

DECISION 11/21-08-2023

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 SENATE OF THE NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS

Considering:

1. 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
2. the circular of the Ministry of Education and Religious Affairs under reference 135557/Z1/1-11-2022 «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 Joint Ministerial Decision (JMD) «Determination of the conditions and procedure for the organization of Postgraduate Studies Programmes with distance learning methods in Higher Educational Institutions (HEIs)» (B'1079) (under reference 18137/Z1/16-02-2023),
4. the provisions of Law 4386/2016 «Regulations for research and other provisions» (A'83), as amended and in force,
5. the decree 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. Law 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
7. the circular under reference Φ5/89656/B3/13-8-2007 «Implementation of the Credit Transfer and Accumulation System (B'1466),
8. the decision No. 1432/20-01-2023 of the Senate of the University of Athens, by which the Regulation of Postgraduate and Doctoral Studies of the University of Athens was approved (V' 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) has been established
10. the Resolution of the Senate of the University of Athens (No. 852/2-7-2018), by which the regulation of the MSc «Greek and World Theatre: Greek and World Theatre: Drama, Performance, Education» of the Department of Theatre Studies of EKPA (B3758) is approved
11. the extract of the minutes of the Assembly of the Department of Theatre Studies of the University of Athens (11th meeting 14-06-2023)
12. the extract of the minutes of the Senate of the University of Athens (15th meeting 25-07-2023)

13. the fact that the present decision does not entail any expenditure against the state budget

decides:

the amendment of the Regulations of the Postgraduate Studies Programme (PSP) of the Department of Theatre Studies of the University of Athens, entitled «Greek and World Theatre: Greek and World Theatre: Drama, Performance, Education» from the academic year 2022-2023, in accordance with the provisions of the Law of the Hellenic University of Athens on the Greek and World Theatre. 4957/22 and the Regulations for Postgraduate and Doctoral Studies of the University of Athens, as follows:

1. SCOPE-AIMS

The scope of the programme «Greek and World Theatre: Drama, Performance, Education» is both the immersion in the discipline of theatre studies as well as the education and training of theatre scholars in the history and theory of theatre, in the contemporary developments of stage performance and in the didactics of theatre in education. The programme includes taught courses, specialised workshops, and the completion of postgraduate theses.

In particular, the aim of the MSc «Greek and World Theatre: Drama, Performance, Education» is the training of researchers in the discipline of Theatre Studies and its modern applications, the creation of an appropriate human infrastructure that will support the country's participation in the international developments of the discipline, the support of research and its connection with stage practice, cultural institutions, the labour market, the field of education and the teaching of theatre, the study of application of emerging technologies in theatre and the continuous updating of recent developments in the field. The present Master's Programme responds to the needs for research development in the above-mentioned areas, which form the basis of cutting-edge cultural interventions in the field of theatre and key priorities for the promotion of theatre education in Greece.

Objectives of the Programme are: a) the promotion of theatre studies, focusing on the history and theory of European and world theatre from antiquity to the present day; b) the systematization of research and reflection on theatre activity in Greece at university level and the response to the educational and wider social interest in theatre studies, c) the study and research on the didactics of theatre in Education; d) the provision of specialised knowledge and the acquisition of specific research skills in theatre studies and e) the complementation of undergraduate studies and the preparation and selection of candidates for doctoral thesis.

The programme leads to the award of a Master's Degree in three specializations:

- α) Drama and Performance
- b) Theatre didactics
- c) Theatrical translation and creative writing

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

ARTICLE 2. STRUCTURE AND BODIES OF THE PSP

The competent bodies for the operation of the Postgraduate Programme according to law 4957/2022 are:

2.1 At institutional level, the competent bodies are the Committee of Postgraduate Studies and

the Senate.

2.2 At Department level, the competent bodies are:

2.2.1 The Department **Assembly**. The responsibilities of the Assembly are to:

- a) recommends to the Senate, through the Committee of Postgraduate Studies, the necessity of establishing/modifying the Postgraduate Programme, as well as the extension of the duration of the Postgraduate Programme,
- b) appoints the Director and the members of the Coordinating Committee of each Postgraduate Programme of the Department,
- c) recommends representatives for the appointment of the Committees of Study Programmes of the DPMS in which the Department participates,
- d) establishes Committees for the evaluation of the applications by candidate postgraduate students and approves their enrollment in the Postgraduate Programme,
- e) allocates teaching assignments to the teaching faculty of the Postgraduate Programme and may assign auxiliary teaching work in the PSP to PhD candidates of the Department, under the supervision of a tutor from the Postgraduate Programme.
- f) constitutes examination committees for the examination of postgraduate students' theses and appoints the supervisor per thesis,
- g) ascertains the successful completion of studies and awards the MA of Postgraduate Studies,
- h) approves the report of the PSP, upon the recommendation of the Steering Committee (SC),
- i) allocates to postgraduate students the conduct of auxiliary teaching work in the programmes of the first cycle of study of the Department,
- (j) exercise any other legal responsibility.

2.2.2 The **Steering Committee (SC)**

The S.E. consists of the Director of Postgraduate Programme and four (4) faculty members of the Department and emeritus professors, who have a related subject to that of the Postgraduate Programme and undertake teaching work in the Postgraduate Programme. The SC is responsible for monitoring and coordinating the operation of the program and in particular:

- a) prepares the initial annual budget of the Postgraduate Programme and its amendments, if the Postgraduate Programme has resources, and recommends its approval to the Research Committee of the Special Account for Research Funds (ELKE),
- b) prepares the report of the programme and recommends its approval to the Assembly of the Department,
- c) approves the implementation of expenses by the Postgraduate Programme,
- d) approves the granting of scholarships, contributory or not, in accordance with the provisions of the founding declaration of the Postgraduate Programme and the Regulation of postgraduate and doctoral studies,

e) recommends to the Assembly of the Department the distribution of teaching assignments, as well as the assignment of teaching work,

f) recommends to the Assembly of the Department the invitation of Visiting Professors to meet the teaching needs of the Postgraduate Programme,

g) prepares a plan for the modification of the curriculum, which is submitted to the Assembly of the Department,

h) recommends to the Assembly of the Department the redistribution of courses between academic semesters, as well as issues related to the qualitative upgrading of the curriculum.

2.2.3 The **Director** of the Postgraduate Programme

The Director of the Postgraduate Programme is a faculty member of the Department and she/he is, primarily, professor or associate professor and is appointed by decision of the Assembly of the Department for a two-year term, with the possibility of renewal without limitation.

The Director of the Postgraduate Programme has the following responsibilities:

a) is the Chair of SC., responsible for the agenda and convenes its meetings;

b) proposes issues related to the organization and operation of the Postgraduate Programme to the Assembly of the Department,

c) recommends issues related to the effective operation of the Postgraduate Programme to the C.E. and to the other bodies of the Postgraduate Programme and the HEI,

d) is the Scientific Coordinator of the programme and exercises the corresponding responsibilities,

e) monitors the implementation of the decisions of the bodies of the Postgraduate Program and the Internal Regulation of postgraduate and doctoral programmes, as well as the monitoring of the implementation of the budget of the Postgraduate Programme,

f) exercise any other competence, which is defined in the decision establishing the Postgraduate Programme.

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

2.3 **Secretarial support of the Postgraduate Programme**

a) The Secretariat of the Department is responsible for the secretarial and administrative support of the Postgraduate Programme.

b) The Secretary of the Department appoints an employee or employees – depending on the number of Postgraduate Programmes and the workload – as responsible for the Postgraduate Programs of the School / Department.

c) The Postgraduate Programme has its own resources and may recruit, in accordance with the current legislation, external collaborators for secretarial and administrative support, who are again under the supervision of the Secretariat of the Department.

ARTICLE 3. CATEGORIES AND NUMBER OF APPLICANTS

3.1 The programme «Greek and World Theatre: Drama, Performance, Education» is open to holders of a graduate degree of the first cycle of studies in the Departments of Theatre Studies, Theatre, Philosophy and other Departments of related subjects of the Higher Education Institutions of the Greek State or similar institutions abroad, recognized by the DOATAP, as

well as graduates of other Departments of Higher Education Institutions of the Greek State or similar institutions abroad. For graduates of other equivalent schools, the CC shall make a recommendation to the Assembly, which shall decide.

3.2 The maximum number of students admitted to the Postgraduate Programme is ninety (90) in total. The maximum number of admissions is determined according to the number of teaching faculty of the Postgraduate Programme and the student-faculty proportionality, the material and technical infrastructure, the teaching spaces, the graduates employability ranking.

3.3 In addition to the number of admissions, one (1) member of the categories E.E.P., E.D.I.P. is admitted. and E.T.E.P. per year, provided that the work performed at the Foundation is relevant to the subject of the Postgraduate Programme.

3.4 IKY scholars, foreign scholars of the Greek state, for the same or a related subject to the Postgraduate Programme, are admitted without examinations.

ARTICLE 4. MODE OF ADMISSION

4.1 Students are selected in accordance with the current legislation, the Regulations for Postgraduate and Doctoral Studies of the NKUA and the provisions of the present Programme Regulation.

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

4.3 The Coordinating Committee of the programme undertakes the selection process of the students, which consists of at least three members of the faculty who have undertaken teaching responsibilities in the programme.

