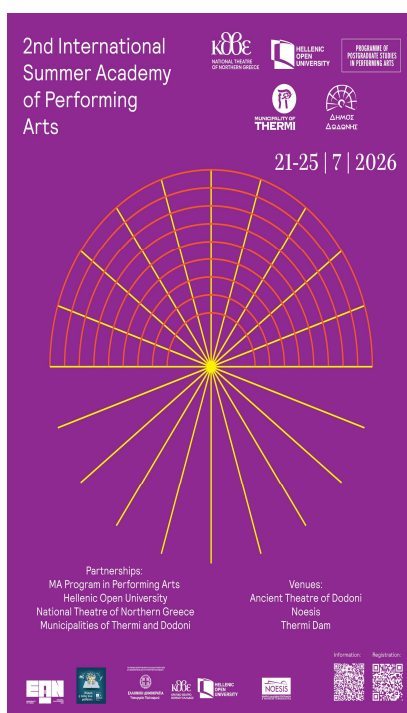




## Study Guide

### SUMMER ACADEMY OF PERFORMING ARTS



Thermi, Dodoni, 2026

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## A. General Information and Programme Description

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

**Scientific and Organising Committee: ANDREAS MARKANTONATOS, ASTERIOS PELTEKIS, VARVARA GEORGOPOULOU, DESPOINA KOSMOPOULOU**

**Total duration: 50 hours / 5 days**

**ECTS credits: 2**

**Delivery method and attendance procedures: Blended**

The programme corresponds to 50 hours of training. The training is delivered through blended learning and is based on a combination of face to face teaching and asynchronous distance learning.

More specifically:

- 25 teaching hours are delivered through meetings
- 25 hours of workload for studying the educational material

**Subject Area: Humanities**

**Teaching Units of the Programme:**

1. ANCIENT GREEK THEATRE. FROM THEN TO NOW
2. STUDIES IN CONTEMPORARY THEATRE
3. MODERN GREEK THEATRE. DRAMATIC AND SCENIC WRITING
4. THE TROJAN WOMEN: A TIMELESS WOUND AND INJUSTICE THAT ASKS, IN VAIN, FOR HEALING AND VINDICATION. PATHS OF DIRECTORIAL AND INTERPRETATIVE APPROACH
5. CULTURAL MANAGEMENT IN PUBLIC CULTURAL ORGANISATIONS
6. THE EMBODIMENT OF POETIC SPEECH IN THE CHORUS OF ANCIENT DRAMA
7. ON THE OCCASION OF READING ANCIENT DRAMA, THE QUESTION IS POSED: IS THE ACTOR A CREATOR?
8. THE ACTOR'S UNIQUE THINKING MECHANISM: BETWEEN ANCIENT GREEK TRAGEDY AND CONTEMPORARY THEATRE
9. THE ANTI-COMMUNICATIVE SYSTEM IN AUGUST STRINDBERG DERIVING FROM ANCIENT GREEK TRAGEDY

**Dates of Conduct: 21/07/2026 – 29/07/2026**

**Venue(s) of the Training Programme: MUNICIPALITY OF THERMI, PREFECTURE OF THESSALONIKI & MUNICIPALITY OF DODONI, PREFECTURE OF IOANNINA**

**Purpose and expected learning outcomes of the programme:**

The Summer Academy of Performing Arts aims to provide comprehensive training and in depth engagement for participants in the art of theatrical expression as a whole, choreography, musicology, and stage presentation, through a multidimensional programme of theoretical seminars and practical workshops. As a high level institution, it seeks to offer a creative meeting place for young artists and experienced teachers, strengthening interdisciplinarity and collaboration among the different branches of the performing arts.

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

1. To equip participants with fundamental knowledge of the history and theory of theatre, dance, and music, through the analysis of classical and contemporary examples from the international and Greek repertoire.
2. To develop practical skills in acting, voice training, kinaesthetic awareness, and choreographic structure, through daily rehearsals and exercises under the guidance of established professionals.
3. To encourage experimental creation, enabling participants to design and present original short performances in studios and open air spaces, with the aim of connecting theory and practice.
4. To promote intercultural dialogue by hosting talks, lectures, and workshops by international researchers and artists, thereby broadening perspectives on new trends and methods in the performing arts, strengthening cultural exchanges and the creative intersections of diverse national formations.

The Academy's scientific and teaching staff consists of theorists of theatre and the performing arts more generally, directors, actors, dramaturgs, musicians, choreographers, and specialists in scenography, costume design, and lighting. Each thematic unit includes an analytical lecture, commentary on representative performances, an applied workshop, and an open discussion. Through two way communication between teachers and students, a climate of mutual support and critical thinking is cultivated.

The Academy places particular emphasis on digital technology as a tool for conceiving, analysing, and presenting performance works: digital lighting, sound effects, live motion capture, and online streaming of performances. The aim is for participants to become familiar with the contemporary demands of stage production and to acquire competitive qualifications for the Greek and international labour market.

During the Academy, participants will have the opportunity to collaborate in group productions, strengthening their abilities in organisation, time management, and collective creation. Round tables with artistic directors of theatre companies and festivals will also be organised, so that young creators can understand the real processes of funding, producing, and promoting a work.

The Academy is addressed to students of philology departments, drama schools, dance groups, independent artists and teachers, and more generally to anyone interested in the performing arts, and it offers a certificate of attendance. Finally, the best projects will be presented at a special event in Athens, with representatives of cultural and theatrical bodies invited, within the framework of the conference and other activities of the Hellenic Open University's MA Programme in Performing Arts.

With this Summer Academy, we aspire to strengthen contemporary Greek theatrical writing and the Greek stage, to connect talented contributors, and to help shape a new generation of performing artists capable of meeting the demands of the twenty first century.

### **Learning outcomes of the educational programme**

#### **Knowledge**

##### **Upon completion of the programme, the learner will be able to:**

1. Identify the fundamental elements of action and character within ancient and contemporary textual axes of the performing arts.
2. Formulate clear theoretical arguments about the history, theory, and function of acting, music, choreography, and theatre art more generally.
3. Describe techniques of movement and vocal support, applying them to various types of performance texts.
4. Analyse the role and dynamics of the chorus as a collective subject in stage practice.
5. Apply practical skills in directing, scenography, costume design, and lighting, incorporating digital media, including motion capture, digital lighting, and online streaming.
6. Design and structure original short performances, combining theory and practice in studio and open air spaces.
7. Organise group productions, managing time, materials, and human resources effectively.
8. Evaluate performances on the basis of aesthetic, technical, and theatre studies criteria, proposing improvements.
9. Integrate intercultural approaches and new trends into the development and presentation of the performing arts.

