Writing. Fifteen studies on modern Greek theatre.* Kostas and Eleni Ouranis Foundation, Athens 2003.

Pephanis George P., *On stage. Theatre Criticism 1994-2004*, Ergo Publications, Athens 2004. Pefanis George P., "The theatrical songs of Iakovos Campanellis" *Scientific Yearbook of the Philosophical School of the University of Athens*, Athens 2005

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Pephanis George P., *Mycenae was not everything. Campanellic ramblings*, Kapa Editions, Athens 2022

Pephanis George P. (ed.), *Back to the Inner Troupe. New approaches to the work of Iac. Campanelli*, Capricorn, Athens 2023

Petrakou K., *Theatrological miscellanea*, Diavlos, Athens 2004.

Petrakou K., *Theatrical (S)trends and Marches*, Papazisis Publications, Athens 2007

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1. SPECIALIZATION: DRAMATURGY AND PERFORMANCE

B SEMESTER

CONTEMPORARY THEATRE AND INNOVATIONS

GENERAL

SCHOOL	PHILOSOPHY
SECTION	DEPARTMENT OF THEATRE STUDIES
LEVEL OF STUDIES	POSTGRADUATE
CODE COURSE CODE	THM11

CODE COURSE CODE	THM11	**SEMESTER OF STUDY**	B'
COURSE TITLE	CONTEMPORARY THEATRE AND INNOVATIONS		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credits	3	8

TYPE OF COURSE	*General background*
PREREQUISITES COURSES:	-
LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ENGLISH	Yes
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE527/

LEARNING OUTCOMES

Learning Outcomes
Upon successful completion of the course the student will be able to: – Identify the ever-evolving contemporary theatrical field through highly specialized cutting-edge knowledge   – Develop original thinking and/or research   – Identify issues in the contemporary theatre field and their interconnection with

different scientific fields (anthropology, sociology, etc.)

- – Design ways of solving problems, in the context of research and/or innovation in relation to the theatre field, in order to develop new knowledge and processes and to integrate knowledge from different disciplines
- – Manage and formulate new strategic approaches related to the working and learning environments of the complex contemporary theatre field
- – Takes responsibility for contributing to professional knowledge and practice and/or evaluating the strategic performance of teams
- – Critically links scientific knowledge to the professional theatre field

General competences

- – Project planning and management
- – Adaptation to new situations
- – Autonomous work
- – Teamwork
- – Working in an interdisciplinary environment
- – Generating new research ideas
- – Respect for diversity and multiculturalism
- – Demonstrate social, professional and ethical responsibility and gender sensitivity
- – Exercise of criticism and self-criticism
- – Promoting free, creative and deductive thinking

COURSE CONTENT

The seminar attempts to examine the dynamics of modern and post-modern cultural movements and place them in the context of contemporary theatre, with direct reference to performances that have marked stage research and practice from the 1960s to the present day. Furthermore, through the use of audiovisual media, both taped and contemporary, performances, which are presented alongside the teaching of the course, it attempts to broaden the field of dialogue around issues related to stage experimentation and the reception of the avant-garde by Greek audiences. An important parameter of the course is interdisciplinarity, i.e. the interconnection with and integration of knowledge from different scientific fields (anthropology, sociology, etc.), the critical connection of scientific knowledge with the professional theatrical field and the management and transformation of new strategic approaches related to the working and study environments of the complex contemporary theatrical field.

Module 1: Introduction - Overview of the course. From the Russian avant-garde to the USA. Artaud, Cage, Cunningham.

Module 2: From Grotowski to Schehner - *Acropolis, Dionysus in 69*.

Unit 3: Art Theatres - Ensemble Theatres. From Stanislavski to Giorgio Streller - *La tempesta*.

Module 4: Ensemble theatres. Ariane Mnusquin - *Tambours sur la digue* Section 5: Ensemble theatres -

Collective writing. Ariane Mnusquin - *Le dernier caravansérail* and *Les Éphémères*

Unit 6: Ensemble theatres - Digital technologies. Simon McBurney - *The Encounter*

Module 7: Synchronic approaches to classical texts. Thomas Ostermeier - *Nora*

Module 8: The contemporary Greek theatrical field. Analysis of a performance attended by the whole class. Conversation with the authors.
Unit 9: Ancient drama in the Greek theatrical field. Nikos Karathanos - *The Vultures*

TEACHING ᴀɴᴅ LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face-to-face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Power point presentations Recorded presentations/interviews Use of eclass Face-to-face sessions

ORGANISATION OF TEACHING		
	Activity	*Workload Semester workload*
	Lectures, seminars	27 hours
	Writing of papers, group presentations	55 hours
	Artistic/educational visits	13 hours
	Watching videos performances	30 hours
	Study and analysis of literature	70 hours
	One-to-one sessions	5 hours
	Total Course	200 hours

STUDENT ASSESSMENT	The assessment is in Greek. Group public presentation of a project on a performance event (20-30 minutes). Criteria: structure, bibliographical completeness, methodology, thematic analysis, time frame. presentation time frame. Written work of 5,000-5,500 words. Criteria: structure, completeness of literature, methodology, thematic analysis.

RECOMMENDED-BIBLIOGRAPHY

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Christopher Innes, *Avant Garde Theatre 1892-1992*, Routledge, London & New York 1993. Peter Brooke, *The empty space*, Koan, Athens 2016.
Ariane Mnusquin, *The Art of Now. Conversations with Fabier Pascoe*, Koan, Athens 2010. Magda Romanska, *The Post-Traumatic Theatre of Grotowski and Kantor*, Anthem Press,
London & New York 2012.

Richard Schechner, *Theory of Performance*, Telethion, Athens 2011.

Richard Schechner and Lisa Wolford, *The Grotowski Sourcebook*, Routledge, London & New York 1997.

Maria Shevtsova, *Rediscovering Stanislavsky*, Cambridge University Press, Cambridge 2021; Maria Shevtsova, *Robert Wilson*, Routledge, London & New York 2007.

Dimitris Tsatsoulis, *Western hegemonic "paradigm" and intercultural theatre: On the reception of ancient Greek drama in the Greek and non-Western Scene*, Papazisis, Athens 2017.

Victor Turner, *From Ritual to Theatre. The human gravity of play*, Heridanos, Athens 2015.

David Williams, *The Théâtre du Soleil Sourcebook*, Routledge, London & New York 1999.

Indicative Video Performances
Acropolis, dir. Jerzi Grotowski *Dionysus in 69*, dir.
Richard Schechner *La Tempesta*, dir. Giorgio Strehler
Tambours sur la Digue, dir. Ariane Mnouchkine *Le dernier caravansérail*, dir. Ariane Mnouchkine *Les Éphémères*, dir. Ariane Mnouchkine
The Encounter, directed by Simon McBurney
Vultures, sc. Nikos Karathanos

APPLIED THEATRE

GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY
DEPARTMENT	DEPARTMENT OF THEATRE STUDIES
LEVEL OF STUDY	POSTGRADUATE

COURSE CODE	THE26	**SEMESTER OF STUDY**	B´

COURSE TITLE	APPLIED THEATRE

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credits	3	7

TYPE OF COURSE	General background
PREREQUISITES LESSONS	-
LANGUAGE OF INSTRUCTION AND EXAMS	Greek
THE LESSON OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	-

COURSE RESULTS

Learning Outcomes

The aim of this course is to provide specialist knowledge of the ways in which theatre makers and practitioners (stage artists, theatre educators, animators, etc.) can operate in non-theatre environments, communities and marginal spaces to act as catalysts for transformations, both individual and social, using the performing arts as a vehicle. The course seeks to familiarise students with genres, performing techniques, dramaturgy, acting methods and training methodologies of applied theatre, an interdisciplinary and hybrid subject with an emphasis on genres: social and community theatre, citizen theatre, theatre of the oppressed, theatre as social research, theatre as social intervention in public space, theatre of reality / theatre of documentation (documentary theatre), ethnographic theatre (ethnodrama), intercultural-anthropological theatre, theatre in lifelong learning, theatre pedagogy, theatre with vulnerable social groups, sociodrama, playback theatre, theatre in prisons, theatre as therapy, etc.ά.

Learning outcomes

Upon successful completion of the course, students will be able to:

- Distinguish the function of the theatre practitioner in the field of applied performing arts.

-Identify and weigh the ethical, aesthetic, cultural, political and social dimensions of applied theatre and reflect critically on the emerging issues of ethics, responsibility and boundaries of the artist in his/her work in the community.

-Distinguish the stages of the training and the methodologies for the animation of the "social actor" and recognize the specificities of the field, in order to be able to design and implement workshops and pedagogical programmes of applied theatre.

-To devise performance actions in applied theatre and make appropriate combinations according to the 'dramaturgical question' posed by the context to be explored.

-To plan, present and evaluate theatrical actions and interventions of applied theatre

-Theoretically document their artistic choices.

General competences
Adaptation to new situations Decision-making
Decisions making
decisions Decisions
Making decisions
Working in an international environment Working in an interdisciplinary environment Generating new research ideas Designing and managing projects
Respect for diversity and multiculturalism Respect for the natural environment
Demonstrating social, professional and ethical responsibility and gender sensitivity
Exercise of criticism and self-criticism
Promoting free, creative and inductive thinking

COURSE CONTENT

The following modules contain a theoretical and an experiential - laboratory part and are combined with targeted visits and collaborations with social spaces, structures, communities as well as online meetings with international creators/professionals of applied theatre.

1.   Introduction to applied theatre: Didactics, collaborative methods of invention, performance techniques, genealogy, founders, contemporary hybrid forms and perspectives. The commonalities and differences in social, educational and therapeutic approaches to applied theatre.

2. The poetics of applied theatre:

α) The performative turn of social sciences (adult pedagogy, intercultural education, social anthropology, social work, social psychology) and political/social/cultural activism in the public sphere.

b) The ethical, aesthetic, cultural, political and social components of the stage artist's work with communities in non-theatrical spaces and marginal environments.

c) Citizens on the stage: Issues of acting, animation and devising performances with non-actors. The stages of the training of the "social actor".

3. : The Theatre of the Oppressed (TOC): theoretical and laboratory approach to the genres of Forum Theatre, Image Theatre, Invisible Theatre, Legislative Theatre. Points of attention in dramaturgy, animation and interpretation of ThTK performances.

4. Documentary Theatre and related genres of theatre of the real/documentation involving citizens as researcher-interpreters: theory and artistic workshop.

5. Critical ethnography, autoethnography and social research as performance: The invention and interpretation of performances of ethnographic theatre (ethnodrama.)

6. Community theatre: methodology, techniques, performance, international practices and impact. Topoi-community performances, participatory democracy as performance, community celebrations, theatre of reminiscence, theatre in museums, anthropological-ritual performances.

7. Interculturality, inclusion and theatre: the management of otherness in marginal environments (prisons, refugee centres, excluded communities, offending groups, rehabilitation centres), in prevention and health structures.

8. Design of actions, performances and intervention programmes in the community and public space by students of the MSc on themes, communities and techniques of their choice.

9. Feedback on short indicative presentations of actions, performances and intervention programmes in the community and public space by the students of the MSc. Overview of the methods of evaluation of the interventions and guidelines instructions for writing the papers.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	-Use of e-class: posting of notes, training material, bibliography, links. -Online meetings with creators and practitioners of applied theatre and/or audiovisual projections of their work. -Use of Webex for communication with students.	
ORGANISATION OF TEACHING	*Activity*	*Semester workload*
	Theoretical lectures	13,5

	Artistic workshop	13,5
	Educational visits	13
	Overview Literature review/ Independent study	50
	Design of interventions	10
	Presentations of Interventions	25
	Writing papers	50
	Total Course	175

STUDENT ASSESSMENT	Language of assessment: Greek 1. Practical part (in small groups). 2. Theoretical part (individual assessment): 5000-word papers on the design of programmes, actions or performances applied/social theatre (70%).

RECOMMENDED-BIBLIOGRAPHY

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Personal Identity and Contemporary Reality, A Handbook for Practitioners & Directorate of Secondary Education of Eastern Attica, Greece.

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Govas N. & Govas. (Eds.) (2010). *Θεατροπαιδαγωγικά προγράμματα με τεχνικές Θεάτρου Φόρουμ για την πρόληψη και την κοινωνική ενσωμάτωση.* Athens: Panhellenic Network for Theatre in Education and Awareness - Center for Arts & Culture. Network for Education and Training in the field of Arts and Culture and Intercultural Education.

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ACTING LABORATORY

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA
COURSE CODE THE31	**SEMESTER OF STUDY** B´
COURSE TITLE	ACTING LABORATORY

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credits	3	7

TYPE OF COURSE	General background
PREREQUISITES COURSES:	-
LANGUAGE OF INSTRUCTION LINGUAGE - language of instruction AND examinations:	Greek
THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	-

COURSE RESULTS

Learning Outcomes

This course introduces students to the fundamental theories of acting with emphasis on the Stanislavski system. The introduction to the art of acting is based on exploratory exercises. The range of emotions and the development of the emotional life of actors is examined to create a believable dramatic character. The course is structured by a theoretical framework and improvisation exercises. At a second level, students explore how the social environment itself can lead to the development of a character. Students enhance their ability to analyse dramatic texts and apply points of analysis to acting practice.

Upon successful completion of this course, the student will be able to:

- Describe the basic theories of acting, particularly the Stanislavski system
- Apply exploratory exercises that will enable the creation of the role
- Connect theory to practice by moving from dramatic analysis to acting practice
- Become familiar with the ways of exploring and developing the emotional spectrum of the actor in order to create a believable dramatic
  character

Collaborate with fellow students to jointly create and present short theatrical scenes	

General Abilities
Independent work
Group work
Respect for diversity and multiculturalism
Demonstrate social, professional and ethical responsibility and gender sensitivity
Exercise of criticism and self-criticism
Promotion of free, creative and deductive thinking

COURSE CONTENT

1) Introduction to Acting
2) Stanislavski system
3) The emotional life and the creation of the role
4) From the Stanislavski System to the Method
5) Improvisations-testing
6) Interaction exercises
7) Realism and Society
8) Transition from the theatrical text to the stage
9) Creating short scenes

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face-to-face training Lectures Presentations of students' work	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Frequent communication via platform with students.	
ORGANISATION OF TEACHING	*Activity*	*Workload Semester workload*
	Weekly lectures	27
	Creating improvisations	60
	Composition of final project	58
	Independent (unguided) study	30
	Total Course	175
STUDENT ASSESSMENT	Language of Assessment: Greek I. Intermediate assessment: Student participation in the course discussions: 40% II. Final paper: 60%.	

RECOMMENDED-BIBLIOGRAPHY

Artaud, Antonin (1964) *The Theatre and its Double*, Paris, Gallimard

Ball, William (19--) *A Sense of Direction,* New York, Drama Book Publishers Barba, Eugenio (1995) *The Paper Canoe,* New York, Rutledge

Benedetti, Robert (1976) *The Actor at Work,* Englewood Cliffs

Brecht, Bertolt (1992) *Brecht on Theatre* (Translated: by John Willet), Hill & Wang Brook, Peter (1978) *The Empty Space*, New York, Atheneum

Bruder, Melissa (1986) *The Practical Handbook for the Actor,* Vintage Chaikin, Joseph (1972) *The Presence of the Actor*, New York, Atheneum Gordon, Mel (1991) *On the Technique of Acting,* New York, Harper Collins Growtowski, Jerzy (2002) *Towards a Poor Theatre*, New York, Rutledge

Hagen, Uta (1991) *A Challenge for the Actor,* New York, Charles Scribners Hagen, Uta (1973) *Respect For Acting*, New York, Macmillan

Hanh, Thich Nhat (1975) *The Miracle of Mindfulness*, Boston, Beacon Press Hornby, Richard (1977) *The End of Acting: A Radical View*, New York, Applause Johnstone, Keith (1979) *Impro: New York,* Theatre Arts Books

Meisner, Sanford (1987) *Sanford Meisner On Acting*, New York, Vintage

Roach, Joseph P (1993) *The Player's Passion*, Ann Arbor, Univ. of Michigan Press Shurtleff, Michael (1978) *Audition,* New York, Walker & Co

Spolin, Viola (1999) *Improvisation for the Theatre,* Northwestern Univ. Press Stanislavski (1936) *An Actor Prepares,* New York, Theatre Arts Books Stanislavski (1949) *Building a Character,* New York, Theatre Arts Books Stanislavski (1961) *Creating A Role,* New York, Theatre Arts Books Stanislavski (1948) *My Life in Art,* New York, Theatre Arts Books

Zarilli, Phillip B (1995) *Acting (Re) Considered,* New York, Rutledge

DIRECTING WORKSHOP

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	THE35	**SEMESTER OF STUDY**	B´

COURSE TITLE	LABORATORY OF STAGE DESIGN

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credits	3	7

TYPE OF COURSE	General background
PREREQUISITES COURSES:	-
LANGUAGE OF INSTRUCTION LINGUAGE - language of instruction AND examinations:	Greek
THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	-

COURSE RESULTS

Learning Outcomes

The aim of the course is to present, as comprehensively and concisely as possible, the overall structure, planning and progression towards the realisation of a theatre production. The variations and additional requirements in the different already existing stage productions are pointed out. The approach to staging methods is approached through the analysis of plays. Students understand the points at which a text is ideally broken down into sections in order to transfer and recompose it on stage.

