



ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ

Εθνικόν και Καποδιστριακόν
Πανεπιστήμιον Αθηνών

— ΙΔΡΥΘΕΝ ΤΟ 1837 —

Department of THEATRE Studies

Postgraduate Studies Programme

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

**STUDY GUIDE FOR
THE ACADEMIC YEAR
2024-2025**

**5-6/
10/
2023**

Επιστημονικό Συνέδριο Νέων Ερευνητών

**Ο Μάριος Ποντίκας
στον 21ο αιώνα**

Αρχιτέκτονας
της
Βιβλιοθήκης
της
Φιλοσοφικής
Σχολής

Συμπροσώποις

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Πανεπιστήμιον Αθηνών
ΦΙΛΟΣΟΦΙΚΗ ΣΧΟΛΗ
Τμήμα Θεωρητικών Σπουδών

Πρόγραμμα
Μεταπτυχιακών Σπουδών
"Greeks & Beyond: Ideas
Archaeology, Heritage, Education"

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The 3rd edition of the 3.3.

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Lily Alexiadou, H.E.D., TTHS EKPA

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STUDIES, FACULTY OF THEATRE STUDIES.**

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INTRODUCTION

The Postgraduate Studies Programme (MSc) "Greek and World Theatre: Drama, Performance, Education" aims to deepen the knowledge in the areas of Theatrology as well as the education and training of theatre scholars in the history and theory of theatre and in contemporary developments in stagecraft and the teaching of theatre in education.

The MSc is administered by the Coordinating Committee (CC), which is responsible for the proper functioning, continuous evaluation and overall assessment of the MSc after its operation. The curriculum evolves accordingly and is adapted to the experiences of the lecturers and students.

The MSc Study Guide provides detailed information on the scientific profile, the content of the studies and the mode of operation of the MSc in the year 2024-2025.

ADDRESS MSC

BODIES OF THE MSC

Director: George P. Pefanis, Professor

COORDINATING COMMITTEE OF THE MSC

- 1) George P. P. Pefanis, Professor
- 2) Professor George G. P. Panefan, Professor, Xanthippe Dimitroli
- 3) Grigoris Ioannidis, Associate Professor
- 4) Cleo Fanouraki, Associate Professor
- 5) Alexia Altouvas, Assistant Professor

ALTERNATE MEMBERS

- 6) Katerina Diakoumopoulou, Assistant Professor

Secretariat of the Postgraduate Studies Programme

The Secretariat of the MSc is located on the 9th floor of the Faculty of Philosophy (office 916);

Monday, Wednesday and Friday, 11:00 - 14:00.

Evening hours, Monday and Wednesday 17:30 - 19:00

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MSc website: <http://drama-performance-education.theatre.uoa.gr/>

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A' PART

ESTABLISHMENT

The MSc "Greek and World Theatre: Dramaturgy, Performance, Education" was established with the publication of the 827/2-7-2018 Decision of the University Senate of the University of Athens and the 852/2-7-2018 Decision on the approval of its Regulations, with the Official Gazette of Foundation B' 3278 (8.8.2018) and the Official Gazette of Regulations B' 3758 (3.9.2018) in accordance with Article 32 of Law 4485/17 (Government Gazette A' 114). With the amendment of the Regulation of 2021 (Decision 649/26-05- 2021), the third direction (Theatrical translation and creative writing) was added to the two previous directions (Drama and Performance and Theater didactics).

OBJECT, PURPOSE AND LEARNING RESULTS

Object

Object of the MSc "Greek and World Theatre: Greek and World Theatre: Drama, Performance, Education" is both the deepening of knowledge in areas of theatre studies and the education and training of theatre scholars in the history and theory of theatre and in contemporary developments in stagecraft and the teaching of theatre in education. This is achieved through the attendance of postgraduate courses, special workshops and the preparation of postgraduate theses.

Purpose

The aim of the MSc "Greek and World Theatre: Dramaturgy, Performance, Education" ("Greek and World Theatre: Drama, Performance, Education") is the training of scientists in the science of Theatrology and its modern applications, the creation of an appropriate human infrastructure that will support the country's participation in the international developments of the science, the support of research and its connection with stage practice, cultural institutions, the labour market, the field of education and the teaching of theatre, the study of the application of new technologies in theatre and the continuous updating of new developments in the field. The present Master's Degree Programme responds to the needs for research development in the above scientific areas, which form the basis of cutting-edge cultural interventions in the field of theatre and key priorities for the promotion of theatre education in Greece.

The objectives of the MSc are: a) the promotion of theatre studies, focusing on the history and theory of European and world theatre from antiquity to the present day; b) the systematization of research and reflections on theatre activity in Greece at university level and the response to the educational and wider social interest in theatre studies; c) the study and research on the teaching of theatre in Education; d) the provision of specialized knowledge and the development of theatre studies in Greece; e) the development of theatre education in Greece; f) the development of theatre studies in Greece; g) the development of the teaching of theatre and the development of theatre studies in Greece.

the acquisition of specialised knowledge and research skills in theatre education; and e) the completion of undergraduate studies and the preparation and selection of candidates for doctoral studies.

The MSc leads to the award of a Diploma of Postgraduate Studies with three specializations: a)

Drama and Performance

b) Theatre didactics - Theatre didactics

c) Theatrical translation and creative writing - Theatrical translation and creative writing

The titles are awarded by the Department of Theatre Studies of the National and Kapodistrian University of Athens.

Learning outcomes

Graduates of the course "**Dramatic writing AND performance**" are expected to be able to:

- Know the issues concerning the contemporary theatrical field and its interconnection with different disciplines (anthropology, sociology, history, literature, philosophy, etc.).
- Distinguish the roles of the actors in a performance and their main functions.
- Identify the main characteristics of the profession of drama and the possibilities associated with it.
- Classify methodologies, theories, approaches, tools, so as to be able to reflect on the nature of the art of theatre and propose perspectives and new trends.
- They link theory to practice, moving from dramatic analysis to stage practice.
- They synthesise the narrative structures of plays into a staged interpretation.
- Plan and organise the production process of a play/theatrical performance and proceed with the realisation of the theatrical production.

Graduates of the course "**Theatre Teaching**" are expected to be able to:

- Know and manage appropriate materials for the creation of school scenography/dressing.
- Analyze and implement, based on the differentiating elements of theatre application by grade level, lesson plans, applications and assessments.
- Select appropriate dramaturgy based on the age of the students, adapt and compose new text forms.

- Produce doctrinal academic discourse that highlights the dialogue between theoretical knowledge and practical activities (through scholarly and artistic work).
- They use digital technologies both for theatrical and artistic creations with children and young people and for theatropedagogical applications in the context of courses and events.
- Design theatre and drama teaching, of a theoretical or practical nature, for all levels, types and stages of education (lessons, performances, short or long term educational/research projects).
- Transform the theatrical curriculum into content and genres of theatre and drama in education.

Graduates of the course "**Theatrical translation AND creative writing**" is expected to be able to:

- Identify and use strategies in the translation process.
- Describe types of translation based on different models and recognize their differences.
- Identify contemporary movements, such as modernism, and concepts, such as Brechtian detachment, in film and theatre.
- Identify narrative patterns, tools and modes of both theatrical and film and television storytelling.
- Identify the main difficulties that arise in the translation process and use techniques to deal with them.
- Evaluate translation techniques and their effectiveness and theatrical translations.
- Produce transcriptions of a variety of literary and other texts, both longer and shorter, in theatrical form.

Graduates of **ALL three streams** are expected to be able to:

- Know the timeless history of theatre and its place in the global and Greek cultural life as a product of high intellectual and artistic value.
- They know the categories of sources of theatrical research.
- Distinguish the basic attitudes, the dominant ideology and the social and historical conditions that influence theatrical performances.
- They recognise the interdisciplinary field that has been opening up worldwide in recent years between theatre studies, philosophy, ecology and bioethics.
- Analyse in depth a dramatic text and process it from different perspectives, using modern methodological tools.
- Design quantitative and qualitative research in Greek and world theatre,

dramaturgy, performance, education and the humanities (phenomenologies, autoethnography, ethnography, poetic exploration, non-fiction literature, surveys, empirical studies, art-based methodologies).

- Formulate their own dramatic, artistic, translational or theatre-educational readings on issues of gender identities, roles and relationships.
- They make use of contemporary research tools such as the internet and applications of technology (digitisation of archival collections, access to online libraries, etc.).
- They carry out research, either independently or in collaboration with fellow researchers, in their field or in an interdisciplinary environment.
- Conduct research in different fields and seek new ways of approaching and studying issues, as well as new topics of study and research.
- Plan and manage scientific and research projects.

MODE OF INTRODUCTION

Categories AND number of applicants

To the MSc "Greek and World Theatre: Dramaturgy, Performance, Education" is open to graduates of the first cycle of studies of the Departments of Theatre Studies, Theatre, Philosophy and other Departments of related subjects of the Universities of Higher Education of the Hellenic Republic or similar institutions abroad, recognized by the IOATAP, as well as graduates of other Departments of Universities of the Hellenic Republic or similar institutions abroad recognized by the IOATAP. For graduates of other equivalent schools, the AC shall make a recommendation to the Assembly, which shall decide.

The maximum number of students admitted to the Postgraduate Studies Programme is ninety (90) in total. The maximum number of admissions is determined according to the number of teachers of the MSc and the student-faculty ratio, the logistical infrastructure, the classrooms, the absorption of graduates by the labour market.

In addition to the number of admissions, one (1) member of the categories of Lecturer, Lecturer and Lecturer per year is admitted, provided that the work carried out at the Foundation is relevant to the subject of the MSc.

For each course common to the three directions, the students of the three directions of the MSc are divided into 3 sections, the maximum number of which does not exceed 30 persons, with 3 different lecturers. A similar provision is made for the individual courses of each direction.

I.K.Y. scholarship holders and foreign scholarship holders of the Greek state, for the same or related subject as the one of the MSc, are admitted without examinations.

Admission procedure

Students are selected in accordance with the applicable legislation, the Regulations for Postgraduate and Doctoral Studies of the University of Athens and the provisions of these Regulations.

Every May, by decision of the Assembly of the Department of Theatre Studies of the University of Athens, a notice is published and posted on the website of the Department and the Foundation for the admission of postgraduate students to the MSc. The relevant applications together with the necessary supporting documents are submitted to the MSc Secretariat within a deadline set by the announcement and may be extended by decision of the Department Assembly.

The Coordinating Committee of the MSc undertakes the selection process of the students, with the formation of individual committees, which consist of at least three faculty members who have undertaken teaching work in the MSc.

Supporting documents

The necessary supporting documents are:

- Application for participation
- The application must include a curriculum vitae.
- Curriculum Vitae (CV).
- Copy of a copy of a diploma or certificate of completion of studies
- Copy of diploma or transcript of university degree or transcript of transcript of university degree or transcript of university degree
- English language certificate (minimum level B2)
- Letters of recommendation
- Scientific publications, if any
- Evidence of professional or research activity, if any
- Certificate of Attainment in Greek or sufficient knowledge of the Greek language, as determined by the EC of the MSc, for foreign candidates
- Recognition of a foreign academic degree

For students from foreign institutions who do not submit a certificate of recognition of an academic degree from the IOATAP, the following procedure is followed:

The Departmental Assembly shall appoint a committee responsible for determining whether a foreign institution or a type of foreign institution is recognised. In order for a qualification to be recognised it must:

- the institution awarding the qualifications must be included in the list of foreign institutions maintained and updated by the IOATAP
- The student must provide a certificate of place of study, issued and sent by the foreign university. If the place of study or part of the studies is confirmed to be in the Greek territory, the qualification is not recognised, unless part of the studies were carried out in a public higher education institution in the Greek territory.

Candidates' assessment criteria

Candidates will be assessed and admission selected on the basis of the following criteria:

- Degree level
- Relevance of the candidate's university degree and knowledge to the subject matter of the MSc
- Curriculum vitae
- Certified knowledge of English language

- Knowledge of other foreign languages
- Scientific publications, participation in conferences
- Letters of recommendation (optional)
- Relevant research or professional activity
- Possession of a master's or doctoral degree
- Oral interview with the AC

On the basis of the overall criteria, the AC draws up the evaluation list of students and submits it to the Assembly for approval.

Successful candidates must register at the MSc Secretariat within thirty days of the application.
(30 days after the decision of the Assembly.

In case of a tie (mathematical rounding to the nearest whole unit of the 100 scale), the tied candidates will be admitted, up to a maximum of 10% of the maximum number of admissions.

In the event of non-enrolment of one or more students, the runners-up (if any) will be invited to enrol in the MSc, based on their order in the approved merit list.

APPLICATION

The studies for the award of the Master's Degree of the MSc "Greek and World Theatre: Dramaturgy, Performance, Education" are defined in two (2) academic years, i.e. four (4) semesters for the full-time program, of which three are teaching semesters with the attendance of common and specialization courses, workshops and seminars and any other kind of educational and research activities of the MSc and the fourth is allocated for the preparation of the Master's Thesis.

An extension is possible, following a reasoned request by the student and approval by the Assembly. The extension does not exceed the number of semesters of the regular course of study of the MSc. Thus, the maximum time allowed for the completion of studies is set at six (6) academic semesters.

Part-time attendance

Part-time study is possible, following a reasoned request by the student and approval by the Assembly or the Curriculum Committee.

The following are eligible to apply for part-time study:

- (a) students who have a proven record of working at least twenty (20) hours per week; (b) students with disabilities and special educational needs,
- c) students who are parallel athletes and during their studies belong to sports clubs registered in the electronic register of sports clubs of article 142 of Law. 4714/2020 (A' 148), kept at the General Secretariat of Sport (G.G.A.) under the following conditions:
 - ^{ga}) for as many years occupy distinction 1st to 8th place in national championships individual sports with the participation of at least twelve (12) athletes and eight (8) clubs or competing in groups of two (2) higher categories in team sports or participate as members of national teams in pan-European championships, world championships or other international competitions under the Greek Olympic Committee, or
 - ^{cb}) participate at least once, during their studies, in the programme of study for which they apply for part-time status, in Olympic, Paralympic and Deaf Olympic Games. Students under this sub-option may be enrolled as part-time students upon application approved by the Dean's Office of the School.

The duration of part-time attendance shall not exceed eight (8) semesters. The maximum duration of study is also applicable in this case.

Suspension of studies

Students who have not exceeded the maximum period of attendance, after a reasoned request for suspension, may be suspended.

Students who have not exceeded the maximum number of semesters of study, may, upon reasoned request to the Assembly of the Department, suspend their studies for a period not exceeding two (2) consecutive semesters. Suspension of studies is granted for serious reasons (military service, illness, maternity, absence abroad, etc.).

The application must be reasoned and accompanied by all the relevant supporting documents from the competent public authorities or bodies proving the reasons for the suspension of studies. Student status is suspended during the period of suspension and participation in any educational process is not permitted. The semesters of student suspension do not count towards the maximum period of regular study.

At least two weeks before the end of the suspension period, the student must re-enrol in the programme in order to continue his/her studies with the rights and obligations of an active student. Students may, upon request, terminate their suspension and return to the program only if they have applied for a suspension for two consecutive academic semesters. The request to discontinue the suspension must be submitted no later than two weeks before the beginning of the second semester of the suspension.

The duration of the suspension or extension of the period of attendance is discussed and approved on a case-by-case basis by the AC, which recommends it to the Departmental Assembly.

EXAMINATIONS AND ASSESSMENT OF POSTGRADUATE STUDENTS

The educational work of each academic year is structured in two semesters, the winter and the spring semesters, each of which includes at least thirteen (13) weeks of teaching and three (3) weeks of examinations. Courses in the winter and spring semesters are re-examined during the September term.

In the event of an impediment to a course, the course will be made up. The date and time of the make-up are posted on the MSc website.

Attendance of courses/workshops etc. is compulsory. A postgraduate student is considered to have attended a course (and therefore is entitled to sit the examinations) only if he/she has attended at least 70% of the course hours. Otherwise, the postgraduate student is obliged to attend the course again in the following academic year. If the student's absence rate exceeds 30% of the total number of courses, the student will be withdrawn from the course. This issue is examined by the AC, which gives its opinion to the Department Assembly.

The assessment of postgraduate students and their performance in the courses they are required to attend within the framework of the MSc is carried out at the end of each semester through written and/or oral examinations and/or through the completion of assignments throughout the semester or may be based on mid-term progress examinations, written assignments, laboratory or clinical exercises or a combination of all the above. The method of assessment is determined by the lecturer of each course. When conducting written or oral examinations, it is mandatory to ensure the integrity of the process. Grading is done on a scale of 1-10. The results of the examinations are announced by the lecturer and sent to the Secretariat of the MSc and the Department within four (4) weeks at the latest after the examination of the course. If the above limit is repeatedly exceeded by a lecturer, the Director of the MSc shall inform the Departmental Assembly.

The percentage of participation of laboratory exercises, assignments and seminars in the final grade of each course is determined for each course separately, following the recommendation of the lecturer of each course.

In order to meet exceptional needs or circumstances of force majeure, alternative assessment methods, such as written or oral examinations using electronic means, may be used, provided that the integrity of the assessment process is guaranteed.

Alternative methods may be applied for the assessment of students with disabilities and special educational needs following a decision of the AC and a recommendation of the Department's Disability Committee and taking into account the relevant guidelines of the Disabled Students Accessibility Unit.

The assessment of students on second cycle programmes of study organised by distance learning methods may be carried out by means of distance learning.

distance learning, provided that the integrity of the assessment process is guaranteed.

In cases of illness or recovery from a serious illness, the teacher is recommended to facilitate the student in any way he/she deems appropriate (e.g. oral distance examination). During oral examinations the teacher shall ensure that he/she is not alone with the student being examined.

Courses in which a student has not obtained a pass mark must be repeated. However, the laboratory or exercise that is independently graded is retained and not repeated if the attendance of these was deemed successful.

Correction of a grade is allowed if there has been an obvious omission or cumulative error, following a letter from the lecturer responsible and a decision by the Departmental Assembly.

If the student fails more than three (3) times in the same course, the procedure laid down by the legislation in force will be followed.

The papers must be kept in the custody of the person in charge of the course for two weeks.

(2) years. After this period, the writings cease to be valid and a record is drawn up and destroyed under the responsibility of the Departmental Assembly - unless there are pending criminal, disciplinary or any other administrative proceedings.

In calculating the grade of the degree, account is taken of the weight of each course in the curriculum, expressed in terms of the number of credits (ECTS). The number of ECTS credits of a course is also the weighting factor for that course. The degree is calculated by multiplying the grade of each course by the corresponding number of credits (of the course) and dividing the total sum of the individual products by the total number of credits required for the degree. This calculation shall be expressed in the following formula:

$$\text{Βαθμός πτυχίου/διπλώματος} = (\sum_{k=1}^N \text{BM}_k \cdot \text{ΠΜ}_k) / \text{SCM}$$

where:

N= number of courses required for the corresponding degree

BM_k= grade of the course k

PM_k= credit points of the course k

CPM= total number of credits for the corresponding degree

In order to obtain a Master's degree, each postgraduate student must attend and successfully pass all the compulsory courses and the required number of courses selected from those offered by the MSc and complete a postgraduate thesis, thus accumulating 120 ECTS.

Dissertation

The assignment of a postgraduate dissertation (MDP) is made after attending all courses of the curriculum and passing the examination in them.

The thesis must be individual, original, of a research nature and written in accordance with the writing guidelines posted on the MSc website and listed in Part B of this Guide.

Following a request from the candidate, indicating the proposed title of the thesis and the supervisor and attaching an abstract of the proposed thesis, the MSc Steering Committee appoints the supervisor of the thesis and sets up the three-member examination committee for the approval of the thesis, one of whose members is the supervisor. The language of the thesis may be English or Greek and shall be specified together with the definition of the topic.

The title of the thesis may be finalised upon application by the student and with the agreement of the supervisor to the MSc Steering Committee.

During the course of the M.Sc. and at the individual stages of the writing process, systematic monitoring and feedback from the supervisor is necessary. Accordingly, the student must correct and enrich his/her work according to the supervisor's suggestions.

In order for the thesis to be approved, the student must support it before the three-member examination committee.

The supervisor and the members of the three-member examination committee of the postgraduate thesis are appointed from the following categories of students who have undertaken teaching work in the MSc:

- a) members of the Teaching Research Staff (DPR), Special Teaching Staff (STS), Laboratory Teaching Staff (LTS) of the Department or other Departments of the UoA or other Higher Educational Institution (HEI) or Higher Military Educational Institution (HEI), with additional employment beyond their legal obligations, if the MSc has tuition fees,
- b) Emeritus Professors or retired faculty members of the Department or other Departments of the UoA or other HEI,
- c) associate professors, d) appointed lecturers,
- e) visiting professors or visiting researchers,
- f) researchers and special functional scientists of research and technological institutions of article 13A of the Law of Cyprus. 4310/2014 (A' 258) or other research centres and institutes in the country or abroad.

By decision of the Coordinating Committee of the MSc, the supervision of theses may be assigned to faculty members, members of the Scientific Committee, members of the Scientific Advisory Board, members of the Research and Teaching Staff and members of the Department who have not undertaken teaching work in the MSc.

The postgraduate theses, if approved by the examination committee, are obligatory posted in the Digital Repository "PERGAMOS", according to the decisions of the Senate of the University of Athens.

If the thesis contains original results that have not been published, only the abstracts may be published on the website upon request of the supervisor, which is co-signed by the postgraduate student, and the full text may be published later.

Award of THE DIPLOMA of Postgraduate Studies

The student completes the studies for the award of the Diploma of Postgraduate Studies (M.Sc.) by completing the minimum number of courses and credits required for the award of the M.Sc., as well as the successful completion of the postgraduate thesis. The Assembly of the Department determines the completion of the studies in order to award the Diploma of Postgraduate Studies. Upon completion of the above procedure, the postgraduate student receives a certificate of completion of studies, loses his/her student status and ceases to participate in the collective bodies of the University administration.

The oath of graduation is not a constitutive type of successful completion of studies, but it is a necessary condition for the award of the written title of the diploma. The inauguration takes place within the framework of the Assembly of the Faculty/Department of Theatre Studies and in the presence of the Director of the MSc, the President of the Department, the Dean of the Faculty or his/her deputy and, if possible, a representative of the Rector. Upon completion of the above procedure, the postgraduate student is issued a certificate of completion of studies, loses his/her student status and ceases to participate in the collective bodies of the University administration.

The MPA certifies the successful completion of studies and indicates a grade, to two decimal places, according to the following scale: Excellent (8.5 to 10), Very Good (6.5 to 8.5 not including) and Good (5 to 6.5 not including).

The type of MSc by type of MSc is common to all Departments and Faculties of the School of the University of Athens and is included in the Regulations for Postgraduate and Doctoral Studies of the Institution.

Within the framework of the MSc, a Diploma of Postgraduate Studies in "Greek and World Theatre: Dramaturgy, Performance, Education".

OBLIGATIONS AND RIGHTS OF POSTGRADUATE STUDENTS

At the beginning of each academic year, the Graduate Studies Programme organises a welcome event for new students, during which the Director informs them about the programme of study, the online services they must attend and the general operation of the Programme. Short briefings are also given by the first semester teachers at the beginning of their course deliveries.

Postgraduate students have all the rights and benefits provided for first cycle students, up to the expiry of any extension of study granted, except for the right to free textbooks.

The Foundation ensures that students with disabilities and/or special educational needs have accessibility to the proposed textbooks and teaching (<https://access.uoa.gr/>).

The Liaison Office of the UCA provides counselling support for students in matters of study and professional rehabilitation (<https://career.uoa.gr/#>).

Postgraduate students are invited to participate and attend research group seminars, literature review discussions, laboratory visits, conferences/meetings with a subject related to the MSc, lectures or other scientific events of the MSc, etc.

The Assembly of the Department, after the recommendation of the AC, may decide to withdraw postgraduate students, if:

- they exceed the maximum number of absences
- have failed the examination of a course or courses and have not successfully completed the programme, in accordance with the provisions of these regulations
- exceed the maximum duration of study in the MSc, as set out in these regulations
- have violated the applicable provisions regarding the treatment of disciplinary offences by the competent disciplinary bodies
- fail to pay the prescribed attendance fee
- submit a request for deletion themselves
- exhibit misconduct with regard to academic ethics

In the event that a postgraduate student is withdrawn from the MSc, he/she may request a certificate for the courses in which he/she has successfully passed.

Students may participate in international student exchange programmes, such as ERASMUS+ or CIVIS, in accordance with the applicable legislation. In this case the maximum number of ECTS that can be recognised is thirty (30). This possibility is granted after the first semester of their studies. Students should

apply to the AC and follow the conditions of the programme.

The MSc can also be attended by students from international student exchange programmes, such as the ERASMUS+ programme, in accordance with the established partnerships.

Postgraduate students of the UoA may enrol in a Master's programme of the same or other universities in Greece or abroad in the framework of educational or research cooperation programmes in accordance with the applicable legislation.

It is possible to study simultaneously in an undergraduate programme and a postgraduate programme or in two (2) Postgraduate Programmes of the same or another Department of the same or another HEI.

At the end of each semester, an evaluation of each course and each instructor is conducted by the graduate student(s).

Postgraduate students may apply for a Diploma Supplement in Greek and English.

For their participation in the MSc "Greek and World Theatre. Dramaturgy, Performance, Education", postgraduate students pay a fee of 700 euros per semester. The fee is paid at the beginning of each semester.

Tuition fee waiver

Students who meet the financial or social criteria and the requirements for excellence during the first cycle of studies are exempted from the tuition fees, according to the current legislation. This exemption is granted for participation in only one MSc. In any case, the exempted students do not exceed thirty percent (30%) of the total number of students admitted to the MSc per academic year.

The application for waiver of tuition fees shall be submitted after the completion of the selection process of students of the MSc.

Those who receive a scholarship from another source and non-EU citizens are not eligible for exemption.

Examination of the criteria for exemption from tuition fees is carried out by the Departmental Assembly and a reasoned decision is issued on the acceptance or rejection of the application.

