



ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ

Εθνικόν και Καποδιστριακόν
Πανεπιστήμιον Αθηνών

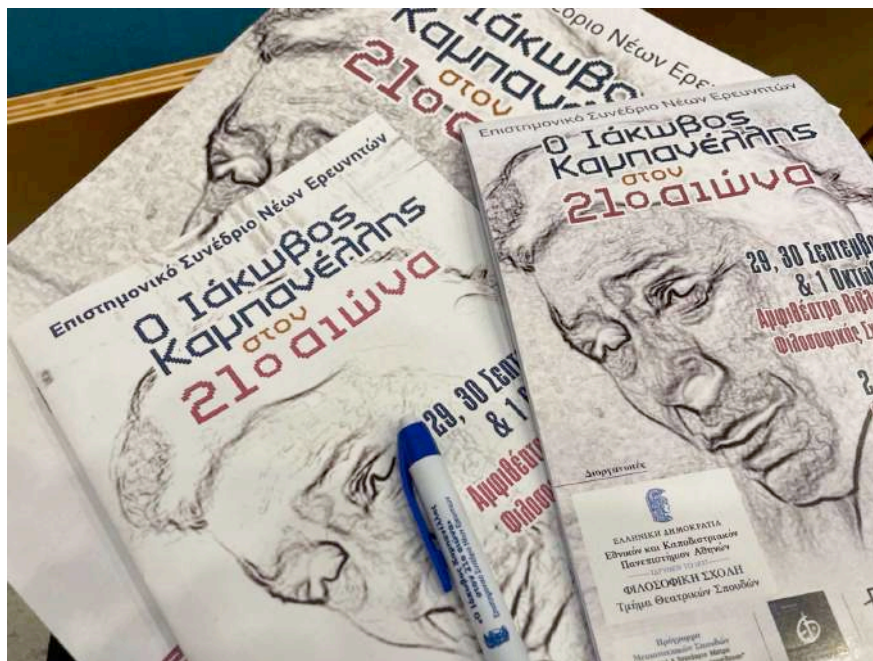
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Department of Theatre Studies

**Postgraduate Studies Programme
"Greek and World Theatre: Drama,
Performance, Education"**

M 2.3

**STUDY GUIDE
ACADEMIC YEAR
2023-24**



DEPARTMENT OF THEATRE STUDIES

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INTRODUCTION

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 is administered by the Coordinating Committee (CC), which is responsible for the proper functioning, continuous evaluation and overall assessment of the programme after its completion. The curriculum is accordingly evolving and is adapted to the experience of the faculty and students.

The Programme Guide provides detailed information on the scientific character, the content of the studies and the mode of operation of the programme in the year 2023-2024.

ORGANIZATIONAL STRUCTURE OF THE POSTGRADUATE STUDIES PROGRAMME

OPERATING BODIES OF THE PSP

Director: George P. Pefanis, Professor

COORDINATING COMMITTEE OF THE PSP

- 1) Georgios P. Pefanis, Professor
- 2) Ekaterini Diamantakou, Professor
- 3) Grigoris Ioannidis, Associate Professor
- 4) Alexia Altouva, Assistant Professor
- 5) Cleo Fanouraki, Assistant Professor

ALTERNATE MEMBERS

- 6) Katerina Diakoumopoulou, Assistant Professor
- 7) Panagiotis Michalopoulos, Assistant Professor

Secretariat of the Postgraduate Studies Programme

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Public Service: Monday - Wednesday - Friday, 11:00 - 14:00

Website of the PSP: <http://drama-performance-education.theatre.uoa.gr/>

PART A

FOUNDATION

The Postgraduate Programme "Greek and World Theatre: Drama, Performance, Education" was established with the publication of the 827/2-7-2018 Decision of the University Senate of the NKUA and the 852/2-7-2018 Decision on the approval of its Regulations, with the Official Gazette of Foundation B ' 3278 (8.8.2018) and the Official Gazette of Regulations B ' 3758 (3.9.2018) according to Article 32 of Law 4485/17 (Government Gazette A' 114).

SCOPE, AIM AND LEARNING OUTCOMES

Scope

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.

Aim

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:

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

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

Learning outcomes

The graduates of the specialization «**Drama and performance**» are expected to be able to:

- Know the issues concerning the contemporary theatre field and the interconnection with different scientific fields (anthropology, sociology, history, literature, philosophy, etc.)
- Distinguish the roles of the contributors in a performance and their basic functions
- Identify the basic characteristics of the dramatist profession and the features associated with it
- Classify methodologies, theories, approaches, tools, in order to be able to reflect on the artistic reality and propose new perspectives and insides
- Relate theory and practice, moving from dramatic analysis to acting practice
- Compose the narrative structures of theatrical plays into a directorial interpretation
- Plan and organize the production process of a spectacle/theatrical performance and proceed to the realization of the theatrical production

The graduates of the specialization «**Theatre Didactics**» are expected to be able to:

- Know and manage suitable materials for the creation of school scenography/costume design.
- Analyze and implement designs, applications and evaluations of Courses, based on the differentiating elements in the application of theatre according to the level of education
- Choose appropriate dramaturgy based on the age of the students, to adapt and compose new forms
- Produce an appropriate academic discourse that highlights the dialogue of theoretical knowledge and practice (through academic and artistic projects)
- Utilize digital technologies for both theatrical and artistic creations with children and young participants as well as for applications of theatre pedagogy in the context of classes and events
- Design theatre and drama teaching, theoretical or practical in character, for all levels, types and stages of education (course, performance, short or long duration educational/research projects)
- Transform theatrical material into content and types of theatre and drama in education

The graduates of the specialization «**Theatrical translation and creative writing**» are expected to be able to:

- Identify and use strategies of translation
- Describe translation types based on different models and recognize their differences
- Recognize contemporary movements, such as modernism, and concepts, such as Brechtian detachment, in cinema and theatre

- Identify narrative patterns, tools and modes of both theatrical and film and television storytelling
- Identify the main difficulties that arise during the translation process and use techniques to deal with them
- Evaluate translation techniques and their effectiveness as well as theatrical translations
- Produce transcriptions of various literary and other texts, extensive and short, in theatrical form.

Graduates **of all three directions** are expected to be able to:

- Know the history of theatre and its place in the world and in the Greek cultural scene as a product of high intellectual and artistic value
- Know the type of sources of theatrical research
- Distinguish basic mentalities, dominant ideology and the social and historical conditions which influence theatrical performances
- Recognize the interdisciplinary field that has been opened up worldwide recently between theatre, philosophy, ecology and bioethics
- Analyze in depth a dramatic text and to examine it applying different perspectives, and by using updated methodological tools
- Design quantitative and qualitative research in the field of Greek and international theatre, dramaturgy, performance, education and humanities (phenomenologies, autoethnographies, ethnodrama, poetic investigation, non-fiction literature, opinion polls, empirical studies, art-based methodologies)
- Form their own dramatic, artistic, translational or theatre-educational approaches in relation to issues of gender identities, roles and relations
- Utilize recent research tools, such as internet and technology applications (digitization of archival collections, access to electronic libraries etc.)
- Work on research either independently or in collaboration with fellow researchers in their field or in an interdisciplinary environment
- Conduct research in different fields and look for new perspectives and issues, as well as new topics of study and research
- Design and manage academic and research projects

MODES OF ADMISSION

Categories and number of applicants

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.

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.

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

Modes of admission

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.

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.

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.

Supporting documents

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

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.

Assessment Criteria

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.

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 enrol in the programme, based on their order in the approved merit list.

STUDY

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.

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.

Part-time students

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:
 - c^a) 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
 - c^b) participate at least once, during their studies in the programme 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.

Interruption of studies

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.

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.

EXAMINATION AND ASSESSMENT OF POSTGRADUATE STUDENTS

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.

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

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.

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.

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

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

Alternative methods may be applied for the assessment of students with 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.

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.

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.

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

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

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

The papers 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.

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:

$$\text{Degree grade} = (\sum N \cdot \text{BM}_k \cdot \text{MT}_k) / \text{TNC}$$

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.

M.A. thesis

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

The M.A. Thesis must be individual, original, of a research nature and written according to the writing guidelines posted on the MA website and listed in Part B of this Guide.

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.

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.

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

The Supervisor and the members of the three-member examination committee of the Master's 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 theses 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.

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.

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

Award of the Master's degree of Postgraduate Studies

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

The oath of graduation is not a constitutive type of successful completion of studies, but it is a necessary condition for the award of title. The inauguration takes place within the framework of the Assembly of the Faculty/Department of Theatre Studies and in the premises of the Department or Faculty, in the presence of the Director of the MA, the President of the

Department/Dean of the Faculty or his/her Deputy and, if possible, a representative of the Rector. Upon completion of the above procedure, the postgraduate student is issued a certificate of completion of studies, loses his/her student status and ceases to participate in the collective bodies of the University administration.

The MA 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 including) and Good (5 to 6,5 not including).

MA is common for all Departments and Faculties of the N.K.U.A. and is included in the Regulation of Postgraduate and Doctoral Studies of the Institution.

In the framework of the PSP, a Master's Degree is awarded in «Greek and World Theatre: Drama, Performance, Education».

OBLIGATIONS AND RIGHTS OF POSTGRADUATE STUDENTS

At the beginning of each academic year, the Postgraduate Studies Programme organizes a welcome event for new students, during which the President informs them about the programme of study, the electronic services they have to follow and the general operation of the Programme. Short briefings are also given by the professors of the first semester at the beginning of their course lectures.

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

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

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

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.

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

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.

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.

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.

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.

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

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

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

Tuition Fees Exemption

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.

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.

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

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.

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.

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.

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.

ACADEMIC ADVISOR

At the beginning of each academic period, each newly admitted postgraduate student is assigned an Academic Advisor (AAd). The distribution of postgraduate students to the AAds is done alphabetically and by specialization. The institution of Academic Advisors includes all permanent lecturers of the Department, members of Teaching and Research Staff, EEP and EDIP and supervise postgraduate students of the specialization in which they teach. Postgraduate students are informed via email personally by their Academic Advisor about the way and hours of communication with them.

The Academic Advisor chooses how to approach and assist the postgraduate students assigned to him/her. It is recommended that Academic Advisors establish a separate Electronic Class for the most direct, complete, synchronous and asynchronous communication with the postgraduate students they supervise. Academic Advisors help postgraduate students to complete their studies on time in the most rational and efficient way and contribute to solving problems that may arise during their studies. The DPs inform postgraduate students about the structure and operation of the Postgraduate Programme "Greek and World Theatre: Drama-Performance-Education" and the specialization they attend, as well as about the elective courses of the specialization they attend, in order to choose those that suit their interests, capabilities and skills.

The AAd has an advisory role regarding the academic course of the postgraduate student, is available to hold extraordinary meetings with them, to provide counseling assistance and redirection to specialists, in cases of dealing with personal issues.

The content of the discussions is confidential, and the personal data of the postgraduate student are protected by the Academic Advisor.

In case of absence of a lecturer for a long period of time (e.g., due to educational leave, suspension of duties, health problem, etc.), the Secretariat of the Postgraduate Programme assigns to the postgraduate students of the absent AAd a new Academic Advisor.

In exceptional cases, postgraduate students may request the change of their AAd, explaining in writing the reasons to the Director of the MSc. The possibility of satisfying the request is examined on a case-by-case basis.

In case a postgraduate student feels that he/she does not have an adequate response from his/her AAd, he/she addresses directly to the Director of the Postgraduate Programme.

EVALUATION OF THE POSTGRADUATE PROGRAMME

The Postgraduate Programme is evaluated within the framework of the periodic evaluation/accreditation of the Department organized by the Hellenic Authority for Higher Education (HAHE). In this context, each Postgraduate Programme is evaluated for the overall work carried out, the degree of fulfillment of the objectives set at the Programme's establishment, its viability, the degree of graduates' employment in the labor market, its contribution to research, its internal evaluation by postgraduate students, the feasibility of extending its operation, as well as other information on the quality of the work produced and its contribution to the national strategy for higher education.

The internal evaluation process of the Postgraduate Programme is carried out on an annual basis by the Quality Assurance Unit (MODIP) of the University. In the internal evaluation process participate all those involved in the implementation of the actions the Postgraduate Programme. More specifically, students, members of the teaching faculty administrative and technical support staff and members of the Coordinating Committee of the MSc.

The internal evaluation process is carried out in accordance with current legislation, the Internal Quality Assurance System of the University, the instructions and standards of HAHEA and in accordance with the instructions of the Quality Assurance Unit of the National and Kapodistrian University of Athens and the EOTC of the Department.

The internal evaluation of all Postgraduate Programmes includes the evaluation of the teaching work, as well as all its academic functions and actions.

More specifically, the following are evaluated:

- a) the content of the Programme of Studies in the light of the most recent scholarship and research in the specific subject of the Postgraduate Programme, to assure the update character of the Postgraduate Programme,
- b) the workload of the course, the process and completion of studies by the students,
- c) the degree of satisfaction of students' expectations from the Programme of Study, the services offered to support their studies and the learning environment,
- d) the courses of the Programme on a semester basis through questionnaires completed by the students of the MSc.

FUNDING OF THE POSTGRADUATE PROGRAMME

The funding of the Postgraduate Programme may come from tuition fees, donations, sponsorships and any kind of financial support, bequests, resources from research projects or programmes, own resources of the Higher Education Institution (HEI) and the state budget or the public investment programme, or any other legal source.

The payment of tuition fees is due by the students themselves or by a third natural or legal person as legal representative of the student.

INFRASTRUCTURE

The administrative and secretarial support of the Postgraduate Programme is provided by the Secretariat of the Department of Theatre Studies.

Regarding existing infrastructure to support learning and academic activities, in general, on a planned and long-term basis, as well as available resources are considered sufficient to offer of the Postgraduate students the best possible quality of study. For the smooth operation of the Postgraduate Programme, are available classrooms and seminar rooms, auditoria equipped with audiovisual media and laboratories of the Department of Theatre Studies (Faculty of Philosophy). Recently were renovated and upgraded with technological, educational and scientific equipment, as well as other technical equipment a number of classrooms (rooms 914-915: purchase and installation of audiovisual equipment, installation of modern air-condition units, heating, shading elements). Part of the infrastructure, a variety of media are included: several classrooms (rooms 914, 915, 916, 640, 628, 916B, conference room of the C.C. and teleconference room), laboratories, libraries, access to Internet and university network services with access to

electronic databases, information, and communication services, etc.

In addition, access for students and members of the teaching staff of the Postgraduate Program to infrastructure and equipment of the University is determined by the rules of operation, which have approved by the competent bodies, published on its website and common to all.

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 exempt 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

- Courses grades (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 MSc examines the candidacies and proposes to the Assembly of the Department, who makes the decision.

(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 programmes to postgraduate students, depending on the number of students admitted to the MSc and the financial capabilities of the Programme upon the recommendation of the Postgraduate Programme. The amount of the contributory scholarship may cover part or all 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 C.E. and a decision of the Assembly of the Department. This decision is communicated to the students of the Postgraduate Programme.

The cost of the rewarding scholarships may be borne by the budget of projects/programmes, 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 (ESPA).

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.

Awards of Excellence.

The MSc 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 Programme 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:

$$\text{Average} = \left(\sum_{k=1}^N \mathbf{BM}_k \cdot \mathbf{PM}_k \right) / \text{CCE}$$

where:

N = number of semester courses if applicable,

BM_k = grade of course k,

PM_k = credits of the course k,

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

SCIENTIFIC AND EDUCATIONAL ACTIVITIES OF THE POSTGRADUATE PROGRAMME FOR THE ACADEMIC YEAR 2022-2023

CONFERENCES-WORKSHOPS

INTERNATIONAL CONFERENCE

The revue on the scenes of the Mediterranean (19th-21st c.)

Revue on the stages of the Mediterranean basin, nineteenth – twenty-first centuries

23 and 24 September 2022

The Department of Theatre Studies of the School of Philosophy of the National and Kapodistrian University of Athens under the auspices of the Ministry of Culture and Sports, organized in collaboration with the University of Lyon 2 an international conference entitled: "The revue on the stages of the Mediterranean (19th-21st c.) " Les revues sur les scènes du bassin méditerranéen, XIXe – XXIe siècles » on 23 and 24 September 2022.

The first day was hosted at the GNO Alternative Stage at the Stavros Niarchos Foundation Cultural Center (Kallithea) and the second day at the French School (Didotou 6) in Athens. The conference was implemented with the support of the Research and Documentation Laboratory of the Modern Greek Theatre of the National and Kapodistrian University of Athens, of the Postgraduate Programme "Greek and World Theatre: Drama, performance, education" of the Department of Theatre of Athens and the Institut d'Histoire des Représentations et des Idées dans les Modernités of the University of Lyon 2.



SCIENTIFIC CONFERENCE OF YOUNG RESEARCHERS

Iakovos Kampanellis in the 21st century

29, 30 September, 1 and 2 October 2022

On the occasion of « Literary Year 2022 Iakovos Kampanellis», the Postgraduate Programme "Greek and World Theatre. Drama, Performance, Education" of the Department of Theatre Studies of the National and Kapodistrian University of Athens, whose honorary doctorate the author was awarded in 1999, organized a Scientific Conference of Young Researchers entitled "Iakovos Kampanellis in the 21st century" from September 29 to October 2, 2022. In the Amphitheater of the Library of the Athens School of Philosophy, 42 young researchers submitted the results of their research, approaching the multifaceted legacy of I. Kambanellis and opening a dialogue with it. The presentations ended with a Round Table, attended by important representatives of theatre practice and theory.

At the end of the event, an artistic evening dedicated to I. Kambanellis was organized at the School of Philosophy, with the participation of postgraduate students of the Department of Theatre Studies of the University of Athens. The performance was based on his *play The Hidden Sun*, as well as emblematic songs with lyrics by the author, accompanied by professional musicians. On October 2nd, the play *He, The Other and His Pants*, directed by Manos Karatzogiannis and performed by Christos Chatzipanagiotis, was presented. The performance was followed by a speech on the work of I. Kambanellis by Professor George P. Pefanis, Head of the Department of Theatre Studies, NKUA. The Conference closed with a discussion between the speaker, the performers, the director and the audience.





ANNIVERSARY CONFERENCE
YEAR OF MOLLIER - 400 YEARS SINCE HIS BIRTH.
THE RECEPTION OF MOLIEROS IN MODERN GREEK EDUCATION
AND IN THE MODERN GREEK THEATRE 18th – 21st c.

**Under the auspices of the Ministry of Culture and Sports and the Auspices of the Dean
of the School of Philosophy of the University of Athens**
23 and 24 November 2022

The "Research and Documentation Laboratory of Modern Greek Theatre" of the Department of Theatre Studies, NKUA, wishing to honor the year of Molière for the 400 years since his birth, organized an anniversary Conference entitled: "The reception of Molière in modern Greek education and modern Greek theatre 18th – 21st century".

The conference was held at the National Hellenic Research Foundation in collaboration with:

- the Postgraduate Programme "Greek and World Theatre: Drama, Performance, Education" (Department of Theatre Studies, National and Kapodistrian University of Athens)
- the "Programme Modern Greek Literature and History of Ideas (15th-20th c.)" and the Programme "Cultural Mediators between Greece, France and other European countries (1830-1974)" of the Department of Neohellenic Research of the Institute of Historical Research (NHRF)
- the French School at Athens – École Française d'Athènes (E.F.A. Section moderne et contemporaine)
- the "Theatre of the Day" (Society of Artistic and Educational Theatrical Expression) and
- the Company "The New Stage".

The poster features a central image of a historical costume, likely a 17th-century French outfit, displayed on a mannequin. The background is a faded portrait of Molière with handwritten text in Greek. The text on the poster is as follows:

ΕΤΟΣ ΜΟΛΙΕΡΟΥ
400 χρόνια από τη γέννησή του

**Η πρόσληψη
του Μολιέρου
στη νεοελληνική
παιδεία
και στο νεοελληνικό
θέατρο
18ος-21ος αι.**

23-24 ΝΟΕΜΒΡΙΟΥ 2022
ΕΘΝΙΚΟ ΙΔΡΥΜΑ ΕΡΕΥΝΩΝ
ΑΜΦΙΘΕΑΤΡΟ «ΛΕΩΝΙΔΑΣ ΖΕΡΒΑΣ»
ΒΑΣΙΛΕΩΣ ΚΩΝΣΤΑΝΤΙΝΟΥ 48, ΑΘΗΝΑ

Logos of the following organizations are at the bottom:
• Ministry of Culture and Sports
• National and Kapodistrian University of Athens
• National Hellenic Research Foundation (NHRF)
• École Française d'Athènes (E.F.A.)
• Society of Artistic and Educational Theatrical Expression (Theatre of the Day)
• The New Stage

TWO-DAY CONFERENCE DEDICATED TO MICHALIS TRAITISIS
Beyond Prisons: theatre-meeting-experience

Amphitheater of the Library of the Faculty of Philosophy of NKUA
& Korydallos prison, Old Blacksmith
25 and 26 April 2023

The Department of Theatre Studies of the National Kapodistrian University of Athens in the framework of the Postgraduate Programme "Greek and World Theatre: Drama, Performance, Education" together with the Emeritus Professor of the University of Peloponnese Mrs. Alkistis Kontogiannis honored the "Man" and global Greek Michalis Traitsis as well as his theatrical programme "Passi Sospesi" in the male and female prisons of Venice. The two-day conference entitled "Beyond Prisons: theatre-encounter-experience" was successfully implemented on 25 & 26 April 2023 at the Amphitheater of the new Library of the School of Philosophy of NKUA.