Upon successful completion of this course the student will be able to:

- Identify the individual approaches and variations in the different already staged settings
- It subdivides into individual steps the course of implementation of the theatrical direction
- Identify the main narrative structures of plays and carry out a dramatic analysis
- Synthesise the narrative structures of plays into a staged interpretation
- Collaborates with fellow students to create and jointly present directorial proposals for plays

General competences

Adapting to new situations Decision-making
Working independently
Working in teams
Working in an international environment Working
in an interdisciplinary environment Generating new
research ideas Designing and managing projects
Respect for diversity and multiculturalism

COURSE CONTENT

Analysis of theatrical works through narrative structures and segmentation into as rationally selected structural elements as possible, allowing and inspiring creative recomposition in their staged interpretation, which does not alter interpretatively alter their style, structure and content, while allowing the sometimes arbitrary interpretative freedom of the artist.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Live teaching	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Full use of ICT	
ORGANISATION OF TEACHING	*Activity*	*Workload Semester workload*
	Lectures	27
	Laboratory exercise	20
	Study and analysis of literature	28
	Artistic workshop	30
	Interactive teaching	20
	Study preparation	18
	Writing a paper	17
	Artistic creation	15
	Total Course	175
STUDENT ASSESSMENT	Written work, Oral examination	

RECOMMENDED-BIBLIOGRAPHY

Anatoly Vassiliev, *Seven or eight courses of theatre*, Athens, Koan, 2008.
B. E. Meyerhold, *Texts for the Theatre* (translation, ed.)
    Athens, Ithaca, 1982
Eugenio Barba (ed.), *Jerzy Grotowski: Towards a Poor Theatre*, New York, Routledge, 2002.

Denis Bablet, *History of modern stage direction: volume 1: 1887-1914* (ed. Damianos Konstantinidis), Thessaloniki, University Studio Press, 2008.

Yanna Vidali - Ioanna Remiedaki (eds*.), Michael Marmarinos, directing as dramaturgy: National Anthem, a theorem on teamwork,* Athens, Koan, (a.h.)

Ann Bogard, *A director prepares*, Athens, ed. Papakosta, 2009. Peter Brooke, *Threads of Time,* Athens, Koan, 2001

Thomas Richards, *On working with Grotowski on bodily actions,* (ed. Konstantinos An. Themelis), Athens-Yiannina, Dodoni, 1998.

SEMESTER 3

DIRECTOR OF THEATRE PRODUCTION / THEATRE PERFORMANCE

GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDY	MA

CODE COURSE CODE	THM 18	**SEMESTER OF STUDY**	Γ'

COURSE TITLE	DIRECTION OF THEATRE PRODUCTION / THEATRE PERFORMANCE

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS LESSONS**	**CREDIT UNITS**
Uniform distribution of credits	3	8

TYPE OF COURSE	General background
PREREQUISITES COURSES:	-
LANGUAGE OF INSTRUCTION language of instruction AND examination:	Greek
THE COURSE OFFERED TO ERASMUS STUDENTS	-
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE614/

LEARNING OUTCOMES

Learning outcomes
Upon completion of the course, the student will be able to: • Discuss concepts related to terms such as cultural and creative industries, management (management), strategy, and arts management in the context and specificies of the cultural industry • analyse the importance of strategy for the survival and development of arts organisations • Explains current issues and problems in the management of arts organisations and their importance for the community, society and of course the organisations themselves. • Recognises and analyses the complexity, problems, challenges and specificities involved in the management of cultural organisations • Describes the main components of the business plan (business plan

business plan)

- Appreciates the importance of target setting and analyses the differences between different types of objectives

- Knows how to apply the different methodological tools available in the strategic management of an organisation in the field of arts and culture, specifically tools related to (a) analysis of the internal and external environment, (b) selection and implementation and (c) monitoring of implementation

- analysing and comparing the different strategic options

- Understands how individual functional plans, for example in marketing, audience development, production, and human resource management, specify and support the overall strategy of the organization.

- It analyses the parameters of the external environment (threats and opportunities) and the internal environment (strengths and weaknesses) that play a major role in the strategic direction of the organisation and its sustainability

- Describes the different tactics by which an organisation can develop its connection with its target audience (audience development & engagement)

- Describes the different tactics by which an organisation can seek and raise additional funding (fundraising)

General Competences

Searching, analysing and synthesising data and information, including the use of the necessary technologies
Decision-making
Adapting to new situations Working autonomously
Working in teams
Respect for diversity and multiculturalism
Demonstrate social, professional and ethical responsibility and gender sensitivity
Project planning and management Critical thinking
and self-criticism Working in an interdisciplinary
environment
Promoting free, creative and deductive thinking

COURSE CONTENT

The aim of the course is to provide an introduction to how management/administration/management can be useful for the sustainability and development of organisations in the field of arts and culture, with emphasis of course on theatre organisations. We will combine theoretical and 'applied' knowledge by focusing on the strategy of a theatre organisation, and in particular on issues relating to mission and vision formulation, alternative strategies available, analysis of the production process and costs involved, marketing and audience development tactics, and the search for funding.

The course is broken down into the following sections:

1) Why should we care about management? Why should we care about why we need to know why?

2) Mission, Vision, Values

3) Mission, values, values, values, values, values and values: The artistic work as a 'product', costs & surplus

4) Πόροι και Ικανότητες

5) Strategy

6) Tools for Strategy Formulation

7) Marketing in the arts: communicating the work to the public

8) Fundraising

9) Composition: the business plan

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Lectures in the classroom
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Lectures are based on the use of power point slides and electronic material available to the lecturer (e.g. interviews and speeches available on the Internet [YouTube] on topics related to the course content). Communication with students takes place (a) on the e-class platform for announcements, and availability of useful additional material (publications, interviews and analyses), a n d (b) by electronic correspondence.

ORGANISATION OF TEACHING		
	Activity	*Semester workload*
	Weekly lectures	37
	Study and analysis of literature	30
	Presentations by professionals in the field of cultural studies management	10
	Preparation of compulsory group work	100
	Independent non-guided study	23
	Total Course	200

STUDENT ASSESSMENT	Compulsory group work on a topic to be agreed with the lecturer. The paper will be prepared by a group of 2-3 students, delivered in writing and presented orally. Minimum word count: 5,000 (per participant) *Final grade calculation*: • Participation in the discussions during the course lectures: 10%. • *Oral* presentation of the compulsory group work (case study): 10% (the assessment will be based on *the individual* contribution of each member to the presentation of the work). • *Written text* of the compulsory group work (case study): 80% (the grade (the grade will be common for all group members)

RECOMMENDED-BIBLIOGRAPHY

The lecturer's notes will be shared by all the students (all students will be required to take part in the project).
Rosewall, Ellen. *Arts Management: Uniting Arts and Audiences in the 21st Century*. Oxford University Press, 2021.
Snider, David. Andrew. *Arts Organizations.* Rowman & Littlefield Publishers, 2021.
Varbanova, Lidia, *Strategic Management in the Arts*, Routledge, 2013; Byrnes, William J.
Management and the Arts, Elsevier Focal Press, 2009.

- Related journals:

Journal *of Arts Management, Law, and Society* (JAMLS)
*International Journal of Arts Management Journal of
Cultural Economics International Journal of Cultural
Policy*
The Journal of Creative Industries and Cultural Studies

HISTORY AND THEORY OF PERFORMANCE

GENERAL

SCHOOL	PHILOSOPHY		
DEPARTMENT	THEATRE STUDIES		
LEVEL OF STUDIES	MA		
COURSE CODE	THE39	**SEMESTER OF STUDY**	Γ'
COURSE TITLE	HISTORY AND THEORY OF PERFORMANCE		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY HOURS TEACHING**	**CREDIT UNITS**
Uniform distribution of credits		3	7
TYPE OF COURSE	Specific background		
PREREQUISITES COURSES	-		
LANGUAGE OF INSTRUCTION AND EXAMS	Greek		
THE LESSON OFFERED TO ERASMUS STUDENTS	Yes (with work in English)		
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE499/		

LEARNING OUTCOMES

Learning outcomes
This course aims to develop an understanding of the importance of performance in contemporary art and the evolution of performance art into a distinct artistic and research field, as well as the consequent expansion of performance into multiple contemporary applications and forms of performativity.   Upon successful completion of the course the student will be able to: • Identify the basic characteristics of performance works, their genealogies and   The main characteristics of performance art, its genealogies, their genesis, their connection with the general aims and concerns of post-war and post-war and post-war art.   The main themes of post-war and contemporary art and their interrelationships and reflections on post-war and contemporary art   • Identify key artists and emblematic works of performance art of the post-war and contemporary period in Greece and abroad   • Examine, analyse and critically interpret the key characteristics of performance art works and their connection to the artistic and cultural terms of   and their connection to the artistic and cultural contexts of the period of their creation and reception   • Describe methods and techniques of managing an artistic project and describe them   use them to ensure the successful completion of a performance project

• Work with fellow students to create and present a short performance project (individual or group)	

General skills
Searching, analysing and synthesising data and information, using the necessary technologies
Independent work - Teamwork - Project planning and management
Respect for diversity and multiculturalism Respect for the natural environment
Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
Exercise of criticism and self-criticism
Promoting free, creative and deductive thinking Decision-making

COURSE CONTENT

1. General Introduction - Genealogies - Creators & projects (Event, Happenings, Acts, Body art, etc.)

2. Ontologies - Theory - Creators and iconic works

3. Women creators of performance

4. Contemporary creators of performance art in Greece and abroad

5. Site-specific performance - history and theory

6. Workshops

7. Workshops

8. Workshops outside the room / in public space

9. Workshops outside the room / in public space

TEACHING ᴀɴᴅ LEARNING METHODS - EVALUATION

MODE OF DELIVERY	In the classroom, on visits to museums and exhibitions In workshops outside the classroom / in public spaces	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Supporting the learning process through the e-class platform Online communication with students Use of *ICT* in teaching and online research	
ORGANISATION OF TEACHING	*Activity*	*Workload Semester*
	Lectures	18
	Group laboratory practice	10
	Exercises - case studies	45
	Training workshops	7

	Project development	50
	Independent study	45
	Total Course	175
STUDENT ASSESSMENT	I. Participation in the course (discussions - educational activities) 20% II. Final written assignment (80%) III. Optional project (group or individual presentation)	

RECOMMENDED BIBLIOGRAPHY

GREEK LITERATURE
Adamopoulou, Areti, "Introduction to the History of Performance", in the volume A. Adamopoulou (ed.), *Proceedings of the Biennial Conference, The Language of the Body. Notes on Performance*, (Ioannina 7-8 April 2014), University of Ioannina, School of Fine Arts, Ioannina 2014, 11-38.
Avgitidou, Angeliki, *Introduction to the Practice of Performance in the Visual Arts*, Kallipos, Open Academic Publications, 2023, http://dx.doi.org/10.57713/kallipos-249
Avgitidou, Angeliki (ed.), *Public Art, Public Sphere*, University Studio Press, Thessaloniki 2021.
Gerogianni, Irini, *The performance in Greece, 1968-1986*, futura, Athens 2019. Daskalothanasis, Nikos*, History of Art 1945-1975. From modern to contemporary art (Painting, Sculpture, Architecture)*, futura, Athens 2021.
Daskalothanasis, Nikos, *The artist as a historical subject from the 19th to the 21st century*, Agra, Athens 2012.
Daskalothanasis, Nikos (ed.), *From minimalism to conceptual art. A critical anthology*, ΑΣΚΤ, Athens 2006.
Emmanuel, Melita, *History of Art since 1945 in five sections*, ed. Kapon, Athens 2017. Konomi, Maria, "Performance, space and feminist gender perspectives: three contemporary case studies", in A. Avgitidou (ed.), *Public Art, Public Sphere*, University Studio Press, Thessaloniki 2021, 201-227.
Konomi, Maria, 'The Venus of Rags in Transition (2014): idiosyncratic relocations
and critical responses', *Mary Zygouri, Venus of the rags*, Rome 2017, 97-103. Rigopoulou, Pepi, *The body: From supplication to threat*, Plethron, Athens 2003. Tzirtzilaki, Eleni (ed.), *Nomadic Architecture, walking in vulnerable landscapes*, futura, Athens
2020.
Chatzigiannaki, Anna, "Stelarc, The Birth of the Metasoma"
http://www.artopos.org/artists/stelarc/accouch-gr.html
FOREIGN BIBLIOGRAPHY

Archer, Michael, *Art Since 1960*, Thames & Hudson, London 1997.
Avgitidou, Angeliki, *Performance Art: The Basics*, University Studio Press, Thessaloniki 2020. Birch, Anna, Tompkins, Joanne (eds.) *Performing Site-Specific Theatre: Politics, Place, Practice*, Palgrave Macmillan Basingstoke 2012: (especially the introductory chapter "The 'Place' and
Practice of Site Specific Theatre and Performance", 1-20).
Carslon, Marvin, *Performance: a Critical Introduction*, Routledge, London & New York 1996 (and: *Performance: a critical introduction,* ed. Papazisis, Athens 2014).
Carlson, Marvin, "Streets, squares and strollers: the city as performative space", *Paravasis*, 12/1
59.
(2014), 17-27.

Ferdman, Bertie, *Off-sites. contemporary performance beyond site-specific*, Southern Illinois University Press, 2018.
Goldberg, Rose Lee, *Performance Now: Live Art for the Twenty First Century*, Thames & Hudson, 2018.

Goldberg, Rose Lee. *performance: live art since the 60s*, Thames & Goldberg, Rose Lee: *Performance: From Futurism to the present*, Thames & Hudson, 1998. Heathfield, Adrian, Hsieh, Tehching, *The Life works of Tehching Hsieh*, MIT Press, 2008.

Jones, Amelia, *A Companion to Contemporary Art Since 1945*, Blackwell Publishing, Ltd, 2006. Jones, Amelia, *Body Art: Performing the Subject,* University of Minnesota Press, 1998.

Jones, Amelia, Stephenson, Andrew, *Performing the Body/Performing the Text,* Routledge, 1999. Kaye, Nick, *Site-Specific Art: Performance, Place and Documentation*, Routledge, London & New York 2000.

Konomis, Maria, 'Theatre and the City: spatial and performative perspectives', *Parabasis* 12.1 (2014), 29-45. https://www.academia.edu/7026997/Theatre_and_the_City_Spatial_and_Performative_Perspectiv es

Konomis, Maria, "Teatime Europe (2014/15): Europe in a 'state of exception'", *Critical Stages*, 13 (June 2016) https://www.critical-stages.org/13/teatime-europe-201415-%CE%B5urope- inaconstant-

state-of-exception/

Mac Auley Gay, 'Site-specific Performance. place, memory and the creative agency of the spectator', *Arts: The Journal of the Sydney University Arts Association*, 27 (2005), 27-38. Nochlin, Linda, *The Body in Pieces: The Fragment as a Metaphor of Modernity*, Thames & Hudson, 2001.

Nochlin, Linda, *Representing Women*, Thames & Hudson, 1999.

O'Bryan Jill, *Carnal Art: ORLAN's Refacing*, University of Minnesota Press, 2005; O'Reilly, Sally, *The Body in Contemporary Art*, Thames & Hudson, 2009/2015; 'Performance Art into the 90s', *Art & Design*, 38, 1994 (theme issue) Pearson, Mike, *Site-Specific Performance*, Palgrave Macmillan, Basingstoke 2010; Phelan, Peggy, *Unmarked: the politics of performance*, Routledge, 1993.

Reckitt, Helena, Phelan*, Peggy (eds.), Art and Feminism*, Phaidon, 2001.

Rugg, Judith, *Exploring Site-specific Art: Issues of Space and Internationalism*, I. B. Tauris, 2010.

Sandford, Mariellen, R. (ed.), *Happenings and Other Acts*, Routledge, 1994. Schor, Gabriele, *Feminist Avant-Garde*, Prestel, 2016.

Turner, Cathy D., 'Palimpsest or Potential Space? Finding a Vocabulary for Site-Specific Performance', *New Theatre Quarterly*, 20:4 (2004), 373-390.

Vergine, Lea, *Body Art and Performance, The Body as Language*, Skira, 1974/2000, Warr Tracy, Jones, Amelia, *The Artists' Body*, Phaidon, 2006.

Wilke Fiona, 'Mapping the terrain: a survey of site-specific performance in Britain', *New Theatre Quarterly*, 18:2 (2002), 140-160.

- Related journals:
PAJ A Journal of Performance and Art Art and
Performance Studies Performance Research
Liminalities A Journal of Performance Studies International Journal of
Visual and Performing Arts New Theatre Quarterly
Critical Stages Parabasis

PERFORMING ARTS AND NEW MEDIA: TRANSFORMATIONS AND PERSPECTIVES

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA
COURSE CODE	THE 30

SEMESTER OF STUDY	Γ´

COURSE TITLE	PERFORMING ARTS AND NEW MEDIA: TRANSFORMATIONS AND PERSPECTIVES

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credits	2	7
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail in (d).		

TYPE OF COURSE *general background, special background, general knowledge specialisation, development skills development*	General background
PREREQUISITES LESSONS:	-
LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO	Yes
COURSE WEBSITE (URL)	https://drive.google.com/drive/folders/1N3tbqFE94weXkoJF6aw_ JDOjFbeL1wv3

LEARNING OUTCOMES

Learning outcomes
The aim of this course is to study the intersection of the performing arts and digital technology, and the way in which both artistic creation and the reception of works and the state of the 'viewer' are affected. The aesthetic transformations caused by the presence of new media on stage are explored, including *the hybridity, interaction and performativity* of sound, image and sound. Students are introduced to an exploration of the artistic/philosophical relationship between theatre/technology from the early 20th century to the beginning of the 21st. The focus is on early 21st century experimentation with image, sound and interaction (immersive environments, motion tracking systems, r e a l - t i m e video, cyborgs, virtual theatres, sound systems, and the like.

environments, real-time programming, and so on), through the exploration of examples from Europe, America, Asia: mixed media performances, hybrid walks, immersive theatre environments.

It examines the performance process in its historical-political and social contexts and data, the dynamics that develop, while, in addition, it explores the transformations of the theatrical space through the variety of options proposed in contemporary hybrid performances, experimentation and innovation. As part of the course, students will be introduced to the work of important creators, learn about the activity of contemporary artists, and meetings will be organised with new media/hybrid artists.

