



**ΠΑΝΕΠΙΣΤΗΜΙΟ  
ΠΕΛΟΠΟΝΝΗΣΟΥ**  
University of the Peloponnese

**DEPARTMENT OF THEATRE STUDIES**

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## **MA PROGRAMME**

### **Theatre, Education, Society**

## **A09**

## **Course Outlines**

Nafplion, 2025



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**NB: The following course descriptions are provisional and will be replaced by detailed course outlines upon the finalisation and implementation of the MA Programme.**



Specialisation A: Theatre Studies

## Course Descriptions

### *Semester A*

- **Theatre, Politics and Society – THES-1101:** This module develops and analyses theatrical expression in relation to its social and political dimensions. It examines dramatic texts while also focusing on stage forms that, in various ways, refer to or/and deal with issues that transcend the boundaries of aesthetic formulation and incorporate social and political demands, stemming either from the era and context in which they appear or from a broader framework concerning themes of the (political) community, the resisting subject, the function of art with the aim of “human emancipation”, etc. The objective of the module is to foster an "alternative" reading of theatrical works and practices (primarily in Greece and Europe), which is not confined to an investigation of theatrical phenomena as autonomous artistic achievements; rather, it seeks to uncover their social and political impact, both synchronically and/or diachronically.
- **Ancient Theatre: Aspects and [Re]presentations – THES-1102:** This module attempts to approach issues concerning the reception of ancient theatre, centred on the study of *skeue*, *opsis*, and the performance space as they existed in original ancient productions, in dialogue with the dramaturgical issues that emerge in modern and contemporary stage approaches. Through the analysis of specific plays that will serve as case studies (*The Persians*, *The Oresteia*, *Cyclops*, *Thesmophoriazusae*), the module will approach them from a scenic / stage perspective and will highlight the differences identified between the staging of drama on the ancient versus the contemporary stage.
- **Theatre + Other Arts and Technologies – THES-1103:** This module investigates the dialectical relations linking theatre with other art forms, such as the visual arts, music, opera, dance, cinema, audiovisual arts, video, and contemporary digital arts. The historical dimension of the interaction between theatre and other arts will be discussed, as well as the impact of their interaction, examining the intersections, ruptures, and syntheses that alter dramaturgy, the scenic space, the performer's physical presence and expression, the social function of the performance, etc. Furthermore, the module examines the complex relations between new technologies and the performing arts. In particular, it examines the work of practitioners who, through the synergy of science, technology, and art, have introduced some of the most significant innovations into the contemporary stage, transforming it into a digitally composite environment.



- **Creative Archives and the Performing Arts: Research, Documentation, Digital and Artistic Applications – THES-1104:** This module explores the concept, function, and usefulness of archives in the age of the digital revolution. It specifically investigates the archive as raw material for creation and as an autonomous creative work, the "living archive", and performing arts archives in conjunction with new academic fields such as Public History and/or the Digital Humanities and Arts. The module also addresses the new and complex dimensions of information, data, and metadata, as well as the interdisciplinary dialogue that frames them. Furthermore, it includes a laboratory component, within which students will research performance art sources, apply the principles of cultural documentation with an emphasis on performing arts archives, and develop projects for the creative promotion of historical memory preserved in archives, through interactive communication, transmedia storytelling, digital technology, and the performing arts.
- **Special Topics in Research – THES-1105:** Each year, this module focuses on a special topic within the Performing Arts, with an emphasis on cutting-edge issues in contemporary research. Its aim is to deepen the MA students' knowledge of major issues that have shaped the Performing Arts and to familiarise them with scientific methodology and research practices, and relevant Greek and international bibliography. The module's content and bibliography are updated according to the selected topic, which is announced at the beginning of each academic year. The module is organised in a seminar format and places particular emphasis on the acquisition of research skills.

### ***Semester B***

- **Performance Studies: Creative Process and Performance Analysis – THES-1201:** The aim of this module is to introduce MA students to Performance Studies and to provide them with a comprehensive toolkit for the analysis and interpretation of performance (whether in conventional theatre or contemporary forms of stage performance). Furthermore, the module aims to familiarise students with the emerging field of genetic performance analysis. In this context, it focuses on:
  - ⇒ the gradual realisation of the dramatic composition,
  - ⇒ the progressive development of directing,
  - ⇒ the performers' work on the text or dramaturgical material,
  - ⇒ the collective creative process,