#### **Skills (Psychomotor)**

##### **Upon completion of the programme, the learner will be able to:**

1. Design choreographic sequences based on principles of movement and aesthetic requirements.
2. Apply techniques of movement based theatrical expression in various stage environments.
3. Perform complex movement exercises with precision, rhythm, and expressiveness.
4. Construct scenographic and costume structures and spatial arrangements, taking ergonomics and safety into account.
5. Operate professional lighting and sound equipment, integrating digital media, for example motion capture.
6. Manage motion sensors and online streaming for the live recording and projection of performances.
7. Regulate voice and breathing in order to support embodied vocal delivery on stage.
8. Organise the stage space and equipment, ensuring functionality and safety.
9. Synchronise individual and group movement sequences, strengthening collective cohesion.
10. Control posture, balance, and dynamics in demanding choreographies and theatrical events.

## **Attitudes and Behaviours (Social and Emotional)**

### **Upon completion of the programme, the learner will:**

1. Promote a climate of mutual respect and trust within the group.
2. Support the inclusion and equal participation of all members, regardless of background or level of experience.
3. Advocate collective creation, encouraging the contribution of ideas and active collaboration.
4. Develop critical thinking in relation to artistic choices, properly evaluating aesthetic and ethical dimensions.
5. Show flexibility in adapting to unforeseen production conditions and changes in the schedule.
6. Cultivate empathy towards collaborators and the audience, recognising their emotional needs.
7. Demonstrate responsibility in managing time, resources, and commitments related to the theatrical work.
8. Encourage open communication by giving and receiving constructive feedback.
9. Maintain a professional attitude towards criticism and challenges, demonstrating resilience.
10. Reflect on the learning and production process, identifying possibilities for improvement and self development.

### **Target audience of the programme:**

The Academy is addressed to students of philology departments, drama schools, dance groups, independent artists and teachers, and more generally to anyone interested in the performing arts, and it offers a certificate of attendance. Finally, the best projects will be presented at a special event in Athens, with representatives of cultural and theatrical bodies invited, within the framework of the conference and other activities of the Hellenic Open University's MA Programme in Performing Arts.

With this Summer Academy, we aspire to strengthen contemporary Greek theatrical writing and the Greek stage, to connect talented contributors, and to help shape a new generation of performing artists capable of meeting the demands of the twenty first century.

**Partner institution: NATIONAL THEATRE OF NORTHERN GREECE**

### **Details for the Scientific Director**

**Full name: ANDREAS MARKANTONATOS**

**Position: PROFESSOR**

**Email of the Scientific Coordinator: [markant@uop.gr](mailto:markant@uop.gr) or [b1938@otenet.gr](mailto:b1938@otenet.gr)**

**Department: DEPARTMENT OF PHILOLOGY**

**School: SCHOOL OF HUMANITIES AND CULTURAL STUDIES, UNIVERSITY OF THE PELOPONNESE**

### **Full curriculum vitae of the Scientific Coordinator:**

<https://phil-old.uop.gr/wp-content/uploads/2022/11/markadonatos.pdf>

### Short curriculum vitae of the Scientific Coordinator



Andreas G. Markantonatos, DPhil in Classical Philology from the University of Oxford, is Professor of Ancient Greek Philology in the Department of Philology at the University of the Peloponnese, Director of the Laboratory of Rhetoric and Dramatic Art, Vice President of the Olympic Centre for Philosophy and Education, Member of the Board of Directors of the Hellenic Foundation for Culture, Director of the MA Programme in Performing Arts at the Hellenic Open University, Supervisor of Training at the Institute of Educational Policy, and Vice President of the Inter Balkan Network of Performing Arts. He is the

author of several books and scholarly monographs, including: *Tragic Narrative: A Narratological Study of Sophocles' Oedipus at Colonus* (Berlin and New York, 2002), *Oedipus at Colonus: Sophocles, Athens, and the World* (Berlin and New York, 2007), *Euripides' Alcestis: Narrative, Myth, and Religion* (Berlin and Boston, 2013), *The Weight of Opinion: Education, Literature, Politics* (Athens, 2020), *The Voice of the Past: Interpretative Essays on Attic Drama* (Athens, 2021), *In the Rush of Discourse: Literature and Education* (Athens, 2021), *The Height of Ideas: Theatre, History and Education* (Athens, 2023), and *Mortal Bodies and Immortal Memory in Euripides' Heracles* (Berlin and Boston, 2024). He has also produced numerous research papers and has co edited many collective volumes and proceedings of international conferences, such as: *Ancient Greek Tragedy: Theory and Practice* (Athens, 2008, with C. C. Tsagalis), *Attic Comedy: Persons and Approaches* (Athens, 2011, with T. Pappas), *Theatre and City: Attic Drama, Athenian Democracy and Ancient Greek Religion* (Athens, 2012, with L. Platypodis), *Crisis on Stage: Tragedy and Comedy in Late Fifth Century Athens* (Berlin and New York, 2012, with B. Zimmermann), *Brill's Companion to Sophocles* (Leiden and Boston, 2012), *Orphism and Greek Tragedy* (Berlin and Boston, 2016), *Theatre World: Critical Perspectives on Greek Tragedy and Comedy* (Berlin and Boston, 2017), *The Winnowing Oar: Critical Perspectives in Homeric Studies* (Berlin and Boston, 2017, with C. C. Tsagalis), and *Brill's Companion to Euripides, vols I-II* (Leiden and Boston, 2020). His forthcoming philological activities include preparing a commented edition of Sophocles' *Oedipus at Colonus* for the Aris & Phillips Classical Texts series of Liverpool University Press, publishing the book *The Voice of the Past: Critical Perspectives on Attic Drama*, and co editing, with Alan H. Sommerstein, *Brill's Companion to Aeschylus*.

