

**Modification of the Regulation of the Postgraduate Studies Programme of the Department of Theatre Studies of the National and Kapodistrian University of Athens entitled "Greek and World Theatre: Drama, Performance, Education" ("Greek and World Theatre: Drama, Performance, Education")**

**THE COLLECTOR.**

**OF THE NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS**

**Considering:**

1. the provisions of the law. 4957/22 "New Horizons in Higher Educational Institutions: Strengthening the quality, functionality and connection of higher education institutions with society and other provisions." (A 141), and in particular Articles 79 to 88 thereof,
2. Circular 135557/Z1/1-11-2022 of the Ministry of Education and Religious Affairs 'Implementation of the provisions of Law 4957/2022 "New horizons in Higher Education Institutions: Strengthening the quality, functionality and connection of higher education institutions with society and other provisions" (A141) for the organization and operation of postgraduate programmes and other issues,
3. the under reference 18137/Z1/16-02-2023 KYA "Determination of the conditions and procedure for the organization of Postgraduate Studies Programmes with distance learning methods in Higher Educational Institutions (HEIs)" (B'1079),
4. the provisions of Law 4386/2016 "Regulations for research and other provisions" (A'83), as amended and in force,
5. P.D. 85/31-5-2013 "Establishment, renaming, reorganization of Faculties and establishment of a Department at the National and Kapodistrian University of Athens" (A'124),
6. The provisions of the Law of the National University of Athens, Athens, Greece, No. 3374/2005 and in particular Articles 14 and 15 "Quality assurance in higher education. System of transfer and accumulation of credits - Diploma Supplement" (189 A'), as amended and in force,
7. Whereas the Government Decision F5/89656/B3/13-8-2007 'Implementation of the Credit Transfer and Accumulation System (B'1466),
8. the decision of the Senate of the University of Athens University of Natural Sciences, No 1432/20-01-2023, by which the Regulations for Postgraduate and Doctoral Studies of the University of Athens University of Natural Sciences were approved (B' 392)
9. the decision of the Senate of the University of Athens, No. 649/26/05/2021, by which the MSc "Greek and World Theatre: Dramaturgy, Performance, Education" of the Department of Theatre Studies (B'2468)
10. the Decision of the Senate of the University of Athens (No. 852/2-7-2018), by which the regulations of the MSc "Greek and World Theatre: Drama, Performance, Education" ("Greek and World Theatre: Drama, Performance, Education") of the Department of Theatre Studies of EKPA (V3758)
11. the Decision of the Senate of the University of Athens (EKPA) No. 11/21-8-2023, by which the amendment of the regulation of the MSc "Greek and World Theatre: Drama, Performance, Education" ("Greek and World Theatre: Drama, Performance, Education") of the Department of Theatre Studies of the University of Athens (Government Gazette 5213- 28/08/2023 Vol. B)
12. the extract of the minutes of the Assembly of the Department of Theatre Studies of the University of Athens (6<sup>th</sup> Assembly 2024-2025/24-1-2025)
13. extract from the minutes of the Senate of the University of Athens (\*\*\*)
14. the fact that the present decision does not entail any expenditure to the detriment of the State budget

**decides:**

the amendment of the Regulation of the Postgraduate Studies Programme of the Department of Theatre Studies of the University of Athens, entitled "Greek and World Theatre: Greek and World Theatre. 4957/22 and the Regulations for Postgraduate and Doctoral Studies of the University of Athens, as follows:

**ARTICLE 1. ARTICLE 1.1.**

Objective: The aim of the MSc "Greek and World Theatre: Drama, Performance, Education" is to provide in-depth research in the fields of theatre studies and performing arts and the interdisciplinary education and training of theatre scholars in the field of theatre studies and performing arts, in their contemporary theories, methods, applications and practices. The objective of the MSc is achieved through the attendance of postgraduate courses, workshops and seminars and the preparation of postgraduate theses.

More specifically, the MSc seeks to train:

- a) innovative researchers, who will support the country's participation in international scientific debates and activities in the field, with theoretical, methodological and artistic contributions of high quality; and
- (b) responsible and creative professionals who will systematically follow and put into practice contemporary theoretical and methodological developments in dramatic writing and transcription and stagecraft; in cultural industry and cultural heritage management; in theatre teaching and theatre practice in education and in theatre education and practice in general in its relation to other sciences and arts and to society, with emphasis also on the digital transformation of the humanities and arts

The present Postgraduate Programme is structured in such a way that it responds to contemporary research needs in the field of theatre and performing arts; to promote theatre education and creation in our country and beyond; to link science and art with the rapidly changing labour market; and to support cutting-edge cultural interventions in society.

The objectives of the MSc are a) the promotion of theatre studies, focusing on the history, theory and practice of modern Greek, European and world theatre from antiquity to the present day b) the systematization of research and reflections on theatre practice in our country, in an interdisciplinary direction and with reference to the corresponding European international developments c) to respond to the scientific, educational and broader social interest in theatrical practice and theatrical practice d) to recognize theatre as a key cultural and social practice and its importance for all sectors of human activity. These objectives are further specified in various ways, with reference to contemporary multilingual and multicultural realities and with a focus on (a) research on the rapidly changing landscape of theatre practice, both in terms of creation and

production and reception, b) research on the teaching of theatre in education and, more broadly, on theatre practice in formal and informal educational settings and in a variety of social circumstances, d) research on contemporary dramatic texts and on the practice of playwriting and transcription, translation and diverse contemporary adaptation, (e) the multifaceted support of theatre education, through the provision of specialised knowledge and the acquisition of key research skills; and (f) preparation for doctoral-level studies and/or research activities in the field of theatre studies in institutions at home or abroad.

The MSc offers three specialisations:

α) Drama and Performance

b) Theatre and Education - (Theatre and Education)

c) Theatre Translation and Creative Writing - (Theatre Translation and Creative Writing )

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

Learning outcomes

Graduates of the course "Drama and Performance" are expected to be able to:

- Know the issues concerning contemporary theatrical creation 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.
- They use different theories, methodologies, approaches in order to reflect on the nature of the art of theatre and to propose new perspectives in its study and practice.
- They link theory to practice, moving from dramatic analysis to stage practice.
- Transform interpretive readings of dramatic texts into staging approaches.
- Plan and organise the production process of a play/performance and proceed to the realisation of the theatrical production. Graduates of the specialization "Theatre Teaching" are expected to be able to:

- Know and manage appropriate materials for the creation of school scenography/costume design.
- 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 forms of texts.

- Produce sound academic discourse that highlights the dialogue between theoretical knowledge and practical activities (through scientific 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 specialization "Theatrical Translation and Creative Writing" are expected to be able to:

- Recognize the importance of theatrical translation for intercultural theatre and intercultural communication in general.
- Recognize the complexity of theatrical translation as a cultural practice and its culturally determined ideological, aesthetic dimension.
- They know the contemporary theoretical and methodological approaches of theatrical translation and are able to apply them in research and practice.
- Recognise and use strategies and techniques in translation and adaptation.
- Recognise and manage transmedia at the level of writing and transcription
- Know movements and practices that have shaped contemporary art and be able to use their key principles creatively in writing and transcribing dramatic texts.
- Know and use techniques in the writing of dramatic, literary, and poetic texts and in film and television narrative.
- Adapt literary and other texts into theatrical form.
- Create original plays and other works.

Graduates of all three specialisations are expected to be able to:

- They know the history of theatre and its place in the global and Greek cultural life as an art and an institution of high intellectual and artistic value.
- They know the sources of theatrical research.
- They point out the impact of culture, in terms of ideology and aesthetics, on dramatic texts and performances.
- They are placed in the context of the interdisciplinary approach to theatre that has been forming worldwide in recent years, with contributions from a variety of disciplines, such as philosophy, ecology, bioethics, technology among many others.
- They analyse in depth a dramatic text and process it from different perspectives, using modern methodological tools.
- They carry out research in a variety of fields based on different theoretical and methodological models (for example, phenomenology, autoethnography, ethnography, ethnodrama, poetic investigation, semiotics, the

performativity)), constitute new, interdisciplinary approaches to research issues and highlight new perspectives of study and research.

- Design and implement quantitative and qualitative research related to Greek and world theatre, dramaturgy, performance, reception, theatre in education, multilingualism and multiculturalism, interdisciplinary approaches to the arts and intercultural practice.
- They formulate their own dramatic, artistic, translational, literary or theatre-educational readings on issues of social identities, roles and relationships.
- They use contemporary technological resources in their research, such as electronic libraries, digital archives, databases, qualitative and quantitative research and artificial intelligence software applications.
- Recognize and utilize in theatrical practice modern digital tools, such as multimedia, augmented and virtual reality, motion capture techniques, live coding, among others.
- They will work on their own or in collaboration with fellow researchers in their field of expertise in an interdisciplinary and international environment.
- Plan and manage scientific and research projects.

## **ARTICLE 2. STRUCTURE AND ORGANS OF THE PMC**

The competent bodies for the operation of the MSc according to Law 4957/2022 are:

2.1 At the level of the Institution, the Postgraduate Studies Committee and the Senate.

2.2 At the level of the Department:

2.2.1 The **Assembly of** the Department. Responsibilities of the Assembly are:

- a) recommends to the Senate through the Postgraduate Studies Committee the necessity of establishing/modifying the MSc, as well as the extension of its duration,
- b) appoint the Director and the members of the Coordinating Committee of the Department's MSc programmes,
- c) recommend representatives for the appointment of the Curriculum Committees of the MSc programmes in which the Department participates,
- d) establish Committees to evaluate the applications of prospective postgraduate students and to approve their enrolment in the MSc programmes,
- e) assign teaching tasks to the lecturers of the MSc courses, who may also be doctoral candidates of the Department under the supervision of a faculty member,
- f) to set up examination committees for the postgraduate theses of postgraduate students and to appoint the supervisor and the two-member committee in each of them,
- (g) determine the successful completion of the course of study and award the Diploma of Postgraduate Studies,
- h) approve the report of the MSc, upon the recommendation of the Coordinating Committee (CC),
- i) assigns postgraduate students to carry out auxiliary teaching work in first cycle programmes of the Department,
- j) exercise any other legal authority.

By decision of the Assembly of the Department, the responsibilities of paragraphs d) and f) may be transferred to the AC of the MSc

#### 2.2.2 The **Coordinating Committee (CC)**

The AC consists of the Director of the MSc and four (4) faculty members of the Department and professors emeritus, who have a related subject to that of the MSc and undertake teaching work in the MSc. The members of the AC are determined by decision of the Assembly of the Department. The AC is responsible for the monitoring and coordination of the operation of the programme and in particular:

- a) prepare the initial annual budget of the MSc and its amendments, if the MSc has resources, and recommend its approval to the Research Committee of the Special Account for Research Funds (SRA),
- b) prepare the programme report and recommend its approval to the Departmental Assembly,
- c) approve the expenditure and may delegate this responsibility to the Director of the MSc,
- d) approve the awarding of scholarships, contributory or not, as defined in the decision establishing the MSc and the Regulations for Postgraduate Studies,
- e) recommends to the Assembly of the Department the allocation and assignment of teaching work,
- f) recommends to the Assembly of the Department the invitation of Visiting Professors to cover the teaching needs of the MSc,
- g) draw up a plan for the modification of the curriculum, which shall be submitted to the Departmental Assembly,
- h) to recommend to the Departmental Assembly the reallocation of courses between academic semesters, as well as issues related to the qualitative upgrading of the curriculum,
- i) examine and approve the applications for extension, suspension and partial attendance of students of the MSc,
- j) may exercise the powers d) and f) of the Assembly of the Department.