Upon successful completion of the course, students will be able to:

● Identify the key concepts and stakes associated with New Media and Performing Arts.

● Engage the current landscape in the adventure of thought, articulate critical discourse, and analyze.

● Develop and promote communication and interaction between academic and artistic and multimedia practice, and dialogue between different disciplines, enhancing new methodologies, approaches, projections and dramaturgies.

● Produce critical discourse on contemporary theoretical debates in theatre studies. Recognise methodologies, theories, approaches, tools, so that later, on another occasion, they are able to reflect on the artistic world in experimental disorder and propose perspectives and new trends.

General skills
Autonomous work
Group work
Working in an interdisciplinary environment
Generation of new research ideas
Promotion of free, creative and deductive thinking Project planning and management
Exercising critical and self-critical thinking

COURSE CONTENT

The aim of this course is to study the intersection of the performing arts and digital technology, and the way in which both artistic creation and the reception of works and the state of the 'viewer' are affected. The aesthetic transformations caused by the presence of new media on the stage are explored, including the hybridity, interaction and performativity of sound, image.

Students are introduced to an exploration of the artistic/philosophical relationship between theatre/technology from the early 20th century to the beginnings of the 21st. The focus is on the early 21st century experiments with image, sound and interaction (immersive environments, motion tracking systems, real-time video

time, cyborgs, virtual theatres, sound environments, real-time programming

time, etc.), through the exploration of examples from Europe, America, Asia: mixed media performances, hybrid walks, immersive theatre environments.

It examines the performance process in its historical-political and social contexts and data, the dynamics that develop, and, in addition, explores the transformations of the theatrical space through the diversity of options proposed in contemporary hybrid performances, experimentation and innovation.

As part of the course, students will be introduced to the work of important creators, learn about the activity of contemporary artists, and meetings will be organised with new media/hybrid artists.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face-to-face lectures	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	● Use of digital video ● Use of google drive to provide students with bibliography and materials. ● Use of e-mail for communication with students	
ORGANISATION OF TEACHING	*Activity*	*Semester workload*
	Lectures	27
	Study & analysis of literature and literature	48
	Paper writing	100
	Total Course	175
STUDENT ASSESSMENT	Exempt individual assignments	

RECOMMENDED-BIBLIOGRAPHY

- ARFARA K., MANCEWICZ A., REMSHARDT R., (eds.) *Intermedial Performance and Politics in the Public Sphere*, Palgrave Macmillan, UK 2018.
AUSLANDER P., *Liveness: Performance in a mediatized culture,* Routledge, London - New York 2008.
BABLET D., *Svoboda*, La Cité, 1970.
BOLTER D.J., GRUSIN R., *Remediation, Understanding new media,* The MIT Press, Cambridge - Massachusetts 1998.
BUTLER J., *Antigone's claim, the affinity between life and death,* ed. B. Spiropoulou, Alexandria Publications, Athens 2014.
DEBORD G., *The Society of the Spectacle*, ed. P.D. Tsahageas, Eleftheros Typos, 1986 (1967). DIXON S. *Digital performance, A history of New Media in Theater, Dance, Performance Art,*

   and Installation, The MIT Press, Cambridge - Massachusetts, 2007.
HARAWAY D., "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980's", in *Coming to Terms: Feminism, Theory, Politics*, ed. Elizabeth Weed, Routledge, London-New York 1995 (1989).
KITTLER F., *Gramophone, Cinema, Machine* , Nisos, Athens 2005.
LAMBROPOULOS V., *The tragic idea,* Duckworth, London 2006.

LATOUR B., *We were* never *modern,* Synalma, Athens 2000.

LEHMANN H - T., *Tragedy and dramatic theatre, ed*. E.Butler, Routledge, London-New York 2016.

LEWIS E.- POULOU A., *From fruit to root, Medea Electronique's Interactive Archive of New Media Art,* Onassis Foundation Publications & IICSI, Athens-Canada 2021

Moutsopoulos Th., *Not exactly art*, Plethron, Athens 2021

MUMFORD L., "Authoritarian and democratic techniques", ed. A.Fassoulas, *Προταγμα,* 5 (2012).

PATSALIDES S.,*Theatre and theory II. (Post)modern routes to places, utopias and heterotopias,* Studio University Press, Thessaloniki 2019.

PEFANIS G., *Theatrical Vestibules, Theatrical and Philosophical Scenes of Vitality*, Papazisis, Athens 2018

POULOU A., *Ancient Greek tragedy and digital theatre*, Aigokeros, Athens 2020 RANCIERE J., *Dysphoria in aesthetics*, ed. Θ. Simeonidis, Ekkremees, Athens 2018 RIGOPOULOU P. , *Automated*, Apopse, Athens 1988.

RODOSTHENOUS G., (ed.), *Contemporary Adaptations of Greek Tragedy, Auteurship and Directorial Visions,* Bloomsbury, London 2017.

SUTTON - SMITH B., *The ambiguity of play,* Harvard University Press, Cambridge, London 2001 (1997).

ΤΣΑΤΣΟULIS D., *Signs of writing, codes of scene in contemporary Greek theatre*, "Nefeli",
Athens 2007.

THE TRAGIC AND COMIC ELEMENT IN CONTEMPORARY THEATRE

GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDY	MA
COURSE CODE	THE 41

COURSE CODE	THE 41	**SEMESTER OF STUDY**	Γ´

COURSE TITLE	THE TRAGIC AND COMIC ELEMENT IN CONTEMPORARY THEATRE

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING**	**CREDIT UNITS**
Uniform distribution of credits	2	7

TYPE OF COURSE	General background
PREREQUISITES COURSES:	-
LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO	Yes
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE444/

LEARNING OUTCOMES

Learning Outcomes
This course explores the ways in which the fundamental as well as complex concepts of the tragic and comic are shaped in contemporary world theatre. The course aims to introduce the students of the Drama and Performance specialization to the problematic that the concepts of the tragic and the comic open up by exploring, on a first level, the genealogy of these concepts, their diachronic/historical significance and their correlation with related terms and concepts. In this context, the theoretical and philosophical approaches to these concepts are examined in detail, so that the student can acquire a satisfactory grasp of the specific fields. At a second level, and parallel to the above approach, the ways in which the concepts of the tragic and the comic are expressed in specific examples of works of world drama and performance, with emphasis on contemporary works, are explored. Thus, through a representative, qualitatively and quantitatively representative presentation of texts and performances, the dynamics of forms, motifs and functions of the comic and the tragic.

Finally, particular emphasis is placed on the contiguity and mutual withdrawal that characterize the concepts of the tragic and the comic, particularly in contemporary theatre.

Upon successful completion of the course, the student will be able to:

- Identify the evolution and dynamics of the concepts of the tragic and the comic.
- Recognizes the multitude of related concepts and their relationship to the concepts studied.
- Distinguish and evaluate the transformations of the tragic and comic product of time.
- Examines aspects of the concepts studied within a contemporary theatre text or performance.
- Utilizes theoretical and philosophical approaches to concepts in order to access and analyze a contemporary theatrical text or performance.

General competences

- Independent work
- Group work
- Working in an interdisciplinary environment
- Generating new research ideas
- Respect for diversity and multiculturalism
- Exercising criticism and self-criticism
- Promotion of free, creative and deductive thinking

COURSE CONTENT

1. Definition of tragedy A: Relationship between tragedy and tragedy. Relationship between tragedy and tragedy. Examples of plays.
2. Definition of the tragic B: The tragic in 20th century theory and philosophy. Examples of plays.
3. Tragic figures-motifs-concepts A. Contemporary ancient drama.
4. Tragic figures-motif-concepts B. Contemporary archaic drama
5. Metatheatrical techniques.
6. Composition of the modern (dramatic) tragic persona A. Contemporary plays and performances.
7. Composition of the modern (dramatic) tragic persona B. Contemporary plays and performances.
8. The comic element and related terms A.
9. The comic element and related terms B.
10. The comic in the history of theatre.
11. From Gogol to Pirandello.
12. The theatre of the absurd and the intersection of the concepts of the tragic and the comic.
13. Post-war theatre. New perspectives on the comic.

TEACHING and LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face-to-face training

	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Power Point and video projection Support for the learning process through the e-class platform

ORGANISATION OF TEACHING	*Activity*	*Workload Semester workload*
	Lectures	27
	Independent (non (non-guided) study	40
	Writing assignments	58
	Study and analysis of literature	50
	Total Course	175

STUDENT ASSESSMENT	Assessment language: greek Assessment method: Written individual work The two concepts may be divided into two parts where the two concepts will be examined in separate plays/performances or be considered together in the study of a case study. Assessment criteria - Degree of difficulty of the play chosen - Adequate justification of the ideas and approach of the play - Formatting and structuring of the work - Sufficient literature research and documentation - Language format

RECOMMENDED-BIBLIOGRAPHY

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2. SPECIALISATION: THEATRE TEACHING

SECOND SEMESTER

THEATRE TEACHING: THEORY AND PRACTICE

GENERAL

SCHOOL	PHILOSOPHICAL
SECTION	THEATRE STUDIES
LEVEL OF STUDIES	POSTGRADUATE
COURSE CODE	THEATRE32 5

COURSE CODE	THEATRE32 5	**SEMESTER OF STUDY**	2º
TITLE COURSE TITLE	THEATRE TEACHING: THEORY AND PRACTICE		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY S TEACHING HOURS**	**CREDIT UNITS**
Lectures, Teaching/practical exercises, Experiential-laboratory exercises, Teaching based on theatrical and theatre pedagogical methods teaching and learning practices.	3	8

TYPE OF COURSE	Ειδίκευσης
PREREQUISITE COURSES	No
LANGUAG E OF TEACHING AND EXAMINATION	Greek
THE COURSE IS OFFERED IN ERASMUS STUDENTS	Yes
ONLINE COURSE PAGE (URL)	https://eclass.uoa.gr/courses/THEATRE325/

LEARNING OUTCOMES

Learning Outcomes

More specifically, upon completion of the course, students are expected to:

- Have assimilated the breadth of the subject matter and be able to design theatre and drama teaching, of a theoretical or practical nature, for all levels, types and stages of education (class, performance, short or long term educational/research projects).

- Produce sound academic discourse that synthesises theoretical knowledge with practical activities (through scientific and artistic work).

-Analyze and implement based on the differentiating elements of theatre application, by level of education, course designs, applications and assessments.

-Write original academic discourse and artistic-research work as feedback to theatre-based methodologies.

-Participate democratically and collaborate creatively with their fellow students in the collaborative exercises of the course (at the University, in schools and in formal and non-formal education structures, etc.).

-create artistic events in line with the philosophy of the course

-Apply theory and translate it into fruitful research and theatre pedagogical work.

-Transform the theatre curriculum (first semester) into content and genres of theatre and drama in education

General Competences

Teamwork Adaptation to new situations

Decision-making

Working in an interdisciplinary environment

Working in an international environment

Democratic team and personal management Respect for individual

artistic expression

Promotion of free, creative and deductive thinking Generation of new research ideas

Respect for diversity and multiculturalism Respect for the natural environment

Design and management of educational-artistic programmes

COURSE CONTENT

This course is the basic introductory course in the specialisation of Theatre Teaching and deals with the theoretical structures and practical applications of theatre/drama in education, through the interdisciplinary approach of the sciences of Theatre Studies, Education and Arts in Education.

The course aims to introduce students to the basic concepts of the Teaching and Pedagogy of Theatre and Drama, to the age-related needs and priorities governing the Teaching of Theatre by age or school level (theatre for infants, children, adolescents and young people) and according to the types, methodologies and theoretical and practical applications of theatre education in formal and non-formal education. The ultimate aim of the course is to study and explore, through contemporary research, the methods of approaching theatre and drama in education as well as the pedagogical, social and theatrical dimensions of the multi-modal "Role" that the contemporary theatre education teacher is called upon to interpret and the skills, collaborations and competences that he/she is called upon to develop.

Specific objectives of the course concern the presence and diffusion of theatre education in the curricula of primary and secondary education,

as well as to the interdisciplinary approaches of Science and other Arts through the

and through the interdisciplinary integration of the sciences and the arts through the theatre.

Chart of Weeks

I. Basic concepts of theatre, drama in education and clarification of terminology (theatre, education, community, applications and theatrical/theatropedagogical dimensions and transversal dimensions).

II. Types and forms of theatrical expression and creation for early childhood (content & design)

III. Types and forms of theatre and drama for primary and secondary education (content & design)

IV. Vulnerable groups and social, psychological and behavioural dimensions of theatre in education. Theatre teaching and training of teachers and active citizens (for vulnerable and non-vulnerable groups).

V. 20ththand 21stthcentury practices from theatre and performance in theatre education and training

VI. Drama, playwriting and theatre teaching

VIL. Pedagogical theories, theories of learning and teaching and theatre teaching VIII. Psychology and theatre teaching for infants, children, adolescents and young people.

I.X. Evaluation of stages of teaching, learning and linking theory and practice.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY.	Face to face Parallel use of Flipped Classroom	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching and laboratory training and in communication with students Use of e-class, and parallel use of Web 2.0 technologies for the management of artistic, research and audiovisual materials Creative use of projection screen and projector, etc.	
ORGANISATION OF TEACHING	*Activity*	*Workload Semester*
	Lectures	30
	Laboratory/Didactic exercise (participation in experiential workshops)	30
	Study & analysis of literature	35
	Artistic Workshop	15
	Educational/artistic Visits (performances, festivals, educational/theatro-educational programmes) & Small practice projects (teaching practice in schools, theatre organisations and educational structures etc.)	25

	Artistic creation	15
	Project work; practical and analytical exercises small groups of students	15
	Writing or production of a project (individual or group)	35
	Total Course	200
STUDENT ASSESSMENT	I. Written or oral final project (individual or group) & Presentation of the work in plenary (lecture or lecture & event/intervention/performance) and production of critical discourse at the group creative evaluation stage [total 60%] II. Participation in course exercises and activities as listed above [at the University and in formal and non-formal education structures, total 40%]. *Throughout the course the following are taken into account:* Formative assessment Assessment based on the art of theatre and drama Oral and written exercises and activities Self-assessment and formative assessment of groups and individuals Use of digital technologies in creative evaluation processes Descriptive evaluation of work and analysis of individual elements (written or oral). Oral assessment of practical/oral work oral oral or oral assessment of oral and oral projects with the activation of group formative assessment	

RECOMMENDED-BIBLIOGRAPHY

- *Recommended Bibliography:*

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Fleming, Mike, *Starting Drama Teaching*, London: David Fulton Publishers, 2003.

Gardner, Howard, *Art, Mind and Brain: A Cognitive Approach to Creativity*, United States of America: Basic Books, 1982.

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Wooland, Brian, *The Teaching of Drama in the Primary School,* ed. Eleni I. Kanira, Athens, Athens: Hellenic Literature, 1999.

Detailed bibliography is posted in the online classroom

- Related journals: https://www.tandfonline.com/journals/crde20

https://journals.ucc.ie/index.php/scenario

https://www.nationaldrama.org.uk/drama-research-volume-05/journal-of-the-plague-year/

https://www.tandfonline.com/toc/uytj20/current

https://ejournals.epublishing.ekt.gr/index.php/edth/index

THEATRE AND PERFORMING ARTS IN EDUCATION:

"SCENOGRAPHY/COSTUME DESIGN ON THE SCHOOL STAGE"

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	THE49	**SEMESTER OF STUDY**	B´
COURSE TITLE	THEATRE AND PERFORMING ARTS IN EDUCATION: 'SCENOGRAPHY / COSTUME DESIGN ON THE SCHOOL STAGE'		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING**	**CREDIT UNITS**
	3	7,5

TYPE OF COURSE	Specialisation and skills development
PREREQUISITES COURSES	
LANGUAGE OF INSTRUCTION AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE532/

LEARNING OUTCOMES

Learning Outcomes
-
Upon successful completion of the course the student will be able to: • distinguish the basic aesthetic features of the stage design of leading exponents of modernism from naturalism to the Brechtian scene and identify their relationship to school theatre.   • identify the stage design structure of traditional Italianate stage design from that of popular or anthropocentric forms of theatre (medieval theatre, speeches, commedia dell'arte) and identify their relationship to school theatre.   • Recognise the importance and function of the cinematic and digital image in the theatre scene and its specific function in school theatre-making.   • Describes the architectural form of a school theatre space, its peculiarities and weaknesses.   • creates a new temporary form of the school stage (on an architectural level) that is adapted to the structure and content of the

the structure and content of the dramatic text.

- selects the form and structure of the set design for a given school performance.
- selects the form and structure of costumes for a given school performance.
- establishes an aesthetic scenic/costume solution based on the financial, technical and economic data of a school.
- knows and manages appropriate materials for the creation of school scenography/costume design.
- implements his/her proposal in collaboration with the student creators and cooperating teachers.
- analyse in individual steps the process of realising his/her scenography/ costume design proposal and transform it into teaching scenarios.
- evaluates each step in the implementation of his/her scenographic/set design proposal and transforms it according to the problems/obstacles encountered problems that arise.

General skills

Search, analysis and synthesis of information
- Adapting to new situations
- Decision-making
- Independent and teamwork
- Generating new ideas
- Promotion of free and creative thinking
- Respect for diversity and multiculturalism
- Project planning and management
- Development of craft skills

COURSE CONTENT

This course aims to prepare students to meet the challenges of set and costume design in a school performance. It aspires to provide an understanding of the function and aesthetic significance of set design in relation to the space it is set in and the dramatic text it is called upon to frame.

It studies costuming as the primary dramatic signifier in school performance. In addition, it analyses scenography/dressing as an artistic element of the performance that has to be served by the imagination of the students' imagination and constructed in terms and materials suitable for the school community and the creators of the performance.