The importance of Traitsis' work, apart from the functions of theatre, lies in connecting different audiences and creating social interactions between schools, universities, prisons and other institutions, a task that is reinforced by the publication of articles and translations of theatrical books. In particular, since 2005, Michalis Traitsis directs the theatrical pedagogical programmes and workshops at the Theater Center of the University of Ferrara and since 2006 the theatrical programme "Passi Sospesi" in the men's and women's prisons of Venice.

The two-day conference ended with the performance *INSIDE THE FREEDOM OF THE OUTSIDE*, by a former incarcerated actor, directed by Stathis Grapsas.



ΕΘΝΙΚΟ & ΚΑΠΟΔΙΣΤΡΙΑΚΟ ΠΑΝΕΠΙΣΤΗΜΙΟ ΑΘΗΝΩΝ
ΦΙΛΟΣΟΦΙΚΗ ΣΧΟΛΗ
ΤΜΗΜΑ ΘΕΑΤΡΙΚΩΝ ΕΠΙΧΕΙΡΗΣΕΩΝ
ΠΡΟΓΡΑΜΜΑ ΜΕΤΑΠΤΥΧΙΑΚΩΝ ΣΠΟΥΔΩΝ
"Ελληνικό και Παγκόσμιο Θέατρο, Δραματουργία, Πράξη, Εκπαίδευση"

ΠΕΡΑ ΑΠΟ ΤΙΣ ΦΥΛΑΚΕΣ

ΘΕΑΤΡΟ - ΣΥΝΑΝΤΗΣΗ - ΕΜΠΕΙΡΙΑ

ΑΦΙΕΡΩΜΑ ΣΤΟΝ ΜΙΧΑΗΛ ΤΡΑΪΤΣΗ

ΤΡΙΤΗ 25 ΑΠΡΙΛΙΟΥ 2023, 16:00-21:00

ΑΜΦΙΘΕΑΤΡΟ ΒΙΒΛΙΟΘΗΚΗΣ ΦΙΛΟΣΟΦΙΚΗΣ ΣΧΟΛΗΣ ΕΚΠΑ



INTERNATIONAL SCIENTIFIC CONFERENCE

Theatre and education for very young audiences (0-3 and 3-6 years old)

May 4, 2023

The International Scientific Conference "Theatre and Education for Very Young Audiences (0-3 and 3-6 years old)" was co-organized by the Department of Theatre Studies of NKUA, Undergraduate and Postgraduate Programme of Studies (MSc "Greek and World Theatre: Drama, Performance, Education", Specialization: Theatre Education), the Laboratory "Theatre, Philosophy and Education" of the same Department, the Department of Primary Education of NKUA, Undergraduate and Postgraduate Programme of Studies (MSc of the Department Humanities "Social Sciences and Humanities in Education", Specialization: Literature, Theatre and Language in Education), the "Art and Speech Laboratory" of the same Department and the theatre group Artika, in the framework of the 1st International Festival of Theatre and Performing Arts for Young Audiences 0-6, "From the Beginning".

The Conference took place on May 4th at the Amphitheater of the Library of the School of Philosophy of the University of Athens and its programme included scientific announcements, artistic events and discussions in the field of theater for very young audiences, with emphasis on ages 0-3 and 3-6, by distinguished speakers from the international academic and artistic community. The organization and coordination of the Conference was creatively undertaken by the Associate Professor of the Department of Physical Education of the University of Athens, Mrs. Maria Dimaki-Zora, the Assistant Professor of the Department of Physical Education of the University of Athens, Mrs. Cleo Fanouraki, Mrs. Iliia Lakidou, member of the Department of Teaching and Technology of the University of Athens, as well as Marilena Triandafyllidou and Katerina Alexaki from the Artika team.

ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
Εθνικόν και Καποδιστριακόν
Πανεπιστήμιον Αθηνών
ΠΑΝΕΠΙΣΤΗΜΙΟΝ ΑΘΗΝΩΝ

ΕΠΙΣΤΗΜΟΝΙΚΟ
ΣΥΝΕΔΡΙΟ

**Θέατρο και εκπαίδευση για πολύ νεαρούς
θεατές (0-3 και 3-6 ετών)**

- Πέμπτη, 4 Μαΐου 2023
- Αμφιθέατρο Βιβλιοθήκης Φιλοσοφικής Σχολής ΕΚΠΑ
- 9:00-19:00

ΤΜΗΜΑ ΘΕΑΤΡΙΚΩΝ ΣΠΟΥΔΩΝ
ΠΡΟΓΡΑΜΜΑ ΠΡΟΠΤΥΧΙΑΚΩΝ & ΜΕΤΑΠΤΥΧΙΑΚΩΝ
ΣΠΟΥΔΩΝ - ΠΜΣ «Ελληνικό & Παγκόσμιο
Θέατρο: Δραματολογία, Παράσταση,
Εκπαίδευση»
Ειδικότητα: Διδακτική του Θεάτρου

ΠΑΙΔΑΓΩΓΙΚΟ ΤΜΗΜΑ ΔΗΜΟΤΙΚΗΣ ΕΚΠΑΙΔΕΥΣΗΣ
ΠΡΟΓΡΑΜΜΑ ΠΡΟΠΤΥΧΙΑΚΩΝ & ΜΕΤΑΠΤΥΧΙΑΚΩΝ
ΣΠΟΥΔΩΝ - ΠΜΣ του Τομέα Ανθρωπιστικών Σπουδών
«Κοινωνικές Επιστήμες και Ανθρωπιστικές Σπουδές
στην Εκπαίδευση»
Ειδικότητα: Λογοτεχνία, Θέατρο και Γλώσσα στην
Εκπαίδευση

ΕΡΓΑΣΤΗΡΙΟ
ΤΕΧΝΗΣ
ΚΑΙ ΛΟΓΟΥ



THEATRICAL ACTIVITIES PRESENTATION WORKSHOP

Research work:

Experimental Application of Theatrical Education in Gymnasium/Lyceum

Action: 2022-23

*Theatre and Science in Secondary Education:
I, a universe of atoms, one atom in the universe*

May 12, 2023

The Department of Theatre Studies of the National Kapodistrian University of Athens (Undergraduate Programme of Studies and Postgraduate Programme "Greek & World Theatre: Drama, Performance, Education" Specialization: Theatre Education) organized and presented the events of the closing day of the research project Experimental Application of Theatrical Education in Gymnasium/Lyceum, which for the academic year 2022-2023 had the theme of: "Theatre and Science in Secondary Education: Me, a universe of atoms, a person in the universe."

On Friday, May 12, 2023, at the Aula School of Philosophy, the working groups and students who participated in the programme presented the theatrical activities they prepared focusing on chemistry, biology, mathematics, women's relationship with science, physics, poetry & nature, astrophysics, philosophy and robotics.

The workshop was open to students' parents, schoolteachers and students of our department as well as to the educational and academic community.

ΠΕΙΡΑΜΑΤΙΚΗ ΕΦΑΡΜΟΓΗ ΤΗΣ ΘΕΑΤΡΙΚΗΣ ΑΓΩΓΗΣ ΣΤΟ
ΓΥΜΝΑΣΙΟ / ΛΥΚΕΙΟ
Θέατρο και Θετικές Επιστήμες στη
Δευτεροβάθμια Εκπαίδευση
*Εγώ, ένα σύμπαν από άτομα,
ένα άτομο στο σύμπαν*
(Richard Feynman)
**ΗΜΕΡΙΔΑ
ΠΑΡΟΥΣΙΑΣΗΣ
ΘΕΑΤΡΙΚΩΝ ΔΡΑΣΕΩΝ**
19 σχολεία + εφηβικό θέατρο = γιορτή²
Παρασκευή 12 Μαΐου 2023, 09:30-13:00
Αula Φιλοσοφικής Σχολής
Πανεπιστημιούπολη Ζωγράφου
ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
Εθνικών και Καποδιστριακών
Πανεπιστημίων Αθηνών
Τμήμα Θεατρικών Σπουδών
Προπτυχιακό και Μεταπτυχιακό Πρόγραμμα
Σπουδών "Ελληνικό και Παγκόσμιο Θέατρο:
Δράμα, Performance, Εκπαίδευση"
(Εδαφικές Διεύθυνση του Θεάτρου)

**ACADEMIC JOURNAL
OF THE DEPARTMENT OF THEATRE STUDIES, NKUA
PARABASIS 17/18 (2021-2022)**

Paravasis, the double volume of the Scientific Journal of the Department of Theatre Studies of the National and Kapodistrian University of Athens has been published with a special tribute: **"The ancient theater and its reception"**.

The Greek-language issue (638 pages) contains 11 essays related to the special thematic issue, 6 studies on various topics, presentation of an unpublished work and 15 book reviews, while the foreign language issue (290 pages) contains 9 essays related to the thematic tribute, 6 articles on various topics and 4 book reviews.

With this double volume, as Walter Puchner mentions in the editorial note, the publication of *Paravasi* "now covers a quarter of a century of its circulation and constitutes, with its Appendices, the most important and long-lived theatrical journal in the country, with purely scientific objectives, which, in addition to studies, also has a rich section of book reviews and book presentations".

The contribution of the postgraduate programme to the publication of the scientific bulletin of the Department of Theatre Studies *Parabasis*, which includes recent findings of theatrical research and book reviews from the international bibliography, is particularly proven. The publication is accompanied by abstracts in English and aims to create a forum for exchange of ideas with the contribution of scientists from different scientific fields and from different countries, dealing with issues of Modern Greek theatre.

Parabasis is a periodical publication of the Department of Theatre Studies of the University of Athens, which responds to an old need and aspires to fill a significant gap, being a purely scientific journal in the field of theatrical research, especially modern Greek theatre. With the introduction of theatre studies, as an independent scientific discipline, in Greek universities and the multiplication of research activities and findings around The history and theory of Modern Greek theatre, the need for such a journal became imperative. *Paravasis* is published by the members of the teaching staff of the Department of Theatre Studies of the National and Kapodistrian University of Athens, publishes their research papers, as well as research findings at postgraduate level, but is also open to contributions from other disciplines of the university and from abroad. *Paravasis* is published in electronic form, since its 11th volume.

ΠΑΡΑΒΑΣΙΣ

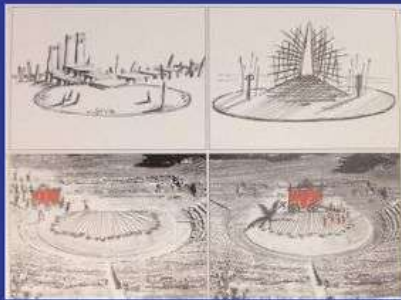
Επιστημονικό Περιοδικό
Τμήματος Θεατρικών Σπουδών
Πανεπιστημίου Αθηνών (ΕΚΠΑ)

ΤΟΜΟΣ 17-18/2

VOLUME 17-18/2

PARABASIS

Journal of the
Department of Theatre Studies
University of Athens (NKUA)



ΑΘΗΝΑ 2021-2022

PARABASIS

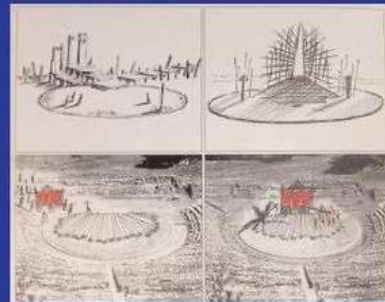
Journal of the
Department of Theatre Studies
University of Athens (NKUA)

VOLUME 17-18/1

ΤΟΜΟΣ 17-18/1

ΠΑΡΑΒΑΣΙΣ

Επιστημονικό Περιοδικό
Τμήματος Θεατρικών Σπουδών
Πανεπιστημίου Αθηνών (ΕΚΠΑ)



ATHENS 2021-2022

**Webinars – Scientific Meetings
of the Postgraduate Studies Programme
"Greek and world theatre. Drama, Performance, Education"
Department of Theatre Studies, National and Kapodistrian University of Athens**

Scientific supervision and coordination: G. P. Pefanis, Director of the Postgraduate programme

The webinars are addressed to students of the Postgraduate Programme of the Department of Theatre Studies of the National and Kapodistrian University of Athens as well as to PhD candidates. They are part of the series of the, monthly, scientific meetings with distinguished speakers from the field of art and science. After the speaker's presentation (approximately 40´-45´) a discussion is held. The seminars are recorded in order to be uploaded on the multimedia platforms of the Postgraduate Programme and of the National and Kapodistrian University of Athens. In the future, they can be used as additional digital sources for educational purposes.

The following webinars were held:

- Saturday October 22nd at 12.00: 16th Seminar of the Postgraduate Studies Programme (1st for the academic year 2022-2023) with invited speaker Mr. Theodoros Pappas, Professor at the Department of Archives, Library Science and Museology of the Ionian University, on the subject: "From the 5th century. BC in the 21st century. AD: The history of the tradition of Aristophanes' text".
- Saturday November 19th at 12.00: 17th Seminar of the Postgraduate Studies Programme (2nd for the academic year 2022-2023) with invited speaker Ms. Avra Sidiropoulou, Associate Professor of Theatre Studies at the Open University of Cyprus, on the subject: "The voluptuous agony of the virtual in contemporary performance: a directorial deposit".
- Saturday December 17th at 12.00: 18th Seminar of the Postgraduate Studies Programme (3rd for the academic year 2022-2023) with invited speaker Mr. Ioannis Stratakis, on the subject: "Introduction to the Ancient Greek Language".
- Saturday January 28th at 12.00: 19th Seminar of the Postgraduate Studies Programme (4th for the academic year 2022-2023) with invited speaker Professor at King's College London Ms. Gonda Van Steen, on the subject: "Theatre, Politics, and Money: Koun's Art Theatre, the Greek Dictatorship, and the Ford Foundation. From Handout to Handshake".
- Saturday February 25th at 12.00: 20th Seminar of the Postgraduate Studies Programme (5th for the academic year 2022-2023) with invited speaker Ms. Chryssa Mantaka, Assistant Professor at the Department of Theater of the Aristotle University of Thessaloniki, on the subject: "Scenography-costume studies: visual stimuli and experiences, scientific theory and artistic practice".
- On Saturday, April 1st, 2023 at 12.00: 21st Seminar of the Postgraduate Studies Programme (6th for the academic year 2022-2023) with invited speaker the Professor at the School of Architecture and Engineering of the National Technical University of Athens, Mr. Dimitris Sevastakis, on the subject: "Blood stories".

- Saturday April 29th 2023 at 12.00: 22nd Seminar of the Postgraduate Studies Programme (7th for the academic year 2022-2023) with invited speaker the Associate Professor and Head of the Department of Theatre Studies of the University of Patras Ms. Areti Vassiliou, on the subject: "The depiction of nostalgia in theater: the case of the dramaturgy of George Dialegmenos".
- Saturday May 27th 2023 at 12.00: 23rd Seminar of the Postgraduate Studies Programme (8th for the academic year 2022-2023) with invited speaker Assistant Professor Zoe Ververopoulou, on the topic: "The contemporary theatre of the real: principles, methodologies, stakes".

**MEETINGS – LECTURES – WORKSHOPS – VISITS
AS PART OF COURSES
(indicatively)**

December 27th, 2022

As part of the postgraduate course "Issues of Modern Greek Theatre" and the themes "Theatre and History" and "Theatre and Politics", attendance of the performance *Left-handed by Nefeli Maistrali* at the Bellos Theatre. It was accompanied by a discussion with the performance's contributors and the author. [Instructors: Alexia Altouva, Katerina Karra, Panagiotis Michalopoulos]

May 11th, 2023

As part of the postgraduate course "Intralingual translation", a course and a guided tour at the Acropolis Museum. [Instructor: Ioanna Remediaki]

May 18th, 2023

As part of the postgraduate course "Intralingual translation", a course and guided tour at the Theatre of Dionysus. [Instructor: Ioanna Remediaki]

RECEPTION OF FIRST-YEAR STUDENTS

During November, the ceremony for the reception of first-year students of the Postgraduate Program of the Department takes place, with the presence of all students in a space specially designed for the event on the ninth floor of the School of Philosophy. Greetings are addressed by the Dean of the Faculty of Philosophy, the Head of the Department of Theatre Studies, the Secretary of the Postgraduate Studies Program, who welcome the students. Students are informed about the content of studies, the structure and operation of the Postgraduate Studies Program and for the institution of the academic advisor.

Nov 29, 2023

The welcome ceremony was held in the presence of the first-year students at the MSc in Room 914. The President of the Postgraduate Program, Professor George Pefanis, welcomed the postgraduate students and briefly presented the content of the studies and the lecturers. The teaching staff then welcomed the students, briefly presenting the content of their courses. A buffet reception followed.

The students were offered volumes of the journal *Paravasis*, published by the Department of Theatre Studies, as well as issues of the magazine *THEATRO* kindly donated by Mrs. Efi Roditis, in honor of the great journalist and publisher, Kostas Nitsos.



BIOGRAPHICAL NOTES OF TEACHING FACULTY

DEP personnel

Daraklitsa Elina

Elina Daraklitsa is Assistant Professor of International Theatre and Drama at the Department of Theatre Studies of the National and Kapodistrian University of Athens. She also teaches Dramatic Writing and Theatre History at the Hellenic Open University. She holds a PostDoc and a PhD in Theatrical Studies and has also been a Visiting Professor at three Universities (the University of Peloponnese, the Open University of Cyprus, the University of Galati). She was Director of the National Centre of Pirandello Studies for SE Europe and Cyprus and Director of the Kyveli Institute. She specializes in the field of the History of European Drama with specific focus on Italian, French, American and Greek Contemporary dramaturgy. She is also a theatre critic and has translated more than 20 plays into Modern Greek. He has received a Professor Award from Unesco for the promotion of Greek literature and arts in Europe and the Luigi Pirandello Prize. She has been awarded the best screenplay award seven times for the film *Just like water* and two times for the film *The Cerry of Oblivion*. Her 47 studies have been published in international scientific journals. Elina Daraklitsa has written and published ten scientific books.

Indicatively some of her most important monographs and publications are:

- 1 *The masks of commedia dell'arte. Its influence from the ancient Greek and Roman theater*, Otan Editions, Athens 2023.
- 2 Paolo Bosisio-Elina Daraklitsa, *History of theatre*, Polytropon Editions, Athens 2023.
- 3 *La drammaturgia del teatro documento in America nel XX e XXI secolo*, Edizioni Accademiche Italiane, Saarbrücken, Germany 2021, ISBN, 978-620-0-83984-8.

This monograph has been translated into 6 European languages and published by 7 publishing houses in 6 European countries.

- 3.2. *A dramaturgia do teatro de documentos na América nos séculos X e XXI*, Edições Nosso Conhecimento, 2021. ISBN: 978-620-4-03161-3.
 - 3.3. *Die Dramaturgie des dokumententheaters in Amerika*, Verlag Unser Wissen 2021, ISBN: 978-620-4-03156-9.
 - 3.4. *La dramaturgia del teatro documento en América en los siglos XX y XXI*, Ediciones Nuestro Conocimiento 2021, ISBN: 978-620-4-03158-3.
 - 3.5. *La dramaturgie du théâtre documentaire en Amérique aux 20^e et 21^e siècles*, Editions Notre Savoir, 2021. ISBN : 978-620-4-03159-0.
 - 3.6. *The dramaturgy of document theatre in America in the 20th and 21st centuries*, Our Knowledge Publishing 2021, ISBN: 978-620-4-03157-6.
 - 3.7. *Драматургия документального театра в Америке в 20 и 21 веках*, Sciencia Scripts 2021. ISBN: 978-620-4-03160-6.
4. *Percorsi di storiografia teatrale neoellenica (1901-2000). Il Teatro Nazionale di Atene e la drammaturgia*, Edizioni Accademiche Italiane, Saarbrücken, Germany 2020. ISBN: 978-620-0-83891-9.

5. *Interazioni teatrali italoelleniche. Saggi sulla drammaturgia e lo spazio scenico*, Edizioni Accademiche Italiane, Saarbrücken, Germany 2019. ISBN: 978-3-330-78155-9.
6. *Art and theatre in the contemporary Greece and Cyprus*, Editions of Open University of Cyprus, Cyprus 2019.
7. *Art and contestation in contemporary Italy (1909-2017)*, Polytropon Editions, Athens 2018.
8. *The Perspective scenery in the European theatre of 20 century*, Polytropon Editions, Athens 2018.
9. *Carlo Gozzi's theatre. The delineation of the long route of tale-drama from the venetian scenes of 18th century to the European opera of 21st century*, Polytropon Editions, Athens 2017.
10. *The reception of the Italian dramaturgy of the 20th century in Greece during the period 1900-1940*, Polytropon Editions, Athens 2016. Book nominated for the award: "Premio Nazionale di Teatro Luigi Pirandello. Edizione XXI" in the category: Historical-Critical Essay.
11. «The symbolisms and dramaturgic notions in The Trojan Women under Jean Paul Sartre's political and philosophical view», *Proceedings of 9th SWS International Scientific Conference on Arts and Humanities (ISCAH 2022) Extended Sessions "Wen science meets art"*. SWS Vienna Art Scientific Sessions, Vienna, 7-9 December 2022, vol. 9, n. 1, pp. 17-24. ISSN 2682-9940, DOI 10.35603/sws.iscah.2022/s03.02, ISBN 978-3-903438-05-7
12. «The mask in commedia dell'arte and ancient Greek comedy. A comparative and historical approach, with emphasis on the methodology of acting», in *Acts of International Congress Art & Humanities Scientific Conference in Florence, The magic of the Renaissance*, 26-27 October 2020, December 2020, pp. 81-90.

https://www.theatre.uoa.gr/anthropino_dynamiko/meli_dep/ntaraklitsa_elina/

<https://uoa.academia.edu/ElinaDaraklitsa/>

Diakoumopoulou Katerina

Katerina Diakoumopoulou is an Assistant Professor at the Department of Theatre Studies, Faculty of Philosophy of the University of Athens. She studied at the Department of Theatre Studies of the University of Athens and later completed her postgraduate studies. In 2007 she acquired her PhD and doctoral thesis from the Panteion University, Department of Sociology: "The theatre of Greek immigrants in New York since the end of the 19th century until 1940". She has conducted postdoctoral research at the Department of Theatrical Studies of the University of Athens having received a postdoctoral fellowship from the State Scholarship Foundation of Greece (2009-2010).