#### 2.2.3 The **Director of the MSc**

The Director of the MSc shall be selected from among the faculty members of the Department, preferably at the rank of professor or associate professor, and shall be appointed by decision of the Departmental Assembly for a two-year term of office, renewable without limitation.

The Director of the MSc has the following responsibilities:

- a) chair the AC, draw up the agenda and convene its meetings,
- b) to propose to the Departmental Assembly the issues concerning the organisation and operation of the MSc,
- c) recommend to the AC and the other bodies of the MSc and the HEI issues related to the effective operation of the MSc,
- d) is the Scientific Officer of the programme in accordance with the applicable legislation and exercises the respective responsibilities,

e) monitor the implementation of the decisions of the institutions of the MSc and the Internal Regulations for Postgraduate Studies, as well as the monitoring of the implementation of the MSc budget,

(f) exercise any other competence specified in the decision establishing the MSc.

The Director of the MSc, as well as the members of the AC are not entitled to any remuneration or any compensation for the performance of the responsibilities assigned to them and related to the performance of their duties.

#### **Secretarial support for the IMS**

α) the Departmental Secretariat shall be responsible for the secretarial and administrative support of the MSc

b) The Secretary of the Department shall designate an employee or employees - depending on the number of MSc programmes and the workload - as responsible for the MSc programmes of the Department.

c) The MSc shall have its own resources and may, in accordance with the legislation in force, employ external collaborators for secretarial and administrative support, who shall also work under the supervision of the Departmental Secretariat.

### **ARTICLE 3. CATEGORIES AND NUMBER OF APPLICANTS**

3.1 In the MSc "Greek and World Theatre: Dramaturgy, Performance, Education" ("Greek and World Theatre: Drama, Performance, Education") is open to holders of a first cycle degree from the Departments of Theatre Studies, Theatre, Schools of Philosophy and other Departments of related fields of study of the Higher Education Institutions of Higher Education in Greece or similar institutions recognized by the IOATAP, as well as, where appropriate, graduates of other Departments of Higher Education Institutions of Greece or similar institutions recognized by foreign countries, as well as graduates of other Departments of Higher Education Institutions of Greece or similar institutions recognized by foreign countries. For graduates of other equivalent schools, the AC shall make a recommendation to the Assembly, which shall decide.

3.2 The maximum number of students admitted to the MSc is 90 (ninety), distributed as follows: a. The maximum number of students admitted to the specialization "Drama and Performance" is 35 (thirty-five); the maximum number of students admitted to the specialization "Theatre Teaching" is 35 (thirty-five); the maximum number of students admitted to the specialization "Theatre Translation and Creative Writing" is 20 (twenty). The maximum number of admissions per specialisation is determined according to the number of lecturers of the MSc and the student-faculty ratio, the logistical infrastructure, the classrooms, the absorption of graduates by the labour market.

3.3 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 matter of the MSc.

3.4 Scholarship holders of the IKY, foreign scholarship holders of the Greek state, for the the same or related subject as the one of the MSc, are admitted without examinations.

### **ARTICLE 4. METHOD OF ADMISSION**

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

4.2 Each May, by decision of the Assembly of the Department of Theatre Studies of the University of Cairo, the following regulations apply  
of the Department of Theatre Studies of the University of Athens, is published and posted on the website of the Department and the Foundation.

a notice 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.

4.3 For the selection of the candidates, the Steering Committee of the MSc shall establish

three-member committees of faculty members of the Department who have undertaken teaching work in the MSc.

4.4 Necessary documents are:

- Application form
- Application form.
- Curriculum Vitae (CV)
- Copy of a copy of a diploma or certificate of completion of studies
- Copy of transcript of diploma or transcript of university degree (copy of diploma or transcript of university degree)
- English language certificate (minimum level B2)
- Two letters of recommendation (optional)
- Scientific publications, if any
- Evidence of professional or research activity, if any
- Certificate of Attainment in Greek or sufficient, ascertained by the EC of the MSc , knowledge of the Greek language for foreign candidates
- Recognition of a foreign academic degree

Acceptable foreign language certificates are those issued by the AUPE (current version of the annex, [https://info.asep.gr/sites/default/files/2024-06/pararthma\\_glwssomatheias\\_13\\_6\\_2024\\_%5B15752%5D.pdf](https://info.asep.gr/sites/default/files/2024-06/pararthma_glwssomatheias_13_6_2024_%5B15752%5D.pdf)).

4.5 For students from foreign institutions, who do not present

a certificate of recognition of an academic degree from the The

following procedure shall be followed:

The Departmental Assembly shall appoint a committee competent to determine whether a foreign institution or a type of foreign institution's qualification is recognised. The committee shall verify whether a foreign institution or a type of foreign institution is included in the relevant Register of foreign institutions maintained and updated by the IOATP.

If the foreign institution belongs to the list of institutions of article 307 of Law 4957/2022, then the candidate is required to submit a certificate of place of study, which is issued and sent by the foreign university. If the place of study or part of the studies is confirmed as the Greek territory, the degree is not recognized, unless the part of the studies that took place in the Greek territory is in a public university. The evaluation of the candidates and the selection of admission is based on the following criteria:

- Candidate's file (70%)
- The application form is based on the candidate's application form (30%)

The following are taken into account in the candidate's file:

- Degree level (70% (70%)) (1) (Bachelor's degree (70%))
- Relevance of the candidate's university degree and knowledge to the subject matter of the MSc
- Curriculum Vitae (CV)
- 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

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

The successful candidates must register with the MSc Secretariat within thirty days of their application.

(30 days after the decision to approve the list by the Assembly.

In the event of a tie (mathematical rounding to the nearest whole unit of the scale of 100), the tied candidates will be admitted to the programme at a rate not exceeding 10% of the maximum number of admission.

In case of non-registration of one or more students, the runners-up (if any) are invited to enroll in the MSc, based on their order in the approved evaluation list.

### **ARTICLE 5. DURATION OF STUDY**

5.1 The studies for the award of the Postgraduate Diploma of the MSc "Greek and World Theatre: Dramaturgy, Performance, Education" are defined in two academic years, i.e. four (4) semesters for the full-time programme, of which three are teaching semesters with the attendance of background and specialisation courses, compulsory and elective, workshops and seminars and any other kind of educational and research activities of the MSc and the fourth is dedicated to the preparation of the Master's Thesis or to the attendance of courses according to the alternative options mentioned in Article 9.

5.2 There is the possibility of extending the period of study, following a reasoned request by the student to the Assembly of the Department. The extension may not exceed the number of semesters of the regular course of study of the MSc. Thus, the maximum permitted time for completion of studies is set at eight (8) academic semesters. Students who exceed the mandatory semesters plus two (n+2) are charged tuition fees for each additional semester of study.

5.3 Students may apply for partial attendance in one, two, three semesters or the entire programme (4 semesters). In order to have the possibility of partial attendance, the student submits, via the electronic protocol of the University of Athens (eprotocol.uoa.gr), to the Secretariat of the MSc, a written and justified request to the Assembly of the Department:

- for the total period of study in the MSc (the application is submitted with the registration)
- for one or more semesters (the application is submitted at the beginning of each semester). The period of study is extended by one semester per semester of part-time study, up to a maximum of 4 semesters. The maximum period of study is therefore set at 8 semesters.

If the student has not been granted an IF for his/her total study period from the beginning, the application for part-time study is mandatory in each semester. A student who has declared that he or she will be a part-time student for the entire duration of the programme (4 semesters), may, by mandatory application to the Assembly to the Departmental Assembly and in accordance with the procedure described above (application to the

Secretariat of the MSc, via the EKPA electronic protocol), to discontinue part-time attendance and return to full-time status at the beginning of any semester.

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

- (a) students who are verifiably 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 (GSA) under the following conditions:
  - ga) for as many years occupy distinction 1st to and 8th place in national championships individual sports with participation at least twelve (12) athletes and eight (8) clubs or competing in teams 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 Hellenic Olympic Committee, or
  - (cb) participate at least once, during the course of 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.

5.4 Students who have not exceeded the maximum limit of attendance, after a reasoned request to the Assembly of the Department, may discontinue 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 relevant 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, the student must /student must re-enroll in the program 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.

5.5 The duration of the suspension or extension of the period of study is discussed and approved on a case-by-case basis by the Board, which makes a recommendation to the Departmental Assembly.

## **ARTICLE 6. CURRICULUM**

### **A. Programme of Studies**

6.1 The MSc starts in the winter semester of each academic year.

6.2 A total of one hundred and twenty (120) students are required for the award of the MSc degree.

All courses are taught on a weekly basis and, where appropriate, include laboratory applications.

6.3 The language of instruction is the Greek and the language of writing of

postgraduate thesis is Greek and/or English.

6.4 During their studies, postgraduate students are required to attend and successfully complete postgraduate courses, to engage in research and write scientific papers, as well as to prepare a postgraduate thesis, which may be replaced by a number of courses of equivalent weight, according to the provisions of these Regulations.

6.5 The preparation of the thesis is carried out in 4th semester and is credited with thirty credit points (30) ECTS.

6.6 Courses shall be taught in person or at a distance, in accordance with the legislation in force and as set out in Article 7 of these Regulations.

6.7 The indicative programme of courses per specialisation shall be as follows:

**1. Specialisation: Drama and Performance**

| <b>The following provisions of the Acting and Drama: Theatre and Dramatic Art.</b> |                                                             |                             |             |
|------------------------------------------------------------------------------------|-------------------------------------------------------------|-----------------------------|-------------|
| <b>Code</b>                                                                        | <b>Compulsory courses</b>                                   | <b>Hours Teaching hours</b> | <b>ECTS</b> |
| THM01                                                                              | Research Methodology in Theatrology (public)                | 39                          | 7           |
| THM12                                                                              | Philosophy and Theory of Theatre and Theatre Drama (public) | 39                          | 8           |
| THM09                                                                              | World Theatre Issues (public)                               | 39                          | 7           |
| THM02                                                                              | Issues of Ancient Theatre (public)                          | 39                          | 8           |
| <b>Total</b>                                                                       |                                                             |                             | <b>30</b>   |

| <b>Second semester</b> |                                    |                       |             |
|------------------------|------------------------------------|-----------------------|-------------|
| <b>Code</b>            | <b>Compulsory courses</b>          | <b>Teaching hours</b> | <b>ECTS</b> |
| THM03                  | Performance Analysis (public)      | 39                    | 8           |
| THM11                  | Contemporary Theatre and Vanguards | 39                    | 8           |
|                        | <b>Elective courses*</b>           | 39                    |             |
| THE26                  | Applied Theatre                    | 32                    | 7           |
| THE38                  | Acting Workshop                    | 32                    | 7           |
| THE35                  | Directing Workshop                 | 32                    | 7           |
| <b>Total</b>           |                                    |                       | <b>30</b>   |

| <b>Third semester</b> |                                                                      |                       |             |
|-----------------------|----------------------------------------------------------------------|-----------------------|-------------|
| <b>Code</b>           | <b>Compulsory courses</b>                                            | <b>Teaching hours</b> | <b>ECTS</b> |
| THM08                 | Issues of Modern Greek Theatre (public)                              | 39                    | 8           |
| THM17                 | Theatre production management / theatre performance                  | 39                    | 8           |
|                       | <b>Elective courses*</b>                                             |                       |             |
| THE39                 | History and theory of performance                                    | 32                    | 7           |
| THE30                 | Performing Performing Arts and news transformations and perspectives | 32                    | 7           |
| THE41                 | The tragic and comic element in contemporary theatre                 | 32                    | 7           |
| <b>Total</b>          |                                                                      |                       | <b>30</b>   |

| <b>D Semester</b>                                                                     |  |  | <b>ECTS</b> |
|---------------------------------------------------------------------------------------|--|--|-------------|
| Postgraduate Diploma Thesis monitoring courses of equivalent weighting, see Article 9 |  |  | 30          |

|                                                                          |           |
|--------------------------------------------------------------------------|-----------|
| ή                                                                        |           |
| 4 courses with a workload equal to 30 ECTS                               | 30        |
| ή                                                                        |           |
| 3 courses with a workload equal to 21 ECTS + Practical training (9 ECTS) | 30        |
| <b>Total</b>                                                             | <b>30</b> |

