

**FMST/SOC 345 | Crossed Lenses: Greek Cinema in a Sociological Perspective
Fall 2026**

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Course Description

This interdisciplinary course aims to bring together sociological insights to the study of cinematography and the exploration of modern Greek culture. On the one hand, sociology, the study of societies, involves observation, description and analysis of social phenomena via the application of coherent conceptual and theoretical frameworks. On the other hand, film and cinema constitute potential areas of inquiry in subdisciplines of sociology such as the sociology of art, the sociology of culture, and the sociology of leisure, as well as in urban sociology and sociological studies of modernity and of the public sphere. This course explores films as a social text, as a vehicle for social commentary, analysis, and critique, particularly with regard to social issues, thus examining the sociological implications of film rather than cinema as an art form or as a form of entertainment. This sociological lens entails the examination of how films reflect, influence, and are influenced by social structures, cultural norms and explores how cinematic narratives can reveal societal values, ideologies, and power dynamics. In this perspective, film becomes a fascinating field of social observation where we can study the representation of social groups (based on race, gender, class, sexuality, and other social identities and divisions) as well as how these portrayals perpetuate or challenge stereotypes and dominant ideologies. Films as ideological productions contribute to form historical shared perceptions of social realities and as such they are central in both the creation of social consensus but also in the explicit or implicit critique of conformism. The collective anxieties, traumas and memories as well as the values and attitudes of a given time though are not only reflected in the film but cinema, as a major cultural form, influences and shapes these social values and beliefs.

In this course, the sociological and cinematic lens focuses on Greek society to examine how its turbulent twentieth century history and the cultural changes it underwent are represented in cinematography. In particular, via an exploration of Greek cinematography from the 1950s to today, this course will address the divide between the urban and the rural; the transformation of agrarian societies by the modernization process and the sweeping power of modern ideologies; the representation of gender and sexuality, morals, norms and the ramifications of their transgression; the legacy of traumatic historical events, such as the Minor Asia Catastrophe and the Greek Civil War; the depiction of the trauma of displacement, poverty and the refugee condition; the cinematographic take on contemporary issues like the environmental damage and touristification; the depiction of the challenges of migration and the migrant experience.

While exploring the depiction of social issues in the recent history of the country, the course will also discuss the evolution of different aesthetic styles in cinematography, from Greek realism to the recent Greek weird wave and Greek neo-noir in order to assess the ways socio-political realities shape artistic approaches and innovations.

Course Approach

To investigate these questions, we will read and interpret texts, analyze audiovisual material (films), work in groups to present arguments and debate issues across a range of positions, and develop research and writing skills.

More specifically with regards to each of these modes of learning:

Reading: we will read a wide variety of texts, which are specified below in the weekly class schedule.

Analyzing and interpreting: along with key texts, we will analyze audiovisual material – films – related to the topics examined by the course. The use of audiovisual material will allow students to use the analytical tools acquired through the course to dissect and interpret the phenomena in question.

Group work: teamwork will enhance the culture of collaboration and exchanging of views. Team work also allows for experiencing the difficulties of allocating tasks but also the joys of working together towards a common goal.

Writing: this course involves a substantial amount of writing of different kinds: you will be required to produce creatively apply theoretical concepts to relevant cases/examples and to keep fieldwork notes for use in class; most significantly, the course requires the submission of a 2500-word research essay on one of the key topics addressed throughout the semester.

Oral presentation: class debates and oral presentations are designed to allow you to present your ideas with confidence, to engage in arguments in a structured way, and to convey information in a concise and clear manner.

Learning Objectives

Upon successful completion of the course, students will be able to:

1. Analyze film as a social text and critically evaluate films using sociological frameworks, distinguishing between the purely aesthetic/entertainment aspects of cinema and its role as a vehicle for social commentary and critique.
2. Apply sociological concepts to cinematic representation, that is to identify and analyze the cinematic representation of various social groups and assess how these portrayals either perpetuate or challenge dominant ideologies and stereotypes.
3. Contextualize Greek cinematography by examining how key films from the 1950s to the present reflect, record, and shape the turbulent socio-political history and cultural transformations of 20th and 21st-century Greece.
4. Connect aesthetics to social realities via the evaluation of the relationship between evolving cinematic styles and the specific socio-political realities that inspired those aesthetic innovations.
5. Interpret collective memory and ideology by analyzing how Greek cinema engages with and shapes collective anxieties, traumas, and shared memories, demonstrating an understanding of film's role in the formation of social consensus and ideological critique.

Course Requirements

- Class attendance and participation: active participation in class discussion
- Group presentation
- Midterm reflection essay (individual assignment)
- Research paper or project of 2500 words on one of the themes addressed by the course (specific topics to be discussed at the beginning of the semester with the course instructor – individual or group assignment after discussion with the tutor)
- Presentation of the research paper or project (individual or group work)

Class Attendance and Participation

Class attendance is compulsory and your active participation in all class activities and class discussion is key for the successful completion of the course. Participation is evaluated on the basis of raising thoughtful questions, analyzing relevant issues, building on others' ideas, synthesizing across readings and discussions, expanding the class's perspective, appropriately challenging assumptions and perspectives. Questions for discussion is provided for each class session (see below).

Midterm essay

Students choose one film from Sessions 1–7 and write a close sociological reading of a single scene or sequence of no longer than five minutes. They are asked to identify the sociological concepts at work in that scene — drawing on at least two theoretical readings from the course — and explain how the filmmakers use specific cinematic choices (framing, dialogue, setting, performance) to convey a social reality, reproduce an ideology, or challenge a dominant norm. This assessment targets Learning Outcomes 1 and 2, asking students to demonstrate their ability to analyze film as a social text and apply sociological concepts to specific cinematic moments. By limiting the scope to a single scene, it encourages depth over breadth and trains students to read film carefully and systematically rather than summarizing plot.