### Instructors

#### Asterios Peltekis



Asterios Peltekis was born in Thessaloniki. He holds an Integrated Master's degree from the Department of Theatre of the School of Fine Arts at Aristotle University of Thessaloniki and is a graduate of the Drama School of the National Theatre of Northern Greece. Since March 2022 he has served as Artistic Director of the National Theatre of Northern Greece and is a PhD candidate at the Ionian University in the field of cultural management.

He has attended theatre seminars in Greece and abroad, most notably with Peter Brook, Bruce Mayers, and Sotigui Kouyate, as a scholar of the Union of the Theatres of Europe (UTE). As an actor and director, he has collaborated in more than fifty productions with the National Theatre of Northern Greece, the National Theatre, the Cyprus Theatre Organisation, the Pallas Theatre, the Onassis Stegi, and independent theatre. He has starred in and appeared in well known television series and films, and has been distinguished for his participation in advertising films.

His most recent directing work at the National Theatre of Northern Greece includes *Vira tis agkyres* by Reppas and Papathanasiou; *Marika me eipane*, *Marika me vgalane* by Odysseas Ioannou and Giorgos Andreou, in co production with the Municipal and Regional Theatre of Serres, which was also presented on tour in Greece and at festivals abroad; and *Celestina* by Fernando de Rojas, in co production with Athenian theatres, presented in Thessaloniki and Athens.

He has served as director of studies at higher drama schools and has taught acting, theatre history, and dramaturgy at various times. He has taught acting, improvisation, and elements of directing at the Higher Drama School of the National Theatre of Northern Greece, in theatre workshops, and in private or municipal drama schools in Athens, Thessaloniki, and Nicosia. He is co founder and director of the art company AneF Proigoumenou and founder of the art company Ano Throsko in Nicosia. He has served as an artistic associate and consultant on cultural and theatrical matters for organisations and bodies including the Andravida Kyllini Festival, the amateur theatre festival of the Municipality of Thermaikos, and well known private theatre bodies, among others. For many years he voluntarily taught Greek to migrants and refugees.

He was recently elected president of the newly established Inter Balkan Network of Performing Arts, of which he was the inspiration and proposer.

### **Despoina G. Kosmopoulou**



Despoina G. Kosmopoulou was born in Athens and is a graduate of the Faculty of Philosophy of Aristotle University of Thessaloniki. A doctoral graduate with distinction from the National and Kapodistrian University of Athens, Despoina Kosmopoulou is a postdoctoral research associate in the Department of Theatre Studies at the University of Athens and a postdoctoral researcher in the Department of Philology at the University of the Peloponnese. She has taught in the Department of Theatre Studies at the University of the Peloponnese and is Adjunct Tutor at the Hellenic Open University and Communications Officer for the Hellenic Open University MA Programme in Performing Arts.

Dr Kosmopoulou's main field is theatre studies, with special areas including world theatre, modern European theatre, comparative dramaturgy, and the reception of ancient drama on the basis of theories of theatre and drama. She is a member and researcher of the Laboratory of Ancient Rhetoric and Dramatic Art of the Department of Philology at the University of the Peloponnese, and a member of the Hellenic and International Semiotics Societies. She collaborates with universities and research centres abroad and participates in conferences and scholarly tribute events, including as a member of organising and scientific committees. She has published four monographs on European and Modern Greek theatre: *Pirandello and Genet: An Encounter in the Tragic and the Absurd* (Dromon, 2017); *The Dialectic of Space and Confinement in Theatre* (Dromon, 2018); *Theatrical Writing and the Theory of the Sign* (Dromon,

2020); *The Reception of Ancient Drama on the Contemporary Stage: The Case of Wajdi Mouawad* (Herodotos, 2026, forthcoming).

Her articles have been published in Greek and international journals and in conference proceedings, and she has coedited conference proceedings volumes in Greece and abroad. Finally, she is content editor and editor for Greek theatre and Greek dramaturgy in *CONCEPT*, the academic journal of the University of Bucharest. She is secretary of the newly established Inter Balkan Network of Performing Arts.

### Varvara Georgopoulou

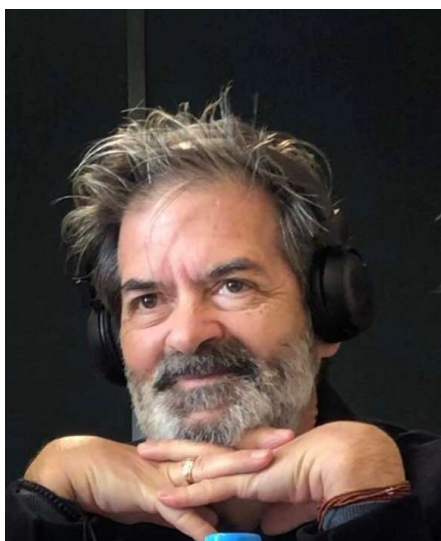


Varvara Georgopoulou, philologist and theatre scholar, Professor Emerita, Department of Theatre Studies, School of Fine Arts, University of the Peloponnese.

She was born in Kefalonia. She studied at the Faculty of Philosophy of the University of Athens, where she received a degree from the Department of History and Archaeology. She also studied in the Department of Theatre Studies of the same Faculty, where she received a degree in theatre studies, a postgraduate diploma, and completed her doctoral dissertation on Theatre Criticism in Interwar Athens. She worked as a philologist in secondary education. Since 2005 she has taught in the Department of Theatre Studies of the School of Fine Arts at the University of the Peloponnese, where she was elected a faculty member.

She has published more than fifty studies and articles in journals and collective volumes on the history of Modern Greek theatre and theatre criticism. She has also participated in Greek and international conferences in Greece and abroad. Her research fields in particular concern theatre criticism, Ionian theatre, the revival of ancient drama, the relationship between history and theatre, women's presence in dramaturgy and theatre practice. Her monographs include: *Theatre Criticism in Interwar Athens*, vols A and B, Aigokeros, Athens 2008 and 2009; *Theatre in Kefalonia 1900-1953*, published by the Society for Kefalonian Studies, Athens 2010; *Women's Routes: Galateia Kazantzaki and Theatre*, Aigokeros, Athens 2011; *History and Ideology in the Mirrors of Dionysus*, Papazisis 2016; *The History of a Legend: Eleni Ourani and Theatre Criticism*, Sideris, Athens 2019; and *Theatre Criticism in Interwar Athens*, vol. C, Aigokeros, Athens 2022.