\* 2 of the offered courses are selected

## 2. Specialisation: theatre teaching

| <b>1 semester</b> |                                                        |                             |             |
|-------------------|--------------------------------------------------------|-----------------------------|-------------|
| <b>Code</b>       | <b>Compulsory courses</b>                              | <b>Hours Teaching hours</b> | <b>ECTS</b> |
| THM01             | Research Methodology in Theatrology (common)           | 39                          | 7           |
| THM12             | Philosophy and Theory of Theatre and of Drama (public) | 39                          | 8           |
| THM09             | Issues of World Theatre (public)                       | 39                          | 7           |
| THM02             | Issues of Ancient Theatre (public)                     | 39                          | 8           |
| <b>Total</b>      |                                                        |                             | <b>30</b>   |

| <b>Second semester</b> |                                                                                                  |                       |             |
|------------------------|--------------------------------------------------------------------------------------------------|-----------------------|-------------|
| <b>Code</b>            | <b>Compulsory courses</b>                                                                        | <b>Teaching hours</b> | <b>ECTS</b> |
| THM03                  | Performance Analysis (audience)                                                                  | 39                    | 8           |
| THM14                  | Teaching of Theatre: Theory and Practice                                                         | 39                    | 8           |
|                        | <b>Elective courses*</b>                                                                         |                       |             |
| THE49                  | Theatre and Performing Arts in Education "Scenography / Costume Design in Education school stage | 32                    | 7           |
| THE50                  | Social Pedagogy - Special Education and Theatre Education                                        | 32                    | 7           |
| THE37                  | Drama for children and young people                                                              | 32                    | 7           |
| <b>Total</b>           |                                                                                                  |                       | <b>30</b>   |

| <b>Third semester</b> |                                                                           |                       |             |
|-----------------------|---------------------------------------------------------------------------|-----------------------|-------------|
| <b>Code</b>           | <b>Compulsory courses</b>                                                 | <b>Teaching hours</b> | <b>ECTS</b> |
| THM08                 | Issues of Modern Greek Theatre (public)                                   | 39                    | 8           |
| THM15                 | Theatre for Adolescents in formal and non-formal education                | 39                    | 8           |
|                       | <b>Elective courses*</b>                                                  |                       |             |
| THE33                 | Pedagogy of Theatre: Theatropedagogical environments and teaching methods | 32                    | 7           |
| THE34                 | Theatre and digital technologies in education                             | 32                    | 7           |
| THE29                 | Stage Acting Workshop                                                     | 32                    | 7           |
| <b>Total</b>          |                                                                           |                       | <b>30</b>   |

| <b>D Semester</b>                                                                           |  | <b>ECTS</b> |
|---------------------------------------------------------------------------------------------|--|-------------|
| Postgraduate Diploma Thesis attendance of courses of corresponding weighting, see Article 9 |  | <b>30</b>   |
| ή                                                                                           |  |             |
| 4 courses with a workload equal to 30 ECTS                                                  |  | <b>30</b>   |
| ή                                                                                           |  |             |
| 3 courses with a workload equal to 21 ECTS + Practical training (9 ECTS)                    |  | <b>30</b>   |
| <b>Total</b>                                                                                |  | <b>30</b>   |

\* 2 of the offered courses are selected

## 3. Specialisation: theatrical translation and creative writing

| <b>1 semester</b> |
|-------------------|
|-------------------|

| Code         | Compulsory courses                                  | Teaching hours | ECTS      |
|--------------|-----------------------------------------------------|----------------|-----------|
| THM01        | Research Methodology in Theatrology (common)        | 39             | 7         |
| THM12        | Philosophy and Theory of Theatre and Drama (common) | 39             | 8         |
| THM09        | World Theatre Issues (public)                       | 39             | 7         |
| THM02        | Issues of Ancient Theatre (public)                  | 39             | 8         |
| <b>Total</b> |                                                     |                | <b>30</b> |

| <b>Second semester</b> |                                                           |                |           |
|------------------------|-----------------------------------------------------------|----------------|-----------|
| Code                   | Compulsory courses                                        | Teaching hours | ECTS      |
| THM07                  | Theory and Practice of Theatrical Translation             | 39             | 8         |
| THM03                  | Performance Analysis                                      | 39             | 8         |
|                        | <b>Elective courses*</b>                                  |                |           |
| THE42                  | Adaptation of literary works for the theatre for children | 32             | 7         |
| THE43                  | Intra-lingual translation                                 | 32             | 7         |
| THE44                  | Laboratory of theatrical translation                      | 32             | 7         |
| <b>Total</b>           |                                                           |                | <b>30</b> |

| <b>Third semester</b> |                                                                         |                |           |
|-----------------------|-------------------------------------------------------------------------|----------------|-----------|
| Code                  | Compulsory courses                                                      | Teaching hours | ECTS      |
| THM08                 | Issues of Modern Greek Theatre (public)                                 | 39             | 8         |
| THM16                 | Dramatization                                                           | 39             | 8         |
|                       | <b>Elective courses*</b>                                                |                |           |
| THE45                 | Special topics in creative writing                                      | 32             | 7         |
| THE46                 | Workshop on theatrical creative writing                                 | 32             | 7         |
| THE47                 | Theatrical discourse and other writings (essays, libretti, fairy tales) | 32             | 7         |
| <b>Total</b>          |                                                                         |                | <b>30</b> |

| <b>Semester 4</b>                                                                           |  |  | <b>ECTS</b> |
|---------------------------------------------------------------------------------------------|--|--|-------------|
| Postgraduate Diploma Thesis attendance of courses of corresponding weighting, see Article 9 |  |  | <b>30</b>   |
| ή                                                                                           |  |  |             |
| 4 courses with a workload equal to 30 ECTS                                                  |  |  | <b>30</b>   |
| ή                                                                                           |  |  |             |
| 3 courses with a workload equal to 21 ECTS + Practical training (9 ECTS)                    |  |  | <b>30</b>   |
| <b>Total</b>                                                                                |  |  | <b>30</b>   |

\* 2 of the offered courses **B** are selected.

### **Content/Description of courses COMPULSORY COURSES**

#### **THM01: RESEARCH METHODOLOGY IN THEATRE STUDIES**

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 use 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 concerns 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 analysed and emphasis is placed on the structure and writing 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**

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 paraplegic 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 reflective stimuli that they will be able to use

creatively in their further studies, whichever of the three pathways they follow.

### **THM03: PERFORMANCE ANALYSIS**

The seminar includes first of all the examination of the methods that constitute the grid of the so-called "structuralist school of representation". Emphasis is placed on P. Pavis' models of analysis, 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. Therefore, 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 also required to hand in a paper describing their research experience.

### **THM09: WORLD THEATRE ISSUES**

The course is taught in all three specializations of the MSc, each time delving 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 dramatic writing. The above exploration could lead to the indirect creation of an 'atypical' history of dramatic writing in modern times.

### **THM08: ISSUES OF MODERN GREEK THEATRE**

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 expands on issues of 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 impact of the major political and social upheavals and the ongoing political and political conflicts

The impact 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 dramatic 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 strife. 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 rupture with the dramatic art of previous decades are discernible in their subject matter.

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.

#### **THESIS 12: PHILOSOPHY AND THEORY OF THEATRE AND DRAMA**

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 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 syllogism, and by the production of hypotheses, theories and syllogisms starting from a school of thought or a philosophical text towards individual theatre 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. **THM11: MODERN THEATRE AND PORTRAIT (compulsory A'**

**specialisation)** 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 day. 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, taking as a point of reference taped and live performances, which are examined in parallel with

teaching 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 working and study environments of the contemporary theatrical field.

#### **THM17: DIRECTOR OF THEATRE PRODUCTION / THEATRE PERFORMANCE (compulsory A' specialisation)**

The 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, after the end of the performances, preservation/recycling of the set, clearances, firings, etc.). The following are examined and analysed in particular: the choice of the theatre (indoor and outdoor space), setting up the budget, selecting partners, signing contracts, organising the space and rehearsal schedule, the schedule for the set (costumes and props), communication with suppliers and manufacturers, setting up the technical team (safety protocols), the get-in schedule (entering the theatre and setting up the performance - protocols), securing securing lip/sound equipment/testing by sound designer, 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, ways of invoicing and profitability etc.), audience management issues (ushering etc.), payroll issues and insurance for collaborators.

#### **THM14: THEATRE TEACHING: THEORY AND PRACTICE (compulsory B' specialisation)**

The content of this course concerns the theoretical structures and the practical applications of theatre/drama in education, through the interdisciplinary approach of the sciences of Theatrology, 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 at the same time enables each student to immerse himself/herself in a specific level by choice.

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

##### **(compulsory B' qualification)**

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 conditions, parameters and

structural elements of the teaching, pedagogy and application of theatre and theatre in the Middle School and High School as a necessary, autonomous course, specifically designed for each class and school level. 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 design of 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. The course 'Theatre for adolescents in formal and non-formal education' requires the attendance and successful completion of the course 'Theatre teaching: theory and practice'.

**THM07: THEORY AND PRACTICE OF THEATRE TRANSFER (compulsory C' specialization)**

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, translingual, intralingual and interlingual, direct and mediated, are studied in the light of theory, with reference to a continuum extending 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.

This course is a prerequisite for the elective course "Theatre Translation Laboratory".

**THM16: DRAMA (compulsory C' specialization)**

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 placed on the peculiar nature of dramatization, which consists of both the production of fixed forms/effects and the element of constant movement- becoming that characterizes it. Thus, on the one hand, students are asked to create/live non-theatrical experiences in theatrical terms (through voice, sight, movement, objects, etc.) and on the other hand

attempt methods of "altering" a given theatrical or other text. The fundamental aim of the course is the contact and conversation of the students with the community, precisely through the exploration of the concept of community as the field where understanding, acceptance and inclusion develop.

#### **INDICATIVE SELECTED COURSES**

#### **A) ELECTIVE COURSES FOR THE SPECIALISATION: DRAMATURGY AND PERFORMANCE:**

##### **World Theatre: Special Topics**

The course focuses on specific issues of contemporary research on world theatre. It aims to highlight new aspects and lead to new approaches. Indicative topics are: The current of existentialism in theatre; Political theatre; Postcolonial theatre; French-, English-, and Spanish-speaking theatre; Theoretical texts on theatre (from the Renaissance to the 20th century); Gendered writing and identities (in theory and practice); and a focus on major writers.

