



## Study Guide

### INTERNATIONAL SUMMER ACADEMY OF PERFORMING ARTS

1st International Summer Academy of Performing Arts

κδβε NATIONAL THEATRE OF NORTHERN GREECE

HELLENIC OPEN UNIVERSITY

PROGRAMME OF POSTGRADUATE STUDIES IN PERFORMING ARTS

20-27 | 9 | 2025



Partnership:  
MA Program of Performing Arts  
Hellenic Open University – National  
Theatre of Northern Greece

Venues:  
Patras Hellenic Open University  
Campus, Dodoni.

ΔΗΜΟΣ ΔΡΑΦΩΝΗΣ

ΔΗΜΟΣ ΕΡΙΑΛΤΟΥ

Registration:  
[https://apps.eap.gr/kedivim\\_en/web/index.php](https://apps.eap.gr/kedivim_en/web/index.php)

κδβε NATIONAL THEATRE OF NORTHERN GREECE

HELLENIC OPEN UNIVERSITY

Patras, 2025

## Περιεχόμενα

<b>A. General Information &amp; Programme Description .....</b>	<b>1</b>
<b>B. Programme Structure .....</b>	<b>8</b>
<b>Title: T.U.1 - ANCIENT GREEK THEATRE: FROM THEN TO NOW.....</b>	<b>8</b>
<b>Title: T.U.2 FROM LITERATURE TO STAGE: A COMPARATIVE APPROACH.....</b>	<b>8</b>
<b>Title: T.U.3 – MODERN GREEK THEATRE: DRAMATIC AND STAGE WRITING.....</b>	<b>9</b>
<b>Title: T.U.4 – APPROACHING THE GREAT ROLES OF ANTIQUE GREEK THEATRE .....</b>	<b>9</b>
<b>Title: T.U.5 – SPECIAL ABILITIES TRAINING FOR THE ACTOR’S TRAINING .....</b>	<b>9</b>
<b>Title: T.U.6 – EMBODIMENT OF POETIC LANGUAGE IN THE CHORUS OF ANCIENT     DRAMA.....</b>	<b>10</b>
<b>Title: T.U.7 – FROM READING TO QUESTION: IS THE ACTOR A CREATOR?.....</b>	<b>10</b>
<b>Title: T.U.8 – NARRATION IN MUSIC: THEATRICALITY IN MUSICAL PERFORMANCE .....</b>	<b>10</b>
<b>Title: T.U.9 – ANCIENT &amp; MODERN DRAMA: MESSENGER SPEECH, CHORUS,     NARRATIVITY &amp; CRITICAL TRANSFORMATION .....</b>	<b>10</b>
<b>C. Teaching Methodology, Evaluation &amp; Certification.....</b>	<b>1</b>
<b>Other Participant Obligations .....</b>	<b>1</b>
<b>D. Admission &amp; Registration Process.....</b>	<b>2</b>

## A. General Information & Programme Description

**Programme Title:** SUMMER ACADEMY OF PERFORMING ARTS

**Scientific & Organising Committee:**

**Andreas Markantonatos, Asterios Peltekis, Varvara Georgopoulou, Despina Kosmopoulou**

**Total Duration:**

**- Weeks: 1**

**- Days: 8**

**- Total Hours: 50**

**ECTS Credits: 2**

**Mode of Delivery:**

**A. Distance learning**

**B. Blended (face-to-face and distance learning)**

The programme comprises 50 total hours of learning. It includes both in-person instruction and asynchronous online learning as follows:

- 25 hours delivered through face-to-face sessions (6 meetings of 3 hours each, plus 2 meetings of 2 hours each).
- 25 hours of independent study using provided educational materials.

Blended learning in the Summer Academy is adopted to combine hands-on, experiential instruction with enhanced digital support.