4.4 The necessary supporting documents are:

- Application form
- Curriculum Vitae (CV).
- Photocopy of both sides of the identity card of the applicant
- Copy of diploma or transcript of university degree.
- English language certificate (minimum level B2)
- Letters of recommendation
- Scientific publications, if any
- Evidence of professional or research activity, if any
- Certificate of Attainment in Greek or sufficient knowledge of the Greek language, as determined by the CC of the programme, for foreign candidates
- Recognition of a foreign academic degree

4.5 For graduate of foreign institutions who do not submit a certificate of recognition of academic qualifications from the DOATAP, the following procedure is followed:

The Assembly of the Department appoints a committee competent to determine whether a foreign institution or a type of degree from a foreign institution is recognized. For a

qualification to be recognised, the following criteria must be met:

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

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

- Degree level
- Relevance of the candidate's university degree and knowledge to the subject matter of the MSc
- Curriculum vitae
- Certified knowledge of English language
- Knowledge of other foreign languages
- Scientific publications, participation in conferences
- Letters of recommendation (optional)
- Relevant research or professional activity
- Possession of a master's or doctoral degree
- Oral interview at the CC.

4.7 On the basis of the overall criteria, the CC prepares the evaluation ranking of the students and submits it to the Assembly for approval.

The successful students must register with the Postgraduate Secretariat within thirty (30) days of the decision of the Assembly.

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

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

ARTICLE 5. ATTENDANCE

5.1 The MA course duration is two academic years, i.e., four (4) semesters for full-time students. The first three semesters are dedicated to fundamental and special courses, workshops and seminars and any other kind of educational and research activities of the Master's programme and the fourth semester is allocated for the writing of a Master's Thesis.

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

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

Eligible to apply for part-time study are:

- (a) students who can demonstrate that they are working at least twenty (20) hours per week,
- b) students with disabilities and special educational needs,
- c) students who are, in parallel, athletes and during their studies belong to sports clubs registered in the electronic register of sports clubs of article 142 of Law. 4714/2020 (A' 148), kept at the General Secretariat of Sport (G.G.A.) under the following conditions:
 - ca) 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.

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

5.4 Students who have not exceeded the maximum limit of attendance, after a reasoned application to the Assembly of the Department, may interrupt their studies for a period not exceeding two (2) semesters in a row. Interruption of studies is granted for serious reasons (military service, illness, maternity, absence abroad, etc.).

The application must be reasoned and accompanied by all relevant legal documents from the competent public authorities or bodies supporting the reasons for the interruption of studies. Student status is suspended during the period of interruption 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 interruption period, the student must re-enroll in the programme to continue his/her studies with the rights and obligations of an active student. Students may, upon request, terminate their interruption and return to the programme only if they have applied for an interruption for two consecutive academic semesters. The request re-enrollment must be submitted no later than two weeks before the beginning of the second semester of interruption.

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

ARTICLE 6. PROGRAMME OF STUDY

6.1 The Postgraduate Programme begins in the winter semester of each academic year.

6.2 In order to obtain the Masters Degree of the Postgraduate Programme, a total of one hundred and twenty (120) credits (ECTS) are required. All courses are taught weekly and, where appropriate, they include different, genuine (πρότυπες) forms of education that may combine: (a) live (face-to-face) courses and workshops, with mandatory attendance, and (b) distance learning/learning processes. The (live) courses develop theoretical reflections, clarify concepts, promote the development of critical thinking and collaborative learning and implement part of the evaluation of individual courses, while e-learning processes ensure continuous participation, synchronous and asynchronous continuous communication between teachers and

postgraduate students (PS) as well as between PS, access to educational material and bibliography as well as the more detailed evaluation of PS.

6.3 The language of instruction and writing of the Master's Thesis is Greek and/or English.

6.4 During their studies, postgraduate students are required to attend and to successfully pass examinations of the postgraduate courses, to research and to write academic papers, as well as to prepare a postgraduate thesis.

6.5 The elaboration of the MA thesis takes place in the 4th semester of studies and is credited with thirty credits (30) ECTS.

6.6 Courses are taught in person or remotely, in accordance with the applicable legislation and what is defined in Article 7 of this Regulation.

6.7 The indicative study programme of courses, per specialization, is as follows:

1st specialisation: Drama and performance

A¹ semester		
Course code	Compulsory courses	ECTS
ΘM01	Research methodology in Theatre Studies (common subject)	7
ΘM12	Philosophy and theory of theatre and drama (common subject)	8
ΘM09	Issues of World Theatre (common subject)	7
ΘM02	Issues of Ancient Theatre (common subject)	8
SUM		30

B¹ semester		
Course code	Compulsory courses	ECTS
ΘM03	Theatre performance analysis (common subject)	8
ΘM11	Contemporary theatre and the avant-garde	8
	Elective courses	
ΘE26	Applied theatre	7
ΘE38	Acting workshop	7
ΘE35	Directing workshop	7
SUM		30

C¹ semester		
Course code	Compulsory courses	ECTS
ΘM08	Modern Greek Theatre Issues (common subject)	8
ΘM17	Theatre production direction	8
	Elective courses	

ΘE39	History and theory of performance	7
ΘE30	Performing arts and new media: transformations and perspectives	7
ΘE41	The tragic and comic element in modern theatre	7
Sum		30

D' semester		ECTS
MA thesis		30
Sum		30

2nd specialisation: THEATRE DIDACTICS

A' semester		
Course code	Compulsory courses	ECTS
ΘM01	Research methodology in Theatre Studies (common subject)	7
ΘM12	Philosophy and theory of theatre and drama (common subject)	8
ΘM09	Issues of World Theatre (common subject)	7
ΘM02	Issues of Ancient Theatre (common subject)	8
Sum		30

B' semester		
Course code	Compulsory courses	ECTS
ΘM03	Theatre performance analysis (common subject)	8
ΘM14	Theatre didactics: theory and practice	8
	Elective courses	
ΘE49	Theatre and performing arts in education: stage/costume design in the school stage	7
ΘE50	Social Pedagogy – Special education and theatre in education	7
ΘE37	Drama and theatre for young audiences	7
Sum		30

C' semester		
Course code	Compulsory courses	ECTS
ΘM08	Modern Greek Theatre Issues (common subject)	8
ΘM15	Theatre for teenagers in formal and informal education	8
	Elective courses	
ΘE33	Theatre pedagogy: Dramatic contexts and teaching methods	7
ΘE34	Theatre and digital technologies in education	7

ΘE29	Theatre practice workshop	7
Sum		30

D' semester		ECTS
MA thesis		30
Sum		30

3rd specialisation: Theatre translation and creative writing

A' semester		
Course code	Compulsory courses	ECTS
ΘM01	Research methodology in Theatre Studies (common subject)	7
ΘM12	Philosophy and theory of theatre and drama (common subject)	8
ΘM09	Issues of World Theatre (common subject)	7
ΘM02	Issues of Ancient Theatre (common subject)	8
Sum		30

B' semester		
Course codes	Compulsory courses	ECTS
ΘM03	Theatre performance analysis (common subject)	8
ΘM07	Theatre translation: theory and practice	8
	Elective courses	
ΘE42	Dramatic adaptations of literary works for children and young audiences	7
ΘE43	Intralingual translation	7
ΘE44	Theatre translation workshop	7
Sum		30

C' semester		
Course code	Compulsory courses	ECTS
ΘM08	Modern Greek Theatre Issues (common subject)	8
ΘM16	Dramatization	8
	Elective courses	
ΘE45	Basic principles of playwriting	7
ΘE46	Theatrical creative writing workshop	7
ΘE47	The theatrical discourse and other writings/scriptures	7
Sum		30

D' semester	ECTS
MA thesis	30
Sum	30

* In every semester, elective courses are offered according to teaching faculty availability.

B. CONTENT / DESCRIPTION OF MA COURSES COMPULSORY COURSES

Research Methodology in Theatre Studies

The course content is divided into three parts.

The first part concerns archival research. It aims to familiarize students with the sources related to modern Greek drama and performance and defines the axes, methodology and tools of the research and their proper utilization. In this context, all the source material and the ways of its use during the research process are examined. The main subject of the first part of the course is defined as a. the use of bibliographic / archival research in the science of Theatrology and b. the study of the performance as an object of research but also as a source for the investigation and documentation of the theatrical landscape of each era. Particular emphasis is placed a. on the description of the sources of theater research, b. the methods of searching for scientific evidence through the literature and/or digital media, c. on the use of the appropriate methodological tools for the analysis and recording the research material, and e. on the use of modern research tools, such as the internet and technology applications (digitization of archival collections, access to electronic libraries, etc.).

The second part of the course focuses on the theories and methods of empirical research and aims at familiarizing students with the basic quantitative and qualitative methodologies in dramaturgy, performance and theater education. Of special interest in this second part are the epistemological and methodological foundations of social research and the relevant interpretive frameworks. Participants are expected to develop their unique research identity and writing style. Topics covered include the ramifications of using numbers and mathematical models for the explanation of social reality, the use of evocative writing, the use of sensitizing concepts, and the newest forms in representation that include research as art and research as theatrical text.

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.

Issues of Ancient Theatre

The course "Issues of Ancient Theatre" focuses on subjects that fall within the field of ancient dramaturgy 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 handling and reception by modern art (dramaturgy, theatrical production, literature, other arts). In the fall semester 2023-2024, the course will focus on the specific subject "Gender relations and 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 cultural and social context. Alongside the dramatic analysis of examples from ancient drama, the focus is also on modern and contemporary theatrical practice, identifying and analysing various ways in which gender roles and relations are transcribed in different cultural contexts, in ways that are symmetrical, contrary or complementary to their textual inscriptions. The aim is for students to understand the multi- and interdisciplinary (theatrical, literary, sociological, historical,

anthropological, psychoanalytical, philosophical) complexity of the issue and to gain thoughtful stimuli that they will be able to use creatively in their further studies, whichever of the three directions they follow.