### Yiannis Rigas



He was born and raised in East Africa (1955). He is a graduate of the Drama School of the Art Theatre. He was a student of Karolos Koun, Giorgos Lazanis, and Vasilis Papavasileiou. As an actor he has taken part in more than 50 productions of works by Aeschylus, Sophocles, Euripides, Aristophanes, Shakespeare, Marivaux, Erdman, Pirandello, Horvath, Fo, Strauss, Bond, Hare, Brenton, Ibsen, Kampanellis, Anagnostaki, Skourtis, Mourselas, Efthymiadis, Simitzis, Sevstadakis, Armenis, and others, directed by Karolos Koun, G. Lazanis, V. Papavasileiou, and M. Kougioumtzis. He has taught stage acting and speech since 1977. In 1990 he founded the Estia Theatre Organisation. He is a founding member of the artistic organisation Pandaemonium 7.

**He has directed productions of works by:**

Aristophanes, Euripides, Shakespeare, Goldoni, Kleist, Chekhov, Schnitzler, Brecht, Kundera, Priestley, Kesselring, Giraudoux, Ende, Eliot, Manfredi, Durang, Privalov, Baricco, Dario Fo, Erdman,

Collodi, Chortatsis, Politis, Axioti, Alexandrou, Ritsos, Lountemis, Kampanellis, Kechaidis, Valtinos, Staikos, Adamopoulos, Efstathiadis, Vasiliadis, Trivizas, Papantoniou, and others. His productions have been presented at Epidaurus, the Odeon of Herodes Atticus, and in many cities in Greece and Cyprus, as well as in France, Italy, Great Britain, and Switzerland. He has collaborated with the Art Theatre, the National Theatre of Northern Greece, the Cyprus Theatre Organisation, the New Theatre of Thessaloniki, and other private theatre companies. He served as Deputy Artistic Director of the National Theatre of Northern Greece from 1999 to 2001 and, from 2011 to 2013, as artistic adviser with the duties of Deputy Artistic Director. He was also Director of the Drama School of the National Theatre of Northern Greece from 1995 to 2000. Since autumn 2009 he has been Director of Studies at the same School and, from 2023 to the present, he has served as Acting Deputy Artistic Director at the National Theatre of Northern Greece. He taught acting, improvisation, and speech at the Art Theatre School from 1977 to 1987. He was an adjunct collaborator at Aristotle University of Thessaloniki from 1996 to 1999. He has worked in radio and television as an actor and producer.

### **Savas Patsalidis**



Savas Patsalidis is Professor Emeritus in Theatre Studies at Aristotle University of Thessaloniki, where he taught at the School of English for close to 35 years. He has also taught at the Drama School of the National Theatre of Northern Greece, the Hellenic Open University, and the graduate programme of the Theatre Department of Aristotle University. He is the author of fourteen books on theatre and performance criticism and theory, and co editor of another thirteen. His two volume study *Theatre, Society, Nation* (2010) was awarded first prize for best theatre study of the year. In 2019 his book *Theatre & Theory II: About Topoi, Utopias and Heterotopias* was published by University Studio Press. In 2022 his book length study *Comedy's*

*Encomium: The Seriousness of Laughter* was also published by University Studio Press. In addition to his academic activities, he writes theatre reviews for various journals. He is on the Executive Committee of the Hellenic Association of Theatre and Performing Arts Critics, a member of the curators' team of the Forest International Festival, organised by the National Theatre of Northern Greece, and editor in chief of *Critical Stages / Scènes critiques*, the journal of the International Association of Theatre Critics.

### **Roula Pateraki**



Actor and director. Born in Thessaloniki.

She studied theatre at the Drama School of Kyriazis Charatsaris and was a member of his professional company, Elefthero Teatro.

Graduate of English Philology and of the Faculty of Philosophy. Founding member of the Thessaloniki Theatre Workshop.

She founded the Review of Dramatic Art, a dual structure comprising a higher drama school and a professional theatre company, based in Thessaloniki (1978-1985). In 1990 she founded the Roula Pateraki Dramatic Theatre, based in Athens. In 2019 she founded The Greyblue Gap and Metatheatre, based in Athens.

As producer, director, or actor, she collaborated with many independent theatre companies, as well as with the National Theatre and the National Theatre of Northern Greece, the Onassis Stegi, the Athens Festival, the Municipal Theatre of Piraeus, the Stavros Niarchos Foundation, and others. Representative directing work or performances include works by: Henrik Ibsen (*Hedda Gabler*, *A Doll's House*, *When We Dead Awaken*, *Rosmersholm*),

August Strindberg (The Storm, The Pelican, Post Inferno to Damascus), Samuel Beckett (Happy Days, Oh the Happy Days, Polybeckett 1,2,3, a performance based on That Time), L. Tolstoy (War and Peace), Maxim Gorky (The Lower Depths), Bertolt Brecht (Lux in tenebris), Thomas Bernhard (Wittgenstein's Nephew), Rainer Werner Fassbinder (The Bitter Tears of Petra von Kant), Rainer Werner Fassbinder and Michel Foucault (Dark Crimes), Lars Noren (Hebriana), Bernard Marie Koltes (In the Solitude of Cotton Fields), James Joyce (Exiles, Molly Bloom), Sarah Kane (4.48 Psychosis, Blasted), Lars von Trier (Breaking the Waves), Tom Stoppard (Travesties), Jean Genet (Splendid's), Marcel Proust (Reading Days), Bernard Shaw (My Fair Lady), Fyodor Dostoevsky (The Idiot, The Dream of a Ridiculous Man), Johannes von Tepl (Death and the Ploughman), Robert Musil (The Man Without Qualities), Alexandre Dumas (The Lady of the Camellias), Patricia Highsmith (Patricia Highsmith), Henry Farrell (What Ever Happened to Baby Jane?), J. P. Shanley (Doubt), K. Marx (Capital), T. S. Eliot (The Waste Land), and others.

