

## 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>	<b>BYFF 127</b>	<b>SEMESTER</b>	<b>ALL</b>
<b>COURSE TITLE</b>	The Hymnography of the Iconoclastic Period		
<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>	
	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>	Specialised general knowledge, Scientific area		
<b>PREREQUISITE COURSES:</b>	NONE		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	YES (in Greek)		
<b>COURSE WEBSITE (URL)</b>	<a href="https://classweb.cc.uoc.gr/classes.asp">https://classweb.cc.uoc.gr/classes.asp</a>		

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b></p> <p><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"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul> <p>The courses aim to introduce students to the basic principles of Byzantine liturgical poetry, focusing to the most important and, perhaps, the richest in production, hymnographic genre of the kanon, that was born at the end of the 7th century and flourished from the 8th to the 10th century.</p> <p>By completing the course the student should be able to:</p> <ul style="list-style-type: none"> <li>● recognise and distinguish the most important hymnographic genres cultivated during the Iconoclasm, especially the kanons</li> <li>● understand their basic structure and their functional role</li> <li>● get to know the most important representatives of the genre and the characteristics of</li> </ul>
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their hymns

- understand the role of this particular poetic genre in the society and the era it was produced
- be aware that liturgical poetry is also a child of its time and expresses its ideas and perceptions: the birth and the apogee of the kanon is closely connected to the church's battle against Iconoclasm.

### 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>Production of new research ideas</i>	<i>Others...</i>
	.....

- Help students to develop a free, creative and inducing thinking
- Help students to develop critical and self-critical reflexes.

### (3) SYLLABUS

- Brief presentation of the historical context in which the Iconoclasm was born. Causes and reasons, conflicting sides, Synods and so on.
  - Brief presentation of the main liturgical genres. Presentation of the kontakion, which during Iconoclasm was gradually abandoned.
  - The birth of the kanon and the historical conditions that led to the consolidation of the genre.
- The characteristics of the kanon. Analysis of the particularity of the kanon and its position in the evolution of byzantine hymnography. Differences from the kontakion.
- Presentation of the relevant terminology (acrostic, heirmos, ode, troparion, hymn, theotokion, etc). Explanation of the basic metric rules.
- The most prominent representatives of the apogee of the genre (8th century):
- Andrew of Crete and the Great Kanon.
  - The hymnography of Cosmas. Selected texts
  - John of Damascus. Selected texts
  - Germanos, Patriarch of CP. Selected texts
- The main representatives of the genre during the 9th century:
- Theodorus of Studios. Selected texts
  - Theophanes Graptos. Selected texts
  - Kassia and other hymnographers

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

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	In class
<b>USE OF INFORMATION AND</b>	● Teaching material (files, class notes, slides,

<p><b>COMMUNICATIONS TECHNOLOGY</b> Use of ICT in teaching, laboratory education, communication with students</p>	studies), plus contact via the <i>classweb</i> platform <ul style="list-style-type: none"> <li>Contact via email</li> </ul>											
<p><b>TEACHING METHODS</b> 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.</p> <p>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</p>	<table border="1"> <thead> <tr> <th data-bbox="630 323 954 359"><b>Activity</b></th> <th data-bbox="963 323 1289 359"><b>Semester workload</b></th> </tr> </thead> <tbody> <tr> <td data-bbox="630 361 954 464">Lectures, bibliography study and analysis</td> <td data-bbox="963 361 1289 464">39</td> </tr> <tr> <td data-bbox="630 466 954 569">Independent study and preparation for presentations</td> <td data-bbox="963 466 1289 569">83</td> </tr> <tr> <td data-bbox="630 571 954 606">Writing of final essay</td> <td data-bbox="963 571 1289 606">3</td> </tr> <tr> <td data-bbox="630 609 954 680">Course total (25 hours of workload for each ECTS)</td> <td data-bbox="963 609 1289 680"><b>125</b></td> </tr> </tbody> </table>		<b>Activity</b>	<b>Semester workload</b>	Lectures, bibliography study and analysis	39	Independent study and preparation for presentations	83	Writing of final essay	3	Course total (25 hours of workload for each ECTS)	<b>125</b>
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Course total (25 hours of workload for each ECTS)	<b>125</b>											
<p><b>STUDENT PERFORMANCE EVALUATION</b> Description of the evaluation procedure</p> <p>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</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	Final Written Examination											

#### (5) ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>AUZEPY, M.-F. 2007. <i>L'histoire des iconoclasts</i>, Achyz</p> <p>ΔΕΤΟΡΑΚΗΣ, Θ. 1997. <i>Βυζαντινή Γμνογραφία</i> (Ηράκλειο)</p> <p>ΕΥΣΤΡΑΤΙΑΔΗΣ Σ. 2002, <i>Είρμολόγιον</i>, έκδ. Κυριακίδη, Αθήνα</p> <p>FOLLIERI E. 1961-1966. <i>Initia Hymnorum Ecclesiae Graecae</i>. vols I-V/ 1-2, [Studi et Testi 211-215 bis] Città del Vaticano.</p>
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- GRABAR, A. 1957. *L' Iconoclasm Byzantin, Dossier Archeologique*, College de France, Paris
- ΚΟΡΑΚΙΔΗΣ Α. Σ. 2006, *Βυζαντινή Ύμνογραφία*. Τόμ. Β'. *Λεξικὸ τῶν ὑμνολογικῶν καὶ λειτουργικῶν ὄρων τῆς Ὀρθοδόξου Ἐκκλησίας*, Ἀθήνα 2006.
- MANGO, C. 1975. «Historical Introduction», στο: *Iconoclasm, Papers given at the Ninth Spring Symposium of Byzantine Studies*, επιμ. Α. Bryer και J. Herrin. Birmingham: Center for Byzantine Studies, University of Birmingham, 1-6.
- ΞΥΔΗΣ Θ. 1978. *Βυζαντινή Ύμνογραφία* (Αθήνα).
- OSTROGORSKY, G. 1997. *Ιστορία του Βυζαντινού κράτους*, τ. Β', εκδ. Στεφ. Βασιλόπουλος, Αθήνα.
- ΠΑΪΔΑΣ, Κ. 2006. *Εισαγωγή στη Βυζαντινή Ποίηση* (Αθήνα).
- ΠΟΛΕΜΗΣ, Ι. – ΜΙΝΕΒΑ, Ε. 2015. *Βυζαντινά Ύμνογραφικά και Αγιολογικά Κείμενα*, Αθήνα: Κανάκης.
- RHOBY, A. – ZAGLAS N. (εκδ.), *Middle and Late Byzantine Poetry: Texts and Contexts*, Turnhout 2018.
- SZÖVERFFY, J. 1978-1979. *A Guide to Byzantine Hymnography*, I-II, Brookline.
- ΤΩΜΑΔΑΚΗΣ, Ν. Β. 1965. *Η βυζαντινή ὑμνογραφία και ποίησις: ἡτοι εἰσαγωγή εἰς τὴν Βυζαντινὴν Φιλολογίαν*, Αθήνα [ανατύπωση Θεσσαλονίκη 1993].
- WELLESZ, E. 1961. *A History of Byzantine music and hymnography*, Oxford.