Prepared by

students in the transformation of their ideas into original teaching scenarios with the aim of creating, together with the students, the sets and costumes for their own school performance.

Guided by the proposals and theories on scenography/ costume design and the stage space of the great modernist and postmodernist artists, knowing and critically confronting the traditional Italian Italian scenography and the popular counterproposals, those scenographic/ costume design strategies are selected that avoid

decorativeness, are distinguished by their symbolic or meta-dramatic function, have a playful character, are consistent with children's/adolescents' perception and thinking, while at the same time being based on the dynamics of space and the development of a democratic vision

and creation of the school performance.

Set design/costume design in the school performance is seen as a key element of the staging of the performance created in collaboration with the students, therefore as a key element for the understanding and interpretation of the dramatic text. Students are required for their assessment to fully curate (design and construction) a real school performance at the scenic, costume and lighting level.

Unit 1^h

What is scenography? What is the role of school scenography/costume design? Unit 2^h

From naturalism, to symbolism, to the Brechtian scene and post-dramatic scenography: proposals that serve scenography/ costume design in the context of Theatre Education in educational environments

Section 3^h

Set design as dramaturgy and staging in school performance Module 4^h

Lighting as a dramaturgical, scenographic and directorial device in the school stage Module 5^h

Artistic/pedagogical planning of the scenography/ costume design of a school performance with the collaborating school unit; part A

Module 6^h

Setting up the artistic/educational design of the scenography/ costume design of a school production with the collaborating school; part B

Module 7^h

Construction of sets and costumes for a school performance under the responsibility of the students - part A

Module 8^h

Construction of props and costumes for the school performance for which the students are responsible - part B

Section 9^h

Design of the lighting of the school performance under the responsibility of the students.

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Lecture, interactive discussion, case study, laboratory applications, observation of school and children's theatre performances.
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	• Use of digital projections (slides, videos) during the course. • Use of e-mail for communication with students • Use of digital classroom tools: line learning line, questionnaire, chat, discussions, interactive exercises

TEACHING ORGANISATION		
	Activity	*Semester workload*
	Lectures	12
	Field exercise	15
	Study and analysis of literature	35

	Study and analysis of school reports school and children's performances	25
	Invention scenography/costume design for a new school performance	20
	Construction of sets/costumes	30
	Writing final project	35
	Creation of video presentation of work	16
	Total Course	188
STUDENT ASSESSMENT	The formative assessment follows the following criteria: • Participation in lectures and field exercise 40% • Written work 40%. • Video work 20% The evaluation criteria are presented from the beginning of the course in the H-class.	

RECOMMENDED-BIBLIOGRAPHY

1. Ilia Lakidou, "School scenographic aesthetics and democratic education", in M. Kladaki, K. Mastrothanasis (eds.), *Theatropedagogical science and research*, Pedio, Athens 2024, pp. 117-130.
2. Ilia Lakidou, "Set design in the work of Angelos Terzakis: the need and the problem of large-scale production" in. (eds.), *Angelos Terzakis: agony and vigilance*: *proceedings of a scientific conference*, Kappa Ekdotiki, Athens, 2021, pp. 235-247.
3. Ilia Lakidou, "Scenographers in theatre and cinema in the first and second post-war period (1949-1967 and 1968-1989)" in. P. Pefanis, I. Athanasatou (eds.), *Scenes, images, looks: intersections of theatre and cinema*, EAP Publications, Athens, 2021, pp. 149-159.
4. Maria Konomi, *Modern and contemporary scenography*: *milestones and developments. A brief overview,* Kappa, 2021
5. Ilia Lakidou, "The school theatrical space as a field for the promotion and diffusion of the cultural activity of the school: reality and perspectives", in. *"Education in the 21st century: school and culture", EKEDISY, Pedagogical Society of Greece, Athens College, 10-12/05/2019, Proceedings of the Conference*, Volume B, pp.514-525.
6. Vassilis Rotas, *Guide to theatrical performances*, Athens, 1930.
7. Ann Surgers, *Stations of Western theatre scenography*, Introduction, Edited by Ilia Lakidou, Capricorn, 2014
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9. Karaiskou, Vicky, *Visual and scenic innovations in the first half of the 20th century*, Papasotiriou, 2009.
10. Freydefont, Marcel. *petit traité de scénographie: Représentation de lieu / Lieu de representation*. Nantes: Maison de la Culture de Loire- Atlantique / Éditions joca seria, 2007.
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14. Eleni Theochari-Peraki, *Puppet theatre: art and technique*, Estia, 1994.
15. James Hull Miller, *Self-supporting scenery*, Meriwether Publishing Ltd, 1993.
16. Christina Thanasoula*, Lighting design: painting on stage in four dimensions*, Athens 2021.

SOCIAL PEDAGOGY - SPECIAL EDUCATION AND THEATRICAL EDUCATION

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA
COURSE CODE	THE50

COURSE CODE	THE50	**SEMESTER OF STUDY**	Γ'
COURSE TITLE	SOCIAL PEDAGOGY - SPECIAL EDUCATION AND THEATRE EDUCATION		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TUITION**	**CREDIT UNITS**
Uniform distribution of credits	2	7

TYPE OF COURSE	General background
PREREQUISITES COURSES:	-
LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE570/

LEARNING OUTCOMES

Learning Outcomes
Upon successful completion of the course the student will be able to: • Describe the basic principles and interdisciplinary nature of the field of Social Pedagogy. • Distinguish the different philosophical and political bases of education and education. • Design social pedagogical intervention for change and improvement using applied theatre and the competency framework for democratic culture. • Describes the basic characteristics, needs and abilities of students with special educational needs (SEN) • Establishes instructional objectives that will promote the social, linguistic, cognitive and emotional needs of students with SEN in the context of theatre education activities • Designs intervention programmes to support students with ASD in the context of drama education, using in-depth teaching techniques. • Analyses potential barriers that may impede the implementation of
project implementation.

General competences
Searching, analysing and synthesising data and information using the necessary technologies Decision-making Independent   work Individual work   Group work Project planning and management Respect for diversity and multiculturalism Critical and self-critical thinking Promoting free, creative and deductive thinking

COURSE CONTENT

The course focuses on an integrated approach to education, combining aspects of Social Pedagogy and Special Education with the dynamics of applied theatre. Within the course, students take a critical and creative approach to two disciplines. Social Pedagogy is an approach to education that focuses on the interaction of the individual with his or her social environment, emphasizing the development of social skills, awareness of social justice, and social sensitivity.

Special Education is a field of application of the humanities and social sciences Through the connection between special education and drama, significant benefits can be produced for students with disabilities and special educational needs, both in the areas of social and language skills, and in the management and expression of emotion, as well as cognitive development, through formal and non-formal learning opportunities that promote students' motivation to participate in the learning process.

1. Introduction to Education Sciences and Social Pedagogy
2. Philosophy of education as the basis of education for change
3. School and Democracy as a framework for educational intervention and applied theatre
4. Theatropedagogical Programmes: Lever for intervention and change
5. Teaching and controversial/sensitive social issues.
6. Key features and principles of special education and training
7. Autistic Spectrum Disorder
8. Cognitive Disability
9. Teaching methodology of special education and training
10. Advanced teaching techniques
11. School integration of pupils with developmental disorders

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face-to-face lectures	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES INFORMATION TECHNOLOGY AND COMMUNICATION	Support for the learning process through the e-class platform Power Point and video projection	
TEACHING ORGANISATION	*Activity*	*Semester workload*
	Lectures	27
	Study of literature	48

	Study preparation	45
	Writing the paper	55
	Total Course	175
STUDENT ASSESSMENT	Two written individual or group assignments	

RECOMMENDED-BIBLIOGRAPHY

- *Recommended Bibliography:*

Galanis, P. (2020). *P. Palanian, 2020: Best practices for their school inclusion.* Ινστιτούτο Εκπαιδευτικής Πολιτικής

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Eichsteller, G. & G. Eichsteller, G. & G. Holthoff, S. (2011). Conceptual Foundations of Social Pedagogy: A Transnational Perspective from Germany. In C. Cameron, & P. Moss (Eds.), Social Pedagogy and Working with Children and Young People: Where Care and Education Meet. London: Jessica Kingsley PublishersHallahan, D. P., Kauffman, J. M., & Pullen, P.

C. (2022). *special educational needs and disabilities.* Gutenberg.

Heward, W. L. (2011). *Children with special needs: An introduction to special education.* An Introduction to Special Needs Education.

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Pukuunaras Liagis, M. (2024). school and democracy. Biesta and Dewey in school practice. Athens: Gutenberg.

Kourkoutas, H. E. & Caldin, R. (eds.) (2012). Families of children with special needs and school inclusion. Field.

Mylonakou - Keke, H. (2013). Social Pedagogy: Theoretical, Epistemological and Methodological Dimensions. Theoretical, theoretical, theoretical and methodological aspects: Diadrasis.

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Council of Europe. (2018). (M. Paizi, & A. Fakalou, Trans.) Strasbourg: Council of Europe.

- *Strasbourg, European Council:*

International Journal of Social Pedagogy (UCL Press) Social Pedagogy

(Pedagogium Varsovia)

Research in Autism Spectrum Disorders (Elsevier) Research in

Developmental Disabilities (Elsevier)

Journal of Autism and Developmental Disorders (Springer) Journal of Positive

Behavior Interventions (SAGE)

Autism (SAGE)

Exceptional children (SAGE)

International Journal of Inclusive Education (Taylor & Francis)

DRAMA FOR CHILDREN AND YOUNG PEOPLE

GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY		
SECTION	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	MA		
COURSE CODE	THE37	**SEMESTER OF STUDY**	B´
COURSE TITLE	DRAMA FOR CHILDREN AND YOUNG PEOPLE		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY HOURS TEACHING**	**CREDIT UNITS**
Lectures		3	7
TYPE OF COURSE	SPECIALISATION		
PREREQUISITES COURSES			
LANGUAGE OF INSTRUCTION AND EXAMINATION	GREEK		
THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE485/		

LEARNING OUTCOMES

Learning Outcomes
Students will understand the specific components of theatre for young audiences (Theatre for Young Audiences), with an emphasis on drama for children and young people   *To study the history and development of the genre in Greece (main representatives, texts, theatrical activity)*   *To become familiar with dramaturgy for young audiences and to undertake a dramatic analysis of typical texts of this genre*   *To practise applications aimed at highlighting the possibilities of using these texts in the context of theatrical education, both in primary and secondary education*
General skills

Search, analysis and synthesis of data and information, using the necessary technologies

Independent work

Group work

Respect for diversity and multiculturalism Respect for the natural environment

Demonstrate social, professional and ethical responsibility and gender sensitivity

Exercising critical faculties

Promotion of free, creative and deductive thinking

COURSE CONTENT

The course is structured around the following themes:

1. Conceptual clarification and delimitation of the specific category of theatre for young audiences (Theatre for Young Audiences). From the term
'children's theatre' to 'theatre for young audiences'.

2. Codes of Drama and Theatre for Young Audiences: textual and performance indicators that make up this particular form of theatre.

3. Historical development and periodization of the genre from "school theatre" to
"children's theatre" and then "theatre for underage spectators" in Greece, as well as the most important representatives of drama and theatre for children and adolescents, from the last decades of the 19th century to the present day (Gregorios Xenopoulos, Antigone Metaxa-Krontira, Euphrosyne Londou-Dimitrakopoulou, Vassilis Rotas, Stelios Sperantsas, Galatea Kazantzakis, Alkis Zei, Georges Saris, Xenia Kalogeropoulou, Dimitris Potamitis, Yannis Kalatzopoulos, Yannis Xanthooulis, Eugene Trivizas, Andreas Flourakis, etc.ά.).

4. Aesthetic and ideological targeting of the genre : artistic creation in a balanced relationship with the pedagogical dimension. Pedagogical standards and rules of conduct.

5. Typology of the juvenile spectator: ideal or registered reader (= the reader to whom the author is addressing). In the case of children's theatre, the psycho-spiritual horizon of young spectators, their cognitive potential and their accumulated experiences must be taken into account.

6. Value standards and indicators of ideology: through the analysis of the content of the works, the image of the child in a society, the role assigned to the child and the general hierarchy of values and standards set by society can be traced.

7. Sources of inspiration and themes: Ancient Greek literature, popular tradition and culture, classical literature and theatre, literature for children, religion and history, original contemporary themes.

8. Students have the opportunity to study relevant texts and practice their dramaturgical analysis, through which the themes, ideology and aesthetics of the plays are highlighted. The mechanisms of translating the text into stage action are also developed and emphasis is placed on the particular needs of the audience of underage viewers, the inherent pedagogical dimension of the genre and the discussion of contemporary trends and developments.

concerning theatre for underage audiences.

9. Sociological parameters and cultural values: sociology of production, sociology of reception, sociology of mediation.
10. Theatre-educational programmes: An integrated code according to Basil Bernstein's curriculum theory. Inter-aesthetic or para-aesthetic tradition of educational drama theatre
11. Research methods for approaching the genre - application and results in a specific theatre performance as a case study.
12. Drama production for underage audiences: dramatization as a method of teaching and transcribing literary text on the theatre stage for underage audiences.
13. Feedback and evaluation, based also on the oral presentations of

    feedback and evaluation of the students' work.

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Face-to-face teaching (face-to-face)		
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching Use of E-class Communication by e-mail		
ORGANISATION OF TEACHING	*Activity*	*Semester workload*	
	Lectures	39	
	Study & analysis of literature	52	
	Visits to theatres and attendance performances	12	
	Writing of work	52	
	Independent, non-guided study	20	
	Total Course	175	
STUDENT ASSESSMENT	Written work with oral presentation		

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- *Related journals*.

THEATRE FOR YOUNG PEOPLE IN FORMAL AND NON-FORMAL EDUCATION

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA
COURSE CODE	THEATRE30 7

COURSE CODE	THEATRE30 7	**SEMESTER OF STUDY**	Γ´
COURSE TITLE	THEATRE FOR ADOLESCENTS IN FORMAL AND NON-FORMAL EDUCATION		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY S TEACHING HOURS**	**CREDIT UNITS**
Lectures, Teaching/practical exercises, Experiential-Laboratory exercises, Teaching based on theatrical and theatropedagogical methods teaching and learning practices.	3	8

TYPE OF COURSE	Specialisation
PREREQUISITE COURSES	Theatre teaching: theory and practice
LANGUAG E OF TEACHING AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
ELECTRONIC COURSE PAGE (URL)	https://eclass.uoa.gr/courses/THEATRE307/

LEARNING OUTCOMES

Learning Outcomes
More specifically, upon completion of the course, students are expected to: - Have assimilated the breadth of the subject matter and be able to design theatre and drama lessons, theoretical or practical, for adolescent theatre and drama in middle school and high school.   - Produce sound academic discourse that synthesises theoretical knowledge with practical experience

activities (through scholarly and artistic work) with a focus on theatre and drama in secondary education.

-Analyze and implement, based on the differentiating elements of theatre application for the developmental stages of adolescence, lesson and performance planning, implementation and evaluation.

-Write original academic discourse and artistic-research work as feedback to theatre-based methodologies for adolescent theatre.

-Participate democratically and collaborate creatively with their fellow students in the collaborative exercises of the course (at the University, in schools, in theatre organisations and institutions, and in formal and non-formal education structures, etc.).

-Create artistic events and take part as teachers in experiential and artistic teaching and learning activities.

-Choose appropriate dramaturgy, adapt and compose new forms of dramatic and stage discourse, based on world theatre and drama.

-Transform the theatre curriculum for adolescent theatre (dramaturgy, improvisation, thematics, dramatic and creative writing, etc.) into content and genres of theatre and drama in secondary education.

General skills

Teamwork Adaptation to new situations

Decision-making

Working in an interdisciplinary environment

Working in an international environment

Democratic team and personal management Respect for individual

artistic expression

Promotion of free, creative and deductive thinking Generation of new research ideas

Respect for diversity and multiculturalism Respect for the natural environment

Design and management of educational arts programmes

COURSE CONTENT

The content of this course concerns the application of theatre and drama for adolescence in formal and non-formal education, with a focus on adolescent theatre and forms of drama education for secondary education. Theatre/drama for, with and by adolescents and young people is a field that unleashes transformative learning dynamics, cultivating citizenship skills, self-activity and empowerment for students as individuals and as a group in the complex adolescent age and at all stages. For this reason, the course focuses on the social, psycho-educational dimensions of theatre for adolescents (from 12-18 years old) and young people (over 18 years old) as well as on the aesthetic, intercultural and theatropedagogical implications of theatre in secondary education.

 The study of the necessity of theatre in secondary education leads to the investigation of the preconditions, parameters and structural elements that constitute the approaches and methodologies of teaching theatre/drama in secondary school and high school. In this context, genres of teenage theatre and youth theatre are analysed, trends and forms of contemporary theatre and performance are explored, plays, texts and dramaturgy for teenage audiences are studied, as well as forms of theatre education for all grades of secondary school and high school.

High School. Theatre for, with and by adolescents and young people (over 18 years of age) is both

object of research and study as well as field of application in schools, theatre organisations, institutions and in formal and non-formal education structures (structures for adolescents and young people: artistic, mental health, support, refugee minors, vulnerable groups, etc.)

   Using qualitative and mixed methods of research and teaching and focusing on the design of theatre/drama programmes, courses and activities for adolescent and young participants, students take a position in a practical dialogue on the necessity of the systematic presence of theatre in education. Specific objectives of the course include the study of international practice for theatre in secondary education, the creation and dissemination of good practice, and interdisciplinary approaches to the sciences and other arts through theatre.