**Subject Area: Humanities**

**Program Dates:** September 20, 2025 – September 27, 2025

**Program Venue(s):** HOU University Campus & Municipality of Dodoni, Ioannina Prefecture

**Collaborating Organizations:** National Theatre of Northern Greece

## **Educational Objectives and Expected Learning Outcomes**

The Summer Academy of Performing Arts aims to provide participants with a comprehensive education and in-depth engagement in theatrical expression, choreography, musicology, and stage presentation. Through a multifaceted programme of theoretical seminars and practical workshops, the Academy offers a creative space for emerging artists to collaborate with seasoned professionals, fostering interdisciplinarity and artistic synergy.

### **The Academy's main objectives are:**

- To equip participants with foundational knowledge in the history and theory of theatre, dance, and music, focusing on classical and contemporary repertoires.
- To develop practical skills in acting, voice training, kinesthetic awareness, and choreographic structuring through daily rehearsals and exercises.
- To encourage experimental creation by enabling participants to design and perform original micro-productions in both studio and open-air settings.
- To promote intercultural dialogue by hosting lectures and workshops by international artists and scholars, enriching perspectives on trends and methodologies in the performing arts.

### **Knowledge Outcomes**

Upon completion of the programme, participants will be able to:

- Identify the fundamental components of action and character in ancient and contemporary theatrical texts.
- Clearly articulate theoretical arguments about acting, music, choreography, and theatre as an art form.
- Describe and apply vocal and movement techniques across diverse performance genres.
- Analyse the function and dynamics of the chorus as a collective body on stage.
- Apply scenographic, directorial, costume, and lighting practices, integrating digital technologies such as motion capture and online streaming.
- Design and structure original performance pieces that integrate theoretical and practical elements.
- Coordinate group productions, managing time, materials, and collaborative processes effectively.
- Evaluate theatrical performances using aesthetic, technical, and dramaturgical criteria, and offer constructive feedback.
- Incorporate intercultural and contemporary practices into performance creation and delivery.

### **Psychomotor Skills**

Participants will be able to:

- Design choreographic sequences based on kinaesthetic principles and aesthetic aims.
- Implement techniques of movement-based theatrical expression in varied scenic contexts.
- Perform complex physical exercises with control, rhythm, and expressiveness.
- Construct and configure sets and costumes with attention to ergonomics and safety.
- Operate professional lighting and sound equipment, integrating digital tools.
- Manage sensors and broadcasting equipment for live performance capture.
- Control voice and breathing to support expressive vocal performance on stage.

- Organise scenic space and technical resources to ensure effective functionality.
- Synchronise individual and group movement, enhancing ensemble cohesion.
- Maintain posture, balance, and energy throughout demanding choreographic and theatrical sequences.

## Target Audience

The Academy welcomes students from departments of Philology and Theatre Studies, drama schools, dance collectives, freelance artists, instructors, and anyone with a keen interest in the performing arts. Certificates of attendance will be awarded to all participants.

Selected exemplary projects will be showcased in a special event in Athens, attended by representatives of cultural and theatrical organisations, within the framework of the Hellenic Open University's Postgraduate Programme in Performing Arts.

Through this initiative, the Academy aims to strengthen modern Greek theatre, connect talented artists, and help shape a new generation of performing artists ready for the challenges of the 21st century.

## Details of the Scientific Director

Name: Andreas Markantonatos

Position: Professor

Email: markant@uop.gr or b1938@otenet.gr

Department: Department of Philology

Faculty: Faculty of Humanities and Cultural Studies, University of the Peloponnese

## Instructors' CVs

### Andreas Markantonatos



Professor of Greek, University of the Peloponnese. DPhil in Classical Philology from the University of Oxford. Director of the Centre of Rhetoric and Dramatic Art, Vice-President of the Olympic Centre for Philosophy and Education, Board Member of the Hellenic Foundation for Culture, Director of the MA Programme in Performing Arts at the Hellenic Open University, and Vice-President of the Inter-Balkan Network for the Performing Arts. He has authored numerous books and edited several volumes on Greek tragedy and comedy, with international recognition.