Modern Greek Theater Issues

The course focuses on issues of modern Greek theatre related to the thematic axes History and Theatre and Politics and Theatre. The course focuses on issues of terminology related to theatre and drama genres that are relevant to the broader theme of the course. It includes topics in the history of modern Greek theatre, analysis of dramatic texts, and extends to issues of research, bibliographical and digital sources, and use of audiovisual material. The course is divided into three sections that take different approaches to the subject of study. In the first unit, emphasis is placed on issues of dramatic and performance concern in modern Greek theatre over time from the period of the Greek Revolution to the Asia Minor Catastrophe, with reference to the recent anniversaries of the two milestones in Greek history, as well as their imprint in contemporary theatre and their resonance today. In the second section, special reference is made to the inter-war period and especially the Metaxas' dictatorship, which, due to the restrictions it imposed through censorship, determined developments in both dramaturgy and stage practice. The unit examines the dramaturgy related to the subject of the course, historical dramas, and political comedies of the late interwar period, but mainly the conditions of theatre production (actor's license, censorship mechanisms, theatre in the periphery). In the third section, the focus is on the difficult period that begins with the country's entry into World War II, continues with the foreign occupation and ends 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 a break with the dramaturgy of previous decades are discernible in their theme.

Issues of World Theatre

The course is taught in all three directions of the MA, 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 dramatic texts. In the academic year 2023-2024, the emphasis will be on the theme of the metaphorical and literal presence of the "body" as it is found in European and American drama from the Renaissance to the present day. Through specific plays, the representation, as well as the entity of the theatrical "body" as it is rendered through dramatic writing will be examined. This investigation could indirectly create an "atypical" history of modern dramatic writing.

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 reasoning, and by the generation of hypotheses, theories and reflections starting from a school of thought or a philosophical text towards particular theatrical works and performances. The inductive method will contribute to the analysis of the thematic axes, the structure and the aesthetics of the plays and performances, while the productive method will contribute in combination to their hermeneutic enrichment and to the further synthesis of intertextual forms.

Theatre Performance Analysis

The seminar includes first 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 Pl. Mavromoustakos. A method of approach is developed which constitutes the "descriptive analysis" of the stage event. The course then turns to the attempt to construct another tool of

analysis (the so-called "graded analysis"), which considers mainly the hierarchy of individual aesthetic elements, but also the general architecture of the performance. Finally, the course deals with one more method (the "comparative analysis"), according to which each impression of a theatrical event recalls, from the viewer's point of view, its dynamic relationship with other corresponding scenic events, thus recalling the contextual framework within which its aesthetic event is placed, understood, and evaluated 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 invited to examine and judge the function of each method separately (and in combination) in relation to specific taped performances. At the end, they are asked to deliver a paper describing their research experience, apart from their participation in written exams.

Contemporary Theatre and the Avant-garde

The course attempts to examine the dynamics of modern and postmodern cultural movements and to place them in the context of contemporary theatre, with direct reference to performances that have marked stage research and practice from the 1960s to the present. It also attempts to broaden the field of dialogue around issues related to stage experimentation and the reception of the avant-garde by Greek audiences, having as a reference point taped and live performances, which are examined in parallel with the lectures of the course. An important parameter of the course is interdisciplinarity, the critical connection of scientific knowledge with the professional theatrical field and the management and transformation of new strategic approaches related to performance contexts.

Theatre Translation: Theory and Practice

The course aims to familiarize graduate students with the basic principles of translation theory, as they apply to the study and creation of theatre translation, as a particular form of rewriting. The aim of the course is thus twofold, to provide students with tools for the study and evaluation of theatre translations, but also to encourage them to develop their creativity by exploring the field of theatre translation themselves. The history of theatre translation is briefly examined, followed by its theory, the main research approaches (text-centered and performance-centered) and the more recent perspectives developed in the context of post-translation studies, while issues concerning translation in multilingual and multicultural theatre are also addressed. The course is a combination of theory and practice, as a variety of examples of theatre translation (interlingual, intralingual and interlinguistic, direct and indirect) are studied in the light of theory, with reference to a continuum that extends from translation to adaptation and intertextual rewriting. The examples are examined at multiple levels with reference to the purpose of the translation in question and seek to highlight the complex nature of theatre translation, given the polysemiotic and intermedial nature of theatre and the varied landscape of the contemporary theatre production.

Dramatization

The course, starting from basic theories of acting, leads students to experientially explore the concept of drama in the modern world – particular emphasis is placed on the peculiar nature of drama, consisting of both the production of fixed forms/effect and the element of constant movement-becoming that characterizes it. Thus, on the one hand, students are asked to create/experience non-theatrical experiences in theatrical terms (through voice, face, movement, objects, etc.) and on the other hand, to attempt methods of "altering" a given theatrical or other text. The fundamental aim of the course is the contact and conversation of the students with the community, precisely through the investigation of the concept of community as the field where understanding, acceptance, and inclusion are developed.

- **Theatre didactics**
- **Theatre in Secondary Education**

INDICATIVE ELECTIVE COURSES

A) ELECTIVE COURSES FOR SPECIALISATION: DRAMATURGY AND PERFORMANCE

World Theatre: Special Issues

The course will focus on specific issues that concern contemporary research on global theatre and aims to highlight new aspects and lead to new findings. Indicative topics are: Existentialism in theatre, Political theatre, Postcolonial theatre, French, English, Spanish-speaking theatre, Theoretical texts on theatre (from the Renaissance to the 20th century), Gender writing and identities (in theory and practice) as well as a focus on important writers.

Modern Greek Theatre: Special Issues

The course focuses on special issues of modern Greek theatre to reveal new aspects of contemporary research. Indicative issues are: theatre and dramaturgy in Latin-dominated areas of Greek territory (Crete, Ionian Islands, Aegean islands), first women translators and writers, the theatre of Greek romanticism and its special features, theories of drama (19th-20th century), Greek comedy of the 19th century (political and social satyr - moral comedy), drama of Ideas, poetic theatre, Greek theatre of the absurd and selected writers, theatre of diaspora, women theatre writers (Margarita Lyberaki, Loula Anagnostaki et. al.).

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. The ancient theater is studied as a central function of the city, a highly political art, a fact recognized by modern literature. The works are studied in relation to their contemporary performances and how they manage the terms "political/collective", "identity/otherness" 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 stage approaches. Dance, the main carrier of collective drama 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.

Confronted with a performance of ancient drama: Typologies and idiosyncrasies

Based on the constantly evolving and enriched typological views of "classical plays" performances, but also on the basis of modern Greek and international bibliography on the reception of ancient drama in particular, an attempt will be made to delineate as far as possible the different aesthetic and ideological ways of approaching ancient drama in its diachronic development. The 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 to refine and broaden our psycho-intellectual perceptual attitude and to broaden 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 semiotically and semantically multiple

theatrical genres, which constitutes the ancient drama.

How myth becomes theatre: From ancient to modern dramaturgy

Starting from antiquity and the different depictions of mythical "material" in ancient literature and even in ancient dramaturgy, we will be transferred to modern and contemporary Greek or global "ancient mythical" dramaturgy, i.e. dramaturgy that reformulates its intertextual archetypes, in different dramaturgical ways and semantic terms. By focusing on different "paradigms" of reference (specific playwrights, specific spatio-temporal conditions of theatrical creation, specific theatrical genres, specific myths that are rearranged in specific ancient or modern dramatic plays), we will try, on the one hand, to theoretically-historically capture the range of (morphological and semantic) possibilities provided by the transformation of ancient myth and, on the other hand, to practically-experientially capture our personal dialogue with it.

Theatre and Politics

The course describes the impact of historical and political events on the Greek scene, combined with the consequences of state policy on theatre. The aftermath of the First World War and the Asia Minor Catastrophe, the Dictatorship of 4th of August and World War II, the Civil War and the Dictatorship of the Colonels is explored. At the same time, are examined the establishment and operation of leading institutions, such as the National Theatre, the Thespidos Chariot and the Greek Opera, the short-lived Thessaloniki State Theatre and the National Theatre of Northern Greece, the Athens and Epidaurus Festival, the Municipal Regional Theatres and the state subsidies to free theatre, as well as other issues, such as censorship mechanisms, actors' license, etc.

History of European Culture

The course exposes and analyzes phenomena of European culture in connection with historical events, social and economic conditions and the intellectual production of each period, in order to illuminate the wider context of dramatic creation. Emphasis is placed on key moments, such as Elizabethan England, the Spanish Golden Age, the Enlightenment, the Germany of Romanticism or Tsarist Russia, which gave 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 Konstantinos Christomanos, the Delphic Festivals of Angelos Sikelianos and the first approaches of Fotos Politis. The reception of tragedy at the National Theatre during the first decades of its operation: the directions of Politis, Dimitris Rontiris, Takis Mouzenidis, Socrates Karantinos and Alexis Minotis. Karolos Koun's approach to the "Popular Stage" and the "Art Theatre". The work of Linos Karzis with the "Thymelic Troupe". The contribution of Alexis Solomos to the revival of Aristophanes' comedy. The directorial approaches of Spyros A. Evangelatos, Minos Volanakis, Giorgos Lazanis and Leonidas Trivizas, Evis Gavrielidis and Nikos Charalambous, Theodoros Terzopoulos, Yannis Houvardas, Vasilis Papavasiliou, Michael Marmarinos, Dimitris Mavrikios, Lefteris Vogiatzis etc. The ideological use of the revival of tragedy, the flourishing of translations, 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 drama list of Greek companies.

