

## 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>	BYFF 371	<b>SEMESTER</b>	5 <sup>th</sup> and above
<b>COURSE TITLE</b>	Philological approaches to Byzantine hymnographic kanons		
<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	10	
<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, Skills development		
<b>PREREQUISITE COURSES:</b>	BYFF 100, AEF 015, BYFF 101 or BYFF 102		
<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>  <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> </ul>
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- *Guidelines for writing Learning Outcomes*

Hymnography was one of the richest literary genres during the Byzantine period. Specifically, the hymnographic kanon was perhaps its most important “child”, which is still in use in the various sequences. The aim of the seminar course is for the students to:

- understand the conditions that gave birth to this genre.
- become familiar with the byzantine hymnographic kanons, their form, characteristics and peculiarities.
- work on the literary analysis and the commentary of kanons.
- practice on the translation.
- learn how to search for information through databases useful for Byzantine studies, such as TLG.

**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
- Team work
- Production of new research ideas
- Practice on criticism and self-criticism
- Promotion of free, creative and inferential way of thinking

**(3) SYLLABUS**

The hymnographic kanon as a hymnographic genre and the conditions under which it was born.  
 The different types of kanons and their features.  
 The periods of its rise and decline  
 Main representatives and their characteristics - hymnographic "schools".  
 Metric  
 Translation

Historical context of writing  
 Content analysis  
 Apparatus fontium - the relationship with the hagiological sources  
 Images, speech patterns and their function in the text  
 Language - vocabulary

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

<p><b>DELIVERY</b>  <i>Face-to-face, Distance learning, etc.</i></p>	<p>In class</p>	
<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. 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>	<p><b>Activity</b></p>	<p><b>Semester workload</b></p>
	<p>Lectures, bibliography study and analysis</p>	<p>39</p>
	<p>Independent study and preparation for presentations</p>	<p>105</p>
	<p>Writing of final essay</p>	<p>106</p>
	<p>Course total (25 hours of workload for each ECTS)</p>	<p><b>250</b></p>
<p><b>STUDENT PERFORMANCE EVALUATION</b>  <i>Description of the evaluation procedure</i></p> <p><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</i></p>	<p>Students will be rated through their participation presence during the seminar each week of the semester and the presentation to their fellowstudents of a specific part of the examined material.</p> <p>After the end of the semester, students will have to send their final written piece of work until the end of the second week of the exams period.</p> <p>The students based on their written essay will be judged:</p> <ul style="list-style-type: none"> <li>Regarding the good use of the bibliography and the digital media.</li> <li>In terms of analytical and synthetic ability</li> </ul>	

<p><i>work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<ul style="list-style-type: none"> <li>• Regarding the correct use of the language</li> <li>• In terms of translation ability</li> </ul>
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## (5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

ΔΕΤΟΡΑΚΗΣ, Θ. 1997. *Βυζαντινή Υμνογραφία* (Ηράκλειο)

ΕΥΣΤΡΑΤΙΑΔΗΣ Σ. 2002, *Είρμολόγιον*, έκδ. Κυριακίδη, Αθήνα

FOLLIERI E. 1961-1966. *Initia Hymnorum Ecclesiae Graecae*. vols I-V/ 1-2, [Studi et Testi 211-215 bis] Città del Vaticano.

ΚΟΡΑΚΙΔΗΣ Α. Σ. 2006, *Βυζαντινή Υμνογραφία*. Τόμ. Β'. *Λεξικό τῶν ὑμνολογικῶν καὶ λειτουργικῶν ὄρων τῆς Ὀρθοδόξου Ἐκκλησίας*, Αθήνα 2006.

ΞΥΔΗΣ Θ. 1978. *Βυζαντινή Υμνογραφία* (Αθήνα).

ΠΑΪΔΑΣ, Κ. 2006. *Εισαγωγή στη Βυζαντινή Ποίηση* (Αθήνα).

ΠΟΛΕΜΗΣ, Ι. – ΜΙΝΕΒΑ, Ε. 2015. *Βυζαντινά Υμνογραφικά 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 υμνογραφία και ποίησης: ήτοι εισαγωγή εις την Βυζαντινήν Φιλολογίαν*, Αθήνα [ανατύπωση Θεσσαλονίκη 1993].

WELLESZ, E. 1961. *A History of Byzantine music and hymnography*, Oxford.