 Chart of Weeks

I. Basic concepts of theatre, drama for secondary education and clarification of terminology.

II. Types and forms of theatrical expression and creation for adolescence (content & design).

III. Types and forms of theatre and drama for secondary formal education (content & design).

IV. Vulnerable groups, mental health and adolescence. Implications of theatre from adolescence and the transition to adulthood (special education, intercultural education, theatre and communities of young people, parents and teachers).

 V. 20th[th]and 21st[th]century practices of theatre and performance in theatre education and training (physical theatre, contemporary theatre, theatre of invention, documentary theatre, forum theatre, digital theatre, etc.).

VI. Drama, playwriting and theatre teaching for young people.

VIL. Pedagogical theories, theories of learning and teaching and theatre teaching for secondary education. Methodologies, perspectives, implications.

VIII. Psychology and theatre teaching for adolescents and young people.

I.H. PSYCHOLOGY AND PSYCHOLOGY OF THEATRE FOR YOUNG PEOPLE AND YOUTH. Adolescent theatre and theatre for the community. Evaluation and Reflection.

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Face to face Parallel use of Flipped Classroom	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching and laboratory training, as well as in communication with students Use of e-class, and parallel use of Web 2.0 technologies for the management of artistic, research and audiovisual materials Creative use of projection screen and projector, etc. Use of the camera and cinematographic techniques (shooting, editing), recording).	
ORGANISATION OF TEACHING	*Activity*	*Format Semester workload*

	Lectures	30
	Laboratory/Didactic exercise (participation in the experiential learning activities) workshops)	30
	Study & analysis of literature	35
	Artistic Workshop	15
	Educational/artistic Visits (performances, festivals, educational/theatro-educational programmes) & Short practice assignments (teaching practice in schools, theatre organisations and educational structures etc.)	25
	Artistic creation	15
	Project work; practical and content analysis exercises for small groups students	15
	Writing or production of work (individual or group)	35
	Total Course	200
STUDENT ASSESSMENT	I. Written work & Presentation of the paper to the plenary (lecture/event/performance/performance) [total 60%] II. Participation in course exercises and activities as listed above [at the University and in formal and non-formal education structures, total 40%]. *Throughout the course the following are taken into account:* Formative evaluation Assessment based on the art of theatre and drama Oral and written exercises and activities Self-assessment and formative assessment of groups and individuals Use of digital technologies in creative assessment processes Descriptive evaluation of work and analysis of individual elements (written or oral). Oral evaluation of practical/oral activities with the activation of group formative evaluation	

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Detailed bibliography is posted in the online classroom.

- *Related journals:* https://www.tandfonline.com/journals/crde20

https://journals.ucc.ie/index.php/scenario

https://www.nationaldrama.org.uk/drama-research-volume-05/journal-of-the-plague-year/

https://www.tandfonline.com/toc/uytj20/current https://ejournals.epublishing.ekt.gr/index.php/edth/index

THEATRE PEDAGOGY: THEATRE PEDAGOGICAL ENVIRONMENTS

AND TEACHING METHODS

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	POSTGRADUATE PROGRAMME

COURSE CODE	THE33	**SEMESTER OF STUDY**	B

COURSE TITLE	THEATRE PEDAGOGY: THEATRE PEDAGOGICAL ENVIRONMENTS AND TEACHING METHODS

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
	3	7

TYPE OF COURSE	
PREREQUISITES COURSES	
LANGUAGE OF TEACHING and EXAMINATION:	GREEK
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE WEBSITE (URL)	

COURSE RESULTS

Learning Outcomes
The aim of the course is to study theatre as a psychosocial and artistic process and teaching method in an educational environment. Specific objectives are: a. the understanding of inquiry drama and theatre play as psychosocial and artistic processes and teaching methods in an educational environment.

b. the engagement of participants in the theory and practice of theatrical empowerment through the use of appropriate theatrical techniques aimed at creating emotional, dialectical and reflective experiences in the group.

On successful completion of the course the student should be able to:

● Understand the Pedagogy of Theatre as a discipline (Framing, Psychological perspective, Psychosocial dimension), artistic expression and teaching methodology and the forms of theatre in education.

● To understand the importance of theatre in education, theatrical expression and communication and the importance of the animator and the group.

● To be familiar with the theatrical - teaching methods and techniques (Theatre Game, Inquiry Drama), through explanation and understanding of the social reality under negotiation and its interpretation in a theatrical role by participating in theatre workshops.

● Distinguish and understand the structural elements and techniques of theatre, Theatre Text Techniques, Games and Exercises, Stage Practices and Questions.

● Collaborate with fellow students through active participation in theatre research activities for professional development.

General Competences

Adapt to new situations Decision-making
Autonomous work
Teamwork
Working in an interdisciplinary environment
Generating new research ideas
Respect for diversity and multiculturalism Respect for the natural environment
Exercising criticism and self-criticism
Promotion of free, creative and deductive thinking

COURSE CONTENT

Theatre Pedagogy: Pedagogical, psychological, psychosocial, didactic, artistic considerations.

Historical review of theatre in education.

The play: Principles and traits, Phases of development, Stimuli and motivation.
The exploratory dramatization: The method, Principles and traits, Forms and stages of development, Active spectators, Interdisciplinarity, Interdisciplinarity.

Organization (planning, conducting and evaluating) of a drama workshop.
Theatre strategies: Theatre structures, Techniques of dramatic text and theatrical techniques, Stage techniques, Games and exercises, Questioning techniques. A
Theatre strategies: Theatre Structures, Techniques of Dramatic Text and Theatre Techniques, Stage Techniques, Games and Exercises, Questioning Techniques. B
Theatrical animation and group dynamics: The teacher as an animator, The animator as a researcher**.**

Theatrical   methods   and   interactive,   empathic   and   psychosocial   skills   of   the participants.

TEACHING ᴀɴᴅ LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Face-to-face training

USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Support of the learning process through e-class platform in laboratory teaching and learning.

ORGANISATION OF TEACHING	Activity	Semester workload
	Lectures	20
	Interactive teaching	40
	Study and analysis literature	30
	Laboratory Exercise	20
	Writing assignments	30
	Independent non guided study	35
	Total Course	**175**

STUDENT ASSESSMENT	Formative, Diagnostic or Inferential a) Formative assessment with delivery of at least 9 written assignments (approximately 300 words each) in the same number of laboratory courses **30% of the TOTAL mark** b) by delivery of a written assignment (3500 words each). **70% of the TOTAL mark** Assessment criteria: Creativity through originality, flexibility and fluency of thought in negotiating issues and taking on a theatrical role. Use of multiple perspectives to position and solve problems, stage action, reflection with the aim of metacognitive process. Utilization of the scientific method by highlighting the problematic, relevant questions, hypotheses and overall exploration of subject areas.

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 Related journals:

Drama Research: International Journal of Drama in Education The Journal of

Drama and Theatre Education in Asia

THEATRE AND DIGITAL TECHNOLOGIES IN EDUCATION

GENERAL

SCHOOL	PHILOSOPHICS
TMHMA	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	THE34	**SEMESTER OF STUDY**	Γ´
COURSE TITLE	THEATRE AND DIGITAL TECHNOLOGIES IN EDUCATION		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
	2	7

TYPE OF COURSE	Skills development
PREREQUISITES COURSES	NO
LANGUAGE OF TEACHING and **EXAMINATION:**	GREEK
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE342/

LEARNING OUTCOMES

Learning Outcomes
Upon successful completion of the course students will be able to: • recognise the basic principles governing the use of ICT in theatre and teaching, understanding their role in the educational process. • use appropriate digital tools to create, organise and The use of digital tools to organise, organise and implement educational activities.

- develop and implement courses and activities that integrate theatre and digital technologies, taking into account the needs of different educational levels.

- design and produce digital narratives, interactive videos and other works, enhancing their creativity and their ability to use multimedia.

- develop collaborative skills and understand how to promote intercultural learning.

- evaluate the effectiveness of digital applications and tools in teaching practice, suggesting improvements.

- use tele-education platforms (synchronous and asynchronous) to enhance the educational experience and lifelong learning.

General competences

- Independent work
- Group work
- Searching, analysing and synthesising data and information, using the necessary technologies
- Respect for diversity and multiculturalism
- Exercising criticism and self-criticism
- Promotion of free, creative and deductive thinking

COURSE CONTENT

The course aims to introduce students to the application of theatre and drama in education while acquiring knowledge, familiarity and experience in the use and exploitation of digital technologies. The ultimate goal is for students to understand the basic principles governing the application, utilization and integration of Information and Communication Technologies (ICT) in the teaching and learning process of the Theatre Education course, so that they can use them as a constituent, structural element. To be able, through the theatre and drama curricula for all levels of education, to plan, organise and implement lessons, actions, performances and events for their students, using digital technologies. Have the ability and judgement to identify ICT integration models, to be able to distinguish the category of educational software and learning environments and to identify appropriate digital tools that will enhance the design and organisation of teaching and make the application of theatre and drama in the educational process more effective and creative. The course is designed as a sequence of appropriate practical activities and applications in terms of acquiring advanced pedagogical digital design skills and practical application in order to enable students to become familiar with 21st[th]century digital skills. For this reason, forms and techniques of digital drama in education, contemporary dramaturgy and performance using Web 2.0 digital technologies, collaborative digital learning tools, the use of blogs (blogs, wikis), digital storytelling, the creation of short films using and editing video, etc. are presented and analysed, as well as the use of Learning Management Systems (eClass, Moodle) for asynchronous learning and modern tele-education methods (through the electronic platforms Webex, Zoom, MS Teams) that enhance intercultural and lifelong learning. The course has a theoretical and practical character.

The course content is taught in thirteen (13) two-hour lessons:

1. **Introduction TO ICT in Education:** presentation of the concept of Information and Communication Technologies (ICT), their basic principles and their contribution to the educational process. Analysis of e-learning theories and their connection with practical applications. Discussion of how ICTs are transforming the way we teach and learn.

2. **DIGITAL Web 2.0 tools:** introduction to Web 2.0 tools such as blogs, wikis and collaboration applications. Categorisation of tools based on their use (collaboration, content creation, presentation). Providing criteria for selecting tools according to educational design needs and examples of their use in practice.

3. **THEATRICAL Education with DIGITAL Technologies:** Analysis of how to integrate digital technologies in theatre activities. Presentation of tools that support the creation, organisation and presentation of theatre projects at different educational levels. Discussion on examples of good practices.

4. The role **of** the teacher **in** the **use of** ICT. Presentation of active, reflective and collaborative teaching methods. Discussion of the skills required for effective integration of ICT in teaching practice.

5. **Collaborative Digital Tools:** Presentation of digital tools that support collaborative activities, such as blogs and wikis. Application of these in creating group work and promoting interaction. Discussion on developing collaboration skills and sharing ideas.

6. **DIGITAL Storytelling:** Introduction to the principles of digital storytelling and its potential for the educational process. Development of narrative projects using multimedia such as images, sounds and videos. Creating narratives that promote creativity and understanding of students.

7. **Contemporary AND Asynchronous Learning:** Analysis of the differences and possibilities of synchronous and asynchronous learning. Presentation of tools such as Moodle for asynchronous learning and platforms such as Webex and Zoom for synchronous e-learning. Their application to theatre teaching.

8. **Creating INTERACTIVE video:** Teaching and learning through creative video and theatre education. Creating films and interactive videos with, by and for children and young people, with educational content. Using video editing tools to create multimedia material that supports teaching and active student participation.

9. **DIGITAL Dramaturgy:** Application of digital technologies in the creation and development of dramatic works. Presentation of techniques for creating theatrical events enriched with digital media such as multimedia, sounds and special effects.

10. **INTERCULTURAL AND Lifelong Learning through DIGITAL TECHNOLOGIES:** Implementing tools that enhance intercultural understanding and lifelong learning. Discussion on the use of digital platforms to foster communication and interaction skills at a global level.

11. **DIGITAL Theatre, Performance AND DIGITAL Technologies:** Interactive forms of digital events and programs. Presentation of educational models that integrate ICTs in teaching. Discussion on the choice of the appropriate model

    The discussion of the choice of the appropriate model depending on the content, the students and the teacher's objectives.

12. **View, Body AND Interaction - MIXED forms of interaction:** designing educational activities with digital media. Applications and uses of projector and projection in the classroom and stage. Development of educational activities combining theatre education and digital technologies.

13. **Online Theatre AND Education:** playing with digital technologies and theatrical techniques. Participatory forms of theatrical expression and learning through the use of digital technologies and digital technologies. digital theatre.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Classroom teaching and support (forum, chat) through the institution's asynchronous e-Classroom Management System eClass.
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	• Use of a projector for the presentation of lectures with the help of the PowerPoint program. • Use of WordPress blogging software, Google Drive collaborative tools and collaborative writing software Google docs, Microsoft Clipchamp video editing software, etc. • Electronic Classroom Management software for asynchronous support of the learning process (eClass). • Regular communication of students through, Forums, Chats, Emails.

TEACHING ORGANISATION

Activity	Semester workload
Lectures	27
Artistic Workshop	23
Artistic creation	15
Individual Work	35
Laboratory/Didactic exercise (participation in the experiential workshops)	20
Study & Analysis Bibliography	30
Project work (project) - practical and content analysis exercises for small groups student groups	25
Total Course	175

STUDENT ASSESSMENT	**Individual work** (100%) (Concluding): Students are asked to work individually and to implement projects, such as the construction of a blog on various topics related to "Theatre in Education", where they should include some theatrical actions (digital narrative, a dialogue, a short performance, etc.). They should also exploit and edit an interactive short video with a specific theme, etc. The responsible teachers of the assess and grade the students' ability to

to provide functional implementations meeting the requirements of all assigned assignments.

Assessment purpose: To test the ability to create simple projects in the application of theatre and drama in education by integrating and using digital tools.

Assessment criteria: The degree and ability to use the potential of appropriate digital tools within the planning and implementation of the educational process.

RECOMMENDED-BIBLIOGRAPHY

- *Suggested Bibliography:*
GREEK BIBLIOGRAPHY

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Zakopoulos, V. (2023). *Digital technologies for theatre/drama in education. The supporting role of digital media in research and practice.* Athens: Papazisis Publications.

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Jensen, A.P. (2011) Theatre Education and New Media/Digital Technologies. In S. Schonmann (Ed.),
Key Concepts in Theatre/Drama Education, (pp. 227-232). Sense Publishers.

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- Research in Drama Education Education and

  Information Technologies

LABORATORY OF STAGE PRACTICE

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA
COURSE CODE	THE29 **SEMESTER OF STUDY** Γ´
COURSE TITLE	LABORATORY OF STAGE PRACTICE

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credits	3	7

TYPE OF COURSE	General background
PREREQUISITES COURSES:	-
LANGUAGE OF INSTRUCTION LINGUAGE - language of instruction AND examinations:	Greek
THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
ELECTRONIC COURSE PAGE (URL)	-

COURSE RESULTS

Learning Outcomes

The course attempts to teach students ways of working that will facilitate them in the future in their efforts to teach theatre and/or direct performances in the documentary theatre genre.

The course syllabus aims to introduce students to the course:

- to various performances within the genre of the theatrical documentary
- to a group way of working, researching, writing and artistic co-creation
- sociological themes that could form the basis and start a theatrical quest.

Upon successful completion of the course, students will be able to:

- Recognize the regulations of documentary theatre
- Select a methodology for working in the specific theatrical genre

Collaborate with each other, both in research and in the production of artistic work.

General skills

Project planning and management

Respect for diversity and multiculturalism

Demonstrate social, professional and ethical responsibility and sensitivity to gender issues

Exercise critical and self-critical judgement

Promotion of free, creative and deductive thinking

Search, analysis and synthesis of data and information, using the necessary technologies
Adaptation to new situations Decision-
making
Teamwork

COURSE CONTENT

- Introduction to the subject of theatre teaching and the documentary theatre genre
- Watching a theatrical performance through a projector "Clean City" (directed by Anestis Azas and Prodromos Tsinikoris, 2016). Sections and themes of the performance - questionnaire
- Methodology in Documentary Theatre - group reconstruction of the questionnaire
- Reference to ways of collaborating with biographical content from other theatre groups and collectives - Forced Entertainment (England) and Blitz Theatre Group (Greece)
- Watching a theatre performance via projector "Grief and Beauty" (directed by Milo Rau)
- Dividing into groups and choosing a topic they would like to deal with in order to create a dramatic canvas - a "performance" on paper at the end of the course
- Description of their "performance" (400 words), answering the questions: *who they are, where from, what they are doing - preparing, why and why now / today.*
- Group presentation by the students: the texts they have written, the interviews they have done, the way they have worked, the "performance" they are planning for the course.
- Final presentation of the work by the individual groups

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Face-to-face lectures Power Point and video projection
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Projection of performances via a projector in the room. Communication and exchange of information with students by electronic mail ((photos, music, stage direction / lighting / stage directions etc.). Student communication through platforms such as ZOOM and SKYPE for the duration of the collaboration with the aim of writing the thesis.

ORGANISATION OF TEACHING	Activity	Semester workload
	Weekly lectures	27
	Laboratory exercises	24
	Study of literature	20
	Study preparation	30
	Writing a paper	42

	Artistic creation	32
	Total Course	175
STUDENT ASSESSMENT	Active participation in the course Written group work	

RECOMMENDED-BIBLIOGRAPHY

Artaud, Antonin (1964) *The Theatre and its Double*, Paris, Gallimard; Barba, Eugenio
(1995) *The Paper Canoe,* New York, Rutledge.
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Roach, Joseph P (1993) *The Player's Passion*, Ann Arbor, Univ. of Michigan Press.