Where the legislation in force sets an age criterion, it is recommended, for reasons of good administration and equal treatment, that the date of birth of students should be 31 December of the year of birth.

Candidates in the categories of Lecturer, Lecturer, Lecturer, LTR who are admitted as supernumeraries

in accordance with provision 3.3 of the Rules of Study, shall be exempted from the payment of tuition fees.

In the case of simultaneous attendance of members of the same family up to the 2nd degree of consanguinity or consanguinity, there is the possibility of a 50% reduction in the tuition fees paid.

ACADEMIC ADVISOR

At the beginning of each academic term, an Academic Advisor (AA) is appointed for each newly admitted postgraduate student. The allocation of postgraduate students to the ASs is made alphabetically and by specialisation. All permanent faculty members of the Department, faculty members, members of the SC, SCC and PGRs participate in the institution of the AS and supervise postgraduate students of the specialisation in which they teach. Postgraduate students are informed by email personally by their Academic Advisor on how and when to contact him/her.

The AS chooses how to approach and assist the graduate students assigned to him/her. It is recommended that ASs establish a separate Online Classroom for the most direct, seamless, up-to-date and asynchronous communication with the graduate student(s) they supervise. The MAs help the postgraduate students to complete their studies in time in the most rational and efficient way and help to solve problems that may arise during their studies. The MAs inform the postgraduate students about the structure and operation of the Postgraduate Programme "Greek and World Theatre: Dramaturgy-Performance-Education" and the specialization they are pursuing, as well as the elective courses of the specialization, so that they can choose those that suit their interests, abilities and skills.

The AS has an advisory role regarding the academic progress of the postgraduate student, is available for emergency meetings with him/her, for counselling and referral to specialists in cases of personal issues.

The content of the discussions is confidential and the personal data of the postgraduate student is protected by the AS.

In case of absence of a lecturer for a long period of time (e.g. due to sabbatical leave, suspension of duties, health problem, etc.), the MSc Secretariat assigns a new MA student of the absent MA to a new MA.

In exceptional cases, postgraduate students may request the change of their AS, explaining the reasons in writing to the Director of the MSc.

In case a postgraduate student considers that he/she has not received an adequate response from his/her MA, he/she shall address the Director of the MSc.

EVALUATION OF THE MSc

The MSc is evaluated as part of the periodic evaluation/certification of the Department organised by the National Authority for Higher Education (NHE). In this context, the overall assessment of the work performed by each MSc is evaluated, the degree of fulfillment of the objectives set at the time of its establishment, its sustainability, the absorption of graduates in the labour market, the degree of its contribution to research, its internal evaluation by postgraduate students, the feasibility of extending its operation, as well as other elements relating to the quality of the work produced and its contribution to the national strategy for higher education.

The internal evaluation of the MSc is carried out on an annual basis by the Quality Assurance Unit (QAU) of the institution. The internal evaluation process involves all those involved in the implementation of the actions and activities of the MSc and, more specifically, the students, the members of the teaching staff, the administrative and technical support staff and the members of the MSc Steering Committee.

The internal evaluation process is carried out in accordance with the current legislation, the Internal Quality Assurance System of the Institution, the guidelines and standards of the H.A.A.E. and in accordance with the instructions of the Hellenic University of Athens and the Department's OMEA.

The internal evaluation of the MSc includes the assessment of the teaching work, as well as all academic functions and activities.

More specifically, the following are evaluated:

- (a) the content of the Curriculum according to the most recent research in the specific subject area of the MSc, in order to ensure the contemporary character of the MSc,
- b) the course workload, as well as the progress and completion of the postgraduate studies by the students,
- (c) the degree of satisfaction of students' expectations of the programme of study, the support services offered for their studies and the learning environment,
- d) the courses of the Programme on a semesterly basis through questionnaires completed by the students of the MSc.

FUNDING OF THE MSc

Funding for the MSc may come from tuition fees, donations, sponsorships and financial aid of any kind, legacies, funds from research projects or programmes, own resources of the Higher Education Institution (HEI) and the state budget or the public investment programme, any other legal source.

The payment of tuition fees is made by the student himself/herself or by a third natural or legal person on behalf of the student.

LOGISTICAL INFRASTRUCTURE

The administrative and secretarial support of the MSc is provided by the MSc Secretariat.

With regard to the existing material infrastructure, in order to support learning and academic activity in general on a planned and long-term basis, the available resources are considered sufficient to offer the students of the MSc the best possible level of study. For the proper functioning of the MSc, classrooms and seminar rooms, auditoriums equipped with audiovisual equipment and laboratories of the Department of Theatre Studies of the Faculty of Philosophy are available. More recently, various classrooms (atrium, lecture halls, lecture halls, and theatre classrooms) have been renovated and upgraded with technological, educational and scientific equipment, as well as other technical equipment. 914-915: purchase and installation of audiovisual equipment, installation of modern air-conditioning and heating units, installation of shading elements). The material infrastructure offered includes a variety of facilities: several classrooms (rooms 914, 915, 916, 916B, room for SC meetings and teleconferences), laboratories, libraries, access to Internet and university network services with access to electronic databases and IT and communication services, etc. The access of students and members of the teaching staff of the MSc to the infrastructure and equipment of the institution is determined by its operating rules, which have been approved by the competent bodies, are published on its website and are common to all.

SCHOLARSHIPS AND AWARDS

Students can receive scholarships and awards for their studies.

These scholarships are divided into:

(a) a scholarship for excellence (one), which is awarded to the student of excellence in the MSc on the basis of his/her performance in the first semester courses. The scholarships exempt their recipients from the tuition fees for the last semester of the course.

Requirements

Graduate students who have completed half of the normal period of study may apply for scholarships for excellence. Candidates must not be in a paid position in the public or private sector, or in receipt of a scholarship from any other organisation for the period in question.

Criteria

- grade point average (with an average of eight or more)
- successful completion of all courses in accordance with the curriculum
- individual and family income

In the event of a tie and income coincidence, a draw will be made. In the event that the student forgoes the scholarship, it will be awarded to the next in the ranking order.

Procedure

Students, after being invited, submit to the Secretariat of the Department of Theatre Studies an application accompanied by the following documents:

1. detailed marks
2. a solemn declaration, signed via the gov.gr platform, with the following text:
"I do not hold a paid position in the public or private sector, nor do I receive a scholarship from any other institution for the specified period of time"
3. I do not hold a public or private post, nor do I hold a post in any other public or private institution

The SC of the MSc examines the applications and recommends to the Departmental Assembly, which decides on the application.

b) CORRESPONDING scholarships. The Assembly of the Department may grant up to three (3) reciprocal scholarships for carrying out auxiliary teaching work in first cycle programmes to postgraduate students, depending on the number of students enrolled in the MSc and the financial possibilities of the programme, following the recommendation of the MCG of the MSc. The amount of the reciprocal scholarship may cover part or all of the

and shall be calculated on the basis of actual working hours. The fee per hour shall be decided at the beginning of each year on the recommendation of the AC and by decision of the Departmental Assembly. This decision shall be communicated to the students of the MSc.

The cost of the reciprocal scholarships may be charged to the budget of projects/programmes funded by private, international and own resources under article 230 of Law 4957/2022, as well as co-funded projects of the Corporate Pact for Development Framework (NSRF).

The conditions, criteria and procedure set out in paragraph 12 a) for awarding scholarships for excellence shall apply to the awarding of reciprocal scholarships.

Supporting teaching work is defined as assisting members of the teaching staff in the exercise of their teaching duties, assisting first cycle students, conducting tutorials, laboratory exercises, supervising examinations and correcting exercises.

Awards for Excellence

The MSc may award prizes for excellence to the first three students of each series upon completion of the first and second semester courses, following a recommendation of the Board of Directors and a decision of the Departmental Assembly. The awards have no financial benefit. The award shall be signed by the Director of the MSc and the Chair of the Department.

Requirements

1. An average of first and second semester courses greater than or equal to eight.
2. Completion and successful examination in the February (semester 1) and June (semester 2) examinations in the normal years of study (semesters 1 and 2 of each series).

Procedure

After the submission of the June grades, the AC examines the grades of the students in the series, and if the previous requirements are met, ranks the students in descending order (in terms of their grade point average) and recommends to the Department Assembly the awarding of prizes to the top three (3) students.

Average: in all cases of awarding scholarships or prizes, the average is calculated by the formula:

Average = $(\sum_{k=1}^N BM_k \cdot \Pi M_k) / SPM$ where:

N= number of courses in the semesters where applicable, BM_k =
grade of the course k,

BM_c = credit points of the course k ,

CPM = total credit hours of the semester(s) if applicable.

SCIENTIFIC AND EDUCATIONAL ACTIVITIES OF THE PMC FOR THE ACADEMIC YEAR 2023-2024

CONFERENCES-CONFERENCES-MEETINGS

SCIENTIFIC CONFERENCE FOR YOUNG RESEARCHERS

3rd Scientific CONFERENCE OF Young Researchers

Marios Pontikas in the 21st century

5-6 October 2023

Amphitheatre of the Library of the Faculty of Philosophy

Co-organized by the Postgraduate Studies Programme "Greek and World Theatre. "Theatre, Philosophy and Education" of the Department of Theatre Studies of the University of Athens and the Research Laboratories of the Department of Theatre Studies of the University of Athens: "Theatre, Philosophy and Education" and "Research and Documentation Laboratory of Modern Greek Theatre".

In honour of the author, Marios Pontikas, and his important work, the Postgraduate Studies Programme "Greek and World Theatre, Drama, Performance, Education" of the Department of Theatre Studies of the University of Athens, in collaboration with the Research Laboratories of the Department of Theatre Studies of the University of Athens: "Theatre, Philosophy and Education" and "Research and Documentation of Modern Greek Theatre" organized the 2nd Scientific Conference of Young Researchers entitled "Marios Pontikas in the 21st Century", aiming at a deeper investigation of the dramaturgy and prose of this great writer.

The two-day scientific conference with references and inspirations from the overall oeuvre of the playwright and writer Marios Pontikas (next to the 15 theatrical works, two collections of prose and a series of short stories should be added), includes four thematic panels of discussions and presentations as well as performances inspired by the worlds introduced by the author, by the young researchers and artists of the Postgraduate Programme and the Research Workshops.





INTERNATIONAL SCIENTIFIC CONFERENCE

1st International CONFERENCE on the Theatre of Hellenism in the Diaspora 25-26 November 2023

Department of Theatre Studies of EKPA and

ULB Venue: Brussels

Co-organised by: "Dramaturgy, Performance, Education" and the Hellenic Institute for Cultural Diplomacy of Belgium.

The conference was held in Brussels in honour of the eight Greek theatre groups of the city, under the auspices of the General Secretariat for Hellenes Abroad and Public Diplomacy of the Ministry of Foreign Affairs and the Embassy of Greece in Belgium. Academics from Greece and universities abroad participated with their speeches and we were honoured with the presence and hospitality of the Ambassador of Greece in Belgium, Mr. Dionysios Kalamprezos.





**DIONIONIS DIONIS DIONIS DIONIS DIONYSON, PRESIDENT OF THE
REPUBLIC OF CYPRUS**

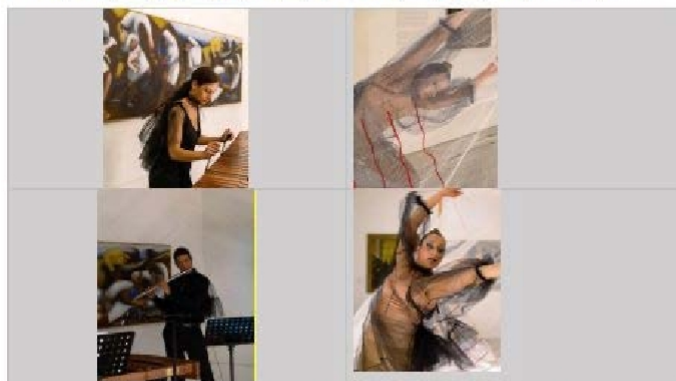
The body as a field for the construction of meaning in theatre, research and philosophy

1 April 2024

Organization: Dramaturgy, Performance, Education" of the Department of Theatre Studies of the School of Theatre Studies of the University of Athens.

Δεύτερο μέρος: Καλλιτεχνικό πρόγραμμα
(Κτίριο Φιλοσοφικής Σχολής, Αίθουσα 914, 7: 30 μμ.)

«Αφηρημένη». Παράσταση σύγχρονου χορού με ζωντανή μουσική (συνδεδεμένη με την επιστημονική εισήγηση της Μαρίας Καμπέρη στο πρώτο μέρος του Συμποσίου)



Theatre and Health in Secondary Education
24-25 April 2024

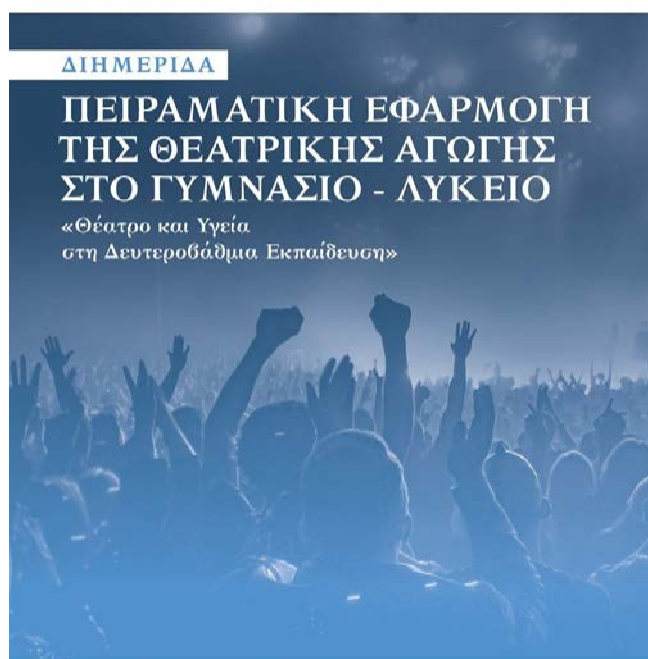
At the Aula of the School of Philosophy of the University of Athens.

The ongoing research project Experimental Implementation of Theatre Education in Middle School/Lyceum started in the school year 2018-19 with the collaboration of the Institute of Educational Policy and has already been implemented for 4 school years [2018-19, 2019-20, 2021-22, 2022-23] in 37 high schools of Attica and Evia and has already involved 90 undergraduate and postgraduate students and more than 1000 students. The aim of the research project is the presence of theatre in secondary education and the diffusion of aesthetic actions and approaches in all the cognitive subjects of the secondary school curriculum through theatre education, in order to exploit the possibilities that the art of theatre can offer in the enrichment of the learning process. The Programme is implemented with the participation of postgraduate students of the Department's Postgraduate Studies Programme in the direction of "Theatre Teaching" and final year students who complete the "Certificate of Pedagogical and Teaching Competence". 17 high schools and general high schools participated.

Scientific Organizing Team Cleo
Fanouraki, Iliia Lakidou

Προπτυχιακό Πρόγραμμα Σπουδών
και Πρόγραμμα Μεταπτυχιακών Σπουδών
«Ελληνικό & Παγκόσμιο Θέατρο:
Δραματολογία, παράσταση, εκπαίδευση»
Ειδικευση: Διδακτική του θεάτρου»

ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
Εθνικών και Καποδιστριακών
Πανεπιστημίων Αθηνών
—ΔΙΔΥΜΕΝΟ ΤΟ 1837—
ΦΙΛΟΣΟΦΙΚΗ ΣΧΟΛΗ
Τμήμα Θεατρικών Σπουδών



Aula
Φιλοσοφικής Σχολής

24 & 25 Απριλίου 2024
09:00 - 13:00

INTERNATIONAL SCIENTIFIC SYMPOSIUM

1^oInternational SYMPOSIUM

Utopies contemporaines et esthétiques de l'animalité dans la littérature et les arts. Contextes méditerranéens
6-7 June 2024

The International Symposium was held at the Université de Lille.

Co-organized by Université de Lille, Laboratoire Cecille, Department of Theatre Studies of the University of Lille

**JOURNÉES
D'ÉTUDES**

CECILLE
ULR 4074

**UTOPIES CONTEMPORAINES
ET ESTHÉTIQUES DE L'ANIMALITÉ
DANS LA LITTÉRATURE
ET LES ARTS**
Contextes méditerranéens



**6 & 7
JUIN 2024**
UNIVERSITÉ DE LILLE
Campus Pont-de-Bois
bâtiment B - Salle B0.619
cecille.univ-lille.fr

Journées d'études organisées par
Constantin BOBAS
(Université de Lille, CECILLE)
constantin.bobas@univ-lille.fr
avec la participation de Katerina KOTI

PROGRAMME

SEMINARS

**UNIVERSITY OF LILLE, UNIVERSITÉ DE LILLE, UNIVERSITÉ DE
LILLE, UNIVERSITÉ DE LILLE
OF THE POSTGRADUATE PROGRAMME
"Greek AND WORLD Theatre. Dramaturgy, Performance, Education" of the
Department of THEATRE Studies of the University of Athens, Greece**

Scientific supervision and coordination. G. P. Pefanis, Director of the MSc.

The webinars are addressed to the students of the Department of Theatre Studies of the University of Athens and to doctoral candidates and are part of a series of monthly scientific meetings with distinguished speakers from the fields of art and science. After the speaker's presentation (approximately 40-45 minutes), a discussion will follow. The seminars will be recorded so that they can be uploaded on the multimedia platforms of the MSc and the ECSC and can be used in the future as additional digital resources for educational purposes.

The following webinars were held:

- **24th**Seminar of the Postgraduate Programme, Saturday 16 December 2023, 12.00-15.00. Invited speaker was the director and artistic director of the Athens and Epidaurus Festival, Ms. **Katerina Evaggelatou**. The title of her presentation: **"How ANCIENT ARE THE ANCIENTS?"**.
- **25th**Seminar of the Postgraduate Studies Programme, Saturday 27 January 2024, 12.00-15.00. Invited speaker is **Constantin Bobas**, Professor of Modern Greek Literature and Culture at the Université de Lille-Sciences Humaines et Sociales and Director of the CECILLE research centre. The title of his presentation: **"Proposals for A poetics of theatrical translation"**.
- **26th**Seminar of the Postgraduate Studies Programme, Saturday 24 February 2024, 12.00-15.00. Invited speaker is Professor **Theo Grammatas**, Professor Emeritus of Modern Greek Theatre and Culture at the Department of Primary Education of the University of Athens. The title of his presentation: **"Pammousos PEDAGOGY. The title of the book is "Pamimus PEDAGOGY": From THEATRE EDUCATION to the pedagogy of theatre"**.
- **27th**Seminar of the Postgraduate Studies Programme, Saturday 30 March 2024, 12.00-15.00. Invited speaker Ms. **Elena Papalexiou**, Associate Professor of Theatre Studies: Genetics of Theatre and Performance Analysis at the Department of Theatre Studies, University of Peloponnese. The title of the lecture is: "The title of the lecture".

Her title of the title of her paper is: "The Theatre of the Theatre of the Greek Theatre": **"Revealing the unseen aspect of performance: METHODS of APPROACH AND DIGITAL VISUALIZATION"**.

- **28^o**Seminar of the Postgraduate Studies Programme, Saturday 25 May 2024, 12.00-15.00. Invited speaker Ms. Antigoni Vlavianou, Associate Professor of European Literature at the Hellenic Open University. The title of her presentation: **"*The Human Voice of Jean Cocteau* - AIMS, STAKES AND TRANSLATION findings"**.

PUBLICATIONS

James Campanelles in the 21st century

Publication of the digital volume of the Proceedings of the *first Conference of young researchers of the MSc* in the Department of Theatre Studies of the University of Athens, entitled "*Iakovos Campanellis in the 21st century*".

I.-Al. Vamboukos - E. Gavriel - M. Georgousi - K. Marougas - A. Bakoyannis (eds.), Athens 2023.

Our new researchers approach the work of the great Campanelli with original methods and a fresh look.

You can read the volume here: <https://drama-performance-education.theatre.uoa.gr/>



**MEETINGS - VISITS IN THE
CONTEXT OF COURSES
(INDICATIVE)**

10 November 2023

In the context of the course of the MSc "Theatrical Bestiary. Philosophy and Theory of Theatre and Drama", attendance of the performance "Arkoudorachi" by Ed Thomas, directed by I. Voulgarakis, at the Thiseion Theatre. This was followed by a discussion with the actors [Lecturers.]



27 November 2023

In the framework of the course of the MSc "Theatre for Adolescents in formal and non-formal education", on the occasion of the International Day of Theatre in Education, a workshop was held for students of the Master's Programme of the Department of Theatre Studies with specialization in Theatre Teaching, entitled:

"Escapes ...from every addiction!", a theatre forum performance - theatre pedagogy program. Niko Govas, Vassilis Klisiaris, Anastasia Papaioannou, Vivian Boulogeorgou, Niki Fraggellis, Christina Krithari [Teacher: Cleo Fanouraki].



30 November 2023

In the context of the course of the MSc "Issues of ancient theatre", a lecture by the director and dramatist Rinios Kyriazi on the performance *Antigone in abeyance* [Lecturer: Katie Diamantakou].

14 December 2023

In the context of the course of the MSc New Media and Performing Arts: Transformations and Perspectives, a lecture by the artist and researcher of sound Emmanuel Rovithi, entitled. "Sound Art in Theatre: conception and practice" [Lecturer: Angeliki Poulou].



22 March 2024

In the context of the course of the MSc "Issues of Modern Greek Theatre", attendance of the performance "The Magic Mountains", at the Theatre of Neos Kosmos, by the theatre group Elephas tiliensis, followed by a discussion with the actors of the performance [Lecturer: Panagiotis Michalopoulos].



11 April 2024

In the framework of the course of the MSc Scenography / Costume Design in the school stage, a lighting seminar was held with the PhD candidate of the Department and lighting designer Christina Thanasoula, at the Raleia Experimental Primary Schools of Piraeus [Teacher: Ilia Lakidou].



29 May 24

In the context of the course "Intra-lingual translation", discussion with the philologist and translator Mary Yossi [Lecturer: Ioanna Remediaki].

5 July 2024

Attendance of a performance at the premiere of the Epidauria.

The Department's educational excursion to the premiere of Epidauria took place for the third consecutive year with great participation.

After "Alcestis" by John Simons (2022), "Hippolytus" by Katerina Evaggelatos (2023), it was the turn of "Iphigenia" by Timofay Kouliabin.

This year 100 undergraduate and postgraduate students participated, and with us were the Secretary of the Department Eleni Bernidaki and Professor Sophia Felopoulou. Accompanist in the 1st coach, Ilia Lakidou and in the 2nd coach, Michaela Antoniou.

Before the performance, we visited the exhibition "Hippolytus-Phaedra" curated by the assistant professor of the Department Panagiotis Michalopoulos.

We would like to thank the Athens and Epidauros Festival for their support and personally the artistic director, Katerina Evagelatou.

Excursion leader-organizer: Ilia Lakidou



RECEPTION OF FIRST-YEAR STUDENTS AND STUDENTS

During the period of November, the welcoming ceremony of first-year students of the Department's Postgraduate Studies Program is held, with the presence of all the students in a specially designed area for the event on the ninth floor of the Faculty of Philosophy. The Dean of the Faculty of Philosophy, the Chair of the Department of Theatre Studies, the Secretary of the Postgraduate Studies Programme, who welcomed the students, greeted them. The students are informed about the content of the studies, the structure and operation of the Postgraduate Studies Programme and about the institution of the Academic Advisor.

29 November 2023

In the presence of the first-year students, the admission ceremony to the MSc was held in Room 914.

The President of the TTHS and Director of the MSc, Professor George Pephanis, welcomed the postgraduate students and briefly presented the content of the MSc studies and the lecturers. Then the lecturers welcomed the students individually, presenting briefly the content of their courses.

A buffet reception followed.

The students were offered volumes of the magazine *Paravasis* published by the Department of Theatre Studies and issues of the magazine *Theatro*, a kind donation by Mrs. Efi Roditis, in honour of the great journalist and publisher Kostas Nitsos.



BIOGRAPHICAL NOTES OF THE TEACHERS OF PMS

Faculty members

Alexandouva Alexia

A graduate of the Ursuline School of Monks (1992), she completed her studies at the Department of Theatre Studies of the Faculty of Philosophy of the National and Kapodistrian University of Athens, completing her undergraduate studies as a scholarship recipient of the Papadakis bequest (1997). While in the context of her postgraduate studies she studied with internationally renowned academics such as Antony Molho, Egert Pöhlmann, Alfred Vincent, Anna Tabaki, Nasos Vagenas and Oliver Taplin (2001).

In 2008, he received the title of Doctor of Philosophy from the same Department with distinction and unanimity. Her thesis entitled: "The phenomenon of female vedetism in the 19th century in Greece" and supervised by the late Academician Spyros A. Evaggelatos, Honorary Professor of the H.C.P.A. Walter Puhner and the current Chair of the Department of Theatre Studies, Professor Chrysothemida Stamatopoulou-Vassilakou, was funded by the Heraclitus Research Scholarship Programme and was subsequently published by Herodotus Publications (2014).

Since 2012 he has been serving at the Department of Theatre Studies of the University of Athens as a member of the faculty, initially at the rank of Lecturer, where he was elected, and since 2017 until today at the rank of Assistant Professor, teaching in the undergraduate and postgraduate courses. He has also taught at the Department of Theatre Studies of the School of Fine Arts of the University of Peloponnese (2008-2009). Recently, he was elected to direct the newly established Laboratory for Research and Documentation of Modern Greek Theatre. She is also the scientific director of the Internship Programme.

She has participated in research projects as a member of a research team and as a research associate. Her scientific interests focus on the fields of History of Modern Greek Theatre in the 19th and 20th centuries, History and Theory of Acting and History of European Theatre and Drama. He has edited volumes of conference proceedings. She has participated with her papers in scientific workshops and international conferences organized by leading European and scientific institutions in Greece and abroad, in Paris, Milan, Lund, Warsaw, etc. Her articles have been published in conference proceedings, scientific journals and edited volumes in Greek, English and French.