She has published more than 50 theatrical articles and has participated in conferences mainly for the Modern Greek Theatre, emphasizing the Theatre of the Diaspora. As a researcher, she has participated in 3 research projects and collaborated in managing 10 NSRF programs. From October 2023 (until 2026) she leads the pioneering European Jean Monnet Program "THEATRE2SEA" which disseminates European strategies for climate change through applied theater techniques. She has taught in Higher Education for 38 semesters (University of the

Aegean, Aristotle University of Thessaloniki, Democritus University of Thrace, University of Peloponnese, University of Macedonia, etc.).

She has worked at all levels of the education field as a drama teacher (Museum of Greek Children's Art, Leontio Primary School, SOS Villages, Public Primary Schools, Preschool Center of the Bank of Greece, Vassilis Diamantopoulos Drama School, etc.). She has also worked in freelance theater as a Production Manager, planning and organizing more than seventy (90) Greek and foreign theater, music, and dance performances and as a Dramaturge in plenty of plays. As a playwright, she received a State Award from the Ministry of Culture of Greece in 2007 and a Commendation from the Hellenic National Committee of UNESCO. Her scholarly work mainly focuses on Modern Greek Theatre, The Theatre of the Greek Diaspora, Applied Theatre, and Theatre Production Training.

Publications (selection)

“Community Theater and Resilience: The Case of the Greek Diasporic Community Theater in Brussels”, *Local Development & Society (RLDS)*, Routledge, Taylor & Francis Journals, 15/2/2022, p. 1-23. DOI: <https://doi.org/10.1080/26883597.2021.2011611>

"The Body as a Means of Cultural Awareness and Social Intervention: The Case of Raymond Duncan and Penelope Sikelianos," *Journal Tête-à-Tête*, Louisiana State University, vol. 1 , Jan. 2022, Article 18, p. 1-15 Available at: https://digitalcommons.lsu.edu/tete_a_tete/vol1/iss1/18, DOI: <https://doi.org/10.5281/zenodo.6767564>

“Face verification in practice: The case of Greek artist Leonidas Arniotis”. Nicolas Tsapatsoulis, Katerina Diakoumopoulou, in: Tsapatsoulis N., Panayides A., Theocharides T., Lanitis A., Pattichis C., Vento M. (eds) *Computer Analysis of Images and Patterns. CAIP 2021. Lecture Notes in Computer Science*, vol 13053. Springer, Cham, p. 131-139. DOI: https://doi.org/10.1007/978-3-030-89131-2_12

"Greek actors of the Diaspora: 1900-1922", *Second Theatrical Conference of the Panhellenic Scientific Association of Theatrolgists*, Eurasia 2021, pp. 283-292. DOI: <https://doi.org/10.5281/zenodo.6787826>.

Diamantakou Aikaterini (Kaiti)

Since 2004 she belongs to the academic staff of the Department of Theatre Studies of the same Faculty, where she now holds the position of Professor. She holds a Bachelor in Classics and in Theatre Studies, at the Faculty of Philosophy of the National and Kapodistrian University of Athens, where she also accomplished her PhD in Classics in 1998, being State Scholarships Foundation grant holder. Since 2004-2005 she delivers most of the compulsory undergraduate courses that fall within the academic field “Theatre of Antiquity” (the work of Aeschylus, Sophocles, Euripides, Aristophanes, Menander, the reception of Ancient Theatre) while on postgraduate level she has taught for many years the course “Ancient Theatre and its Reception” and the course “Issues of Ancient Theatre” in the last three years. She has been visiting professor at the University of Charles-de-Gaulle Lille 3 (UFR Arts et Culture – Master

« Pratiques et Pédagogie des Arts de la Scène ») and she affiliated with the postgraduate programme “Theatre Studies” of the Open University of Cyprus for the writing of three “Study Guides”.

She was member of the Research Project “SEMELE: Ancient Theatre Data Base” (EPEAEK II - PYTHAGORAS), Coordinator of the research Project “Metamorphoses of ancient Greek drama in modern Greek dramaturgy 1974-2009” (ELKE / KAPODISTRIAS) and took part in the international research-artistic programme “Theatrum Mundi”, with artists and scholars from Italy, Greece, France, Netherlands, Bulgaria, Letonia, Turkey and Israel. She is fellow of the “Laboratory of Documentation of Cultural and Historical Heritage” (Ionian University, Department of Archives, Library Science and Museology). She is member of the Scientific Board of the Research Project “Values Across Space and Time” (HORIZON 2020) and took part as Scientific Advisor in the production “Theodoros Kolokotronis’ Memoirs”, funded by ELIDEK (2021). She is the Director of the Laboratory of Ancient Drama and Theatre Research (Department of Theatre Studies, NKUA) with a three-year term of office – she was elected to this position in April 2023.

Her scientific interests focus on the history and theory of ancient theatre, on the specific dramatic genres (tragedy, comedy and satyr drama) and their particular theatrical codes, on the historical and social background that generated and fed Greek theatre, on the reception of ancient drama by modern, Greek and international, dramaturgy, stage practice and other arts. Her educational and research work, her academic notices and her publications refer to those fields of interest.

Recent publications

- *Theatrical Histories of Grandpa Aristophanes. Scenes of Reception* [in Greek], Ed. Gutenberg, Athens, 2021.
- *The Notion of Moral Duty in Ancient Greek Theatre* (with Andreas Markantonatos), Hellenic Foundation for Culture, Athens, 2022.

Academic websites:

- https://www.theatre.uoa.gr/anthropino_dynamiko/meli_dep/diamantakoy_aikaterini_kaiti
- <https://uoa.academia.edu/KaitiDiamantakou>

Dimitroulia Titika

Titika Dimitroulia is a Professor of Translation Studies at School of French at Aristotle University of Thessaloniki (AUTH), a translator, and a literary critic. She has studied classics, Modern Greek and French literature, translation, communication, and digital technologies at National and Kapodistrian University of Athens, Panteion University of Social Sciences and Paris IV, Sorbonne. Her PhD focused on the impact of digital technologies on translation.

She is currently vice-president of School of French at AUTH, national coordinator of Agence Universitaire de la Francophonie, Director of the Digital Humanities Master at Hellenic Open University, founding member and director of the Digital Humanities Laboratory “Psifis” at

School of Philosophy-AUTH, and member in the Executive Board of Petra-E, the European network for Literary Translators' Education. She has served as Director of the Greek National School of Public Administration and Local Government, member in CLARIN:EL Research infrastructure Executive Board, coordinator of AUTH CLARIN:EL and AUTH Apollonis infrastructures, member of the Scientific Committee and Executive Board of Hellenic Terminology Network.

She has taught Literary and Translation Theory at the Training Programme for Greek-speaking translators of the Academy of Athens, European and Modern Greek Literature at Hellenic Open University and Humanities, Journalism and Communication at the Open University of Cyprus.

As a translator, she has been collaborating with various national organizations (National Opera, International Film Festival of Thessaloniki, Megaron-The Athens Concert Hall, National Gallery, National Museum of Modern Art, etc.) and EU institutions. She has translated numerous libretti, plays and books and received the EKEMEL (European Translation Centre for Literature and Human Sciences) translation award in 2008. As a literary critic, she has been collaborating with many newspapers, print and electronic journals, and she is co-director of the poetry journal *Ta Poietika*.

Her main research interests include translation theory and practice, comparative literature, intermediality, and digital humanities, with particular emphasis on textual analysis. She has published many books and articles on translation, Greek and European literature, and Digital Humanities. Her recent publications include the coursebook *Introduction to Digital Humanities* (in Greek, with D. Goutsos and G. Fraggaki, 2023), the essay *Translation and Memory* (in Greek, 2021), the translation of Gustave Flaubert's *Three Tales* (2022), and many chapters, as: "Translation of Modern Greek Literature into Other Languages", in G. Giannakis et al. (eds), *Encyclopedia of Greek Language and Linguistics*, Leiden/Boston: Brill (forthcoming); "Post-dramatic mediaturgy in translation: the trials of technotexts", in Loukia Kostopoulou and Vasiliki Misiou (eds), *New Paths in Theatre Translation and Surtitling*. London and New York: Routledge (forthcoming); "Ecological concerns in contemporary Modern Greek short fiction", in Monika Albrecht und Anastasia Antonopoulou (eds), *Anthropogene Klima- und Umweltkrisen. Griechisch-deutsche Beiträge zu Ecocriticism und Environmental Humanities*, Bielefeld: Transcript Verlag, 2022, 105-120; "Corpora and Literary Translation", in Riccardo Moratto, Defeng Li (eds), *Advances in Corpus Applications in Literary and Translation Studies*, London and New York, Routledge, 2022, 103-118.

Fanouraki Clio

Clio Fanouraki, is Assistant professor in Theatrology–Theatre Didactics (Theory&Praxis), Department of Theatre Studies of the National and Kapodistrian University of Athens, Film&Theatre Director, Writer, Performer. Clio Fanouraki graduated with distinction from the Department of Theatre Studies, University of Athens, and the Drama School Themelio. She holds a Master's Degree in Theatre and Contemporary Practice from the University of Hull and a Bachelor's Degree with Honours in Film Studies from the University of Greenwich (teaching institution: New York College of Athens). She holds a doctoral degree in Theatre Education

from the Department of Theatre Studies, University of Patras. [PhD Thesis: Teaching Language and Literature lessons through Theatre in Greek Secondary Education, 2010].

Her scientific interests and research focus on theatre/drama education, contemporary theatre, digital theatre/drama and the application of digital technologies in theatre and education, language arts, multicultural drama, writing for theatre, performance and creative writing, teaching and directing drama and theatre for children, teenagers and adults, the dramatized teaching of Greek language and literature and foreign languages, the design of curricula through the arts and subfields of social and applied theatre.

She has conducted multiple research training workshops on the didactics of theatre. Clio Fanouraki has been active in teaching, writing and directing theatre and film for children, young people and adults. (Feature film: *Xamou* (2016). Short films: *Medea* (2012), *Ftou! Freedom for All* (2010), theatre performances etc.). She has worked in the field of research, production and performing for documentaries, film, theatre and art festivals. She participates as Scientific Director and Researcher in Erasmus+, Creative Europe and other international projects that use theatre and arts as a transformative pathway for education and community. She believes in the transformative and magic power of arts and play in education and society.

Selected Publications

- *Theatre/Drama Education through the use of Digital Technologies. Elements of Teaching Methodology*, Athens, Papazisis, 2016.

- "E-Antigone through Drama Education with the use of Digital Technologies" [in English], *Parabasis-* (Academic) Journal of the Department of Theatre Studies of the University of Athens 15/1 (2017), pp. 83-93.

- "Contemporary approaches to Ancient Greek Drama: The Paradigm of Maria Hors" [in English], *Choros International Dance Journal*, Vol. 2 (Spring 2013), pp. 70-80.

- "Altering Student's Motivation in Ancient and Modern Greek Classes through Theatre Education" [in English], in Boufoy-Bastick, Beatrice, 2011: *The International Handbook of Cultures of Teacher Education. Comparative International Issues in Curriculum and Pedagogy*, Strasbourg (France), Analytrics, pp. 407- 428.

Theatre (selected works)

Writing, Adaptations & Directing

Moon, Please do not Sleep! (2009), *Arodou* (2009), *En Face* (2008), *The Praline Fairy and the Magic Hazelnut* (2011-2013), *Thesmoforiazusae, Aristophanes* (2011, 2013), *A Midsummer Night's Dream, Shakespeare* (2012), *The Gaza Monologues* (2011), *The Jewish Wife, Brecht* (2010), *A Marriage Proposal, Chekhov* (2010) etc.

Filmography (selected trailers)

Xamou- Feature Film (Greece, 2016,88')

<https://www.youtube.com/watch?v=fjonA1oHVSg>

Skyro's Carnival Traditions (Greece, 2015,2')

<https://www.youtube.com/watch?v=m-KDkVvUrSs>

Iliaxtida Pancretan NGO (Greece, 2013,3')

<https://www.youtube.com/watch?v=W6seTX6byvM>

Medea- Short Movie (Greece, 2012, 12', 35mm)

<http://www.youtube.com/watch?v=FLqProsdjoU>

Ftou!Freedom for all - Short Movie (Greece, 2010, 15')

<http://www.youtube.com/watch?v=I-TINS5stZc>

Felopoulou Sofia

Associate professor Sofia Felopoulou is a graduate of the Department of French Language and Literature of the Aristotle University of Thessaloniki and received her Ph.D. from the same Department and University, with thesis *Play within a play into the French drama of 20th century*.

Her scientific interests and research focus on European drama, contemporary theatre, theory and criticism, as well as the Modern Greek drama and its relationship with the European one.

She has published and presented in national and international conferences numerous papers on Greek and European theatre, including plays and performances, theatre theory and aesthetics.

A selection of recent publications and communications:

- Sophia Felopoulou, *Metamorphosis and Innovation in European Drama. From XVIII to XXI century* (in Greek), Papazissis editions, Athens 2019.

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

- "Dramatic writing and a-dramatic performance" (in Greek), Evi Prusali (ed.), *Performing Arts in the 21st century. Contemporary Practices and New Perspectives*, Eurasia Publications, Athens 2023, p. 84-89.

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

- "Molière and comedy. Aesthetics and aesthetic staging in 21st century in Greece" (in Greek). Paper at the anniversary conference on the 400th anniversary of Moliere's birth, *The reception of Moliere in modern Greek education and the modern Greek theatre, 18th-21st century*, organized by the Research and Documentation Laboratory of Modern Greek Theatre of the Department of Theatre Studies, NKUA, Athens 23-24.11.2022.

- « Le tragique dans la dramaturgie contemporaine. Le cas de Howard Barker et de Jean-Luc Lagarce », conference at the Séminaire de Lisbonne, *Littérature classique, littérature européenne : influence, réception, métamorphose*, Erasmus Mundus, Lisbon, 2-5.7.2022.

- “Selfhood and otherness in Strindberg and Beckett” (in Greek), in M. Kotzamani, A. Blesios, B. Georgopoulou (eds.) Proceedings, *Theatre and Otherness. Theory, dramaturgy and theatrical practice*, vol. C, University of Peloponnese, Nafplio 2021, p. 46-55.
- “The imprint of the Revolution of 1821 in Kambanellis’ *Our Great Circus* and the traces of the past in the present” (in Greek). Paper at the conference for the 30th anniversary of the Department of Theatre Studies, NKUA, *The Greek Revolution and Theatre*, Athens, 10-12.11.2021.
- “Politics and *new writing*. Harold Pinter and Sarah Kane as paradigms” (in Greek), in A. Altouva, K. Diamantakou (eds.), *Theatre and Democracy*, Department of Theatre Studies, NKUA, Athens 2018, p. 713-719.
- « Le dialogue diderotien avec Aristote et Platon », in Aude Lehmann (dir.), *Diderot et l’Antiquité classique*, Classiques Garnier, Paris 2018, p. 163-175.
- “Dimitris Dimitriadis’ *Insenso*” (in Greek), in Kalliopi Exarhou (ed.), *Dimitris Dimitriadis, beyond the limits*, Shakespearikon, Thessaloniki 2018, p. 235-254.
- «Les nouvelles écritures françaises sur la scène grecque», in Platon Mavromoustakos, Sophia Felopoulou (eds), *Relations between France-Greece: the theatre from 1960 up today*, Department of Theatre Studies, NKUA, Athens 2017, p. 211-218.
- « Les “espaces autres” de Foucault dans *Le Balcon* de Jean Genet » in *Les mots en spectacle*, Classiques Garnier, Paris 2016, p. 85-97.
- « L’adaptation au théâtre : les emprunts qui créent l’originalité scénique », *Parabassis*, no 14/1, 2016, p. 9-22.
- « Manger dans le théâtre néo-hellénique », in *Manger en Grèce*, INALCO/Cahiers balkaniques, Numéro hors-série 2016, Presses de l’Inalco, Paris 2016, p. 62-75.

Georgopoulou Xenia

She was born in Athens in 1973. She got her BA from the Department of Theatre Studies of the National and Kapodistrian University of Athens, her MA (in Contemporary Practice of Shakespearean Theatre) from the University of Essex, her MPhil in English Literature from The Shakespeare Institute (University of Birmingham), and her PhD in English Literature from the Department of English Language and Literature of the Aristotle University of Thessaloniki. She also did post-doctoral research funded by the State Scholarships Foundation at the Department of Theatre Studies of the University of Athens.

She has taught, apart from the Department of Theatre Studies of the University of Athens, at the Department of English Language and Literature of the Aristotle University of Thessaloniki, the Department of Theatre Studies of the University of Patras, the programme “Plato’s Academy” of the University of Athens, as well as state and private drama schools. She was also involved in various research and education programmes.

She has published three books, dozens of articles, as well as book and theatre reviews, in collective works and periodicals, and has participated in dozens of conferences, in Greece and abroad.

Her work deals with Shakespearean and Renaissance drama, and her particular interests include issues of gender and otherness, Shakespearean adaptations and Shakespearean references in modern popular culture.

Publications

Books

- *Issues of Gender in Shakespearean and Renaissance Theatre* [Ζητήματα φύλου στο θέατρο του Σαίξπηρ και της Αναγέννησης], Papazisis [Παπαζήσης], Athens, 2010 and 2020 [revised edition].
- *The Body as Text in Shakespeare's Plays. The Fashioning of the Sexes*, Edwin Mellen, Lewiston, 2011.
- *Shakespeare Horizontally and Vertically* [Ο Σαίξπηρ οριζοντίως και καθέτως], Aegokeros [Αιγόκερω], Athens, 2019.

Articles (selected)

- "Shakespeare's Magic Mirror: The Work of Raia Mouzenidou", *"No other but a woman's reason.": Women on Shakespeare. Towards Commemorating the 450th Anniversary of Shakespeare's Birth*, ed. Krystyna Kujawińska-Courtney / Izabella Penier / Katarzyna Kwapisz-Williams, Peter Lang, Frankfurt am Mein, 2013, 173-180.
- "Food and Identity in Shakespeare's Plays", *Signs of Identity. Literary Constructs and Discursive Practices*, ed. Emilia Parpală, Cambridge Scholars, Newcastle upon Tyne, 2017, 66-80.
- "The Price of Difference: Shakespeare's Variety of Bullying", *Shakespeare: His Infinite Variety*, ed. Krystyna Kujawińska Courtney and Grzegorz Zinkiewicz, Łódź University Press, Łódź, 2017, 45-68.
- "Shakespeare and Modern Greek Politics", *Cahiers Élisabéthains* 96.1, July 2018, 41-58.
- "Leading Ladies on the Modern Greek Stage: Personal and Political Rivalries from Paraskevopoulou and Veroni to Kotopouli, Kyveli and Papadaki", *The Palgrave Handbook of the History of Women on Stage*, ed. Jan Sewell and Clare Smout, Palgrave Macmillan, 2019, 357-375.
- "*Timon of Athens* and the Greek Financial and Moral Crisis", *Perspectives on Shakespeare in Europe's Borderlands*, ed. Mădălina Nicolaescu, Oana-Alis Zaharia and Andrei Nae, Editura Universităţii din Bucureşti, Bucharest, 2020, 223-238.
- "From Black to White, from Man to Beast, from Tragical to Comical. Representations of Othello on the Modern Greek Stage", *Othello in European Culture*, ed. Elena Bandin et al., John Benjamins, Amsterdam/Philadelphia, 2022, 113-132.
- "When Mac Met Beth: Adaptations of *Macbeth* in 21st-century Greece", *David Greig's Dunsinane and the Rewritings of Macbeth*, ed. Christine Kiehl and Michèle Vignaux, Coup de théâtre, RADAC no 36, 2022, 209-228.

Ioannidis Grigorios

Ass. Prof. in Theatre Studies Department, University of Athens, Theatre reviewer, Coordinator in “Creative Dramatic Writing”, Postgraduate Programme, Hellenic Open University

Diploma in Electrical Engineering (NTUA), BSc in Theatrical Studies, (University of Athens). MA in History and Philosophy of Science and Mathematics, (King’s College, London) and in Theatrology (Theatre Department, UOA). Doctoral Thesis on the History of Modern Greek Theatre (2005, Theatre Department, UOA). Theatre reviewer in the Journalists’ Journal (Efimerida ton Sintakton). Main interests: Post-War Greek and European Dramatology, Foreign Repertory of Greek Theatre, Technology in Contemporary Stage, Creative Writing, The Avant-guard movement in Modern Theatre.

