

COURSE OUTLINE

(1) GENERAL

SCHOOL	Social Sciences		
ACADEMIC UNIT	Sociology		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	644	SEMESTER	5
COURSE TITLE	Sociology of Cinema		
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	6
<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>	Compulsory Elective		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://www.soc.aegean.gr/ext-files/pm/pps/2022-644-en.pdf		

(2) LEARNING OUTCOMES

<p>Learning outcomes</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"> • <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>By completing the module the students should be able to:</p> <ul style="list-style-type: none"> • Comprehend the basic arguments of the 20th century debate concerning the application of Sociology on the content of each film. • Applicate the sociological method themselves on each film they watch. • Adopt the ability of analyzing cinema as an art of the masses. • Speculate the main currents of cinema, that focused on the representation and criticism of society. • Connect the film analysis by the point of view of Sociology with the main philosophical ideas which may have influenced the creation of the film. • Search possible philosophical influences on the screenplay and the direction of a film. • Connect the content of a film with social problems of our time.

- **Comprehend the timeliness of art cinema.**

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?

Search for, analysis and synthesis of data and information, with the use of the necessary technology

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

Showing social, professional and ethical responsibility and sensitivity to gender issues

Criticism and self-criticism

Production of free, creative and inductive thinking

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Others...

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Working in a group

Improving the skill of criticism during the application of the sociological method

Connecting art and society

Freedom and creativity in the sociological analysis

Watching the films by a new point of view

(3) SYLLABUS

Either in the more commercial type or in the option of art cinema, the film is a field where we recognize social structures and the relevant philosophical ideas. In the course, we will watch certain parts or whole films (Greek and non-Greek), analyzing their social features and studying simultaneously the relevant ideas. We will examine social forms, as

represented on the film, for example social or economic inequalities, the power of the elites etc. Taking account of the above mentioned, we will examine the perspective of “utopia”, namely in which way the demand for social transformation appears in cinema. As a field of “utopia”, cinema managed to supplant other forms of art (literature, theatre, opera etc.), due to its directness and its appeal to the masses. During the course, we will contrast the social forms with “utopia”, as represented by the directors inside the film. Evaluating, additionally, the various “dystopic” films of the 20th century, we will study the social criticism included and the concomitant ideas concerning the social transformation.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in presenting the material and communicating with the students	
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. 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 – Parts or whole movies screenings	39 hours
	Study during semester (e.g. essay writing)	80 hours
	Study for examination	40 hours
	Examination	3 hours
	Course total	162 hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure 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 Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	The evaluation is a combination of participation in the lectures, examination and a written work in essay format in Greek or English.	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Aitken, I. (2006). *Realist Film Theory and Cinema*. Manchester, New York: Manchester University Press.
- Amengual, B. (1997). *Du Realisme au Cinema*. Paris: Nathan.
- Baudry, J.-L. (1978). *L'effet Cinema*. Paris: Albatros.
- Γκόλντμαν, Α. (1988). *Ο κινηματογράφος της περιπλάνησης*. Αθήνα: Θέμα.
- Deleuze, G. (2009). *Κινηματογράφος* (τ. 2). Αθήνα: Νήσος.
- Dick, F.B. (2010). *Ανατομία του κινηματογράφου*. Αθήνα: Πατάκης.

- Θέος, Δ. (χ.χ.). *Φορμαλισμός. Γλώσσα – Λογοτεχνία – Κινηματογράφος*. Αθήνα: Αιγόκερως.
- Hauser, A. (1970). *Κοινωνική Ιστορία της τέχνης* (τ. Δ. '). Αθήνα: Κάλβος.
- Jarvie, I.C. (2001). *Towards a Sociology of the Cinema*. London: Routledge.
- Κομνηνού, Μ. (2011). *Από την αγορά στο θέαμα*. Αθήνα: Παπαζήσης.
- Κύρου, Α. (1976). *Ο σουρεαλισμός στον κινηματογράφο*. Αθήνα: Κάλβος.
- Kittler, F. (2005). *Γραμμόφωνο, Κινηματογράφος, Γραφομηχανή*. Αθήνα: Νήσος.
- Λεμονίδου, Ε. (2017). *Η Ιστορία στη μεγάλη οθόνη*. Αθήνα: Ταξιδευτής.
- Metz, C. (1974). *Film Language*. New York: Oxford University Press.
- Mitry, J. (2001). *Esthetique et Psychologie du cinema*. Paris: Carf.
- Σαραφιανός, Ν. (2022). *Φιλοσοφία του Κινηματογράφου*. Αθήνα: Εύμαρος.
- Pallasmaa, J. (2007). *The Architecture of Image*. Helsinki: Rakennustieto.
- Reader, K. (1985). *Ιστορία του παγκόσμιου κινηματογράφου*. Αθήνα: Αιγόκερως.
- Sorlin, P. (2004). *Κοινωνιολογία του Κινηματογράφου*. Αθήνα: Μεταίχμιο.
- Zimmer, C. (1976). *Κινηματογράφος και Πολιτική*. Αθήνα: Εξάντας.

- Related academic journals:

Κινηματογραφικά Τετράδια

Μετείκασμα

Οθόνη

Σύγχρονος Κινηματογράφος

Journal of Cinema and Media Studies

Cinema. Journal of Philosophy and the Moving Image

Framework