Independent Publications

- *The phenomenon of female vedetism in Greece in the 19th century*, Athens: Herodotus, 2014. 680 pp.

Publications Editorial Office.

- *Proceedings of an anniversary conference for the 20 years of the postgraduate programme: Sources of research in contemporary Greek theatrical studies, Department of Theatre Studies, Athens 2021. 736 pp.*
- (with Anna Tabaki), *The director, the actor Lefteris Vogiatzis. Studies and testimonies about his work*, Kapa Editions, Athens 2020. 381 p. 381 p.
- (with Katie Diamantakou), *Proceedings of the 5th Panhellenic Theatrical Conference: Theatre and Democracy, On the Occasion of the 40th Anniversary of the Restoration of Democracy, dedicated to Walter Pouchner. Department of Theatre Studies, Athens 2018. Volume I, 860 pp. and Volume 2, 832 pp.*
- (with Maria Sechopoulou), *World Theatre: Practice - Dramaturgy - Theory. Scientific Meeting dedicated to 300 years of the birth of Denis Diderot, Department of Theatrical Studies, Athens 2017. 718 pp.*
- (with Anna Tabaki), *Translation and the periodical press in the 19th century. Proceedings, Department of Theatrical Studies, Athens 2016. 224 pp.*
- Electronic Syllabus.
- (with Anna Tabaki - Maria Spyridopoulou), *History and Dramatology of European Theatre. From the Renaissance to the 18th century*, Hellenic Academic Electronic Textbooks and Aids, Athens 2015.

Recent Publications and Announcements:

"The personal archive of Georgios Bourlou (1899-1974): the sources", in Alexia Altouba (ed.), *Proceedings of the 20-year anniversary conference of the postgraduate programme: Sources of Research in Contemporary Greek Theatrology, Department of Theatre Studies, Athens 2021, pp. 233-244.*

"Performances of Homeric epic recitation and resonance in the intellectual world of Europe on the eve of the Second World War (1938-1939)", in Vassilios Sabatakakis (ed.), *Proceedings of the Sixth European Conference on Modern Greek Studies (Lund, 4-7 October 2018). E'΄, EESNS, Athens 2020, pp. 373-391.*

"Lessons in Acting through the Interwar Periodical Press", paper presented at the Scientific Conference on: "The Greek theatrical print from the 19th to the 21st century", organized by the T.Th.S. - E.K.P.A. (Central Building of the University of Athens, Amphitheatre "Alkis Argyriadis", 17-19 January 2019).

"Views on the Acting Art in the Greek Theatre of the 19th century (1870- 1899)", *Parnassos Literary Magazine*, vol. NE' [(2013-2014) 2018], pp. 7-29.

"The Amphi-Theatre as a nucleus for the reception, formation and promotion of young actors", in Gogo Varzelioti - Plato Mavromoustakos (eds.), *Scene and Amphi-Theatre - A Tribute to Spyros A. Evaggelatos. Conference Proceedings (Athens, 7-9 March 2016)*, Athens 2018, pp. 305-314.

Dimitroulia Titika

Titika Dimitroulia is Professor of Theory and Practice of Translation at the Department of Theatre Studies of the University of Athens, a translator and literary critic. She studied Classics at the University of Athens, Modern Greek and French Literature at the Sorbonne-Paris IV and Translation and New Technologies at Panteion University.

She directs the Postgraduate Programme "Digital Humanities: methods, tools, practices" at the Hellenic Open University. She has served as director of the National School of Public Administration and Self-Government (2017-2020); director of the Laboratory of Digital Humanities "PIFIS" at the Faculty of Philosophy of AUTH; national coordinator and founding director of the Association of French-speaking Universities (AUF, 2018-2023); founding coordinator of the National Infrastructure for Digital Humanities and Arts, and Language Technology and Innovation Apollonius (2017-2021); founding coordinator of the National Infrastructure for Language Resources and Technologies CLARIN:EL (2014-2016); founding director of the Hellenic Terminology Network of the European Commission, as well as member of its Steering and Scientific Committee (2015-2022); member of the board of the European network for the training of literary translators Petra-E (2019-2023).

She was the coordinator and lecturer of the module "Theory of Literature and Translation" in the Training Programme for Greek-speaking Translators under the auspices of the Academy (2012-2018). She has collaborated as a member of the Hellenic Open University ("European Literature" and "Modern Greek Literature") and the Open University of Cyprus ("Humanities and Journalism/Communication"); as a translator, she has worked with many publishing houses, EU institutions and organisations (European Commission, Thessaloniki International Film Festival, Thessaloniki International Film Festival, Lyric Stage, Concert Hall, Greek Festival, National Museum of Contemporary Art, etc.etc.); as a literary critic with print and online newspapers and magazines in Greece and abroad. He has served as an editorial consultant and member of the editorial board of literary magazines (Εντευκτήριο, K, Apiliotis, epoema) and since 2011 he has been co-directing the magazine *Ta Poetica*.

She is a reviewer in many Greek and foreign journals as well as in national and European institutions, member of Greek and international scientific societies and member of the editorial board of the journals *Comparison/Comparaison*, *Méthodal* and *Syn-Thèses*.

Her research interests include literature, translation and digital humanities.

Her recent publications include the books *Introduction to Digital Humanities* (with Dionysis Goussos and Georgia Fragaki, Kardamitsas Book Institute, 2024²) and *Translation and Memory* (Govostis, 2021); the article "Translation of Modern Greek Literature into Other Languages" in the *Encyclopedia of Greek Language and Linguistics* (2024); chapters in conference proceedings and edited volumes: "Literary Translators in the Post-Communist Period: Thanasis Valentinos translates the

Ορέστεια του Αισχύλου» (2024)· “Post-dramatic mediaturgy in translation: the trials of technotexts” (Routledge 2023)· “Corpora and Literary Translation” (Routledge, 2023)· "Transcriptions of the discourse and myth of ancient drama"; "Ecological concerns in contemporary Modern Greek short fiction" (Transcript Verlag, 2022); "État des lieux de la traductologie grecque" (with Evangelos Kourdi, Classiques Garnier, 2022); the translation of libretti for the National Opera: *Iphigenia en Taurois* (C.W. Gluck & N.F. Guillard, 2024); *Iphigenia en Avlidis* (C.W. Gluck & Bailly du Roullet, 2024); *Lightning* (P. Hersant & J. Echenoz 2023).

He is an Officer of the Order of the Academic Palme d'Or of the French Republic.

Zacopoulos Vassilis

Vassilis Zakopoulos studied Pedagogical Sciences and specialised in Information and Communication Technologies (ICT) in Education, obtaining an M.A. (1996) and a Ph.D. (2001) from the University of Reading, UK. He has worked in primary education, (six years as a Head of School), in A.S.P.A.T.E. 2003-06 as a Research Associate, at the E.A.P. in 2020-21 as a Teacher-Consultant of the ETD50 and from 2021 until today of the ETD60 "ICT in Education: online learning and e-learning" and also as a trainer of the module "Empowerment, technology and distance education and communication" of the e-learning programme at the "Learn Inn" of the E.K.P.A. (2019-21).

He has served from time to time as a trainer in many programmes such as, but not limited to, P.C.E. of A.S.P.A.T.E. (2008), Major Training Program of the Pedagogical Institute (2011), Accelerated Training of Teachers in the Implementation of Distance Education" (T4E) (2020), Educational Design in Pedagogical Utilization of Digital Technologies in the Teaching Staff of the University of West Attica (Member of the research group GRADIM, 2022-23), etc.

Since 2019 she teaches the course *Theatre and digital technologies in education* in the direction "Theatre Teaching" of the Postgraduate Studies Programme (MSc)

"Greek and World Theatre: Dramaturgy, Performance, Education" and the course "*Research Methodology in Theatrology*" of the same MSc in the Department of Theatre Studies of the Hellenic University. Since 2017 he worked as a member of the H.I.P. at the University of West Attica, teaching the courses *Business Informatics* and *Research Methodology* until 12/06/24 when he was elected Assistant Professor at the Department of Theatre Studies of the Faculty of Philosophy of the University of Athens.

His research interests include Theatre and digital technologies in education, the integration and use of ICT in education, e-learning, online and blended learning and Research Methodology. She is the author of the book "Digital technologies for theatre/drama in education, the supporting role of digital media in research and practice" and has participated with papers and published articles in many Greek and international scientific conferences and academic journals.

Monograph

Zakopoulos, V. (2023) *Digital technologies for theatre/drama in education. The supporting role of digital media in research and practice*. Athens: Papazisis Publications. PAPADOPOULOS, PAPASPE, PAPASPE. ISBN: 978-960-02-4103-7.

Books

Zakopoulos, V., Georgakopoulos, I. and Exarchos, M. (2022) *Business Informatics. Theoretical Background, Presentation of Digital Tools, Modelling of Business Problems, Solving Business Scenarios*. Thessaloniki: Dissigma Publications (2nd edition). THESSALONIKI, DISSIMOS, THESSALONIKI UNIVERSITY OF THESSALONIKI. ISBN 978-618-202-161-3.

Participation in Collected Volumes

Zakopoulos, V. (2023) Forms of digital utilization, reference and promotion of Iakovos Campanellis's oeuvre in education. Edited by Pephanis, G. P. and Bousioopoulou, Th. in *Return to the inner troupe. New approaches to the work of Iakovos Campanellis*. Athens: Capricorn Publications.

Zakopoulos, V. (2023) Collaborative digital learning tools and theatre education. Edited by Kladaki, M. and Mastrothanasis, K. in *Emerging technologies in applied theatre and educational drama*, (pp. 89 - 101). Athens: Gutenberg Publications. ISBN 978-960-01-2431-6.

Zakopoulos, V. (2021) Qualitative Research: Methodological Issues, Views and Reflections. Edited by Fanouraki, K. and Pephanis, G. (eds.). P. in *Applied Theatre: Qualitative methods of research and learning through performing arts*, (pp. 125 - 150). Fifth Edition, pp. 125-125, pp. 125-125, pp. 125-125: Papazisis Publications. ISBN 978-960-02-3722-1.

Zakopoulos, V. (2013) Prerequisites for the effective integration of ICT in the educational process: evidence from field research (4th module). Edited by Sophos, A. and Vratsalis, K. in *Pedagogical Use of New Media in the Educational Process* (pp. 261 - 283). In: Ion Publications. ISBN 978-960-508-077-8.

Publications (Selection)

Zakopoulos, V., Makri, A., Ntanos, S. and Tampakis, S. (2023). Drama/theatre performance in education through the use of digital technologies for enhancing students' sustainability awareness: a literature review, *Sustainability*, 15, 13387. <https://doi.org/10.3390/su151813387>

Fanouraki, C. and Zakopoulos, V. (2023). Interacting through Blogs in Theatre/Drama Education: A Greek Case Study, *Journal of Interactive Media in Education*, (1): 2, pp. 1-16. DOI: <https://doi.org/10.5334/jime.775>

Zakopoulos, V. (2024) The use of the inverted classroom model for theatre/drama in education. *Retrieved from*

Zakopoulos, V. (2023) Methodological research approaches to theatre in education through the support of digital media. *Scientific Yearbook of the School of Philosophy of the University of Athens (EEFSPA)*.

Grigoris Ioannidis Grigoris

Associate Professor at the Department of Theatre Studies, University of Athens. Graduate of the Department of Electrical and Computer Engineering, NTUA, and graduate of the Department of Theatre Studies, University of Athens, with postgraduate studies in Philosophy of Science (King's College, London) and Theatre Studies. Doctorate from the Department of Theatre Studies with a PhD on "Foreign repertoire and its contribution to the formation of the contemporary Greek theatre (1945-1967)". His scientific interests and publications focus on, among others, modern and contemporary Greek drama, foreign repertoire, the use of new technologies in theatre studies, as well as on issues related to contemporary theatre and performance, stage modes of expression and dramaturgy in the 20th and 21st centuries. For a number of years he has delivered seminars in the Department of Theatre Studies at the University of Athens' Department of Theatre Studies related to Avant-garde and Contemporary Theatre, Creative Stage Expression and Writing, and Performance Analysis. In the same cycle of theatrical research, he has supervised a significant number of dissertations in the undergraduate and postgraduate courses of the Department of Theatre Studies of the University of Athens. He has also taught at the School of Fine Arts from 2008 until today, at the Postgraduate Programme of the Institute of Hellenic Studies in Berlin and for periods of time at various other educational institutions. He was for a number of years the regular theatre critic for the magazine *Anti* (1999-2007) and the newspaper *Eleftherotypia* (2007- 2011). In recent years, he has held the theatre criticism column in the *Journal of Journalists*.

His recent works:

- "Współczesny teatr grecki - Krótki spis dwóch wieków rozwoju" ("The Modern Greek Theatre - A short inventory of two centuries of development"), Introduction to the Polish edition of Modern Greek Theatre Works by Sokoli Publications, Athens, 2023.

- "The staging of debt. *Faust* and *Hamlet* by Spyros A. Evaggelatos "within" the stagings of Katerina S. Evaggelatos", Paper presented at the International Scientific Conference "Research, Composition, Interpretation. Approaching the theatre of Spyros A. Evangelatos". Kefalonia 3-5 June 2022 (forthcoming).

- "Post-revue et revue métamoderne dans le théâtre grec du 21e siècle", Paper presented at the conference "Les revues sur les scènes du bassin méditerranéen, XIXe - XXIe siècles" ["The revue on the scenes of the Mediterranean (19th-21st century)"], organized by the "Laboratory for Research and Documentation of Modern Greek Theatre" (EETNTH) of the Department of Theatre Studies of the University of Athens, the Postgraduate Programme "Greek and World Theatre: Dramaturgy, Performance, Education" of the TTHS EKPA and the Institut d'Histoire des Représentations et des Idées dans les Modernités of the University of Lyon 2,

at the Alternative Stage of the ELS, Stavros Niarchos Foundation Cultural Centre (Kallithea) and the French School, 23-24/9/2022 (Proceedings to be published).

Komoni Maria

Assistant Professor at the Department of Theatre Studies of the National and Kapodistrian University of Athens (NKUA). Since 2021 she is teaching in the postgraduate program of the department. After graduating in Literature, she specialised in Scenography in London (University Arts London): at Wimbledon School of Art (BA Theatre Design) and at Central Saint Martins School of Art and Design (MA Scenography). She has signed as set and costume designer for more than ninety productions in all genres of performing arts and film, presenting her work at major theatre organisations, arts and film festivals, as well as independent companies in Greece and abroad. She has many years of academic teaching experience and since 2016 she has been teaching at the Hellenic Open University (Modern Greek Theatre and Cinema). She regularly participates in international conferences and scientific meetings, publishing articles in scientific journals and chapters in proceedings and edited volumes. Her research and writing interests revolve around contemporary performing arts practices with an emphasis on expanded scenography, new spatial forms of theatre and site-specific performance, feminist performance art, theoretical and interdisciplinary approaches to set design and costume design. Her monograph *Modern and Contemporary Scenography* was published in 2021. *Milestones and developments*. She has organized seminars, workshops and lectures in Greece and abroad and has curated international exhibitions. She curated a series of lectures on "Site-Specifics" in the exhibition "Out-topias" at the Benaki Museum (2016). She co-curated the theoretical design for the Greek participation in the international exhibition of Scenography and Performing Arts Prague Quadrennial 2015. She was a member of the curatorial team for the Greek professional participation in the Prague PQ23 international exhibition "A Rare Gathering" <https://greeceatpq.gr/en> She also co-curated the student exhibition for the Greek participation in PQ23 on "Rethinking Cities. Places and

Stories of Resilience", <https://segreecepq23.wixsite.com/rethinkingcities>. The Greek participation in PQ23 was also presented in Athens (Athens and Epidaurus Festival). He was a member of the board of directors of the Hellenic Centre of the International Theatre Institute (2014- 15). He is also a member of international organizations such as: OISTAT, IFTR etc. He was a founding member of the Association of Costume Designers (ESETHE) and a member of the board of directors (2014-2022).

He was a member of the Board of Directors and a member of the Board of Directors of the Institute of Theatre Design (2014-2014).

Panagiotis Michalopoulos is an Assistant Professor at the Department of Theatre Studies of the National and Kapodistrian University of Athens (since 2020), a member of the Associate Teaching Staff of the Hellenic Open University (since 2020) and a member of the Board of Directors of the Athens Epidaurus Festival (since 2022).

He is the author of the book *The National Theatre in the 1940s-1950s. The administrations, the artistic work and the position of the director*, foreword by Stathis Livathinos (Kappa Ekdotiki, 2018). He has edited the volumes *Spyros A. Evaggelatos* (National Bank of Greece Cultural Foundation, 2023, with Christianna Mantzourani); *Research, composition, interpretation. Approaching the theatre of Spyros A. Evaggelatos* (Papazisis, 2023, together with George P. Pefani); *Spyros A. Evaggelatos, George Hortatsis (c. 1555-1601/1607), the first Modern Greek Dramatist* (Academy of Athens, 2021, together with Christianna Mantzouranis); *30 years of "Praxis". Kefallinia Street Theatre 1987-2017* (Theatrical Company "Praxis", 2016).

He collaborates with the Theatre of Kefallinia Street Theatre as a teatrologist (since 2009); with the publishing house Kapa Edotiki (Athens) as a publishing consultant (since 2016) and as director of the series of theatrical studies "THEORY: Studies on the Performing Arts" (from 2022); with the publishing house Akyvernites States (Thessaloniki) as general editor of the series of Answers by Dario Fo and Franka Rame (from 2020); with the Athens Epidauros Festival as scientific curator of the temporary exhibition that inaugurated the reopening of the Exhibition Space of the Ancient Theatre of Epidauros (Summer 2023).

Prior to his election as Assistant Professor at the University of Athens, he taught in the undergraduate and postgraduate programmes of the Department of Theatre Studies of the University of Peloponnese (2018-2021), worked as a researcher at the Academy of Athens (2013-2016), taught at a private drama school (2017-2018) and collaborated with Harokopeion University as coordinator and director of the student theatre group (2011-2019). In theatre and opera he worked professionally for many years (1997-2016) as an assistant to the director Spyros A. Evaggelatos (Athens Epidauros Festival, National Theatre, National Opera House, "Amphi-Theatre of Spyros A. Evaggelatos" etc.), in dozens of productions of a wide range of dramas. As a teatrologist, he has worked with many Athenian theatre companies and the Athens State Theatre. He has designed and edited more than sixty plays from the Greek and world dramaturgy, as well as theatre programmes, scrapbooks, studies and anthologies.

He studied theatre at the University of Athens, where he continued his postgraduate studies and was awarded an honorary doctorate. He has participated in conferences in Greece and abroad and has published his studies in scientific journals, edited volumes and conference proceedings.

Elina Daraklitsa

Elina Daraklitsa is Assistant Professor of World Dramatology at the Department of Theatre Studies of the National and Kapodistrian University of Athens. She is a graduate with honours from the Department of Arts, Music and Theatre (Discipline dell'Arte, di Musica e dello Spettacolo) of the Faculty of Philosophy of the University of Bologna, Italy and holds a PhD from the Department of Theatre Studies of the

University of Peloponnese. She also did her postdoctoral research at the Department of Theatre Studies of the University of Patras.

She has been a coordinator and consultant professor at the Open University of Cyprus, as well as an academic supervisor and visiting professor of the first level, teaching the subjects of the history of world theatre, musical theatre and Italian drama at the Department of Performing Arts of the University of Galati in Romania. He has taught theatre history at the Department of Fine Arts and Theatre Sciences (Scienze dei Beni culturali, e di Direzione delle strutture per lo spettacolo dal vivo) of the University of Milan, Italian theatre history at the Department of Italian Language and Literature of the Faculty of Philosophy of the National and Kapodistrian University of Athens and the history of theatre directing at the Department of Theatre Studies of the University of Peloponnese. She is a research associate at the Department of Fine Arts of the University of Milan, the Department of Arts and Communication of the Open University of Milan and the Department of Theatre of the Faculty of Humanities of the University of Avignon. Her forty-six studies have been published in scientific journals and edited volumes in Greece and abroad and concern the history, dramatics, visual arts and aesthetics of European and American theatre, with emphasis on Italian theatre and its relations with Greek theatre.

Her scientific interests also include the study of French and American drama, Italian literature, the philosophical and aesthetic dimensions of the work of Gabriele D'Annunzio, Luigi Pirandello, Jean Paul Sartre, etc. He has translated works by Giacomo Leopardi, Luigi Pirandello and Jean Paul Sartre, many of which have been performed, and has published ten books. She has also received international accolades for her scholarly and artistic work (indicatively: Unesco Award for the promotion of Greek letters and arts abroad) and is an Evaluator of research-scientific projects in the European Union - Brussels ("Expert for proposal(s)"). She has written an opera libretto, a play, three film scripts that have won several international awards, as well as a short story and lyrics to songs composed for theatre performances. He is a member of the Society of Greek Theatre Writers, the Italian Writers' Union (FUIS - Federazione Unitaria Italiana Scrittori), the Centre International de Réflexion et de Recherche sur les Arts du Spectacle and the Greece International Film Festival. She is Dramaturg, Dramaturgical Consultant, Dramaturg and Translator for the European Programme DIVA: Diversity, Inclusion, and Visibility in Arts 2023-2027, Creative Europe, European Union - Brussels.

Indicative publications in the year 2022-2023:

1. Monograph: *The masks of commedia dell'arte. The influence of ancient Greek and Roman theatre*, 'Οτάν Publications, Athens 2023.

2. Studies in scientific journals and international edited volumes:

α. "The symbolisms and dramaturgic notions in *The Trojan Women* under Jean Paul Sartre's political and philosophical view", *Proceedings of 9th SWS International Scientific Conference*

on Arts and Humanities (ISCAH 2022) Extended Sessions "Wen science meets art" SWS Vienna Art Scientific Sessions, Vienna, 7-9 December 2022, vol. 9, n. 1, pp. 17-24. ISSN 2682-9940, DOI 10.35603/sws.iscah.2022/s03.02, ISBN 978-3-903438-05-7

β. "La fortuna del teatro di Roberto Sabatino Lopez in Grecia", *Rivista di Letteratura Comparata Italiana, Bizantina e Neoellenica* 6/2022, Fabrizio Serra Editore, Pisa-Roma, September 2023, pp. 103-111.

Pephanis George

George P. Pefanis is Professor of Philosophy and Theory of Theatre and Drama at the Department of Theatre Studies of the University of Athens and a theatre critic. He is Director of the Graduate Studies Programme and Chair of the same Department. He directs the Laboratory "Theatre-Philosophy-Education" and writes articles for the newspaper *To Vima* and other publications. He is also a professor and coordinator at the Hellenic Open University, where he teaches the history of modern Greek theatre and cinema from 2008 until today (ELP44).

He has worked as a dramaturgy consultant at the National Theatre (1998-2000), as a research associate at the Academy of Athens (2000-2003), where he was elected researcher (2003) and at the Open University of Cyprus (2011-2013).

He was editor of *Paravaseos*, the Scientific Bulletin of the Department of Theatre Studies of the University of Athens (since 2022 he has been its co-editor), from 2003 to 2013, he was dramaturgy consultant of the theatre organization

"Ithakart" (Los Angeles, USA) and member of the research group *JE 2487* (Université Paul Valéry, Montpellier, France). He is a member of the *Société des Études Néohelléniques (SEN) des Néohellénistes des Universités Francophones* (Paris, France), the International Association of Aesthetics, the Hellenic Centre of the International Theatre Institute, the Hellenic and International Association of Theatre and Performing Arts Critics, the Hellenic Folklore Society, the Hellenic Society of General and Comparative Literature, etc. He was director of the theatre publishing series: "Theatrical Library" of the "Diavlos" publications, "Drama and Events" of the "Polytropon" publications. He is the director of the series 'Theatrical Places' and 'Great Theatrical Places' of the 'Papazisis' publishing house.

He has published about 200 scientific studies in Greek and foreign journals and collective volumes, many theatre reviews, articles, ephemera and book reviews in newspapers and magazines. He is the author of twenty-seven books on theatre, literature and philosophy, a poetry collection and two translations. His book *The Kingdom of Eugenia. Literary contexts and anthropological contents in Theodore Montselese's Eugenia*, Alexandria, Athens 2005, was awarded the honorary distinction of best theatrical writing in 2005-2006 by the Association of Theatre and Music Critics. His latest books include the following: *Back to the Inner Troupe. New approaches to the work of Iakovos Campanellis* (ed. with Thalia Boussiopoulou), Capricorn, Athens 2023, *Mycenae was not everything. Campanellian ramblings*, Kappa Ekdotiki, Athens 2022, *Adventures of Representation. Scenes of Theory*

II (2013), *Ghosts of the theatre. Scenes of theory III* (2013), *The glamour of money in modern Greek literature. From the Cretan Renaissance to the present* (ed.) (2014), *Thyriotes and philosophers. Outline of a theatrophilosophy* (2016), *Theatrical Bestiaria. Theatrical and Philosophical Scenes of Vitality* (2018), *Philosophy on Stage. Theatrophilosophical focuses* (ed.) (2019), *Applied theatre. Intersections of theatre and cinema*, (ed. with Ioanna Athanasatou) (2021), *Research, composition, interpretation. Approaching the theatre of Spyros A. Evaggelatos*, (ed. with Panagiotis Michalopoulos), Papazisis, Athens 2023.

Remediaki Ioanna

Graduate in Classical Philology from the Aristotle University of Thessaloniki and graduate of the Postgraduate Studies Programme of the Department of Theatre Studies of the University of Thessaloniki, where she defended her PhD thesis on: "Translations of Sophocles' *Antigone* on the Modern Greek Stage (1850-2000)". She also holds a degree in Acting from the Drama School of the Authority. In 2014, she was appointed as a Lecturer at the Department of Theatre Studies of the University of Athens, with a specialization in: "Theatrology - Ancient Theatre: History and Performance". She has written and directed a number of plays in Greece and abroad, in theatres, public spaces and collectives, exploring issues of identity, difference and collective/political space. Her research interests focus on intra-linguistic translation, the political dimension of ancient Greek tragedy, the connection between theory and practice of ancient drama and the social dimension of theatre.