### **Asterios Peltekis**



Artistic Director of the National Theatre of Northern Greece and doctoral candidate in Cultural Management at the Ionian University. Graduate of the Drama School of the NTNG and the Department of Theatre, School of Fine Arts, Aristotle University of Thessaloniki. He has directed and acted in over 50 productions in Greece and abroad and is actively involved in theatre education.

### **Despina G. Kosmopoulou**

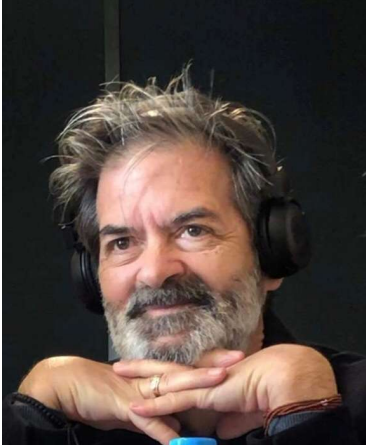


Theatre scholar and postdoctoral researcher affiliated with the University of Athens and the University of the Peloponnese. Her research focuses on comparative dramaturgy, reception of ancient drama, and theatre semiotics. She teaches at the Hellenic Open University and is editor for Greek theatre in international publications.

### **Varvara Georgopoulou**



Professor Emerita of Theatre Studies at the University of the Peloponnese. Expert in modern Greek theatre, dramatic criticism, and women in dramaturgy. Author of several monographs including works on theatrical criticism in interwar Athens and the history of theatre in Kefalonia.



**Giannis Rigas**

Actor, director, and long-time theatre educator. Graduate of the Karolos Koun Art Theatre Drama School. Former Deputy Artistic Director of the NTNG and director of its Drama School. Founder of the 'Estia' Theatre Organisation and 'Pandaimonio 7' artistic group. Extensive performance and directorial work in Greece and abroad.

**Michail Marmarinos**



Prominent director and professor at Aristotle University of Thessaloniki. Founder of Theseum Ensemble. Former Artistic Director of Eleusis 2023 – European Capital of Culture. Known for his interdisciplinary and dramaturgically innovative productions, staged across Europe and the Americas.

**Savas Patsalidis**



Emeritus Professor of Theatre Studies, Aristotle University of Thessaloniki. Author of numerous books on theatre theory and criticism. Editor-in-chief of 'Critical Stages', member of the International Association of Theatre Critics, and organiser of major international theatre festivals.



### **Liviu Lucaci**



Rector of UNATC Bucharest and prominent Romanian actor, playwright, and director. Active in international theatre education networks, member of the Organisation Internationale de la Francophonie. Recipient of prestigious national and international awards for acting and playwriting.

### **Mihaela Bețiu**



Associate Professor at UNATC Bucharest. Expert in theatre pedagogy, improvisation, and narrative therapy. Founding editor of the journal 'CONCEPT' and co-editor of international volumes on Greek theatre and acting theory.

### **Maria D. Georgousi**



Classicist and researcher with expertise in ancient Greek comedy and philosophy. Lecturer in Greek drama at the University of Athens and member of the Ancient Drama and Rhetoric Centre at the University of the Peloponnese. Author of several academic monographs on Aristophanes and Sophistic philosophy.



### **Roula Pateraki**



Veteran actress and director with influential contributions to contemporary and ancient Greek theatre. Founder of several theatre institutions and creator of critically acclaimed performances across major venues in Greece. Recipient of the Karolos Koun Award and the Marika Kotopouli Prize for lifetime achievement.

### **Simos Papanas**



Violinist, concertmaster of the Thessaloniki State Symphony Orchestra, and international soloist. He has recorded for Deutsche Grammophon and BIS and performed worldwide. Also, he is an accomplished composer.

### **Markellos Chryssicos**



Harpsichordist and conductor, founder of Latinitas Nostra. Regular collaborator with major European orchestras and opera houses. Noted for blending Baroque music with Byzantine, Ottoman, and electronic traditions.

