

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY		
ACADEMIC UNIT	PHILOLOGY		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	BYFF334	SEMESTER	5th semester onwards
COURSE TITLE	Byzantine poetry (12th-12th centuries)		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	10
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special field, development of proficiency		
PREREQUISITE COURSES:	BYFF100 «Introduction to Byzantine Literature», plus the preparatory course on Ancient Greek (AEFF 015), and BYFF101 or BYFF102		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK (in English for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)	https://elearn.uoc.gr https://sso.uoc.gr/login		

(2) LEARNING OUTCOMES

<p>Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>In the current seminar we will study poetic discourse in Byzantium, in one of the most productive periods of it, from the 10th to the 12th centuries. Through the corpus of works of important poets of this period (such as John Geometres, Symeon the New Theologian, John Mavropous, Michael Psellos, Christopher of Mytilene, Constantine Manasses, Theodore Prodromos), as well as that of minor poets, having also taken into account the previous poetic tradition in Byzantium we will examine major issues on poetry and its representatives: issues concerning the poetic figures of the past, antiquity and its poetic genres, the shifts of the Christian period, the</p>

terminology and poetic techniques that went hand in hand with tradition or innovation in the course of time, the place of the poet in every age and society, etc.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

- Search, analyzing, composition of data and information, by using all the required technological support
- Independent work
- Production of new research ideas
- Practice on criticism and self-criticism
- Promotion of free, creative and inferential way of thinking

(3) SYLLABUS

1. Introductory discussion: traditional and modern views/descriptions of Byzantine poetry and its genres
2. Basic parameters concerning poetic art in Byzantium: verse/metric, antiquity and Christianity, poetic sub-genres and poetic functions, thematics/content· the poet's place in each era, its repercussion and reputation in society· anonymity and branded poetry, the concept of a poetic work, etc.
3. The factor of the material manuscript/book and epigraphic culture.
4. Theoretical principles in the poetic discourse of the time.
5. New trends from one century to the next, the relationship of poetry with the intellectual and spiritual culture.
6. Possible shifts, such as, e.g. from the most traditional epigram to a more personal poetry, with the poet occupying a more central place in his work.
7. The poet and the meaning of the poetic collection inside the full work of an author.
8. Answering a series of questions through specific poetic works:
 - What is the poet's relationship with his audience?
 - What is the relationship between poetry and power and its possible patrons?
 - What is the relationship between poetry and public life as well as cultural trends, education and professional development, literature, faith and the prevailing ideas, man and society of the time?
 - What is the special relationship between poetry and image?
 - What is the special relationship of poetry with public discourse (contemporary discussion) and public space (epigraphy).
9. Conclusions.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	In class	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	<ul style="list-style-type: none"> • Teaching material (files, slides, presentations, editions, studies, monographs and articles), plus contact via the platform used for the seminar • Contact via email 	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	39
	Independent study and preparation for presenting relevant research	105
	Final written piece of work	106
	Total (25 working hours per credit)	250
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	<p>Students will be rated through their participation-presence during the seminar, each week of the semester. They will contribute in the presentation of the general subject by presenting to their fellow-students a specific part of the examined material, reporting thus for the progress of their own work. Apart from the three hours week meetings, additional tutorials will support the specific treatment of each subject, while at the same time they will give the chance for clarifying specific questions for each student. After the end of the 13 weeks of the semester, students can send their final written piece of work until the end of the second week of the exams period.</p>	

(5) ATTACHED BIBLIOGRAPHY

<p>General studies:</p> <ul style="list-style-type: none"> - Fl. Bernard – K. Demoen (eds.), <i>Poetry and its contexts in eleventh-century Byzantium</i>, Farnham-Burlington 2012 - Fl. Bernard, <i>Writing and Reading Byzantine Secular Poetry, 1025-1081</i>, Oxford 2014 - Fl. Bernard και K. Demoen, in Stratis Papaioannou (ed.), <i>The Oxford Handbook of Byzantine Literature</i>, Oxford 2021, 365-380 - I. Drpić, <i>Epigram, Art, and Devotion in Later Byzantium</i>, Cambridge 2016 - W. Hörandner, <i>Poetry and Romances</i>, in Elizabeth Jeffreys, J. Haldon and R. Cormack (eds.), <i>The</i>