- ⇒ the investigation and understanding of the theoretical background of artistic thought,
  - ⇒ the creators' sources and references,
  - ⇒ the study of the rehearsal process,
  - ⇒ the instruction and guidance of actors,
  - ⇒ the management of space, costumes, lighting, production, etc.
- **Theatre, Philosophy, Aesthetics – THES-1202:** This module focuses on key philosophical approaches to theatre and its relation to society, ethics and politics. Students will have the opportunity to engage with texts by philosophers such as Hegel, Friedrich Nietzsche, Georg Lukács, Louis Althusser, Jean-Paul Sartre, Martin Heidegger, and Jacques Derrida, and to study the way in which these thinkers interpret the social, political, philosophical, and artistic significance of theatre. Some of the issues to be explored include the contribution of ancient tragedy to the development of legal and political institutions, tragic wisdom in contrast to philosophical knowledge, the socio-historical role of drama, the emphasis of existentialist drama on individual action, freedom and responsibility, performativity and the singular here-and-now of the theatrical event, and the relation between performance and representation. By examining these themes, students will become familiar with how major intellectual trends of the last two centuries, such as idealism, existentialism, Marxism, hermeneutics, and deconstruction, understand and respond to a range of theatrical examples, from ancient Greek tragedy to the artistic work of Artaud, Brecht's epic theatre and Sartre's existential theatre.
  - **New Theatricalities –THES-1203:** This module will engage with the artistic expressions of the first quarter of the 21st century. Its primary focus is the investigation of the particular "theatricality" of these expressions – a broad term that encompasses many different artistic forms: the special presentation of the visual arts, the particular shaping of dramatic material (whether text, sound, image, etc.), the direction / staging of (public) space, the manifestation of corporeality, the complex relation between the "artwork" and its audience, and so on. Simultaneously, it is a term that requires a new kind of definition, not to restrict it, but to illuminate its distinct identity: if today we speak of "performativity" and "performance", what can the term "theatricality" offer, which in different historical contexts displays particular characteristics, such as the specific relation between a drama and its performance, the degree of illusion a spectacle offers, or even the position of the audience as a silent recipient of the "grandeur of the spectacle"? The module will explore in depth the



characteristics of new theatrical forms as they are articulated in various artistic and other expressions (e.g., activist/political) at the beginning of the 21st century.

- **Theatre Criticism Workshop – THES-1204:** The subject of this module is the reception of theatrical activity by critics and the specific dynamics that result from this relation, which largely determines the function and evaluation of theatre. Through theatre criticism, theatre enters into the sphere of current affairs and is subject to the consequences of its public profile.
- **Specialisation Seminar – THES-1205:** The aim of this module is to introduce MA students to specialised thematic areas of their studies, with an emphasis on new applied fields within theatre studies, stage practice, and theatre pedagogy. The module is seminar- and workshop-based. It focuses on a different topic each time, while its content is revised and updated on an annual basis.

### *Semester C*

- **MA Dissertation – THES-1700:** The purpose of the MA Dissertation is the completion of an individual research and/or creative project, which is offered as an optional activity in the third semester and corresponds to 30 E.C.T.S. The MA Dissertation may take the form of:
  - ⇒ either a written dissertation on basic or applied research,
  - ⇒ or an artistic research project,
  - ⇒ or a written dissertation on applied educational research, with a qualitative or mixed-methods orientation.
- **Internship – THES-1800:** The Internship entails a total duration of 600 hours, carries a total of 20 E.C.T.S. and takes place during the third semester of studies. The 600 hours of workload for the Internship are distributed as follows:
  - ⇒ 300 hours of placement at the chosen institution / organisation, and
  - ⇒ 300 hours of distance research applications (conducting surveys sampling, processing questionnaires, short research papers, practical workshops, indexing, cataloguing, bibliographical research, performance analysis, documentation, organised social actions, etc.), under the supervision of a faculty member/members.

A prerequisite for undertaking the Internship is that MA students have accumulated 50 E.C.T.S. from the modules of the first two semesters.