Recent works:

Memory Theatre Company - Kydonia Theatre. Twenty years of theatre in Chania (2000-2020), 2000-2000 (2000-2001). 2000-2020, Chania Theatre Company - Kydonia Theatre, Chania 2021.

A. A. Altuva - I. Remediaki (eds.), *30 years of the Department of Theatre Studies 1990-2020*, TTHS-EKPA, Kappa Ekdotiki, Athens 2023.

(ebook: https://www.theatre.uoa.gr/ereyna/ekdoseis/memonomenes_ekdoseis/).

"Antigone/Athens: Translating the 21st century", *Scientific Yearbook of the Faculty of Philosophy of the University of Athens*, vol. MD (2013-2020), Athens 2020, pp. 441-456.

Spanos Yannis

Yannis Spanos is Professor of Business Strategy at the Department of Theatre Studies, National and Kapodistrian University of Athens. His current scientific interests focus on the study of the role of management and strategy in theatre organizations and cultural industries in general. He is currently working on the writing of a textbook on Arts Management.

Before moving to the University of Athens, he served as Professor of Business Strategy at the Department of Management Science and Technology of the Athens University of Economics and Business (AUEB). At AUEB he taught Strategy & Innovation, Management, and Organizational Theory at undergraduate and graduate level. In addition, he teaches Business and Organizational Management at the Hellenic Open University (as a member of the Associate Teaching Staff). He has authored a book entitled "Introduction to Innovation" published and used by the Hellenic Open University as well as teaching notes for the course Strategy & Innovation for the UBA.

His scientific interests during his tenure at the UBA focused on innovation, strategy and competitiveness, and organizational change. He has published articles in important international academic journals such as *Strategic Management Journal*, *Journal of Management*, *Research Policy*, *Technovation*, and *R&D Management*, among others. His published research work has (until recently) garnered more than 1120 citations in ISI Web of Knowledge, 1670 in Scopus, and 4570 in Google Scholar.

He is a reviewer of articles for international scientific journals such as *Research Policy*, *Organization Studies* (where he served as a member of the Editorial Board during 2006-2008), *Journal of Management Studies*, *Technovation*, and others.

Alongside his academic and research activities, Yannis Spanos has participated in a large number of projects directly related to his research interests, many of which have been funded by the EU. He has experience in large-scale surveys including questionnaire design and data analysis using advanced statistical & econometric models.

Finally, during the period 1995-2010 he was an external consultant and actively participated in the activities of the Hellenic Centre for Innovation Redistribution, which, as a member of the network of similar European Centres, aims to support innovation and technology transfer in European SMEs.

Publications (selection)

M. Papazoglou and Y. E. Spanos, "Influential Knowledge and Financial Performance: the Role of Time and Rivals' Absorptive Capacity", *Technovation*, 102, 2021 (ABS Rating: 3)

Y. E. Spanos, "Exploring heterogeneous returns to collaborative R&D: a marginal treatment effects framework", *Research Policy*, 50 (5), 2021 (ABS Rating: 4*)

E. Chatzopoulou, Y. E. Spanos and S. Lioukas, "Headquarters' monitoring mechanisms, subsidiaries' financial slack, and the contingent role of subsidiaries' external embeddedness", *Long Range Planning*, 2020 (ABS Rating: 3)

I. Deliyannis, I. Voudouris, S. Lioukas and Y. E. Spanos, "Non-linear effects of technological competence on product innovation in new technology-based firms: the moderating role of the entrepreneur's orchestration capabilities", *Technovation*, 88, 2019 (ABS Rating: 3)

Fanouraki Clio

Assistant Professor of Theatrology-Theatre Teaching: theory and practice, Department of Theatre Studies, National and Kapodistrian University of Athens, film and theatre director, dramaturg, performer. Her scientific and teaching work focuses on the field of theatre/drama in education, the application of digital technologies in theatre, theatrical and creative writing, the dramatized teaching of Greek language and literature and foreign languages, the design of curricula through the arts and subfields of social and applied theatre.

Her writing and directing work focuses on theatre and film for children and adults. She has written and directed the short films *Phew! Freedom for All* (2010), *Medea* (2012), the feature film *Xa mou* (2016) and musical theatre performances for children and adults. He has created festivals and interactive educational programs focusing on theatre in the community, arts and culture. She believes in the transformative power of arts and play in education and society.

Felopoulou Sophia

Sophia Felopoulou is an Associate Professor at the Department of Theatre Studies of the University of Athens, with the subject "Theatrology - European Dramatology of the Modern Era". Her scientific interests focus on modern and contemporary European dramaturgy and contemporary movements, the development of dramatic writing, the theory and aesthetics of theatre, the relationship between text and stage, as well as on contemporary Greek theatre and its comparison with European theatre. Her studies have been published in Greek and foreign journals and edited volumes and she has participated in conferences in Greece and abroad. Some of her publications:

Transformations and renewals of European dramaturgy. From the 18th to the 21st century, Papazisis, Athens 2019.

"Les morales de Diderot, dramaturge et théoricien", in Odile Richard, Gerhardt Stenger (dir.), *Les morales de Diderot*, Les Colloques de Cerisy, Hermann, Paris 2022, pp. 321-333.

" Mots et images de l'eau et de la mer dans l'œuvre théâtrale de Samuel Beckett ", in Nathalie Roelens, Armand Erchadi (eds.), *Breaking the Waves. Water (Issues) in Contemporary Verbal and Visual Arts*, Melusina Press, Luxembourg 2023, pp. 183-190.

Members of the EDPS - SCE

Alexiadou Theodouli (Lily)

Theodouli (Lily) Alexiadou was born in Volos and graduated with honours from the Standard Classical Lyceum of Volos. She studied at the Department of Philology of the Faculty of Philosophy of the Aristotle University of Thessaloniki and received a degree in Medieval and Modern Greek Philology. He obtained a Diploma of Postgraduate Studies (D.E.A.) from the University of Paris-IV-Sorbonne, on *L'évolution poétique dans l'œuvre de Titos Patrikios*. Supported a PhD thesis (Thèse de troisième cycle) at the Université Paris-IV-Sorbonne, supervised by Professor Guy Saunier, on *La notion de l'autre dans la poésie grecque contemporaine. Première génération poétique d'après-guerre* (Grade: Très honorable, avec félicitations du jury en unanimité).

During the period 2004-2009 he taught "Postwar Poetry" at the rank of Lecturer in the Department of Philology at the University of Patras and in 2008-09 he taught "Postwar Greek Literature (poetry and prose)" and "Modern Greek Literature and Theory of Literature" at the rank of Lecturer in the Departments of Philology and History, Archaeology and Management of Cultural Assets at the University of Peloponnese.

In 2017, she was elected as a H.E.D. at the Department of Theatre Studies of the University of Peloponnese of Peloponnese with the subject.

"History of Modern Greek Literature and Literary Theory, with emphasis on issues of diversity". She also teaches the course "Theatrical Writing and Education" in the Interdisciplinary MSc "Creative Writing" at the University of Western Macedonia and the Aristotle University of Thessaloniki. Her publications and research interests focus on issues of diversity in literature, on the theory and teaching of literature, on the relations between philosophy, literature and theatre, etc. She is conducting postdoctoral research at TTHS EKPA on the topic: *Andreas Karkavitsas's The Beggar and its reception today. Contemporary aspects and approaches (philosophy, literary theory, theatricality, theatre, graphic novel, education)*, under the supervision of Professor G. Kakardaski's and *Andreas Kakardaski's and his work in the theatre*, supervised by Prof. G. Kakardaski. P. Pefani.

He published the books:

- *The Poetics of Otherness*. The poetry of diversity is the poetry of diversity, *texts on the first post-war generation*, Hecate, 2021, 161 pp.
- *Angelos Terzakis. Anxious and alert. Proceedings of a scientific conference*, Lily Alexiadou - Michaela Antoniou (ed.), Kapa Publishing, 2021, 284 p.

Recent scientific communications and publications:

- "Une approche contemporaine du *Mendiant* par Andreas Karkavitsas. Animalité et transmutations de survie dysgéniques", Journées d'études, *Utopies contemporaines et esthétiques de l'animalité dans la littérature et les arts. Contextes méditerranéens*, Université de Lille - EKPA, 6-7 June 2024, Lille (proceedings in press).
- "L'impossible retour dans la Marâtre patrie de Michalis Ganas : lieux de précarité ; lieux d'altérité", Actes du XXVIe Congrès des néo-hellénistes des universités francophones organisé à Strasbourg en 2021, *Cahiers balkaniques/numéro hors série*, 2024.

- "Synaxis Andreas Cordopati. Book two. Balkans-'22. Acting subjects and victims of gender violence", *Reassessing the Asia Minor Catastrophe (1922-2022)*, Scientific Yearbook of the School of Classical and Humanistic Studies of the Democritus University of Thrace, volume three (2023-2024), Herodotus, Athens 2024, pp. 215-227.
- "The stand-alone novel in high school: a creative challenge", *Erkyna, Review of Educational - Scientific Issues, Special Issue 26*, 2023, p. 124; 132. [Retrieved from <https://www.erkyna.gr>].
- "Elements of theatricality in the poetry of Miltos Sachtouris", Scientific Yearbook of the Philosophical School of the University of Athens, edited and edited by G. Zoras, vol. MZ' 2022-2023, Athens 2023, pp. 221-240.

Antoniou Michaela

Born in Piraeus and raised in Athens and Thessaloniki. Graduated from the Drama School of the National Theatre and the Department of Theatre Studies of the National University of Athens. Master's thesis *The Théâtre du Soleil: A Community's Establishment of a New Theatrical Language*, MA Performance and Culture, Goldsmiths, University of London / PhD thesis *Acting Tragedy in Twentieth-Century Greece*.

She taught at the Drama Department of Goldsmiths, University of London and at the Department of Theatre Studies of the University of Athens, where she has been working since 2018. In the postgraduate programme she teaches Contemporary Theatre and Vanguards.

Her research and scholarly interests focus on the history, theory and practice of acting and directing in the 20th and 21st centuries, in Greece and the international theatre field, performance and the approach and analysis of the performance event. He has undertaken the scientific editing of books, scrapbooks and performance programmes. He has participated in international conferences, scientific workshops and symposia of important theatrical and academic institutions in Greece and abroad. She has contributed chapters to edited volumes and her articles have been published in scientific journals.

As an actress she has collaborated with directors such as Spyros Evaggelatos, George Michaelides, Antonis Antoniou etc. / as a director, she works in Greece and abroad and has staged works by Chryssa Spilioti, Giorgos Maniotis as well as original stage compositions in Athens and London / as a writer, she writes for the stage and has published two novels / as a translator, she has translated for the theatre David Mamet, Ariel Dorfman, David Storey etc.

Associate Editor of the international journal *Stanislavski Studies* (Taylor & Francis / Routledge)

Artistic Director of the Alavastron Action Group. The Group's performances include: *Home Economics Lessons* / Synaxies, Testimonies, Witnesses. 1922 / Women Fighters / *Women Fighters* podcast / *Doors* / *Doors*.

European / research projects

Researcher in Erasmus K2 "Drama based training program for increasing the gender equality in persons with intellectual disabilities" / "DUB-IN: The Transformative Power of my Voice. Charting Future Directions on Social Skills Training for People with Psychosocial Disability"

Associate Scientific Officer at Creative Europe "Lyriqas" and Erasmus K2 "Digital Arts Dialogue - DigiArts" / "ACTitude: Improvisation techniques training program for mental health professionals to empower patients with psychiatric diagnose to act against emotional and verbal violence"

Book

Angelos Terzakis. Agony and vigilance, Lily Alexiadou - Michaela Antoniou (ed.), Foreword by Chrysothemis Stamatopoulou-Vasilakou, Kapa Ekdotiki, Athens 2021, p. 284.

Articles in collective volumes

"From *Electra* of the National Theatre (1972) to *Electra* of the Amphitheatre (1991). Aims and choices in acting and directing", in Panagiotis Michalopoulos - Giorgos P. Pefanis (eds.), *Research, composition, interpretation. Approaching the theatre of Spyros A. Evaggelatos*, Papazisis Publications, Athens 2023.

Articles in scientific journals and conference proceedings

"Stanislavsky and the Russian acting and directing tradition in twenty-first century Greece: the work of Stathis Livathinos", *Stanislavski Studies*, 2023, DOI: 10.1080/20567790.2023.2258515

"*Lysistrata* directed by Odysseus Papaspilopoulos from the National Theatre in the summer of 2020. A theatrical field in turmoil", in Alexia Papakosta (ed.), *Values of Ancient Greek Theatre Across Space and Time: Cultural Heritage and Memory*, European program Horizon 2020, Athens 2022, pp. 341-348.

Georgousi Maria

Maria D. Georgousi is a member of the Faculty of Theatre Studies at the Department of Theatre Studies of the University of Athens. She holds a PhD in Classics and is a postdoctoral researcher at the University of Peloponnese. She has taught in postgraduate seminars in ethical philosophy and ancient Greek philology at the same university and has twenty-five years of experience as a philologist in secondary education. Her special research interests include ancient comedy and tragedy and ancient Greek philosophy, with an emphasis on the Sophist movement of the fifth century BC, as well as the interdisciplinary examination of classical drama with contemporary psychological theories. He has published the following scholarly monographs:

1. *Spudeion-Gelion: Meanings, Functions and the Relation of Terms to Each Other in Aristophanes' Comedies*. (Papazisis Publishers, 2015).
2. *Aggression in Aristophanes' Comedies* (Ed. Kardamitsas, 2016).

3. *Inconsistencies in Aristophanes' Comedies: a Psychological Interpretation*. (Kardamitsas, 2016).
4. *Aristophanes and Sophistry*. (Doctoral Dissertation. Papazisis, 2016).
5. *The Echoes of Sophistical Conceptions in Sophocles' Philoctetes*. (Ed. Kardamitsas, 2016).
6. *Contemporary Psychotherapeutic Approaches to the Comedies of Aristophanes* (Ed. Herodotus, 2022).

Her articles have been published in *Skepsis*, *Ellinika*, *Plato*, *Filologos*, *Kympothoi*, *Parnassos*, *Carpe diem* and in the Yearbook of the Department of Philology of the University of Peloponnese. He has collaborated with the Dramatic and Rhetorical Art Workshop of the Department of Humanities and Cultural Studies of the same university.

Karra Katerina

Graduate of the Department of Theatre and the Department of Greek Literature of the Aristotle University of Thessaloniki. Graduated with honours from the National School of Public Administration with a thesis topic: "Policies of contemporary culture and regional development". She was awarded a doctorate by the Department of Theatre of the Aristotle University of Thessaloniki for her thesis "Spyros Melas and the theatre of his era" (Unanimous A+, 2010). For her thesis she received an IKY scholarship and for her undergraduate studies a performance scholarship from the Labour Centre and an Erasmus scholarship for six months at the Free University of Berlin. She conducted postdoctoral research at the Department of Theatre Studies of the Kapodistrian University of Athens on "Theatrical Library - Archive of Kostas Papageorgiou of Athens at the National Library of Greece". At the Department of Theatre Studies of the University of Athens, he has taught the courses "Introduction to the methodology of theatrical research", "The theatrical programme", "Text Editing", "European Dramatology C", "Greek Comedy - 20th Century", "Local Theatre History - The Theatre in the Region". He also taught the course "Issues of Modern Greek Theatre" in the Postgraduate Studies Programme.

At the Department of Theatre Studies of the University of Patras (2016-2019) she taught as a lecturer in the courses: "Greek comedy in the 20th century", "Problems and methods of historiography of modern Greek theatre", "The theatre of Iakovos Campanellis".

In the professional theatre she worked as a teatrologist-dramatist with the "New Stage" of Lefteris Vogiatzis (2000-2002), with the State Theatre of Northern Greece (1997-1999, Department of Publications and Public Relations and Department of Artistic Work and Drama) and with the National Theatre (2022-2023, responsible for educational activities in the project "Upgrading the Drama School of the National Theatre"). She worked as a dramaturgy lecturer, edited theatre programmes, printed material and publications, participated in the theatre companies' productions as a dramaturg, assistant director and production coordinator.

She served for many years as a teacher of Greek Literature and Theatre Studies in the primary and secondary schools. In this capacity, she wrote the New Curriculum for the course "History of Theatre" for the 2nd and 3rd grade for Artistic Schools (IEP 2015), participated in the training of graduates in Theatre Studies, coordinated theatre pedagogical workshops for teachers and students, implemented cultural programmes and directed student theatre performances.

She has presented papers at workshops and conferences in Greece and abroad. She has published in conference proceedings, journals and theatre programmes. She has given lectures in the framework of Postgraduate Studies Programmes. Translations of her theatrical and literary texts have been published in theatre programmes and in independent publications.

A selection of publications:

1. "From screen to stage: theatrical adaptations of film hits as a dominant trend" in George P. Pefanis - Ioanna Athanasatou (eds.) *Scenes, Images, Looks. Intersections of theatre and cinema*, ed. EAP, 2021, pp. 333-342.
2. "The Making of a Role. Theatre education in Athens during the German Occupation of the country (1941-1944)" in Vasileios Sampatakakis (eds.) Proceedings of 6th Conference of European Society on Modern Greek Studies *The Greek World in Periods of Crisis*, vol. 5, Sweden, October 2018, p. 53-76.
3. "Sources of the History of Modern Greek Theatre: The "Archive-Theatrical Library of Kostas Papageorgiou of Athens" in EPE. "The "K.O. Pepaegaarda's Archive of the "K.P.P.A.""". "Introduction and Introduction to the Introduction and Introduction of the Papers of the Oeuvre" and "Introduction and Introduction to the Papers of the Papers of the Oeuvre", p. 1-66.

Lakidou Aglaia (ILLIA)

Theatrologist, PhD student of the Department of Theatre Studies of the University of Athens, with the thesis "Spyros Vassiliou's contribution to the theatre and stage style of the 1930s generation" (2008, Supervisor: Angelos Delivorrias).

Her research interests focus on the history of modern Greek theatre with emphasis on issues of vision, the relationship between politics and spectacle and issues of theatre teaching in education and the community.

She writes the works in the School Scene series for Kappa Publishing.

In the Graduate Studies Program, in the second semester in the Theatre Teaching concentration, she teaches the elective course "Scenography/Costume Design in the School Stage".

She worked for the establishment of the archive of the painter Spyros Vassiliou and for the establishment and operation of the *Spyros Vassiliou Atelier* Museum where she was in charge of educational programmes and curator of the permanent collection and temporary exhibitions (2003-2006, in collaboration with the art historian Dr. Annie Malama). In 2011

at the Benaki Museum, in the building on Pireos Street, she designed and curated the exhibition "Spyros Vassiliou and the theatre".

In private informal education, she taught in adult theatre seminars (1999-2002) and was in charge of the children's theatre workshop "Fairy Tales" (2000-2004). She has taught theatre education in public Primary and Secondary Education from 1997 to 2017 (Permanent teacher PE91.01 since 2009).

She served a five-year term at the Raleia Experimental Primary Schools of Piraeus, P.T.D.E. University of Athens, where she carried out numerous innovative activities, European programs and was in charge of the Scenography - Direction Group.

She has drafted the new curriculum for the course "Theatrology" in the Artistic High Schools (Government Gazette 166/v/1-2-2016). <https://goo.gl/YTXXGL>

In *professional theatre* she has worked as a public relations manager and theatre programme curator. She has also worked as a publications editor.

She has taught courses in theatre history, history of stage design and theatre teaching (under contract P.D. 407/80) at the Departments of Theatre Studies of the Universities of Patras and Peloponnese (2003-2009).

At the Department of Theatre Studies of the University of Athens, since the academic year 2017-18, she has taught the courses "Introduction to Scenography, Theatre Architecture and Costume Design A and B", "Costume and Theatre A and B", "Experimental Application of Theatre Education in Secondary Education" (in collaboration with Cleo Fanouraki), "Tools of Theatre in Education" and "The theatrologist-psychologist: Teaching Practice in Schools" (the last two in collaboration with I. Vivilakis for the academic years 2017-2021) and in collaboration with Joseph Vivilakis and Minas I. Alexiadis the course "Theatrical Education A" (2017-18).

He participated in the research project of the Department of Theatre Studies *Greek theatrical literature 1900-2005* (2004-2008). She has also undertaken the completion of the research project within the project: *Continuation, completion and publication of the research project: (Pythagoras 1) "Research and compilation of Greek Theatrical Bibliography (1900-2005/16)" with emphasis on sections C5a. C5b. Theatre for children.*

He is part of the scientific organizational team of the research project "Experimental Application of Theatre Education in Secondary Schools", which is being implemented under the responsibility of the Department from 2018-19 with the participation of undergraduate and postgraduate students in secondary schools of Attica and Evia.

She has a permanent presence with her presentations in scientific workshops and conferences in Greece and abroad.

Bousiopoulou Efthalia (THALIA)

Thalia Bousiopoulou has been a member of the Faculty of Theatre Studies of EKPA since 2022 and a member of the Postgraduate Programme of the Department of Theatre Studies since 2020. She also taught at the Faculty of Humanities and Social Sciences of the University of Lille, France, as a lecturer of Modern Greek language during the academic year 2015-2016. She holds a PhD from the University of Lille, where she carried out a thesis on "Personne tragique- personnage tragique dans les écritures dramatiques contemporaines en France et en Grèce". She is a postdoctoral researcher at the Department of Theatre Studies of the University of Athens, while she is also carrying out research work at the Research Laboratory "Theatre, Philosophy and Education" of the same Department. She is co-editor of the French-language annual journal

"*Petits Essais*"-*Small Essays*" and co-founder of the homonymous non-profit Greek-French association founded in 2021. She graduated from the Faculty of Psychology of the University of Athens, and completed her postgraduate studies at the Department of Theatre Studies of the University of Athens as an IKY scholar. From 2005 to 2022 she worked as a philologist in public secondary education. Her studies have been published in Greek and foreign journals. Her research interests focus on the theory and philosophy of theatre.

Selected publications

"Du personnage tragique déterritorialisé à la personne tragique transformée: trajectoires vers une altérité constitutive", *Paravasis* 19-20 (2021-2022) (forthcoming).

"The realism of wonder: Spyros Evaggelatos' happy encounter with Pavlos Matesis in *The Plant Caretaker*", Panagiotis Michalopoulos - Giorgos P. Pefanis (eds.), *Research, Synthesis, Interpretation. Approaching the theatre of Spyros A. Evaggelatos*, Papazisis, Athens 2023.

"The advent of the Self in the fluid landscape of the 21st century: man as A. Badiou's "subject of truth" in the dramaturgy of W. Mouawad and P. Mateschi", Evi Prusali (ed.), *Performing Arts in the 21st Century Contemporary Practices and New Perspectives*, Theatrical Conference, Hellenic Association of Theatre and Performing Arts Critics - Department of Theatre Studies, Eurasia, Athens 2023, pp. 155-160.

"Wazdi Muawad *fires*. Intersections and passages: from history to myth, from the theatrical stage to the cinema screen", George P. Pephanis - Ioanna Athanasatou (eds.): *Scenes, Images, Glances. Intersections of theatre and cinema*, Hellenic Open University Publications, Athens 2021, pp. 343-356.

"La géométrie mythique du *Philoctète* de Vassilis Ziogas", *Petits Essais*, vol. 2, octobre 2022.

"L'inhumain dans l'œuvre de William Faulkner et dans celle de son traducteur Pavlos Matessis", Alexandra Sfoini - Danielle Morichon (ed.-contr.), "Traductions et traducteurs dans les Balkans XVIIIe - XXe siècle", *Études Balkaniques*, 2019/1, n° 23, Cahiers Pierre Belon, pp. 337-359.

"An approach to the concept of the tragic in the light of Alain Badiou's theory of the event and Martin Heidegger's philosophy. Application to two plays by

Paul Mateschi", George P. Pephanis (ed.): *The Philosophy of the Stage*. The Stage Philosophy, Papanisis Publications, Athens 2019, pp. 525-549.

"La dimension symbolique du repas dans la dramaturgie néo-hellénique. Le dîner en tant que seuil dans les œuvres théâtrales de Pavlos Matessis et de Dimitris Dimitriadis", *Cahiers balkaniques*, [En ligne], Hors-série | 2016, mis en ligne le 07 mars 2016, URL: <http://ceb.revues.org/6350> ; DOI : 10.4000/ceb.6350, pp. 103-113.

"Forms of linguistic irony in the dramatic universe of Pavlos Mateschi", *Nea Estia*,

"Tribute: Pavlos Matesis", vol. 1866 (September 2015), pp. 571-592.

External collaborators.

Athanasatou Ioanna

Film historian and theorist. Graduate of the Law School of the University of Athens. Studies in Film Directing at Stavrakos School. Special Postgraduate Scholar of the Department of Political Science of the University of Athens, where she completed her PhD thesis on the ideological function of post-war Greek Cinema. Visiting scholar at Ohio State University.

Since 2001 she has been teaching courses in Film History, Cultural Analysis and Gender Studies in the Graduate Program in Cultural and Film Studies at the University of Athens and since 2022 in the Graduate Program of the Department of Theatre Studies. Also since 2011 she is a consultant professor in the Hellenic Culture Studies of the Hellenic Open University (Hellenic Open University) in the section *Modern Greek Theatre-Cinema*, where she participated in the Organizing Committee of the conferences "Greek society through short film" and "From page to screen. Relations between Literature and Cinema". She has also taught at the Film Department of the Aristotle University of Thessaloniki (2004-2007), as well as at the Interdepartmental Gender and Equality Programme of the University of Athens.

He has published the book *Greek Cinema. Popular Memory and Ideology 1950-1967*, based on her doctoral thesis. She has participated in the writing of the EAP book *Neohellenic Theatre Cinema. Volume B. The Greek Cinema*. She has edited the Greek edition of Janet McCabe's book *Cinema and Feminism* and was co-editor of the book *Dictatorship 1967-1974. Ideology, Cultural Discourse, Resistance*. She is the author of chapters in edited volumes, journal articles in Film, Cultural Analysis and Gender. He has worked for several years with the Drama Short Film Festival of Drama as a critical commentator for the Greek and International Competition sections and as a member of the respective jury committees. Also, with the Institute for Educational Policy on Film and Education, with the Danish Institute of Arts etc.

