

## COURSE OUTLINE «POETICS ISSUES»

### (1) GENERAL

<b>SCHOOL</b>	HUMANITIES & SOCIAL SCIENCES		
<b>ACADEMIC UNIT</b>	PHILOLOGY		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	PHL_E420	<b>SEMESTER</b>	Fourth
<b>COURSE TITLE</b>	POETICS ISSUES		
<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>	Field of Science		
<b>PREREQUISITE COURSES:</b>	There are no prerequisite courses.		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek. Non-speakers of Greek can take the course as a reading course, based on English bibliography, and be assessed on the basis of a 2000- word written essay or a portfolio of written exercises and/or short discussion topics.		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	YES (using English bibliography and written assignments in English)		
<b>COURSE WEBSITE (URL)</b>			

### (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><i>. By the end of this course the student should be able to</i></p> <ol style="list-style-type: none"> <li>1. Familiarize with fundamental concepts concerning the Poetics of Subversion (Comic, Satire, Irony, Humor, Parody).</li> <li>2. Discriminate the differences between the terms satire, irony, humor, parody.</li> <li>3. Comprehend the overlapping of the terms and the dynamics of their cooperation.</li> <li>4. Approach literary satire through the use of the appropriate theoretical tools.</li> <li>5. Evaluate the different types of irony.</li> <li>6. Appreciate the various literary devices constructing the Rhetoric of Subversion.</li> <li>7. Evaluate literariness in accordance with the Rhetoric of Subversion.</li> </ol> <p><i>By the end of the course the students should have further developed the following skills:</i></p> <ol style="list-style-type: none"> <li>1. Ability to apprehend and discriminate fundamental concepts and methods concerning the Poetics of</li> </ol>
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- Subversion.
2. Ability to apply the knowledge obtained in order to interpret literature.
  3. Ability to use the appropriate method in order to approach specific literary works.
  4. Study skills needed for the comprehension of the evolution of the relevant terminology and the recent bibliography.
  5. Ability to interact with others on debatable issues concerning the Poetics of Subversion.

### 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, analyze and synthesize data and information, using the necessary technologies.
- Adapting to new situations.
- Decision making.
- Independent work.
- Generating new research ideas.
- Respect for difference and multiculturalism.
- Social, professional and ethical responsibility and sensibility towards gender issues.
- Criticism and self-criticism.
- Promoting free and creative thinking.

### (3) SYLLABUS

1. Introduction to the "Poetics of Subversion"
2. Satire
3. Satiric persona
4. Irony
5. Ironic persona
6. The "baroque" irony of C. P. Cavafy
8. Parody I: theoretical issues
9. Literary parody II: a typology of its functions
10. The limits of the Comic and the Poetics of Subversion

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

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	Direct (face to face)	
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i>	Student-oriented lectures (with overhead projector presentations) and application exercises. Teaching material is available on upatras e-class platform.	
<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>  <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>	<b>Activity</b>	<b>Semester workload</b>
	Lectures in interaction with students	39
	Autonomous weekly study	39
	Preparation for the exams	45
	Final exam	2
	<b>Course total</b>	<b>125</b>
<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>	<ul style="list-style-type: none"> <li>• Assessment is based on: a) Lectures and classroom presentation tasks, b) coursework and interactive collaboration, final exam</li> <li>• Assessment information is available in the course webpage on the e-class platform at the beginning of the semester.</li> </ul>	

#### (5) ATTACHED BIBLIOGRAPHY

<p><i>-Recommended bibliography:</i></p> <p>ANGELATOS, DIMITRIS, "The Satire: An Ideological Chameleon", <i>Comparison</i> 14 (2003) 20-45.</p> <p>BAGENAS, NASOS, <i>The ironic language. Critical Studies for the Modern Greek Literature</i> Athens, Momentum, 1994, 91-104. <a href="http://www.greek-language.gr/greekLang/literature/education/european/genres/irony/24.html">http://www.greek-language.gr/greekLang/literature/education/european/genres/irony/24.html</a></p> <p>VELOUDIS, GIORGOS, "The irony of Cavafy", <i>References. Six Modern Greek studies</i>. Athens, Philippos, 1983, 44-57.</p> <p>VOGIATZOGLU, Poets conversations. Transformations, parodies, and counterpoints to modern Greek poetry of the 20th century, Athens, Gutenberg, 2019.</p> <p>DASKALOPOULOS, DIMITRIS (ed.), <i>Choruses of Cavafy Poems 1917-1997</i>, Athens, Patakis, 1998.</p> <p>KOSTIOU KATERINA, <i>Introduction to the Poetry of Subversion: Satire, Irony, Parody, Humor, Nefeli</i>, 2005 ('2002). _____, "Poetics of Sbversion" <a href="https://selidodeiktes.greek-language.gr/lemmas/611">https://selidodeiktes.greek-language.gr/lemmas/611</a></p> <p>_____, "Just a little more about the irony of CP Cavafy", <i>The Poetry of the Alloy. Modernism and Interculturalism in Cavafy's work</i>, Michalis Pieris (ed.), University Press of Crete, 2000, 227-244.</p> <p>_____, "George Seferis: From Irony to Satire?", <i>Nea Estia</i>, 1728 (November 2000) 642-677.</p> <p>_____, "On the Edges of Poetry: The Parody of Seferis's Work", <i>George Seferis. The weighing of goodness</i>, Michalis Pieris (ed.), Athens, Mediterranean, 2004, 127-139.</p> <p>POLYCHRONAKIS, DIMITRIS, <i>Aspects of Romantic Irony: Schiller, Schlegel, Hoffmann, Baudelaire</i>. Athens, Indiktos, 2007.</p> <p>FEINBERG, LEONARD, <i>Introduction to Satire. Iowa</i>, The Iowa State University Press, 1967.</p> <p>FREUD, SIGMUND, <i>The Intelligence and its Relation to the Unconscious</i>, by Lina Sipitanou, Plethron, 2009. (1st ed. In German: <i>Der Witz und seine Beziehung zum Unbewussten</i>, 1905).</p> <p>FURST, L. R., <i>Fictions of Romantic Irony in European Literature (1760-1857)</i>, Cambridge, Harvard University Press, 1984.</p>
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HUTCHEON, LINDA, *A Theory of Parody. The teachings of Twentieth-century Art Forms*. New York, Methuen, 1985.

\_\_\_\_\_, *Irony's edge. The theory and politics of irony*. London, Routledge, 1995 ('1994).

JANKELLEVITCH, VLADIMIR, *The Irony*, ed.: Michalis Karahalios, Athens, Plethron, 1997. (1st ed. In French: *L'Ironie*, 1936).