History and Action of Theatre Companies in Greek Theatre

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

1. History and activity of the troupes from the establishment of Modern Greek theatre until the end of the 19th century: Actors, Mode of operation, Tours, Dramalocio, Performances, 2. Important theatre groups (20th century): The presence and contribution of the director, Methods and trends, Effects and Innovation, 3. Major leading companies (20th century): Mode of operation, Important collaborations, Dramalocio, Relationship with cinema, Relationship with the Public 4. Contemporary companies: Foundation, Aim setting, Dramaturgy, Relationship with the audience, Effects. The evaluation of the course will be based on a written assignment related to the subject of the course.

Actor and Performance

The course focuses on the function of the actor as the central axis of the performance and examines different aspects and points of development of his/her role in the art of theater through time. Individual thematic units will be studied, such as: actor protagonist, actor performer, actor and audience, actor and critic, actor and acting, actor and team, 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 experts of practice. The evaluation of the course will be done either by written examinations or by assignment.

Theory and History of "Performance"

The seminar examines the genre of "Performative Performance" or "Performance" from a historical and theoretical perspective, starting from the first important appearances as an independent and autonomous art, interwoven with the events and events of the Avant-garde in the early 20th century. We follow its course of formation into an autonomous tool of political statement and/or social resistance during the 60s and 70s, and the expressive dialogue with the related arts of theatre, visual arts and happenings that developed afterwards.

At the same time, with the use of audiovisual media and related tools for the presentation of teaching material, the seminar aims at helping students to understand issues related to the main forms of Performance, its trends and expressive means, as well as its most important artists who have represented it during its history.

Scenographic Issues in Greek and World Theatre

Historical study of the evolution of scenographic practices on a global scale as a factor contributing in changing the conditions of theatrical production. Study of major performances from the 15th century to the 20th century. Scenography as a techno-economic quantity and scenography as a dramaturgical subject. The relationship between scenography and directing and the blurred boundaries between the two arts.

Issues of Aspect on the Contemporary Stage

Space and clothing as an axis of modernization of modern Greek theatre. The scenographic field and the aesthetic, professional and ideological conflicts within it. Major and minor set designers, the formation of national scenographic aesthetics and the creation of schools. The scenography as an economic size and the specificity of performances in outdoor spaces. The State Theatres and the national stage of Epidaurus.

Major performances and common practices in world theatre from World War II to the present day.

History and theory of musical theatre (opera, operetta, musicals)

Genres and idioms of musical theatre with historical references - placements 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 inception until today with special references 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 music, musical dramaturgy and sound design of performance.

Popular 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 is becoming a particularly popular genre for the Athenian bourgeoisie. The route from Mikios Lambros' *A Little Bit of Everything* in 1894 to the annual reviews (*Panathenaia*, *Panorama*, *Cinema*) of the 20th century and the neighborhood inspections has many obstacles. The reactions of political power and the imposition of censorship. The War Review. The turn to the spectacle and the revue-féerie in Athens of the 1950s. Reactions to the spectacle and different proposals (*Street of Dreams*, *Beautiful City*). The problems with the censorship committee in the dictatorship of the colonels. The creation of the Free Theatre, the changes in the structure of the genre and the emergence of a new generation of artists. The new trends of the revue in the transition to democracy. The post-revue of Lakis Lazopoulos. The efforts for renewal in the 21st century.

The musical, an extravagant genre that flourished in the U.S. mainly in the twenty years 1940-1960, came to the Athenian scene with quite a delay as the lack of financial and technical resources and education of the artists did not allow its transportation. In the Greek theatrical version, the resulting morphological hybrid does not often meet the specifications of the genre. Giannis Dalianidis, after his cinematic attempts, staged musicals after 1970 in the theater with the collaboration of Mimis Plessas (*Marijuana Stop*, *The Mockery of the Princess*). Characteristics of Greek deposits. The case of Aliki Vougiouklaki (*Cabaret*, *Evita*) and Smaroula Giouli (*The Woman of the Year*, *Sweet Charity*). Gradually, many actors bring musicals to the stage (Kostas Spyropoulos, Vlassis Bonatsos, *Blood Brothers*, Grigoris Valtinos, *The Violinist on the Roof*). Isolated attempts at contemporary Greek musicals with a variety of themes (*Demons*, *Cinécitta*, *Marinella*, *The Musical*). In the 21st century many producers dare to invest in the genre (*Elliniki Theamaton*, *The cage with the madmen*, *Chicago*). American and British tour troupes on the Athenian stage (*Cats*, *West Side story*, *Mammamia*).

Issues of Directing in the Greek Theatre

The aim of the course is the investigation of individual topics that focus on issues of the history of directing in Greek theatre and its contribution to the development of domestic production. The work of Thomas Oikonomou with the Royal Theatre and of Konstantinos Christomanos with the "New Stage [*Nea Skini*]", the productions of Photos Politis at the Professional Theatre School, the contribution of Eva Palmer Sikelianou with the Delphic Festivals. The "Art Theatre [*Theatro Technis*]" and the "Free Stage [*Elefthera Skini*]" of Spyros Melas. The "New Dramatic School" of Sokratis Karantinos. The position of the director at the National Theatre: the work of

Politis, Dimitris Rontiris, Takis Mouzenidis and the suggestions of Karantinos and Alexis Minotis. The contribution of Karolos Koun to the consolidation of the director's position and his work at the Athens College and the "People's Stage [Laiki Skini]". The contribution of Giannoulis Sarantidis. The post-war developments: the work of Koun at the "Art Theatre", Rontiris at the "Piraeus Theatre", Alexis Solomos at the state theatre. The contribution of Spyros A. Evangelatos, Minos Volanakis, Giorgos Lazanis, Giorgos Michailidis, Thedodoros Terzopoulos, Giannis Chouvardas, Vassilis Papavassiliou, Michail Marmarinos, Dimitris Mavrikios and Lefteris Vogiatzis after the dictatorship of 1967-1974.

Issues of Directing in the World Theatre

The aim of the course is the investigation of individual topics that focus on issues of the history of directing in world theatre and its contribution to the development of global theatre production. The course examines the contribution of the Duke of Saxe-Meiningen's troupe in Germany, Antoine with the "Théâtre Libre" in Paris, Brahm with the "Freie Bühne" in Berlin and Stanislavski with the "Art Theatre" of Moscow at the end of the 19th century. The course analyses the influence of Appia and Craig, the directing work of Reinhardt and Piscator in Germany, Meyerhold and Vakhtangov in Russia, Copeau, Jouvet and Dullin in France, Brecht's method, the contribution of Villard and Planchon. It also examines the developments in the art of directing from the work of Hall and Brook, Mnouchkine and Stein, Strehler and Ronconi to the modern directorial approaches.

Cinema

The aim of the course is to familiarize the students with a series of topics such as "Ideology and cinema", "Gender and ethnicity in cinema", "Queer theory", "Literary and theatrical adaptations in cinema", "Contemporary cinematic genres". The students are invited to process the above concepts through examples of films by directors who marked the history of cinema with their work (Ozu, Dulac, Bresson, Renoir, Cassavetes et al.) as well as contemporary creators (Lynch, von Trier, Kawase, Kaurismaki, Bing et al.). The films will trigger questions about some more issues such as "The modern 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 reading, transcribing and publishing of manuscript sources (plays, correspondence, administrative and notarial acts etc.). As part of the course, the students will visit city archives and have access to the original archival material and its utilization within research related to theatre science.

Dance and Dramaturgy

The course will examine the meaning and relationship of dance with dramaturgy through theoretical texts and selected works. Approaching and analyzing dance works of various periods and genres, the course seeks the study and familiarization with dance dramaturgy in narrative and non-narrative works, as well as works based on the expanded notion of choreography. Finally, an indicative reference will be made to modern Greek choreographic creation through meetings with Greek choreographers and dramaturgues.

- **New Technologies on the Modern Stage**

- **Issues of Neo-Hellenic Literature**
- **Issues of Art History**
- **Issues of Neo-Hellenic Metrics**
- **Theatre Traditions of the East**

B) ELECTIVE COURSES FOR SPECIALISATION: THEATRE DIDACTICS

Theatre Pedagogy

The aim of the course is the study and analysis of the pedagogical theories and structures that underpin the existence of theatre and drama in education, through the work of important pedagogues, sociologists, psychologists, and philosophers of the 20th and 21st centuries. The interdisciplinary and intradisciplinary focus on Theatre Pedagogy through its relation to the History and Theory of Theatre and Drama, Pedagogy, Psychology, Sociology, Anthropology, Philosophy and Didactics is a basic prerequisite of the course. The approach of pedagogical, psychosocial, cultural and other theories concerns the application of theatre in education through their theatrical dimension, which explores 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 consequently 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 Digital Technologies and with the forms of theater in education that utilize them as their component, and structural element. For this reason, forms and techniques of contemporary shadow puppet theatre, digital drama in education, digital storytelling, contemporary dramaturgy and performance with the use of digital technologies, short film creation, etc. are presented and analyzed, as well as modern distance learning methods that enhance intercultural and lifelong learning. The course has a theoretical and practical character.

