

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	SCHOOL OF PHILOSOPHY		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF PHILOLOGY		
<b>LEVEL OF STUDIES</b>	UNDERGRADUATE		
<b>COURSE CODE</b>	BYFF207	<b>SEMESTER</b>	ALL
<b>COURSE TITLE</b>	Byzantine Poetry in the 11th and 12th centuries		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <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>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
LECTURES	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	SPECIAL FIELD		
<b>PREREQUISITE COURSES:</b>	NONE		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	YES		
<b>COURSE WEBSITE (URL)</b>	<a href="https://classweb.cc.uoc.gr/class_profile.asp">https://classweb.cc.uoc.gr/class_profile.asp</a>		

### (2) LEARNING OUTCOMES

<p><b>Μαθησιακά Αποτελέσματα</b></p> <p>Περιγράφονται τα μαθησιακά αποτελέσματα του μαθήματος οι συγκεκριμένες γνώσεις, δεξιότητες και ικανότητες καταλλήλου επιπέδου που θα αποκτήσουν οι φοιτητές μετά την επιτυχή ολοκλήρωση του μαθήματος.</p> <p>Συμβουλευτείτε το Παράρτημα Α</p> <ul style="list-style-type: none"> <li>• Περιγραφή του Επιπέδου των Μαθησιακών Αποτελεσμάτων για κάθε ένα κύκλο σπουδών σύμφωνα με Πλαίσιο Προσόντων του Ευρωπαϊκού Χώρου Ανώτατης Εκπαίδευσης</li> <li>• Περιγραφικοί Δείκτες Επιπέδων 6, 7 &amp; 8 του Ευρωπαϊκού Πλαισίου Προσόντων Διά Βίου Μάθησης και Παράρτημα Β</li> <li>• Περιληπτικός Οδηγός συγγραφής Μαθησιακών Αποτελεσμάτων</li> </ul>
<p>This course will attempt to make an introduction to the poetic genres of the Byzantines in the 11th and 12th centuries. Without being confined only in one flourishing poetic genre (e.g. epigram), it will expand toward an acquaintance with many more areas of the poetic register, such as satire, romance in higher style, vernacular literature with a variety of themes (heroic, “beggary” et.cet.), didactic and descriptive poetry, dramatic and historical compositions, chronography in verse, hymns for worship or personal expression, lamenting literature et.cet. Students will be asked to answer questions and understand subjects such as:</p> <ul style="list-style-type: none"> <li>- The importance of the poetic for contemporary society.</li> <li>- The meaning of poetics for Byzantine writers and their public.</li> <li>- The relation of poetic genres with the older tradition and their evolution, especially in Middle Byzantine period.</li> <li>- The role of known poets in the production of such a literary register, as well as in the public life, either the one related to the education or that related to the state itself.</li> </ul> <p>On the other hand we will examine only a few cases of anonymous compositions.</p>

- The preferences of the above writers as regarding both their subjects and their poetic means, either by following a tradition or by renewing it.
- The significance of meter, prosodic or rhythmical, for the poetic composition.
- The circulation of poetic genres through the book production, their connection with visual arts, or other ways.
- Finally the wide use of poetic speech in various contexts, a fact that spread throughout these centuries, was established and helped similar trends also in Late Byzantine poetry.

#### Γενικές Ικανότητες

Λαμβάνοντας υπόψη τις γενικές ικανότητες που πρέπει να έχει αποκτήσει ο πτυχιούχος (όπως αυτές αναγράφονται στο Παράρτημα Διπλώματος και παρατίθενται ακολούθως) σε ποια / ποιες από αυτές αποσκοπεί το μάθημα:

Αναζήτηση, ανάλυση και σύνθεση δεδομένων και πληροφοριών, με τη χρήση και των απαραίτητων τεχνολογιών