##### **Modern Greek Theatre: Special Topics.**

The course focuses on specific issues that concern contemporary research on modern Greek theatre. It aims to highlight new aspects and lead to new approaches. Indicative topics are: Theatre and dramaturgy in the Latin-dominated regions of Greece (Crete, the Ionian Islands, the Aegean Sea islands), First female translators and writers, The theatre of Greek Romanticism and its specificity, Theories on drama (19th-20th c.), Greek comedy of the 19th century (political and social satire - comedy of manners), The theatre of ideas, Poetic theatre, Greek theatre of the absurd as well as similar writers, The theatre of the diaspora, Women playwrights (e.g. Margarita Lymperaki, Lula Anagnostaki, etc.).

##### **Ancient Theatre: City and Politics**

The course examines the close relationship between ancient theatre and democracy, studying specific tragedies where the relationship is most visible to us today. Ancient theatre is studied as a central function of the city, a highly political art, a fact recognized in contemporary literature. The plays are studied in relation to contemporary performances their and with their how they manage their terms

"political/collective", "identity/heterogeneity" and "city".

##### **The Function of Dance: Theory and Practice**

The course examines basic parameters of the function of dance in ancient Greek tragedy and comedy and its reception today, through theoretical and scenic approaches. Dance, the predominant vehicle of the collective in ancient Greek drama, is approached theoretically, based on the above parameters, but also practically, as students, moving from theory to practice, study specific choruses and their "lost dimensions", proposing/presenting a new stage performance.

##### **Facing a performance of ancient drama: typologies and idiosyncrasies**

On the basis of the constantly evolving and enriching typological considerations of the performances of "classical plays" and on the basis of the more recent Greek and international literature on the reception of ancient drama in particular, an attempt will be made to present a new approach to the performance of ancient drama.

The attempt will be made to delineate, as far as possible, the different aesthetic and ideological ways of approaching ancient drama in its development over time. Examples will be drawn from the modern and contemporary Greek theatrical scene, always in relation to the wider cultural conditions and theatrical developments in the European and global sphere.

The aim is both the refinement and expansion of our psycho-intellectual perceptive attitude and the expansion of our cognitive and epistemological equipment towards the complex process that constitutes, in specific socio-political and cultural contexts, the production and reception of a theatrical performance of such a multi-layered semantically and semantically multilevel theatrical genre, which is the ancient drama.

**How myth becomes theatre: From ancient to modern dramaturgy** Beginning with antiquity and the different impressions of mythical "material" in ancient literature and indeed in ancient dramaturgy, we will move on to modern and contemporary Greek or global "archaic" dramaturgy, the dramaturgy i.e. which reinterpreting the intertextual archetypes of, in different dramaturgical ways and semantic terms. Through the focus on different each time "examples" reference (specific theatrical authors, specific spatio-temporal conditions of theatrical creation, specific theatrical genres, specific myths rearranged into specific ancient ή modern dramatic works), we will try, on the one hand, to capture theoretical-historical the range of the (morphological and semantic) possibilities offered by the transfiguration of the ancient myth and, on the other hand, to capture practically and experientially our personal dialogue with it.

### **Theatre and Politics**

The course describes the impact of historical and political events on the Greek scene, in combination with the consequences of state policy for the theatre. The reverberations in theatrical life from World War I and the Asia Minor Catastrophe, the Dictatorship of August 4 and World War II, the Civil War and the dictatorship of the Colonels are explored. At the same time, it examines the establishment and operation of leading institutions such as the National Theatre, the Chariot of Thespidos and the Lyric Stage, the short-lived State Theatre of Thessaloniki and the State Theatre of Northern Greece, the Athens and Epidaurus Festival, the Municipal Regional Theatres and state subsidies to the independent theatre, but also individual issues such as censorship mechanisms, the actor's professional licence, etc.etc.

### **History of European Civilisation**

The course exposes and analyses phenomena of European culture in connection with historical events, social and economic conditions and intellectual production of each period, in order to illuminate the broader context of dramatic creation. Emphasis is placed on key moments in time, such as, for example, Elizabethan England, the Spanish Golden Age, the Enlightenment, Romantic Germany or Tsarist Russia, which provided particularly brilliant examples in the field of theatrical production.

### **Directorial approaches to ancient drama**

The course examines the processes and stage achievements surrounding the revival of ancient drama in Greece. The attempts of Thomas Economou and Constantine Christomanos, the Delphic Festivals of Angelos Sikelianos and the first approaches of Fotos Politis. The reception of tragedy at the National Theatre during its first decades of operation: the productions of Politis, Dimitris Rontiris, Takis Mouzenidis, Socrates Karantinos and Alexis Minotis. Karolos Koun's approach to the "Popular Stage" and the "Art Theatre". Linos Karzi's work with the "Thymelic Theatre Company". Alexis Salmon's contribution to the revival of Aristophanic comedy. The directorial approaches of Spyros A. Evaggelatos, Minos Volanakis, Giorgos Lazanis and Leonidas Trivizas, Evi Gavrilidis and Nikos Charalambous, Theodoros Terzopoulos, Yannis Houvardas, Vassilis Papavassiliou, Michael Marmarinos, Dimitris Mavrikios, Lefteris Voyatzis, etc. The ideological use of the revival of tragedy, the flourishing of translation production, the processes for the presentation of ancient drama in open theatres, the operation of the Epidaurus Festival and the dominant position of ancient drama in the dramaturgy of Greek theatres.

### **History and Action of the Companies in the Greek Theatre**

The course focuses on different periods in the history of modern Greek theatre, through the action of the theatre companies as the structural core of theatrical activity. Individual thematic units will be studied, such as:

1. History and activity of the theatres from the establishment of the modern Greek theatre until the end of the 19th century: The presence and contribution of the director, Methods and trends, Effects and Innovation, 3. Major leading troupes (20th century): Mode of operation, Major collaborations, Drama, Relationship to cinema, Relationship to the public 4. Contemporary forms: Constitution, Targeting, Dramaturgy, Relationship with the audience, Effects. The assessment of the course will be based on a written assignment relevant to the subject matter of the course. **Acting and**

### **Performance**

The course focuses on the function of the actor as the central axis of the performance and examines different aspects and points in the evolution of the actor's role in the art of theatre over time. Individual topics will be studied, such as: the actor as protagonist, the actor as performer, the actor and audience, the actor and criticism, the actor and acting, the actor and the group, the actor and contemporary challenges. The course will include a presentation of audiovisual material and will be accompanied by discussions with professional actors of the contemporary Greek scene, in order to answer questions and develop a dialogue with the experts of the act. The course will be assessed either by written examinations or by a project.

### **History and Theory of Performance**

Starting from the prehistory 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 genealogies of post-war art that directly involve the human body in the artistic process, such as live art events, happenings and actions (Live Art,

Aktions), manifestations of body art and in particular the emerging genre of visual performance art. Representative works by important artists are presented for discussion, while the remarkable diversity of their quests, visual media and practices is highlighted. The 1960s and 1970s represent a turning point in the consideration of the body in art, as artistic practices now aim to critically and/or self-consciously project the presence of the artist and the involvement of the body in art, through the interpretive emergence of cultural, gender, racial and other preconceptions of the body 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.

### **Issues of Stage Design in Greek and World Theatre**

Historical study of the evolution of stage design practices on a global scale as a factor in the changing conditions of theatrical production. Study of major performances from the 15th century to the 20th century. Set design as a technical-economic quantity and set design as a dramatic subject. The relationship between scenography and stage design and the blurred boundaries between the two arts.

### **Issues of Aspect in the Contemporary Stage**

Space and clothing as an axis of modernization in modern Greek theatre. The scenographic field and the aesthetic, professional and ideological conflicts within it. Major and minor set designers, the formation of a national set design aesthetic and the creation of schools. Stage design as an economic quantity and the specificity of outdoor performances. The State Theatres and the national stage of Epidaurus. Major performances and customary practices in world theatre from World War II to the present day.

**History and theory of musical theatre ('Opera, operetta, musical)** Types and idioms of musical theatre with historical references and theoretical commentary on the characteristics of each genre (opera, operetta, musical and mixed-intermediate idioms). Musical theatre - Dramatic theatre: distinctions and definitions, connection with artistic practice. The nature of musical theatre and opera from its beginnings to the present day, with special reference to operas based on ancient Greek drama. Voices and performance in opera and musical theatre: function and role of dramatic characters and lyrical protagonists. Critical issues of setting, musical dramaturgy and performance sound design.

### **Light Musical Theatre (Review - Musical)**

In the last decade of the 19th century, the revue made its appearance in the theatrical landscape of the Greek capital. With obvious influences from the Spanish zarzuela, it evolved into a particularly popular genre for the Athenian bourgeoisie. The path from Mikios Lambrou's *A little of everything* in 1894 to the annual revues (Panathenaea, Panorama, Cinema) of the 20th century and the

district inspections has many obstacles. The reactions of the political power and the enforcement of censorship. The war inspection. The turn to the extravaganza and the revue-féerie in Athens in the 1950s. Reactions to the extravaganza and different proposals (Dream Street, Beautiful City). Problems with the censorship committee during the dictatorship of the colonels. The creation of the Free Theatre, changes in the structure of the genre and the emergence of a new generation of artists. The new trends in revue in the post-war period. The revival of Lakis Lazopoulos. The renewal efforts of the 21st century.

The musical, a costly genre that flourished in the United States mainly in the 1940s-1960s, came to the Athenian stage with a considerable delay as the lack of financial and technical resources and the lack of artists' education did not allow its transfer. In the Greek theatrical version, the resulting morphological hybrid often does not meet the genre's standards. Yannis Dalianides, after his attempts in cinema, staged musicals after 1970 in the theatre with the collaboration of Mimi Plessas (Marijuana Stop, The Little Prince of the Princess). Characteristics of Greek deposits. The case of Alice Vougiouklaki (Cabaret, Evita) and Smaroula Youlis (Woman of the Year, Sweet Charity). Gradually many actors bring musicals to the stage (Kostas Spyropoulos, Vlasis Bonatsos, BloodBrothers, Grigoris Baltinos, The Fiddler on the Roof). Isolated attempts at contemporary Greek musicals with a variety of themes (Demonic, Chinetsita, Marinella. The Musical). In the 21st century many producers dare to invest in the genre (Greek Theatricals, The Cage of the Madwomen, Chicago). American and British companies tour the Athenian stage (Cats, West Side story, Mammamia).

### **Issues of Direction in Greek Theatre**

The aim of the course is to explore individual topics focusing on issues of the history of stage direction in the Greek theatre and its contribution to the development of domestic theatrical production. The work of Thomas Economou with the Royal Theatre and Konstantinos Christomanos with the "New Stage", the productions of Fotos Politis at the Professional School of Theatre, the contribution of Eva Palmer Sikelianos with the Delphic Festivals. The "Art Theatre" and the "Free Stage" of Spyros Melas. The 'New Drama School' of Socrates Karantinos. The position of the director at the National Theatre: the work of Politis, Dimitris Rodiris, Takis Mouzenidis and the proposals of Karantinos and Alexis Minotis. Karolos Koun's contribution to the consolidation of the position of director and his work at the Athens College and the "Laiki Scene". The contribution of Giannoulis Sarantidis. The post-war developments: the work of Koun at the "Theatre of Art", of Rodiris at the "Piraeus Theatre", by Alexis Solomos at the State Stage. The contribution of Spyros A. Evangelatos, Minos Volanakis, George Lazanis, George Michaelides, Theodoros Terzopoulos, Yannis Houvardas, Vassilis Papavassiliou, Michael Marmarinos, Dimitris Mavrikios and Lefteris Voyatzis in the post-war period.