Contemporary Tendencies of Psychology in Education

The content of the course focuses on the psychological viewing of theatre and drama pedagogics, through contemporary tendencies of psychology in education. More specifically, the course studies theories and practices of psychology regarding personality and individual differences, groups, emotions, psychopedagogical assessment, prevention and intervention at school, and learning through the arts. Moreover, it examines topics of intercultural social psychology, as well as the particularities of child and adolescent psychology that appertain to the fields of theatre education, according to the educational level. Among the specific objectives of the course is the study of drama therapy, play therapy and therapy through the arts (music, dance, visual arts, cinema et al.), with a clear separation of the boundaries between therapy and its potential sociopedagogical 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 to teaching or staging approaches of ancient Greek comedy and tragedy at school. More specifically, the students, upon the completion of the course, should be able to understand the importance of the study of ancient Greek drama and to know in depth elements and codes of ancient drama which will enhance both teaching and the creation of a performance and modern projects on ancient drama. 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” occasioned by ancient Greek drama.

Teaching Methodology

The purpose of the course is the comprehension of the phenomenon of teaching in its complexity and diversity, in order to cultivate the students' ability to plan, organize, realize and evaluate the teaching process. More particularly, the aim of the course is the gradual familiarization with modern (student-centred) teaching methods, techniques and teaching means, but also the highlighting of the effectiveness of the instructor as a basic factor of the success of the teaching process (team-collaborative method, differentiation of teaching, exploratory, cross-curricular approach, use of digital technologies et al.). With the completion of the course the students are expected to comprehend 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 acquire basic concepts of the evaluation of the educational work.

Laboratory for 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, educational drama and forum theatre techniques, the puppet and mask (construction and use), Devised Drama. Design of model courses 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 stage practice.

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. 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: Lecturer in Special Education & Theatre Education

Applied Theatre and Society

The purpose of this course is for students to understand the breadth of applied theatre and its dynamic connection with society and local communities. Theories and practices are analyzed that document the creative and effective presence of theatre in education and lifelong learning, health education, hospitals and shelters for children and adults in hospital, prisons, vulnerable

social groups that are unable to have quality of life (housing, medical care, education, etc.) due to economic, social, physical or mental problems and causes. The Theatre of the Oppressed, Documentary Theatre, Process Theatre/Drama, the "Playback" Theatre, the Drama in Education and other forms of social theatre/drama based on interactivity, improvisation and social intervention are examined.

Theatre for Children, Story, and Storytelling

This course focuses on the study of the fairy tale and its presence in children's theatre. Theoretical reflections on the fairy tale and its characteristics will be developed, considering folklore studies and international and Greek fairy tale catalogues. The folk tale, over time, changes its form. It is subject to numerous transformations when eponymous authors edit the folk tales and turn them into urban fiction. In this way the fairy tale becomes an institution for children.

Theatre aimed at children's audiences will gradually be liberated from didacticism and will turn to new forms of expression that meet children's needs for entertainment, communication, participation, and creative expression. In the last few decades, there has been a strong emphasis on adaptations and dramatizations of European and Greek fairy tales, which have refreshed theatre for children. This renewal is achieved through new, postmodern uses of the traditional and new techniques of theatrical expression, which are mostly due to the communication between Greek and world theatre.

Dramaturgy for children and young audience 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 reception of dramaturgy for children and young people in Greece are analyzed and at the same time students are given the opportunity to explore the various possibilities of using these plays in theatrical education. For this reason, the course has a theoretical and practical character and is completed through participation in a theatrical writing workshop, focusing on the writing and adaptation of plays for young audiences.

Theatre and Performing Arts in Education

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

The course content is about the creative interaction of the arts of theatre, music, dance, and visual arts in the subject of theatre in education. More specifically, the relationship and the potential of the presence of the other arts in theatre is studied through their specific code, theory, and techniques, and then the special objectives of music, dance and visual arts in the context of theatre education are examined. The significant and multimodal presence of the arts both in autonomous courses of theatre in education, 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 familiarize students with music, dance, visual arts and the methodology of their introduction to theatre in education through improvisation and specific practical training.

INDICATIVE ELECTIVE COURSES

A) ELECTIVE COURSES FOR SPECIALISATION: THEATRE TRANSLATION AND CREATIVE WRITING

Theatre Production Direction

The course examines all the production processes of a spectacle/theatrical performance and goes through all the phases from the initial selection of the project, with the regulation of its legal framework (rights, whether translational or authorial, contract, etc.), to the final procedures of the production (get out procedures, after the end of the performances,

storage/recycling of the set, liquidations, dismissals, etc.). They are considered and analyzed in particular: the selection of the theater (interior and exterior), the composition of the budget, the selection of partners, the signing of contracts, the organization of space and the rehearsal schedule, the schedule for the set (costumes and scenery), communication with suppliers and manufacturers, formation of a technical team (safety protocols), get-in schedule (entering the theater and setting up the show, any protocols), provision of headphones/sound equipment/tests by the sound engineer, installation of lighting means and their adjustment by the lighting engineer and electrician team, organization of issues communication/projection (theatre programme publication, communication and public relations manager, outdoor creation, visual and audio creative, etc.), ticketing issues (collaboration with a ticketing company, methods of invoicing and return of profits, etc.), audience management issues (travel etc.), issues of payroll and insurance framework for partners.

Metaphrase/Theory of Theatrical Translation

The course is based on two axes: first, an introduction to modern translation theories is attempted and, second, it focuses on various types of theatrical translation, from intralingual to the adaptation of theatrical and/or narrative or poetic texts for the stage. Various issues concerning the specific connotation of theatrical translation (focusing on "theatricality") in relation to stage practice are analyzed. The most important translation theories (Benjamin, Eco, etc.) are examined and their scope is tested in works from various literatures and historical periods.

Dramatization

The course, starting from basic theories of acting, leads students to experientially explore the concept of drama in the modern world – particular emphasis is placed on the peculiar nature of drama, consisting of both the production of fixed forms/effect and the element of constant movement-becoming that characterizes it. Thus, on the one hand, students are asked to create/experience non-theatrical experiences in theatrical terms (through voice, face, movement, objects, etc.) and on the other hand, to attempt methods of "altering" a given theatrical or other text. The fundamental aim of the course is the contact and conversation of the students with the community, precisely through the investigation of the concept of community as the field where understanding, acceptance, and inclusion are developed.

Intralingual Translation

The course studies the basic principles and issues of the so-called Intralingual translation in Greece: an initial overview allows us to combine them with the international issues and concerns of the theory of translation. We study modern Greek texts of translation theory and practice, as well as selected translations of ancient Greek dramas (always concerning their historical-political and literary-theatrical frame). We also attend lectures and presentations by experienced theatrical translators of Greek drama. During the course and in their final presentation, the students are asked to compose their translation version of selected dramatic texts, applying the translation theory to the translation practice.

Dramatic Adaptations of Literary Works for Children and Young Audiences

This course refers to the adaptation and dramatization as methods of re-reading and transformation of a literary-narrative text for children and young readers to a dramatic text for young audiences. We focus on the function of an adaptation to re-create art, in order to be perceived by a different audience, a young audience, in a different historic and cultural frame. We emphasize on the notion of intertextuality, mostly associated with the essays of Julia Kristeva, highlighting that all texts invoke other texts in a rich cultural dialogue, especially in the frame of postmodernism. In the course we present and practice on the special channels used for the transcription of a narrative to a dramatic text, focusing on finding and determining the general lines of action and plot in connection with the stage representation. After theatre is an

art produced and presented in a specific space and time, we focus as well on the transcription of spatial details and dramatic time in a dramatic adaptation of a novel. We also emphasize the significance of elements such as the stage decoration, the costumes, the lighting, the movement, the music, and the acting.

Theatrical Creative Writing Workshop

The purpose of the course is the study of creative and theatrical writing in the context of the theatre in education (literary, theatrical, screenwriting and the use of digital technologies, etc.). Both the production of different forms of written and spoken language stemming from processes of improvisation and dramatic expression, as well as the directed or free writing of theatrical, performative, literary, and other forms of texts subject to specific codes and conventions, form part of the specific objectives of the course which relate to the experiential learning of the subject through laboratory exercises.

- Special topics of creative writing
- Theatrical translation workshop

ELECTIVE COURSES FOR SPECIALISATION: DRAMATURGY AND PERFORMANCE

Applied Theatre

The course explores and studies the techniques of applied theatre in social sub-groups. Emphasizing the practical application of theatre and drama, the course focuses on non-conventional groups of participants and audiences, who sometimes tend to belong to the social fringes. The tools of applied theatre are deployed 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 the modern theatre (Boal, Brecht, Moreno, Grotowski etc.) and their theories are transformed in the light of applied theatre.

Acting Workshop

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

Directing Workshop

Analysis of plays through narrative structures. The division into as rationally chosen structural elements as possible allows and inspires creative recombination during stage interpretation. The approach will not alter the structure and content while allowing the unfettered interpretive freedom of the occasional artist.

History and Theory of Performance

Beginning with avant-garde prehistories of live art, the course material focuses on the diverse artistic practices from the 1960s to the present day, where the body takes the lead as raw material, subject matter, and medium of contemporary visual/artistic practice. Genealogies of post-war art that directly involve the human body in the artistic process are examined, such as Live Art: Happenings, Acts, Aktionen, diverse manifestations of body art, and in particular the newly established genre of visual performance art. Representative works by major artists are presented for discussion, while the remarkable diversity of pursuits, 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 then aimed to critically and/or self-consciously showcase the presence of the artist and the involvement of the body in art, through the active engagement with cultural, gendered, racial, and other preconceptions about the body 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 the works of performance artists from Latin America, the Balkans, the Middle East, and others. Furthermore, the main discursive and formal issues raised by performance art with new technological media will be discussed.