Greek repertoire: Yiannis Panou (The Philosopher), Giorgos Veltsos (Soils, The Voice, Women, Bad and Contrary Females), Dimitris Dimitriadis (Assignment, I Die as a Country), Michel Fais (Greek Insomnia), Manos Lambrakis (Puerto Grande), Konstantinos Christomanos (The Book of Empress Elisabeth), Laertis Madaros (In the Middle of the Wilderness), Grigorios Xenopoulos (The Red Rock, The Secret of Countess Valeraina), Yiannis Mavritsakis (The Invocation of Charm), Loula Anagnostaki (Loula Anagnostaki Worksite at the Athens Festival), Chrysa Spilioti (Who Is Sleeping Tonight?), Niki Triantafyllidi (Niki Tonight at the Party), Yiannis Ritsos (The Moonlight Sonata), Maria Efstathiadi (Demon), Kiki Dimoula (A Suspended Lady), Iakovos Kampnellis (The Road Passes Through, The Courtyard of Miracles), Thessaloniki Has Fallen, a performance based on Byzantine texts on the history of Thessaloniki, and There Will Be an Exchange, a performance based on texts of the period on the Asia Minor Catastrophe. Ancient Greek repertoire: Aeschylus, Sophocles, Euripides (Electra's Kommos, Athens Concert Hall), Sophocles (Oedipus Tyrannus at Colonus, National Theatre, Epidaurus), Euripides (The Trojan Women, National Theatre of Northern Greece), Euripides (Bacchae, Epidaurus), Plato (Phaedrus), Thucydides (The Manifesto of War, Little Theatre of Epidaurus).

In cinema she has appeared in the films:

The Only Journey of His Life (dir. Lakis Papastathis) and Three Moments (dir. Petros Sevastikoglou). In 2005 she received the Karolos Koun Award for her performance in The Philosopher by Yiannis Panou, and in 2009 for her direction of Puerto Grande by Manos Lambrakis. She was honoured with the Marika Kotopouli Award for her lifetime achievement. Her first professional appearance in theatre was at the age of ten, in The Sacrifice of Abraham (Isaac). Her most recent performance was the monologue Orlando by Virginia Woolf, as part of the WOW ATHENS 2025 festival at the Stavros Niarchos Foundation Cultural Centre. Her latest directing work at the National Theatre of Northern Greece, the performance entitled Sillilab: no difference between ho ho ho, based on Maniac by Benjamin Labatut, will premiere in autumn 2025 as part of the Dimitria Festival.

## **Maria D. Georgousi**



Maria D. Georgousi works as a member of the Special Teaching Staff in the Department of Theatre Studies at the National and Kapodistrian University of Athens. She holds a doctorate in Classical Philology and is a postdoctoral researcher at the University of the Peloponnese. She has taught in postgraduate seminars on moral philosophy and ancient Greek philology at the same university and has twenty five years of experience as a philologist in secondary education. Her special research interests concern ancient comedy and tragedy and ancient Greek philosophy, with emphasis on the Sophistic movement of the fifth century BC, as well as the interdisciplinary examination of classical dramas through contemporary psychological theories. She

has published the following scholarly monographs:

1. Spoudaion-Geloion: Meanings, Functions and the Relationship between the Terms in Aristophanes' Comedies (Papazisis, 2015).
2. Aggressiveness in Aristophanes' Comedies (Kardamitsa, 2016).
- 3.

Inconsistencies in Aristophanes' Comedies: A Psychological Interpretation (Kardamitsa, 2016). 4. Aristophanes and Sophistics (doctoral dissertation, Papazisis, 2016). 5. The Echo of Sophistic Views in Sophocles' Philoctetes (Kardamitsa, 2016). 6. Contemporary Psychotherapeutic Approaches to Aristophanes' Comedies (Herodotos, 2022). Her articles have been published in the journals Skepsis, Hellenika, Platon, Philologos, Cymothoe, Parnassos, Carpediem, and in the Yearbook of the Department of Philology of the University of the Peloponnese. She has collaborated with the Laboratory of Dramatic and Rhetorical Art of the Department of Humanities and Cultural Studies of the same university.

### **Christos Galilaias**



An internationally acclaimed virtuoso violinist with extensive teaching and academic work, Christos Galilaias has been Artistic Director of the Thessaloniki Concert Hall since January 2021. He was born in Thessaloniki in 1975. He received his first violin lessons from his father, Kosmas Galilaias, and Stelios Kafantaris. After receiving his Violin Diploma, with distinction by unanimous vote, First Prize for outstanding performance, and Gold Medal, he continued his studies on a scholarship from the State Scholarships Foundation at the Oberlin Conservatory in the United States, with honours and scholarship. He was admitted for postgraduate studies at the Juilliard School

in New York with scholarships from the Juilliard School and Alexandra Trianti, where he received a Master's degree in 2001. In 2005 he received his doctoral degree from Stony Brook University in New York. From a very young age he began his international career as a soloist, appearing in more than 20 countries around the world, in major concert halls including the Musikverein, Kennedy Center, Rudolfinum, Gasteig, Smetana Hall, Hercules Saal, Athens Concert Hall, Thessaloniki Concert Hall, and others, and at international festivals, performing with major orchestras including the Berlin Symphony Orchestra, the George Enescu Philharmonic of Bucharest, the Latvian National Symphony Orchestra, the Thessaloniki State Symphony Orchestra, the Prague Symphony Orchestra, Symphony of the Americas, the Canadian Chamber Orchestra of Toronto, the Athens State Orchestra, the Philharmonic Orchestra of the Vienna Music Academy, the Gustav Mahler Orchestra, and others, and with internationally renowned conductors including Andris Nelsons, Roberto Paternostro, Louis Lane, and others. From 2007 to 2023 he served as Associate Professor in the Department of Music at Georgia State University in Atlanta, USA. In 2021 he was elected Associate Professor in the Department of Music Studies at the University of Ioannina. His most recent research project is entitled Women Composers of Greece and Armenia and aims to highlight and promote young and emerging women composers from the two countries and to record their works. Christos Galilaias plays Giuseppe Guarneri (1705) and Jean Baptiste Vuillaume (1847) violins.