Konomi Maria

Maria Konomi is Assistant Professor at the Department of Theatre Studies of the University of Athens both at undergraduate and postgraduate levels. Following a Greek Literature Degree she specialized in Scenography at the University Arts London (Wimbledon School of Art: BA Theatre Design & Central Saint Martins School of Art and Design: MA Scenography). She completed her Doctoral Thesis cum laude at the Department of Theatre Studies of the University of Athens (2011). She has long experience in academic teaching and since 2016 she has been Associate Educational Staff at the Hellenic Open University (module: Modern Greek Theatre and Cinematography). She has worked as a scenographer and costume designer in all kinds of performing arts and film with overall over ninety credits for her set and costume designs. She presented her work at major theatre organisations, arts and film festivals in Greece and abroad; for example, at The National Theatre of Greece, The National Opera of Greece, Cyprus Theatre Organization, Amphi-theatre of Spyros Evangelatos, Riverside Studios (London), London International Festival of Theatre, The Hellenic Centre (London), Municipal Theatre Organizations (Ioannina, Kalamata, Veria, North Aegean), as well as independent theatre groups (Theatre Lab Company, Protes Iles, Ditika tis polis, Omada Ipsilou Kindinou). She has collaborated with directors, such as: Spyros Evangelatos, Takis Tzamargias, Costas Filippoglou, Elli Papakonstantinou, Anastasia Revi, Aspa Tombouli, Zoi Hatziantoniou, Alike Danezi-Knutschen, Christos Lyngas, Enrique Vargas, Philip Hoffman, Steven Rawsthorne, Campbell Morrison; and with film directors: Konstantinos Giannaris, Thanos Anastopoulos and Stefanos Potamianos.

She regularly participates in international conferences and scientific meetings and has published many articles in scientific journals and chapters in anthology volumes and conference proceedings. Her research and writing interests revolve around contemporary performing arts practice with emphasis on expanded scenography, new spatial forms of theatre and site-specific performance, theatre and performance in public space, feminist performance art, pedagogical, theoretical and cross-disciplinary approaches to performance, scenography and costume. She has participated in Erasmus postdoctoral programmes of scientific exchange, training and teaching at the Archive of Performances of Greek and Roman Drama, Oxford (2014), and at the University of Lodz, Poland (2015). She has participated in postdoctoral

research projects and working groups at Artes University in Cologne and Ca' Foscari University in Venice (2017), as well as at the University of Copenhagen (2018) and at the School of Architecture NTUA (2019-2021). She has published the monograph *Modern and Contemporary Scenography. Milestones and Developments* (Athens 2021). She has organized seminars, workshops and lectures in Greece and abroad and has participated in international exhibitions. In 2014-2015 she was a member of the Board of Directors of the Hellenic Centre of the International Theatre Institute. She was a founding member of the Greek Theatre Designers Association (GTDA) and a member of its Board of Directors (2014-2022). She is also a member of OISTAT (Organization International of Scenographers, Theater Architects, and Technicians) and IFTR (International Federation of Theatre Research). In 2015 she was co-curator for theory for the Greek participation at the Prague Quadrennial '15 International Exhibition of Scenography and Performance Design. In 2016 she curated a series of lectures themed 'Site-Specifics' at the exhibition 'Out-topias' at Benaki Museum, Athens. In 2023 she was part of the curatorial team for the professional entry 'A Rare Gathering' and the student exhibition of Greece 'Rethinking Cities: Performing Places and Stories of Resilience' at PQ23, Prague, exhibited also in Athens at the Hellenic Festival of Athens and Epidaurus. She also co-edited the bilingual catalogues for both sections (Greek/ English) and content for the websites <https://greeceatpq.gr/en> & <https://segreecepq23.wixsite.com/rethinkingcities>

Michalopoulos Panagiotis

Panagiotis Michalopoulos received a B.A. and an M.Phil. in Theatre Studies from National and Kapodistrian University of Athens (Greece) and completed his postgraduate studies at the same university, receiving a D.Phil. He joined the Department in 2020 as Assistant Professor in Theatre Studies, having previously taught at University of Athens and at University of Peloponnese, as well as at a private drama school. He has participated in a scientific project of Academy of Athens about dramaturg Georgios Chortatsis. He has also collaborated with many Greek subsidized theatres. He has participated in several conferences; he has published a monograph, as well as many articles and essays in scientific journals and collective volumes. His research focuses principally on Modern Greek theatre of the 20th century, performance studies, theatre directing, as well as politics in performance and theatre as a site of social engagement. Since 2020 he also teaches at the Hellenic Open University. Since 2022 he is a member of the Board of Directors of the Athens Epidaurus Festival.

Pefanis P. George

George P. Pefanis is Professor of theatre theory and philosophy in the Department of Theatre Studies at the National and Kapodistrian University of Athens in Greece and President of this Department. He also teaches theatre and cinema history at the Open University of Greece (2008-2023) and theatre at the Open University Cyprus (Postgraduate Programme, 2012-2013). He has been editor (2003-2013) and director (since 2022) of "Paravasis", the Scientific Edition of the Department of Theatre Studies of National and Kapodistrian University of Athens, Greece, as well as Director, Supervisor and Editor of the Theater Editions "Theatrical Places",

pub. Papazisis, “Drama and Dromena”, pub. Polytropon and “Theatrical Library”, pub. Diavlos.

He also writes articles for the greek journal *To Vima* and theatre reviews for CNN Greece. He writes and collaborates in international journals and magazines, such as *Annuaire Théâtral*, (Canada), *New Theatre Quarterly* (Great Britain), *Bulletin de Liaison Néohellénique*, *Revue des Etudes Néohelléniques*, *Cahiers balkaniques* (France), *Italohellenica*, *Culture Teatrali*, *Itinera* (Italy), *Journal of Modern Greek Studies*, (USA), *Estudios Neogriegos*. *Revista Científica de la Sociedad Hispanica de Estudios Neogriegos* (Spain) and many more. He served as researcher in Greek Folklore Research Center of Academy of Athens (1999-2002), and as supervisor, specialty artistic collaborator, dramaturge and official counselor of the artistic team of the National Greek Theater (1998-2000) and the Street Theatre International Festival (2009-2013), and has collaborated with some of the biggest theaters in Greece and internationally, such as The Art Theatre of Moscow. He was elected twice to the Administrative Council of the Greek Center for International Theatre and has collaborated numerous times in several different projects with the International Theatre Institute. Since 2019 he is the Director of “Theatre, Philosophy, Education” Laboratory, Department of Theatre Studies, National and Kapodistrian University of Athens.

He has published twenty-six books on philosophy, theatre and drama, about two hundred studies in Greek and foreign journals, as well as many critical reviews and has been invited to showcase his work, and lecture at numerous theatre conferences and festivals in Europe.

In 2006, he received the award for Best Theatrical Research from the Union of Music and Theatre Critics for his book, *The Kingdom of Eugena*, Alexandria Editions, Athens 2005. He is also a member of *Société des Études Néohelléniques (SEN) des Néo-Hellénistes des Universités Francophones* and of *Greek Society of Aesthetics*.

Some of his recent books are:

Adventures of representation. Scenes of theory II, Athens 2013.

Specters of theatre. Scenes of theory II, Athens 2013.

Adherents & Philosophers of Theatre. An Outline of Theatre Philosophy, Athens 2016.

Theatrical Bestiaria. Theatrical and Philosophical scenes of Animality, Athens 2018.

Philosophy on Stage. Theatrophilosophical approaches, Athens 2019.

Scenes, images, sights. Crossroads between theatre and cinema, (ed. with Ioanna Athanassatou), Greek Open University Editions, Athens 2021.

Applied theatre, (ed. with Klio Fanouraki), Papazisis, Athens 2021.

Research, synthesis, interpretation. Approaching Spyros A. Evangelatos' theatre, (ed. with Panayotis Michalopoulos), Papazisis, Athens 2023.

Remediaki Ioanna

Ioanna Remediaki holds an MA in Classical Literature and a BA and Ph.D. in Theatre Studies (thesis: “The translations of Sophocles’ *Antigone*’ for the Modern Greek Stage (1850-2000)”), as well as a degree in acting. She is a Lecturer of Greek Drama, in the Department of Theatre Studies, University of Athens. Her research interests focus on interlingual translation, the political dimension of ancient Greek tragedy (issues of identity and otherness), and the connection between the theory and practice of Greek drama.

Her book: ‘Kydonia’ theatre. 20 years of theatrical activity in the city of Chania explores the artistic and political function of an innovator group in a small country town. As Artistic Director of the theatre company “Group Equals One“, she has written, directed, and performed the plays: *The Table*, *Vacuum’s Excavation*, *Museum Stories*, *Space Hamlet*, *Sweet Ophelia*, and *Sacred Way 2* in Greece, Italy, and Germany, in theatres, museums, festivals, and open public spaces, exploring issues of identity/otherness and collective/political space.

Varzelioti Gogo

Gogo Varzelioti serves in the Department of Theatre Studies of the National and Kapodistrian University of Athens, at the rank of associate professor (appointed in 2009 as a lecturer). She graduated from the Department of Theater Studies NKUA and holds a Master's degree from the same institution. She conducted the research for her doctoral thesis in the State Archive of Venice, as a research fellow of the Hellenic Institute of Byzantine and Post-Byzantine Studies, with a scholarship of the Academy of Athens. The thesis was published in 2011 (*Commedia Cretese e vita quotidiana: La relazione tra l’immagine scenica e la società nella città di Candia durante la venetocrazia*, Athens-Venice: Hellenic Institute of Byzantine and Post-Byzantine Studies publ., 2011).

She carried out research missions to the Vatican, in the Archive of the Propaganda Fede, within in the context of the programme of the Academy of Athens entitled “Greek theatre and drama in the era of the Middle Ages, the Renaissance and the Ottoman Empire” (2002, 2003) and worked at the Center for Research on Medieval and Modern Hellenism of the Academy of Athens as a scientific associate (2004-2009). She has participated in several research programmes and scientific conferences and has published papers in scientific journals and collective volumes in Greece and abroad. She has taught in undergraduate and postgraduate seminars in Athens, Venice and Prague.

She has edited 10 scientific volumes and Proceedings of Conferences in Greece and in Venice, and she was the editor of the Scientific Journal of the Department of Theatre Studies, NKUA, *Parabasis* from 2013 to 2023 (12 vols). She teaches in the Department's undergraduate and graduate curriculum, courses on the History and reception of Medieval and Renaissance Theatre, the History of Modern Greek Theatre (16th-18th cent.) and the Methodology of Theatre Research. She is responsible for the academic coordination and implementation of the English-spoken courses addressed to all the Erasmus undergraduate, postgraduate and doctoral students of the NKUA, entitled “Contemporary Greece: History, Arts and Letters-Erasmus A and B”. As part of this course, she teaches modern approaches and performances of the Greek

theatre on the contemporary Greek stage.

She is the academic coordinator of the Erasmus+ programme and a member of the Library Board of the School of Philosophy /NKUA. She has been responsible for the Students' Internship Programme (2009-2016). She is a member of the editorial board of the International Scholarly Journal *Artes Renascentes, semestrale dell'associazione internazionale "Artes Renascentes"* and the Scientific Journal of the Department of Theatre Studies, NKUA, *Parabasis*.

For several years she was a member of the Ancient Drama and Theatrical Research Laboratory of the Theatre Department (NKUA), while now she has joined the Book History Lab of the same Department. She is a founding member of the European Network of Research and Documentation of Performances of Ancient Greek Drama (Arc-Net), with active participation in the organization of the summer courses and the annual scientific meetings of the Network.

Her research interests include, among others, the investigation of the History of Theatre in the Venetian and Latin-occupied regions of Greece (Crete, Ionian Islands, Aegean Sea, 16th-18th centuries) and its archival documentation, the study and reception of the Greek Renaissance theatrical texts and their comparative examination with contemporary European Dramaturgy, the theatre in Europe during the Renaissance and up to the 18th century, the everyday life in Venetian-occupied Crete and the publication of relevant archival sources.

EDIP – EEP personnel

Alexiadou Theodouli (Lily)

Teaching and Laboratory Faculty Member (E.D.I.P.) in the Theatre Studies Department of NKUA since 2017. She studied Modern Greek and Medieval Philology at the Aristotle University of Thessaloniki (Bachelor's Degree, 1988). She received her D.E.A. (1992) and her Doctorate (Thèse de Troisième Cycle, 2003, thesis titled *La notion de l'autre dans la poésie grecque contemporaine: Première génération de l'après-guerre*, with the mention of "Très honorable avec félicitations du jury") in Modern Greek Literature at Paris IV-Sorbonne.

She is researcher at the Laboratory of *Theatre – Philosophy – Education* of the Department. She teaches "Literary Theory", "Modern Greek Literature" and "Issues of Otherness in Post-War Poetry" at the undergraduate programme and "Theatrical Bestiaria: Theatrical and Philosophical Scenes of Animality" at the Department's Postgraduate Studies Programme "Greek and World Theatre: Drama, Performance, Education". She also teaches "Theatrical Writing" at the Interdisciplinary Postgraduate Studies Programme "Creative Writing" co-organized by the Department of Preschool Education of the Faculty of Social Sciences and Humanities of the University of Western Macedonia and the Department of Film Studies of the School of Fine Arts of the Aristotle University of Thessaloniki. She has taught as Adjunct Lecturer at the National Center of Distance Learning, Rennes Institute and at the University of Creteil-Paris (1996-1997). She has also taught at the Department of Philology, University of

Patras (2004-2008) and at the Department of Philology, University of Peloponnese (2008-2009).

Dr Alexiadou's publications and research interests center upon Modern Greek Literature (namely Greek Post-War poetry and prose), Literary Theory, theatricality in literature, theatre and performed literature, philosophy and literature. She has edited volumes of proceedings and she has participated in international conferences in Greece and abroad. She has contributed with chapters in books and her articles have been published in Greece and abroad.

She has recently published her books *Η ποιητική της ετερότητας. Κείμενα για την πρώτη μεταπολεμική γενιά*, Εκάτη, 2021 and Λίλυ Αλεξιάδου – Μιχαέλα Αντωνίου (eds), *Άγγελος Τερζάκης. Αγωνιών και άγρυπνος. Πρακτικά επιστημονικής ημερίδας*, Κάπα Εκδοτική, 2021, 284 pages.

Recent publications in Journals, Collective Volumes, Conference Proceedings, etc. (indicative)

- «“Ένας απέδω και άλλος απέκει” – Η μνημο-ποιητική της νοσταλγίας στην ποίηση του Νίκου Κατσαλίδα», Μανόλης Γ. Βαρβούνης – Θανάσης Β. Κούγκουλος (eds), *Πρακτικά 4ου Συνεδρίου των Νεοελληνιστών των Βαλκανικών Χωρών Ελληνισμός και Βαλκάνια – αμφίδρομες σχέσεις: γλώσσα, ιστορία, λογοτεχνία, πολιτισμός (1453-2019)*, τόμ. Β', Παρατηρητής της Θράκης, 2022, p. 183-193.
- «Η Ελλάδα των ποιητών του '70. Η διαχείριση της ελληνικής ταυτότητας και η ποιητική εκφορά της», Επιστημονική Επετηρίς της Φιλοσοφικής Σχολής του Πανεπιστημίου Αθηνών, 2020, p. 297- 313.
- Theodouli Alexiadou, Theodoros Kokkinos, Polyxeni Bista, “The emerging innovations of Modern Greek and Creative Writing: Exploring an interaction between disciplines and educational levels”, *Actes du Symposium Les études grecques modernes en Grèce et en Europe: disciplines, institutions, interactions*, Université INALCO, Pôle des langues et civilisations, 2020.
[\[http://senuf.org/index.php/fr/actualites/publications/http://senuf.org/images/Alexiadou-Kokkinos-Bista2018-.pdf\]](http://senuf.org/index.php/fr/actualites/publications/http://senuf.org/images/Alexiadou-Kokkinos-Bista2018-.pdf)
- «Θνητότητα και αποπραγματοποίηση στον *Τόκο* του Δημήτρη Δημητριάδη», Γιώργος Π. Πεφάνης (ed.), *Η φιλοσοφία επί σκηνής. Θεατροφιλοσοφικές εστιάσεις*, Παπαζήσης, Αθήνα 2019, p. 313-334.
- *Les poètes à l'auberge européenne. La génération des années 1930.*”, *Nous avons rêvé la Grèce. Représentations et idéalizations de l'héritage hellénique*, Polychronopoulou O. – Treuil R. (eds), Éditions de la Mae, Paris, 2016, p. 131-148.

Antoniou Michaela

Michaela Antoniou is an actor, director, translator, author and Laboratory Teaching Staff on acting and directing –theory and praxis– at the Theatre Studies Department of the National and Kapodistrian University of Athens. She graduated with a distinction from the Department of Theatre Studies of the National University of Athens and the Drama School of the National

Theatre. She completed her MA (Performance and Culture - The Théâtre du Soleil: a community's establishment of a new theatrical language) and her PhD in contemporary acting and directing (Acting Tragedy in Twentieth-Century Greece: The Case of *Electra* by Sophocles) with Professor Maria Shevtsova at Goldsmiths, University of London, with a scholarship from IKY.

She has taught at the Drama Department of Goldsmiths, University of London and at the Department of Theatre Studies at the University of Athens, where she has been working since 2018, teaching on a postgraduate level Acting: Theory and Practice, Contemporary Directing Approaches, Drama, Dramatology, and on a postgraduate level Contemporary Theatre and the Avant-Garde. Her scientific interests focus on the theory and praxis of acting and directing in the 20th and 21st centuries in the Greek and international theatre field. She has contributed with chapters in books and her articles have been published in journals in Greece and abroad, such as *New Theatre Quarterly* (Cambridge Press), *Stanislavski Studies* (Taylor&Francis/Routledge) and *Parabasis* (University of Athens). She has participated in numerous international conferences and symposiums around the world. She has edited volumes, special issues, journals and theatre programmes. She is Associate Editor of the *Stanislavski Studies* (Taylor & Francis).

She has extensive experience on European Research Projects/Programmes (Erasmus+ and Creative Europe) and has been Scientific Manager and/or Scientific Associate Manager in more than five research programmes since 2019.

She is artistic director of the Alavastron Action Group since 2021 and has directed devised theatre pieces, contemporary plays and dramatic syntheses, such as *A crash course on home economics* and *Memories, testimonies, martyrs. 1922*. As a director, she has collaborated with theatres and festivals in Athens and abroad and, as an actress, she has worked with directors, such as Spyros Evangelatos, Yiorgos Michailidis and Antonis Antoniou. She has been writing for the stage since 2009 and she has published two novels.

Indicative publications:

Books:

Άγγελος Τερζάκης. Αγωνιών και άγρυπνος, Λίλυ Αλεξιάδου – Μιχαέλα Αντωνίου (επιμ.), Πρόλογος Χρυσόθεμις Σταματοπούλου-Βασιλάκου, Κάπα, Αθήνα 2021, σελ. 284.

Chapters in Books:

«Από την *Ηλέκτρα* του Εθνικού (1972) στην *Ηλέκτρα* του Αμφι-Θεάτρου (1991). Στόχοι και επιλογές στην υποκριτική και τη σκηνοθεσία», στο Παναγιώτης Μιχαλόπουλος – Γιώργος Π. Πεφάνης (επιμ.), *Έρευνα, σύνθεση, ερμηνεία. Προσεγγίζοντας το θέατρο του Σπύρου Α. Ευαγγελάτου*, Εκδόσεις Παπαζήση, 2023, σ. 83-98.

«Αναζητώντας τους κώδικες της υποκριτικής στον κινηματογράφο. Η εργασία του Δημήτρη Καταλειφού στην κάμερα από τα *Πέτρινα χρόνια* στις *Νύφες* του Παντελή Βούλγαρη», στο Γιώργος Π. Πεφάνης – Ιωάννα Αθανασάτου (επιμ.), *Σκηνές, εικόνες, βλέμματα. Διασταυρώσεις του θεάτρου και του κινηματογράφου*, Εκδόσεις Ανοιχτού Πανεπιστημίου, 2021, σσ. 291-305.

«Σκηνοθετώντας ηθοποιούς: η μέθοδος (;) του Λευτέρη Βογιατζή», στο Άννα Ταμπάκη-

Αλεξία Αλτουβά (επιμ.), *Λευτέρης Βογιατζής. Ο σκηνοθέτης, ο ηθοποιός. Μελέτες και μαρτυρίες για το έργο του*, Κάππα Εκδοτική, Αθήνα 2020, σσ.88-101.

Bousiopoulou Euthalia (Thalia)

Thalia Bousiopoulou is a member of the Specialized Teaching Staff at the Department of Theatre Studies, Faculty of Philosophy of University of Athens. She studied at the Department of Philosophy, Pedagogy and Psychology of the Faculty of Philosophy of University of Athens. She acquired a Postgraduate Study Degree in “World Theatre: Act, Drama, Theory” of the Postgraduate Studies Programme of the Department of Theatre Studies of the University of Athens having received a scholarship from the State Scholarship Foundation of Greece (2010-2012). In 2018 she acquired a PhD from the University of Lille (formerly Lille 3), Faculty of Humanities and Social Sciences, where she conducted a thesis on: “Tragic person – tragic character in contemporary dramatic writing in France and Greece” (Personne tragique – personnage tragique dans les écritures dramatiques contemporaines en France et en Grèce). In 2018-2020, as an associate member of the CECILLE research laboratory (Centre for the Study of Foreign Cultures, Languages and Letters) of the Faculty of Humanities and Social Sciences of the University of Lille, she conducted a research project within the framework of the thematic: “Espaces autres, partages sensibles, sociétés spectaculaires”. She is currently conducting postdoctoral research at the Department of Theatre Studies of the University of Athens, while at the same time she is carrying out research work at the Research Laboratory “Theatre, Philosophy and Education” of the same Department”.