Performing Arts and New Media: Transformations and Perspectives

The course aims to study the intersection of performing arts with digital & postdigital media and how it influences both artistic creation and the perception of works and the role of the 'spectator.' The aesthetic transformations caused by the presence of new media on the stage are explored, including hybridity, interaction, and the performative aspects of sound, image, and cyborgs. Students are introduced to the artistic/philosophical relationship between performance and technology from the early 20th century to the beginnings of the 21st century. The focus is on experiments in the 21st century with image, sound, and interaction (immersive environments, motion tracking systems, real-time video, cyborgs, virtual theaters, soundscapes, live coding, etc.), through the exploration of examples from Europe, America, and Asia: mixed-media performances, hybrid walks, immersive theatrical environments. The performative process is examined within historical-political and social contexts and dynamics that develop, while also investigating the transformations of the performative through the variety of choices proposed in contemporary hybrid performances, experimentation, and innovation. In the context of the course, students meet the work of significant artists and creative technologists.

The Tragic and Comic Element in Modern Theatre

The course explores the ways in which the fundamental and complex concepts of the tragic and the comic are shaped in modern world theatre. The course material aims to introduce students to the problematic opened up by the concepts of tragic and comic 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 of these concepts are examined in detail, so that the student acquires a satisfactory overview of the specific fields. On a second level, and in parallel with the above approach, the ways in which the concepts of tragic and comic are expressed are explored in specific examples of works of world dramaturgy and performance, with emphasis on contemporary plays. Thus, through a representative, qualitatively and quantitatively, presence of texts and performances, the dynamics of the forms, motifs and functions of the comic and the tragic are depicted. Finally, special emphasis is placed on the adjacent relations and the interconnectedness that characterizes the concepts of tragic and comic, especially in contemporary theatre.

ELECTIVE COURSES FOR SPECIALISATION: THEATRE DIDACTICS

Theatre and Performing Arts in Education: Stage/Costume Design

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
- Theatre Education and school performances as events with an artistic aim rather than as artistic events that promote the school unit
- The approach to the theatrical space and costume from modern and postmodern theatre
- The aesthetic approach to the 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 theatre of the Ralleia 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., dressing room, lighting and sound equipment.

In this phase, we will explore in practice the manipulation of lighting in a school performance as a scenic and dramatic medium, the construction of scenographic micro-units based on crates, fabrics and movable objects, the creation of costumes based on 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 Theatre in Education**

Theatre Pedagogy: Dramatic contexts and Teaching Methods

This is a Theatre Pedagogy course aiming to offer postgraduate students theoretical and practical knowledge. This can be used in typical (school) and non-typical contexts through: a. teaching theatrical codes, drama methods and drama techniques, b. creating experiential, interactive environments for understanding the importance of empowerment in collaborative groups.

The aims of the course are to point out and analyse the following topics:

1. A historical review and pedagogical implementation of theatre/drama in education. Creativity and communication.
2. Theatre Pedagogy: a psychological approach, a psychosocial dimension.
3. Drama and group empowerment and resilience. The teacher as drama animator/ facilitator.
4. Play theories, Theatrical Play, Inquiry Drama, Drama Techniques, Stage Practices.
5. Structural elements of theatre, Drama work techniques.
6. Theatre Pedagogy and: a. Literature b. Sustainable development/environmental education.
7. Theatre Pedagogy: a. in solving behaviour problems, bullying, violence, juvenile delinquency, b. in multicultural and cross-cultural context, c. in developing historical conscience.
8. Educational practices.
9. Educational Research and Implementation. Organizing (designing, implementing and evaluating) a theatre/drama workshop. Action Research in drama practice.
10. The drama animator/facilitator as a researcher. The questions: Techniques for asking questions. The drama facilitator's and the participants' questions.

Drama and Theatre for Young Audiences

The course focuses on Theatre for Young Audiences (TYA) and presents its characteristics, its idiom, and the special issues about it. It also presents elements from the history of TYA in Greece as well as the most important representatives of drama and theater for children and adolescents, from the last decades of the 19th century to the present day (Gregory Xenopoulos, Antigoni Metaxas-Krontiras, Ephrosini Londou-Dimitrakopoulou, Vassilis Rotas, Stelios Sperantsas, Galatea Kazantzakis, Alki Zei, George Saris, Xenia Kalogeropoulou, Dimitris Potamitis, Yiannis Kalatzopoulos, Yiannis Xanthoulis etc.) Students can study relevant texts and practice text analysis, highlighting the themes, the ideological frame, and the aesthetics of the works. During the course, we examine the multiple relationships between theatre, young people and culture and the circumstances under which this theatre is generated. In this class, we also value the experiential part of theatre, therefore we provide to our students' access to a lot of performances for young audiences.

- **Theatre Practice Workshop**

ELECTIVE COURSE FOR SPECIALISATION: THEATRE TRANSLATION AND CREATIVE WRITING

Theatre Translation Workshop

The workshop focuses on theatrical translation mainly from English (but also French) into Greek. Excerpts of already translated plays or not translated in Greek which belong to different movements and styles are selected for translation practice. At first, an overview of the basic principles that dominate the theory of theatrical translation is presented and applied on various retranslations. The focus remains on the existing source-text strategies and the translation techniques. Translation in practice takes place on both individual and group level. Upon successful completion of the workshop, students will be able to: 1) determine the possible "boundaries" between translation and adaptation process, 2) identify the lexical, morphosyntactic, stylistic and pragmatic challenges of the source-text, 3) choose and define the strategy and the translation techniques that could be applied based on criteria, 4) develop a critical discourse against already existing retranslations, 5) justify their translation proposals and 6) analyse the existing retranslations.

Basic Principles of Playwriting

The seminar is an introduction to the basic elements of writing a play. Every meeting has as a purpose to bring the student in touch with the main tools of theatre storytelling: The way we construct a plot. Dialogue as the main theatrical element. Characters as carriers of ideas and suspense. How a theatrical play can open and the best ways to end. At the same time the seminar will bring the students in touch with several narrative motives and tools that can be used in theatre as well as script writing or writing for a tv series. The seminar includes all different types of theatre writing. A play with many acts as well as one-act play, the monologue, solo performing etc. Every lecture is followed by a writing exercise where students experiment with the writing tools and motives. Having as a main goal for every student to be able to write a one-act play by the completion of the course.

The Theatrical Discourse and Other Writings/scriptures

The elective course aims to acquaint/familiarize postgraduate students with elements of film writing in dialogue with theatrical discourse.

In the context of two-hour lectures, there will be screenings in the classroom with references to the major aesthetic currents of world cinema (classic narrative style, German expressionism, French impressionism, Soviet Montage school, Italian Neorealism, French New wave,

Modernism, Brechtian distancing) in combination with the concepts of Realism, Symbolism etc at the Theatre.

We will focus on the gender approach to film narration as in the field of theatre. The transcriptions of ancient Greek tragedy on the screen are presented as example of the relationship between theatre and cinema but also as a field of gendered readings of ancient drama. The contemporary digital challenge is also an interesting area.

The programme includes creators of Greek and World cinema and theatre (Antonioni, Pazolini, Angelopoulos, Marketaki, Angellidi, Evaggelatos, Pontikas etc).

ARTICLE 7. DISTANCE LEARNING

The organisation of the educational process of the PSP can also be carried out by using contemporary distance learning methods.

The organization of courses and other educational activities using contemporary distance educational methods concerns courses and educational activities that by their nature can be supported by the use of distance learning methods and do not involve practical, laboratory or clinical training of students, whose conduct requires the participation of students with physical presence.

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

EKPA maintains an electronic platform accessible to people with disabilities, through which asynchronous distance learning services are provided. Educational material per course may be posted on the electronic platform, which may include notes, presentations, exercises, indicative solutions thereof, as well as videotaped lectures, following the applicable legislation on personal data protection is complied with. All kind of educational material are provided exclusively for educational purposes by the students and are protected by Law 2121/1993 (A' 25), provided that the relevant conditions are met.

ARTICLE 8. EXAMINATIONS AND ASSESSMENT OF POSTGRADUATE STUDENTS

8.1 There are two semesters in an academic year, the fall semester, and the spring semester. Each semester lasts for 13 weeks of teaching and three (3) weeks of examination. 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, the course will be made up. The date and time of the make-up are posted on the website of the MA

8.3 Attendance of courses/workshops etc. is compulsory. A postgraduate student is considered to have attended a course (and is therefore entitled to sit the examinations) only if he/she has attended at least 70% of the course hours. Otherwise, the postgraduate student is obliged to attend the course again in the following academic year. If the student's absence rate exceeds 30% of the total number of courses, the student will be subject to withdrawal. This issue is examined by the Board, 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 MA is carried out at the end of each semester through written or oral examinations or through the completion of assignments throughout the semester or may be based on mid-term progress examinations, written assignments, laboratory

or clinical exercises or a combination of all the above. The method of assessment is determined by the lecturer of each course. When conducting written or oral examinations as methods of assessment, 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 MA 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 MA informs the Department Assembly.

8.5. The percentage of participation of laboratory exercises, assignments and seminars in the final grade of each course is determined for each course separately, following the recommendation of the lecturer of each course and it is stated in the Study Guide of the Postgraduate Programme.

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

8.7 Alternative methods may be applied for the assessment of students with significant cognitive disabilities and special educational needs following the decision of the Board and the recommendation of the Disability Committee of the Department and taking into account the relevant guidelines of the Accessibility Unit for Students with Disabilities.