### **THEOFILOS LALOS**



He was born in Krania, Ellassona, in 1964. He is a graduate of the Drama School of the National Theatre of Northern Greece (1983-1986). A theatre worker for more than 40 years, with continuous and uninterrupted presence in theatrical life, he has participated as an actor in more than 80 theatrical works, starring in most of them. As a director, he has added his own touch to almost 200 productions of varied cultural content. As a theatre teacher, he has passed on his knowledge and experience to more than 5,000 promising actors of all ages, teaching voice training, acting, and directing. He has collaborated as an actor with the Municipal and Regional Theatre of Veria and with theatre groups in Thessaloniki: the National Theatre of Northern Greece, the

Theatre Workshop, the Municipal Theatre of Sykies, Paranga Theatre, Parathlasi Theatre, Maiotron Theatre Company, Rontidis Contemporary Theatre, Studio Nemesis, THEIK Poupoulo, and the North Greece Theatre Company Klasigelos; and as a theatre teacher with dozens of associations, cultural bodies, primary schools, and lower secondary schools in the region.

He has been Artistic Director of theatre in the Municipality of Thermi for 32 years. He has been Artistic Director of the North Greece Theatre Company Klasigelos since 1996. For the last 12 years he has published, on a quarterly basis, the cultural guide Entechnos, with interviews and tributes to important figures in the arts and letters. A lyricist who has devised more than 400 songs, 14 of which have been set to music by the music group Ta Panta Rei, Kanaris Keramaris, and Eljona Eleni Sinjari. He has appeared in the feature films *Doxombous*, *Wedding on the Margins*, and *Metaihmio*, and in the short film *The Cost*, as well as in the ERT3 series *Macedonian Tales*. He has had the honour and joy of collaborating with hundreds of actors and directors, some of them sacred monsters of the art of theatre, whom he does not name for understandable reasons, since he might wrong someone and the list would be long and endless.

### STEFAN PAVEL



Ștefan Pavel is a professional actor and a 2014 alumnus of the I.L. Caragiale National University of Theatre and Film (UNATC) Bucharest, where he earned both his Bachelor's and Master's degrees. Since 2022, he has served as a Senior Lecturer within the Acting Department of the same institution. His extensive performance career spans a vast range of scales and environments, from audiences of eight hundred to intimate settings for two, and venues ranging from historic auditoriums to unconventional spaces such as private apartments, industrial water plants, salt mines, and public transit.

His professional portfolio includes collaborations with major state theatres in Bucharest and regional centres, as well as numerous independent theatre companies. His versatile repertoire encompasses classical and boulevard comedies, crime and historical dramas, children's and puppet theatre, as well as street and site specific performances and television series. He has performed works by canonical figures such as Chekhov, Molière, Shakespeare, Caragiale, Sebastian, Teodor Mazilu, Eugene Ionesco, Tudor Mușatescu, Matei Vișniec, Alecsandri, Delavrancea, Feydeau, Joseph Kesselring, and Robert Thomas, alongside contemporary playwrights.

In his academic capacity, Dr Pavel coordinates a second year Acting class and leads the Art of the Comic Actor course within UNATC's newly established Master's programme in Stand up Comedy. His forthcoming book, *Typologies and Destinies in Mihail Sebastian's Dramaturgy* (UNATC Press, 2026), is currently in the editorial process. Furthermore, he spearheads the postdoctoral research project *Rhythm in Theatre, Theatre in Opera*. This initiative facilitates interdisciplinary collaboration between UNATC acting students and soloists, instrumentalists, and dancers from the Bucharest National Opera, hosted by the Ludovic Spiess Experimental Studio for Musical Performing Arts. He also serves as an acting coach within the Experimental Laboratory at the National University of Music Bucharest.

## B. Programme Structure

### Programme Thematic Units and Their Description:

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

Concise description of the purpose and content of T.U.1

Duration in hours: 5, ECTS value: 0.24

*Lead instructor(s): ANDREAS MARKANTONATOS, MARIA GEORGOUSI*

#### Course Description:

This course explores the enduring legacy of ancient Greek theatre, from its ritual beginnings and the classical tragic and comic poets to its contemporary reception and creative revival. Students will study key works, theatrical conventions, and cultural contexts, while examining the lasting significance and adaptation of ancient drama.

#### Educational Objectives:

Familiarisation with the basic genres, the most important dramatists, and the historical context of ancient theatre.

Investigation of the social, political, and religious dimensions of theatrical performances of the period.

Exploration of the reception and transformation of ancient drama in the modern and contemporary periods.

#### Title of T.U.2: THE TROJAN WOMEN: A TIMELESS WOUND AND INJUSTICE THAT ASKS, IN VAIN, FOR HEALING AND VINDICATION. PATHS OF DIRECTORIAL AND INTERPRETATIVE APPROACH

Concise description of the purpose and content of T.U.2

Duration in hours: 7, ECTS value: 0.24

*Lead instructor: THEOFILOS LALOS*

#### Course description:

Paths of directorial approach to Euripides' tragedy *The Trojan Women* and interpretative treatment of the characters and chorus of the theatrical work, with a timeless perspective. The entire endeavour will be carried out with the assistance of his collaborators, Eljona Eleni Sinjari in the musical part and, in the movement part, choreographer Sofia Kalamaki, with the support of assistant director Angeliki Pantzouri.

#### Title of T.U.3: MODERN GREEK THEATRE. DRAMATIC AND SCENIC WRITING

Concise description of the purpose and content of T.U.3

Duration in hours: 5, ECTS value: 0.24

*Lead instructor: VARVARA GEORGOPOULOU*

#### Course description:

The course examines landmark performances of Modern Greek theatre in the key field of the reception of ancient drama. Beginning with its origins in the nineteenth century and continuing to the twentieth,

students will study the basic political and social factors that brought ancient texts into contact with the stage, as well as the theatrical conventions governing their stage interpretation in each period.

**Educational objectives**

Engagement with the political, social, and cultural conditions that brought ancient drama to the fore from the origins of Modern Greek theatre.

Study of the most important performances of ancient drama and acquaintance with the contributors to its stage transfer in all areas, including directing, music, acting, and visual aspect. Familiarisation with the schools of stage interpretation of ancient drama in Modern Greek theatre and their relationship with the European tradition.

**Title of T.U.4: STUDIES IN CONTEMPORARY THEATRE**

Concise description of the purpose and content of T.U.4

Duration in hours: 5, ECTS value: 0.24

*Lead instructor(s): SAVAS PATSALIDIS, DESPOINA KOSMOPOULOU*

**Course description:**

The course examines the relationship between ancient myths and contemporary literary and theatrical texts and their scenic reworking in older and contemporary performances. The ways in which literary texts are transferred to the stage and their connection with the respective social and cultural contexts will be explored.