Recently he edited together with Professor George Pefani the volume *Scenes, Images, Looks. Intersections of theatre and cinema*, Athens, EAP Publications, 2021.

Verdi Athanasios

Thanos Verdi is Associate Professor of Educational Research and Evaluation at the Faculty of Philosophy of the University of Athens and a founding member of the Hellenic Society for Educational Evaluation. He studied pedagogy at the Department of Primary Education of the University of Athens and research methodology at the University of Oxford (Pembroke College). He completed his PhD at the London Institute of Education in the field of educational evaluation. He has worked as a teacher in primary education and as an educational evaluation tutor at the former Institute of Education. His research interests focus on quantitative and qualitative research methodologies. In terms of quantitative methodologies, he has been involved in the study of algorithms for the analysis of categorical data. In terms of qualitative methodologies he has been involved in the study of alternative-narrative ethnographic forms. In the field of studies in education, she has worked on the phenomenon of tutorials, as well as on the issue of geographical inequalities in access to higher education. In the field of theatre studies, she has worked on the creation and analysis of digital narratives of people in the performing arts through two European Erasmus projects.

Selected publications

Verdi, A. (2021). Scientific research as evocative text. In K. Fanouraki & Γ. Pephanis (Eds.) *Applied theatre: qualitative research methods through performing arts*. K. K. F. P., K.P., K.P., K.P., K.P., K.P., K.P.: Papazisis. Eudoxos code: 102124831

Verdis, A., & Sotiriou, C. (2018). The psychometric characteristics of the Advanced Measures of Music Audiation in a region with strong non-Western music tradition. *International Journal of Music Education*, 36 (1), 69-84. <https://doi.org/10.1177/0255761417689925>

Verdis, A., Kalogeropoulos, K., & Chalkias, C. (2019). regional disparities in access to higher education in Greece. *Research in Comparative and International Education*, 14(2), 318-335. <https://doi.org/10.1177/1745499919846186>

Garoni, N. & Verdi, A. (2015). When the body is injured to avoid extinction. In M. Pourkos (Ed.). *The body as a site of experiences, identities and social meanings* (pp. 341-351). Athens: Eight Publications.

Kassotakis, M. & Verdis, A. (2013). Shadow education in Greece: characteristics, consequences and eradication efforts. In Bray, M., Mazawi, A., & Sultana, R. (Eds.) *Private tutoring across the Mediterranean: constructions, deconstructions and implications for learning and equity* (pp. 93-113). Rotterdam: SENSE.

Voutzouraki Alexandra

Born in Rethymnon. She holds a doctorate from the Department of Theatre Studies of the National Theatre of the University of Athens, and is a graduate of the Department of Psychology of the Panteion University, the Drama School of the National Theatre, the Department of Theatre Studies of the National Theatre of the University of Athens and the Department of Theatre Studies of the National Theatre of the University of Athens.

a postgraduate programme in the same department. As an actor and assistant director she has worked with state and private companies and with directors such as: Dimitris Degaitis, Diagoras Chronopoulos, Nikos Charalambous, Theodoros Kalvos, Michalis Kalambokis etc. He has also signed the direction of the productions *What Oscar Wilde said* (Nixon Theatre 2006-2007), *Crime in Luxembourg* by Ag. Κρίστι (θέατρο Παραμυθίας 2012- 2013), *Γειτόνισσες* του Π. Χορν (θέατρο Αθηναϊκή Σκηνή 2016-2017), *Να ντύσουμε τους γυμνούς* του Λ. Pirandello (Athenian Stage Theatre 2017-2018), Marivaux's *Gender-Nikia* (Athenian Stage Theatre 2019-2020), D. Gieselman's *Colbert* (Nousse Theatre 2022-2023), Gr. Xenopoulos (Athenian Stage Theatre 2022-2023).

As a theatrologist, he has been active in the last decade in the field of research on the Neo-Greek theatre of the early 20th century with participation in international and national conferences [7th European Conference of Neo-Greek Studies EENS Vienna (2023), Scientific Conference of Young Researchers of the Department of Theatre Studies of the University of Athens (2023) on the theme.

"Iakovos Campanellis in the 21st century" (2022), Anniversary Conference on the 100th anniversary of the Asia Minor Catastrophe on "The Constantinople and Asia Minor Theatre until 1922" (2022), International scientific conference "Research - Composition - Interpretation. Approaching the theatre of Spyros A. Evaggelatos" (2022), Scientific conference of the Theatre Film and Music Laboratory of the Centre for Research and Studies of the University of Crete on "Pantelis Prevelakis and the theatre" (2022), Scientific conference of the Department of Theatre Studies of the University of Crete on "The Greek theatrical form from the 19th to the 21st century" (2019), ΙΑ international Panhellenic conference on "The Greek theatrical form from the 19th to the 21st century" (2019), ΙΑ international Panhellenic conference on "The Greek theatrical form from the 19th to the 21st century" (2019), ΙΑ international Panhellenic conference on "The Greek theatrical form from the 19th to the 21st century" (2022), ΙΑ international Panhellenic conference on "The Greek theatrical form from the 19th to the 21st century" (2022).

"Ionian life and culture" (2018), Anniversary conference for the 20 years of the Postgraduate Studies Programme of the Department of Theatre Studies of the University of Athens (2017), Ε΄ Panhellenic Theatre Conference on "Theatre and democracy: On the Occasion of the 40th Anniversary of the Restoration of Democracy" (2014)]. He is also professionally involved in the translation of theatre plays. Among the plays he has translated are: Lily Hellman's *The Children's Hour*, Dario Fo's *An Open Couple - Too Open*, David Mamet's *Race*, Manuel Puig's *The Spider Woman's Kiss*, Israël Horowitz's *The Indian Seeks the Bronx*, G. Beechner, *The Madmen of Valencia* by Lope de Vega, *Macbeth* by William Shakespeare, *Dress the Naked* by Luigi Pirandello, etc. Since 2007 she teaches drama, theatre history, literary history and art history at the Kalvos-Kalaboki School of Drama "Athenian Stage" and since 2019 she teaches drama and theatre history at the acting department of IEK Homeros. She was a lecturer at the Department of Philology of the University of Crete (2021-2022). She is a lecturer at the Department of Theatre Studies of the University of Crete (2022-2023).

Gakis Kostas

Kostas Gakis is a musician, director, actor, playwright and writer. He was born in 1977 in Athens.

In 2006 he was awarded the "Dimitris Horn" theatre prize. He is a graduate of the Dramatic School of Drama.

School of the National Theatre, graduate of the Department of History and Archaeology of the University of Athens. He has a degree in classical guitar with teacher Vassilis Kanaras. In 2016 he took over the Alpha Theatre, the theatrical house of the "Idea" theatre group, together with Konstantinos Bibis and Lefteris Plaskovitis. He plays jura, lafta (polite lute), keyboards, clarinet, mandolin. He writes songs in various styles (traditional, jazz, art, rock, hip hop) and has set poems of many Greek and foreign poets to music. Since 2012 he is a member of the theatre company "Idea" together with Athina Moustakas and Konstantinos Bibis. In 2008 he founded the artistic collective "Sui Generis" an evergreen workshop of theatrical experiments and dreams. He is dedicated to the art of theatre in many ways: as a writer, as a composer, as an actor, as a director, as a teacher.

Galanis Petros Galanis

Laboratory Teaching Staff, Department of Secondary Education of the University of Athens, Greece.

He completed his undergraduate studies at the Department of Primary Education, University of Athens. He received a Master's degree (MEd) in Special Education and Education from the University of Manchester and completed his PhD thesis at the Department of Philosophy-Pedagogy-Psychology, University of Athens. His thesis, which was awarded by the Hellenic Psychological Society, was on the use of self-management techniques for teaching social skills to preschool children with autism integrated in mainstream school. She worked for 20 years in Special Education as a teacher of Special Education and Education, mainly of students with ASD in Special Education and Education Schools and as a member of the Centres for Differential Diagnosis, Assessment and Support (KEDDY) of the Ministry of Education. She currently works as a Laboratory Teaching Assistant at the Department of Secondary Education, where she teaches courses such as: Behavioural Analysis, Special Education, School Integration, Developmental Disorders, Experimental Methodology at undergraduate and postgraduate level. He is also a Research Project Coordinator at the Laboratory of Special Education and Family Counseling, in the same Department. He has published his work in Greek and international journals and books and has participated in many national and international conferences. His research focuses on Autism Spectrum Disorder with emphasis on promoting autonomy, social skills and school inclusion.

Gerou Katia

Katia Gerou is a Greek actress from Agrinio.

She initially studied law in Athens, where she started her involvement with the theatre. At first she joined the amateur theatre group of the University of Athens and later (1976) she decided to take exams at the Drama School of the National Theatre and the Art Theatre. She succeeded in both but eventually chose the Art Theatre, with which she worked for the next 27 years after her graduation. Later

she starred in the D.P.E.T.E. Theatre of Agrinio.

Examples of her work in the theatre are the performances *Against Freedom* (2019), *The Slaves* (2019), *I am not paid, I do not pay* (2017), *PATHOS / PATHOS* (2015).

She has recently published her autobiography, published by Kaleidoscope, entitled *Changing the heartbeat - discussions on theatre with Ioli Andreadis*.

Demaki-Zora Mary

Maria Dimaki-Zora is Associate Professor at the Department of Primary Education of the University of Athens, with the subject "Modern Greek Drama and Culture". She graduated from the Department of Philology of the Faculty of Philosophy of the University of Athens. The thesis was published by the Kostas and Eleni Ouranis Foundation of the Academy of Athens in 2002. He also carried out postdoctoral research entitled "Contemporary Trends in the Development of Modern Greek Dramatic Art. The Discourse of Texts" (2015).

She has participated as a researcher in international research projects (Theatrum Mundi - a Journey through European Performing Arts in the framework of the European programme Creative Europe: Culture, 2016-17, Values Across Space and Time in the framework of HORIZON 2020, 2021-2023).

She is the Director of the Art and Speech Laboratory of the Department of Primary Education. She has participated in Greek and international conferences and has written scientific monographs and articles on modern Greek drama and literature of the 19th and 20th centuries, as well as on theatre for underage audiences. Since 2016, she has been the scientific manager of the series "Theatre for Children and Young People" of Kapa Publishing, which publishes plays for children, and a member of the "Committee of the State Prize for Writing Theatre for Children" of the Ministry of Culture. Her books include: *Theatrical Pages. Studies on Modern Greek Dramaturgy and Theatre for Underage Spectators*, [Theatrologica VII - Edenda Curat Walter Puchner], Herodotus, Athens 2018, and her monograph entitled *Modern Greek Dramaturgy at the Peaks of "Parnassus". Theatre and Culture in Athens in the 19th and 20th centuries*, Parnassos Literary Society Publications, Athens 2021.

Some of her recent publications are:

Dimaki-Zora, M., "Aspects, representations, refractions of the economic crisis in contemporary Greek dramaturgy", in. *The Greek World in periods of Crisis and Recovery (1204-2018)*, vol. V, Proceedings of the 6th European Conference on Neohellenic Studies (Lund, 4-7 October 2018), European Society of Neohellenic Studies, Athens 2020, 421-436.

Dimaki-Zora, M., "The fourth dimension in the play *Twelve to Twelve* by Eugene Trivizas", in Proceedings of the International Scientific Conference *Time in Theatre. Theatrical Memory of a Timeless Present*, ed. Θ. Grammatas, ed. by S. Papadopoulos, Papazisis Publications, Athens 2021, pp. 371-383.

Dimaki-Zora, M., "Theatre for underage spectators: Qualitative research methods for text and performance", in Clio Fanouraki, Giorgos P. Pefanis (eds.), *Applied theatre: qualitative methods of research and learning through performing arts*, Papazisis Publications, Athens 2021, pp. 253-269 (in collaboration with Takis Tzamargias).

Gkerlektsi, Th., M. Dimaki-Zora, "Applied Theatre in Greece. Skipping from crisis to crisis", *Journal of Literary Education*, 5 (2021), 144-161.

Dimaki-Zora, M., "Identity and theatrical role in Manos Kontoleon's play *Mask on the Moon*. The emergence of personality through the mask", in. *40 years: I have always searched for words*, Diadrasia Publications, Athens 2022, pp. 185-193.

Demaki-Zora, M., "Six characters (for children and adolescents) ask for a writer: Greek dramaturgy for underage audiences and the challenges of the 21st century", in Evi Prusali (ed.), *Performing Arts in the 21st century*. Evii Prusali, Evias Prusali (Euphoria), Hellenic Association of Theatre and Performing Arts Critics, Eurasia Publications, Athens 2023, pp. 538-543, pp. 538-543.

Zoniou Christina

Dr Christina Zoniou (Athens, 1974), teatrologist, director, animator, teaches Acting, Stage Acting and Social/Applied Theatre at undergraduate and postgraduate level as a member of the Faculty of Theatre Studies of the School of Fine Arts of the University of Peloponnese since 2005. She has also served as Visiting Professor at the Universities of Rome (Sapienza), Pisa and Istanbul (Gelism) and researcher/trainer in several transnational research and training projects of the Department of Theatre Studies and other institutions. She has designed research projects and curricula on stage practice and applied theatre and has published 5 books (as co-editor) and more than 50 papers. She has also worked as a stage practitioner (dramaturg, director, assistant director, stage manager, acting teacher and applied theatre facilitator) from 1999 to date in Greece, Italy, India, France, Ireland, Ireland, Turkey, the UK, Lithuania, Hungary, Spain, Poland and Germany.

Dr. Christina Zonios has pursued undergraduate and postgraduate studies in theatre theory and stagecraft at the University of Athens, the University of Glasgow and the drama school Laboratorio Nove in Florence and holds a PhD in intercultural pedagogy from the University of Thessaly.

Recent publications:

- Zoniou, C. (2024) Performing Democracy: site-specific and forum theatre in Spin Time, Rome. In P. Berzal Cruz, G. Kondis, A. Stourna & C. Zoniou (2024) (Eds.) *Performing Space 2023-Conference Proceedings* (forthcoming). University of the Peloponnese & University of the Peloponnese (C. C., C. C., C. C., C. C.). National Documentation Centre.
- Zoniou, Ch. Kostis, K., Tsihli, A. & Tzartzani, I. (2024). Applied performing arts to address school dropout among Roma male and female students. *Proceedings of the International Scientific Conference "Education, Teaching and Lifelong Learning in the 21st Century: Challenges and Perspectives" University of Ioannina on 14, 15 & 16 June 2024* (forthcoming). University of Ioannina
- Yiotaki, J., Zoniou, H., Zoniou, C., C., D. Kosti, K., Tzartzani & Tsihli-Boissonna, A. (2024). Inclusion through the performing arts: Presentation of the project "Addressing Roma School Segregation through Performing Arts". *Addressing Roma Roma School School School School School Students' School School Schooling: Addressing Roma School Students' School School Disadvantaged through "Addressing Roma School School School Disadvantaged": "Theatre and its arts: history, theory and practice" Aristotle University of Thessaloniki, 27/9-1/10/2023* (in press). ARISTOTLE UNIVERSITY OF THESSALONIKI.
- Zoniou, Ch. & Magos, K. (2024). Interculturality and theatre: a critical review or which theatre is suitable for intercultural education. In H. Parthenis, L. Yoti & H. Parthenis, L. Yoti & T. Katopodi (Eds.), *Lifelong Education and Teacher Training in Contemporary Multicultural Societies* (pp. 358-374). Gutenberg.
- Zoniou, Ch. & Kakoudaki, J. (2024). Educating audiences in ancient drama: arts education as a means of active citizenship. *Proceedings of the conference "The arts in the Greek school: present and future". NKUA, PHILOSOPHICAL SCHOOL, 11- 13/10/2018, Athens, Greece. Volume A Papers* (pp. 529-542).

Καταλειφός Δημήτρης

Dimitris Katalifos is an actor and director. He was born in 1954 in Athens.

Originally from Serifos and Smyrna. He studied law and acting at the Drama School of Pellos Katseli from which he graduated in 1975. He has worked with various companies and directors, including Antonis Antipas ("Aplo Theater") and Spyros Evangelatos ("Amphi-Theater").

He was a founding member of the theatre company "The Scene" and the theatre "Forward" (theatre organization "Morfes") in Psirri (which contributed to the redevelopment of the surrounding area). Both of these groups were among the most important theatrical nuclei of their time. They disbanded in the 1980s and 2000 respectively.

At the same time, he has been directing in the theatre since 1998 (*Don Juan comes from the war*, Theatre "Embros") and teaches at schools, including the Drama School of "Embros" (of which he was a founding member), the "National Theatre" and the "Athens Conservatory". In the cinema, his important appearances have been, among others, in the films *The Stone Years* (1985) by Pantelis Voulgaris and *Theophilos* (1987) by Lakis Papastathis - for which he was awarded the prize for first male role at the "Thessaloniki Festival". In the theatre, for the two years 2002-2004 (*The Uprooting, Three Steps Before*), he was awarded the A' prize Emilios Veakis. For his performance as Hugh O'Donnell in *The Uprooting* (2003) with the 2nd prize for male role, for Pastor Manders in *Vampires* with the 1st prize

for Vampires (2010-11) with the 1st prize for male role and for *Bailiff* (2010-11) with the 1st prize for male role, awarded by the magazine "Athenorama". His most important appearances on television were in Fotis Mesthenaios' *Minore tis dawn* (1983-4) and Pigi Dimitrakopoulou's *I0*, for which he was awarded the first prize for male role, "Persona 2008".

A sample of his work in the theatre is the performances *The Death of the Trader* (2019), *Moonlight* (2018), *Prometheus Bound* (2018), *The Dance of Death* (2015).

In cinema, he participated in the films *Another Me* (2016), *Hommage* (2020), *Limousine* (2013), *Small Beautiful Horses* (2020).

Koukounaras-Liagis Marios

Marios Koukounaras-Liagis (2BA, MA, PhD, PostDoc) is an Associate Professor at the Department of Theology, University of Athens. He directs the "Pedagogical Laboratory of Theology". at the University of Athens. He additionally teaches at UCL-Institute of Education, PTE and Theatre Studies at the UCL-Institute of Education.

He taught, from 2003 to 2012, in Secondary Education. He worked continuously from 1989 to 2007 in the print and electronic press as a journalist and radio producer. She has attended courses on Theatre and Drama in Education and has been professionally involved in theatre education programmes for secondary schools. She collaborates as a producer of Educational Programmes with public and private organisations.

He is particularly involved in teacher training, mentoring and continuous teacher training and has experience as a trainer in various teacher training seminars, organized by institutions such as P.I, Y.PAI.TH.P.A, O.E.PE.K, Panteion University, the Orthodox Centre of the Church of Greece, etc. He is currently coordinating four projects funded by the EKPA's Hellenic Research Centre and Erasmus+ (KA2). He is the Academic and Scientific Manager of the EKPA's E-learning programmes K.DI.BI.M. under the name Learn Inn EKPA and EKPA's school programmes

His scientific interests focus on Experiential Learning, Development of Capacities for Democratic Culture in Education, Pedagogical and Teaching Methodology of Religious Education. She is particularly engaged and researching on topics such as Transformative Education, Drama/Theatre in Education, Curriculum and Intercultural Education.

She has participated in international conferences in Greece and Europe. She has published articles in proceedings and scientific journals in Greece and abroad. She has published ten books on education.

Recent publications and publications:

- Koukounaras Liagis, M. (2020). *Εκπαιδευτικοί εν δράσει – νέα πολυτροπική διδακτική* (Rev. ed.). (M. A., 2010, revised edition): Grigoris.

- Kookounaras Liagis, M., & Potamoussi, H. (2015). *Methodology of designing and implementing an educational program: 'in his world' - A theatre pedagogical program. Adolescence, identity, bullying, diversity*. Athens: Aikaterini Laskaridis Foundation.
- Koukounaras Liagkis, M. (2022). In M. Hermansen, E. Aslan, & E. Erşan Akkılıç (Eds.), *Peace Education and Religion: Perspectives, Pedagogy, Policies. Wiener Beiträge zur Islamforschung* (pp. 415- 431). Springer VS, Wiesbaden. https://doi.org/10.1007/978-3-658-36984-2_23
- Koukounaras Liagis, M. (2021). 'Education, theatre and change: research and evaluation'. In C. Pephani - K. Fanouraki (eds.), *Applied Theatre. Qualitative methods of research and learning through performing arts* (pp. 353-371). Athens: Papazisis.
- Koukounaras Liagkis, M., Skordoulis, M., & Geronikou, V. (2022). "Measuring competences for democratic culture: teaching human rights through religious education". *Human Rights Education Review*, 5 (1), 112-135. <https://doi.org/10.7577/hrer.4487>
- Koukounaras Liagis M., & Papaioannou M. (2023). "The use of narratives in the assessment of teacher candidate education outcomes - The "most significant change" technique". *Research in Education*, 12 (1), 98-117. <https://doi.org/10.12681/hjre.34064>

Vassilis Mavrogeorgiou

Born in 1979. He graduated from the Ornerakis School of Sketching in 1998 and in 2002 from the drama school "Beginning" of Nelly Karras. Since 2002 he has been working in the theatre as a writer, director and actor.

He has written 21 plays including *Katsarida*, *A Huge Explosion* and *Bettonia Beach*. He has also adapted 4 other plays, including Aristophanes' *Ecclesiastes* (Epidaurus, Athens Festival 2012, stage director Vagg. Theodoropoulos).

He has directed a total of 45 performances at the National Theatre, the New Cosmos Theatre, the Art Theatre, the Athens Festival, the Porta Theatre, the Akropol Theatre, and other theatres in Athens, Thessaloniki, and in the region, at the D.I.P.T.E.T.E. of Lamia, Patras and Kalamata.

As an actor she has collaborated with the directors Blitz theater group, Eleni Gasouka, Themelis Glinatsis, Vangelis Theodoropoulos, Marianna Kalbari, Peder Kirk, Yannis Moschos, Thomas Moschopoulos, Dimitris Bogdanos, Yannis Dalianis, Argyris Xafis.

He participated as an actor, director and writer from 2005 to 2010 in performances for children in hospitals and institutions with the Theatre of New Cosmos.

In 2008, he received the Karolos Koun Directing Award for the play *Only the Truth*, which he wrote with Maria Filini and presented at the Theatre of the New World.

Together with Maria Filini, Katerina Mavrogeorgis, Seraphim Radis and Nikos Maramatas, he founded the Skrow theatre in Pankrati in 2013.

He's been in the movies: *In the garden in the background* (directed by Kleanthi Danopoulos), *Kafka's dressing room* (directed by Kyros Papavassiliou).

She was assistant choreographer at the Closing Ceremony of the Olympic Games, Athens 2004. She has been teaching improvisation and acting at drama schools since 2005.

Mavroleon Anna

Graduate in Sociology (Panteion University), PhD in Media Communication & Culture (Panteion University). Lecturer in the postgraduate programme: *"Greek and World Theatre: Dramaturgy, Performance, Education"* of the National & National University of Greece. National and Kapodistrian University of Athens.

She has taught for many years at the Athens State University of Athens, Athens National Academy of Fine Arts, Athens, Greece: "History of Theatre" at the Department of Media Communication & Theatre. "History of Media Communication and Culture" at Panteion University (2004 & 2004 & Culture). "Recruitment Issues of Ancient Drama", "Research Methodology" and "Theatre History" at the Department of Theatre Studies, School of Fine Arts, University of Peloponnese (Undergraduate course 2007- 2020), "Recruitment Issues" at the Department of Theatre Studies, School of Fine Arts, University of Peloponnese (Postgraduate course 2018-2022), "Research Methodology" at the Department of Theatre Studies of the National & National University of Peloponnese (2018-2022), "Research Methodology" at the Department of Theatre Studies of the National & National University of Peloponnese (2018-2022), and "Theatre History" at the Department of Theatre Studies of the National & National University of Peloponnese (2018-2022). Kapodistrian University of Athens (Undergraduate Module 2017-2018) and "Ancient Theatre" (Undergraduate Module 2017- 2020), "Theatrical Writing" (Postgraduate Module 2020-2023) at the Hellenic Open University. In addition, she worked as the digital archive manager of the Centre for the Study and Research of the Greek Theatre - Theatrical Museum (1995-2012).

Research interests:

- Methodology of Theatrical Research - Archives.
- Issues of Recording Ancient Drama
- History of Modern Greek Theatre
- Theatrical Writing

Publications:

- *Research in Theatre - Issues of Methodology*, I. Sideris, Athens (2010).
- *On Revival - from ancient myths to the myths of theatre history*, published by I. Sideris, Athens (2016).

Moschopoulos Thomas

Thomas Moschopoulos was born in 1965 in Bitola, North Macedonia and grew up in Thessaloniki. He studied English Literature, Theatre and Cinema in Greece and Italy. Έχει σκηνοθετήσει πολλά σύγχρονα και κλασικά θεατρικά έργα στο

He has worked at the Theatre of the South (Amore) - of which he was also artistic director with Yannis Houvardas - the National Theatre, the National Theatre of Greece, the Athens and Epidauros Festival, the Athens Concert Hall, the Athens State Opera, etc. His artistic base is the Porta Theatre, which he has been directing for the last few years and where he has presented, among other things, many performances for children's audiences, a large number of which are based on plays he has written either alone or in collaboration with Xenia Kalogeropoulou. For the past 10 years he has been working steadily with major theatres in Canada, regularly staging performances there. He was part of the artistic team for the Closing Ceremony of the Olympic Games in 2004. He has directed opera performances in Greece and Italy, has made film documentaries, video clips and television films, has made radio broadcasts for the Third Programme, has taught at drama schools, drama academies and universities in Greece, Italy, Montenegro, South Africa and Canada and has been frequently awarded for his work in Greece and abroad. In 2023 he was elected Assistant Professor at the Department of Theatre of the Faculty of Fine Arts of the Aristotle University of Thessaloniki.