### **Issues of Direction in World Theatre**

This course aims to explore individual topics focusing on issues of the history of stage direction in world theatre and its contribution to the development of international theatre production. The contribution of the company

the Duke of Saxe-Meiningen in Germany, Antoine's "Théâtre Libre" in Paris, Bram's "Free Stage" in Berlin and Stanislavsky's "The Duke of Saxe-Meiningen" in Berlin.

"the Moscow Art Theatre at the end of the 19th century. The influences of Appia and Craig, the stage work of Reinhart and Piscator in Germany, of Meyerhold and Vakhtangov in Russia, of Coppot, Jouvet and Dulain in France, the method of Brecht, the contribution of Villard and Planchon are analysed. It also examines developments in the art of directing from the work of Hall and Brooke, Mnusquin and Stein, Streller and Ronconi to contemporary directorial approaches.

### **Cinema**

The aim of the course is to familiarize the students with a number of issues of "Ideology and Cinema", "Gender and Ethnicity in Cinema", "Queer Theory", "Literary and Theatrical Adaptations in Cinema", "Contemporary Film Genres". Students are invited to elaborate the above concepts through examples of films by directors who have left their mark on the history of cinema (Ozu, Dulac, Bresson, Renoir, Cassavetes, etc.) as well as by contemporary filmmakers (Lynch, Triar, Kawase, Kaurismaki, Bing, etc.). The works will give rise to questions on some further issues of "The contemporary concept of the Creator" and "The role of film criticism".

### **Text Publishing**

The course focuses on the approach to primary archival material, and in particular on the reading, transcription and publication of manuscript sources (theatrical texts, correspondence, administrative and notarial acts, etc.). In the context of the course, students will visit archives in the city and will come into contact with original archival material and its use in the context of research related to the science of theatrical studies.

### **Dance and Dramaturgy**

The course will examine the meaning and relationship between dance and dramaturgy through theoretical texts and selected works. By approaching and analyzing dance works of various periods and genres, the course seeks to study and familiarize students with the dramaturgy of dance in narrative, non-narrative, and works based on the expanded concept of choreography. Finally, there will be indicative reference to contemporary Greek choreographic creation through meetings with Greek choreographers and dramatists.

### **Workshop on directing**

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 staged interpretation, which will not alter their style, structure and content, while allowing the artist's interpretive freedom without arbitrary interpretation.

### **Acting workshop**

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 to create a believable dramatic character. The course is structured by theoretical framework and exercises

improvisation. At the second level, students explore how the social environment itself can lead to the development of a character. Students enhance their ability to analyze dramatic texts and apply points of analysis to acting practice.

### **Performing arts and new media: transformations and perspectives**

The aim of the course is to study the intersection of the performing arts with digital technology and the way in which it affects both artistic creation and the perception of works and the state of the "viewer". 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 diversity of options proposed in contemporary hybrid performances, performancing and innovation. As part of the course, students will be introduced to the work of major creators, learn about the activity of contemporary artists, and meetings will be organised with new media/hybrid performance artists.

### **The tragic and the comic element in contemporary theatre**

This course explores the ways in which the fundamental as well as complex concepts of the tragic and the comic take shape 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 adjacencies and the mutual retreat that characterize the concepts of the tragic and the comic, particularly in contemporary theatre.

### **Introduction to archival research**

The course has a laboratory character and its aim is to introduce postgraduate students to archival research in the field of theatre studies and in particular to the objects of each of the selected

The aim of the programme is to focus on the theatrical subjects of each of the selected directions of the Postgraduate Programme. The course will be taught in collaboration with one of the Laboratories operating in the Department of Theatre Studies. It will contribute to the utilisation of the archival material and collections held in the Department, the emergence of new fields of theatrical research and the promotion of new researchers.

### **Practical training**

The framework of the course provides for the employment of students in scientific, educational and cultural institutions related to the subject of their specialization and is jointly initiated by the lecturer of the Department, the student concerned and his/her supervisor in the field of the internship. After discussions with the lecturer, the student is assigned to the institution where the internship will take place. The lecturer is in constant communication with both the student and his/her supervisor at the placement site. Specific weekly collaboration hours are scheduled, specifically for the Internship, as well as ad hoc meetings, group or individual. It is possible to join a subsidised NSRF programme, if offered, and is carried out in accordance with the foreseen framework for the implementation of the programme.

## **B) ELECTIVE COURSES FOR THE SPECIALISATION:**

### **THEATRE TEACHING**

#### **Theatre Pedagogy**

The aim of the course is the study and analysis of the pedagogical theories and structures that synthesize the existence of theatre and drama in education, through the work of important pedagogues, sociologists, psychologists and philosophers of the 20th and 21st century. An interdisciplinary and interdisciplinary focus on Theatre Pedagogy through its relationship with Theatre and Drama History and Theory, Pedagogy, Psychology, Sociology, Anthropology, Philosophy and Didactics is a key premise of the course. The approach to pedagogical, psychosocial, cultural and other theories is to apply theatre in education through their theatrical dimension, exploring the principles of experiential learning, teamwork, cooperation, interaction, focusing on drama and theatre itself and its communicative dimensions.

#### **Theatre in Education and Digital Technologies**

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 applications 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.

### **Contemporary Trends in Psychology in Education**

The content of the course focuses on the psychological approach to the pedagogy of theatre and drama, through contemporary trends in psychology in education. More specifically, theories and practices of the psychology of personality and individual differences, group, emotion, psychoeducational assessment, prevention and intervention in schools, and learning through the arts are studied. In addition, topics of intercultural social psychology, as well as the specificities of child and adolescent psychology that fall within the areas of theatre education, are examined by educational level. In the specific objectives of the course, drama therapy, play therapy and therapy through the arts (music, dance, visual arts, cinema, etc.) are also studied, with a clear distinction between the boundaries between therapy and their potential socio-pedagogical function in education.

### **Ancient Drama in Education**

The content of the course focuses on the study and analysis of the codes and conventions of ancient drama that can be applied in the teaching or stage approaches of ancient Greek comedy and tragedy at school. More specifically, it is hoped that upon completion of this course, students will be able to understand the importance of studying ancient Greek drama and have an in-depth knowledge of elements and codes of ancient drama that will enhance both the teaching and the creation of performance and contemporary ancient drama projects. The course has a theoretical and practical character and students are given the opportunity to design or create their own adaptations, games, digital actions, performances and

"installations" based on ancient Greek drama.

### **Teaching Methodology**

The aim of the course is to understand the phenomenon of teaching in its complexity and diversity in order to cultivate students' ability to plan, organize, implement and evaluate the teaching practice.

In particular, the gradual familiarisation with modern (student-centred) teaching methods, techniques and means of teaching is sought, as well as the emergence of the teacher's effectiveness as a key factor for the success of the teaching practice (collaborative group method, differentiation of teaching, exploratory, interdisciplinary approach, use of digital technologies, etc.). Upon completion of the course, students are expected to consolidate the relevance of the phenomena of learning and teaching, to become familiar with the concepts of the curriculum and the taxonomy of teaching objectives, with the most important modern teaching methods, techniques and approaches and to master basic concepts of the evaluation of educational work.

### **Laboratory of Theatre Education**

Practical training in teaching strategies and techniques for the teaching of theatre and drama in Primary and Secondary Education. Physical and mental expressive exercises, sequencing of actions, techniques of educational drama and forum theatre, the puppet and the mask (construction and use), theatre

Devised Drama. Design of model lessons and pilot applications.

#### Intercultural Education and Theatre Applications

The content of this course concerns the interdisciplinary approach to intercultural education through theatre. More specifically, theatre pedagogical trends and methodologies are studied, through which theatre can enhance the familiarization with the culture, customs, traditions and rituals of students or participants with a migrant biography and, in general, actors of another, "other" culture. In this context, ethnographic forms and studies of theatre in education are analysed that cultivate respect, mutual acceptance and acquaintance with elements of foreign culture, but which at the same time help in teaching Greek and/or English to foreign-language students and foster a team spirit of acceptance of the transforming multicultural society. At the same time, issues of interculturality are studied through examples of contemporary drama and stagecraft.

#### **Special Education and Theatre**

The content of this course concerns the creative connection between theatre and special education, approaching theatre both as an art form and as a teaching and learning tool. Contemporary theories and practices for children, adolescents and adults with special (or individual) needs are analysed and the ways in which theatre and drama can be used in teaching, psychomotor and psychosocial development of these young people are studied. Particular focus is given to the different forms of drama in education that are deemed most appropriate based on the type and degree of disability and/or specific individual needs. In addition, performances and theatrical activities that have been carried out for these sensitive social groups or with their creative participation are studied. Practical training is provided in cooperation with specific institutions and special education schools.

Co-teaching: Teacher of Special Education & Teacher of Special Education and Theatre Education

#### **Applied Theatre and Society**

The 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 participant and audience groups, 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. Participants also design and implement complete projects, such as for: the Health Units, Health Education, Community Development, Prison, Museum, Nursing Home, "Theatre of Memories", National Drama, "Theatre of Action", Bibliodrama, "Theatre of Engagement", Playback Theatre, Playback Theatre

"Theatre of the Oppressed", Sociodrama, Drama Therapy, Play Therapy etc.

Examination: Development of a complete Applied Theatre design for "Theatre

Community" and creating a design jointly with students for "Theatre in the Community" and creating a design together with students for "Theatre in the Community".

"Theatre of the Oppressed". Creating and presenting group Applied Theatre designs.

### **Drama for children and young people in Modern Greek Theatre**

The aim of the course is the study of dramaturgy for children and young people in Modern Greek Theatre, through theoretical and laboratory approaches. More specifically, elements of history, aesthetics, ideology and perception of dramaturgy for children and young people in Greece are analysed and students are given the opportunity to explore the various possibilities of utilising these works in theatre education. For this reason, the course has a theoretical and practical character and is completed through participation in a playwriting workshop, focusing on the writing and adaptation of plays for underage audiences.

### **Theatre and Performing Arts in Education**

(a. music, b. dance, c. visual arts)

The content of the course concerns the creative synergy of the arts of theatre, music, dance and visual arts in the subject of theatre in education. More specifically, the relationship and dynamics of the presence of the other arts in theatre is studied through their specific codes, theory and techniques, and then the specific aims of music, dance and visual arts in the context of theatre education are examined. The significant and multimodal presence of the arts both in stand-alone theatre in education courses, in the creation of performance and theatre pedagogical programmes, and in the application of theatre as a learning tool in other courses, makes it necessary to familiarise students with music, dance, visual arts and the methodology of their introduction to theatre in education through improvisation and specialised practical training.

### **Dramaturgy for children and young people**

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. The deliveries are complemented by laboratory application exercises, which aim to highlight the possibilities of using the texts in the field of Theatre Education,

in Primary and Secondary Education. Visits are also made to theatres to watch performances aimed at an audience of underage spectators.