Προσαρμογή σε νέες καταστάσεις

Λήψη αποφάσεων

Αυτόνομη εργασία

Ομαδική εργασία

Εργασία σε διεθνές περιβάλλον

Εργασία σε διεπιστημονικό περιβάλλον

Παράγωγή νέων ερευνητικών ιδεών

Σχεδιασμός και διαχείριση έργων

Σεβασμός στη διαφορετικότητα και στην πολυπολιτισμικότητα

Σεβασμός στο φυσικό περιβάλλον

Επίδειξη κοινωνικής, επαγγελματικής και ηθικής υπευθυνότητας

και ευαισθησίας σε θέματα φύλου

Άσκηση κριτικής και αυτοκριτικής

Προαγωγή της ελεύθερης, δημιουργικής και επαγωγικής σκέψης

- 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. Introduction in Byzantine poetry, as it was formed during previous centuries.
2. Presentation of the basic trends of research during the last years.
3. Presentation of the main known poets of the period (Symeon the New Theologian, John Mavropous, Michael Psellos, Christophoros of Mytilene, Theodoros Prodromos et.cet.), but most importantly of the poetic genres that they introduced or renewed, such as hymns, romance, satire, chronographic narration.
4. Detailed discussion on epigram and its presence in the public life of the period.
5. Research on the production of non-liturgical hymns (Symeon the New Theologian) in comparison to the area of liturgical hymns.
6. Presentation of passages from romances in high level of speech.
7. Emphasis also on satirical poetic texts in higher style (*Katomyomachia*) and their coexistence with those in vernacular register (*Ptochoprodromica*), or other prose texts of the period.
8. The simultaneous appearance of longer poetic works, with rather vernacular features, surely is a development that is not irrelevant with the wider literary reality of the period.
9. There will be discussion on the language features of chronographies in verse (e.g. Konstantinos Manasses) as well as their popularity in this period.
9. At last we will conclude on how this various poetic material maybe consists in aspects of a single poetics that flourished in Constantinople of the 11th and 12th centuries.

#### (4) TEACHING and LEARNING METHODS - EVALUATION

<p><b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i></p>	In class	
<p><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> <li>• Teaching material (files, slides, presentations, studies) plus contact via the <i>classweb</i> platform</li> <li>• Contact via email</li> </ul>	
<p><b>TEACHING METHODS</b> <i>The manner and methods of teaching are described in detail.</i> <i>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></p> <p><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></p>	<b>Activity</b>	<b>Semester workload</b>
	Lectures, bibliography study and analysis	39
	Independent study and preparation for exams	83
	Final written exams	3
	Total hours (25 hours of workload for each ECTS)	<b>125</b>
<p><b>STUDENT PERFORMANCE EVALUATION</b> <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>	<p>Three hours of written exams on the following issues: a) the evolution of the poetic genres during the above centuries from the Middle Byzantine period, b) the specific subject categories and authors of poetic texts, c) techniques, ideology, theory, language and literary matters of poetry in the 11th and 12th centuries.</p>	

#### (5) ATTACHED BIBLIOGRAPHY

- F. Bernard, K. Demoen, *Poetry and its contexts in eleventh-century Byzantium*, Farnham-Burlington: Ashgate, 2012
- Floris Bernard, *Writing and Reading Byzantine Secular Poetry, 1025-1081*, Oxford: OUP 2014
- W. Hörandner, Poetry and Romances, στο Elizabeth Jeffreys, J. Haldon και R. Cormack, *The Oxford Handbook of Byzantine Studies*, Οξφόρδη-Νέα Υόρκη 2008, 894-906
- H. Hunger, *Βυζαντινή Λογοτεχνία. Η λόγια κοσμική γραμματεία των Βυζαντινών*, τ. Β', Αθήνα 1992, 588-606
- Elizabeth M. Jeffreys, το λήμμα epigram στο A. P. Kazhdan (εκδ.), *The Oxford Dictionary of Byzantium*, τ. 1, Νέα Υόρκη-Οξφόρδη 1991, 711
- Elizabeth M. Jeffreys-M. Jeffreys, το λήμμα Poetry (ecclesiastical, oral), στο A. P. Kazhdan (εκδ.), *The Oxford Dictionary of Byzantium*, Νέα Υόρκη-Οξφόρδη 1991, τ. 3, 1688-90
- M. D. Lauxtermann, *The Spring of Rhymn*, Βιέννη 1999, 39-42 = M. D. Lauxtermann, *Οι απαρχές του ρυθμού. Ένα δοκίμιο για τον πολιτικό στίχο και άλλα βυζαντινά μέτρα*, Θεσσαλονίκη: University Studio Press 2007
- M. D. Lauxtermann, *Byzantine Poetry from Pisides to Geometres: Texts and Contexts*, Wien 2003
- C. A. Trypanis, *Greek Poetry, From Homer to Seferis*, London-Boston 1981 = *Ελληνική ποίηση: από τον Όμηρο ως τον Σεφέρη*, Αθήνα 1986