Moudraki Irini

Irini Moudraki is a graduate, holder of a Master's degree and an outstanding doctorate from the Department of Theatre Studies of the Athens University of the Arts. She also studied Italian Art and Language at the University of Milan on scholarship.

She is Head of Drama, Library, Archive and International Relations at the National Theatre, where she has been working since 1998. As a dramaturg she has worked with important Greek and foreign directors. Among them are. Creator of the Greek Play Project (GPP), the platform for the study, enhancement and promotion of contemporary Greek theatre (greek-theatre.gr), with which he also organizes the Greek Play Project New York annually.

She teaches in the Postgraduate Programs of the Departments of Theatre Studies at the Universities of Athens (Greek and World Theatre, Drama, Performance, Education) and Peloponnese (Creative Writing, Theatre and Cultural Industries), as well as in the Postgraduate Program "Social Sciences and Humanistic Studies in Education" of the Department of Primary Education (NKUA). He has taught at the Nafplion Technical University, at drama schools, as well as at the Higher Military Educational Institute of the Hellenic Army. He has directed performances with amateurs.

Since 2000, he has worked steadily as a theatre critic in *ANTI*, *highlights*, *MONO* and sporadically in other magazines. She has edited dozens of theatre programmes, and her texts and studies have been published in magazines, newspapers, anthologies and programmes. She has participated with speeches or workshops in numerous conferences and theatrical meetings in Greece and abroad, she has organized

workshops, workshops and theatrical activities, has taught in creative writing workshops, etc., and has curated exhibitions.

She has been in charge of the project "Mapping the contemporary theatrical reality in Greece" for the National Centre for Theatre and Dance and a member of the Laboratory of Theatrical Research and Documentation "Pythagoras" of the TTHS of the University of Athens.

She participated in the International Visitors Leadership Program in the USA on "Promoting Social Change Through the Arts" invited by the United States Department of State - Bureau of Educational and Cultural Affairs (2013).

Member of many theatre committees (Festivals, Advisory Committees for grants of the Ministry of Culture, Theatre Competitions, Awards of the Greek Theatre Critics Association & Kun Prize, ITI Athens System, etc.). He is Vice President of the Board of Directors of the Hellenic Association of Theatre and Performing Arts Critics.

The books of *Carlo Goldoni* are published by Capricorn Publications. *His life, his work and his recruitment in Greece* (2019) and *In, Out and Above. Essays on Modern Greek, World Drama and Stage Acting* (2020). She is the scientific editor of the volume *The Dynamics of Greek Speech in the Theatre* (Piraeus Municipal Theatre), while her translation of Carlo Goldoni's play *The New House* (2019) is published by the National Theatre of Greece. She is the editor of the series "Dramaturgy" (a set of dramaturgical production by contemporary Greek writers) at Aegokerouros Publications.

Recent dramaturgical collaborations:

- Epidaurus Festival 2023, Christos Chomenidis *Does the bird become a tree?*, directed by Takis Tzamargias
- National Theatre 2022, Frank Wedekind, *The Awakening of Spring*, directed by Yannis Karaoulis

Recent publications:

- Irini Moudraki, "The body as trauma on stage. The case of Ugly and the Pool, not water", in the volume: *Theatre - Trauma - Healing*, ed. "Theatre - Theatre - Therapy - Treatment - Therapy", Iosif Vivilakis, ed. Iossif Vakilakis, "The Life of a Man", published by Armos 2023.
- Akis Dimou, Sophia Kapsourou, Yannis Soldatos, Pella Sultatou, Dimitris Finitis, *Antonousa Katanaki*, scientific supervisor. Irene Mourtiros, editor.

Recent exhibition:

- Exhibition at Athens International Airport Eleftherios Venizelos entitled "Travel Through Theatre" for the promotion of the world's dramatic heritage (2022).

Papadopoulos Leonidas

He was born in Thessaloniki. Doctorate in Classical Studies from King's College University of London. The subject of her research, which was carried out under the supervision of Edith Hall, and with a grant from the Onassis Foundation and the State Scholarship Foundation, was the *Voyages to the Sea in Ancient Greek Tragedy*. Graduate of the undergraduate and postgraduate program of the Department of Theatre Studies of the Faculty of Philosophy of the National and Kapodistrian University of Athens. She studied acting at the Drama School of the Contemporary Theatre of Athens G. Kimoulis. He taught Theatre History at the Department of History of the Ionian University. During the period 2018- 2020 he taught as a designated lecturer the courses of Direction and Dramatic Monologue at the Department of Theatre Studies of the National Academy of Athens, while during the period 2020-2023 he taught the course of Performance Analysis at the Postgraduate Programme of the same department. From 2008 to 2017 he was a member of the Greek research team of the European Network for Research and Documentation of Performances of Ancient Greek Drama. She participated as a dramaturg in the History Project "It Happened in Greece" which took place at the National Theatre under the direction of Nikos Hatzopoulos. She also collaborated as a dramaturg with the Municipal Theatre of Piraeus in the Festival of Modern Greek Works entitled "The Dynamics of Greek Speech in Theatre" (2017-2020) and in the programme "From Museum to Theatre. Tracing the Theatrical Act of Ancient Tragedy" (2020- 2021). During the period 2020-2021 he participated in the postdoctoral research on "Film Noir in Greece". He has undertaken, among other things, the dramaturgical editing of performances of ancient drama (*Agamemnon*, Concrete 7, Sc. P.Michaelides, 2012 - *Agamemnon*, D.I.P.T.E.T. Kozani, Stage. N.Kontouri, 2013 - *Persians*, KTHVE, Stage. He has participated in research projects, has made presentations at Greek and international scientific conferences, and has published studies on modern Greek theatre and ancient Greek tragedy. He is involved in theatrical translation and adaptation. He has written the play *Asia Minor*, a dramatic composition based on refugee testimonies. To 2022 he presented the performance *Pass-Port* which was based on his doctoral thesis. He has directed, among others, the performances: *The Unburied Dead* (adapted from Irwin Shaw's play *Bury the Dead*), Amanda Wittington's *Dancing in the Mist*, Henrik Ibsen's *Little Eliot*, Samuel Becket's *End of the Game*, Anna Longaretti's *Sex Cells*, Patrick Suskind's *Contrabass*, Eduardo Machado's *La Cocinera*, Ignacio Garcia May's *Sophia*, *Donna Abbandonata or you made me very sad*, *Mr. George*, by Glykeria Basdekis, *Building* by Penny Fylaktakis, *Signs in the Mist* by Stephen Sachs, *The Birds* by Conor McPherson, *A Day When We Were Young* by Nick Payne, *Sonia*, *Vanya*, *Masha and Spike* by Christopher Durang, *California Dr. Christine* by Vassilis Katsikonouris.

Recent publications

- 2023 Leonidas Papadopoulos, "The *unhellenic* attire of choruses as image of the 'other' in ancient Greek tragedy" in *Textiles in Motion Dress for Dance in the Ancient World Ancient Textiles Series*, Oxbow Books.

- 2023 "*Nosos and acos*. The theatre in the age of Covid-19" "Theatre and performing arts in the 21st century" - Hellenic Association of Theatre and Performing Arts Critics.
- 2022 Leonidas Papadopoulos, Anna Poupou, Eva Stefani, "*The Reception of US and French Film Noir in Post-War Greece, 1945-1958*" in *Journal of Greek Media and Culture*.

Papadopoulos Simeon

Simos Papadopoulos is an associate professor at the Department of Primary Education of the Democritus University of Thrace and a theatre animator. His work focuses on theatrical and theatre pedagogical research and writing, with monographs, publications in journals and collective volumes, scientific editing of books, contributions to Greek and international scientific conferences and supervision in the creation of educational material for theatre education in primary education. She participates in research projects, postgraduate programmes and committees, in the context of which she has undertaken the organisation of Greek and international conferences and the publication of edited volumes. She has supervised doctoral theses and dissertations, concerning the interdisciplinary connection of Theatre Pedagogy with subjects from the social sciences and humanities at the DUTH and other universities. In this direction, he serves the functional relationship between theory and practice with the Postgraduate Programme of the PTE, DUTH "Diversity and Pedagogy of Theatre" and with his studies *With the Language of Theatre* (Kedros, 2007), *Pedagogy of Theatre* (2010) and *Theatre in Education and Ancient Greek Thought. Mimesis of the best life* (Papazisis, 2021). His research, teaching and artistic activities relate to the pedagogy of theatre, the analysis of dramatic text, theatre for children and young people, the work of Brecht and Chekhov.

Authorship (indicative) Monographs -

Educational material IEP Five (5) [in selection]

5. Papadopoulos, S. (2021). *Theatre in education and ancient Greek thought. Mimesis of the good life*. Athens: Papazisis. [ISBN: 978-960-02-3720-7] (pp. 370).

4. Papadopoulos S., Papakosta, A., Tzamargias, P. [*Supervisor & Co.*] (2022). *Teacher's Guide. Theatrical Education for Primary School*. Athens: Institute of Educational Policy. Institute for Policy Studies (2nd edition) (pp. 324).

3. Papadopoulos, S., Papakosta, A., Tzamargias, P. [*Supervisor & Co.*] (2021). *Curriculum of theatre education in primary school*. Athens: Institute of Educational Policy.

2. Papadopoulos, S. (2010). *Pedagogy of Theatre*. P. Papadopoulos: Athens. [ISBN: 978- 960-93-2014-6] (pp. 686).

1. Papadopoulos, S. (2007). *With the Language of Theatre. The exploratory dramatization in language teaching*. Athens: Kedros. [ISBN: 978-960-04-3641-9] (p. 264).

Scientific editorships of collective works-Practical conferences Five (5) [in selection].

5. Papadopoulos, S. (ed.). (2021). *The time in theatre. Theatrical memory of a timeless present*. Athens: Papazisis. [ISBN: 978-960-02-3721-4] (pp. 719).

4. Papadopoulos, S. (ed.) (2016). *Art and Culture in the School of the 21st century*. Athens: THALES - EKPA. [ISBN: 978-618-82007-2-2] (pp. 340).

3. Papadopoulos, S. (ed.) (2016). *Art and Culture in the School of the 21st century*. Alexandroupolis: THALIS - EKPA, DPTH. [ISBN: 978-618-82644-0-3] (pp. 342).

2. Papadopoulos, S. (ed.) (2015). *Theatre and theatrical techniques in Education and Training*. Athens: THALES - EKPA. [ISBN: 978-618-82007-1-5] (pp. 473).

1. Papadopoulos, S. (ed.) (2014). *The Synod of the Arts in today's School*. Alexandroupolis: THALIS - EKPA, DPTH. [ISBN: 978-960-93-6446-1] (pp. 624).

Articles in international scientific journals

Five (5), [in selection, in the last five years]

5 Papadopoulos, S., Karagianni, A., & Filippoupoliti, A. (2022). Inquiry Drama as a Method to Explore the Museum Environment: an Action Research Example at the Historical Museum of Alexandroupolis (Greece) *Culture. society. economy. politics*, 2(2), 80-99. [ISSN: 2810- 2010].4

4 Papadopoulos, S. & Mamali, E. (2021). teaching complex, abstract concepts through embodied learning: a drama-based approach. *Drama Research: International Journal of Drama in Education*, 12(1), 1-19 [ISSN: 2040-2228].

3 Papadopoulos S. & Baros W. (2019). *orphans* by Dennis Kelly. dramaturgy and intercultural paideia. *pedagogy: theory & praxis*, 10, 47-56. [ISSN: 1790-8728].

2 Papadopoulos, S. (2018) The integration of drama education in the subject of Modern Greek Language in Greek primary education *The Journal of Drama and Theatre Education in Asia (DaTEAsia)*, 8(1), 113-137 [ISSN: 2218-4155].

1 Papadopoulos, S. & Kosma, G. (2018). Action Research in the EFL (English as a Foreign Language) learning context: an educational study by means of the dramatic teaching approach Mantle of the Expert. *Drama Research: International Journal of Drama in Education*, 9(1). [ISSN: 2040-2228].

Poulou Angeliki

Assistant Professor at the Department of Digital Arts and Cinema of the University of Athens, in the subject "History and Theory of Contemporary Art and New Media".

Her theoretical and curatorial activity is inscribed in the intersection of contemporary art with the philosophy of art/technology and new forms of performance.

She has been a member of the art collective Medea Electronique since 2011, where she participates as a curator and dramaturg. As a curator and dramaturg she has also collaborated with independent artists and institutions in Greece and France (National Theatre, Onassis Cultural Centre, French Institute of Athens, MIRfestival, Documenta 14, Bouchra Khalili, Les Gens d'Uterpan, Point Éphémère, etc.). In 2021/2022 he was Head of the Department of Drama at the Municipal Theatre of Piraeus, while in 2017-2019 he signed the academic curatorship of the European Programme *Ancient Drama: inter-artistic and interdisciplinary approaches* at the Michael Cacoyannis Foundation. He is a member of the *European Network for Research and Documentation of Ancient Drama Performances (ArcNet)*, headed by Professor Plato Mavromoustakos and a founding partner of the platform for contemporary Greek drama Greek Play Project by Irene Moudraki.

She holds a PhD from the Faculty of *Arts and Media* of the Université de la Sorbonne Nouvelle-Paris II and the Department of Theatre Studies of the University of Athens. She holds a Master's degree in Theatre Arts (Université de la Sorbonne Nouvelle-Paris III) and a degree in Communication and Media Studies from the Department of Communication and Media of the University of Athens.

Her recent scholarly publications include George Rodosthenous & George Rodosthenous, and the Communication Media and Media Studies Department of the University of Media and Communication Sciences. Angeliki Poulou, *Greek Tragedy and the Digital*, Bloomsbury, London 2021, Angeliki Poulou & Angeliki Poulou & the *Digital*, Bloomsbury, London 2021, Angeliki Poulou & Angeliki Poulou Eric Lewis, *From fruit to root, Medea Electronique's Interactive Archive of New Media Art*, Onassis Cultural Centre, with the support of the Ministry of Culture, Canada, Athens, Athens, 2021; Angeliki Poulou, *Contester le Projet*, Revue Agôn, Dossier No 9 "Rater", Ed. E. Baudou, A. Coulon, Q. Riual, Paris 2022.

Sechopoulou Maria

Maria Sechopoulou studied theatre studies at the University of Athens, where she completed a two-year postgraduate programme with distinction and then completed her doctoral thesis with distinction. She received the Sasakawa Scholarship for her doctoral studies, while for her postgraduate studies she received a performance scholarship from the I.K.Y. He has taught courses in the history and drama of world theatre, at postgraduate and undergraduate level, in the curricula of the Departments of Theatre Studies of the Universities of Athens and Peloponnese, as well as in the Interdisciplinary Postgraduate Programme in Theatre and Film Studies of the Department of Philology of the University of Crete and the IMS - FORTH. He is a member of the Associate Teaching Staff of the Hellenic Open University in the postgraduate programme "Performing Arts" from 2022.

She participated as a postdoctoral researcher in the project Scientific Documentation of the Archive of the Athens Epidaurus Festival of the Department of Theatre Studies of the University of Peloponnese, as a postdoctoral fellow in the research project Biography as a source of theatrical history: biographies of Greek and foreign actors in the

The Greek and parochial periodical press from the 19th century to the Asia Minor Catastrophe. Contribution to the History of Acting (Th.I.S.B.Y.) of the Department of Theatrology of the Institute of Mediterranean Studies - Foundation for Research and Technology - Hellas, as well as a scientific collaborator in the inter-university/interdisciplinary research project "Chrysallis": cultural metaphor and "national character" in the 19th century periodical press.

He has participated with papers and articles in Greek and international scientific conferences. He has edited conference proceedings, participated in the organization of scientific conferences and has signed scientific and literary editions. She has also written introductions and epilogues to literary and theatre books, as well as theatrical texts and chronicles in theatre programmes. He is the author of the open academic text European Dramatology of the 20th Century. From Luigi Pirandello to Sarah Kane (in collaboration with K. Georgiadis and V. Papanikolaou). Editor of the volume Anthology of Biographies of Greek Actors (in collaboration with K. Georgiadis and V. Papanikolaou), of the Proceedings of the International Workshop August Strindberg and Contemporary Theatre, of the Proceedings of the Scientific Meeting dedicated to the 300th anniversary of the birth of Denis Diderot World Theatre: Practice - Dramaturgy - Theory (in collaboration with A. Altouvas) and the Proceedings of the Workshop for young researchers The Greek periodical press of the 19th century: research issues - research findings (in collaboration with A. Tabaki).

Tzamargias Takis

Born in Piraeus.

Graduate of the Higher School of Dramatic Art of the Piraeus Association and graduate of the Pedagogical Department of the University of Athens. He holds a Master's degree from the same department, specializing in "Theatre in Education". PhD candidate at the University of Athens.

Since 2003 he has been teaching as a lecturer (Special Scientific Staff) in the Undergraduate and Postgraduate Program of the PTE, in the Department of Education of EKPA, in the Department of Theatre Studies of EKPA and in the corresponding department of PA.PEL.

She teaches Acting at the Higher School of Dramatic Art of the Piraeus Association and has also taught at the Embros and Giorgos Armenis Schools and in various workshops of Municipalities and Communities. For 15 years he was the director of the Keratsini Municipality Theatre Stage and founder of the West of the City Theatre Company, collaborating with the state theatres National Theatre, National Theatre, National Theatre of Greece, National Theatre of Greece, National Theatre of Greece, National Theatre of Cyprus, and independent theatres in Greece and Cyprus and participating in the Athens Festival etc. From 2013 to 2015 he was Artistic Director of the Municipal Theatre of Piraeus.

Among his productions are: *The Good Man of She-Tsouan* (Brecht, From the Machine, 1999), *Into the Stream of Their Lives* (dramatized adaptation of short stories by Sotiris Demetriou, From the Machine, 2002), *Go-Come* and *What Where* (Becket's one-act plays, Maple Tree, 2003), *Johann Fatcher's Archive* (Bertolt Brecht in

adapted and translated by Petros Markaris), Theatre Company "West of the City" (Theatre on Kolonot), *California Drimini* (Vassilis Katsikonouri, National Theatre, 2004), *Black Eyed* (Betty Samier, 2007), *Pachni* (Ant. Konstantin Koufalis, Poreia, Philippi Festival, 2009), *Behold I. Vladimir Mayakovsky - The Cloud in Trousers*, (dram. Ilias Pollatos-Takis Tzamargias, Ep Kolono-2010), *Hot Ice* (Brian Lavery, THOK, 2008), *Poor and Holy* (Alexandros Papadiamantis, ETHAL Cyprus-2008), *2nd Opportunity* (Giorgos Iliopoulos, KTHVE, 2009), *O...to the future Giorgos Chimonas* (Composition of texts by: *The Doctor Ineotis and others*, Athens-Epidavros Festival, 2010), *Fairy Tale with no name* (Penelope Delta, National Theatre, 2010-2011), *Peter's Great Walk* (Alkis Zei, National Theatre, 2011-2013), *Antigone* (Sophocles, trans. Nikos Panagiotopoulos, 2010-2012), *Our Little Town* (Thornton Wilder, Acropolis, 2012), *Who Killed the Dog at Midnight* (Hunton-Stevens, Angelon Vima, 2013), *The Third Wreath* (Kostas Takhtsis, THOC, 2014-15, Director's Prize at the Cyprus Theatre Awards). *Apology* (Marta Butchaka, Station, 2015). Karthaios, Contemporary Theatre, 2016), *Peter's Long Walk* (Alkis Zei, THOK, 2016-2018), *Our Class* (Tadeusz Slobodzianek, National Theatre, 2017), *Misery* (Stephen King, Ilisia Volanakis, 2018), *The Orphans* (Dennis Kelly, KTHVE Foyer, 2018), *Peter's Long Walk* (Alkis Zei, KTHVE, 2018), *Tribes* (Nina Raine, Station, 2019-2020), *The Trilogy of the Holiday* (Carlo Goldoni, trans. G. Depasta, ThOK Central Stage, winter season 2019), *The Benghazi* (H. Kapetanaki, radio adaptation for the National Theatre, 2021), *Peter's Great Walk* (Alki Zei in a dramatized adaptation of S. Kyriakidis-T. Tzamargias, New Theatre of Katerina Vasilakou, 2021-23), *The Minor of Dawn* (adaptation by D. Haliotis from the TV series of the same name by D. Mosthonaïou-V. Gufa, Piraeus Municipal Theatre, Aristotle Thessaloniki Municipal Theatre, Nicosia Cyprus Municipal Theatre, 2021-22), *Aeoliki Gee*, (Dramatization by S. Kyriakidis-D. Haliotis, National Theatre-Rex, winter season 2022), *Polypathos Myrivolos Chios. Land of Ionia. Testimonies of Souls* (Stage Essay in intertextual composition by Takis Tzamargias: Chian Jeremiah, Aeolian Land, etc., Homeric Academy of Chios, Museum of History - Old University, 2022), *Photograph 51* (Anna Ziegler in ed. Antonis Peris, Art Theatre - Underground, Avlaia Theatre of Thessaloniki, 2022-23), *The Bird Becomes a Tree* (Ion Euripides in a contemporary transcription by Christos Chomenidis, Epidaurus Little Theatre, Athens Epidaurus Festival, 2023), *The Bird Becomes a Tree* (Ion Euripides in a contemporary transcription by Christos Chomenidis, Epidaurus Little Theatre, Athens Epidaurus Festival, 2023).

He has also participated in conferences and workshops almost exclusively on theatre in schools with a series of articles on the subject. She is a member of the writing team for the book *Elements of Theatrology* of the First Lyceum (Athens, OEDB, 1998), *Cultural Events in School Primary and Secondary Education* (Athens, Atrapos, 2004), *In the Land of Totoro* (Athens, Patakis, 2010).

Chairman of the Committee for the Theatre Awards for Underage Audience and member of the State Grants Committee of the Ministry of Culture. Member of the Scientific Committee for Arts Education for the arts in art and general schools.

Thomas Tsalapatis

Thomas Tsalapatis was born in 1984 in Athens. He studied at the Department of Theatre Studies of the Athens University of the Arts. In 2011 he published his first poetry collection, *The dawn is a massacre Mr. Krak* (Ekati), which was awarded the State Prize for Emerging Writer (2012). In 2015 his second poetry collection, *Almpa* (Ekati) was published. In 2017, *Almpa* was published in French by Editions Desmos, translated by Nicole Chaperon, and in 2022 in Italy by Editore XY.IT. In 2018, she was awarded for the poetic section "Incidents" (*Circostanze*) with the first prize for the poetry category of the Premio InediTO at the Turin Festival. In the same year *The Dawn is Slaughter Mr. Krak* was published in Italy by Editore XY.IT in translation by Viviana Sebastio. His third collection of poems entitled *Geographies of Fritz and Lang* was published in 2018 by Hecate. His fourth poetry collection entitled *The Beauty of Our Arms* was published in 2021 by Antipodes. An anthology of his poetry in Serbian entitled *Ovo mecmo* was published in 2023 by Povelja Publishing House. In the same year *Alba* was published in Finland.

In 2016 he wrote the texts for the play *Anchor*, which was staged the same year at the Attis Theatre, directed by Theodoros Terzopoulos. The texts for the performance were published in 2017 by Purple Squirrel Publications under the title *Drowning*. In 2018, his *theatrical* text *Monica Viti no longer remembers* was performed for the first time in analogue form at the Maison de la Poésie in Paris, directed by Laurence Campet and translated by Clio Mavroeidakos. *Monica Viti no longer remembers* was staged at Theatre 104 under the direction of Nicole Dimitrakopoulou, while the text of the performance was published in book form by "Purple Squirrel" in the same year.

His poems have been translated into English, French, Italian, Spanish and Arabic. They have been included in anthologies in Greece and abroad. He writes in permanent columns, in the *Journal of Editors*, in the newspaper *Epochi* and in other print and online journals.

In 2019, a monograph on Yannis Varveris with additional anthologies of his poems was published by Govostis Publications, while in 2020, the book *Anokyrotis City* was published by Ekati Publications: *Kypseli, Greece and the World*, a selection of essays and articles.

Phylaktaki Penny

Born in Thessaloniki. She holds an MA in Translation from the University of Surrey, UK and a PhD in Theatrical Translation and Intercultural Studies from the Department of English Language of the Aristotle University of Thessaloniki. She attended Creative Writing courses at the College of Creative Arts, Manchester, UK,

"Screenwriting" at the International Short Film Festival

Drama International Film Festival in Drama and the Theatre Writing Workshop at the Greek Centre of the International Theatre Institute in Athens.

As a playwright, she has been awarded with the State Prize for Drama by the Ministry of Culture (2004), the Screenwriters' Association Award (2017), the Scriptation International Competition Award (2022-Los Angeles), while my play *Lucretia* was nominated for Best Play 2020. Represented Greece at the Contemporary Dramatic Forum "Tribute to the Balkans" in 2014 with my play *The Building*, and my play *The Seaweed on the Bottom* was performed in New York under the auspices of Greek Play Project New York, Onassis Foundation, Ministry of Culture and National Theatre in 2018. The 20 plays he has written to date have been performed in Greece (National Theatre, private theatre, D.P.E.T.E.) and abroad (London, Oxford and New York), while most of them have been translated into English and Spanish.

Since 2001, she has been working continuously as a university lecturer of Theatrical Writing, Literary Translation and Fiction in both undergraduate and postgraduate programmes in collaboration with the Aristotle University of Thessaloniki, the Hellenic Open University and the University of Peloponnese, having been responsible for the selection, structure and organisation of the educational teaching material in the latter two.

In the field of audiovisual productions, he has signed the script of the feature film *Luger* (2021), as well as the script of the drama series *Psychochores* (ANT1 - 2023), the scripted biography *Maria Became Callas* (ERTflix 2024) and two other productions scheduled for the 2025 TV season.

In the field of advertising, he has been collaborating since 2016 with the advertising agencies Convey Communications and Perception in the production of scripts for corporate videos, social awareness campaigns and advertisements (CSL Behring, Siemens Healthineers, Greek Diabetes Association, Proelectro FIFA etc.) in electronic media, and open TV.

