

COURSE OUTLINE

(1) GENERAL

LECTURER	ARIS TSANTIROPOULOS		
SCHOOL	SOCIAL SCIENCES		
ACADEMIC UNIT	DEPARTMENT OF SOCIOLOGY		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ANTHK347	SEMESTER	5
COURSE TITLE	VISUAL CULTURE AND ANTHROPOLOGY: PHOTOGRAPHY AND MOVIE		
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>	(SPECIALISED) GENERAL KNOWLEDGE		
PREREQUISITE COURSES:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)	https://elearn.uoc.gr/course/view.php?id=4805		

(2) LEARNING OUTCOMES

Learning outcomes <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> <i>Consult Appendix A</i> • <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>
● To have a knowledge on the theoretical approaches discussed in visual anthropology (photography and cinema) ● Understand abstract concepts related to meaning, the process of signification, semiotic theory, ideology, representations, and their analysis in empirical examples. ● Be able to participate in the dialogue on the relationship between ideology, meaning, and representation in photographic and cinematic language ● Be familiar with the field of Greek reality ● Have acquired knowledge and understanding of issues in the field of the sociology of communication. ● Be able to participate in the dialogue on the relationship between ideology, meaning, and representation in photographic and cinematic language.
General Competences <i>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> <i>Search for, analysis and synthesis of data and</i> <i>Project planning and management</i>

information, with the use of the necessary technolog Adapting to new situations Working independently Team work Working in an international environment	Decision-making Working in an interdisciplinary environment	Respect for difference and multiculturalism Showing social, professional and ethical responsibility and sensitivity Production of new research ideas Production of free, creative and inductive thinking Others...
The course aims at the following general competencies of the student Ability to search, analyze and synthesize data and information The course aims at the following general competencies of the student Ability to search, analyze and synthesize data and information on environment a Promoting free, creative and inductive thinking Respect for diversity and multiculturalism Sensitivity on issues of social inequality and hierarchies Demonstration of social, professional and moral responsibility and gender sensit Development of critical thinking and criticism		

(3) SYLLABUS

- The course focuses on *issues* exploring the relationship between human symbolic capacity, culture and the society

Modules

- 1- The lectures/seminars will cover the following topics:
- 2- Worldviews, structuring and classification of knowledge and experience (theories of Emile Durkheim, Mary Douglas)
- 3- Symbolic dimensions of material reality. The concept of the "total social event" (Marcel Mauss)
- 4- Reality and its memorial representations (Maurice Halbwachs)
- 5- Structures of thought and the symbolic order (Claude Levi-Strauss)
- 6- Sociogenetic theories (Norbert Elias, Pierre Bourdieu)

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	TAUGHT COURSE DELIVERED IN LECTURE ROOM	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	USE OF POWERPOINT IN TEACHING, COMMUNICATION WITH STUDENTS VIA EMAIL, E-LEARN-MOODLE.	
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	40
	PRESENTATION OF A TOPIC IN THE CLASS	49
	WRITTEN WORK	61
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 grade depends on the participation during the lectures and public presentations (10%), the public presentation (30%) and the final written work (60%).	

(5) ATTACHED BIBLIOGRAPHY (A SELECTION)

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- Corner, J. (ed.) 1990. Documentary and the mass media. London, Edward Arnold.
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- Freund, G. (1996) Φωτογραφία και Κοινωνία, Αθήνα, ΦΩΤΟΓΡΑΦΟΣ. 1996 Hall, S. (επιμ.) (1997) Representation: Cultural Representations and Signifying Practices, Sage, London, Sage.
- MacDougall, D. 2005. The Corporeal Image: Film, Ethnography, and the Senses, Princeton University Press.
- Marien, M. W. 1997. Photography and its Critics. A Cultural History, 1839-1900, Cambridge, Cambridge University Press.
- Mirzoeff, N. 2002 [1998]. The Visual Culture Reader. Second Edition London, New York Routledge.
- Mulvey, L. 2005. Οπτικές και Άλλες Απολαύσεις, Αθήνα, Παπαζήσης, μεταφ. Μ. Κουλεντιανού.
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- Sontag, S. (1993) Περί Φωτογραφίας, Αθήνα, Εκδόσεις Φωτογράφος.
- Sontag, S. 2003. Παρατηρώντας τον Πόνο των Άλλων. Αθήνα, Scripta, μεταφ. Βελέντζας, Σ.
[Sontag, S. 2004 Regarding the Pain of Others London: Penguin Books.]
- Wells, L. (ed.) 2003. The Photography Reader, London, New York Routledge. TR 145 P485 2005
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- Βαλούκος Στ. 2003, Ιστορία του Κινηματογράφου, τομ. Α & Β, Αιγόκερως
- Μωραΐτης, Μ. 2003. Η Φωτογραφική Πράξη, Αθήνα, Καθρέφτης.
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- Νικολακάκης Γ. (επιμ.) 1998 Εθνογραφικός κινηματογράφος και ντοκιμαντέρ, Αιγόκερως