### **Theatre and performing arts at education.**

#### **"Scenography/ costume design on the school stage"**

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

Thus the course examines:

The pedagogical and teaching objectives of the democratic school

The teaching 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 examined 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 with existing clothes and simple school materials (simple papers, wafers, etc.). All creations will be aimed at the aesthetic curation of specific productions of the host school or schools of the participants' choice.

#### **Social pedagogy-Special education and theatrical education**

In the first module 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 common points of the dimensions (theoretical, anthropological, ethical, social, historical, practical) of Social Pedagogy and Theatre/Drama Pedagogy. In addition, they will be introduced to the Competency Framework for Democratic Culture as a tool for designing teaching, programmes, interventions and action plans for

improving and changing educational and social situations. By completing the module, all will have the knowledge and experience to approach issues in education in socio-pedagogical terms and to develop teaching, 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 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.

#### **Stage Acting Workshop**

This course presents basic axes and approaches of acting and directing, as they can be used by students for the creation of events and performances for children, adolescents and adults, as well as for their own participation and their own 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.

#### **Theatre pedagogy: theatre pedagogical environments and teaching methods**

The course is concerned with Theatre Pedagogy, 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:

Historical review and pedagogical use of theatre in education. Creativity and communication.

Pedagogy of theatre: psychological perspective, psychosocial dimension.

Theatrical animation, mediation, group dynamics. The teacher as an animator.

Game theories, Theatrical Game, Inquiry Drama, Theatrical techniques, Stage practices.  
Structural elements of theatre, Techniques of dramatic text.

Theatre Pedagogy and. Literature.

Theatre Pedagogy: a. in dealing with problems of behaviour, bullying, violence, delinquency, b. in multicultural and intercultural settings, c. to develop historical awareness.

Applications in education.

Educational Research and Applications in Education. Organisation (design, conduct and evaluation) of a theatre workshop. Research-Action in theatre pedagogical practice.

The animator as a researcher. The questions: Questioning techniques, The questions of the animator and the participants.

### **Theatre and digital technologies in education.**

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, short film making, etc., as well as methods of contemporary tele-education that enhance intercultural and lifelong learning are presented and analysed. The course has theoretical and practical character.

### **Introduction to archival research**

The course has a laboratory character and its aim is to introduce postgraduate students to archival research in the field of theatre studies and in particular to the subjects of each of the selected directions of the Postgraduate Studies Programme. The course will be taught in collaboration with one of the Laboratories operating in the Department of Theatre Studies. It will contribute to the utilisation of the archival material and collections held in the Department, the emergence of new fields of theatrical research and the promotion of new researchers.

### **Practical training**

The framework of the course provides for the employment of students in scientific, educational and cultural institutions related to the subject matter of their specialization and is initiated for each intern jointly by the lecturer of the Department, the student concerned and his/her supervisor at the place of the internship. After discussions with the faculty member, the student is placed at the institution where the internship will take place. The lecturer is in constant communication with both the student and his/her supervisor at the placement site. Specific weekly collaboration hours are scheduled, specifically for the Internship, as well as ad hoc meetings, group or individual. It is possible to join a subsidised programme.

NSRF programme, if offered, and is carried out in accordance with the framework for the implementation of the programme.

### **C) ELECTIVE COURSES FOR THE SPECIALISATION:**

#### **THEATRICAL TRANSLATION AND CREATIVE WRITING**

##### **Intra-language translation**

After an introduction to the history and theory of intralingual translation, the course traces important translation moments in modern Greek theatrical history, concerning performances/translations of ancient tragedies and comedies into modern Greek. Theatrical translation is placed in the light of the historical, political, social and intellectual context of the source and target texts, as well as of translation theories, in order to shed light on the hierarchies of translators' goals, the evolution of the act of translation and its ideology.

##### **Adaptation of literary works for children's theatre**

It examines the process of adaptation with a focus on children's theatre: the structural and morphological characteristics of the original play, such as the myth and action, the plot and dramatic situations, the grid of narrative elements with its purely theatrical techniques, its value and conceptual system, must continue to form the stable canvas on which the secondary text will be developed. The way in which a play is written to be performed to an audience (child-teen) with particular perceptual abilities and expectations is analysed. The formative mission and pedagogical role of adaptation becomes even more evident when we consider that the reading and theatrical experiences of childhood always remain in the memory of the adult and make a decisive contribution to the formation of his or her personality.

##### **Drama and other writings (translation of plays, librettos and fairy tales)**

The course focuses on the translation of essays, libretti and fairy tales. It analyses essay speech and its particular structural, morphological and stylistic characteristics, with reference to theatrical essays. These essays require skills in translating scientific and literary texts. Therefore, the translation of essay discourse offers a complex field for the development and practice of translation skills.

The libretto is a literary text which is written for the musical performance from the very beginning. The music is a major carrier of meaning, complementary to the text, just as the stage action is complementary to both. In the case of opera, the interdependence of the semiotic systems, text, music and staging, is complete and total, and this also affects the translation of the libretto.

A fairy tale drama is a play based on a fairy tale, usually a folk tale, and generally aimed at a children's audience. It is examined in terms of its linguistic and stylistic features, its thematic structures and its performance. The course explores translation approaches to the fairy tale drama through the study and analysis, mainly, of dramatized fairy tales in Greek.

##### **Workshop on theatrical creative writing**

The aim of the course is to study the subject of creative and especially theatrical writing (literary, theatrical, script writing, etc.). Both the production of different forms of artful written and spoken discourse that derive 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.

#### **Laboratory of theatrical translation**

The aim of the workshop is to familiarize students with the practice of translation and its attendance is a prerequisite for the successful completion of the compulsory course "Theory and practice of theatrical translation". Having mastered the basic principles of translation theory in general and of theatrical translation in particular, students will practice the application of these principles in practice, the analysis of existing translations and the production of new translations, on an individual and group basis. Based on short dramatic texts or extracts from texts, students gain a practical understanding of the definition of translation as a decision-making process; the ideological and aesthetic dimension of these decisions; the differences between languages and the techniques for dealing with them; the specificity of theatrical translation for publication and for performance; and the fluidity of the boundaries between different approaches to the text, as they are situated in the continuum of translation as transcription. The working language is Greek and English but other languages may be used on a case-by-case basis and depending on the students' profile.

#### **Special topics in creative writing**

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, the monologue, solo performing, etc. The theory is accompanied by exercises of its application in order for the students to consolidate it on the substance. Finally, the course culminates in a written assignment where students are required to apply all the knowledge they have gained. They have to create a one-act play based on the rules and principles taught in the course.

#### **Issues of metrics in writing and translation**

This course is an introduction to metrics, with emphasis on Modern Greek metrics and reference to ancient Greek metrics, important for intralingual translation. It seeks to support students in the analysis and writing of metrical dramatic texts, both original and translated. It provides students with a basic knowledge of Modern Greek metrics, both theoretically and practically. Students practice with poetic texts to consolidate this knowledge, as well as in the adaptation and creation of texts in metrical form.

The discussion of metrics is part of a broader approach to form as a CONSTITUTIVE IDEOLOGICAL and AESTHETIC element of the content of the work, based on theoretical premises and different examples from different CULTURES.

### **Stylistics: writing and translation**

The course is an introduction to the concept of style and its study from a stylistic, linguistic and philological point of view, as well as in the special field of stylistics of translation. The course aims at a deeper understanding of the concept of STYLE, through its different theoretical approaches and through specific, selected examples, in order to support both the reading and interpretive approach of dramatic texts in view of their translation, as well as the students' self-consciousness regarding STYLE in terms of translation and writing.

### **History of theatrical translation**

The course seeks to place contemporary practices of theatrical translation in its temporal continuum from antiquity to the present day, thus broadening the horizon of perception of the dominant choices in specific cultures and specific times. After an overview of the practices of theatrical translation over time, with reference to specific works and texts commenting on these practices, the course focuses in particular on the modern Greek tradition of theatrical translation.

The aim of the course is for students to understand the dynamics of theatrical translation in relation to the institution of theatre in general and the writing of dramatic texts in particular; the multi-layered fluidity of theatrical translation practices, which are always culturally determined; the importance of the active forces of the THEATRICAL and CULTURAL field that determine their terms in each era; the role of the translator.

### **Inter-semiotic translation and theatrical practice**

The aim of the course is to introduce students to the concept of Jakobsonian intersemiotic translation, i.e. the transfer of texts, in the broad semiotic sense of the term, written in one semiotic code to another code, in other words, the transfer of a work from one medium to another. After a theoretical introduction, we examine celebratory translation in contemporary theatrical theory, either in the context of performance or in the context of the production of new texts. Students discuss models that incorporate celebemiotic translation into the analysis of performance and

practice in the analysis as well as the design and production of celebratory translations.

### **Intersectionality, new media dramaturgy, translation**

A quintessentially transversal art since its birth and in direct relation to technology, theatre today incorporates the new digital media in various ways. The course discusses this new form of mediativity in theatrical practice, with reference to international approaches and related creation, which has already been variously called new media dramaturgy, mediatized dramaturgy, mediaturgy. After a brief review of technology in theatrical practice, theoretical issues concerning the nature, position and function of new media in theatrical practice are discussed, as well as the challenges they pose for intercultural theatre and especially for the translation of theatrical texts.

### **Translation editing**

The aim of the course is for students to acquire basic translation editing skills and to become aware of the terms of the relationship that the editor develops with the texts and their translators. The course examines translation editing as a collaborative practice, based on a combination of theoretical and practical models. Students practice the analysis and critique of translation in the context of their role as editors, focusing on the specificity of the text, the translator, and the purpose of the translation. They become familiar with the basic principles of text editing and the ethical-ethical issues involved. They work in groups in alternating roles, translator and editor, in order to understand experientially the difference between the work of the two parties and the limits of the editor's intervention, and deliver texts with comments from both.

### **Film writing workshop**

The aim of the course is to introduce students to the theory and practice of film writing. The course seeks to provide students with tools for both the analysis of film writing and the production of film texts. In its context, film writing is discussed as a whole, with reference to its historical development, its different codes and the different tools that support it, and its relationship with related but different genres of writing, such as writing for television and new audiovisual media. Particular emphasis is placed on aesthetics and STYLE, through theoretical approaches and analyses of specific examples. Students PRACTICE the analysis of film writing, but also create their own original texts, working towards the acquisition of a PERSONAL STYLE.

### **Creative writing workshop: prose writing**

The aim of this course is to familiarize students with literary writing and in particular with prose. Specific issues of the history of prose writing are examined through specific examples of texts,

as well as basic theoretical approaches to it, with emphasis on narratology and stylistics. Students are practiced in the analysis and production of texts of different genres and aesthetic orientations, and are ENCOURAGED to construct, in fruitful conversation with tradition, their own literary identity.

**Creative writing workshop: poetry.**

The aim of the course is to familiarize students with the poetic discourse and the particularities of its analysis and creation. Specific issues of the history of poetics are examined, through specific examples of poetic works, as well as basic theoretical approaches to poetry, and analytical issues of ideology and aesthetics, form and content are approached. Students are practiced in the analysis and production of poetry and are encouraged to construct, in fruitful conversation with tradition, their own poetic idiosyncrasy.