The literary work "Ivanov: Storm and Daring" (2022) is a fictional biography, published by Livani and is her first novel.

B' PART B

PROGRAMME OF STUDIES

The MSc starts in the winter semester of each academic year. A total of one hundred and twenty (120) credit hours (ECTS) are required for the award of the MSc diploma. All courses are taught weekly and, where appropriate, include standard forms of education that may combine: (a) courses and workshops, attendance of which is compulsory, and (b) standard (e-learning) distance education/learning procedures. In (face-to-face) courses, theoretical reflections are developed, concepts are clarified, critical thinking and cooperative learning are promoted and part of the assessment of individual courses is implemented, while e-learning processes ensure continuous participation, synchronous and asynchronous ongoing communication between teachers and students, as well as between students, access to learning materials and literature and more detailed assessment of students.

The language of teaching and writing of the postgraduate thesis is Greek and/or English. During their studies, postgraduate students are required to attend and successfully complete postgraduate courses, conduct research and write scientific papers, as well as prepare a postgraduate thesis. The thesis is carried out in the 4th semester of studies and is credited with thirty ECTS credits (30).

Courses are taught in person or at a distance, in accordance with the applicable legislation and as defined in Article 7 of the Rules of Studies.

The indicative programme of courses per specialisation is as follows:

1. Specialisation: Drama AND Performance

Drama and Drama: Theatre and Dramatic Art.		
Code	Compulsory courses	ECTS
THM01	Research Methodology in Theatrology (common)	7
THM02	Issues of Ancient Theatre (public)	8
THM09	Issues of World Theatre (public)	7
THM12	Philosophy and Theory of Theatre and Drama (public)	8
Total		30

Semester 2		
Code	Compulsory courses	ECTS
THM03	Performance Analysis (public)	8
THM11	Contemporary Theatre and Vanguards	8
	Elective courses	
THE26	Applied Theatre	7
THE38	Acting Workshop	7
THE35	Directing Workshop	7
Total		30

Third semester		
Code	Compulsory courses	ECTS
THM08	Issues of Modern Greek Theatre (public)	8
THM17	Address production address of theatre productions/theatrical performance	8
	Elective courses	
THE39	History and theory of performance	7
THE30	Performing Arts and New Media: transformations and perspectives	7
THE41	The tragic and comic element in contemporary theatre	7
Set		30

D Semester		ECTS
Postgraduate Diploma Thesis		30
Total		30

2. Specialisation: theatre teaching

Didactics of Theatre Teaching.		
Code	Compulsory courses	ECTS
THM01	Research Methodology in Theatrology (common)	7
THM12	Philosophy and Theory of Theatre and Drama (common)	8
THM09	World Theatre Issues (public)	7
THM02	Issues of Ancient Theatre (public)	8
Total		30

Semester 2		
Code	Compulsory courses	ECTS
THM03	Performance Analysis (public)	8
THM14	Teaching of Theatre: Theory and Practice	8
	Elective courses	
THE49	Theatre and Performing Arts in Education "Scenography / Costume Design on the School Stage"	7
THE50	Social Pedagogy - Special Education and Theatre Education	7
THE37	Drama for children and young people	7
Total		30

Third semester		
Code	Compulsory courses	ECTS
THM08	Issues of Modern Greek Theatre (public)	8
THM15	Theatre for Adolescents in formal and non-formal education	8
	Elective courses	
THE33	Pedagogy of Theatre Pedagogy: Theatropedagogical environments and teaching methods	7
THE34	Theatre and digital technologies in education	7
THE29	Laboratory of Stage Acting	7
Total		30

D Semester		ECTS
Postgraduate Diploma Thesis		30
Total		30

3. Specialization: theatrical translation AND creative writing

Code	Compulsory courses	ECTS
THM01	Research Methodology in Theatrology (common)	7
THM12	Philosophy and Theory of Theatre and Drama (common)	8
THM09	World Theatre Issues (public)	7
THM02	Issues of Ancient Theatre (public)	8
Total		30

Semester 2		
Code	Compulsory courses	ECTS
THM03	Performance Analysis (public)	8
THM07	Theatrical Translation: theory and practice	8
	Elective courses	
THE42	Adaptation of literary works for the theatre for children	7
THE43	Intra-lingual translation	7
THE44	Theatre translation workshop	7
Total		30

Third semester		
Code	Compulsory courses	ECTS
THM08	Issues of Modern Greek Theatre (public)	8
THM16	Dramatization	8
	Elective courses	
THE46	Special topics in creative writing	7
THE47	Laboratory of theatrical creative writing	7
THE48	Theatrical discourse and other writings (libretti, fairy tales, cinema)	7
Total		30

D Semester		ECTS
Postgraduate Diploma Thesis		30
Total		30

CONTENT / COURSE DESCRIPTION 2024-2025

COMMON COURSES IN THE THREE SPECIALISATIONS / COMPULSORY

Semester A

THM01: RESEARCH METHODOLOGY IN THEATRICAL STUDIES

K. Karra, A. Verdi, V. Zakopoulos

The content of the course is divided into three parts.

The first part concerns archival research and aims to familiarize students with the sources concerning Modern Greek drama and performance. In this context, the whole of the source material and its use in the research process will be studied. The main objective is defined as the correlation of bibliographical/archival research with the science of theatre studies on the one hand, and on the other hand the study of the performance event as an object of research and as a source for the investigation and documentation of the theatrical landscape of each era. Particular emphasis is placed on the description of the sources of theatrical research, the ways of searching for scientific data through literature and/or digital media, the use of methodological tools and the ways of transcribing and recording research material. Finally, modern research tools such as the internet and the application of technology (digitisation of archival collections, access to electronic libraries, etc.) are used. Particular emphasis is placed on the definition of the axes, methodology and tools of research and their proper use in the writing of an academic text.

The second part concerns empirical research and aims to familiarize students with the basic quantitative and qualitative methods and methodologies in dramaturgy, performance and theatre education. In this context, the epistemological and methodological foundations as well as the theoretical assumptions of contemporary research paradigms and interpretive frameworks will be presented. The basis of this part is the development of the participants' and participants' research identity and the foundation of a personal scientific writing. The main focus is defined as the field of empirical research that starts from the use of numbers and mathematical models of social reality and reaches into suggestive writing, sensitizing concepts, new materialities, research as art, research as theatrical practice, the negation of the research method and deconstruction.

The third part also deals with the 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. Basic concepts in empirical research and the relationship between methods, tools and data are analyzed and emphasis is placed on the structure and writing of a

structure and structure of an academic text. Online collaborative tools suitable for creating questionnaires are also highlighted, as well as the role of the observer and participatory observation as a methodological tool in theatre studies and theatre practice.

THM02: ISSUES OF ANCIENT THEATRE

I. Remediaki, M. Georgousi, A. R.R., M. Georgousi, A. R.R. M. Mavroleon

The course focuses on issues that fall within the field of ancient drama and theatrical practice, which are explored both in relation to the cultural and artistic context of the period of production and in relation to their management and reception by modern art (drama, theatrical production, literature, other arts). The course will focus on the theme "Gender relations and gender roles in ancient theatre", in order to study, as comprehensively and concisely as possible, the complex field of gender relations and roles in ancient theatre in the context of a broader male-dominated theatrical and social framework. Alongside the dramatic analysis of examples from ancient drama, the focus is also on modern and contemporary theatrical practice, identifying and analysing different ways in which gender roles and gender relations are transcribed in different cultural contexts, in ways that are symmetrical, counter-intuitive or paraleptic to their textual inscriptions. The aim is for students to understand the interdisciplinary and interdisciplinary (theatrical, literary, sociological, historical, anthropological, psychoanalytical, philosophical) complexity of the issue and to gain thought-provoking impulses that they will be able to use creatively in their further studies, whichever of the three directions they follow.

THM09: WORLD THEATRE ISSUES

S. Felopoulou, M. Sechopoulou, E. Νταρακλίτσα

The course is taught in all three specializations of the MSc, delving each time into specific issues of world drama from the Renaissance to the 21st century, which give rise to an in-depth analysis of theatrical texts. Emphasis will be placed on the theme of the metaphorical and literal presence of the "body" as found in European and American drama from the Renaissance to the present day. Through specific plays, the representation, as well as the entity of the theatrical "body" as it is rendered through dramaturgical writing will be examined. The above exploration could lead to the indirect creation of an 'atypical' history of dramatic writing in modern times.

THESIS 12: PHILOSOPHY AND THEORY OF THEATRE AND DRAMA

Γ. Pephanis, Th. Boussiopoulou, L. Alexiadou

The aim of the course is to familiarize graduate students with basic conceptual tools of theatre theory and concepts of contemporary philosophical thought (e.g. phenomenology, poststructuralism, deconstruction) on theatre through the study of plays and performances, philosophical texts and cultural texts.

performances. The methodology is therefore developed on a double combinatorial basis and is defined both by the induction of information, reflections, aesthetic forms and conclusions from a specific starting point towards a more general reflection, and by the production of hypotheses, theories and reflections based on a school of thought or a philosophical text towards individual theatrical works and performances. The inductive method will contribute to the analysis of the thematic axes, the structure and the aesthetics of the plays and performances, while the productive method will contribute in combination to their hermeneutic enrichment and to the further synthesis of intertextual forms.

Second semester

THM03: PERFORMANCE ANALYSIS

C. Ioannidis, L. Papadopoulos, E. C. Ioannidis, L. Papadopoulos, E. C. C., E. Mudraki

The seminar includes first of all an examination of the methods that constitute the grid of the so-called "structuralist school of performance studies". Emphasis is placed on the models of analysis of P. Pavis, as well as on their subsequent elaboration and extension by H. Altena and Plato Mavromoustakos. On these a method of approach is developed which constitutes the "descriptive analysis" of the stage event. The traditions then turn to the attempt to construct another tool of analysis ("graded analysis"), which takes into account mainly the hierarchy of individual aesthetic elements, but also the general architecture of the performance. Finally, the method according to which each impression of a theatrical event recalls, from the viewer's point of view, its dynamic relationship with other corresponding stage events, thus recalling the contextual framework within which the specific aesthetic event is placed, understood and evaluated ("comparative analysis") is examined. Apart from the purely cognitive part, the application of the above models to the practice of the theatrical stage is of particular importance during the seminar. For this reason, students are asked to examine and judge the function of each method individually (and in their combinations) in relation to specific taped performances. At the end, in addition to taking a written examination, they are still required to hand in a paper describing their research experience.

Third semester

THM08: ISSUES OF MODERN GREEK THEATRE

A. Altouvas, K. Karra, A. Voutzourakis

The course focuses on issues of modern Greek theatre related to the thematic axes History and Theatre and Politics 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 topics in the history of modern Greek theatre, analysis of dramatic texts and extends to issues research,

bibliographic and digital resources, and use of audiovisual materials. Through the analysis of dramatic texts, the relationship between politics, history and theatre in some of the most critical periods of Greek history is approached:

A) A. From the beginning of the 20th century until the Asia Minor Catastrophe with its significant political and social upheavals and continuous wars. The influence of socialist ideology on drama, the impact of the feminist movement, the portrayal of national aspirations and national division in the theatrical scene and drama of the period.

B) The inter-war period and especially the post-war dictatorship, which, due to the restrictions it imposed through censorship and the institutions it imposed, determined developments in both dramaturgy and stage practice. It examines the dramaturgy related to the subject of the course, historical dramas and political comedies of the late inter-war period, but above all the conditions of theatre production (actor's license, censorship mechanisms, theatre in the periphery).

C) The period beginning with the country's entry into World War II, continuing with the foreign occupation and ending with the slide into civil conflict. It examines the foci of subversion that can be found in stage practice and in the terms of operation of new theatrical forms, the emergence of versions of political theatre, as well as plays in which either historical events are reflected or elements of a break with the dramaturgy of previous decades can be discerned in their themes.

D) The period of the Junta and the post-opposition period. How the dramatists of the 1970s, using the new trends in world drama, managed to overcome the censorship barrier. The impact of the dictatorship in the early post-communist years and the portrayal of the new political reality that emerges at the cusp of the 70s-80s.

Students are also given group assignments on predetermined dramatic texts from these periods to present in class.

1. Specialization.

Drama and Drama: Performance and Drama: Performance and Drama: Performance and Drama.

COMPULSORY COURSE

THM11: CONTEMPORARY THEATRE AND INNOVATIONS

M. Antoniou

The course attempts to examine the dynamics of modern and postmodern cultural movements and to 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. It also attempts to broaden the field of dialogue around issues related to stage experimentation and the reception of the avant-garde by Greek audiences, having as a point of reference taped and live performances, which are examined in parallel with the teaching of the course. An important parameter of the course is the interdisciplinarity, the critical connection of scientific knowledge with the professional theatrical field and the management and transformation of new strategic approaches related to the theatrical environments of the theatre.

ELECTIVE COURSES

THEME 26: APPLIED THEATRE

X. Zoniou

This course traces and studies the techniques of applied theatre in social sub-groups. Emphasizing the practical application of theatre and drama, the course focuses on unconventional groups of participants and audiences, which sometimes tend to belong to the social margins. The tools of Applied Theatre are drawn upon in the fields of social and cultural policy, such as public health, education, social welfare, justice, etc. Students understand the methodology established by the founders of contemporary theatre (Boal, Brecht, Moreno, Grotowski, etc.) and their theories are transformed in the light of Applied Theatre. Also, participants design and implement complete layouts, such as for: Health Units, Health Education, Community Development, Prison, Museum, Nursing Home, "Theatre of Memories", National Drama, "Theatre of Action", Bibliodrama, "Theatre of Engagement", Playback Theatre, "Theatre of the Oppressed", Sociodrama, Drama Therapy, Playback Theatre, Sociodrama, Drama Therapy, Play Therapy etc. Examination: Developing a complete Applied Theatre design for "Theatre in the Community" and creating a design jointly with students for "Theatre of the Oppressed". Creating and presenting group Applied Theatre designs.

THE35: DIRECTOR'S WORKSHOP

Θ. Moschopoulos

Analysis of theatrical works through narrative structures and segmentation into as rationally selected structural elements as possible, which allow and inspire creative recomposition during their staging, without altering their style, structure and content, while allowing the artist's interpretive freedom without arbitrary interpretation.

THEME38: ACTING WORKSHOP

D. Katalifos

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 explored in order 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.

Semester 3.

COMPULSORY COURSE

THM17: THEATRE PRODUCTION/PERFORMANCE MANAGEMENT

Γ. Σπανός

This course examines all the production processes of a show/theatrical performance and runs through all the phases from the initial selection of the work, with the regulation of its legal framework (rights, either translation or authorship, contract, etc.), to the final production processes (get-out procedures, post-performance, preservation/recycling of the set, clearances, firings, etc.). They are examined and analysed in particular: the selection of the theatre (indoor and outdoor space), setting up the budget, selecting collaborators, signing contracts, organising the space and rehearsal schedule, timetable for the set (costumes and props), communication with suppliers and manufacturers, setting up the technical team (safety protocols), get in schedule (entering the theatre and setting up the performance - protocols), securing lip/sound equipment/testing by sound engineer, installation of lighting and set-up by lighting designer and electrical team, organising communication/presentation issues (theatre programme editor, communications and PR manager, outdoor set-up, visual and audio creative etc.etc.), ticketing issues (cooperation with a ticketing company,

ticketing issues (ticketing company (ticketing agency (ticketing partner, ticketing company, pricing and profitability, etc.), audience management issues (ushering, etc.), payroll and insurance issues for partners.

OPTIONAL COURSES

THEME30: PERFORMING ARTS AND NEW MEDIA: TRANSFORMATIONS AND PERSPECTIVES

A. Poulou

The purpose of this course is to study the intersection of the performing arts with 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 cubes. 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, real-time video, cyborgs, virtual theatres, sound 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, and, in addition, explores the transformations of the performative 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.

THEME39: HISTORY AND THEORY OF PERFORMANCE

M. Konomi

Starting from prehistories of live art, the course focuses on the diverse artistic practices from the 1960s to the present day, where the body takes the lead as raw material, subject and medium of contemporary visual/artistic practice. It examines the generations of post-war art that directly involve the human body in the artistic process, such as Live Art: Happenings, Acts, Aktionen, manifestations of body art and especially the newly emerging genre of visual performance art. Representative works by important artists are presented for discussion, while the remarkable diversity of pursuits, visual media and practices is emphasized. The 1960s and 1970s represent a turning point in the consideration of the body in art, as artistic practices now aim at a critical and/or self-conscious projection of the presence of the artist and the involvement of the body in art, through the interpretive emergence of cultural, gender, racial and other

prefabrications in relation to the body, which are used in art and culture in general. Within this context, the emergence of the female artistic subject through performance and Body Art (1960-1980) will be particularly emphasized. The political and post-colonial discourse of the body in art of the globalization era will also be discussed through performance works by artists from Latin America, the Balkans, the Middle East, etc. Finally, indicative issues raised by performance with new technological artistic media will be discussed.

THEME41: THE TRAGIC AND COMIC ELEMENT IN CONTEMPORARY THEATRE

Θ. Boussiopoulou

The course explores the ways in which the fundamental as well as complex concepts of the tragic and the comic are shaped in contemporary world theatre. The course aims to introduce students to the problematic that the concepts of the tragic and the comic open up by exploring at 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 qualitatively and quantitatively representative presentation of texts and performances, the dynamics of the forms, motifs and functions of the comic and the tragic are captured. 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.

2. Specialisation: theatre teaching

Second semester

COMPULSORY COURSE

THM14: THEATRE TEACHING: THEORY AND PRACTICE

K. Fanouraki

The content of this course concerns the theoretical structures and practical applications of theatre/drama in education, through the interdisciplinary approach of the sciences of theatre, education and education. More specifically, upon completion of the course, students are expected to have assimilated the breadth of the subject matter, to be able to design theatre and drama instruction, of a theoretical or practical nature, for all levels, genres and stages of education, and to be able to produce doctrinal academic discourse that synthesizes theoretical knowledge with practical activities (through scholarly and artistic work). The study of the specific features and differentiating elements of the application of theatre by level of education coalesces the objectives of the course and also enables each student to immerse himself/herself in a specific level by choice.

ELECTIVE COURSES

SUBJECT 37: DRAMA FOR CHILDREN AND YOUNG PEOPLE

M. Dimaki-Zora, T. Tzamargias

The course deals with the special category of theatre for young audiences (Theatre for Young Audiences). The basic characteristics of the genre and the specific codes that characterise it are presented. The first sections present elements from the history of the development of the genre in Greece, as well as the most important representatives of dramaturgy 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.). Students will have the opportunity to study relevant texts and practice their dramaturgical analysis, through which the themes, ideology and aesthetics of the plays will be 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 spectators, the inherent pedagogical dimension of the genre and the discussion of contemporary trends and developments in theatre for underage spectators. Οι παραδόσεις συμπληρώνονται με εργαστηριακές ασκήσεις εφαρμογής, που αποσκοπούν στην ανάδειξη των δυνατοτήτων αξιοποίησης των κειμένων στο πεδίο της Θεατρικής Αγωγής, στην Πρωτοβάθμια

and secondary education. In addition, visits to theatres to watch performances aimed at an audience of under-age spectators are organised.

THE49: THEATRE AND PERFORMANCES TEXNEΣ AT EDUCATION "SCENOGRAPHY/ COSTUME DESIGN ON THE SCHOOL STAGE"

T. Lakidou

The school stage mirrors the functioning of the school community, the relationships between teachers and students, the economic and collective organisation of an educational unit.

Thus the course examines:

- The pedagogical and teaching objectives of the democratic school
- The lesson of theatre education and theatre as a school event with an artistic aim and not as an artistic event for the promotion of the school unit
- The approach to the theatrical space and costume from modern and postmodern theatre
- The aesthetic approach to theatre for children and young people in Greece
- The tradition of the pioneers of school/children's theatre and theatre pedagogues (V. Rotas / S. Karantinos / S. Vasileiou / K. Koun / E. Theochari-Peraki)

In the following, the school theatrical performance is studied as a collective creation of the children, which should be based on the materials, means and possibilities of the school, utilizing the available technologies of each school unit in the maximum possible but at the same time simple and symbolic way. For this purpose, the second part of the course is implemented in a real school environment, in the hall/theatre of the Ralleion Experimental Primary Schools of Piraeus (3 Alexandrou & Tzavela, N. Faliro Station). It is a theatre with a total area of 275 sq.m., with a stage of 40 sq.m., a dressing room, lighting and sound equipment.

In this phase, the handling of lighting in a school performance will be tested in practice, as a scenographic and dramatic medium, the construction of scenographic micro-units based on crates, fabrics and movable objects, the creation of costumes using existing clothes and simple school materials (simple paper, wafers, etc.) as a guide. All creations will be aimed at the aesthetic curation of specific productions of the host school or schools of the participants' choice.

THEME 50: SOCIAL PEDAGOGY - SPECIAL EDUCATION AND THEATRE EDUCATION

M. Koukounaras-Liagis, P. Galanis

In the first unit of the course, the aim is for students to approach the potential of formal and non-formal education to contribute to the change and improvement of living conditions through social intervention and based on the principles of Social Pedagogy. Through experiential activities and applications of theatre/drama in education they will approach the theoretical, epistemological and methodological dimensions of Social Pedagogy. Furthermore, they will distinguish the commonalities between the different aspects of education and the theory and theory of pedagogy.

They will also highlight the common points of the dimensions (theoretical, anthropological, ethical, social, historical, practical) of Social Pedagogy and Theatre/Drama Pedagogy. They will also become familiar with the Competency Framework for Democratic Culture as a tool for designing teaching, programmes, interventions and action plans to improve and change educational and social situations. By the end of the module, all will have the knowledge and experience to approach issues in education in socio-pedagogical terms and to develop lessons, action plans and programmes in the context of Theatre Education.

Special Education and Education is a field of application of the humanities and social sciences. The aim of this unit of the course is to enable students to: a) to become aware of and reflect on issues related to education and especially the school integration of students with disabilities and special educational needs, with emphasis on Autism Spectrum Disorder and Intellectual Disability, b) to know and apply in-depth teaching methods for the assessment and education of these students, with emphasis on teaching techniques that are relevant to the subject of theatre education; c) to incorporate the above methods in their teaching practice, ensuring the achievement of the maximum possible learning outcomes. Through the combination of special education and drama education, significant benefits can be produced for students with disabilities and special educational needs, both in the areas of social and language skills, as well as in the management and expression of emotion, and cognitive development, through formal and non-formal learning opportunities, which promote students' motivation to participate in the learning process.

Semester 3

COMPULSORY COURSE

THM15: THEATRE FOR ADOLESCENTS IN FORMAL AND NON-FORMAL EDUCATION

K. Fanouraki

The content of this course concerns the teaching of Theatre and Drama for adolescents and young people, in formal and non-formal education. More specifically, the prerequisites, parameters and structural elements of the teaching, pedagogy and application of theatre and drama in secondary school and high school as a necessary, autonomous course, specifically designed for each class and school level are studied. In this context, forms of theatre that are in line with the needs of students in Secondary Education, types of adolescent theatre and theatre for young people, as well as the necessity of rethinking the overall presence of theatre education in the specific school grade and age group are analysed. Through theoretical and practical research, focusing on the

designing curricular theatre programmes for adolescents and young people, students cultivate a practical dialogue on the necessity of a systematic presence of theatre education courses and activities for adolescents/young people.

OPTIONAL COURSES

THEME 29: STAGE PRACTICE WORKSHOP

Mr Gerou

This course presents basic axes and approaches of acting and directing as they can be used by students to create events and performances for children, adolescents and adults, as well as for their own participation and role in animating groups. At the same time, contemporary forms of theatrical expression are studied and presented, as well as the dynamic relationship between theatre and the other arts (literature, cinema, music, visual arts, etc.). The course has a laboratory and experiential character.

SUBJECT 33: THEATRE PEDAGOGY: THEATRE PEDAGOGICAL ENVIRONMENTS AND TEACHING METHODS

S. Papadopoulos

The course concerns the Pedagogy of Theatre, aiming at the theoretical and practical acquisition of theatre pedagogical knowledge by postgraduate students, which can be used in formal/school, non-formal and informal/out-of-school education, through: a. teaching theatre codes, theatre pedagogical methods and theatre techniques; b. creating experiential interactive environments for understanding the importance of empowering the collaborative group.

The objectives of the course are to highlight and analyse the individual themes:

1. Historical background and pedagogical use of theatre in education. Historical background and history of the educational history and pedagogy of the teaching and learning process in the field of education and training of children.
2. Pedagogy of theatre: psychological perspective, psychosocial dimension.
3. Theatrical animation, mediation, group dynamics. The teacher as an animator.
4. Game theories, Theatrical Game, Inquiry Drama, Theatrical techniques, Stage practices.
5. Structural elements of theatre, Techniques of dramatic text.
6. Theatre Pedagogy and. Literature.
7. Theatre Pedagogy: a. in dealing with problems of behaviour, bullying, violence, delinquency, b. in multicultural and intercultural settings, c. to develop historical awareness.
8. Applications in education.

9. Educational Research and Applications in Education. Organisation (design, conduct and evaluation) of a theatre workshop. Research-Action in theatre pedagogical practice.
10. The animator as a researcher. The questions: Questioning techniques, The questions of the animator and the participants.

THEME 34: **THEATRE AND DIGITAL TECHNOLOGIES IN EDUCATION**

B. Zakopoulos - K. Fanouraki

The content of the course concerns the introduction of Digital Technologies in contemporary drama and theatre and, by extension, the creative use of ICT (Information and Communication Technologies) in the application of theatre in education. More specifically, the aim of the course is the creative familiarization of students with the forms of theatre in education that utilize Digital Technologies as a constituent, structural element and the parallel expansion of their knowledge in the field of technologies in education. For this reason, forms and approaches of digital theatre in education, digital storytelling, contemporary dramaturgy and performance using digital technologies, the creation of short films, etc., as well as methods of contemporary tele-education that enhance intercultural and lifelong learning are presented and analysed. The course has a theoretical and practical character.