Oxford Handbook of Byzantine Studies, Oxford-New York 2008, 894-906

- W. Hörandner, *Η ποίηση στη βυζαντινή κοινωνία: Μορφή και λειτουργία*, transl. Ι. Βάσσης –Μαρίνα Λουκάκη, Αθήνα 2017 = W. Hörandner, *Forme et fonction: remarques sur la poésie dans la société byzantine*, Paris 2017

- W. Hörandner – A. Rhoby – N. Zagklas (eds.), *A Companion to Byzantine Poetry*, Leiden-Boston 2019

- H. Hunger, *Βυζαντινή Λογοτεχνία. Η λόγια κοσμική γραμματεία των Βυζαντινών*, v. Β', Αθήνα 1992, 479-611 (the chapter Ποίηση)

- Elizabeth M. Jeffreys, the entry 'epigram' in A. P. Kazhdan (ed.), *The Oxford Dictionary of Byzantium*, v. 1, New York-Oxford 1991, 711

- Elizabeth M. Jeffreys-M. Jeffreys, το λήμμα Poetry (ecclesiastical, oral), στο A. P. Kazhdan (ed.), *The Oxford Dictionary of Byzantium*, New York-Oxford 1991, v. 3, 1688-90

- M. D. Lauxtermann, *The Spring of Rhymn*, Wien 1999 = M. D. Lauxtermann, *Οι απαρχές του ρυθμού. Ένα δοκίμιο για τον πολιτικό στίχο και άλλα βυζαντινά μέτρα*, Θεσσαλονίκη 2007

- M. D. Lauxtermann, *Byzantine Poetry from Pisides to Geometres: Texts and Contexts*, v. 1-2, Wien 2003, 2019

- A. Rhoby – N. Zagklas (eds.), *Middle and Late Byzantine Poetry: Texts and Contexts*, Turnhout 2018

- P. Odorico – P.A. Agapitos – M. Hinterberger (eds.), "*Doux remède...*": *poésie et poétique à Byzance: actes du IVe colloque international philologique, Paris, 23-24-25 février 2006 organisé par l'E.H.E.S.S. et l'Université de Chypre*, Paris 2009

- C. A. Trypanis, *Greek Poetry, From Homer to Seferis*, London-Boston 1981, 381-579 = K. A. Τρυπάνης, *Ελληνική ποίηση: από τον Όμηρο ως τον Σεφέρη*, Αθήνα 1986

Editions of poetic collections (selected poets):

- M. De Groote (ed.), *Christophori Mitylenaii versuum variorum collectio cryptensis*, Turnhout 2012

- A. Kambylis (ed.), *Hymnen: Symeon, the New Theologian*, Berlin-New York 1976

- Chr. Livanos – Fl. Bernard (eds.), *The poems of Christopher of Mytilene and John Mauropous*, Cambridge, Mass. [u.a.] (2018)

- G. Papagiannis (ed.), *Theodoros Prodromos. Jambische und hexametrische Tetrasticha auf die Haupterzählungen des Alten und des Neuen Testaments*, τ. 7/1-2, Wiesbaden 1997

- Maria Tomadaki (ed.), *Iohannis Geometrae Carmina Iambica*, Turnhout 2023

Emilie Marlène van Opstall (ed.), *Jean Géomètre. Poèmes en hexamètres et en distiques élégiaques*, Leiden-Boston: Brill, 2008

- L. G. Westerink (ed.), *Michaelis Pselli Poemata*, Stuttgart-Leipzig 1992