In 2015-16 she worked as a Lecturer of Modern Greek language at the Faculty of Humanities and Social Sciences of the University of Lille (formerly Lille 3). During this period, she also worked as a proofreader, examiner and supervisor of the Modern Greek language examinations for the “Certificate of Higher Education Language Skills” (Certificat de compétences en langues de l'enseignement supérieur [CLES]), of the CLES Lille Nord de France centre of the same University. She worked as a teacher of Greek language and literature in Public Secondary Education for 24 years. Between 2012-2019, she was the proofreader of the series "Theatrical Spaces" of Papazisis Publications.

She is co-editor of the French-language annual revue “Petits Essais-Μικρά δοκίμια” and co-founder of the homonymous non-profit Greek-French association founded in 2021. Her research interests focus on theatre theory and philosophy.

Some of her recent research studies are:

“La dimension symbolique du repas dans la dramaturgie néo-hellénique. Le dîner en tant que seuil dans les œuvres théâtrales de Pavlos Matessis et de Dimitris Dimitriadis” [The symbolic dimension of the meal in neo-Hellenic dramaturgy. Dinner as a threshold in the theatrical works of Pavlos Matessis and Dimitris Dimitriadis], *Cahiers balkaniques*, [En ligne], Hors-série | 2016, mis en ligne le 07 mars 2016, URL: ceb.revues.org/6350 ; DOI : 10.4000/ceb.6350, σ. 103-113.

“L’inhumain dans l’œuvre de William Faulkner et dans celle de son traducteur Pavlos Matessis” [The inhuman in the work of William Faulkner and his translator Pavlos Matessis],

Alexandra Sfoini – Danielle Morichon (ed.-contr.), «Traductions et traducteurs dans les Balkans XVIIIe – XXe siècle», *Études Balkaniques*, 2019/1, n° 23, Cahiers Pierre Belon, σ. 337-359.

Georgousi Maria

Dr Maria Georgousi is a senior researcher and faculty member in the Department of Theatre Studies at the National and Kapodistrian University of Athens. She obtained her PhD in Classics at the University of the Peloponnese, where she worked as a Postdoctoral Researcher in Classical

Studies. She has taught masterclasses and seminars on Moral Philosophy and Classical Literature at the universities of Athens and the Peloponnese.

Her research interests focus mainly on ancient Greek Comedy and Attic Tragedy, as well as ancient Greek Philosophy and especially the Sophistic Movement of the fifth century BCE. She has also of late taken a keen interest in the modern psychological analysis of Greek Drama. Her research publications include several articles in Greek and international scholarly journals and conference volumes. She is the author of six monographs on a wide range of themes principally concerning Aristophanic comedy and Sophoclean drama.

Karra Katerina

Katerina Karra holds a position at the Department of Theatre Studies of the University of Athens. She also held a position as an Adjunct lecturer at the Department of Theatre Studies of the University of Patras. Born in Germany and educated in Thessaloniki, Athens, and Berlin, she has lived and worked in Athens since 2000. In 2010 she received her PhD degree with distinction for her thesis *Spyros Melas and the theatre of his era*. She holds an Integrated Master's degree from the Department of Theatre and a BA from the Department of Greek Philology of the Aristotle University of Thessaloniki. She also graduated with honors from the National School of Public Administration with a thesis topic: *Policies of contemporary culture and regional development in Greece*. She conducted postdoctoral archival research on "The Theatrical Library - Archive of Kostas Papageorgiou the Athenian at the National Library of Greece". During her studies she was awarded several state scholarships and an Erasmus scholarship to attend courses at the Free University of Berlin.

She was responsible for the educational dimensions of the project "Upgrading the Drama School of the National Theatre", at the National Theatre of Greece. She has worked as a dramaturg, an assistant director, and a production coordinator at the "New Scene" of Lefteris Vogiatzis and the State Theatre of Northern Greece, where she was involved in many productions of Greek, English, American, Italian, classical, and contemporary drama and in the 6th Festival of Union of the Theatres of Europe.

For many years, she has worked as a teacher of Greek Literature and Theatre Studies in Primary and Secondary Education. She wrote the New Curriculum for the course "Theatre History" for the 2nd and 3rd grade of Greek Artistic High Schools (2015), coordinated theatre pedagogical

workshops for teachers and students, implemented cultural programmes and directed student theatre performances.

She has published widely in the fields of Greek theatre history of 20th century, popular theatre, theatre and other media and research methods in theatre history. Her current research focuses on research methods in theatre history, Greek popular theatre, theatre in the interwar period and in the period of the German Occupation of Greece.

Lakidou Ilia

Ilia Lakidou is a theatrologist and a writer. Her PhD Dissertation was on "Theatre Aesthetics of Greek Painters of the '30s", focusing on Spyros Vassiliou's stage designs (2008). She has curated art exhibitions, the highlight of which is the exhibition "Spyros Vassiliou and the Theatre" (Benaki Museum, Piraeus Street, 2011). As a specialist on history of scenography, drama in education and history of the theatre, she taught at the University of Patras and at the University of Peloponnese (Departments of Theatre Studies). She speaks English and French. She taught drama in private and public schools for 20 years. She has participated with announcements in conferences in Greece and abroad and her papers have been published in books and periodicals. Since 2017, she is a member of Laboratory and Teaching Staff at the Department of Theatre Studies (NKUA). She teaches courses in the History of Scenography, Theatre Architecture and Costume Design, as well as in Drama and Theatre in Education. Her plays for school performances are published in the series "School Stage" of Kapa Publishing House. She is member of the Laboratory of Research and Documentation of Modern Greek Theatre (Department of Theatre Studies, National and Kapodistrian University of Athens).

Publications (Selection)

1. «From the theatre to the theatrical multiplex: economic and artistic results of Athenian theatrical inflation» (in Greek), in: Evi Prousalis (ed.), *Performing Arts in the 21st century. Contemporary Practices and New Perspectives*, Greek Association of Theatre and Performing Arts Critics, Evrasia Editions, Athens 2023, p.344-354.
2. «The Amphi-Theatre as a theatre: the permanent space of artistic action of Spyros A. Evaggelatos in Athens (Plaka)» (in Greek), in: P.Michalopoulos, G. Pefanis (ed.), *Research, synthesis, interpretation. Approaching the theatre of Spyros A. Evaggelatos*, Papazisis Editions, Athens 2023, p.513-531
3. «Creative Blended Learning: Students as Producers of Digital Learning Content» στο: George Ulbachs, Stefan Meuleman, Alessandra Antonacci (ed), *Proceedings Innovating Higher Education Conference 2022. Digital reset: European Universities Transforming for a changing world*. EADTU, 2022, isbn 9789079730452, p. 2-12
4. «Set design in the work of Angelos Terzakis: the need and the problem of large-scale production» (In Greek) in: Th.Alexiadou, M.Antoniou (ed.), *Angelos Terzakis: in agony and vigilant: proceedings of a scientific conference*, Kapa Publications, Athens 2021, σ. 235-247.

5. «Directors in the theatre and cinema in the first and second post-war period (1949-1967 and 1968-1989)» (in Greek), in: G. Pefanis, I. Athanasatou (ed.), *Scenes, images, looks: intersections of theatre and cinema*, EAPI Editions, Athens 2021, p. 149-159.
6. «Reflection as a method of education in the teaching of theatre» (In Greek) (with J.Vivikakis) in: Clio Fanouraki, G. Pefanis (ed.), *Applied theatre: qualitative methods of research and learning through performing arts*, Papazisis Editions, Athens 2021, p. 373-389.
7. “Performance as a national policy: the Year of Hellenism Abroad» (In Greek), in: Tonia Karaoglou, Nikitas Aleiferis (ed.), *Immigrants and refugees in contemporary dramaturgy and stage performance: proceedings of the 2nd Theatrical Conference dedicated to Dimitris Spathis*, PESYTH– Evrasia Editions, Athens 2021, σ.47-56.
8. “Theatrical Satire and Dictatorship: The Case of the « Elefthero Theatro » and the Show ...και συ χτενίζεσαι, Summer 1973”, *Parabasis* 16/1, Department of Theatre Studies, Athens 2018, p.57-85.
9. «State ideology and Greek theatre in the 1950s: Ethnography as a national artistic trend» (In Greek), in: Alexia Altouva, Kaiti Diamantakou (ed.), *Theatre and Democracy: Proceedings of the 5th Panhellenic Theatrical Congress on the occasion of the 40th anniversary of the restoration of Democracy. Dedicated to Walter Puchner, 5-8/11/2014*, Department of Theatre Studies, Athens 2018, p.15-24.

EXTERANAL COLLABORATORS

Athanassatou Ioanna

Born in Athens. She received her Law Degree from the University of Athens. She studied Film Direction at the Film and Television School Stavrakos.

Phd from the Department of Political Sciences of University of Athens, where she completed her doctoral thesis on Greek Post War Cinema, received a special scholarship. She has published a book entitled “*Greek cinema 1967.Popular memory and ideology*” , Finatec and Media Desk Hellas 2001, University Studio Press 2007.

She was invited as Visiting scholar at the Ohio State University.

From the 2004 she has been teaching Film History and Theory, Cultural Analysis and Gender Studies at the Department of Film Studies of Thessaloniki, Department of Social Studies of the University of Crete and Department of Communication and Mass Media of the University of Athens and at the Inter-disciplinary Programme in Gender Studies at the University of Athens. At the present time, she is teaching from 2001 at the Postgraduate Programme of Film and Cultural Studies at the Department of Communication and Mass Media of University of Athens and from 2022 at the Postgraduate Programme at the Department of Theatre Studies. She is also teaching from 2011 at the Hellenic Open University, where she was member of the Organizing Committee of two conferences” *The crisis of the Greek society through the short film*” and “*From page to screen. Approaches to Literature and Cinema Relationships*”.

Moreover, she has worked as a collaborator of the Greek Office of Media Desk Programme, the International Short Film of Drama, Danish Institute of Arts in Athens, Institute of Education Policy and other cultural organizations.

Among others, she edited the Greek edition of Janet Mc Cabe's book "*Writing the woman into cinema*", Patakis, 200. She has also published numerous articles in scientific books and journals. She has focused on development of gender in cultural and film narration analysis, as part broader Film History and Theory and Cultural studies.

She recently edited with professor George Pefanis the book "*Scenes, images, gazes. Film and theatre crossroads*", Editions of EAP, Athens, 2021.

Bairaktari Maria

Mary Bairaktari is Assistant Professor of Literary Translation (Department of French Language and Literature of the National and Kapodistrian University of Athens/EKPA), PhD in Theatre Translation and Theater Semiotics (IKY scholarship, *Οι μεταφράσεις του Μαριβό από τον Ανδρέα Στάικο και οι παραστάσεις τους στην Ελλάδα*, Vivliothiki Sophias Saripoulou, 2016). As postdoctoral researcher of the Department of Theater Studies, she focused on the interlingual theatre translation from Greek into French. As Teaching Fellow, she participated in different Master Degrees and taught Theatre Translation (Department of French Language and Literature, Department of Theater Studies, EKPA), Creative Playwriting (Hellenic Open University) and Theatre Semiotics focusing on intersemiotic translation (Aristotle University of Thessaloniki).

Mary Bairaktari is also translator (Marivaux, J.-K. Huysmans, Christian Petr etc.), author of two monographs (*Κερματισμός και ανασύσταση του προσώπου στη Νύχτα της Βαλόνης του Ερίκ-Εμμανουέλ Σμιτ*, Symmetria, 2010, Prix Kaftatzoglou 2012 and *La dramaturgie de Maurice Maeterlinck en Grèce. Focus sur les 15 premières années du 21ème siècle*, Gramma, 2016) and of 24 papers published in double-blind peer-reviewed international journals.

She has participated in more than 20 international conferences in Greece and abroad and has given more than 20 lectures as guest lecturer in Master's Degree courses and seminars. Her recent research is concentrated on theory and practice of theatre translation, history and criticism of translation and on the role of the translator as recreator.

Dimaki-Zora Maria

Maria Dimaki-Zora is an Associate Professor in «Theatre Studies-Modern Greek Dramaturgy and Culture» (Department of Pedagogy and Primary Education, National and Kapodistrian University of Athens, Greece). She graduated from the National and Kapodistrian University of Athens, Faculty of Philosophy, Department of Philology (summa cum laude). Her PhD thesis on Greek literature and drama of 19th century was published by the Academy of Athens (Dimaki-Zora, M. (2002). *Spiridon Vassiliadis: His life and works*. Athens: Ourani Foundation Publications).

Her scientific interests are: Modern Greek Theatre and Literature, Theatre for Young Audiences in Greece, aspects of Greek Culture, Theatre in Education, Creative Writing, Ancient Drama. She has participated in various Greek and international conferences and has published papers in Greek and international scientific journals.

She teaches undergraduate and postgraduate courses on Modern Greek Drama, Theatre for Young Audiences and Theatre in Education in the Department of Pedagogy and Primary Education, NKUA. She also teaches a course on “Dramatic Writing” in the “Creative Writing Postgraduate Programme” of the Hellenic Open University (HOU), from 2017 until today, as well as 2 courses on “Dramaturgy for Young Audiences” and “Adaptations from literature to Theatre for Young Audiences” in the Postgraduate Programme of the Department of Theater Studies, NKUA, from 2020 until today.

She is member of the “Award Committee for Children's Theatre” of the Ministry of Culture and a member of the “Scientific Committee of Artistic Education” of the Ministry of Education. Since 2016, she is a scientific manager of the series of publications on "Theatre for Children and Young Audiences" of the Kapa Publishing.

She has participated in various European scientific programmes, such as *Theatrum Mundi - a Journey through European Performing Arts*, with the participation of researchers and artists from Italy, Greece, France, and the Netherlands, developed and co-funded by the European programme Creative Europe: Culture (2016-17) and HORIZON 2020 –*Values Across Space and Time “VAST”* (2020-2024).

Gakis Kostas

Kostas Gakis is a musician, director, actor, dramaturg, and writer. He was born in 1977 in Athens. In 2006 he was honored with the "Dimitris Horn" theatrical award. He is a graduate of the Drama School of the National Theatre of Greece, a graduate of the Department of History and Archaeology of the University of Athens. He has a degree in classical guitar under Vasilis Kanaras. In 2016, together with Konstantinos Bibis and Lefteris Plaskovitis, he took over the Alpha Theatre, the theatrical home of the theatre group "Idea". He plays tzoura, lafta (lute), keyboards, clarinet, mandolin. He writes songs in various styles (traditional, jazz, art, rock, hip hop) and has set to music poems of many Greek and international poets. Since 2012 he is a member of the theater company "Idea" along with Athina Moustakas and Konstantinos Bibis. In 2008 he founded the artistic collectiva "Sui Generis", an evergreen workshop of theatrical experimentation and dreams. He dedicates himself to the art of theatre in many ways: as a writer, as a composer, as an actor, as a director, as a teacher.

Galanis Petros

He received his BA in Pedagogy from the University of Athens, his MEd in special education from the University of Manchester and his PhD, also in special education, from the University of Athens. His thesis, concerned the use of self-management techniques for teaching independent social interactions to preschoolers with ASD, awarded by the Hellenic

Psychological Society as the most distinguished doctoral dissertation submitted in Greek universities in the years 2010 and 2011. He had worked for 20 years in Special Education as teacher of children with ASD and as member of the Diagnostic, Assessment, and Support Centers (KEDDY) of the Ministry of Education in Athens. He is currently teaching courses on Behavior Analysis, Special Education, School Inclusion, Developmental Disorders, Experimental Methodology at the undergraduate and postgraduate programmes of the Department of Educational Studies of the National and Kapodistrian University of Athens. In addition, he is Research Project Coordinator at the Laboratory of Special Education and Family Counseling. He has published his work in Greek and in international journals and books and has numerous participations in national and international conferences. His research focuses on autism spectrum disorder with an emphasis on fostering independent functioning and the school inclusion of children with autism.

Gerou Katia

Katia Gerou is a Greek actress from Agrinio.

She initially studied Law in Athens, where she began her involvement with theater. At first he joined the amateur theater group of the University of Athens and later (1976) he decided to take exams at the Drama School of the National Theater of Greece and at the Art Theater. She succeeded in both but eventually chose Art Theatre, with which she worked for the 27 years after her graduation. Later he starred in the Municipal and Regional Theatre of Agrinio.

Examples of her work in theatre are the performances *Against freedom (2019)*, *The Doules (2019)*, *I do not get paid, I do not pay (2017)*, *PASSION / PATHOS (2015)*.

She recently published her autobiography, published by Kaleidoscope Publications, entitled *Changing the heartbeat-conversations about theatre with Ioli Andreadis*.

Kataleifos Dimitris

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

He has origins from Serifos and Smyrna. He studied Law and acting at the Drama School of Pelos Katselis from which he graduated in 1975. He has worked with various companies and directors, including Antonis Antipas (“Aplo Theatre”) and Spyros Evangelatos (“Amphi-Theatre”).

He was a founding member of the theatre company “The Scene” and the “Embros” theatre (theatre organisation “Morfes”) in Psirri (which contributed to the redevelopment of the surrounding area). Both groups were among the most important theatrical centers of their time. They were dissolved in the 1980s and 2000 respectively.

He has also been directing in the theatre since 1998 (*Don Juan comes back from the war*, "Embros" Theatre) and teaches at drama schools, including the Drama School of "Embros" (of which he was a founding member), the "National Theatre Drama School" and the "Athens Conservatory Drama School". In the cinema, his important performances include, among

others, Pantelis Voulgaris' *Stone Years* (1985) and Lakis Papastathis' *Theophilus* (1987) - for which he was awarded the prize for first male role at the "Thessaloniki Festival". In the theatre, for the 2002-2004 period, (*Making History, Three Steps Before*) he was awarded the A' prize "Emilios Veakis". For his performance as Hugh O'Donnell in *Making History* (2003) he was awarded the 2nd prize for male role, for Pastor Manders in *Ghosts* with the 1st prize for male role and for *The Caretaker* (2010-11) with the 1st prize for male role by the magazine "Athinatorama". His most important appearances on television were in Fotis Mesthenaios' "Minore of the Dawn" (1983-4) and Pigi Dimitrakopoulou's "10", for which he was awarded the first prize for first male role, " People 2008".

Examples of his work in the theatre include *Death of a Salesman* (2019), *Skylight* (2018), *Prometheus Bound* (2018), *The Dance of Death* (2015).

In cinema, he participated in the films *The Another Me* (2016), *Hommage* (2020), *Limousine* (2013), *All the pretty horses* (2020).

Koukounaras-Liagkis Marios

Marios Koukounaras-Liagkis was born in Komotini in 1971.

He is an Associate Professor of Pedagogy and Religious Education at National and Kapodistrian University of Athens (NKUA), School of Theology, Department of Theology since 2013.

He studied Theology at the Aristotle University of Thessaloniki- BA, MA, PhD and Greek Philology at the Democretian University of Thrace. His PhD is on Theatre-in-Education programmes and Religious Diversity. Educational actions for Intercultural Communication. He did a post doc in Sciences of Education and particularly Social Pedagogy. He studies currently Innovative Management and Entrepreneurship (MA).

He teaches several courses about Pedagogy, Teaching Methodology, Religious Education, Theatre in Education, Research Methodology and Social Pedagogy in undergraduate and postgraduate programmes in NKUA (Dep. Theology, Social Theology and Religious Studies, Primary Education-Medicine and Biology, Theatre Studies) and Western Macedonia University.

He is a director of the Laboratory of Pedagogies and R.E. of the School of Theology and of the international distance learning MA programme "Identity, Education and Competences for Democratic Culture" which is a cooperation between NKUA (Theology, Philology and Educational Studies) and European Wergeland Centre (Council of Europe).

He worked as a Religious Education teacher from 2003 until 2012. He worked as a Consultant to the Minister of Education and Religious Affairs during 2007 – 2009. He worked from 1989 until 2007 as a journalist and broadcaster in several radio stations in Thessaloniki, Komotini and Corfu.

He attended a number of seminars about Theatre/Drama in Education-Applied Theatre and he has a professional Theatropedagogical Team applying T-i-E projects at Primary and Secondary

schools. He has organized and implemented (or applied) numerous of Educational Projects in cooperation with National Theatre, General Youth Secretary, International Amnesty, NGOs and Greek Educational Organizations as Aikaterini Laskaridis Foundation etc.

He has been working since 2008 as a teacher trainer in seminars which were organized by Wergeland Center, Council of Europe, Greek Pedagogical Institute, Ministry of Education and Religious Affairs, Panteion University, Interorthodox Centre of the Church of Greece etc.

He has taken part in national and international conferences and published in journals in Greece and abroad (95).

He is the author of eleven books on pedagogy, Theatre-in-Education and Religious Education.

The more recent are:

- Educators in action - new multimodal pedagogy (rev. ed.), 2020.
- What Religious Education Needs Today? A multidimensional research in a Greek environment, 2019.
- Methodology for designing and implementing an educational programme: "in his world" - A theater-pedagogical programme. Adolescence, identity, school bullying, diversity, 2015 (with Potamoussi, H.).