3. Specialization: theatrical translation AND creative writing

Semester 2

COMPULSORY COURSE

THM07: THEORY AND PRACTICE OF THEATRICAL TRANSLATION

T. Demitroulia

The course aims to familiarize graduate students with the basic principles of translation theory as they apply to theatrical translation, as a particular form of transcription, and as they apply to its study and production. The aim of the course is thus twofold: to provide students with tools for the study and evaluation of theatrical translations, but also to encourage them to develop their creativity by exploring the field of theatrical translation themselves. It briefly examines the history of theatre translation and then its theory, its main research approaches (text-centred and performance-centred) and the more recent perspectives developed in the context of post-translation studies, while also addressing issues related to translation in multilingual and multicultural theatre. The course is a combination of theory and practice, as a variety of examples of theatrical translation - inter-lingual, intra-lingual and inter-linguistic, direct and mediated - are studied in the light of theory, with reference to a continuum that extends from translation and performance to adaptation and intertextual transcription. The examples are examined at multiple levels based on the purpose of translation and seek to highlight the complex nature of theatrical translation, given the multisemiotic and mediated nature of theatre and the diverse landscape of contemporary theatrical production.

OPTIONAL COURSES

THEME42: ADAPTATION OF LITERARY WORKS FOR THE THEATRE FOR CHILDREN

M. Dimaki-Zora, T. Tzamargias

This course deals with adaptation and dramatisation as methods of re-reading and transcribing a literary-narrative text of children's (and not only) literature into a theatrical creation addressed to an adult audience.

The "theatre of adaptation" draws its themes from classic literary texts, with the aim of introducing children and adolescents to a different aesthetic. Two conditions constitute the successful frame of reference for the adaptation: the choice of the story and its theatrical transcription. In this course we detail the channels for transcribing a narrative into a dramatic text, focusing on the identification of the general lines of action in connection with the scene, as well as the organization of

of theatrical action (act by act, scene by scene). Because theatre is a spatio-temporal art, the distinction of time into periods (prologue, acts, scenes, epilogue) with regular distinction and symmetry constitutes the rhythm of the spectacle. The form of the space depends on the plasticity of the scenery, costumes, lighting and acting. Emphasis is placed 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).

THEME 43: INTERLANGUAGE TRANSLATION

I. Remediaki

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.

THEME44: THEATRE TRANSLATION WORKSHOP

P. Fylaktaki

The workshop focuses on theatrical translation mainly from English (and French) to Greek. Excerpts from plays, whether already translated or not, belonging to different currents and styles are selected. By way of introduction, a panorama of the basic principles that dominate the theory of theatrical translation is presented, with relevant applications through the antithetical study of retranslations. The course then focuses on existing strategies for approaching the source text and possible translation techniques. The translation practice is carried out both in groups and individually, with assignments of small-scale tasks, in order for students to be confronted individually with the source text and to confront the result of the group work and the exchange of views. Upon successful completion of the course, students will be able to identify the possible "boundaries" between translation, performance and adaptation, to identify the lexical, morphosyntactic, stylistic and pragmatic challenges of the source text, select and determine the strategy and translation techniques to be applied on the basis of criteria, develop a critical discourse towards existing retranslations and present a translation commentary on their translation choices and on existing retranslations.

Semester 3

COMPULSORY COURSE

THM16: DRAMATISATION

K. Gakis

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.

OPTIONAL COURSES

SUBJECT46: SPECIAL TOPICS IN CREATIVE WRITING

Θ. Tsalapatis

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 performing 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.

TOPIC 47: THEATRE CREATIVE WRITING WORKSHOP

B. Mavrogeorgiou

The aim of the course is to study the subject of creative and theatrical writing in the context of the teaching and application of theatre in education (literary, theatrical, script writing and the use of digital technologies etc.). Both the production of different forms of artful written and spoken discourse arising from processes of improvisation and dramatic expression and the directed or free writing of theatrical, performative, literary and other forms of texts that obey specific codes and conventions, constitute the specific objectives of the course which concern the experiential learning of the subject through laboratory exercises.

- Specific issues of creative writing
- Workshop on theatrical translation

THEME 48: THEATRE AND OTHER WRITINGS (LIBRETTI, FAIRY TALES, FILM)

I. I. Athanasatou

This elective course aims to familiarise postgraduate students with elements of film writing in dialogue with theatrical writing.

In the context of two-hour face-to-face lectures, films are shown in the classroom with references to the major aesthetic movements of world cinema (classical narrative style, German expressionism, French impressionism, Soviet editing school, Italian neorealism, French new wave, modernism, Brechtian detachment) in combination with the concepts of realism, symbolism, etc. in theatre.

A particular area of interest is contemporary debates on gender, both in theatre and film. The transcriptions of ancient Greek tragedy in cinema are put forward as an example of the relationship between theatrical and cinematic discourse, but also as a field of gendered readings of ancient drama. The contemporary digital invitation is also a field of interest in the study of other writings.

The selection of films and performances, both those screened in the classroom and those recommended for private viewing, includes creators of Greek and world cinema (Antonioni, Godard, Angelopoulos, Pasolini, Akerman, Varda, Kakoyannis, Markettakis, Tsangaris, performances of the National Theatre, the Amphi-Theatre of Sp. A. Evangelatos, etc.).

INSTRUCTIONS FOR WRITING A POSTGRADUATE THESIS

A. POSTGRADUATE DIPLOMA Thesis in the specialization: 'Dramatic AND Performance'

The thesis in the specialisation "Drama and Performance" draws its topic from the areas examined in the courses of the MSc and may be of a theoretical or practical nature.

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.

More specifically, the thesis in the specialization "Dramaturgy and Performance" can take:

- (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 in its stage representation, the search of archives in order to locate unpublished texts and their publication by means of 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.),
- b) involve the combined form of theoretical approach and practical application of a topic related 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).

Word limit: The word limit is set at 30,000 words + 5,000/7,000 words for appendices for abstracting, recording and/or presenting practical and research material. In case the Dissertation includes a practical - 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.) must be submitted together with the main part of the Dissertation.

B. Postgraduate Diploma Thesis in the specialization "Theatre Teaching".

The thesis in the specialisation "Theatre Pedagogy" 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 particular relevance of the thesis, based on the contemporary methodological approaches that underpin research into the application of theatre and drama at all levels of education.

More specifically, a thesis in the specialization "Theatrology - Theatre Teaching" can take the form of a theoretical or historical approach (analysis of theories, sources, texts, archival research, historical, comparative approach, literature review, etc.), the combined form of theoretical approach and practical application of the subject, through teaching interventions or research in the school or other educational environment (experimental, quantitative, qualitative research, etc.), or through the research (methodological issues) of practical applications in the field of theatre/drama in education with theoretical and practical content ("Practice as Research").

Word limit: 30.000+ 5.000/7.000 words for annexes for the abstraction, recording and/or presentation of practical and research material.

Γ. MASTER's THESIS in the specialisation: 'THEATRICAL Translation AND CREATIVE Writing'.

The thesis in the specialisation "Theatrical Translation and Creative Writing" draws its topic from subjects that were approached in the specialisation courses and can be purely theoretical or combine theory with 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 approach 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 substantiation.
- Writing (and, where appropriate, presentation) of an original theatrical text, with appropriate documentation.
- Adaptation/dramatisation of narrative, poetic, essay and other texts, with appropriate documentation and, where appropriate, presentation.

The word limit is set at 30,000 words, excluding annexes, but including footnotes and bibliography, plus 5,000/7,000 words for annexes for the abstraction, recording and/or presentation of practical and research material.

Delivery AND evaluation

In each paper submitted for assessment, the postgraduate student author is required to indicate whether he/she has used the views of others. Papers that are products of plagiarism, i.e. based on copying another's work without specific reference to it, in accordance with international academic standards, are compulsorily marked with zero (0). Plagiarism as a misconduct, depending on the case, may even result in the candidate's removal from the course.

The postgraduate student is also required to submit to the Department's Secretariat prior to his/her support, an affidavit stating the following: "I declare responsibly that I am the author of this original postgraduate thesis and that I have acknowledged any sources from which I have used data, ideas or words, whether quoted verbatim or paraphrased".

In order for the thesis to be approved, the postgraduate student must support it before the examination committee (par.4, article 34, Law 4485/2017). For the support of a postgraduate thesis by June 30 the delivery date is May 31, for the support of a thesis by September 30 the delivery date is June 30 and for the support of a thesis by the end of February the delivery date is September 30. Upon completion of the public support of the master's thesis by the graduate student, the committee shall evaluate and grade the thesis from zero (0) to ten (10), with a minimum passing grade of five (5). The Examination Committee may, by decision, refer the Master's thesis for corrections or explanations. The final evaluation and judgement of the Master's Thesis is made by the above mentioned Committee. Approval requires the unanimous opinion of two-thirds (2/3) of the members of the Committee. The final minutes of the Examination Committee are signed by all members present, and a separate document with the signatures of the committee members voting in favour is incorporated into the text of the Master's Thesis. The approved Master's Thesis, after the completion of any corrections proposed by the Committee, shall be deposited in the library in two copies, one (1) bound hard copy and one (1) copy of the CD in (pdf) format and, in addition, one (1) copy of the CD in (pdf) format to the Secretariat. In the event that the Thesis is considered unsatisfactory, then attendance in the Programme will be terminated and the postgraduate student will not receive the Postgraduate Diploma but will receive a certificate of successful completion of the course.

The postgraduate theses, if approved by the examination committee, are posted on the Department's website <http://www.theatre.uoa.gr> (article 34, paragraph 5 of Law 4485/17).

The thesis is also submitted electronically to the Digital Repository "PERGAMOS", in accordance with the decisions of the Senate of the UCA.

PROCEDURE FOR DEPOSITING THE MASTER'S THESIS IN THE DIGITAL REPOSITORY "PERGAMOS"

The procedure, which is described in detail below, consists of the steps to be followed by the student, the Departmental Secretariat and the Library in order to upload the thesis to the digital repository.

In DETAIL:

Step 1: Approval of the work AND receipt of the form by the Departmental Secretariat

After the approval and marking of the assignment, students receive from the Secretariat of the Department of their Faculty a form (attached template) in 2 copies, which includes:

1. 1. a certificate of approval of the assignment.
- 2α. 2.1. A declaration of deposit by the author **granting** the Library and the Information Centre (BIC) **the NON-EXCLUSIVE permission to make** the approved postgraduate thesis **available** on the Internet and a declaration of deposit in the Digital Repository of a true copy in pdf format.
- 2β. Declaration of possible spatial restriction of access to the full text, only within our University's network or restriction of access to the full text for 6 months or for one year. In case the student wishes not to have access to the full text for a period of one year because of special reasons, he/she submits a request to the Library in which he/she explains in detail the reasons and selects, **in the form**, the restriction of access to the full text for one year.
3. A request to the library to check that the required information has been filled in correctly and that it has been successfully uploaded to the digital repository.

Students must submit **both copies of** the above mentioned document to the Library, sign the above mentioned affidavits and post the work in the Digital Repository of our University which is called "Pergamos" and is located on the website of the Library and Information Centre Directorate www.lib.uoa.gr, or directly on the website of the digital repository pergamos.lib.uoa.gr. On the website, students will also find instructions for uploading to the Digital Repository.

Step 2: The workflow steps of the STUDENT during the process of uploading the work to the DIGITAL Repository platform AND THE actions of the Library

- The student visits the website of the platform: pergamos.lib.uoa.gr
- Selects the link "Personalised services"
- Selects the link/key "Login". In this way, the user is authenticated through the Network Centre of the UCA, therefore **it is necessary FOR students to have an active email account at**

NSCC so that can access personalized services / procedures.

- **Note: The account MUST BE properly linked to the Department or Direction of the MSc the STUDENT is attending.**
- Once the user has successfully logged in, his/her account details and available service options will be displayed. If he/she has the right to deposit work, he/she selects the link "Electronic Deposit" where he/she is taken to a new page, where he/she can explicitly start the deposit process by selecting the "Start filing" (clear and detailed instructions are provided at each step of the process within the platform).
- The student, while completing the appropriate inventory form, may temporarily store the form until final submission.
- A student submitting a **postgraduate thesis** who wants to restrict access to the full text has three options:
 1. Access to the full text only within the ECCU network
 2. Restriction of access to the full text for 6 months.
 3. Select the restriction of access to the full text for 6 months and submit a request to the Library, detailing the specific reasons for restricting access to the full text for **one year**. In this case the Library forwards the requests to the Board of Trustees of the relevant School Library and if the request is approved **then AND only then** does the Library choose to restrict access for one year. If the application is denied by the Board of Selectmen, the work will be available to all upon completion of the 6 month time limitation.
- After submission, the student will be notified of the submission of the paper by e-mail.
- The submitted paper is checked for correctness of the data in the required fields (with documentation data and placement of digital material in pdf format) by the Library staff. The file must **not** be locked and must be in its final form.
- After the Library checks the completion of the mandatory fields with the required data and the upload of the assignment in pdf format, **if errors are found, the STUDENT is INFORMED by e-mail AND CORRECTS or COMPLETES the required data AND REPEATS the upload**. When the Library determines the correct completion and uploading of the work, then the deposit is approved and the work is included in the collection of the Library. "Grey Bibliography" of the Digital Repository. **Then AND only then** are all parties involved (Library, student, supervisor and the Secretariat) informed electronically.

- The platform generates a certificate of submission of the thesis, which is attached to the above email.

The supported process offers flexibility of implementation in order to better adapt to the requirements of the parties involved.

At the end of the selected and approved time limit, the full text will be available to all.

Note 1: In cases of free access restriction, only the bibliographic references for the author and the text, the abstract of the text and the keywords are available.

Note 2: In all cases, free access to the full text helps institutions and authors to gain immediate visibility for their research output and the use of their research results increases.

Note 3: Deposit in the Digital Repository and free access to the full text protects and safeguards authors from plagiarism risks.

Step 3: Completion of the deposit AND receipt of the certificate by the student

After 3 (three) working days from the day of the deposit of the certificate-application in the Library and the posting of the work in the Repository, the student receives **a signed copy of** the certificate-application **from the Library** and presents it to the Secretary of the Department of the Faculty of Studies in order to be able to file an application for the oath of office.

C' PART

ACCESSIBILITY UNIT FOR STUDENTS WITH DISABILITIES

The Accessibility Unit for Students with Disabilities (MoProFmeA) of the University of Athens seeks equal access to academic studies for students with different abilities and requirements through the provision of Environmental Adaptations, Assistive Computing Technologies and Access Services.

The Accessibility Unit offers:

- Service to record the specific needs of each FEMA.
- Department of Accessibility in the Built Environment of the University.
- Service of transport of FmeAs from their residence to the Schools and vice versa.
- Assistive Information Technologies.
- Free Software for PWDs.
- Accessible Textbooks.
- Accessible workstations in libraries.
- Transmission service for direct live telecommunication of FmeA, through interpretation in Greek Sign Language, with fellow students, professors and University employees.
- Volunteer service of fellow student support for FMEs.
- Instructions on the appropriate ways of examining FMEs.
- Psychological Counselling Service for FAME.

Faculty advisor in the Department of Theatre Studies:

Anna Karakatsouli. Tel. 210 727 7839 - email: ankaraka@theatre.uoa.gr

Responsible Secretary:

Eleni Bernidaki. Tel. 210 727 7784 - email: ebernid@theatre.uoa.gr

Contact AND more information:

Phone numbers: 2107275130, 2107275687, 2107275183

Fax: 2107275193

E-mail: access@uoa.gr Website:

<http://access.uoa.gr>

MSNID: m.emmanouil@di.uoa.gr

ooVooID: m.emmanouil Send SMS:

6958450861

THE DEPARTMENT OF THEATRE STUDENTS AT THE PHILOSOPHY SCHOOL

The Department of Theatre Studies is housed in the building of the Faculty of Philosophy at the Zografou Campus.

The Secretariat of the Graduate School is located on the 9th floor (wing 916).

Classes are held in classrooms 914, 915, 916, 916B, located on the 9th floor.

The Faculty Ceremonial Hall (AULA) is located on the 2nd floor.

The Faculty Auditorium and the Custodial Office are located on the 4th floor.

A canteen is located on the 2nd and 4th floors. A restaurant-canteen is located on the ground floor of the Faculty of Philosophy.

A detailed table of the faculty layout is available at the main entrance on the 2nd floor.

Buses: 250 (roundabout route Evangelismos - Panepistopolis, stop Filosofiki), 220, 221, 225, 230, 251, 608.

LIBRARY

Library (central) of the Faculty of Philosophy

Since October 2018, the Library of the Faculty of Philosophy, a modern space of 7,500 sq.m. adjacent to the Faculty of Philosophy, has been operating.

Address: Nikolaos Politis Street - University Campus, Zografou, P.C. 15772 Tel.: 210 727 7605

Loan: 210 727 7605, 7828, 7687

Interlibrary Loan: 210727 7844, 7416

Secretariat: 210 727 7905

Pergamos: 210 727 7578

Postgraduate students of the MSc can borrow books according to the borrowing (and interlibrary loan) guidelines of the main Library of the Faculty of Philosophy, consult scientific journals, access the electronic databases and attend specialized information literacy seminars offered by the Library staff. For more information: <http://www.lib.uoa.gr/ypiresies/katalogos-opac.html>.

Full access to the services of the Uniform Search, Electronic Journals, Electronic Books and Bibliographic Bases, as far as subscription or paid content is concerned, and not open access which is by definition free, is only possible through the University of Athens network. It is therefore required:

1. Physical presence and use on the premises of the University of Athens and use of a computer with an IP address (IP address) that is within the range of network addresses of the University of Athens,
2. or use of the user's institutional account at the UCA and identification through the University of Athens User Authentication Service (<https://login.uoa.gr/login>).

In more detail, access from the University's premises is automatic, without any user name/password combination being requested, while access from outside the University is granted in the following ways:

Through Proxy Server: for the convenience of the users of the UoA and the access to the services of the Libraries outside the UoA network (e.g. Internet access via ADSL), the service of access through a Proxy Server is provided, in cooperation with the Center for Network Operation and Management (K.LEI.DI), without the use of additional software.

VPN. For more information: <http://www.noc.uoa.gr/syndesh-sto-diktyo/eikoniko-idiwtiko-diktyo-ypn.html>.

Via the Shibboleth service. Through this method we can access publishers, both through direct contracts that the University of Athens has and through contracts of the Association of Greek Academic Libraries (SEAB / HEAL-Link).

INFORMATION ABOUT THE ONLINE SERVICES

Students, in order to be informed about issues of interest to them, should consult the website of the MSc at:

<http://drama-performance-education.theatre.uoa.gr/>

Academic identity - PASO

The Ministry of Education operates a centralised information system for the issue of an academic identity card, which all students should obtain. **The academic identity card IS ALSO USED as a student ticket (PASO).** Only the identity cards of students who do not already hold a degree from another University or TEI are valid as student tickets.

The application for an academic identity card is submitted online at the following address:

<http://academicid.minedu.gov.gr>

In order to apply, students must have an access account (**username** and **password**) to the University's web services (see below).

"e-class": asynchronous e-learning platform e-class

The "e-Classroom" platform

The platform **"e-class EKPA"** is an integrated e-learning management system. It is based on open source software, which supports the University's Asynchronous Distance Learning service, without any restrictions and constraints. The service can be accessed using a simple web browser, without the need for specialised technical knowledge.

The "my-uni" platform (<https://my-uni.uoa.gr>)

This website provides services related to student issues. Through its pages, students have access:

(a) In the Curriculum. (b) In their grades.

(c) Submit a course declaration for each term, except for the September examination (resit).

Access to the platform is only available to active users of the Student Web Services of the UoA, using their personal passwords (username and password).

Access ACCOUNT (username AND password) to the University's network services

In order to obtain personal passwords (username and password) to the University's web services, you must fill in the form "Application for a new account" at <http://webadm.uoa.gr> , following the instructions carefully.

ATTENTION: The passwords you acquire will be necessary throughout your studies and should not be forgotten. Ensure that you keep them safe or memorise them.

- Take advantage of your student status and study foreign languages at the Department of Foreign Languages of the University of Athens.
- Find information about your health care, housing and food.
- Play sports at the University of Athens facilities, in team or individual sports.

GRADUATE STUDENT FEEDING

The provision of free meals for the academic year 2024-2025 will be in accordance with the provisions of the Joint Ministerial Decision No. F.5/68535/B3/18-6-2012 (B'1965)

"Determination of terms, conditions and procedure for the provision of free meals to students of higher education institutions" by the Ministers of Finance and Education, Lifelong Learning and Religious Affairs.

Postgraduate students will submit their application through the online application at <https://sitisi.uoa.gr>, while PhD candidates will submit their application at eprotocol.uoa.gr. To enter the online application, the student will use the codes of his/her institutional account, while at eprotocol.uoa.gr the student can enter with a local account, taxisnet, academic account or social network account.

Requirements for free meals

α) Unmarried students, whose annual family income, as shown by the respective tax statements of the competent Public Financial Service (D.O.Y.) of the last financial year, does not exceed forty-five thousand (45,000) euros, in case of a family with only one child. For families with two or more children, the above amount shall be increased by five thousand (5,000) euros for each child in addition to the first.

The above amount is increased by three thousand (3,000) euros if the brother or sister of the beneficiary student is an active student of the first cycle of studies. If more than one sibling falls into this category, this amount shall be increased by EUR 3 000 for each of them.

b) Married students, whose annual family income, as shown by the respective tax returns of the competent Public Finance Office (D.O.Y.) for the last financial year, does not exceed forty-five thousand (45,000) euros. In the case of a family of eleven, this amount shall be increased by five thousand (5,000) euros for each minor child.

c) Unmarried students over 25 years of age whose annual personal income, as shown by the respective tax returns of the competent Public Financial Service (D.O.Y.) of the last financial year, does not exceed twenty-five thousand (25,000) euros.

Annual family income means the total annual taxable, actual or imputed income, as well as the exempt or special taxable income of the student, his/her parents and minor siblings from any source. In the case of a married student, annual family income means the total annual taxable, actual or imputed income and the exempt or special taxable income of the student, his/her spouse and minor children from all sources.

The case-by-case amounts are reduced by 10% when the beneficiaries are students of the departments of the University of Athens and are permanent residents of the Municipality of Athens.

Athens, as well as students of the NKUA and the former TEI of St. Greece who are students of the departments based in Psaha and are permanent residents of the Municipality of Dirfya - Messapia Evia.

The amount of the annual family or individual income is not a criterion for the provision of free meals to the student, when the student, regardless of age, or one of his/her parents if he/she is unmarried and under 25 years old, or his/her spouse if married, receives unemployment benefit.

In cases where the beneficiary student and/or his/her parents, or his/her spouse, if married, are not required to submit a tax return, they shall submit a solemn declaration under Law 1599/1986 on non-obligation to submit a tax return.

Application procedure - Supporting documents

Students, after entering the application, should select in the field

"Applications" academic year 2024 and then from the field "Type of Student Care" the type of food application that concerns them (ATHENS/PSHANA). Within the website sitisi.uoa.gr there is an option that directs to the manual of the application.

When submitting the online application, students submit in digital format (images in .jpg or electronic documents in .pdf format) the required documents, which are as follows:

- α) a recent certificate of marital status.
- b) A copy of the student's recent recent proof of family status.
- c) A document from a public authority or services or utility bills showing the place of permanent residence.
- d) A certificate from the relevant institution confirming the student status of the brother or sister
- ε) Copy of the tax statement of the competent tax office for the tax year 2022 f) Unemployment grant certificate (where required).
- g) Certificate of the Supreme Confederation of Greek Polytechnon (where required). h) Copy of the pension act (where required).
- (i) Certificate of the Health Committee (where required). ι) Birth certificate of the student (where required).
- k) Death certificate of the deceased parent (where required).

Students whose parents are divorced will submit, always in digital format, when submitting the online application:

- α) A statement from the Tax Office of the parent who has parental care of the student.
- b) Divorce decree and court order regarding custody and a private agreement, if any, indicating custody and expenses of the student.

c) A recent affidavit from the parent stating, "remains unmarried and has sole custody and expenses of the student", certified by a CPS or other Public Authority for authenticity of signature. It is also possible to obtain the Affidavit from www.gov.gr.

d) If there is a second marriage, the information is taken from the joint tax return or tax statement as submitted by the current spouses, a dependent of one of whom is the student.

ATTENTION!

It is necessary to submit the application in order to activate the processing procedure by the competent department (application status: "Finalized by student"). Applications that remain in the status "Provisional" and have not been submitted within the deadlines set will not be taken into consideration. In the case where a correction/addition of supporting documents is requested (application status: "Resubmission with supporting documents in electronic format"), students should make an immediate correction to the application by attaching the required supporting documents, preview the application and then SUBMIT.

The free meal benefit that was approved for the 2023-2024 academic year is valid until new applications are approved and not beyond 10-31-2024.

After the approval of free meals, the beneficiaries will have to show their (active) Academic Identity Card, when receiving their meals, which will be scanned by a barcode reader, installed in the student restaurants in the Athens and Peschna Evia area.

Those students who are not entitled to free meals can be fed in the student restaurants by paying 3,00 euros per day for 2 meals (lunch and dinner).

Students can contact for further information the Department of Student Housing, which is open daily from 09:00 to 14:00, on the 4th floor of the Ant. F. Papadakis (University Club), Ippokratous 15, tel. 210.368.8253, 210.368.8216, 210.368.8235 and 210.368.8202, email: evarlam@uoa.gr, mmpeke@uoa.gr.

ALUMNI ASSOCIATION

The Department of Theatre Studies has a very active Alumni Network, which aims to cultivate permanent and continuous contact between its members and the university sector and especially the National and Kapodistrian University of Athens, to keep its members informed and educated on the latest developments in the field of theatre studies, to cooperate with the Department regarding the needs of the labour market and the desired profile of future theatre students. The Alumni Network was established as an Association, created an online page and will organise scientific and artistic events and activities from 2021.

Given the establishment of this Master's programme in 2018, the graduates of the MSc are still in the early stages of organising a corresponding Alumni Network, with the aim of intensifying its activities in the future, when the number of graduates will increase.