3. SPECIALIZATION: THEATRICAL TRANSLATION AND CREATIVE WRITING

SEMESTER 2

THEATRICAL TRANSLATION. THEORY AND PRACTICE

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA
COURSE CODE	THM07 **SEMESTER OF STUDY** B
COURSE TITLE	THEATRICAL TRANSLATION. THEORY AND PRACTICE

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credits	3	8

TYPE OF COURSE	Specific background
PREREQUISITES COURSES	-
LANGUAGE OF TEACHING AND EXAMINATION	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE491/

LEARNING OUTCOMES

Learning outcomes

Upon successful completion of the course, the student will be able to:

- Define translation as a complex historical, cultural phenomenon and place it within the spectrum of intercultural transfer
- Define translation as an interpretive act and a decision-making process
- Describe types of translation on the basis of different models and identify their differences
- recognise and be able to use terminology describing the translation continuum at a practical level
- Recognise and be able to use strategies in the translation process
- identify the main difficulties encountered in the translation process and use techniques to overcome them
- evaluate the techniques and their effectiveness
- To document his/her decisions and choices in the translation process
- Recognise the different schools of thought in the theory of theatrical translation and identify their differences
- define theatrical translation and describe its specificity as a multi-semantic, mediated practice
- identify the different types of translation practice in theatre
- select an approach to theatre translation and apply it consistently to the translation of a text, using strategies and techniques
- Evaluate theatrical translations

General competences

Searching, analysing and synthesising data and information, using the necessary technologies

Adapting to new situations Making

decisions

Working independently

Working in teams

Working in an international environment Working

in an interdisciplinary environment Project

planning and management

Respect for diversity and multiculturalism

Demonstrate social, professional and ethical responsibility and sensitivity to gender issues Exercise of criticism and self-criticism

Promoting free, creative and deductive thinking

COURSE CONTENT

Week 1
The concept of translation and the scope of translation studies. Typologies and theoretical approaches. The importance of translation as a memory of culture and an axis of intercultural dialogue. Translation as an interpretative act and as a decision-making process.
Week 2
Introduction to theatrical translation. Text-centred and performance-centred approaches, contemporary theories.
transcendence   of   dichotomies.   Ideology   and   poetics,   polysemy   and
transversality.

Week 3

Translation as transcription. Meta-translation studies and the contemporary debate on theatrical translation. New forms of translation on stage.

Week 4

The transcription continuum of the dramatic text: translation, free translation, performance, adaptation.

Week 5

Translation/transcription of the dramatic text, its levels and difficulties. Statement, collocation, linguistic variety

Week 6

The cultural element in translation. Strategies and techniques. Week 7

The intertextual link. Week 8

On style. Week 9

Measure and rhythm.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The course is organised through the eclass platform, as is the communication with students. As part of the course, students will practice searching and evaluating information, with reference to bibliographic and full-text databases, terminology databases, electronic text corpora, etc.

ORGANISATION OF TEACHING	Activity	Semester workload
	Lectures	27
	Study and analysis literature	50
	Contrasting analysis of translations	20
	Laboratory exercises	20
	Independent study	50
	Writing papers	33
	Total Course	200

STUDENT ASSESSMENT	The course is assessed: • Continuous assessment (20%) • (30%) • Final assignment (50%) The assessment is in Greek and the assessment criteria are posted from the beginning of the course on the relevant website.

RECOMMENDED-BIBLIOGRAPHY

- Recommended Bibliography:
Basic translation literature

Angelelli, C. & J.B. Baer (eds) (2016) *Researching Translation and Interpreting*. Routledge.

Baker, M. & G. Saldanha (eds) (2019). *routledge Encyclopedia of Translation Studies* (3rd ed.) Routledge. Bassnett, S., & A. Lefevere, (1990)

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Hermans, T. (2014) [1999] *Translation in Systems: Descriptive and System-oriented Approaches Explained*, Routledge.

Holmes, J. (1988) *Translated: Papers on literary translation and translation studies* (2nd ed.). Rodopi. Ladmiral, J.-R. (2007) [1979].

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         Press.

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Bassnett, S. (1991). translating for the theatre-Textual complexities. *essays in poetics*, 15, 71-83. Bigliazzi, S., Kofler, P., & Ambrosi, P.

(2013). *theatre translation in performance*.Routledge.

Brodie, G. (2017).*The translator on stage.*Bloomsbury Academic.

Brodie, G., & Cole, E. (Eds.) (2017). *adapting translation for the stage*. routledge.

Chang, N. F. (2015). does "translation" reflect a narrower concept than "Fanyi"? On the impact of Western theories on China and the concern about Eurocentrism. *Translation and Interpreting Studies*, 10(2), 223-242.

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intermedial theatre. principles and practices. red globe press.

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- *Related journals:*

      Across Languages and Cultures (Budapest: Akadémiai Kiadó)
      JoSTrans - The Journal of Specialised Translation
      Meta : journal des traducteurs / Meta: translators' journal (Presses de l'Université de Montréal)
      Perspectives (London: Routledge)
      Target (Amsterdam: John Benjamins)

The translator (London: Routledge)

Translation and Interpreting Studies (Amsterdam: John Benjamins)

Translation studies (London: Routledge) Bibliographic bases for translation studies

BITRA: Bibliography of Interpreting and Translation, ed. by Javier Franco (University of Alicante)

Translation Studies Bibliography (TSB), ed. by Yves Gambier and Luc van Doorslaer (Amsterdam: John Benjamins)

ADAPTATION OF LITERARY WORKS FOR CHILDREN'S THEATRE

GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY
DEPARTMENT	DEPARTMENT OF THEATRE STUDIES
LEVEL OF STUDY	POSTGRADUATE
COURSE CODE	THE42 **SEMESTER OF STUDY** B´
COURSE TITLE	ADAPTATION OF LITERARY WORKS FOR THE THEATRE FOR CHILDREN

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING**	**CREDIT UNITS**
Lectures	3	7

TYPE OF COURSE	SPECIALISATION
PREREQUISITES COURSES	
LANGUAGE OF INSTRUCTION AND EXAMINATION	GREEK
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE486/

LEARNING OUTCOMES

Learning Outcomes
Students will understand the concepts of adaptation and dramatisation   *Explore the differences between narrative and dramatic text and understand the function of the narrative voice in the former and its absence in the latter*   *to study plays for children and adolescents belonging to the genres of adaptation and dramatisation*   *to become familiar with the process of transforming a narrative text into a theatrical text*   *to practise applications by transcribing a variety of literary texts, both longer and shorter, into a theatrical form*
General skills

Independent work

Group work

Respect for diversity and multiculturalism Respect for the natural environment

Demonstrate social, professional and ethical responsibility and sensitivity to gender issues

Exercising critical faculties

Promotion of free, creative and deductive thinking Production of new texts through creative

writing processes Adaptation to new situations and demands

COURSE CONTENT

The course is structured around the following themes:

1. Conceptual clarification and delimitation of the specific category of theatre aimed at audiences of underage audiences (Theatre for Young Audiences). From the term "children's theatre" to "theatre for underage audiences".

2. Codes of Drama and Theatre for Young Audiences: textual and performance indicators that make up this particular form of theatre.

3. Adaptation and dramatization as methods of re-reading and translating a literary-narrative text of children's (and not only) literature into a theatrical creation for underage spectators.

4. Conceptual delimitation of the terms of the English literature: adaptation - appropriation and comparative study with the Greek terms: adaptation, adaptation, dramatization.

5. Sources and frame of reference for adaptation from ancient Greek literature and classical literature and theatre, in order for children and adolescents to experience a different aesthetic. The choice of story and theatrical transcription as prerequisites for a successful frame of reference for adaptation.

6. Typology of the juvenile spectator: ideal or registered reader (= the reader to whom the author is addressing). In the case of theatre for children, the psycho-spiritual horizon of young spectators, their cognitive potential and their accumulated experiences must be taken into account.

7. Dramatisation: a detailed presentation of the horizontal and vertical process of transcribing a narrative into a dramatic text, focusing on the definition of the general lines of action in relation to the stage, and the organisation of the theatrical action (act by act, scene by scene).

8. The "theatre of adaptation" draws its themes from classic literary texts, with the aim of introducing children and adolescents to a different aesthetic. The two conditions that constitute the successful frame of reference for the adaptation: the choice of the story and its theatrical transcription.

9. The theatre as a space-time art, the distinction of time into periods (prologue, acts, scenes, epilogue) with regular distinction and symmetry in order to bring out the rhythm of the spectacle. The form of space in relation to the plasticity of the scenery, costumes, lighting and acting. The emphasis on highlighting the transition from verbal signs to visual signs (elements such as materials, lines, colours, splashes, movements), as well as acoustic signs (elements such as music, voice, noises).

10. Indicative texts of adaptation and dramatisation tried out on stage at

The following are examples of examples of play and drama that have been tested on stage over the course of time.

Comparisons, identifications, differentiations of these texts with the original plays from which they were drawn.

11. Production of dramatic discourse and a new text as an adaptation, based on extracts from classical drama (condensed to a time closer to contemporary theatrical standards).

12. Practical application of dramatic texts from classical and contemporary literature for children and adolescents. From text to stage, creating an original composition of a microcosm with two exclusively fictional characters with human characteristics. Students in pairs write a short scene with two heroes, which is prepared, as a stage essay on the improvised stage, by another pair, while they stage-develop another pair's text. This gives all postgraduate students the opportunity to test their writing and its relation to the stage.

13. Reflection and self-assessment, based on the presentations of the preceding assignments.

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Face-to-face teaching (face-to-face)	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching Use of E-class Communication by e-mail	
ORGANISATION OF TEACHING	*Activity*	*Semester workload*
	Lectures	39
	Study & analysis of literature	52
	Visits to theatres and attendance performances	12
	Writing work	52
	Independent, non-guided study	20
	Total Course	175
STUDENT ASSESSMENT	Written work with oral presentation	

RECOMMENDED-BIBLIOGRAPHY

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van de Water, M., *TYA, Culture, Society: International Essays on Theatre for Young Audiences*, Peter Lang, Frankfurt 2012.

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- *Related journals.*

Youth Theatre Journal

INTRA-LINGUAL TRANSLATION

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	THE43	**SEMESTER OF STUDY**	B´

COURSE TITLE	INTERLANGUAGE TRANSLATION

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY S TEACHING HOURS**	**CREDIT UNITS**
	3	7

TYPE OF COURSE	SPECIALISATION
PREREQUISITES COURSES	NO
LANGUAGE OF TEACHING AND EXAMINATION:	GREEK
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NAI
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE490/

LEARNING OUTCOMES

Learning outcomes
- Graduate students will be introduced to basic texts of global translation theory and most modern Greek texts of the theory of intralingual translation in theatre and literature in general, which will be discussed in class.   - They become familiar with the basic theoretical translation models and investigate their possible applications in practice, in ancient Greek dramatic texts.

- Students are asked to understand, think and judge, always taking into account, in addition to the theatrical-literary, historical-social context.
- In particular, the function of translation as an interdisciplinary, critical and historical tool for the scholar is highlighted, and as a field of dialogue, which they are encouraged to cultivate in turn in the classroom.
- Emphasis is placed on the performance event, and the relationship between the performance event and the act of translation, as interconnected and communicating vessels.

General skills

Independent work, Teamwork
Search, analysis and synthesis of data and information, using the necessary technologies
Respect for diversity and multiculturalism
Demonstrate social, professional and ethical responsibility and sensitivity to gender issues Exercise critical and self-critical thinking
Promotion of free, creative and deductive thinking Political thinking and judgement, Artistic
experience
Working in an interdisciplinary environment, Generating new research ideas

COURSE CONTENT

The course examines the basic principles and issues of intralingual theatrical translation in Greece (with an introductory overview and their integration into global issues and concerns of translation theory). Modern Greek texts of translation theory and practice, and selected translations of ancient Greek dramatic works are studied, always in conjunction with the historical-social and literary-theatrical context in which they are set. There are also contributions from trainee translators involved in the translation of ancient drama for the modern Greek stage. Students are invited, both during the course and in the final project, to produce their own translation version of selected ancient Greek dramatic texts, incorporating the theory taught into their translation practice.

- 1ºlesson: General introduction to basic translation theories, with emphasis on theatrical translation of ancient drama.
- Course 2(o):Introduction to the basic theoretical texts of intralingual translation.
  -the Greek example. Historical context and literary contexts.
- 3ºlesson: Introduction to the basic theoretical texts of intralingual translation. Methodological tools-texts of Greek translators.
- 4º-6ºcourse. Translation exercise on extracts of ancient Greek drama. Methodological tools of analysis and translation of episodes and choruses.
- 7ºlesson. Meeting with a theatrical translator and/or director.
- 8ºcourse. Comparative examination of modern Greek theatrical translations of the sample play. Discussion with students about their translation choices and those of previous translators.
- 9ºlesson. Presentation of a written assignment and a short translation exercise on the play studied.

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Distance learning:
	■ Lectures by the teacher
	■ Presentations and discussion of topics, assignments and exercises by students
	■ Seminar lecture by a guest translator/artist
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	■ Use of e-class: information about the course, posting of notes and teaching material, posting of exercises, useful links, posting of announcements.
	■ Use of ICT in teaching: Viewing information material on recent performances of ancient works and their translation using P.P., DVDs or the Internet (recorded extracts, interviews, reviews, etc.) .
	■ Communication with students via email and/or via online classroom.

ORGANISATION OF TEACHING	Activity	Semester workload
	Weekly lectures by the lecturer (including 1 3-hour seminar lecture by a guest lecturer) guest artist)	78
	Study and Analysis literature	15
	Writing of work	40
	Unguided study	42
	Total Course	175

STUDENT ASSESSMENT	Written assignment and oral translation exercise

RECOMMENDED-BIBLIOGRAPHY

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LABORATORY OF THEATRICAL TRANSLATION

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA
COURSE CODE	THE44	**SEMESTER OF STUDY**	B'
COURSE TITLE	LABORATORY OF THEATRICAL TRANSLATION

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING HOURS**	**CREDIT UNITS**
TOTAL NUMBER OF CREDIT UNITS	3	7

TYPE OF COURSE	Specific background
PREREQUISITES COURSES:	-
LANGUAGE OF TEACHING AND EXAMINATION:	Greek and English.
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE493/

LEARNING OUTCOMES

Learning Outcomes
Upon successful completion of the course, the student will be able to: - Effectively manage the morphological, stylistic and dramaturgical features of iconic and contemporary works of Anglo-Saxon theatre in attempting to translate passages from these works. - Recognises the sociolinguistic, pragmatic and cultural elements of the source language. - Identifies the translation difficulties of theatre texts. - Identifies the overall translation strategy. - Plans and organises the translation process for the successful completion of the project (choice of the most appropriate method). - Identifying and transferring cultural elements from the source text to the target language. - Recognizes and resolves issues of theatrical translation and difficulties in proofreading and editing texts for modern Greek theatre. - Renders the target language theatrical text without altering the dramatic style of the author. - Justifies his/her translation choices.

- Develops a rich vocabulary of a variety of idioms in the working language.
- Manages syntax, rhythm and grammar of the working language.
- Becomes familiar with contemporary strategies and trends in translating Anglo-Saxon theatre into the modern Greek theatre scene.
- Evaluates the translation process in relation to the purpose of the translated work.
- Produces stylistically diverse theatrical translations into Modern Greek of works from the English-language theatre repertoire.
- It becomes familiar with the work of important Greek translators who translated English-language plays for the modern Greek theatre.
- Critically interprets the success of some theatrical translations.
- Accepts that every theatrical translation is a recreation of the source play, as the theatrical audience becomes familiar with it thanks to the translation work.

General skills

Searching, analysing and synthesising data and information, using the necessary technologies
Decision-making
Autonomous work
Working in an international environment Working
in an interdisciplinary environment Project
planning and management
Respect for diversity and multiculturalism Critical and self-critical thinking
Promoting free, creative and deductive thinking

COURSE CONTENT

1. Structural elements of a theatrical text; orality and density; description of stylistic features and differentiation of theatrical language from other literary genres.
2. Modern translation theories; a review of theatrical translation theory and methodology - translation techniques.
3. Application of basic translation filters; selection of excerpts from untranslated contemporary plays from the English-speaking (English and American) theatre; identification of translation challenges.
4. Translator's research; familiarity with the immediate social, political and cultural context of the play in the source language; identification of a translation goal.
5. Anatomy of a translation; analysis of emblematic translations of representative works from the English-language repertoire for modern Greek theatre.
6. Comparative of translation I; critical comparison of the same work/excerpt -the variable of temporal distance
7. Comparative of translation II- comparison of students' translations with probationary existing translations that have excelled in Modern Greek theatre,
8. Selection of a play to be translated; integration into its socio-political context; identification of 'problematic' areas in terms of translation.
9. Translation as freedom - the practice of performing adaptation; points diversification.

TEACHING ᴀɴᴅ LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The course is organised through the eclass platform, as well as communication with students. As part of the course, students will practice searching and evaluating information, with reference to bibliographic and full-text databases, terminology databases, electronic text corpora, etc.

ORGANISATION OF TEACHING	*Activity*	*Semester workload*
	Lectures	27
	Study of literature and exercises focusing on the application of theoretical concepts models	33
	Translation and translation annotation (preparation of individual papers presented during the course)	55
	Writing a paper	60
	Total Course	175

STUDENT ASSESSMENT	The course is assessed: By written work in Greek: translation (English to Greek) and translation commentary. The successful participation in the individual assignments presented in class during the course is also taken into account. of the semester.

RECOMMENDED-BIBLIOGRAPHY

- Recommended Bibliography:

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XXXIII:4, 485-490.

SEMESTER 3.