He is a member of Experts Scientific Committee for RE Curriculum for the Lyceum, a member of several State's and Church's Committees for Religious Education, Education and Publications. He is a member of Greek Pedagogical Association, Greek Theological Association KAIROS, European Forum for Religious Education Teachers (EFTRE) and a member of the board of Greek Network for Theater in Education. His research interests are: Religious Education (learning and teaching), Curriculum design, Teacher's professional development, Competences for Democratic Culture, Social Pedagogy and Theatre/Drama in Education

Indicative publications

- Koukounaras Liagkis, M. (2022). «Peace Education and Refugees and Asylum Seekers: The Case of Greece». Στο M. Hermansen, E. Aslan, & E. Erşan Akkılıç (Επιμ.), *Peace Education and Religion: Perspectives, Pedagogy, Policies. Wiener Beiträge zur Islamforschung* (σσ. 415–431). Springer VS, Wiesbaden. https://doi.org/10.1007/978-3-658-36984-2_23
- Koukounaras Liagkis, M. (2021). «Education, theatre and change: research and evaluation». In G. Pefanis – C. Fanouraki Applied Theatre. Qualitative methods of research and learning through performing arts. (p. 353-371). Athens: Papazisi
- Koukounaras Liagkis, M., Skordoulis, M., & Geronikou, V. (2022). «Measuring competences for democratic culture: teaching human rights through religious education». *Human Rights Education Review*, 5(1), 112–135. <https://doi.org/10.7577/hrer.4487>
- Koukounaras Liagkis & Papaioannou M. (2023). «The use of narratives in evaluating the results of prospect educators – The technique of the ‘most important change’». *Research in Education*, 12(1), 98-117. <https://doi.org/10.12681/hjre.34064>

Mavrogeorgiou Vassilis

Vassilis Mavrogeorgiou was born in 1979 He graduated from Ornerakis Art School in 1998 and in 2002 from School of dramatic arts “Archi” by Nelly Karra.

He wrote 21 theatrical plays (The cockroach, Concrete beach, A huge explosion, Motel and others) and all of them has been performed on stages in Athens and other locations in Greece and Cyprus. He directed 45 performances on stages like National Theater of Greece, Athens Festival, Megaro Mousikis, Niarchos Institute, Olympia, Theater of Neos Kosmos, Theatro Technis by Karolos Koun, Skrow Theater, Acropol, Gloria, Anesis, Vretania and other Athens stages and also at national public stages in Thessaloniki, Kalamata, Kozani, Lamia and other locations in Greek and Cyprus province. As an actor he played in 30 productions with directors as Themelis Glinatsis, Blitz Theater Group, Vagelis Theodoropoulos, Marianna Kalbari, Thomas Moschopoulos, Peder Kirk, Helen Gasouka, Argyris Xafis, Dimitris Bogdanos, Giannis Dalianis and others. From 2004 until 2010 he participated as an author, actor and director in performances for children in hospitals and mental health institutions. In 2003 he founded Skrow Theater which he directs ever since.

Awards: 2008 the great critics award “Karolos Koun” for his direction on the play “Only the Truth” witch he co-wrote with Maria Filini 2014 Audience award All4fun for his direction on the play Hilda by Marie NDiaye 2018 Critics Athens Pride award for his participation as an actor in the best Show about LGBD+ rights of the year for the play “The Swallow” by Guillem Clua. 2019 Critics award All4fun for his direction on the play “The Fugitive” by Kostantinos Theotokis.

He started teaching acting, improvisation and theatrical play writing in 2004 at “Archi” Drama School of Nelly Karra, Theater of Changes, he was also teaching for a period of time at drama schools “Themelio” and “Iasmos”. The last 3 years also teaches acting at Drama School “Technon 100”. With his colleague Paris Mantopoulos, founded theatrical laboratory Skroworks where he was teaching from 2019 - 2022. He has given acting and writing seminars in collaboration with cultural organizations all over Greece. In 2022 worked at postgraduate programme of Theatrical Studies of EKPA for the first time.

Mavroleon Anna

BA Sociology (Panteion University, Athens) PhD Communication, Mass Media and Culture (Panteion University, Athens). She is currently teaching “Reception Issues of Ancient Greek Drama” (Postgraduate Programme) at the Department of Theatre Studies, National and Kapodistrian University of Athens.

She has also taught “History of the theatre” at the Department of Communication, Media and Culture of Panteion University (2004 & 2008-2009), “Reception Issues of Ancient Greek Drama”, “Methodology of Research” and “History of the theatre” at the Department of Theatre Studies, University of Peloponnesus (2007-2020), “Reception Issues” at the Department of Theatre Studies, University of Peloponnesus (Postgraduate Programme 2018-2022),

“Methodology of Research” at the Department of Theatre Studies, National and Kapodistrian University of Athens (2017-2018) and “Ancient Theatre” (2017-2020) and “Theatre Writing“ (Postgraduate Programme 2020-2023) at the Hellenic Open University. Furthermore, she had worked in the Processing of Archives Department of the Hellenic Centre of Theatrical Research – Theatrical Museum (1995-2012).

Research interests:

- Methodological Issues Related to the Research of Theater / Archives
- Reception Issues of Ancient Greek Drama
- History of the theatre
- Theatre Writing

Publications

- *Η έρευνα στο θέατρο - Ζητήματα μεθοδολογίας*, [The Research of Theater: Methodological Issues], Athens: I. Sideris, 2010.
- *Περί Αναβίωσης* [The Revival of Ancient Drama], Athens: I. Sideris, 2016.

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Monastiridis Prodromos

Dr Prodromos Monastiridis holds a BA in Marketing from the Technological Education Institute of Thessaloniki, a MA in Marketing and a Master of Philosophy discussing “A best practise for New Product Development for the Greek Banking Sector”, both from the University of Sunderland. His PhD, from the Aristotle University of Thessaloniki, research “Innovation, marketing and non-profit organizations, the case of Greek cultural organizations”.

He was a Marketing Consultant at the Marketing Division of Macedonia-Thrace Bank, and an Adjunct Lecturer at the T.E.I. of Thessaloniki at the Department of Marketing, at City College and at the Aristotle University of Thessaloniki, He is currently an Adjunct Lecturer at the American College of Thessaloniki and at National and Kapodistrian University of Athens. His research fields include marketing, cultural marketing, fundraising, international marketing and event management.

He is also a Visiting Researcher at King’s College DAFM Researcher Center. He started from 2002 to work at Thessaloniki Concert Hall as a Marketing Manager and now he is now the Marketing Director. He serves also as a Vice President of the Board at Thessaloniki Convention Bureau.

He has various publications in newspapers and academic journals. In the book "Innovation Policies in the European News Media Industry: A Comparative Study, Media Business and Innovation“ he contributed with the chapter, ”Market Structure and Innovation Policies in Greece“ (Springer editions, 2017). In 2021 he published his book “Innovation, Culture and Marketing (in Greek, from the University of Macedonia publications).

Moschopoulos Thomas

Thomas Moschopoulos was born in 1965 in Bitola, Northern Macedonia and grew up in Thessaloniki. He studied English Literature, Theatre and Cinema in Greece and Italy. He has directed many contemporary and classical plays at the Teatro tou Notou (Amore) –where he was also artistic co-director with Yannis Chouvardas–, the National Theatre, the National Theatre of Northern Greece, the Athens and Epidaurus Festival, the Athens Concert Hall (Megaro Moussikis), the Stegi (of the Onassis Foundation) and elsewhere. His artistic home is the Porta Theatre, of which he has been the director for the past few years, and where he has presented, apart from other productions, many shows for children, of which a great number was based on plays he has written himself, or in collaboration with Xenia Kalogeropoulou. For the last 10 years he has been collaborating regularly with significant theatres of Canada, often directing plays. He also took part in the artistic team of the Closing Ceremony of the Olympic Games in 2004. He has presented opera productions in Greece and Italy, has directed documentaries, video clips and teleplays, has presented radio broadcasts for the 3rd Programme (Trito Programma) of the Hellenic Broadcasting Corporation (ERT), has taught at drama schools, drama academies and universities in Greece, Italy, Montenegro, South Africa and Canada, and has often received awards for his work in Greece and abroad. In 2023 he was appointed Assistant Professor at the Theatre Department of the School of Fine Arts of the Aristotle University of Thessaloniki.

Mountraki Eirini

Eirini Mountraki obtained a BA, a MA and a PhD in Theatre Studies from the National and Kapodistrian University of Athens (Faculty of Theatre Studies). She also studied Arts at the University of Milan, Italy.

She is head of Drama, Library, Archive and International Collaborations Departments of the National Theatre of Greece. She teaches at the MA programmes of the Departments of Theatre Studies of the Universities of Athens and Peloponnese. She teaches History of Theatre and Dramaturgy at Drama Schools. She taught Theatre in the Army (SAN) for five years and has directed several plays with her students.

She is the founder and head of the Greek Play Project (www.greek-theatre.gr) a dynamic platform in Greek and English for the promotion and study of contemporary Greek theatre. It is a dynamic network of collaborations and activities; the annual Greek Play Project New York is part of it.

She is a theatre critic and her texts, critiques and essays have been published in various editions, theatre programmes and magazines in Greece and abroad. She has participated and lectured in many conferences about theatre, in Greece and abroad.

Her books "Carlo Goldoni. His life, his work and its reception in Greece" (2019) and "Entos, Ektos kai Epi ta afta" (*Interior, Exterior and Corresponding*, 2021) are published by Egokeros Editions. She has translated various texts and plays from Italian. In 2019-2020 National Theatre performed *The New House* by Carlo Goldoni translated by her.

In 2013 she participated in the International Visitor Leadership Programme on “Promoting Social Change Through the Arts” organized by the United States Department of States – Bureau of Educational and Cultural Affairs. She has been a member of several Committees; President of the Consultative Committee on the Theatre Grants of the Ministry of Culture (2017-2021). She is Vice President of the Hellenic Association of Theatre and Performing Arts Critics.

Papadopoulos Leonidas

Dr. Leonidas Papadopoulos was born in Thessaloniki. He was awarded his doctorate from Kings College London/UK in 2016 (Scholarship by Onassis Foundation and the Greek State Scholarship Foundation). He taught Theatre History at the Department of History, Ionian University/ Greece, Theatre Directing, Ancient Greek Drama, and Performance Analysis in undergraduate and postgraduate courses at the National and Kapodistrian University of Athens. He participated as a dramaturge in National Theatre of Greece’ history project *It happened in Greece* (2016-2018) and in Contemporary Greek Play Festival at Municipal Theatre of Piraeus (2017-2020). Member of the research team focuses on the reception of US and European crime films in Greece from the post-war period until today (Prof. Eva Stefani and Dr Anna Poupou) He was a member of the organizing committee of the European Network of Research and Documentation of Performances of Ancient Greek Drama/ Arc-Net (2009-2017).

His main research interests focus on ancient Greek drama and stage directing. His credits, as a director, include a string of critically acclaimed productions such as *Endgame* by Samuel Becket, *Little Eyolf* by Henrik Ibsen, *The Double Bass* by Patrick Suskind, *Bury the Dead* by Irwin Shaw, *The Thrill of Love* by Amanda Wittington, *Sofia* by Ignacio Garcia May, *Donna abbandonata or You really disappointed me Mr George* by Glikeria Basdeki, *The Building* by Panagiota Phylaktaki, *Bakersfield Mist* by Stephen Sachs, *The Birds* by Conor McPherson, *One Day When we were young* by Nick Payne, *Pass-Port- Sea Journeys in Ancient Greek Tragedy* (the performance was based on his doctoral thesis and was funded by the Ministry of Culture), *Vanya, Sonia, Masha and Spike* by Christopher Durang, *California Dreamin’* by Vasilis Katsikonouris,. He also worked as an actor with directors as Robert Sturua, Nikita Milivojevic, Slobodan Unkovski and Michalis Kakogiannis. He is artistic director of Athens-based *In-Between Art Theatre Company*.

Current publications

- 2023 Leonidas Papadopoulos, «The *unhellenic* attire of choruses as image of the ‘other’ in ancient Greek tragedy» στο *Textiles in Motion Dress for Dance in the Ancient World Ancient Textiles Series*, Oxbow Books.
- 2023 «*Νόσος και ἄκος*. Theatre in COVID-19 era», Greek Association of Theatre and Performing Arts Critics.
- 2022 Leonidas Papadopoulos, Anna Poupou, Eva Stefani, «The Reception of US and French Film Noir in Post-War Greece, 1945-1958» στο *Journal of Greek Media and Culture*.

Papadopoulos Simos

Simos Papadopoulos is Associate Professor of Theatre Pedagogy at the Department of Primary Education of the Democritus University of Thrace and drama animator as well. His work focuses on theatrical and pedagogical research and writing, with monographs and publishing in journals and collective volumes, scientific editing of academic books, announcements in Hellenic and International scientific conferences, and supervision for the creation of educational material for Theatre Pedagogy in Hellenic Primary Education.

He participates in research post graduate programmes and committees, within the frame of which he has undertaken the organization of Hellenic and International conferences, as well as the publication of collective volumes. He has supervised doctoral theses and master's dissertations concerning the multidisciplinary relation between Theatre Pedagogy and subjects from the field of Social Sciences and Humanities in the Democritus University of Thrace and other universities.

In this field, he serves the functional relation between Theory and Practice in the post graduate programme of the Department of Primary Education in DUTH "Diversity and Theatre Pedagogy", as well as with his noteworthy studies "Drama Language: Using Inquiry Drama on Language Teaching" (Kedros Publications, 2007), "Theatre Pedagogy" (2010) and "Drama in Education and the Ancient Hellenic Thought. The Mimesis of the Good Life" (Papazissis Publications, 2021). His research, educational and artistic action refers to Theatre Pedagogy and Drama Text Analysis in the Theatre for Young People in Brecht's and Chekhov's works.

<http://simospapadopoulos.com/>

Poulou Angeliki

Angeliki Poulou is an Assistant Professor in the Department of Digital Arts and Cinema at the University of Athens, specializing in the subject 'History and Theory of Contemporary Art and New Media.' Her theoretical and curatorial work is focused on contemporary art, with an emphasis on the theory of art/technology and new forms of the performative.

She has been a member of the artistic collective Medea Electronique art collective (www.medeaelectronique.com) since 2011, where she participates as a curator and dramaturge. As a curator and dramaturge, she has also collaborated with independent artists and institutions in Greece and France (National Theatre, Onassis Cultural Centre, French Institute of Athens, MIRfestival, Documenta 14, Bouchra Khalili, Les Gens d'Uterpan, Point Éphémère, etc.).

In 2021/2022, she served as the head of the Drama Department at the Municipal Theatre of Piraeus, and from 2017 to 2019, she was the academic coordinator of the European Programme *Ancient Drama: Interdisciplinary and Transcultural Approaches* at the Michael Cacoyannis Foundation. She is a member of the *European Network of Research and Documentation of Performances of Ancient Greek Drama* (ArcNet), led by Professor Platon Mavromoustakos, and a founding collaborator of the platform for contemporary Greek drama, the *Greek Play Project*, led by Irene Mountraki.

She holds a joint doctorate (cotutelle) from the School of Arts and Media at the University of Sorbonne Nouvelle-Paris II and the Department of Theatre Studies at the University of Athens. She also holds a master's degree in Performing Arts from the University of Sorbonne Nouvelle – Paris III and a bachelor's degree from the Department of Communication and Mass Media at the University of Athens.

Her recent scholarly publications include the volume *Greek Tragedy and the Digital* (Bloomsbury, London, 2021) by George Rodosthenous and Angeliki Poulou, the monograph *From fruit to root: Medea Electronique's Interactive Archive of New Media Art* (Onassis Cultural Centre, Athens, 2021) by Angeliki Poulou and Eric Lewis, and the article *Contester le Projet* (Revue Agôn, Paris, 2022) by Angeliki Poulou.

Tsalapatis Thomas

Thomas Tsalapatis was born in Athens in 1984. He studied theater at the University of Athens. His first collection “Daybreak is Slaughter, Mr. Krak” received the National Prize for best emerging author (2012) and has been translated in Italian by Viviana Maglio Sebastio and published by Editore XY.IT (2018). His second collection “Alba” was published in 2015 and has been translated in French by Nicole Chaperon in 2017 and published by Desmos editions. “Alba” was also translated in Italian by Viviana Maglio Sebastio and published by Editore XY.IT (2022). In 2016 he wrote *Encore*, a play which was staged in Attis Theater in Athens, directed by Theodoros Terzopoulos. The text and the poems of the performance were published in 2017 by Mov Skiouros editions under the name “Pnigmos”. In 2018 his third poetry collection “Geographies of the Fritzs and the Langs” was published. In 2021 his fourth poetry collection “The beauty of our weapons” was published by Antipodes editions.

In 2018 he won the first prize for poetry “Premio InediTO-Colline di Torino” for the poetical section “Περιστατικά” (Peristatica) Circostanze. In the same year his play “Monica Vitti remembers no more” was staged in Maison de la Poésie in Paris, directed by Laurence Campet and translated by Clio Mavroeidakos. The play was staged in Athens in 2019 and published the same year by Mov Skiouros editions.

Since 2008, he has been writing articles, for newspapers, magazines and web magazines. He is currently a columnist for the Saturday edition of «Εφημερίδα των Συντακτών» (Efimerida ton Syntacton) and for the Sunday edition of «Εποχή» (Epohi).

Several of his poems have been translated into English, French, Spanish, Italian, Arabic and have been included in more than 12 anthologies. He has translated and published poems of W.B. Yeats and W.H. Auden. His writings can be found at Groucho Marxism: <http://tsalapatis.blogspot.com>

Tzamargias Takis

He was born in Piraeus. He studied acting at the Acting School “Piraeus Society” and he holds a Bachelor Degree on the Educational Department of National and Kapodistrian University of Athens. He also holds a Master’s Degree entitled “Theatre in Education”. Currently he is a PhD

student at the University of Athens.

He has been working as teacher (special academic staff) at the University of Athens since 2003. He has also taught in various acting schools in Athens. He was the founder and for 15 years the director of the theatre team of the municipality of Keratsini. He has worked with the National Theatre of Greece, the Theatre Organization of Cyprus, the National Theatre of Northern Greece, etc.

He was the Artistic Director of the municipal theatre of Piraeus for a 2-years-period (2013-2015).

He has also taken part as a speaker in many conferences about theatre in schools. He has written a lot of articles and he was part of the writing team of the books “StichiaTheatrologias” (Athens, 1998), “PolitistikEsKdiloseisstosxoleioProtovathmia-Defterovathmia” (Athens, 2004) and “StichoratouTitora”(Athens,2010).

He is the president of the committee of the Ministry of Culture and Sports for the theatre awards for non-adult audience.

Some of his works: *The Good Person of Szechwan* (Brecht), Apo mixanis, 1999, *One act plays* (Beckett), Sfendoni, 2003, *California Dreamin'* (Katsikonouris), National Theatre, 2004, *The Black Eyed* (Shamieh), Poreia, 2009, *A cloud in trousers* (Mayakovsky), Epikolono, 2010, *Frozen* (Lavery), Theatre Organization of Cyprus, 2008, *Petros' big walk* (Zei), National Theatre, 2011-2013, *Antigone* (Sophocles), National Theatre, 2010-2012, *Our little town* (Wilder), Akropol, 2012, *The curious incident of the Dog in the Night-Time* (Haddon), AggelonVima, 2013, *To Trito Stefani* (Taxtsis), Theatre Organization of Cyprus, 2014, *Plastelina* (Buchaca), Stathmos, 2015, *King Richard III* (Shakespeare), SigxronoTheatro, 2016, *Petros' big walk* (Zei), Theatre Organization of Cyprus, 2016, *Our Class* (Slobodzianek), National Theatre, 2017. 2021, *Misery* (Stephen King – Goldman), Ilisia – Volanakis, 2018, *Orphans* (Dennis Kelly), NTNG – 2018, *Petros' big walk* (Zei), NTNG, 2018. 2019, *Tribes* (Nina Raine – Station), *The Holiday Trilogy* (Carlo Goldeni translated by Giorgos Depasta, Theatrical Organization of Cyprus THOK (Main Stage – winter season) 2019, *The Bengera* (Ilias Kapetanaki), radio adaptation for the National Theatre 2021, *The Great Walk of Peter* (Alki Zei in a dramatized adaptation by Savva Kyriakides – Takis Tzamargia), Katerina Vasilakou New Theater 2021 – 23, *The Minor of Dawn* (Adapted by D. Haliotis from the TV series of the same name by D. Mosthoniaios – V. Goufa), Municipal Theater of Piraeus, Aristotelio of Thessaloniki, Municipal Theater of Nicosia Cyprus. 2021-22, *Aeolian Land*, (Dramatization by Savva Kyriakides – Dimitris Haliotis) National Theater – Rex, winter season) 2022, *Polypathos Myrovolos Chios. Land of Ionia. Testimonies of Souls*, (Scenic Essay in intertextual composition Takis Tzamargias: Chiaki Jeremiah, Aeolian Land etc.) Homeric Academy Chios, Museum of History - Old University 2022, *Photograph 51* (Anna Ziegler translated by Antonis Peri), Art Theater – Basement Karolos Koun, Theater Avlaia Thessaloniki 2022 -23, *The Bird Becomes a Tree* (Ion Euripides in modern translation by Christos Chomenidis), Epidaurus Small Theater – Athens Festival – Epidaurus 2023

Verdis Athanasios

Athanasios Verdis works as Associate Professor of Educational Research and Evaluation at the Pedagogical Department of Secondary Education of the School of Philosophy of the National and Kapodistrian University of Athens, where he teaches these subjects at undergraduate and postgraduate level. He is a graduate of the Pedagogical Department of Elementary Education of the University of Athens and studied Research Methodology at the University of Oxford with a scholarship from the State Scholarship Foundation. He holds a PhD from the London Institute of Education in the field of Educational Effectiveness and Evaluation. His research interests focus on the area of quantitative and qualitative research methodologies and educational evaluation (ORCID iD: 0000-0003-2354-1507). He is a founding member and member of the Board of Directors of the Hellenic Educational Evaluation Society and he has participated in two European projects focusing on performing arts, as well as artists and their identities as teachers and researchers.