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

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

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

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

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

8.13 The papers are kept for two (2) years and must be kept in the custody of the person in charge of the course. After this period, the papers cease to be valid and a record is drawn up and destroyed under the responsibility of the Departmental Assembly - unless there are pending criminal, disciplinary or any other administrative proceedings.

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

$$\text{Βαθμός πτυχίου/διπλώματος} = \left(\sum_{\kappa=1}^N \text{BM}_{\kappa} \cdot \text{ΠΜ}_{\kappa} \right) / \Sigma \text{ΠΜ}$$

όπου:

N = αριθμός μαθημάτων που απαιτούνται για τη λήψη του αντίστοιχου τίτλου σπουδών

BM_k = βαθμός του μαθήματος κ

ΠΜ_k = πιστωτικές μονάδες του μαθήματος κ

ΣΠΜ = σύνολο πιστωτικών μονάδων για τη λήψη του αντίστοιχου τίτλου σπουδών

Για την απόκτηση Δ.Μ.Σ. κάθε μεταπτυχιακός/η φοιτητής/τρια οφείλει να παρακολουθήσει και να εξεταστεί επιτυχώς στο σύνολο των υποχρεωτικών και τον απαιτούμενο αριθμό των επιλεγόμενων από τα προσφερόμενα μαθήματα του Π.Μ.Σ. και να εκπονήσει μεταπτυχιακή διπλωματική εργασία, συγκεντρώνοντας έτσι 120 ECTS.

Degree grade = (N/ BM_k ·MT_k)/TNC

where:

N = number of courses required for the corresponding degree

BM_k = grade of the course k

MT_k = credit points of the course k

TNC = total number of credits needed to obtain the corresponding qualification

In order to obtain a Master's degree, each postgraduate student is required to attend and successfully pass all the compulsory courses and the required number of selected courses of the programme and to prepare a postgraduate thesis, thus accumulating 120 ECTS.

ARTICLE 9. MA THESIS

9.1 The assignment of a postgraduate thesis (MA.Thesis) is made after the completion of all the courses of the programme and the successful examination in them.

9.2 The MA.Thesis must be individual, original, of a research nature and written according to the writing guidelines posted on the MA website. ~~and listed in the Appendix of this Guide.~~

9.3 Following a request by the candidate, in which the proposed title of the thesis, the supervisor and an abstract of the proposed thesis are indicated, the Coordination Committee of the MA appoints the supervisor of the thesis and constitutes the three-member examination committee for the approval of the thesis, one of whose members is the supervisor. The language of the thesis may be English or Greek and shall be specified together with the definition of the topic.

9.4 The title of the thesis may be finalised upon application by the student and the agreement of the supervisor to the Coordinating Committee of the MA. Application should include a short argument/support on the proposed changes.

9.5 For the thesis to be approved, the student must defend it before the three-member examination committee.

9.6 The Supervisor and the members of the three-member examination committee of the MA.Thesis are appointed from the following categories who have undertaken teaching work in the Master's programme:

- a) members of Teaching Research Staff (TRS.), Special Teaching Staff (S.T.S), Laboratory Teaching Staff (L.T.S.) of the Department or other Departments of the UoA or other Higher Educational Institution or other Higher Military Educational Institution with additional employment beyond their legal obligations, if the MA Programme has tuition fees,
- b) Professors Emeritus or retired members of the Department or other Departments of the NKUA or other higher education institutions,
- c) associate professors,
- d) appointed lecturers

e) visiting professors or visiting researchers,

f) researchers and special functional scientists of research and technological institutions of article 13A of Law No. 4310/2014 (A' 258) or other research centres and institutes of the country or abroad.

By decision of the Coordinating Committee of the Master's Degree Programme, the supervision of these may be assigned to members of the Department's faculty, Special Teaching Staff, Laboratory Teaching Staff, Special Technical Laboratory Teaching Staff, who have not undertaken teaching work in the Master's Degree Programme.

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

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

ARTICLE 10. OBLIGATIONS AND RIGHTS OF POSTGRADUATE STUDENTS

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

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

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

10.4 Postgraduate students are invited to participate in and attend research group seminars, bibliographic information discussions, laboratory visits, conferences/meetings with a subject related to that of the MA, lectures or other scientific events of the MA, etc.

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

- exceed the maximum number of absences.
- have failed the examination of a course or courses and have not successfully completed the programme, as defined in these Regulations
- exceed the maximum duration of study in the programme, as defined in these regulations
- have failed to comply with the applicable regulations concerning the treatment of disciplinary offences by the responsible disciplinary authorities
- fail to pay the specified tuition fee
- apply for withdrawal themselves.
- exhibit inappropriate behavior with regard to academic ethics

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

10.7 Students may participate in international student exchange programmes, such as ERASMUS+ or CIVIS, in accordance with the relevant legislation. In this case the maximum number of ECTS that can be recognized is thirty (30). This opportunity is provided after the first semester of their studies. Students should apply to the S.E. and follow the terms and

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

10.8 The postgraduate students of the NKUA may enroll in MA programmes of the same or other higher education institutions in Greece or abroad in the framework of educational or research cooperation programmes in accordance with the current legislation.

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

10.10 At the end of each semester, an evaluation of each course and each lecturer is carried out by the postgraduate student(s) (ARTICLE 17).

10.11 Postgraduate students may request the issue of a Diploma Supplement in Greek and English.

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

ARTICLE 11. TUITION FEES EXEMPTION

11.1 In accordance with current legislation students who meet the economic or social criteria and the conditions of excellence during their Undergraduate studies are exempt from tuition fees. The exemption applies for participating in only one Postgraduate Programme. In any case, exempt students do not exceed the thirty percent (30%) of the total number of students admitted to the Postgraduate Programme per academic year.

11.2 The application for tuition exemption is submitted after the completion of the selection process for Postgraduate Programme's students. Candidates' financial status is irrelevant in the selection process for applicants to the Postgraduate Programme.

11.3 Students supported by a scholarship from another source and non-EU students are not entitled to exemption.

11.4 The Assembly of the Department is responsible for the examination of the criteria for tuition exemption and a reasoned decision is issued on the acceptance or rejection of the application.

11.5 If current legislation sets an age criterion, it is recommended, for reasons of good administration and equality, that the date of birth of students be the 31st of December of their year of birth.

11.6 Faculty members of categories E.E.P., E.D.I.P., E.T.E.P., who are accepted as supernumerary according to Section 3.3 of the Study Regulation, are exempt from paying tuition fees.

11.7 In case family members, up to the second degree of kinship by blood or marriage, attending the same Postgraduate Programme of the Institution during the same time, there is the possibility for a 50% reduction of the tuition fees.

ARTICLE 12. SCHOLARSHIPS AND AWARDS

Students can receive scholarships and awards for the realization of their studies.

There are different types of scholarships:

a) Scholarship of Excellence (one per year). It is awarded to the highly rated student of the Postgraduate Programme based on his/her performance in the courses of the first semester. The scholarship exempts their beneficiaries from the fees of the last semester of course teaching.

Conditions

Applications for scholarships of excellence can be submitted by postgraduate students who have completed half of the normal duration of study. Candidates must not hold a salaried position in the public or private sector or receive a scholarship from any other institution for this same period of time.

Criteria

- Course grades (in average of more than or equal to eight)
- successful completion of all courses according to the curriculum
- individual and family income

In case of a tie and coincidence of income, a draw takes place. In case of renunciation the scholarship is provided to the next in order student.

Procedure

After an open call, students apply to the Secretariat of the Department of Theatre Studies. Application form is accompanied by the following supporting documents:

1. Student Ranking
2. Declaration, signed via the gov.gr platform, with the following text: "I do not hold a salaried position in the public or private sector nor do I receive a scholarship from any other body for the specific period of time"
3. Recent tax clearance (individual and family)

The S.C. of the PSP examines the candidacies and makes propositions to the Assembly of the Department, which takes the final decisions.

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(b) rewarding scholarships. The Assembly of the Department may grant up to three (3) rewarding scholarships for the conduct of auxiliary teaching work in first cycle study programs to postgraduate students, depending on the number of students admitted to the PSP and the financial capabilities of the Programme upon the recommendation of the S.E. of the Postgraduate Program. The amount of the contributory scholarship may cover part or all the tuition fees and is calculated on the basis of actual working hours. The remuneration per hour is decided at the beginning of each year on the recommendation of the S.E. and a decision of the Assembly of the Department. This decision is communicated to the students of the Postgraduate Program.

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The cost of the rewarding scholarships may be borne by the budget of projects/programs, which are financed by private, international, and own resources of article 230 of Law 4957/2022, as

well as co-financed projects of the Corporate Agreement for the Development Framework (NSRF). Εταιρικού Συμφώνου για το Πλαίσιο Ανάπτυξης (ΕΣΠΑ).

For the award of rewarding scholarships, the conditions, criteria and procedure of paragraph 12(a) for the award of excellence scholarships shall apply.

Auxiliary teaching work is defined as the assistance of the members of the Teaching Research Staff (D.E.P.) in the exercise of their teaching work, the exercise of first cycle students, the conduct of tutorials, laboratory exercises, the supervision of examinations and the correction of exercises.

12.2. Awards of Excellence.

The PSP may grant Awards of Excellence to the first three in rank students of each year upon completion of the courses of the first and second semester, following a proposal by the C.E. and a decision by the Assembly of the Department. Awards of Excellence have no financial benefit. The awards are signed by the Director of the Postgraduate Program and the Head of the Department.

Conditions

1. Average ranking grades of the first and second semester greater than / equal to eight.
2. Completion and successful examination in February (first semester) and June (second semester) examinations in the regular years of study (first and second semester of each year).