DRAMA STUDIES

GENERAL

SCHOOL	PHILOSOPHICAL
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	THM16	**SEMESTER OF STUDY**	Γ´

COURSE TITLE	DRAMA

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credits	2	8

TYPE OF COURSE	General background
PREREQUISITES COURSES:	-
LANGUAGE OF INSTRUCTION LINGUAGE - language of instruction AND examinations:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://www.facebook.com/groups/1828867720793021

LEARNING OUTCOMES

Learning Outcomes
The course, starting from the basic theories of acting, leads students to the experiential exploration of the concept of dramatization in the contemporary world - special emphasis is given to the specific nature of dramatization, which consists both in the production of fixed forms/effects and in the element of constant movement and becoming that characterizes it. Thus, on the one hand, students are invited to create/live non-theatrical experiences in theatrical terms (through voice, sight, movement, objects, etc.) and, on the other hand, to attempt methods of "altering" a given theatrical or other text. The fundamental aim of the course is to bring students into contact and conversation with the community, precisely through the exploration of the concept of community as the field where understanding, acceptance, and inclusion develop.   Upon successful completion of the course the student will be able to:

- Identify the basic theories of acting
- Identify contemporary perspectives on the concept of dramatization
- Apply dramatization techniques to texts, theatrical or otherwise
- Use texts of different discourses as sources of dramatisation
- Identify aspects of theatricality in contemporary everyday life
- Collaborates with fellow students to create and jointly present short theatrical scenes

General skills
Independent work
Group work
Respect for diversity and multiculturalism Critical and self-critical practice
Promotion of free, creative and deductive thinking

COURSE CONTENT

- Basic theories of acting - Contemporary perspectives on the concept of dramatisation
- Techniques of dramatisation - techniques of dramatic 'alterations' on texts (gestural 'alteration', narrative 'alteration', mimetic 'alteration', etc.)
- Different types of texts as a creative reservoir of dramatisation
- Working hypotheses - Creating short theatrical scenes
- Theatricality of contemporary everyday life, e.g. the public speaker in the modern world.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face-to-face training Lectures Presentations of students' work Final video of the result
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Frequent communication via platform with students.
ORGANISATION OF TEACHING	<table><tr><td>*Activity*</td><td>*Semester workload*</td></tr><tr><td>Weekly lectures</td><td>27</td></tr><tr><td>Creating improvisations</td><td>70</td></tr><tr><td>Composition of final project</td><td>68</td></tr><tr><td>Independent (unguided) study</td><td>35</td></tr><tr><td>Total Course</td><td>200</td></tr></table>
STUDENT ASSESSMENT	Language of Assessment: Greek I. Intermediate assessment: Participation of the student in the course discussions: 50% II. Final paper: 50%.

RECOMMENDED-BIBLIOGRAPHY

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van Erven Eugene, *Community Theatre-Global Perspectives*, Routledge, NY 2001.

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SPECIAL TOPICS IN CREATIVE WRITING

GENERAL

SCHOOL	PHILOSOPHY		
DEPARTMENT	THEATRE STUDIES		
LEVEL OF STUDIES	MA		
COURSE CODE	THE46	SEMESTER OF STUDY	Γ΄
COURSE TITLE	SPECIAL TOPICS IN CREATIVE WRITING		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY HOURS TEACHING HOURS	CREDIT UNITS
Uniform distribution of credits		3	7
TYPE OF COURSE	General background		
PREREQUISITES COURSES	-		
LANGUAGE OF INSTRUCTION AND EXAMINATION	Greek		
THE LESSON OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://drama-performance-education.theatre.uoa.gr/		

LEARNING OUTCOMES

Learning Outcomes
This course is an introduction to the rules and characteristics of writing a play. The deliveries are designed to introduce the student to each of the creative tools necessary to create a play. Plot as the basic backbone of the dramatic work. Dialogue as the key theatrical tool and the element that separates playwriting from all other forms of writing. Characters as both points of ideas and dramatic tension. The terms in which a play begins and the ways in which it may close. At the same time, the course aims to introduce students to a range of narrative patterns, tools and modes used and applied in theatrical but also in film and television narrative.

The course focuses simultaneously on all forms of dramatic discourse. In the play with several acts but at the same time in the one-act play, monologue, solo perfoming etc.

Each delivery is followed by a series of exercises designed to apply the theoretical tradition. Through practice students are required to consolidate the theory in substance.

Finally, the course culminates in a written assignment where students are required to apply all the knowledge gained. They have to create a one-act play based on the rules and principles taught in the course.

Upon successful completion of the course the student will be able to:

- Recognize the basic tools for creating a play
- Recognize different forms of theatrical discourse
- Identify the central elements of the structure of each play
- Practice ways of applying theory to practice through exercises
- Become familiar with narrative motifs, tools and modes of narrative in theatre, film and television
- Create their own theatre work

General skills
Independent work Group work Respect for diversity and multiculturalism Demonstrate social sensitivity to gender issues Exercise of criticism and self-criticism Promotion of free, creative and deductive thinking

COURSE CONTENT

1. The structure of the play: The 4 questions that each play answers. The 3 scenes in which the questions are answered.
2. Each story is the same story: the hero's journey, the monomyth and the hero with a thousand faces.
3. The plot is the play.
4. Dialogue as a basic theatrical tool
5. Building the characters
6. Models of opening - Models of finale
7. Analysis of the Monoplay: "The Horsemen at Sea" by Syng
8. The playwriting as a game
9. Analysis of the play: "The Doll's House" by Ibsen

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Face-to-face teaching	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT	
ORGANISATION OF TEACHING	*Activity*	*Workload Semester workload*
	Lectures	27
	Practical exercises focusing on the application of methods, practices and techniques.	23
	Literature study	50
	Writing a paper	75

	Total Course	175
STUDENT ASSESSMENT	Through the final project and the creation of a one-act play in which the student will apply each each of the elements taught.	

RECOMMENDED-BIBLIOGRAPHY

Joseph Campbell, *The Hero with a Thousand Faces*, Iamblichus Publications, 2001. Johan Huzinga,
Man and the game, Knowledge Publishing, 1989.
Aristotle, *Poetics*, Cedar Publications, 2007.
Kenneth Thorpe Rowe, *Write that play*, Funk &Wagnalls Publishing, 1939.
Christopher Vogler, *The Writer's Journey: Mythic Structure For Writers*, 3d edition, Michael Wiese Productions, 2007.

THEATRICAL CREATIVE WRITING WORKSHOP

GENERAL

SCHOOL	PHILOSOPHY		
TMHMA	THEATRE STUDIES		
LEVEL OF STUDIES	PRELIMINARY		
COURSE CODE	THE47	**SEMESTER OF STUDY**	Γ΄
COURSE TITLE	LABORATORY OF THEATRICAL CREATIVE WRITING		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY HOURS TEACHING HOURS**	**CREDIT UNITS**
		3	4
TYPE OF COURSE	Elective, general knowledge		
PREREQUISITES COURSES	NO		
LANGUAGE OF INSTRUCTION AND EXAMINATION	Greek		
THE COURSE OFFERED TO ERASMUS STUDENTS	NO		
COURSE WEBSITE (URL)	https://eclass.uoa.gr/courses/THEATRE569/		

LEARNING OUTCOMES

Learning Outcomes
This course is a laboratory course of specialization of the MSc and is oriented towards the creation of characters and their moments of imprinting, their monologic or dialogic scenes, setting the foundations that define an interesting theatrical act, the contrast and the conflict. On completion of the course, students are expected to be able to: • Approach characters and events with a different way of approaching and thus writing. • To construct the hero's personal crossroads, which is a milestone in his or her life. • To give the hero real substance by discovering both his light and dark aspects. • To create the character's world, building with absolute precision and detail the environment in which he lives his home, his most personal space. • To enrich the character by giving him depth and complexity and finding his greatest weakness, the one that is completely at odds with his values (totem). • To construct another dimension of the hero, which concerns his interaction with other characters.

- To write a monologue which should include an essential contrast of the hero behind which lies the most interesting theatrical stage condition, that of conflict.
- To free themselves from a descriptive and essayistic way of writing events.

General skills
Independent work
Promotion of free, creative, deductive and productive thinking Decision-making
Searching, analysing and synthesising information Adapting to new situations
Exercise critical and self-critical thinking

COURSE CONTENT

1. Introduction to the theory and method to be followed.
2. "The map of life" (drawing material from each student's CV)
3. "Bright object": the hero's positive philosophy.
4. "Dark object": the hero's passion.
5. The hero's home, his personal space.
6. Free improvisation (or let the hero speak freely).
7. Monologue alter ego.
8. Alter ego interview.
9. Dialogue scene utilizing the elements that structure his character and his world.
10. Identifying a theme that forms the core of the text to be produced.
11. Readings of the produced texts and feedback (1).
12. Readings of the texts produced and feedback (2).
13. Final corrections - discussion.

TEACHING AND LEARNING METHODS - EVALUATION

MODE OF DELIVERY	Lectures, presentations and discussion of papers and exercises in the classroom.
USE OF TECHNOLOGIES	• Use of e-class: course information, posting of notes and teaching material, posting of exercises, announcements, communication with students, useful links. • Use of ICT in teaching: Specialised project management software

ORGANISATION OF TEACHING	Activity	Semester workload
	Lectures	5
	Exercises - Application of methods	20
	Independent non-guided study-work	25

	Writing a paper	50
	Total Course	100
STUDENT ASSESSMENT	Language of assessment: Greek Assessment method: Intermediate assessment: I. Four individual written assignments for each student. II. Final individual written assignment	

RECOMMENDED-BIBLIOGRAPHY

- Peter Brooke, *The Open Door*, ed. Maria Fragoulakis, KOAN Publications, Athens 2007.
- Yossi Oida, *The Invisible Actor*, ed. Theodoros Tsapakidis, KOAN Publications, Athens 2007.
- Nick Moseley, *Meisner in Practice*, Nick Hern Books, 2013.
- Joel Pomeranian, *The Reunification of North and South Korea*, ed. Marianna Kalbari (unpublished)
- Josep Maria Miro, *The Beginning of Archimedes*, ed. Maria Hatziemmanouil, Kapa Editions, Athens 2019.
- Guillem Clua, *The Swallow*, ed. Maria Hatziemmanouil, Kappa Ekdotiki, Athens 2017.
- Yasmin Reza, *Art*, ed. George Archimandritis, Estia, Athens 2022.
- Esteva Soler, *Against Progress, Against Love, Against Democracy*, ed. Maria Hadjiemmanouil, Dimitris Psaras, Yannis Mantas, University Studio Press, Athens 2012.
- Martin McDonagh, *The Linnaean Trilogy*, ed. Henry Belies, Iridanos, Athens 2010.
- Christopher Durang, *Beyond Therapy*, Samuel French, London, New York, 1963.
- Mike Bartlett, *Terms of Contract*, ed. Christina Babou-Bakoureli, Lagoudera Publications, Athens 2010.
- Martin Crimp, *In the Country*, ed. Aspa Tombouli, Nefeli Publications, Athens 2002.

THE THEATRICAL WORD AND OTHER WRITINGS

GENERAL

SCHOOL	PHILOSOPHY OF ATHENS
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	THE48	**SEMESTER OF STUDY**	Γ´

COURSE TITLE	THE THEATRICAL WORD AND OTHER WRITINGS

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
	3	7

TYPE OF COURSE	SPECIALISATION
PREREQUISITES COURSES:	-
LANGUAGE OF TEACHING AND LANGUAGE OF TEACHING AND EXAMINATION:	GREEK
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE WEBSITE (URL)	-

LEARNING OUTCOMES

Learning Outcomes
This elective course aims to familiarize graduate students in Theatre Studies with elements of film writing in dialogue with theatrical discourse.   The specific axis includes two-hour lectures with a combination of didactic screenings, aiming to create stimuli for critical viewing and study of the writing of various kinds of film, with emphasis on the field of cinematic specificity and the common codes of the two arts. In order to achieve the expected learning outcomes, students are invited to watch films in the classroom (as well as recommended films for private viewing

), with references to the major aesthetic cinematic movements of world cinema (classical narrative style, German expressionism, French impressionism and poetic realism, Italian neorealism, French new wave).

They are also introduced to the concepts of modernism and Brechtian detachment in cinema and theatre. Special reference is made to the cinema of the auteur and to the New Greek Cinema.

Issues concerning contemporary debates on the gendered dimension of film discourse and women's writing are also addressed. The transcriptions of ancient Greek tragedy in cinema are put forward as an example of the relationship between theatrical and cinematic discourse and as a field of gendered readings of the tragic discourse.

The transfer of literary works to cinema and the relationship between scripts, as well as the contemporary digital challenge at the intersection of theatre and digital performance, art and technology are also areas of interest in the study of "other scripts".

General skills

Relevant competences aimed at in the course are in particular: searching, analysing and synthesising data and information using the necessary technologies; working in an interdisciplinary environment; demonstrating gender sensitivity and responsibility; promoting free, creative and inductive thinking; generating new research ideas; enriching writing with different kinds of discourses.

COURSE CONTENT

With regard to the content of the course, the following 9 units are listed:

1. Introduction to the codes of narrative. Cinema as a heterogeneous semiotic code. Intersections with the codes of theatre.

Issues of representation in Film and Theatre. Indicative examples from filmography and

performance art.

2. Expressionism as a current in art. Expressionist elements in Fritz Lang's Metropolis (1926) and Dr. Caligari's Laboratory (1919).

3. Theatricality in the Cinema of Nikos Koundouros. Different writings-Different writings-Diffusion of neorealist and expressionist elements in the films "Magic City" (1954) and "Dragon" (1956). Theoretical framework and analysis.

4. Degenerate writings. From Theotoki's heroines in love to the Emancipation Cinema of the 1980s. Konstantinos Theotokis's " The Price and Money" " The Price of Love" (1982) by Tonia Marketakis. Issues of intertextuality and the gender perspective

5. Gendered readings of tragedy in Cinema. Examples from Greek and World Cinema. Cacoyannis' trilogy ("Electra" (1961), "Troades" (1972), "Iphigenia" (1977), "Medea" by Paolo Pasolini are proposed as emblematic examples.

6. Theatrical discourse and gender perspective in the work of Spyros Evaggelatos. The acting of

Lida Tasopoulou in the performances of the Amphitheatre.

7. Political Modernism in Cinema. The influence of Brecht.

References to the work of the important European modernist filmmakers Godard and Antonioni .

8. The screen as a stage: "The Troupe" (1976) by Theo Angelopoulos as an example of the transcription of theatrical and tragic discourse in Cinema. Theoretical approaches and analysis of the film

9. Body , family, sexuality. New approaches in the period of crisis .Examples of films of the so-called weird cinema (cinema of paradox). The 'Fang' by G. G. Lanthimos and other stories.

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	In the classroom in person. In combination with electronic delivery of material
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	View

ORGANISATION OF TEACHING	*Activity*	*Workload Semester workload*
	Lectures and projections	
	Study and analysis	
	Bibliography and filmography	
	Project work	
	Total Course	175

STUDENT ASSESSMENT	Written work and public presentation Criteria Structure, expression, original ideas, satisfactory use of literature and further literature research, ability to synthesise. These criteria are put to students in writing before the preparation and assessment of their assignments.

RECOMMENDED-BIBLIOGRAPHY

George P. Pefanis, Ioanna Athanasatou *(editors), Scenes, Images, Glances. Intersections of theatre and cinema,* EAP Publications, Athens, 2021.

D.Bordwell, K. Thompson, *History of Cinema*. Nikos Leros, Rita Kolaitis, ed. Eva Stefani, Patakis, Athens, 2011.

R.Stam, R.Burgoyne, S.Flitterman-Lewis, *New approaches to film semiotics*, eds. Irini Stamatopoulou, Metaixmio, Athens, 2009

Angeliki Poulou, *Ancient Greek tragedy and digital theatre. Ruins, transformations, dramaturgies*, Aigokeros, Athens, 2020

Athena Athanasiou, *Feminist theory and cultural criticism*, (editing, introduction), trans. by Pelagia Marketou, Margarita Miliori, Emilios Tsekenis, Nisos, Athens, 2006

Janet Mc Cabe, Cinema and Feminism, trans. Irini Pyrpasou, scientific editor Ioanna Athanasatou, Patakis, Athens, 2009

POSTGRADUATE THESIS SECOND SEMESTER

POSTGRADUATE THESIS (SPECIALIZATION: DRAMATURGY AND PERFORMANCE)

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	DIM	**SEMESTER OF STUDY**	Δ´

COURSE TITLE	POSTGRADUATE THESIS (SPECIALISATION: DRAMATURGY AND PERFORMANCE)

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY HOURS TEACHING**	**CREDIT UNITS**
Uniform distribution of credits	One semester	30

TYPE OF COURSE	General background
PREREQUISITES COURSES:	Successful completion of all required and elective courses in the major.
LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	http://drama-performance- education.theatre.uoa.gr/metaptyxiako-diplwma/spoydes- e3etaseis-ergasies-diplwmatiki.html & The respective electronic page of each lecturer

LEARNING OUTCOMES

Learning outcomes
The diploma thesis in the specialization "Drama and Performance" can receive:

(a) the form of a pure theoretical or historical approach to its subject, (following, for example, the analysis of important theories of dramaturgy, the compilation of performance databases, the reconstruction of a historical performance or the repertoire of a company or theatre group, the analysis and documentation of sources related to the transposition of a (theatrical) text during its staging, research in archives in order to identify unpublished texts and their publication through scientific methods, archival research in areas related to theatrical life, the comparative approach to texts and performances from the field of Greek and world contemporary and earlier drama, etc.ά.),

b) involve a combined form of theoretical approach and practical application of a topic relevant to the direction (such as, for example, the identification of the historical and methodological path followed in the dramaturgical treatment of a text and its staging),

(c) be based on the carrying out of original dramaturgical and/or dramatic work in the field of theatrical practice (provided that this work can be documented as being accompanied by corresponding theatrical research).