## B. Programme Structure

The Summer Academy comprises a structured blend of lectures and workshops across a total of nine educational units. These units explore the theoretical underpinnings, practical applications, and interdisciplinary aspects of theatre, music, and movement within the performing arts.

### Overview of Educational Units:

#### Title: T.U.1 - ANCIENT GREEK THEATRE: FROM THEN TO NOW

##### Summary Description:

Duration: 6 hours | ECTS: 0.24

Instructor(s): ANDREAS MARKANTONATOS & MARIA GEORGOUSI

##### Course Description:

This course explores the enduring legacy of Ancient Greek theatre, from its ritual origins and canonical tragedians and comedians to its influence on modern performance arts and contemporary re-imaginings. Students will examine key texts, theatrical conventions, and cultural contexts, while engaging with questions of adaptation, performance, and relevance across time.

##### Educational Aims & Objectives:

1. To familiarise students with the main genres, playwrights, and historical framework of Ancient Greek theatre.
2. To explore the socio-political and religious dimensions of classical performances.
3. To trace the reception and transformation of ancient drama in modern and contemporary contexts.
4. To encourage critical engagement with theatrical texts through reading, discussion, and performance-based analysis.

#### Title: T.U.2 FROM LITERATURE TO STAGE: A COMPARATIVE APPROACH

##### Summary Description:

Duration: 6 hours | ECTS: 0.24

Instructor(s): DESPINA KOSMOPOULOU

##### Course Description

This course explores the relationship between ancient myths and contemporary literary and theatrical texts, as well as their reimagining in both past and modern performances. It will investigate the methods by which literary works are adapted for the stage and how these adaptations relate to their specific social and cultural contexts.

##### Educational Objectives

To become familiar with important playwrights and texts that engage in the adaptation of literature for the stage.

To gain an understanding of key principles of reception theory.

To explore the relationship between Greek and European texts that share a common thematic foundation in ancient myth.

### **Title: T.U.3 – MODERN GREEK THEATRE: DRAMATIC AND STAGE WRITING**

#### **Summary Description:**

Duration: 6 hours | ECTS: 0.24

Instructor(s): Varvara Georgopoulou

This course examines landmark performances of modern Greek theatre in relation to the reception of ancient drama. Beginning from the 19th century and extending into the 20th, students will explore the political and social components that revived engagement with ancient texts and the conventions shaping their stage interpretations.

#### **Educational Objectives:**

- Understanding the political, social, and cultural conditions that brought ancient drama to prominence in modern Greek theatre.
- Studying major productions and their contributors (directors, music, acting, stage design).
- Familiarity with schools of stage interpretation in modern Greek theatre and their relation to the European tradition.

### **Title: T.U.4 – APPROACHING THE GREAT ROLES OF ANTIQUE GREEK THEATRE**

#### **Summary Description:**

Duration: 6 hours | ECTS: 0.24

Instructor(s): Liviu Lucaci

Approaching the major roles of ancient drama should be free from preconceptions and detached from familiar stage models. The journey from script to performance includes three interrelated stages: the self, the role, and the actor's unique conception. Students will engage in improvisational exercises to understand dramatic contexts and develop character thinking, voice, movement, and presence.

### **Title: T.U.5 – SPECIAL ABILITIES TRAINING FOR THE ACTOR'S TRAINING**

#### **Summary Description:**

Duration: 6 hours | ECTS: 0.24

Instructor(s): Mihaela Betiu

This workshop focuses on ensemble harmonisation and preparation for performance in an ancient amphitheatre. Using improvisation through movement, it cultivates physical readiness, coordination, group synchronisation, voice expression, and stage awareness.