**Practical training**

The framework of the course provides for the employment of students in SCIENTIFIC, educational and cultural institutions related to the subject matter of their specialization and is initiated for each INTERN JOINTLY by the lecturer of the Department, the student concerned and his/her supervisor at the place of the internship. After discussions with the instructor, the student is placed at the institution where he/she will carry out his/her Internship. The lecturer is in constant communication with both the student and his/her supervisor at the placement site. Specific weekly collaboration hours are scheduled, specifically for the Internship, as well as ad hoc meetings, group or individual. It is possible to join a SUBSIDISED NSRF programme, if offered, and is carried out in accordance with the foreseen framework for the implementation of the programme.

**ARTICLE 7. DISTANCE LEARNING**

The organisation of the educational process of the MSc may also be carried out using modern distance learning methods.

The organisation of courses and other educational activities using modern distance learning methods refers to courses and educational activities which, by their nature, can be supported by the use of distance learning methods and do not involve practical, laboratory training of students, which require the participation of students in physical presence.

Responsible for the support of the distance learning process, as well as for issues related to the protection of personal data, is the Digital Governance Unit of the University of Athens.

The UoA maintains an online platform accessible to persons with disabilities, through which asynchronous distance learning services are provided. The electronic platform may post educational material per course, which may include notes, presentations, exercises, indicative solutions, as well as video-recorded lectures, provided that the applicable legislation on the protection of personal data is respected. The educational material of all kinds

is provided exclusively for the educational use of students and is protected by the law. 2121/1993 (A' 25), provided that the relevant conditions are met.

## **ARTICLE 8. EXAMINATIONS AND EVALUATION OF POSTGRADUATE STUDENTS**

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

8.2 In the event of an impediment to a course being held, a substitute is provided for. in the event of a break in the course. The date and time of the make-up are posted on the MSc website.

8.3 Attendance of courses/workshops etc. is compulsory. A postgraduate student is only considered to have attended a course (and is therefore eligible to sit the examinations) 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 subject to withdrawal. The matter is examined by the AC, which gives its opinion to the Department Assembly.

8.4 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 by written or oral examinations or by the completion of assignments throughout the semester or by mid-term progress examinations, written assignments, laboratory or laboratory exercises or by a combination of all the above. The method of assessment is determined by the lecturer of each course. When conducting written or oral examinations as assessment methods, it is mandatory to ensure the integrity of the process. Grading shall be 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. In case the above limit is repeatedly exceeded by a lecturer, the Director of the MSc shall inform the Departmental Assembly.

8.5 The participation rate 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 and is indicated in the MSc Study Guide.

8.6 In order to deal with exceptional needs or circumstances due to reasons Alternative assessment methods, such as written or oral examinations using electronic means, may be applied, provided that the integrity of the assessment process is ensured.

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

8.8 The assessment of students on second cycle programmes of study organised by distance education methods may be carried out by means of distance examinations, provided that the integrity of the assessment process is ensured.

8.9 In cases of illness or recovery from a serious illness, it is recommended that the lecturer should FACILITATE the student in any way he/she considers appropriate (e.g. oral distance examination). In the case of an oral examination, the examination must be conducted by a two-member committee.

8.10 The distance oral examinations are always conducted by a two-part committee, one member of which must be the lecturer and the second member must be another lecturer of the MSc.

8.11 The student must repeat the courses in which he or she has not passed the examination.

received a pass mark. However, the laboratory or exercise that is graded independently is not repeated if it was successfully attended.

8.12 Correction of GRADE is allowed, provided has been apparent misdirection or cumulative error, following a letter from the responsible lecturer and a decision of the Departmental Assembly.

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

8.14 The papers are kept for two (2) years in the custody of the PERSON IN CHARGE of the course. After THIS time, the papers CEASE to BE VALID and a record is drawn up and destroyed under the responsibility of the Department Assembly - unless there are pending criminal, disciplinary or any other administrative proceedings..

8.15 In calculating the GRADE of the qualification, account shall be taken of the weight of each course in the curriculum, expressed in terms of the number of credit points (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:

$$/SPM$$

where:

$SPM = \frac{\sum_{k=1}^N BM_k \cdot MQM_k}{CPM}$

**BM<sub>k</sub>**= grade of the course k

**MQM**= credit points of the course k

**CPM**= total number of credits required for the corresponding degree For the student for obtaining MSc 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 prepare a postgraduate thesis, thus accumulating 120 ECTS.

## ARTICLE 9. PREPARATION OF POSTGRADUATE THESIS

9.1 Students of the MSc have four options:

- To prepare a research postgraduate thesis
  - To carry out a research postgraduate dissertation or a postgraduate thesis
- Students must declare their choice at the end of the third ACADEMIC semester.

9.2 The assignment research or practical postgraduate thesis (M.Sc.) or the choice of other alternatives is made after attending all courses in the curriculum and passing the examination.

9.3 The research MA must be individual, original and written according to the writing guidelines posted on the MSc website.

9.4 After the candidate's application, in which the proposed title of the thesis, the supervisor, the language of writing and an abstract of the proposed thesis are indicated, the Coordinating Committee of the MSc appoints the supervisor of the thesis, taking into account the relevance of the subject matter and his/her work to the topic of the thesis, and establishes the three-member examination committee for the monitoring, support and evaluation of the thesis, one of whose members must be the supervisor. The language of writing of the postgraduate thesis may be English or Greek and the subject of the thesis is approved together with the topic.

9.5 The title of the thesis may be modified at the request of the student.

/The application must be accompanied by a letter of support from the coordinating committee of the MSc and the consent of the supervisor to the coordinating committee of the MSc. The application must include a brief justification of the change.

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

9.7 The Supervisor and the members of the three-member examination committee of the Master's thesis are appointed from the categories below 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 another Higher Educational Institution (HEI) or Higher MILITARY EDUCATIONAL Institution (SMEI), 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 School or other Universities of the National Academy of Sciences or other universities,
- c) associate professors, provided that they hold a DOCTORAL degree
- (d) appointed lecturers, provided that they hold a DOCTORAL degree
- (e) visiting professors or visiting researchers,
- (f) researchers and specialised operational scientists of research and technological institutions under Article 13A of Law No. 4310/2014 (A' 258) or other research centres and institutes in Greece 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 and Technical Committee and members of the Scientific and Technical Staff of the Department, who have not undertaken teaching work in the MSc.

9.8 The postgraduate theses, if approved by the examination board

The theses must be posted in the Digital Repository "PERGAMOS", according to the decisions of the Senate of the University of Athens.

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

9.10 The practical postgraduate thesis must be an individual thesis. Reference the creation of an original ARTISTIC work, accompanied by a brief commentary, which is written according to the writing guidelines posted on the MSc website. The length of the COMMENTARY ranges from 5,000-6,000 words.

9.11 In all other respects, for the practical postgraduate thesis the following rules apply for the practical postgraduate thesis are the same as for the research postgraduate thesis.

9.12 If it is not possible to upload an AUDIOVISUAL file to the 'PERGAMOS' Digital Repository, the ANNOTATION text of the project will be uploaded. The work must be posted in another place and a link to the annotation must be provided in the annotation.

## **ARTICLE 10. OBLIGATIONS AND RIGHTS OF POSTGRADUATE STUDENTS**

10.1 Postgraduate students have all the rights and benefits that are also provided for students of the first cycle of studies, until the expiry of any extension of study granted, except for the right to free textbooks.

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

10.3 The Liaison Office of the UCA provides student counselling in issues study and professional and professional rehabilitation (<https://www.career.uoa.gr/ypiresies/>).

10.4 graduate students are encouraged to attend the seminars of the MSc.

10.5 Postgraduate students are invited and encouraged to attend seminars of research groups, discussions of bibliographic information, visits to laboratories, conferences/meetings on topics related to the MSc, lectures or other scientific events of the MSc, etc.

10.6 Students are encouraged to participate with presentations and any kind of creative actions in scientific and artistic events and to organize themselves relevant scientific and artistic events.

10.7 The Assembly of the Department, following the recommendation of the AC, may decide

the expulsion of 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 this Regulation,
- exceed the maximum duration of study in the MSc, as defined in this Regulation,

- have violate the the applicable provisions as far as concerning the dealing with disciplinary offences by the competent disciplinary bodies,
- fail to pay the prescribed attendance fee,
- exhibit misconduct with regard to academic ethics
- apply for expulsion themselves.

10.8 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.

10.9 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.

10.10 The MSc can also be attended by students from international countries. international student exchange programmes, such as the ERASUS+ programme, in accordance with the cooperation agreements concluded.

10.11 Postgraduate students of the UoA may enrol in an MSc the same or other higher education institutions in Greece or abroad in the framework of educational or research cooperation programmes in accordance with the applicable legislation.

10.12 It is possible to study in parallel in an undergraduate programme of study and in a postgraduate programme of study or two (2) postgraduate programmes of the same or another Department of the same or another HEI

10.13 At the end of each semester an assessment of each course is carried out; and of each lecturer by the postgraduate student(s) (see Article 17).

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

10.15 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.

#### **ARTICLE 11. TUITION FEE WAIVER**

11.1 Tuition fees shall be waived for those MSc students who meet the financial or social criteria and the conditions for excellence in the first CYCLE OF studies, in accordance with the legislation in force. This exemption is granted for participation in a single MSc. In any case, the exempted students shall not EXCEED thirty percent (30%) of the TOTAL NUMBER of students admitted to the MSc per academic year.

11.2 The application for waiver of tuition fees shall be submitted after the completion of the selection process of the students of the MSc. The financial situation of a candidate is in no case a reason for not being selected for the MSc.

11.3 Those who receive a scholarship from another source are not entitled to exemption, nor are those who citizens of non-EU countries.

11.4 Applications for exemption from tuition fees will be examined by the Steering Committee, which will give its reasons for accepting or rejecting each application.

11.5 Where the legislation IN force sets an age criterion, it is recommended, for reasons of

for the sake of good διοίκησης and equal treatment, as date as the date of birth students' date of birth shall be 31 December of the year of birth.

11.6 Members of the categories of SNEs, SNEs, SNEs who are admitted as supernumeraries

in accordance with provision 3.3 of these REGULATIONS, shall be exempt from the payment of tuition fees.

11.7 In the event that members of the same group of students are simultaneously attending a MSc of the Foundation, they shall be entitled to family members of up to the second DEGREE of consanguinity by blood or affinity, a 50% reduction in the tuition fees paid may be granted.

## **ARTICLE 12. SCHOLARSHIPS AND AWARDS**

Students may receive scholarships and prizes for their studies.

12.1 These scholarships are divided into:

a) **a scholarship for excellence** (one), which is awarded to the excellent student of 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

Postgraduate students who have completed half of the normal period of study may apply for scholarships for excellence. Applicants 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 performance in the subjects (with an average of more than or equal to eight)
- successful completion of all courses in accordance with the curriculum
- personal and family income

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

Procedure

After the invitation, students 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 govgr platform, with the following text: "I do not hold a paid position in the public or private sector or receive a scholarship from any other institution for the specified period of time"
- 3) recent tax statement (individual and family)

The SC of the MSc examines the nominations and recommends to the Assembly of the Department, which decides accordingly.

b) **Corresponding scholarships.** The Assembly of the Department may grant up to three (3) reciprocal scholarships to postgraduate students for carrying out AUXILIARY TEACHING work in first cycle programmes, 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 tuition fees and is calculated on the basis of actual

hours of employment. 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.