Specialisation B: Stage Practice

## Course Descriptions

### *Semester A*

- **Contemporary Performative Art Forms: Dramaturgy and Directing –THES–1301:** Within the framework of this module, selected theories of the performing arts will be discussed, along with performances, methods, techniques, and schools of thought that have defined dramaturgy and directing from the second half of the 20th century to the present day. The module combines theory with practical applications and addresses issues such as the documentation, evaluation, and feedback of the artistic process that leads to the creation of contemporary performative art forms. Emphasis will be placed on devising and composition, as well as on innovative methods and manifestations of theatrical performance. The module will discuss various aesthetic approaches in theory and practice and will provide an introduction to art production processes with a focus on practical applications (devised theatre, forms of physical theatre, documentary theatre, etc.).
- **Scenography and Public Space –THES–1302:** The theoretical lectures of this module approach the process of creating works that have public space as their central reference point and engage with the concept of the public sphere. The socio-political impact of interventions in public space is also examined. The practical component of the module is workshop-based and consists of practical exercises aimed at the creation of a project by each MA student in a public space, having as its primary thematic axis a personal creative approach and the urban environment. Additionally, the practical part of the module aims to help students approach non-theatrical spaces and contemporary forms of visual expression from a scenographic perspective, such as installation art, site-specific art, performance art, etc.
- **Performing Arts and Theatre Pedagogy Programmes in the Community – THES–1504:** The objective of this module is to provide specialised knowledge on the ways in which the stage artist and the theatre pedagogue can function in non-theatrical environments, in communities, and in marginal spaces as catalysts for individual and social transformation. The module seeks to prepare MA students as future creators and facilitators of social/applied theatre, combining skills from the fields of the performing arts and theatrical ways of processing reality with the social dimension of theatre education and the social sciences—specifically adult education, intercultural



education, social anthropology, social work, and social activism. They will be able to draw upon and combine techniques from the Theatre of the Oppressed, Documentary Theatre, Ethnodrama, Community Theatre, Intercultural Theatre, and Theatre Education. The module aims to design and implement performance actions and theatre education programmes in prisons, care homes for the elderly, hospitals, and other socially relevant spaces, working with vulnerable social groups and with citizens on issues of social interest.

- **Special Topics in Research – THES-1105:** Each year, this module focuses on a special topic within the Performing Arts, with an emphasis on cutting-edge issues in contemporary research. Its aim is to deepen the students' knowledge of major issues that have shaped the Performing Arts and to familiarise them with scientific methodology, research practices, and relevant Greek and international bibliography. The module's content and bibliography are updated annually according to the selected topic, which is announced at the beginning of each academic year. The module is organised in a seminar format and places particular emphasis on the acquisition of research skills.

### ***Semester B***

- **Actor Training Methodologies: Pedagogy and Didactics – THES-1401:** This module examines issues concerning the pedagogical principles, technical preparation (training), and educational methodologies for the art of acting, both as a didactic method and as an evolving code of artistic expression. Actor training can be part of an actor's educational "toolkit," or it can be transformed into a directing or dramaturgical tool. In all cases, it cultivates the actor's stage presence and establishes their on-stage awareness and freedom in using their expressive means (body, voice, breath, communication). Body and speech, text analysis and physical actions, skill and form, psychological depth and asceticism have all informed actor training methods from the early 20th century to the present day. In recent years, an in-depth overview of this subject has been systematically undertaken within the research of various fields of theatre theory (theory of directing, theory of acting, theatre anthropology, etc.). The module aims to provide an introductory overview of the history of training by discussing significant milestones in actor training methodologies: Stanislavski, Meyerhold, Grotowski, Mnouchkine, Brook, Vasiliev, Barba, Oida, and other theatre pedagogues are placed at the centre of inquiry regarding their perception of the nature and content of training. In its laboratory component, the module includes the development and application of an original method of verbal training, with an



emphasis on its potential use as a didactic tool in drama schools. Furthermore, actor training methodologies are co-examined with critical perspectives on the pedagogy and didactics of the art of acting, with learning theories, and with educational epistemologies. The goal is the design, teaching, and evaluation of artistic education programmes inspired by contemporary inclusive and student-centred pedagogical principles and the imperatives for safety, ownership, and the elimination of discrimination within the artistic community.

- **The Performing Body – THES-1402:** This module focuses on the performing body as a representational medium and as the subject of its own lived experience, examining specific issues related to its scenic ontology. The performing body is examined as an active carrier of information and meaning, but also as an autonomous/self-referential semiotic system, inextricably linked to the specific artistic, cultural, social, and geopolitical contexts in which it operates. As active, thinking, multidimensional, and fluid (perpetually in progress), the performing body is subject to research, analysis, and interpretation. By defining and studying its broader context of action and recognising the specific conditions and particularities of the performing body, MA students are invited to distinguish and process the inter- and hyper-texts that govern it, as well as their own physical reality, and to proceed critically and reflectively to the (theoretical and practical/artistic) synthesis of their own substantiated interpretations.
- **Multiform Performance Actions in Public Space – THES-1604:** The aim of this module is to combine the principles of theatre education and community theatre with the multimedia performative techniques of site-specific theatre, devised theatre, puppetry, storytelling theatre, etc. The module will include:
  - ⇒ Theatre education applications as multidisciplinary workshops and events
  - ⇒ Puppetry in the community
  - ⇒ Multidisciplinary theatre education events in public space
  - ⇒ "Storytelling Marathon"
  - ⇒ Performing arts in the community and social theatre
  - ⇒ Site-specific theatre
  - ⇒ Devised theatre
  - ⇒ Physical theatre/dance
  - ⇒ Elements of theatrical production