Selected publications:

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

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

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

Voutzouraki Alexandra

She was born in Rethymno. She holds a PhD from the Department of Theatre Studies of the National and Kapodistrian University of Athens, an graduate of the Department of Psychology of Panteion University, the Drama School of the National Theatre of Greece, the Department of Theatre Studies of the National and Kapodistrian University of Athens and the postgraduate programme of the same department. As an actor and assistant director she has collaborated with state and private companies and with directors such as: Dimitris Degaitis, Diagoras Chronopoulos, Nikos Charalambous, Theodoros Kalvos, Michalis Kalabokis etc. He has also directed *What Oscar Wilde Said* (Nixon Theatre 2006-2007), *Crime in Luxembourg by Ag. Christie* (Paramythia Theatre 2012- 2013), *P. Horn's Neighbours* (Athenian Stage Theatre, 2016-2017), *Let's Dress the Naked by L. Pirandello* (Athenian Stage Theatre, 2017-2018), *Marivaud's phyllonikia* (Athenian Stage theatre, 2019-2020), *Colperts by D. Giselman* (Nous Theatre, 2022-2023), *The doula*, the truth behind the Temptation by *Gr. Xenopoulos* (Athenian Stage theatre, 2022-2023).

As a theatrologist she has been active for the last decade in the field of research of modern Greek theatre of the early 20th century with participation in international and national conferences. [7th European Conference of Modern Greek Studies HSNS Vienna (2023), Scientific Conference of Young Researchers of the Department of Theatre Studies of the University of Athens on "Iakovos Kambanellis in the 21st century" (2022), Anniversary Conference on the 100 years since the Asia Minor Catastrophe on "The Constantinopolitan and Asia Minor Theatre until 1922" (2022), International scientific conference "Research - Composition - Interpretation. Approaching the theatre of Spyros A. Evangelatos" (2022), Scientific conference of the Laboratory of Theatre of Film Music of the Center for Research and Studies of the University of Crete on "Pantelis Prevelakis and theatre" (2022), Scientific conference of the Department of Theatre Studies, School of Philosophy of the University of Athens on "The Greek theatrical publication from the 19th to the 21st century" (2019), XI International Panionian Conference on "Ionian Life and Culture" (2018), Anniversary Conference for the 20 Years of the Postgraduate Studies Programme of the Department of Theatre Studies of the National and Kapodistrian University of Athens (2017), E' Panhellenic Theatrical Conference on "Theatre and Democracy: On the occasion of the completion of 40 years since the restoration of Democracy" (2014)] He is also professionally involved in the translation of theatrical plays. Among the works he has translated are: *Lily Hellman's Children's Hour*, *An Open Couple - Too Open* by Dario Fo, *Tribe* by David Mamet, *The Kiss of the Spider Woman* by Manuel Puig, *The Indian is looking for the Bronx* by Israel Horowitz, *Woyzeck* by G. Buchner, *The Fools of Valencia* by Lope de Vega, *Macbeth* by William Shakespeare, *Let's Dress the Naked* by Luigi Pirandello etc. Since 2007 she has been teaching dramatology, theater history, literary history and art history at the Higher Drama School of Kalvos-Kalamboki "Athenian Stage" and since 2019 she teaches dramatology and theatre history at the acting department of IEK Omiros. She has been a lecturer at the Department of Philology of the University of Crete (2021-2022). She is a lecturer at the Department of Theatre Studies of the National and Kapodistrian University of Athens (2022-2023).

Zakopoulos Vassilis

Vassilis Zakopoulos studied Pedagogical Sciences and specialized in Information and Communication Technologies (ICT) in education, obtaining a Master's degree (M.A., 1996) and a Ph.D. (2001) from the University of Reading, UK. He has worked for many years in primary education, (six years of which as Headmaster of a school unit), at the A.S.P.A.I.T.E. academic institution from 2003-06 as Research Associate, at the Hellenic Open University (HOU), since 2020 - until today as Professor-Consultant of the Thematic Unit "ICT in Education: online learning and e-learning". Since 2019 he teaches, together with Assistant Professor Clio Fanouraki, the course "Theatre and Digital Technologies in Education" in the direction "Theatre Teaching" of the postgraduate programme "Greek and World Theatre: Drama, Performance, Education" and the course "Research Methodology in Theatrology" of the same postgraduate programme in the Department of Theatre Studies of the National and Kapodistrian University of Athens. Since 2017 he has been working as a permanent member of the Laboratory Teaching Staff at the University of West Attica, teaching the courses

“Business Informatics” and “Research Methodology”. His research interests include the integration and use of ICT in education, Theatre/Drama and digital technologies in education, e-learning, online and blended learning and Research Methodology. He has participated with academic papers and published articles in many Greek and international scientific conferences and academic journals.

Indicative publications

Book:

Zakopoulos Vassilis: *Digital technologies for theatre/drama in education. The supportive role of digital technologies in research and practice*. Athens: Papazisis, 2023, ISBN: 978-960-02-4103-7.

International journals:

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

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

PART B

PROGRAMME OF STUDY

The Postgraduate Programme begins in the winter semester of each academic year. In order to obtain the master's 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 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.

The language of instruction and writing of the Master's Thesis is Greek and/or English. 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. The elaboration of the MA thesis takes place in the 4th semester of studies and is credited with thirty credits (30) ECTS.

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

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

1.: Specialisation: Drama and performance

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

ΘM11	Contemporary theatre and the avant-garde	8
	Elective courses	
ΘE26	Applied theatre	7
ΘE38	Acting workshop	7
ΘE35	Directing workshop	7
SUM		30

C´ 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

2. 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	Theatrical workshop	7
Sum		30

D' semester		ECTS
MA thesis		30
Sum		30

3.: 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.

COMMON COURSES IN THREE SPECIALISATIONS /
COMPULSORY COURSES

A' semester

ΘM01: RESEARCH METHODOLOGY IN THEATRE STUDIES

G. Varzelioti, A. Verdis, V. Zakopoulos

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.

Upon successful completion of the course, students will:

(a) be familiar and conversant with the sources and typology of theatrical research, with an

- emphasis on modern Greek drama and performance from the 16th century to the present,
- (b) make use of modern research tools, such as the Internet and the application of technology (digitization of archival collections, access to electronic libraries, etc.)
 - (c) design quantitative and qualitative research in Greek and world theatre, drama, performance, education and the humanities (phenomenologies, autoethnography, ethnography, poetic exploration, non-fiction literature, surveys, empirical studies, art-based methodologies)
 - (d) be familiar with quantitative and qualitative approaches to research and be able to relate different research questions to the appropriate methodology.
 - (e) be familiar with how to create a questionnaire using modern online collaborative tools (such as Google Forms, Microsoft Teams, SurveyMonkey, etc.).
 - (f) become familiar with specific software for the systematic processing, analysis and presentation of qualitative and quantitative data (such as Jamovi, Atlas, R, SPSS and Microsoft Excel).
 - (g) write and present a research project using the writing and structure of an academic text.

ΘM02: ISSUES OF ANCIENT THEATRE

K. Diamandakou, M. Georgousi, A. Mavroleon

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.

ΘM09: ISSUES OF WORLD THEATRE

S. Felopoulou, X. Georgopoulou, E. Daraklitsa

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.

ΘM12: PHILOSOPHY AND THEORY OF THEATRE AND DRAMA

G. Pefanis, Th. Bousiopoulou, L. Alexiadou

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

B´ Semester

ΘM03: THEATRE PERFORMANCE ANALYSIS

G. Ioannidis, L. Papadopoulos, I. Moundraki

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.

C' semester

ΘΜ08: MODERN GREEK THEATRE ISSUES

P. Michalopoulos, K. Karra, A. Vouzouraki

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.

1. Specialisation: Drama and Performance

B' semester

COMPULSORY COURSES

ΘM11: CONTEMPORARY THEATRE AND THE AVANT-GARDE

M. Antoniou

The course attempts to examine the dynamics of modern and postmodern cultural movements and to place them in the context of contemporary theatre, with direct reference to performances that have marked stage research and practice from the 1960s to the present. It also attempts to broaden the field of dialogue around issues related to stage experimentation and the reception of the avant-garde by Greek audiences, having as a 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.

ELECTIVE COURSES

ΘE26: APPLIED THEATRE

K. Diakoumopoulou

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. Also, participants design and implement complete outlines for: Health Units, Health Education, Community Development, Prison, Museum, Nursing Home, "Theater of Memory", Ethnodrama, "Theater of Action", Bibliodrama, "Theater of Engagement", Playback Theater, "Theater of the Oppressed", Sociodrama, Drama Therapy, Play Therapy, etc. Examination: Development of a complete design of Applied Theatre for "Community Theatre" and creation of a joint design with students for "Theatre of the Oppressed". Creation and presentation of group designs of Applied Theatre.

THE35: DIRECTING WORKSHOP

T. Moschopoulos

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.

THE38: ACTING WORKSHOP

D. Katalifos

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.

C' semester

COMPULSORY COURSES

ΘM17: THEATRE PRODUCTION DIRECTION

M. Monastiridis

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.

ELECTIVE COURSES

ΘE30: PERFORMING ARTS AND NEW MEDIA: TRANSFORMATIONS AND PERSPECTIVES

A. Poulou

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.

ΘE39: HISTORY AND THEORY OF PERFORMANCE

M. Konomi

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.

ΘE41: THE TRAGIC AND COMIC ELEMENT IN MODERN THEATRE

Th. Bousiopolou

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.

2. Specialisation: Theatre Didactics

B' semester

COMPULSORY COURSES

ΘM14: THEATRE DIDACTICS: THEORY AND PRACTICE

C. Fanouraki

The content of this course concerns the theoretical structures and the practical applications of theatre / drama in education, through the interdisciplinary approach of the sciences of Theatre Studies, Education and Teaching. More specifically, upon completion of the course, students are expected to have assimilated the scope of the subject, to be able to design drama and drama teachings, with a theoretical or practical character, for all levels, types and stages of education, and to be able to produce appropriate academic discourse that combines theoretical knowledge with practical activities (through scientific and artistic work). The study of the special features and differentiating elements of the application of theatre per level of education constitutes the objectives of the course and at the same time enables each student to delve into a specific level of his/her choice.

ELECTIVE COURSES

ΘE37: DRAMA AND THEATRE FOR YOUNG AUDIENCES (TYA)

M. Dimaki-Zora, T. Tzamargias

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.

ΘE49: THEATRE AND PERFORMING ARTS IN EDUCATION: STAGE/COSTUME DESIGN IN THE SCHOOL STAGE

I. Lakidou

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.

ΘΕ50: SOCIAL PEDAGOGY – SPECIAL EDUCATION AND THEATR IN EDUCATION

P. Galanis, M. Koukounaras Liagkis

In the first unit of the course the aim is to approach the possibilities of formal and informal education, to contribute to the change and improvement of living conditions through social intervention and based on the principles of Social Pedagogy. Through experiential activities and applications of theatre/drama in education, they will approach the theoretical, epistemological and methodological dimensions of Social Pedagogy. They will also distinguish the common points of the different dimensions (theoretical, anthropological, ethical, social, historical, practical) of Social Pedagogy and Theatre/Drama Pedagogy. In addition, they will get acquainted with the Competence Reference Framework for Democratic Culture as a tool for designing teachings, programmes, interventions and action plans to improve and change educational and social situations. By completing the course, everyone will have the knowledge and experience to approach issues in education in socio-pedagogical terms and develop teachings, action plans and programmes in the context of Theatre Education or using theatre/drama for change.

Special Education is a field of application of both humanities and social sciences. The purpose of this course is for students: a) to develop sensitivity and reflect on issues related to education and especially the integration of students with disabilities and special educational needs, with emphasis on Autism Spectrum Disorder and Mental Retardation, b) to know and apply in-depth

teaching methods for the assessment and education of specific students, with emphasis on teaching techniques that are consistent with the subject of theatre education, c) integrate the above methods into their teaching practice, ensuring the achievement of the maximum possible learning outcomes. Through the connection between special and theatre education, significant benefits can be produced for students with disabilities and special educational needs, both in the areas of social and language skills, as well as in the management and expression of emotion, as well as cognitive development, through formal and non-formal learning opportunities, which promote students' motivation to participate in the learning process.

C' semester

COMPULSORY COURSES

ΘM15: THEATRE FOR TEENAGERS IN FORMAL AND INFORMAL EDUCATION

C. Fanouraki

Το περιεχόμενο του συγκεκριμένου μαθήματος αφορά στη διδασκαλία του Θεάτρου και του Δράματος για την εφηβική και νεανική ηλικία, στην τυπική και στη μη τυπική εκπαίδευση. Πιο συγκεκριμένα, μελετώνται οι προϋποθέσεις, οι παράμετροι και τα δομικά στοιχεία της διδακτικής, της παιδαγωγικής και της εφαρμογής της Θεατρολογίας και του Θεάτρου στο Γυμνάσιο και στο Λύκειο ως ενός αναγκαίου, αυτόνομου μαθήματος, ειδικά σχεδιασμένου για κάθε τάξη και σχολική βαθμίδα. Στο πλαίσιο αυτό, αναλύονται μορφές του θεάτρου που συνάδουν με τις ανάγκες των μαθητών/τριών στη Δευτεροβάθμια Εκπαίδευση, είδη του εφηβικού θεάτρου και του θεάτρου για νέους/ες, καθώς επίσης και η αναγκαιότητα επανεξέτασης της έως τώρα συνολικής παρουσίας της θεατρικής αγωγής στη συγκεκριμένη σχολική βαθμίδα και ηλικία. Μέσα από θεωρητική και πρακτική έρευνα, με εστίαση στον σχεδιασμό αναλυτικών προγραμμάτων θεάτρου για εφήβους/ες και νέους/ες, οι φοιτητές/τριες καλλιεργούν έναν έμπρακτο διάλογο για την αναγκαιότητα συστηματικής παρουσίας μαθημάτων και δράσεων θεατρικής αγωγής για την εφηβική/νεανική ηλικία.

ELECTIVE COURSES

ΘE29: STAGE PRACTICE WORKSHOP

K. Gerou

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

ΘE33: THEATRE PEDAGOGY: DRAMATIC CONTEXTS AND TEACHING METHODS

S. Papadopoulos

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.

ΘΕ34: THEATRE AND DIGITAL TECHNOLOGIES IN EDUCATION

B. Zakopoulos – C. Fanouraki

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 the forms of theater in education that utilize Digital Technologies as their component, structural element and the parallel expansion of their knowledge in the field of technologies in education. For this reason, forms and approaches of digital theatre in education, digital storytelling, contemporary dramaturgy and performance with the use of digital technologies, the creation of short films, 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.

3. Specialisation: Theatre translation and creative writing

B' semester

COMPULSORY COURSES

ΘM03: THEATRE TRANSLATION: THEORY AND PRACTICE

T. Dimitroulia

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.

ELECTIVE COURSES

ΘE42: DRAMATIC ADAPTATIONS OF LITERARY WORKS FOR CHILDREN AND YOUNG AUDIENCES

M. Dimaki-Zora, T. Tzamargias

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.

ΘE43: INTRALINGUAL TRANSLATION

I. Remediaki

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.

ΘE44: THEATRE TRANSLATION WORKSHOP

M. Bairaktari

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.

C' semester

COMPULSORY COURSES

THM16: DRAMATIZATION

K. Gakis

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.

SELECTIVE COURSES

ΘE45: SPECIAL ISSUES IN CREATIVE WRITING

Th. Tsalapatis

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.

ΘE46: THEATRICAL CREATIVE WRITING WORKSHOP

V. Mavrogeorgiou

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

ΘE47: THE THEATRICAL DISCOURSE AND OTHER WRITINGS/SCRIPTURES

A. Athanassatou

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).

GUIDELINES FOR M.A. THESIS WRITING

A. Master's Thesis in the specialization: "Drama and Performance"

The master's thesis in the specialization "Drama and Performance" draws its subject from the areas examined in the courses of the programme and may have a theoretical or practical character.

The choice of topic and research methodology should ensure the originality and general research contribution of the dissertation, based on current methodological approaches to drama, stage practice and the various interconnections between them.

More specifically, the diploma thesis in the specialization "Drama and Performance" can receive:

- a) the form of a theoretical or historical approach to its subject (following, for example, the analysis of important theories of dramaturgy, the compilation of performance databases, the reconstruction of a historical performance or the repertoire of a company or a theatrical group, the analysis and documentation of sources related to the transfer of a (theatrical) text on stage, the search of archives for the identification of untreasured texts and their publication through scientific methods, archival research in areas related to theatrical life, the comparative approach of texts and performances from the field of Greek and international contemporary and older dramaturgy, etc.),
- b) include the combined form of theoretical approach and practical application of a topic related to the direction (such as, for example, the identification of the historical and methodological course followed during the dramaturgical processing of a text and its staging on stage),
- c) be based on the conduct of an original dramaturgical and/or dramatic work in the field of theatrical practice (if this work can be documented as accompanied by corresponding theatrical research).

Word limit: The word limit is set at 30,000 words + 5,000/7,000 words for appendices including indexing, recording and/or presenting practical and research material. If the thesis includes a practical – in addition to the purely research – part, then along with the main part of the M.A. Thesis, the material documenting the student's practical work (such as the audiovisual medium of the performance, the dramaturgy book, the directing guide, etc.) must be included.

B. Master's Thesis in the specialization: "Theatre Didactics"

The M.A. thesis in the specialization "Didactics of Theatre" draws its topic from the areas examined in the courses of the Master's and may be theoretical or practical. The choice of topic and research methodology should ensure the originality and particular importance of the dissertation, based on current methodological approaches relevant to research of applying theatre and drama to all educational levels.

More specifically, an M.A. thesis in the specialization "Theatre Didactics" may take the form of a theoretical or historical approach (analysis of theories, sources, texts, archival research, historical, comparative approach, literature review, etc.), the combined form of theory and

practice of the subject, through teaching interventions or conducting research in the school or other educational environments (experimental, quantitative, qualitative research, etc.), or through research (methodological issues) of practical applications in the field of theatre / drama in education with theoretical and practical content ("Practice as Research").

Word limit: 30,000 + 5,000/7,000 words for appendices for indexing, recording and/or presenting practical and research material.

C. Master's Thesis in the specialization: "Theatrical translation and creative writing"

The M.A thesis in the specialization "Theatrical translation and creative writing" draws its topic from subjects approached in the courses of specialization and can be purely theoretical or combine theory and practice. The thesis should be based on theoretical elaborations, methodological approaches and research practices in the cognitive areas of theatrical translation and creative writing and constitute an original contribution to the relevant research.

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

1. Theoretical approach to one or more issues, with reference to case studies.
2. Historical and/or comparative approach to phenomena and texts.
3. Quantitative and/or qualitative research on one or more phenomena.
4. Annotated bibliography.
5. Translation of a dramatic or theoretical text, with appropriate theoretical/methodological documentation.
6. Writing (and presentation on a case-by-case basis) of an original theatrical text, with relevant documentation.
7. Adaptation/dramatization of narrative, poetic, essay and other text, with appropriate documentation and presentation on a case-by-case basis.

The word limit is set at 30,000 words, excluding appendices, but including footnotes and bibliography, plus 5,000/7,000 words for appendices for indexing, recording and/or presenting practical and research material.

Submission and evaluation

In each thesis is submitted for evaluation, the author is obliged to indicate whether he or she has used the views of others. Papers that are products of plagiarism, i.e. based on copying someone else's work without specific reference to it, according to international academic standards, are mandatorily graded with zero (0). Plagiarism as a misdemeanor, depending on the case, and can even lead to the deletion of candidates.

Every postgraduate student is also obliged to submit to the Secretary of the Department before the viva, a solemn declaration stating the following: "I declare responsibly that I am the author of this original M.A. thesis and that I have mentioned any sources from which I used data, ideas or words, whether they are exactly mentioned or paraphrased".

For the thesis to be approved, students must defend it (viva) before the examination committee (par. 4, art. 34, Law 4485/2017). For the support of a Master's thesis until the 30th of June the

graduation date is the 31st of May, for the support of a thesis until the 30th of September the graduation date is the 30th of June and for the support of a thesis until the end of February the graduation date is until the 30th of September. The committee evaluates and scores on a scale from zero (0) to ten (10), with a minimum pass score of five (5). The Examination Committee may refer the M.A. thesis for corrections or explanations by decision. The final evaluation of the Master's Thesis is made by the above Committee. Approval requires the agreement of two-thirds (2/3) of the members of the Committee. The final minutes of the Examination Committee are signed by all present members, while a separate document with the signatures of the members of the committee who vote positively is incorporated into the text of the Master's Thesis. The approved Master's Thesis, after the completion of any corrections proposed by the Committee, is submitted to the library in two copies, one (1) bound form and one (1) copy cd in pdf format and, in addition, one (1) cd copy in pdf format to the Secretariat. In case the M.A. Thesis is considered unsatisfactory, then the attendance of the Programme ends and the postgraduate student does not obtain the Master's Degree but receives a certificate of successful attendance of the courses.

The M.A. theses, if approved by the examination committee, must be posted on the website of the Department <http://www.theatre.uoa.gr> (art. 34, par. 5 of Law 4485/17).

Also, the M.A. thesis is submitted electronically to the Digital Repository "PERGAMOS", in accordance with the decisions of the Senate of the National and Kapodistrian University of Athens.