#### **Title: T.U.6 – EMBODIMENT OF POETIC LANGUAGE IN THE CHORUS OF ANCIENT DRAMA**

##### **Summary Description:**

Duration: 6 hours | ECTS: 0.24

Instructor(s): Asterios Peltekis

The course blends theory and practice to interpret poetic language physically through choral expression. Key topics include coordination, unity, and group delivery of poetic meaning via archetypal movement.

#### **Title: T.U.7 – FROM READING TO QUESTION: IS THE ACTOR A CREATOR?**

##### **Summary Description:**

Duration: 4 hours | ECTS: 0.16

Instructor(s): Giannis Rigas

The workshop questions the boundaries of directorial authority and actor creativity. It explores interpretive responsibility, audience perception, and whether the actor may be considered a co-creator.

#### **Title: T.U.8 – NARRATION IN MUSIC: THEATRICALITY IN MUSICAL PERFORMANCE**

##### **Summary Description:**

Duration: 4 hours | ECTS: 0.16

Instructor(s): Simos Papanas, Markellos Chryssicos

A study of expressive tools in musical performance – rhetoric, timing, dynamics, articulation, harmony – and their connection with text, acting, and theatricality.

#### **Title: T.U.9 – ANCIENT & MODERN DRAMA: MESSENGER SPEECH, CHORUS, NARRATIVITY & CRITICAL TRANSFORMATION**

##### **Summary Description:**

Duration: 6 hours | ECTS: 0.24

Instructor(s): Roula Pateraki, Savvas Patsalidis, Michail Marmarinos

This unit explores intersections of ancient and contemporary drama, focusing on off-stage narration, the function of the chorus, and current challenges in theatrical criticism, including performative, ethical, and collaborative dimensions.

## **Roula Pateraki**

Ancient and modern drama may intersect at various points. The significant, pivotal events that occur off stage and influence the development of the drama — events which once required a messenger and today a particular role — may be seen as the counterpoint to visible stage action. These moments demand a high level of understanding and interpretative skill.

## **Savas Patsalidis Concept**

In a cultural moment marked by media saturation, polarized discourse, and evolving aesthetic values, theatre criticism finds itself at a crossroads. No longer the exclusive domain of newspaper columns or scholarly journals, criticism now unfolds across platforms—tweets, blogs, podcasts, essays, talkbacks—offering a dynamic but fragmented landscape.

This workshop invites artists, critics, scholars, and students to come together and ask:

- ❑ Why is criticism more vital than ever in contemporary theatre?
- ❑ How can we rethink and retool our critical vocabularies to address aesthetic, political, and cultural multiplicities?
- ❑ What historical baggage does theatre criticism carry—and how can we critically and creatively move beyond it?
- ❑ Why is criticism in decline—or is it simply transforming into something else?

We seek to interrogate, reimagine, and even provocatively disrupt the idea of what criticism is and could be. Can criticism itself become a performative act? Can it become a space for care, conflict, or even communal authorship? What does “good criticism” look like in an age of identity politics, algorithmic culture, and collapsing institutions?

## **Themes & Questions**

### **1. The Role of the Critic Today**

- o Is the critic a judge, a witness, a translator, a provocateur—or something else entirely?
- o How does one remain accountable to art, artists, and audiences simultaneously?

### **2. Tools for Navigating Diversity**

- o What critical languages are needed for intercultural, post-dramatic, and hybrid forms?
- o How do we critique work that actively resists interpretation?

### **3. The Institutional Crisis of Criticism**

- o With mainstream arts journalism shrinking, what structures support (or fail to support) critical discourse?
- o What are the ethics and economics of criticism today?

### **4. The Future of Criticism**

- o How are digital technologies shaping criticism’s form and reach?
- o Could we invent entirely new formats—performative criticism, visual criticism, collaborative criticism?

### **5. Criticism as Practice**

- o Sessions where participants critique performances in real-time, explore

non-verbal critical forms, or collectively author reviews.

### **Goals**

- ☐ Cultivate a space for rigorous and imaginative dialogue between critics, artists, and audiences
- ☐ Explore new methodologies and formats for critical engagement
- ☐ Reclaim criticism as a creative, political, and performative practice
- ☐ Foster a community of emerging and established voices in theatre criticism.