- **Specialisation Seminar – THES-1205:** The aim of this module is to introduce students to specialised thematic areas of their studies, with an emphasis on new applied fields within theatre studies, stage practice, and theatre education. The module has a seminar and laboratory format. It focuses on a different topic each time, while its content is renewed and updated on an annual basis.

### *Semester C*

- **MA Dissertation – THES-1700:** The purpose of the MA Dissertation is the completion of an individual research and/or creative project, which is offered as an optional activity in the third semester and corresponds to 30 E.C.T.S. The MA Dissertation may take the form of:
  - ⇒ either a written dissertation on basic or applied research,
  - ⇒ or an artistic research project,
  - ⇒ or a written dissertation on applied educational research, with a qualitative or mixed-methods orientation.
- **Internship – THES-1800:** The Internship entails a total duration of 600 hours, carries a total of 20 E.C.T.S. and takes place during the third semester of studies. The 600 hours of workload for the Internship are distributed as follows:
  - ⇒ 300 hours of placement at the chosen institution / organisation, and
  - ⇒ 300 hours of distance research applications (conducting surveys sampling, processing questionnaires, short research papers, practical workshops, indexing, cataloguing, bibliographical research, performance analysis, documentation, organised social actions, etc.), under the supervision of a faculty member/members.

A prerequisite for undertaking the Internship is that MA students have accumulated 50 E.C.T.S. from the modules of the first two semesters.



## **Specialisation C: Theatre in Education**

### **Course Descriptions**

#### ***Semester A***

- **Theatre in Education: Theory and Practice – THES-1501:** The objective of this module is to introduce the applied pedagogy of theatre in education, its evolution, and its scientific and artistic documentation. Specifically, it examines:
  - ⇒ The nature and fundamental elements of theatre in education: techniques/conventions, improvisation, games, storytelling, pre-text, etc. – Basic principles of intervention design.
  - ⇒ The pedagogical and artistic dimension of Theatre Education: The influence of theatre on Drama in Education (Stanislavski, Brecht, Bond, etc.) and Critical Pedagogy (P. Freire).
  - ⇒ The evolution of Theatre Education: From Harriet Finlay-Johnson to Dorothy Heathcote, Heathcote's contribution to the formation of Drama in Education, and Heathcote's successors.
  - ⇒ Contemporary learning theories relevant to Theatre Education (brain-based learning, neurosciences [neuro-aesthetics and neuro-cognition], arts-based learning, embodied learning, creativity, and empathy).
- **Designing Theatre Pedagogy Programmes – THES-1502:** The objective of this module is to provide an in-depth understanding of the fundamental principles for designing and implementing theatre pedagogy programmes. Specifically, it examines:
  - ⇒ Basic principles for designing interventions and programmes in accordance with the principles of Theatre Education.
  - ⇒ Theatre Education in early childhood, childhood, and adolescence: developmental characteristics and needs.
  - ⇒ Theatre Education programmes for adults (e.g., in Second Chance Schools).
  - ⇒ The theatre pedagogue as facilitator.
  - ⇒ Subject areas and curricula.
  - ⇒ Social, ethical, and political issues in the applications of Theatre Education.
  - ⇒ Evaluation of programmes and interventions.