PROCEDURE OF DEPOSIT THE M.A. THESIS IN THE “PERGAMOS” DIGITAL REPOSITORY

The procedure, described in detail below, consists of the steps that the student, the Secretariat of the Department and the Library must follow in order to upload the work to the digital repository.

Analytically:

Step 1: Approval of work and receipt of form from the Secretariat of the Department

After the approval and grading of the thesis, students receive from the Secretariat of the Department of their School, a form (a model is attached) in 2 copies, which includes:

- A. Certificate of approval of the work.
 - 2a. The author's declaration of **granting submission to** the Library and the Information Center (LIC) of **non-exclusive license to make available** the approved postgraduate thesis via the internet and a declaration of deposit in the Digital Repository of an exact copy of the original in pdf format.
 - 2b. Declaration of possible spatial restriction of access to the full text, only within the network of our University or restriction of access to the full text for 6 months or one year. In case of special reasons, the student may give restricted access to the full text for a period of one year. In that case, he/she submits an application to the Library explaining in detail the reasons and **in the form** he/she chooses the option 'restricting access to the full text for one year'.
- B. Application to the library for checking the correct completion of the mandatory data and successful posting in the digital repository.

Students must submit **both copies** of the aforementioned document to the Library, sign the aforementioned solemn declarations and upload the paper to the Digital Repository of our University, which is called "Pergamos" and is located on the website of the Library Administration and Information Center www.lib.uoa.gr, or directly on the website of the digital repository pergamos.lib.uoa.gr. On the website, students will also find instructions for uploading to the Digital Repository.

Step 2: The workflow steps of the student during the process of uploading the paper to the Digital Repository platform and the actions of the Library

- The student visits the platform's website: pergamos.lib.uoa.gr
- Select the link "Personalized services"
- Select the "Login" link/button. In this way, the user is authenticated through the Network Center of NKUA, so it is **necessary for students to have an active email account at NKUA** in order to be able to access personalized services / procedures.
- **Attention: The account must be correctly linked to the Department or Direction of the MSc attended by the student.**
- After successful login, his/her account details and available service options are displayed. If he/she has the right to deposit an essay/thesis, he/she selects the link "Electronic Deposit"

and he/she is transferred to a new page. He/she can explicitly start the deposit process by selecting the "Start deposit" button (clear and detailed instructions are provided at each step of the process within the platform).

- During the e-deposit process the student may temporarily store the fulfilled card until its final submission.
- The student who submits a **Master's thesis** and wants to restrict access to the full text has three options:
 1. Access to the full text only within the NKUA network
 2. Restriction of full-text access for 6 months.
 3. Choose restricted access to the full text for 6 months and submit an application to the Library, detailing the specific reasons for restricting access to the full text for **one year**. In this case, the Library forwards the applications to the Board of Trustees of the School's Library house and if the application is approved, **then and only then** the Library chooses to limit the work for one year. In case of rejection of the application by the Election Board, the thesis will be restricted for a 6-month period and after that it will be accessible to all.
- After submission, the student is informed about the submission of the thesis by e-mail.
- The submitted thesis is checked for the correctness of the data in the required fields (with the documentation data and placement of the digital material in pdf format) by the Library staff. The file must **not** be locked and be in its final form.
- After the Library checks the completion of the mandatory fields with the required data and the posting of the work in pdf format, **if errors are found, then the student is informed by e-mail and corrects or completes the required data and repeats the posting**. When the Library determines the correct completion and posting of the thesis, then the deposit is approved and the thesis is included in the collection of the "Gray Bibliography" of the Digital Repository. **Then and only then** are all parties involved (Library, student, supervising professor and the Secretariat) informed electronically.
- The platform creates a certificate of submission of the thesis, which is attached to the above email.

The supported process offers implementation flexibility to better adapt to the requirements of stakeholders.

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

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

Note 2: In any case, free access to the full text helps institutions and authors to gain immediate recognition in their research output and the dissemination and usage of their research results increases.

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

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

After 3 (three) working days from the day of submission of the certificate - application to the Library and posting of the work in the Repository, the student receives **from the Library a signed copy of the** certificate – application. It is a prerequisite this certificate – application to be submitted to the Secretariat of the Department, in order for the student to proceed with the oath application.

PART C

COMPLAINT AND APPEALS REGULATIONS

Article 1. Introduction

To improve the operation of the Department of Theatre Studies and to strengthen the educational process with the student at the center, the mechanism for the submission and managing student complaints of the Department is put into operation. In this way, the Department's response to every students' needs is ensured and the prestige of the Study Programme is safeguarded. A complaint is defined as any expression of dissatisfaction on behalf of a student due to a failure to meet his/her expectations in relation to the quality of the education provided and the related administrative services of the Department's programme.

Article 2. Purpose

The Complaints and Objections Procedure is addressed to active students of the Department of Theatre Studies of all levels of study and is intended to resolve a disagreement or problem, such as: 1. Disagreement on issues of studies and attendance. 2. Inappropriate behavior by a member of the academic or administrative staff. 3. Inadequate guidance from either a member of academic or administrative staff.

Article 3. Scope of application

Students of the Department of Theatre Studies are required to study the Regulations of Studies, as well as the Operating Regulations, the Code of Ethics and the relevant policies governing the operation of the University falling under the issues of teaching and attendance, to be aware of their rights and obligations. Students may submit a verbal and/or written complaint when an action or decision by a member of the Department is not in accordance with : the Regulations for Studies and Attendance, the Code of Conduct and/or relevant Department/University policies relating to academic teaching and research, acceptable Use of Information and Communication Services and Systems, protection of Intellectual Property and Intellectual Rights, protection of Personal Data, appropriate workplace conduct, equality and anti-discrimination, anti-harassment and sexual harassment.

Students are required to study the content of the above Rules, Regulations, Codes in order to be aware of their rights and obligations during their studies in the Department of Theatre Studies. Students are required to contact the Academic Advisor (see relevant regulations) for guidance and support on any issue that concern them and relate to or affect their studies and attendance. Academic Advisers should handle any relevant requests from students promptly.

Article 4 Submission of complaints

Before submitting a written request for a complaint to be handled, all other methods of resolving the issue that has arisen should be exhausted. The steps to be followed are as follows:

1. First Step: Direct resolution

The student reports the problem/complaint to a member of the faculty (the lecturer in charge or the lecturer of the course) or a member of the administrative staff (the Head of the

Secretariat), depending on the nature of the complaint. The member of faculty examines the problem-complaint in collaboration with the student and proposes a solution.

2. Stage 2: Mediation

In cases where, after the completion of the first stage of the direct resolution, the student is not satisfied with the proposed solution and the problem remains unresolved, then he/she can submit his/her complaint to the Academic Counselor via email and/or request a hearing at the designated office hours (see the Academic Counselor's regulation). The Academic Counsellor will review the complaint with the student and propose a solution. The Academic Advisor may, at his/her discretion, contact members of the Department to seek their assistance in resolving the problem. The student should submit his/her complaint within 30 days of the day the problem occurs. The whole process of resolving the problem will take a maximum of 15 days. In case the student wishes to remain anonymous, the request can be submitted through the Student Association.

3. Stage 3: Administrative review

In cases where, after the mediation process of the Academic Counselor has been completed, the problem remains, the student may submit, within 30 days, his/her complaint in written form to the Head of the Department through the Protocol using the specific COMPLAINT SUBMISSION FORM (See Appendix). The Head of the Department may refer it to the Department Assembly, which will give its advice based on the provisions and the history of each case. In the case of an appeal by a student for repeated failure in a course, a review is appointed, as provided for by the relevant legislation and the Department's Internal Regulations.

For matters that fall under the category of Study and Student Life Support Services, such as. i. Student Affairs and Student Services (registration, exam schedule, housing, financial or other support) ii. Departmental Secretariat iii. Library issues iv. Health and Safety issues v. Facilities vi. Physical Access Issues on Campus i. Electronic Access Issues the student may submit her/his written complaint to the University's Head of Services regarding the relevant issues. A grievance falling under these categories may also be submitted through the Head of the Department involved. This form shall be submitted to the Head of the Department or Chief of Service, as applicable, who will record it. The Head of Department or Head of Service shall take the necessary steps to examine/investigate the problem. Depending on the nature of the problem he/she may call the student for a hearing and request the assistance of any member or body of the Department, or refer the problem/complaint to the Departmental Assembly. Depending on the nature and urgency of the matter, the student will be duly informed within a period of 15 days of the outcome of the actions taken and the decisions taken in relation to the matter. In the context of dealing with students' complaints, it is possible to activate the Student Advocate, where students can turn to in order to settle issues with fellow students, lecturers and administrative staff.

4. Stage 4: Appeal

In cases where, after the completion of the administrative review process of the problem-complaint (Stage 3), the student objects to the resolution or the situation is still problematic,

then he/she may resubmit his/her complaint in writing to the Departmental Assembly via Protocol using the same COMPLAINT FORM (ANNEX) and indicating, inter alia, the hearing, mediation and administrative review process followed up to that point. If the Head of Department has already requested the assistance of the Departmental Assembly at the stage of the administrative review, the student may not submit an appeal and use this step of the procedure. He/she may, however, write to the relevant Vice Rector's Office for Academic Affairs or the Student Advocate and the Institution's Gender Equality Committee for further investigation. The Office of the Student Advocate "does not have jurisdiction in matters of examinations and grades" as the Law explicitly states. The Gender Equality Committee acts as an advisory body to the Senate and the Administrations of Schools and Departments to promote equality at all levels of operation and in all processes of academic life.

Any decision made at the review is final.

APPENDIX
COMPLAINT FORM

To the Head of the Department of Theatre Studies/ Head of Service

No. Cfi.:

FULL NAME:

FATHER'S NAME:

Identity Card no:.....

Student id no:.....

Semester of studies:.....

Phone/mobile:

E-mail :.....

Subject of complaint:

.....

Please state briefly and clearly the problem you have encountered or your complaint about the services offered (educational, administrative, etc.) and the stages of its resolution followed so far.

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I declare that I explicitly consent to the processing of my personal data for the purposes of dealing with this complaint.

Additional documents on the topic are attached.

Date.....

Applicant's signature

.....

ACCESSIBILITY UNIT FOR STUDENTS WITH DISABILITIES

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

The Accessibility Unit offers:

- Service for recording the specific needs of each Department.
- Department of Accessibility in the Built Space of the University.
- Transfer Service of Students with Disabilities from their residence to the Schools and vice versa.
- Assistive Information Technologies.
- Free Software for People with Disabilities.
- Accessible textbooks.
- Accessible Workstations in Libraries.
- Transit Service for the direct live telecommunication of the SwD through interpretation in Greek Sign Language, with fellow students, professors and employees of the University.
- Service of volunteer support students of Physical Education.
- Instructions on the appropriate ways of examining S.A.
- Psychological Counseling Support Service for People with Disabilities.

Advisor Professor, Department of Theatre Studies:

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

Responsible Secretarial Officer:

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

Contact and more information:

Telephones: 2107275130, 2107275687, 2107275183

Fax: 2107275193

E-mail: access@uoa.gr

Website: <http://access.uoa.gr>

MSNID: m.emmanouil@di.uoa.gr

ooVooID: m.emmanouil

Send SMS: 6958450861

THE DEPARTMENT OF THEATRE STUDIES AT THE FACULTY OF PHILOSOPHY

The Department of Theatre Studies is housed in the building of the School of Philosophy at the University Campus of Ilisia.

The Secretariat of the Department is located on the 3rd floor (gr. 322).

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

The courses take place in classrooms 628 and 638, located on the 6th floor, in the multimedia room (wing 916), located on the 9th floor, and in AULA of the Faculty of Philosophy, where the course: Introduction to Theatrical Education A and B takes place.

The School Ceremony Hall (AULA) and the Photocopying Room are located on the 2nd floor.

The School's Auditoriums and the Stewardship Office are located on the 4th floor.

Canteen operates on the 2nd and 4th floor. A restaurant-canteen operates on the ground floor of the Faculty of Philosophy.

A detailed table of the layout of the school can be found at the main entrance, on the 2nd floor.

Buses: 250 (circular route Evangelismos - University Campus, stop Philosophiki), 220, 221, 225, 230, 251, 608.

LIBRARY

Library (central) of the Faculty of Philosophy

Since October 2018, the Library of the Faculty of Philosophy operates in a modern space of 7,500 sq.m. next to the Faculty of Philosophy.

Address: Nikolaou Politi Street - University Campus, Zografou, P.C. 15772

Tel.: 210 727 7605

Loans: 210 727 7605, 7828, 7687

Interlibrary Loan: 210727 7844, 7416

Secretariat: 210 727 7905

Pergamos: 210 727 7578

Students of the Postgraduate Program can borrow books according to the instructions (and interlibrary loan) of the central Library of the Faculty of Philosophy, use scientific journals, have access to electronic databases, as well as attend specialized information literacy seminars, which are offered by the Library staff.

For more information: <http://www.lib.uoa.gr/ypiresies/katalogos-opac.html>

Full access to Single Search services, Electronic Journals, Electronic Books and Bibliographic Bases, with subscription or on Paying content rather than OA, is possible **only through the network of the University of Athens**. It is therefore necessary to:

1. either physical presence and use in the premises of the NKUA and use of a computer with network address (IP address) within the network range addresses of the University of Athens,
2. or the use of the user's institutional account at NKUA and his/her identification through the User Certification Service of the University of Athens (<https://login.uoa.gr/login>).

More specifically, access from the University premises is done automatically, without the combination of user name/password, while access from sites other than the University is possible in the following ways:

Via Proxy Server: For the convenience of NKUA users and access to services of the Libraries outside the NKUA network (e.g. Internet access via ADSL), in cooperation with the Network Operation and Management Center (K.LEI.DI), the Proxy Server access service, without use of additional software.

Via VPN: The «Virtual Private Network» (VPN) enables all members of the University community to connect to local area networks and infrastructure of the University of Athens from any place (network) outside the University, even from abroad. For more information: <http://www.noc.uoa.gr/syndeshsto-diktyo/eikoniko-idiwtiko-diktyo-vpn.html>

Via Shibboleth: More and more publishing houses are additionally adopting and the use of Shibboleth to allow access to their users (when the above-mentioned VPN/Proxy methods cannot be accessed/used). Through this method we can access publishers both through direct contracts held by the University of Athens as well as through contracts of the Association Hellenic Academic Libraries (HEAL-Link).

INFORMATION ON ELECTRONIC SERVICES

In order to be informed about the topics of their interest, students should visit the website of the Postgraduate Program at: <http://drama-performance-education.theatre.uoa.gr/>

Academic Identity Card - PASO

The Ministry of Education operates as the central information system for issuing academic ID, which should be provided to all students. **The academic identity card is also used as a Student Ticket Card (PASO).** Student IDs are only valid for students who do not hold a degree from another University or Technological Educational Institute.

The application for obtaining the academic card is submitted electronically to: <http://academicid.minedu.gov.gr>

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

Platform «e-class NKUA»

The platform «e-class NKUA» is an integrated management system of e-courses. It is based on open-source software, which supports Asynchronous Distance Learning service of the University, without restrictions and Commitments. Access to the service is done using a simple browser (webbrowser), without requiring specialized technical knowledge.

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

This website provides services related to student issues. Through the pages

Students have access to:

- (a) The Curriculum
- (b) their scores
- (c) Submit a course registration for each period, except for the September exams (iterative).

Access to the platform is available only to active users of the student networks of NKUA's services, using their personal passwords (username and password).

Access account (Username and password) to network services of the University

To obtain personal passwords (username and password) for the online University services students should complete the form «New Application Account» on page: <http://webadm.uoa.gr> carefully following the instructions.

ATTENTION: The codes you will obtain will be used throughout your studies and should not be forgotten. Ensure safe storage or memorize them.

University of Athens Student Welfare

- Take advantage of your student status and study foreign languages at the Department Foreign Languages of the University of Athens.
- Search for information about your healthcare, housing and feeding.
- Exercise at the facilities of the University of Athens, in group or individual Sports.

CATERING FOR POSTGRADUATE STUDENTS

The provision of free meals for the academic year 2023-2024 will be made in accordance with the defined in No. F.5/68535/B3/18-6-2012 (B´ 1965) joint ministerial decision «Determination of terms, conditions and procedure for the provision of free meals to students of HEIs of the Ministers of Finance and Education, Lifelong Learning and Religious Affairs».

Online applications for free meals for the academic year 2023-2024 for postgraduate students and PhD candidates, the following will be submitted from Friday 29 September 2023 to Friday 13 October 2023. The Postgraduate students will submit their application through the online application at <http://sitasi.uoa.gr/>, while PhD candidates will submit their application at <http://eprotocol.uoa.gr/>. To enter the online application, students will use the codes of their institutional account, while in the eprotocol.uoa.gr students can enter with local account, taxisnet, academic account or social network account.

Conditions for free meals

a) Single students, whose annual family income, as shown by the corresponding payslips of the competent Public Financial Service (Tax Office) of the last financial year, does not exceed forty-five thousand (EUR 45 000) for a family with only one child. For families with two children and now the above amount is increased by five thousand (5,000) euros for each child beyond the first.

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

b) Married students, whose annual family income, as shown by the corresponding payslips of the competent Public Financial Service (Tax Office) of the last financial year, does not exceed forty-five thousand (EUR 45 000). In the case of an eleven family, this amount shall be increased by five thousand (5,000) euros for each minor child.

c) Single students over the age of 25 whose annual personal income, as shown from the respective payslips of the competent Public Finance Service (Tax Office) of the last financial year, do not exceeding twenty-five thousand (25,000) euros. Annual family income means the total annual taxpayer, actual or imputed, as well as exempt or specially-taxed income of the same student, his/her parents and younger siblings from all sources. In cases of married students, annual family income means the total annual taxpayer; actual or imputed, as well as exempt or taxed in a special way income of themselves, his/her spouse and young children from all sources.

The amounts determined on a case-by-case basis are reduced by 10% when the beneficiaries are students of the departments of NKUA based in Athens and are permanent residents of the MunicipalityAthens, as well as students of the National and Kapodistrian University of Athens and the former TEI St. Greece who study in the Departments based in Psachna and are permanent residents of the Municipality of Dirfya -Messapia, Evia.

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

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

Application procedure - Supporting documents

Students, after entering the application, should choose in the field «Applications» academic year 2023 and then from the field «Student Type Merimna» the type of feeding application that concerns them on a case-by-case basis (ATHENS/PSACHNA). In the website sitsi.uoa.gr there is an option for user manual Application.

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

- a) Recent certificate of marital status.
- b) Copy of the student's Identity Card.
- c) Document of Public Authority or services or utility bills, from indicating their place of permanent residence.
- d) Certificate from the relevant institution proving his/her student status brother's
- e) Copy of the tax clearance note of the competent Tax Office for Tax Year 2022
- f) Unemployment subsidy certificate (where required).
- g) Certificate of the Supreme Confederation of Large Families of Greece (where required) and Copy of the pension deed (where required).
- h) Health Committee Certificate (where required).
- i) Birth certificate of the student (where required).
- j) Death certificate of the deceased parent (where required).

Students whose parents are divorced must submit in digital form, together with the online application:

- a) Tax clearance note from the Tax Office of the parent who has the parental responsibility of the student,
- b) Divorce and court decision on custody as well as any private agreement, if any, indicating the student's diligence and expenses;
- c) A recent solemn declaration by the parent that, «remains unmarried and has exclusively the student's expenses», certified by a KEP or other Public Authority for its signature. It is also possible to issue the Solemn Declaration from the website www.gov.gr.

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

WARNING!

It is necessary to submit the application in order to trigger its processing by the competent authority (application status: «Finalized by student»). Applications that remain in a «Draft» state and have not been submitted within the specified dates are not taken into account. In case correction/addition is requested supporting documents (application status: «Resubmission with supporting documents in electronic form») students should immediately correct the application by attaching the required supporting documents, preview the application and then SUBMIT no later than Friday, October 20, 2023.

The provision of free meals approved for the academic year 2022-2023 is valid until the approval of new applications and not beyond 31-10-2023. After approval, beneficiaries must show the (active) Academic ID, upon receipt of meals which will be scanned from a barcode reader installed in student restaurants (in Athens and Psachna, Evia). Students who do not have the right to free meals can purchase meals at student restaurants paying 3,00 euros per day for 2 meals (noon-evening).

For more information students can contact the Food & Beverage Department and Student accommodation Department, open daily from 09:00 to 14:00, at Ant Mansion. F. Papadaki (University Club), Ippokratous 15, on the 4th floor, tel. 210.368.8253, 210.368.8216, 210.368.8235 and 210.368.8202, email: evarlam@uoa.gr, mmpeke@uoa.gr. The students of the Evripos Group (Departments of NKUA and former TEI St. Greece), can call 222.802.1813 and email: ptokpa@uoa.gr

ALUMNI ASSOCIATION

The Department of Theatre Studies has a very active Alumni Network aiming at the cultivation of permanent and continuous contact of members with academia and especially with the National and Kapodistrian University of Athens, the constant updating and training of members on developments in the field of theatre studies, cooperation with the Department regarding the needs of the labor market and the pursued profiles of future teatrologists. The Alumni Network was established as an Association, created a website and organizes since 2021 scientific and artistic events and actions. Graduates of the Postgraduate Programme, given the establishment of this postgraduate program in 2018, they are still in the early stages of organizing a corresponding Network of graduates, aiming in the future, when the number of graduates will increase, to intensify its action and its interconnection with the Postgraduate Programme.