Procedure

After the submission of the June grades, the C.E. examines the grades of the students in the series, and if the previous conditions are met, ranks the students in descending order (in terms of their average grade). It then recommends to the Assembly of the Department the top three (3) students for awarding the prize.

Average: In all cases where scholarships or prizes are awarded, the average is calculated by:

$$\text{Average} = \frac{(\sum_{k=1}^N \text{BM}_k \cdot \text{MSc}_k)}{\text{CCE}}$$

where:

N = number of semester courses if applicable,

BM_k = grade of course k,

MSc = credits of the course k,

CCE = total credits of the semester(s) if applicable.

ARTICLE 13. INFRASTRUCTURE AND FINANCING OF THE PROGRAMME

13.1 For the proper operation of the MA, 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 MA is provided by the Secretariat of the Department of Theatre Studies.

13.3 Funding for the MA may come from:

- a) tuition fees,
- b) donations, sponsorships 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 tuition fees shall be made by the student himself/herself or by a third natural or legal person on behalf of the student.

13.5 The management of the funds of the Master's programmes of the A.E.I. is carried out by the Special Account for Research Funds (ELKE) of the Hellenic Research Foundation.

13.6 The resources of the MA shall be distributed as follows:

- (a) an amount corresponding to thirty percent (30%) of the total income from tuition fees is retained by ELKE. This amount includes the percentage of retention in favour of the ELKE. for the financial management of the P.M.S. Where the income of the MA
- (b) the remaining amount of the total income of the MA shall be allocated to cover the operating costs of the MA. comes from donations, sponsorships and financial aid of any kind, legacies or funds from research projects or programmes, the deduction for the benefit of the ELKE shall be the same as for income from the corresponding funding sources,

ARTICLE 14: TEACHING ASSIGNMENT / INSTRUCTORS AT THE POSTGRADUATE STUDIES PROGRAMME (PSP)

14.1 The teaching work of the Postgraduate Studies Programmes (PSPs) is assigned, following a decision of the Assembly after a proposal of the SC [Steering Committee], to the following categories of instructors:

- a) members of Teaching Research Staff (TRS), Special Educational Staff (SES), Laboratory Teaching Staff (LTS) and Special Technical Laboratory Staff (STLS) of the Department or other Departments of the NKUA or other Higher Educational Institution (HEI) or Higher Military Educational Institution (HMEI), with additional employment beyond their legal obligations,
- b) emeriti professors or retired members of TRS of the Department or other Departments of NKUA or other HEI,
- c) collaborating instructors
- d) appointed instructors
- e) visiting instructors or visiting researchers

- f) researchers and special functional scientists from research and technological organizations (see article 13A of the law 4310/2014 [A' 258]) or other research centres and institutes in Greece or abroad,
- g) prestigious scientists with specialized knowledge and relevant experience in the field of the PSP.

14.2 All categories of instructors may be paid exclusively from the resources of the PSP. Payment of remuneration or other benefits from the state budget or the public investment programme is not allowed. Each instructor's fee is determined by decision of the SC of the PSP. Especially the instructors who are members of TRS may be paid additionally for work they offer to the PSP, as long as they fulfill their minimum legal obligations, as they are defined in par. 2 of article 155 of law 4957/2022. The last part also applies proportionally to the members of SES, LTS, STLS, as long as they fulfill their minimum legal obligations.

14.3 By decision of the Department's Assembly auxiliary teaching work may be assigned to PhD candidates of the Department, under the supervision of an instructor of the PSP.

14.4?

14.5 The assignment of the teaching work of the PSP is affected by decision of the Department's Assembly, following the proposal of the SC of the PSP.

The decisions of the Assembly of the School/Department or the Curriculum Committee about the distribution of the teaching work must include the following data:

- a) the full name of the instructor,
- b) his/her academic status (e.g. member of TRS, SES, LTS, STLS etc.)
- c) the type of teaching work assigned to each instructor (course, seminar or workshop),
- d) the number of teaching hours for each course, seminar or workshop.

14.6 The distribution of teaching work is effected before the beginning of the academic year for both winter and spring semesters. If the distribution of teaching work cannot be effected simultaneously for both academic semesters, the decision will be made before the beginning of each academic semester. The assignment of teaching work may be modified during the academic year with a justified decision of the SC.

14.7 The instructors, while on study leave or suspension, may provide teaching work for the PSP, if they think that their schedule allows it, provided, of course, that, based on the current circumstances, this is essentially and practically feasible, which must be considered accordingly depending on the case.

ARTICLE 15. MASTER'S DEGREE AWARD

15.1 The student completes the studies to obtain a Master's Degree with the minimum number of courses and credits required for the award of a Master's Degree, as well as with the successful completion of the postgraduate thesis. The Department's Assembly verifies the completion of the studies, in order to award the Master's Degree.

15.2 With the completion of the above procedure the postgraduate student is granted a studies completion certificate, loses his/her student status, and his/her participation in the administration bodies of the University ceases.

15.3 The Master's Degree certifies the successful completion of the studies and indicates a grade to two decimal places, according to the following scale: Excellent (8,5 to 10), Very Good (6,5 to 8,5 –not included) and Good (5 to 6,5 –not included).

15.4 The type of Master's Degree according to the kind of PSP is common for all Departments and Schools of the NKUA and is included in the Institution's Regulation of Postgraduate and Doctoral Studies.

15.5 Within the PSP a Master's Degree in "Greek and World Theatre: Dramaturgy, Performance, Education" is awarded.

ARTICLE 16. INAUGURATION

16.1 Inauguration is not a constituent element of the successful completion of studies, but it is a necessary condition for the award of the MA degree in written form. The ordination takes place within the framework of the Faculty/Department Assembly ... and in the presence of the Director of the Master's Degree Programme, the Head of the Department/Dean of the Faculty or his/her deputy and, if possible, a representative of the Rector.

16.2 A request for a postgraduate student inauguration ceremony in the Great Ceremonial Hall of the Main Building shall be considered on a case-by-case basis by the Rector, based on an assessment of the possibilities and the number of those to be sworn in, to be declared by the Secretariat of the Master's Degree Programme to the Directorate of Education and Research.

16.3 Postgraduate students who have successfully completed the Master's Programme may, in exceptional cases (studies, residence or work abroad, health reasons, etc.), apply to the Faculty/Department Secretariat for exemption from the obligation to be appointed. Exemption from the obligation to provide guidance is approved by the President of the School/Department and the Vice-Rector for Academic Affairs and Student Affairs.

ARTICLE 17. ASSESSMENT OF THE MASTER'S DEGREE PROGRAMME.

17.1 Evaluation by the National Authority for Higher Education

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

If, at the stage of its evaluation, the Master's Programme is deemed not to meet the conditions for its continued operation, it shall 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 Master's Programmes is carried out on an annual basis by the Quality Assurance Unit (QAU) of the Institution. All those involved in the implementation of the actions and activities of the Master's Programme participate in the internal evaluation process, and more specifically, the students, the members of the teaching staff, the administrative and technical support staff and the members of the Coordinating Committee of the Master's Programme.

The internal evaluation process is carried out in accordance with the current legislation, the Internal Quality Assurance System of the Institution, the guidelines and standards of the HQAE and in accordance with and in line with the instructions of the HQAE's MQA and the Department's Internal Evaluation Team.

The internal evaluation of the Master's programs includes the assessment of the teaching work, as well as all academic functions and activities.

More specifically, the following are evaluated:

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

The use of the evaluation results and their communication are aimed at the sustainability of the Programme, the high level of studies, the improvement of its services and the efficiency of its teaching staff. The internal evaluation process involves all those involved in the implementation of the activities and actions of the postgraduate programme, in particular, students, members of the teaching staff, members of the administrative and technical support staff and the Department's Internal Evaluation Team. The annual Internal Evaluation process highlights the strengths and weaknesses of the Master's Programme and aims, inter alia, at setting new objectives and matching them with the desired quality levels.

The results of the internal evaluation process are discussed at a special meeting organised by the Director of the Postgraduate Studies Programme with the teaching staff and members of the administrative and technical support of the Master's Programme. The results of this evaluation assess the need to revise certain important aspects of the programme such as those of updating the course syllabus, introducing alternative forms of assessment, adding or removing courses from the Master's Programme, 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 Master's Programme in order to include in the annual objectives and in the required actions the changes to be initiated and implemented during the academic year.

Through this process, it is expected to address in a cooperative spirit, creatively and constructively, negative - weak points of the structure of the Master's Degree Programme "Greek and World Theatre. Drama, Performance, Education" and the learning process.

The Annual Internal Evaluation Reports, the monitoring indicators and the relevant tables are planned to be published on the website of the Master Programme to facilitate the information process and the possibility of feedback from all interested parties. In addition, all stakeholders involved in the implementation of the Programme 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 Programme as a result of the conclusions and improvement actions adopted and the annual target setting for the new year.

ARTICLE 18. DURATION OF OPERATION OF PSP

PSP will operate until academic year 2027-2028 on the condition of meeting the criteria of internal and external evaluation processes, in accordance with existing legislation.

ARTICLE 19. TRANSITIONAL PROVISIONS

Students already enrolled complete their studies in accordance with this Regulation. For those issues not defined in existing legislation, in the Regulation of Postgraduate and Doctoral Dissertations of the National and Kapodistrian University of Athens or in this Regulation, competent authorities to decide are the bodies of the Postgraduate Programme. That decision will be published in the State Official Gazette.

Rector/Dean

Meletios-Athanasios Dimopoulos