- **Aesthetic Literacy in Adult Education – THES–1503:** The aim of this module is to connect theatre in education with other arts and to delve into the concept of cultural and aesthetic education. Specifically, it examines:
  - ⇒ The concept and content of the terms Aesthetics, Aesthetic Education, and Aesthetic Literacy.
  - ⇒ Education Through Art – Herbert Read.
  - ⇒ Aesthetic Experience – John Dewey.
  - ⇒ Art-Based Education.
  - ⇒ Theatre Education programmes in sites of cultural reference and environmental interest – the case of museums, archaeological, and historical sites.
  - ⇒ Visual arts applications.
  - ⇒ Object theatre, shadow theatre, and puppetry.
  - ⇒ Basic principles of dance education.
  - ⇒ Music Education.
  - ⇒ Cultural and Aesthetic Education in Second Chance Schools.
- **Performing Arts and Theatre Pedagogy Programmes in the Community – THES–1504:** The objective of this module is to provide specialised knowledge on the ways in which the stage artist and the theatre pedagogue can function in non-theatrical environments, in communities, and in liminal spaces as catalysts for individual and social transformation. The module seeks to prepare MA students as future creators and facilitators of social/applied theatre, who will combine skills from the fields of the performing arts and theatrical modes of processing reality with the social dimension of theatre pedagogy and the social sciences—specifically adult education, intercultural education, social anthropology, social work, and social activism. They will be able to draw upon and combine techniques from the Theatre of the Oppressed, Documentary Theatre, Ethnodrama, Community Theatre, Intercultural Theatre, and Theatre Pedagogy. The module aims to design and implement performance actions and theatre pedagogy programmes in prisons, nursing homes and day care centres for the elderly, hospitals, and other socially relevant spaces, working with vulnerable social groups and with citizens on issues of social interest.
- **Special Topics in Research – THES–1105:** Each year, this module focuses on a special topic within the Performing Arts, with an emphasis on cutting-edge issues in contemporary research. Its aim is to deepen the MA students' knowledge about major



issues that have shaped the Performing Arts and to familiarise them with scientific methodology, research practices, and relevant Greek and international bibliography. The module's content and bibliography are updated annually according to the selected topic, which is announced at the beginning of each academic year. The module is organised in a seminar format and places particular emphasis on the acquisition of research skills.

### ***Semester B***

- **Theatre for or with Children and Young People – THES-1601:** The objective of this module is to provide an in-depth understanding of the concept and practice of theatre for children. Specifically, it examines:
  - ⇒ "Theatre by children" and "theatre for children" – A definition.
  - ⇒ The profile of the young audience.
  - ⇒ The playwright.
  - ⇒ Dramaturgical analysis of works for children based on thematic content, ideology, aesthetics, and pedagogical aims.
  - ⇒ Performative and communicational codes in theatre for young audiences.
  - ⇒ Fairy tales and children's literature in theatre.
  - ⇒ Cultural events in schools.
  - ⇒ Theatrical performance with children.
- **Theatre in Education and Inclusion –THES-1602:** The objective of this module is to connect theatre in education with the pedagogy of inclusion and to promote inclusive practices within the educational field through Theatre Education. Specifically, it examines:
  - ⇒ Pedagogical approaches: Vygotsky, critical pedagogy, Freinet, ecosystemic theory, etc.
  - ⇒ Theatre Education applications for children with special educational needs.
  - ⇒ Theatre Education applications for challenging stereotypes and prejudices.
  - ⇒ Engaging school and family through Theatre Education applications.
  - ⇒ Theatre Education programmes for immigrants and refugees, Roma, LGBTQI+ individuals, etc.



- ⇒ Theatre in Education and Feminist Pedagogy: Applications for addressing gender-related issues.
- **Theatre Pedagogy Programmes and New Technologies – THES-1603:** The aim of this module is to connect theatre in education with New Technologies, including digital and audiovisual media. Specifically, it examines:
  - ⇒ The content of the term New Technologies – Digital literacy.
  - ⇒ Pedagogical models for the design and production of multimodal instructional material.
  - ⇒ Practices for organising theatre pedagogy programmes that include digital and audiovisual media – applications in education.
  - ⇒ Practices of audiovisual recording and the creation of multidisciplinary events.
  - ⇒ Theatre and new technologies in education.
  - ⇒ Theatre and cinema in education.
  - ⇒ Digital theatre in education.
  - ⇒ Sound, light, and theatre in education.
  - ⇒ Digital and electronic games in theatre education programmes.
  - ⇒ Digital storytelling.
- **Multiform Performance Actions in Public Space – THES-1604:** The aim of this module is to combine the principles of Theatre Education and community theatre with the multimedia performative techniques of site-specific theatre, devised theatre, puppetry, storytelling theatre, and more. The module will include:
  - ⇒ Theatre Education applications as multidisciplinary workshops and events
  - ⇒ Puppetry in the community
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- **Specialisation Seminar – THES-1205:** The aim of this module is to introduce MA students to specialised thematic areas of their studies, with an emphasis on new applied fields within theatre studies, stage practice, and theatre pedagogy. The module has a seminar and laboratory format. It focuses on a different topic each time, while its content is renewed and updated on an annual basis.

### *Semester C*

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