**12.2 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 the recommendation of the AC and the decision of the Department 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 (first semester) and June (second semester) examinations in the normal years of study (first and second semesters 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 conditions are met, it ranks the students in descending order (in terms of their average grade) and recommends to the Department Assembly the awarding of prizes to the first three (3) students.

Average:

**Average /SPM=**

$$\frac{(\sum_{k=1}^N BM_k \cdot \Pi M_k)}{CPM}$$

where:

N= number of courses in the semesters where applicable, BM<sub>k</sub> = grade of the course k,

BM<sub>k</sub>= credit points of the course k,

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

### **ARTICLE 13. INFRASTRUCTURE AND FINANCING OF THE PROGRAMME**

13.1 FOR THE proper operation of the MSc, classrooms and seminars, auditoriums equipped with audiovisual equipment and laboratories of the Department of Theatre Studies of the Faculty of Philosophy are available.

13.2 The administrative and secretarial support of the MSc is provided by the Secretariat of the Department of Theatre Studies and potentially external collaborators, who work in coordination with the Secretariat of the Department.

13.3 Funding for the MSc may come from:

- a) tuition fees,

b) donations, grants and financial aid of any KIND; c) legacies; d) funds from research projects or programmes,  
(e) own resources of the higher EDUCATION institution (HEI); and  
(f) the State budget or the public investment programme (g) any other legal source.

13.4 The payment of the fees attendance fees is made by the himself the student or by a third natural or legal person on behalf of the student.

13.5 The management of the resources of the MAI of the HEI is carried out by the Specialist

The resources of the University of Athens are managed by the Special Account for Research Funds (ELKE) of the University of Athens.

13.6 The resources of the MSc are distributed as follows:

a) an amount corresponding to thirty percent (30%) of the total income from tuition fees is retained by the ELKE. This amount shall include the percentage of retention in favour of the ELKE for the financial management of the MTC. When the revenues of the MTC come from donations, sponsorships and financial aid of any kind, bequests or funds from research projects or programmes, the retention in favour of the ELKE shall be the same as for revenues from the corresponding funding sources,  
(b) the remaining amount of the total revenue of the IMS shall be allocated to cover the operating costs of the IMS.

#### **ARTICLE 14. ASSIGNMENT OF TEACHING/TEACHERS IN THE PMS**

14.1 The teaching work of the Postgraduate Study Programmes (MSc) shall be entrusted, following a decision of the Assembly on the recommendation of the Board, to the following categories of teaching staff:

a) members of TEACHING RESEARCH STAFF (DPR), SPECIAL TEACHING STAFF (STS), LABORATORY TEACHING STAFF (LTS) and SPECIAL TECHNICAL LABORATORY STAFF (STT) of the Department or other Departments of the University of Athens or other Higher Educational INSTITUTION (HEI) or Higher MILITARY EDUCATIONAL INSTITUTION (SMI), with additional employment beyond their legal obligations,  
b) Emeritus professors or retired faculty members of the Department or other Departments of the UAS or other HEI,  
c) associate professors, d) appointed lecturers,  
e) visiting professors or visiting researchers,  
f) researchers and specialised operational scientists of research and technological institutions as defined in Article 13A of Law No. 4310/2014 (A' 258) or other research centres and institutes in Greece or abroad,  
g) Scientists of recognized PRESTIGE, who have specialized knowledge and relevant experience in the subject matter of the MSc.

14.2 All categories of lecturers may be remunerated exclusively

All categories of lecturers shall be paid exclusively from the resources of the MSc. No remuneration or other benefits may be paid from the state budget or the public investment programme. The amount of the remuneration of each lecturer shall be determined by decision of the Departmental Assembly. In particular, lecturers who have the status of faculty member may BE paid additionally for work that offer to the MSc, provided that

fulfil their minimum statutory obligations, as defined in par. 2 of article 155 of Law 4957/2022. The last subparagraph shall also apply mutatis mutandis to members of the SCE, HQA and HPEE, provided that they fulfil their minimum legal obligations.

14.3 By decision of the Assembly of the Department, ancillary tasks may be entrusted to by decision of the Assembly of the Department.

14.4 The assignment of the TEACHING work of the MSc is carried out by decision of the The teaching assignment of the MSc shall be made by decision of the Assembly of the Department, following the recommendation of the Coordination Committee of the MSc. The decisions of the Departmental Assembly on the allocation of TEACHING tasks shall include the following mandatory elements:

- (a) the full name of the lecturer(s),
- (b) his/her status (e.g. faculty member, member of the SCE, EDI, ETEP, etc.),
- (c) the type of TEACHING work assigned per lecturer (course, seminar or workshop),
- (d) the number of teaching hours per course, seminar or workshop

14.5 The allocation of TEACHING work shall be carried out before the beginning of the ACADEMIC year for both the winter and spring semesters. If the allocation of TEACHING time cannot be carried out simultaneously for both academic semesters, the decision will be taken before the beginning of each ACADEMIC semester. By a reasoned decision of the Departmental Assembly, the TEACHING assignment may be modified during the ACADEMIC year.

14.6 Lecturers, during the period of their appointment, shall be assigned to the on educational leave or suspension, MAY provide teaching work for the MSc, if they consider that their programme allows it, provided of course that under the circumstances this is practically and practically feasible, a matter to be decided on a case-by-case basis.

#### **ARTICLE 15. AWARD OF A POSTGRADUATE DIPLOMA**

15.1 The student shall complete 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. and by successfully completing the postgraduate thesis. The Departmental Assembly of the Department determines the completion of the studies in order to award the Postgraduate Diploma (M.Sc.).

15.2 By the completion of the above procedure is granted to the the postgraduate student a certificate of completion of studies, his/her student status is lost and his/her participation in the collective bodies of the University's administration ceases.

15.3 The PPC certifies the successful completion of studies and indicates a grade, to two decimal places, on 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).

15.4 The type of MSc by type of MSc is common to all Departments and Faculties. The type of MSc type for all DEPARTMENTS and faculties of the UoA and is included in the Regulations for Postgraduate and Doctoral Studies of the UoA.

15.5 In the framework of MSc awarded Diploma Postgraduate Studies in "Greek and World Theatre: Dramaturgy, Performance, Education" in the following SPECIALIZATIONS:

- α) Drama and Performance - (Drama and Performance)
- b) Theatre and Education - (Theatre and Education).
- c) Theatre Translation and Creative Writing - (Theatre Translation and Creative Writing)

#### **ARTICLE 16. ORGANISATION**

16.1 The swearing-in ceremony is not a constituent type of successful completion of studies, but it is a necessary condition for the award of the diploma. The induction takes place within the framework of the Departmental Assembly and in the presence of the Director of the MSc, the President of the Department or his/her Deputy and, if possible, a representative of the Rector.

16.2 Request for ceremony inauguration of postgraduate students in Great Ceremonial Hall of the MAIN Building is considered on a case-by-case basis by the RECTOR, based on an assessment of capacity and the NUMBER of swear-in candidates to be declared by the MSc Secretariat to the Education and Research Directorate.

16.3 Postgraduate students who have successfully completed the MSc, in exceptional cases (studies, residence or work abroad, health reasons, etc.), may apply to the Faculty/Department Secretariat for an exemption from the obligation to be guided. The exemption from the obligation to provide guidance is approved by the President of the Department and the Vice-Rector for Academic, International Relations and External Relations.

#### **ARTICLE 17. EVALUATION OF THE MSC**

##### **17.1 Evaluation by the National Authority for Higher Education**

The MSc is evaluated in the framework of the periodic evaluation/certification of the Department organised by the National Authority for Higher Education (NEAE). In this context, the overall assessment of the work carried out by each MSc, the degree of fulfillment of the objectives set at 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 related to the quality of the work produced and its contribution to the national strategy for higher education are evaluated.

If the MSc is not deemed to meet the conditions for its continued operation during the evaluation stage, it will continue to operate until the graduation of the students already enrolled in accordance with the founding decision and the regulations for postgraduate and doctoral programmes.

##### **17.2 Internal evaluation**

The internal evaluation of the MSc is carried out on an annual basis by the Quality Assurance Unit (QAQU) of the INSTITUTION. The internal evaluation process involves all those involved in the implementation of the actions and activities of the MSc, in particular, students, members of the TEACHING STAFF, administrative and technical support staff and members of the MSc Coordination Committee.

The internal evaluation process is carried out in accordance with the APPLICABLE legislation, the Internal Quality Assurance System OF the INSTITUTION, the guidelines and standards of the National Quality Assurance Agency and in accordance with the instructions of the NKUA's MOQI 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 of the MSc.

More specifically, the following are EVALUATED:

- (a) the content of the Programme of Studies 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 the students' expectations of the Programme of Studies, the support services offered and the learning environment,
- d) the courses of the Programme on a semesterly basis through questionnaires completed by the students of the MSc.

The use of the evaluation results and their communication aim at the sustainability of the Programme, the high level of studies, the improvement of its benefits and the efficiency of its teachers. The internal evaluation process involves all those involved in the implementation of the activities and actions of the postgraduate programme, and more specifically, the students, the members of the TEACHING STAFF, the members of the administrative and technical support staff and the Department's OMEA. The annual Internal Evaluation process highlights the strengths and weaknesses of the MSc's operation and aims, AMONG other things, at setting new objectives and matching them with the desired quality levels.

The results of the internal evaluation process are discussed in a special meeting organised by the Director of the Postgraduate Studies Programme with the lecturers and members of the administrative and technical support of the MSc. The results of this evaluation determine the need to revise some important aspects of the programme such as updating the course syllabus, introducing alternative forms of assessment, adding or removing courses from the MSc, etc. Important factors that are being discussed and may possibly lead to changes are changes in the institutional framework, current data and perspectives of the specific SCIENTIFIC field and market developments, as well as suggestions from students and FACULTY regarding points that need improvement.

This meeting takes place before the completion of the process of DEFINING the annual objectives of the MSc so that changes are included both in the annual objectives and in the required actions to be initiated and implemented during the ACADEMIC year.

Through this process it is expected that the negative - weak points of the MSc structure will be addressed in a cooperative, creative and constructive spirit

"Greek and World Theatre. Dramaturgy, Performance, Education" and the learning process.

The Annual Internal Evaluation Reports, the monitoring indicators and the relevant tables WILL BE published on the website of the MSc in order to facilitate the information process and the feedback of all stakeholders. In addition, all stakeholders involved in the implementation of the MTP will be informed through a SPECIFIC text sent to their e-mail ACCOUNTS about the results of the internal evaluation, the changes introduced in the MTP as a result of the conclusions and improvement actions adopted and the annual target setting for the new year.

#### **ARTICLE 18. DURATION OF THE OPERATION OF THE PROGRAMME**

The MSc will operate until the academic year 2027-2028, provided that it meets the criteria of internal and external evaluation, in accordance with the current legislation.

#### **ARTICLE 19. TRANSITIONAL PROVISIONS**

Students already enrolled shall complete their studies in accordance with these Regulations.

For those issues not defined in THE applicable legislation, in the Regulations for Postgraduate and Doctoral Studies of the University of Athens or in these Regulations, the bodies of the MSc are competent to decide.

This decision shall be published in the Government Gazette.

The Rector  
Gerasimos Siasos