**Educational objectives.**

Acquaintance with important dramatists and texts related to the transfer of literature to the stage.

Familiarisation with basic principles of reception theory.

The relationship between Greek and European texts with the ancient myth as their shared thematic core.

**Title of T.U.5: CULTURAL MANAGEMENT IN PUBLIC CULTURAL ORGANISATIONS**

Concise description of the purpose and content of T.U.5

Duration in hours: 5, ECTS value: 0.24

*Lead instructor: CHRISTOS GALILAIAS*

**Course description:**

As a connecting link between artists and the public, cultural management seeks to ensure the quality, sustainability, and accessibility of the cultural product, with innovation and outward looking activity as its axes. More specifically, the management of a cultural organisation requires a balance between artistic vision and operational effectiveness: strategic planning, implementation, and promotion of cultural actions are inseparably linked to the management of human resources, financial resources, and infrastructure. The ultimate aim is to create a sustainable organisation, not only in financial terms, but above all in terms of safeguarding cultural heritage and promoting contemporary creation.

**Title of T.U.6: THE EMBODIMENT OF POETIC SPEECH IN THE CHORUS OF ANCIENT DRAMA**

Concise description of the purpose and content of T.U.6

Duration in hours: 8, ECTS value: 0.24

*Lead instructor: ASTERIOS PELTEKIS*

**Course description:**

The course explores the combination of theory and practice through a series of exercises aimed at interpreting poetic speech and transforming it into stage action by the chorus and protagonists. More specifically, the use of speech through the embodiment of the text in chorus will be studied, and issues such as coordination, homogeneity, and group work in the delivery and rendering of the meaning of the poetic speech of ancient drama through archetypal bodily expression will be examined.

**Title of T.U.7: ON THE OCCASION OF READING ANCIENT DRAMA, THE QUESTION IS POSED: IS THE ACTOR A CREATOR?**

Concise description of the purpose and content of T.U.7

Duration in hours: 6, ECTS value: 0.16

*Lead instructor: YIANNIS RIGAS*

**Course description:**

Recently, the director's freedom to intervene in the text as he or she considers necessary has almost been legitimised. The title of creator has not been questioned in any way. On the contrary, it has been reinforced. Every decision made by the director is expressed on stage, in every case, by the actor. Where does the actor's jurisdiction and right begin and end? Can the spectator perceive whether the actor is following the director's instructions, or is the director the only judge of whether those instructions have been implemented? Who bears responsibility for the interpretation?

**Title of T.U.8: THE ACTOR'S UNIQUE THINKING MECHANISM: BETWEEN ANCIENT GREEK TRAGEDY AND CONTEMPORARY THEATRE**

Concise description of the purpose and content of T.U.8

Duration in hours: 5, ECTS value: 0.16

*Lead instructor: STEFAN PAVEL*

**Course description:**

This workshop focuses on one of the most demanding skills in the actor's craft: the ability to contain, physically and mentally, the essence of conflict. Dramatic conflict is essential on the monumental scale of ancient Greek tragedy, where the actor's body had to carry the burden of fate itself. Through guided exercises, students are challenged to identify and articulate their own individual thinking process, recognising it as a creative instrument as distinct and trainable as the voice or body. The lesson draws a direct line between the Greek actor, whose entire inner world had to radiate through a fixed exterior, and the contemporary performer, who must embody contradiction with equal power and precision.

**Title of T.U.9: THE ANTI-COMMUNICATIVE SYSTEM IN STRINDBERG, DERIVING FROM ANCIENT GREEK TRAGEDY**

Concise description of the purpose and content of T.U.9

Duration in hours: 4, ECTS value: 0.24

*Lead instructor: ROULA PATERAKI*

**Course description:**The inability to establish communicative bonds and relationships, a structural element in Strindberg's dramaturgy, appears to move on a naturalistic and psychological level, yet has its roots in ancient tragedy. Fate, implacable, leads the tragic heroes to hubris, the transgression of limits, then blinds them, and ultimately leads them to nemesis, punishment. A characteristic example of a tragic hero who suffers the disastrous consequences mercilessly is Oedipus, whom Aristotle regards as the embodiment of tragicness. In Strindberg, the lack of communication and the isolation to which his heroes are condemned are again due to an uncontrollable force arising either from heredity or from their characters. They are driven to extreme states of hatred and mutual destruction, since, despite the bonds that connect them, they behave and feel like strangers. Modern human beings are not punished by the gods but by themselves, being unable to understand themselves and, by extension, to understand the motives of others. The contradictory and complex nature of the psyche replaces the hidden counsels of the gods, and tragic irony is replaced by the hints and silences of the Swedish dramatist's characters.

## Detailed Timetable

No.	Teaching Unit	Date	Start and end time	Hours /	Type / (Synchronous, Asynchronous, Face to face, Practical training)	Venue	Lecturer(s) /
1	ANCIENT GREEK THEATRE. FROM THEN TO NOW	21/07/2026	10:00-12:00	2	FACE TO FACE	NOESIS, MUNICIPALITY OF THERMI	ANDREAS MARKANTONATOS / MARIA GEORGOUSI
2	MODERN GREEK THEATRE. DRAMATIC AND SCENIC WRITING	21/07/2026	12:15-14:15	2	FACE TO FACE	NOESIS, MUNICIPALITY OF THERMI	VARVARA GEORGOPOULOU
3	THE TROJAN WOMEN: A TIMELESS WOUND AND INJUSTICE THAT ASKS, IN VAIN, FOR HEALING AND VINDICATION. PATHS OF DIRECTORIAL AND INTERPRETATIVE APPROACH	21/07/2026	15:00-17:00	2	FACE TO FACE	NOESIS, MUNICIPALITY OF THERMI	THEOFILOS LALOS
4	STUDIES IN CONTEMPORARY THEATRE	22/7/2026	09:00-11:00	2	FACE TO FACE	NOESIS, MUNICIPALITY OF THERMI	DESPOINA KOSMOPOULOU / SAVAS PATSALIDIS
5	THE ANTI-COMMUNICATIVE SYSTEM IN AUGUST STRINDBERG DERIVING FROM ANCIENT GREEK TRAGEDY	22/7/2026	11:15-13:15	2	FACE TO FACE	NOESIS, MUNICIPALITY OF THERMI	ROULA PATERAKI