Upon completion of the IMM, the student is expected to be able to:

- Design a research plan and develop an appropriate methodology for approaching and investigating the topic under study and/or develop a project in the field of specialisation Drama and Performance
- Seeks and uses critically and synthetically the available literature on the subject area, drawing on a variety of print and electronic sources.
- Describes and documents key knowledge related to the topic of the research being undertaken
- Carry out, where appropriate, archival research.
- Demonstrate competence, where appropriate, in the use of quantitative and/or qualitative research methods
- Know, adopt and strictly adhere to t h e rules governing scientific and academic ethics and ethics.
- Establish and follow a workable timetable for the development of a thesis/project.
- Compose a full scientific essay
- Clearly and effectively communicates his/her conclusions; and
- the knowledge and rationale on which they are based, successfully carrying out a
  a comprehensive presentation before the three-member examination committee

General competences
Decision-making
Independent work
Generation of new research ideas Project planning
and management
Search, analysis and synthesis of data and information, using the necessary technologies

Demonstrate social, professional and ethical responsibility and sensitivity to gender issues

Exercise of critical and self-critical judgement

promoting free, creative and deductive thinking

COURSE CONTENT

The thesis in the specialization "Drama and Performance" draws its topic from the areas examined in the courses of the MSc and may have a theoretical or practical character. The choice of topic and research methodology should ensure the originality and the general research significance of the thesis, based on contemporary methodological approaches that govern the approach to dramaturgy, stagecraft and the various interconnections between them. The word limit is set at 30,000 words + 5,000/7,000 words for appendices of abstraction, recording and/or presentation of practical and research material. If the thesis includes a practical part - in addition to the purely research part - then the material documenting the student's practical work (such as the

audiovisual medium of the performance, the dramaturgy book, the stage direction guide, etc.).

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Face-to-face and distance meetings with students.
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Frequent communication through a communication platform with students. Writing guidelines in e-class and on the Master's website

ORGANISATION OF TEACHING	Activity	Semester workload
	Supervisor's consultation meetings with students	30
	Writing of written work postgraduate thesis	720
	Total Course	750
STUDENT ASSESSMENT	Language of Assessment: Greek Support for written postgraduate thesis in a three-member committee: 30.000 words + Greek. 5.000/7.000 (100%)	

RECOMMENDED-BIBLIOGRAPHY

Indicative Bibliography

Balme, Chr. 2012. *introduction to theatre studies,* ed. Romanos Kokkinakis and Vicky Liakopoulou, Plethron, Athens.

Bozizio, P. 2006. *History of theatre*, ed. ed. Elina Daraklitsa, Aigokeros, Athens.

Brockett Oscar and Franklin J. Hildy. 2013. *History of the theatre*, vol. 1, ed. Manos Vitentzakis, Antigoni Gaitana, Angelos Kechagias, Maria Hatziemmanouil, KOAN, Athens.

Fischer-Lichte, E. 2012. *History of European drama and theatre,* vol. 1, ed. Yannis Kalifatidis, Plethron, Athens.

Hartley, J., M. Trueman, L. Betts, and L. Brodie. 2006. "What Price Presentation: The Effects of Typographic Variables on Essay Grades." *Assessment & Evaluation in Higher Education* 31(5): 523-534.

Hartnall, F. 1980. *History of the Theatre*, ed. Roula Pateraki, Infrastructure, Athens, Greece.

Prosser, M., and C. Webb. 1994. "Relating the Process of Undergraduate Essay Writing to the Finished Product." *Studies in Higher Education* 19(2): 125-139.

Torrance, M., G. V. Thomas, and E. J. Robinson. 2000. "Individual Differences in Undergraduate   Essay-Writing Strategies: A   Longitudinal   Study." *Higher*
Education 39(2): 181-200.

MASTER'S THESIS(SPECIALIZATION: THEATRE TEACHING)

GENERAL

SCHOOL	PHILOSOPHY
DIVISION	THEATRE STUDIES
LEVEL OF STUDIES	MA

COURSE CODE	IMO	**SEMESTER OF STUDY**	Δ´

COURSE TITLE	POSTGRADUATE THESIS (SPECIALISATION: THEATRE TEACHING)

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
Conception-design, study, archival research, literature review, qualitative and quantitative research, mixed forms of research and practice, interventions in schools, educational institutions and formal and non-formal education structures education and in theatre, arts organisations and institutions	One semester	30

TYPE OF COURSE	General background & Specialization
PREREQUISITES COURSES:	Successful completion of all required and elective courses in the major.
LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	http://drama-performance- education.theatre.uoa.gr/metaptyxiako-diplwma/spoydes- e3etaseis-ergasies-diplwmatiki.html & the respective webpage of each lecturer

LEARNING OUTCOMES

Learning outcomes
The thesis in the specialisation "Theatre Pedagogy" can be in the form of a theoretical or historical approach, a combined form of theoretical approach and practical application of the subject, through teaching or artistic interventions or research in the school or other educational environment or through research. methodological issues and practical applications in the field of theatre/drama

in education, with theoretical and practical content ('Practice as Research', research based on the art of theatre).

More specifically, the thesis in the specialisation "Theatre Teaching" can take the following forms:

a. theoretical or historical approach to the subject (theory, history, practice: drama and theatre for children, adolescents and young people) using modern methods of archival research, literature review and mixed methods based on the art of theatre (analysis of theories, sources, texts, archival research, historical, comparative approach, literature review, etc.)

b. a combined form of theoretical and practical approach: intervention work and research in formal and non-formal education, theatre and arts organisations, interdisciplinary organisations, communities, etc.

c. a combined theoretical and practical approach (without intervention), with content analysis (performances, plays, reviews, methodologies) using mixed quantitative and qualitative research methods.

d. qualitative or quantitative application of research in the theatre/drama fields of knowledge in education

e. research and intervention with parallel production of original theatre and educational work (dramatic text, playwriting, theatre writing, directing, design of theatre and educational activities, etc.) using qualitative or quantitative research methods.

In any case, theoretical framing is deemed necessary, as the ultimate aim of the thesis is to answer the main research question through the dichotomy of theory and practice, with research dimensions and conditions.

Indicatively, the following research axes are mentioned:

- Improvisation and Experiential Learning

- Contemporary forms of theatre in education: methodologies, approaches and applications

- Drama for children and young people

- Types of playwriting and theatre for children and young people

- Types of theatre and theatre education (from ancient to modern theatre)

- Ancient theatre and theatre education

- Concepts and theoretical considerations for the reduction of the theory of theatre and drama to the theatre stage for children and young people and in the classroom

- Practitioners, theorists, and educators of the twentieth and twenty-first centuries and the impact of their work on theatre education

- Performing arts, interdisciplinary and intercultural approaches to theatre in education

- Digital theatre and drama: theoretical approaches and practical applications

- Theatrical Writing and Theatrical Education

- Psychopedagogical dimensions and implications of theatre in education (prevention, mental resilience, limits, case studies)

- Performing arts and drama education in formal or non-formal education

- Theatre teaching and the humanities

- Theatre teaching and the sciences

- Creativity, Development and Intervention. Documenting the presence of the performing arts in education

- Drama, Adaptation, Creative Writing for children and young people

- Special and theatre education: Research and Applications

- Social theatre and performing arts for children and adults: intervention and education.

Upon completion of the IMM, the student is expected to be able to:

- Design a research plan and develop an appropriate methodology for approaching and investigating the topic under study and/or develop a project in the field of theatre pedagogy specialisation
- Seeks and uses critically and synthetically the available literature on the subject area, drawing on a variety of print and electronic resources.
- Describes and documents key knowledge related to the topic of the research being undertaken
- Conduct archival research, as appropriate.
- Develop skills, as appropriate, in the use of quantitative and/or qualitative research methods
- Know, adopt and strictly adhere to the rules governing scientific and academic ethics and ethics.
- Establish and follow a workable timetable for the development of a thesis/project.
- Compose a full scientific essay
- Communicates his/her conclusions clearly and effectively, and

  and the knowledge and rationale on which they are based, successfully making a comprehensive presentation to

  the three-member examination board

General competences
Working in a team Adapting to new
situations Decision-making
Working in an interdisciplinary environment
Working in an international environment
Democratic team and personal management Respect for individual
artistic expression
Promotion of free, creative and deductive thinking

Generation of new research ideas

Respect for diversity and multiculturalism Respect for the natural environment

Design and management of educational art programmes Exercise of criticism and self-criticism

Professional communication skills with the specialist working environment

Demonstrate social, professional and ethical responsibility and sensitivity to gender issues

COURSE CONTENT

The thesis in the specialisation "Theatre Teaching" draws its themes and axes from the areas of knowledge examined in the courses of the MSc with a focus on theatre/drama in education and may be of a theoretical, practical or mixed nature. The choice of research topic and methodology should ensure originality and relevance to the specialisation, based on contemporary methodological approaches that underpin research on dramaturgy, stagecraft, teaching and learning and creation for theatre and drama in education. The word limit is set at 30,000 words + 5,000/7,000 words for the appendices for the abstraction, recording and presentation of practical and research material.

If the thesis includes a practical part (theatrical, artistic, performance, intervention, research, interviews, etc.etc.), then along with the main part of the thesis, the material documenting the practical work and research of the student (questionnaires, interventions in school, detailed description of the intervention, evaluation sheets, taped material, elements of performance and theatropedagogical actions, theatrical and creative writing material, etc.) must be submitted.

In the case of research work in schools and formal education structures, the student must submit all the necessary documents in time to the competent bodies for the permission to conduct research in schools.

For the consent forms for participation in research, students can consult the suggested forms of the NSCA and, if necessary, formulate the necessary elements of consent in consultation with the supervising professor.

TEACHING ᴀɴᴅ LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	Face-to-face and distance meetings with students
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Communication via Webex and other means of distance communication Use of e-classroom (for communication, posting of drafts, final text, feedback, etc.)

	Interactive forms of collaborative document supervision (for the creation of research documents and for interactive feedback)	
ORGANISATION OF TEACHING	*Activity*	*Workload Semester*
	Advisory meetings supervisor teacher with students	80
	Archival research/bibliographical review/research fieldwork	80
	Archival research or qualitative/quantitative research based on art of theatre in education	90
	Design and Draft Structure and Content Thesis	80
	Writing a written postgraduate thesis	290
	Stage of editing and final writing after comments and discussions with supervisor	80
	Final drafting stage final editing of work after comments of a three-member examination board committee	50
	Total Course	750
STUDENT ASSESSMENT	Formative assessment Final assessment Oral presentation and support of thesis to a three-member examination committee Duration of support/presentation 20-25 minutes Duration support, feedback 60-90 minutes. *If it is deemed appropriate due to the nature of the assignment, the three-member examination committee should have attended Part ή entire	

additional theatrical/pedagogical/artistic work, the student shall ensure that it is sent to the members of the committee in good time.

30.000 words+ 5.000./7.000 (100%)

Evaluation language: Greek

RECOMMENDED-BIBLIOGRAPHY

Indicative Bibliography

Copans, Jean, *The field ethnological research*, ed. Jean Jean, anthropologist, trans. by Katerina Markou, Athens: Gutenberg, 2004.

Isari Filia-Marios Pourkos, *Qualitative Research Methodology. Introduction to Psychology and Education*, Athens: Hellenic Academic Electronic Textbooks and Aids-Drasi Kallipos, 2015.

Moren, Edgar, *The Method. 3. The knowledge of knowledge*, ed. Thodoris Tsapakidis, Athens.

Pourkos, Marios; Dafermos, Manolis. (Ed.) *Qualitative research in social sciences: Epistemological, methodological and ethical issues*. Methods, Methodological, Methodological, Methodological, Methodological and Methodological Issues: Topos, 2010a.

Fanouraki Clio - Pefanis Giorgos P. (ed.), *Applied theatre. Qualitative methods of research and learning through performing arts,* Athens, Papazisis Publications, 2021.

Collective, *Introduction to Social Research Methodology and Techniques*. General Supervision: Vassilis Filias, Department of Sociology, PASPE, R.C.C.E., Athens: Gutenberg, 2004.

Detailed and updated bibliography is posted in the online classroom.

Focused bibliography and resources are provided on a case-by-case basis for the topic being researched, in the context of exploratory, discovery learning and collaboration with prospective students.

POSTGRADUATE THESIS (SPECIALISATION: THEATRICAL TRANSLATION AND CREATIVE WRITING)

GENERAL

SCHOOL	PHILOSOPHY
DEPARTMENT	THEATRE STUDIES
LEVEL OF STUDIES	MA
COURSE CODE	DIM

COURSE CODE	DIM	**SEMESTER OF STUDY**	Δ΄

COURSE TITLE	POSTGRADUATE THESIS (SPECIALISATION: THEATRICAL TRANSLATION AND CREATIVE WRITING)

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDIT UNITS**
Uniform distribution of credit hours	One semester	30

TYPE OF COURSE	Specialised background
PREREQUISITES COURSES:	Successful completion of all required and elective courses in the major.
LANGUAGE OF TEACHING AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	http://drama-performance- education.theatre.uoa.gr/metaptyxiako-diplwma/spoydes- e3etaseis-ergasies-diplwmatiki.html & The respective electronic page of each lecturer

LEARNING OUTCOMES

Learning outcomes
Upon completion of the DIM, the student is expected to be able to: ● Design and conduct, based on specific theoretical models and specific methodologies, original research and/or projects in the fields of theatrical translation and creative writing. ● Utilizes the knowledge gained from the courses of the MSc in a synthetic and applied way. ● Carries out a bibliographical research and identifies, selects, evaluates and uses a variety of printed and electronic sources in his/her work. ● Carry out, where appropriate, archival research. ● Conduct qualitative and quantitative research as appropriate.

- Know, adopt and strictly observe the rules governing scientific and academic ethics and ethics.
- Establish and follow a workable timetable for the development of a thesis/project.
- Has acquired skills in producing scientific discourse.
- Has acquired skills in oral presentation of work.

General skills
Adapting to new situations Decision-making Autonomous work Working in an interdisciplinary environment Generating new research ideas Planning and managing projects Critical thinking and self- criticism Promoting free, creative and deductive thinking

COURSE CONTENT

At the end of the third semester, the student submits to the MSc Coordination Committee an application for a thesis, indicating the proposed title of the thesis and the proposed supervisor (if the student has not been appointed as supervisor of the MSc since the beginning of his/her postgraduate studies) and attaching the abstract of the proposed thesis. The thesis committee shall be composed of three members, one of whom shall be the supervisor.

The thesis in the specialisation 'Theatrical Translation and Creative Writing' draws its subject from subjects approached in the specialisation courses and may be purely theoretical or combine theory and practice. The paper should be based on theoretical treatments, methodological approaches and research practices in the theatre translation and creative writing disciplines and should be an original contribution to relevant research.

Indicatively, a thesis in this specialisation may take the following forms:

- A theoretical approach to one or more issues, with reference to case studies.

- Historical and/or comparative approaches to phenomena and texts.

- Quantitative and/or qualitative research on one or more phenomena.

- Annotated bibliography.

- Translation of a dramatic or theoretical text, with appropriate theoretical/methodological documentation.

- Writing (and, where appropriate, presentation) of an original theatrical text, with appropriate documentation.

- Adaptation/dramatisation of narrative, poetic, essay and other texts, with

with appropriate documentation and, where appropriate, presentation.

The word limit is set at 30,000 words, excluding annexes, but including footnotes and bibliography.

TEACHING AND LEARNING METHODS - EVALUATION

METHOD OF DELIVERY	• Close and distance guidance and support of the student by the supervisor of the IMM at all stages of the project: • Specification and delimitation of the topic • Specification and definition of the research project • Study guidance • Structuring and writing the paper.
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	In preparing, writing and presenting their work, students will use, among other things, word processing applications, browsers, applications for collecting and analysing quantitative and qualitative data and presentations. In supervising the work, video conferencing and collaborative applications are potentially used tools.

ORGANISATION OF TEACHING		
	Activity	*Semester workload*
	Consultation meetings between the supervisor and the student student	30
	Independent study	377
	Writing of a paper	320
	Preparation of oral support	20
	Public oral support of work	3
	Total Course	750

STUDENT ASSESSMENT	The student submits his or her completed project for judgement to the panel of three and then presents it publicly orally. The examining committee will evaluate and grade the paper from zero (0) to ten (10), with a minimum passing grade of five (5). Approval of the paper requires the concurrence of two-thirds (2/3) of the committee members. Committee members may make comments and observations to the IMM and may request: (a) Minor corrections, to which the student must respond within 30

days. In this case, the Committee shall deposit the final grade with the Secretariat.

(b) Major corrections, to which the candidate must respond within 60 days. In this case, the support and assessment of the paper shall be repeated in the immediately following examination period.

Specific criteria have been established for the evaluation of the DIM, which are included in the Guide for the preparation of dissertations of the MSc and are posted on the relevant website. The Guide also includes all relevant forms and the specifications for writing and delivering the thesis.

RECOMMENDED-BIBLIOGRAPHY

- *Suggested Bibliography:*

Bibliography for the preparation of a postgraduate thesis

MSc study guide
Eco, U. (1994). *How is a thesis done?* Isos.
Mason, J. (2003). *The conduct of qualitative research* (N. Kyriazi, review ed., E. Dimitriadou, ed.). Hellenic Letters.
Damaskinidis, G. &. A. Christodoulou (2014). *The research proposal in postgraduate and doctoral research*. Epikentro.
Dimitropoulos, E. (2004) *Introduction to the methodology of scientific research. A systemic dynamic model*. Hellen.
Latinopoulos, P. (2010). *The first steps in research*. Kritiki.
Pappas, Th. (2002). *The methodology of scientific research in the Humanities*.
    Kardamitsa.
Politis, A. (1998). *Footnotes and References*. PEC.

Bibliography related to the subject of the thesis

To be determined by the supervisor on a case-by-case basis.

- *Relevant scientific journals:*

Similarly.