### **Michael Marmarinos**

Narrativity and the function of the chorus in ancient drama, with an emphasis on tragedy, are examined through the triptych: the documented event, its literary transformation and rendering, and the participation of the protagonist (hero – chorus) in the act of narration.

### Detailed Timetable

No.	Teaching Unit	Date	Time	Hours	Mode / Instructor(s)
1	ANCIENT GREEK THEATRE: FROM THEN TO NOW	20/9/2025	10:00-14:30	3	In person / Andreas Markantonatos, Maria Georgousi
2	FROM LITERATURE TO STAGE: A COMPARATIVE APPROACH	21/9/2025	10:00-13:00	3	In person / Despoina Kosmopoulou
3	MODERN GREEK THEATRE: DRAMATIC AND STAGE WRITING	22/9/2025	10:00-13:00	3	In person / Varvara Georgopoulou
4	APPROACHING THE GREAT ROLES OF ANTIQUE GREEK THEATRE	22/9/2025	13:00-16:00	3	In person / Liviu Lucaci
5	SPECIAL ABILITIES TRAINING FOR THE ACTOR'S TRAINING	23/9/2025	10:00-13:00	3	In person / Mihaela Betiu
6	EMBODIMENT OF POETIC LANGUAGE IN THE CHORUS OF ANCIENT DRAMA	25/9/2025	10:00-13:00	3	In person / Asterios Peltekis
7	FROM READING TO QUESTION: IS THE ACTOR A CREATOR?	26/9/2025	10:00-12:00	2	In person / Giannis Rigas
8	NARRATION IN MUSIC: THEATRICALITY IN MUSICAL PERFORMANCE	21/9/2025	13:00-15:00	2	In person / Simos Papanas, Markellos Chryssicos
9	ANCIENT & MODERN DRAMA: MESSENGER SPEECH, CHORUS, NARRATIVITY & CRITICAL TRANSFORMATION	27/9/2025	10:00-13:00	3	Hybrid / Pateraki, Patsalidis, Marmarinos



## Detailed Schedule

No.	Teaching Unit	Date	Time	Hours	Type (Synchronous, Asynchronous, In-Person, Internship)	Venue	Instructors
	WELCOME OF STUDENTS	20/09/2025	10:00 – 11:30	1,5	In-Person	HOU University Campus	
1	ANCIENT GREEK THEATRE: FROM THEN TO NOW	20/9/2025	11:30–14:30	3	In-Person	HOU University Campus	Andreas Markantonatos, Maria Georgousi
2	FROM LITERATURE TO STAGE: A COMPARATIVE APPROACH	21/9/2025	10:00–13:00	3	In-Person	HOU University Campus	Despoina Kosmopoulou
3	MODERN GREEK THEATRE: DRAMATIC AND STAGE WRITING	22/9/2025	10:00–13:00	3	In-Person	HOU University Campus	Varvara Georgopoulou
4	APPROACHING THE GREAT ROLES OF ANTIQUE GREEK THEATRE	22/9/2025	13:00–16:00	3	In-Person	HOU University Campus	Liviu Lucaci
5	SPECIAL ABILITIES TRAINING FOR THE ACTOR'S TRAINING	23/9/2025	10:00–13:00	3	In-Person	HOU University Campus	Mihaela Betiu
6	EMBODIMENT OF POETIC LANGUAGE IN THE CHORUS OF ANCIENT DRAMA	25/9/2025	10:00–13:00	3	In-Person	Municipality of Dodoni, Ioannina Prefecture	Asterios Peltekis
7	FROM READING TO QUESTION: IS THE ACTOR A CREATOR?	26/9/2025	10:00–12:00	2	In-Person	Municipality of Dodoni, Ioannina Prefecture	Giannis Rigas
8	NARRATION IN MUSIC: THEATRICALITY IN MUSICAL PERFORMANCE	21/9/2025	13:00–15:00	2	In-Person	Municipality of Dodoni, Ioannina Prefecture	Simos Papanas, Markellos Chryssicos
9	ANCIENT & MODERN DRAMA: MESSENGER SPEECH, CHORUS, NARRATIVITY & CRITICAL TRANSFORMATION	27/9/2025	10:00–13:00	3	In-Person/Remote	Municipality of Dodoni, Ioannina Prefecture	Roula Pateraki, Savvas Patsalidis, Michail Marmarinos