6	THE EMBODIMENT OF POETIC SPEECH IN THE CHORUS OF ANCIENT DRAMA	22/7/2026	13:30-15.30	2	FACE TO FACE	NOESIS, MUNICIPALITY OF THERMI	ASTERIOS PELTEKIS
7	CULTURAL MANAGEMENT IN PUBLIC CULTURAL ORGANISATIONS	23/7/2026	09:30-11:30	2	FACE TO FACE	NOESIS, MUNICIPALITY OF THERMI	CHRISTOS GALILAIAS
8	On the occasion of reading Ancient Drama, the question is posed: Is the actor a creator?	23/7/2026	12:00-15:00	3	FACE TO FACE	NOESIS, MUNICIPALITY OF THERMI	YIANNIS RIGAS
9	THE TROJAN WOMEN: A TIMELESS WOUND AND INJUSTICE THAT ASKS, IN VAIN, FOR HEALING AND VINDICATION. PATHS OF DIRECTORIAL AND INTERPRETATIVE APPROACH	24/7/2026	09:00-11:00	2	FACE TO FACE	NOESIS, MUNICIPALITY OF THERMI	THEOFILOS LALOS
10	ROAD TRANSFER FROM THERMI TO DODONI	24/7/2026	11:15-14:15				
11	THE ACTOR'S UNIQUE THINKING MECHANISM: BETWEEN ANCIENT GREEK TRAGEDY AND CONTEMPORARY THEATRE	24/7/2027	16:45-19:45	3	FACE TO FACE	ARCHAEOLOGICAL SITE MUNICIPALITY OF DODONI	STEFAN PAVEL
12	THE EMBODIMENT OF POETIC SPEECH IN THE CHORUS OF ANCIENT DRAMA	25/7/2026	10:00-13,00	3	FACE TO FACE	ARCHAEOLOGICAL SITE MUNICIPALITY OF DODONI	ASTERIOS PELTEKIS
13	ALL COURSE UNITS	25/07/2026- 29/07/2026		25	ASYNCHRONOUS		

## C. Methodology of Programme Delivery, Assessment and Certification

**Teaching and Attendance: The choice of blended education, face to face and distance learning, in the Summer Academy is dictated by the need to combine direct, experiential contact with enhanced digital support:**

- Flexibility and Accessibility: Participants from different geographical areas and under different circumstances can attend either face to face or remotely, without losing the quality of the programme.
- Continuous Material Support: The digital platform provides files, recordings of seminars, and self assessment tools, strengthening theoretical training between face to face meetings.
- Interactivity and Collaboration: Through live broadcasts, breakout rooms, and shared digital workshops, a strong sense of group dynamics and two way communication is maintained.
- Resilience in Unforeseen Circumstances: The hybrid model ensures the continuity of the programme even in the event of emergencies that prevent face to face delivery.

In this way, the completeness of the learning experience and the broadening of participation opportunities are ensured.

### Teaching and Attendance

The programme corresponds to 50 hours of training. The training is delivered through blended learning and is based on a combination of face to face teaching and asynchronous distance learning. More specifically:

- 25 teaching hours are delivered through face to face meetings
- 25 hours of workload for studying the educational material

**Description of educational material: The educational and support material is distributed gradually and on a weekly basis. The educational material is available online in digital form, while users are also given the option of storing it locally. It is easily printable for users who prefer printed material. In addition, trainees are given the option of uploading material and assignments for assessment.**

**Method of learner assessment: Oral examination**

### Programme Evaluation

For the evaluation of the services provided by the Programme in terms of educational work as well as administrative and technical support, at the end of the programme the learner is invited to complete a single questionnaire, which includes specific axes and indicators of evaluation, processed and monitored by the Quality Assurance Unit of the Hellenic Open University.

### Type of certificate issued

Upon successful completion of the programme, a Certificate of Continuing Education and a Certificate Supplement are awarded, stating the following information: a) the duration of the programme in hours, b) the teaching method, c) the ECTS credits, and d) the titles of the thematic or teaching units of the programme.

The certificates are signed by the Scientific Coordinator of the Programme and the President of the Centre for Lifelong Learning of the Hellenic Open University, and will be available after completion of the programme. In the event of unsuccessful completion of the Programme, a simple Certificate of Attendance is issued. The full payment of all tuition fees for the Programme is also required for the awarding of certificates.

### **Other Obligations of Learners**

In addition to successful completion of the programme, the following are required of learners for the awarding of the Certificate:

- Payment in full of all participation fees
- Acceptance of their participation in the programme evaluation process

## **D. Selection Method and Registration in the Programme**

### **Necessary qualifications for participation in the programme**

- Educational level: LYCEUM
- Foreign language knowledge: ENGLISH
- Basic computer skills and internet access

**Method of selecting learners: Order of priority, Maximum number of participants: 50**

### **Method of registration in the programme:**

Registration for the Programme is completed electronically by submitting an Application for Registration at: [https://apps.eap.gr/kedivim\\_en/web/index.php](https://apps.eap.gr/kedivim_en/web/index.php)

### **Tuition fees and method of payment:**

Amount of attendance fees (€): 200 EURO

The tuition fees are paid as a one-off payment upon submission of the application.

### **Discount Policy:**

- **10% discount for students of the MA Programme in Performing Arts**
- **50% discount for the Residents of the Municipality of Thermi up to the age of 29**
- **20% discount for members of the Ormatistes theatre workshop and the theatre departments of the Municipality of Thermi**

Tuition fees are paid into the bank account of the Special Account for Research Funds of the Hellenic Open University, using the following details:

**Account number (IBAN): GR60 0140 5300 5300 0200 1002 408**

**Bank: Alpha Bank**

**Beneficiary details: SPECIAL ACCOUNT FOR RESEARCH FUNDS, HELLENIC OPEN UNIVERSITY**

The deposit receipt must state the depositor's first name and surname, as well as the title of the programme: SUMMER ACADEMY OF PERFORMING ARTS.

**Information: Despoina Kosmopoulou, [saparts@eap.gr](mailto:saparts@eap.gr)**