## C. Teaching Methodology, Evaluation & Certification

### Teaching & Attendance:

The blended learning model (combining in-person and distance education) adopted by the Summer Academy ensures an immersive yet flexible experience. This approach supports direct experiential engagement alongside enhanced digital tools, offering:

- **Flexibility & Accessibility:** Participants from diverse locations and circumstances may attend either in-person or online, without quality loss.
- **Continuous Support:** Digital platform offers files, seminar recordings, and self-assessment tools to support learning between live sessions.
- **Interactivity & Collaboration:** Live broadcasts, breakout rooms, and shared digital workshops foster group dynamics and two-way communication.
- **Resilience to Disruption:** The hybrid format ensures continuity even under unforeseen circumstances that may prevent in-person delivery.

The programme comprises 50 total hours of learning. It includes both in-person instruction and asynchronous online learning as follows:

- 25 hours delivered through face-to-face sessions (6 meetings of 3 hours each, plus 2 meetings of 2 hours each).
- 25 hours of independent study using provided educational materials.

### Educational Materials:

Materials are distributed gradually on a weekly basis via an online platform. They are available in digital format with options for local storage or printing. Participants may also upload assignments for feedback and assessment.

### Evaluation of Participants:

Assessment is conducted via oral examination.

### Programme Evaluation:

At the end of the programme, participants are invited to complete a unified evaluation form assessing the educational services, administration, and technical support. This evaluation is processed and monitored by the Quality Assurance Unit of the Hellenic Open University (HOU).

### Certificate Type:

Upon successful completion, participants receive a 'Certificate of Training' along with a 'Certificate Supplement' including: a) total duration in hours, b) teaching methods used, c) ECTS credits earned, and d) the titles of the thematic modules covered.

Certificates are signed by the Academic Coordinator and the President of the HOU Centre for Lifelong Learning (KEDIVIM). They are issued after completion. In case of unsuccessful completion, a simple 'Certificate of Attendance' is issued. Full payment of programme fees is a prerequisite for certificate issuance.

### Other Participant Obligations

- Full payment of programme fees.
- Consent to participate in programme evaluation processes.

## D. Admission & Registration Process

### Minimum Entry Requirements:

- Educational Level: Upper Secondary School (Lyceum) or equivalent.
- Foreign Language: English.
- Basic IT skills and internet access.

### Selection Process:

Participants are selected on a first-come, first-served basis. Maximum number of participants: 50.

### Registration Process:

Registration is completed online via the following link: [https://apps.eap.gr/kedivim\\_en/web/index.php](https://apps.eap.gr/kedivim_en/web/index.php)

### Tuition Fees & Payment Details:

- Participation Fee: €200

**Discount Policy:** 10% discount for students of the Postgraduate Studies Program (PMS) "Performing Arts"

Payment is made upon submission of the application form. Fees are paid to the Special Account for Research Funds (ELKE) of the HOU via bank transfer:

- **IBAN: GR84 0171 3190 0063 1915 1450 278**
- **Bank: Piraeus Bank**
- **Beneficiary: ELKE Hellenic Open University**

The deposit slip must clearly state project code: 80745, the participant's full name and the programme title: "SUMMER ACADEMY OF PERFORMING ARTS".

*For further information please contact:* Dr Despoina Kosmopoulou, [saparts@eap.gr](mailto:saparts@eap.gr)