Assessment Criteria: Clarity and precision of sociological analysis; effective use of course readings and theoretical concepts; quality of engagement with specific cinematic details; structure, argumentation, and written expression.

Research Paper

You must submit an original research essay in which you analyze one or two films from the course — or, with prior approval from the instructor, a Greek film not on the syllabus — in relation to a broader sociological question or debate. The essay should develop a clear and original argument, situate the film(s) within their historical and social context, engage critically with at least five academic sources (of which at least three must come from outside the course bibliography), and reflect on what the cinematic medium specifically contributes to our understanding of the social issue under examination. Students are expected to have submitted a one-paragraph essay proposal with a provisional bibliography four weeks before submission for instructor feedback. This assessment targets all five Learning Outcomes, and in particular Learning Outcomes 3, 4, and 5, asking students to synthesize the theoretical, historical, and aesthetic dimensions of the course into an original sustained argument. The requirement to go beyond

the course bibliography encourages independent research and intellectual initiative, while the proposal stage ensures students receive guidance before committing to a direction.

Assessment Criteria: originality and clarity of the central argument; depth of sociological analysis and theoretical engagement; quality and breadth of independent research; contextualization of film(s) within Greek social and cinematic history; structure, referencing, and written expression.

Group presentation

Groups are assigned two films from different periods of the course and asked to develop a comparative sociological analysis around a shared theme. Possible themes might include the representation of gender and power, the experience of displacement and belonging, class and labour, marginality, migration, national identity and its others. Groups must draw on at least four readings from the course bibliography and are encouraged to bring in one additional source of their own. Each group member must contribute visibly to both the presentation and the Q&A. This assessment targets Learning Outcomes 3 and 4, asking students to contextualize Greek cinematography across time and to connect aesthetic choices to socio-political realities. The comparative format encourages students to think about historical change and continuity in Greek society as reflected in cinema, while the group format develops skills of collaborative intellectual work and oral communication. The Q&A component encourages active listening and critical engagement from the rest of the class.

Assessment Criteria: depth and coherence of comparative sociological argument; use and integration of course readings and bibliography; quality and clarity of oral delivery; ability to respond to questions and engage in critical discussion; equal and effective contribution of all group members

Individual Presentation of the Research Paper or Project

On the last week of the semester, you must present your research paper or project in front of the class. A power point must be used and submitted to the course instructor after the presentation. Your presentation should last no more than ten minutes and will be followed by a five-minute Q&A and feedback session.

Assessment criteria: coherence of the argument and overall cogency of the paper to be submitted; clarity of oral delivery; ability to respond to questions and engage in critical discussion.

Evaluation and Grading

Your grade for this course will be based on the following distribution:

- Class attendance and participation: 25%
- Class participation includes participation in class discussions, informed contributions with evidence of awareness of the required readings, applications of theory as requested (instructions will be given in class)
- Group presentation: 15%
- Midterm essay: 20%
- Research paper or project: 30%
- Presentation of the research paper or project: 10%

CYA Attendance and absences policy: see Appendix I for important details

Makeup work and grading:

More than 3 unexcused absences automatically lower the final grade, unless make-up work is submitted. Every missed unexcused class beyond three unexcused absences lowers the final grade by 2%.

Make up work – both for excused and unexcused absences – consists of a written summary of 600-800 words of the topic addressed in class, based on the powerpoint slides and the required reading. This should not be a simple reproduction of main points, but a reflective piece based on the information provided by the powerpoint slides and the required reading.

Punctuality:

Punctuality is expected of all students. Arrivals more than fifteen minutes late will be recorded as an absence, unless prior arrangements have been made with the instructor.

e Policy on Original Work

Unless otherwise specified, all submitted work must be your own original work. Any ideas taken from the work of others must be clearly identified as quotations, paraphrases, summaries, figures etc., and accurate internal citations and/or captions (for visuals) as well as an accompanying bibliography must be.

Use of Laptops

In-class or onsite use of laptops and other devices is permitted if this facilitates course-related activities such as note-taking, looking up references, etc. **Laptop or other device privileges will be suspended if devices are not**

used for class-related work.

Use of Laptops Accommodation for Students with Disabilities

If you are a registered (with your home institution) student with a disability and you are entitled to learning accommodation, please inform the Director of Academic Affairs and make sure that your school forwards the necessary documentation.

Etiquette

Food consumption is forbidden in class.

CYA guidelines on AI use: see Appendix II for important details

- All AI use for the course's assignments must be disclosed.
- Students should use the format given by a specific professor, or the following format: **"AI Usage Disclosure: [specific AI tool] was used in the creation of this work in the following ways: [list uses and outcomes]. The content can be viewed here [add link] and has been reviewed and edited by [student's full name]."**
- You are permitted to use AI tools for research and advice) organization of an assignment (you must disclose this use)
- You are permitted to use AI to summarize long documents for research (but not work related to the required readings)
- You are permitted to use A for language editing purposes.
- You are not permitted to use AI to write the assignment content for you.

Class Schedule

Class Day	Day/Date	Topic / Readings / Assignments Due
1	Week 1	<p>INTRODUCTION: The social construction of reality</p> <p><i>Description</i> This session will introduce the logic of the course which aims to look at Greek society through two lenses at once — the sociological and the cinematic. Moving chronologically from the post-war decade to the present day, it examines how Greek cinema has reflected, challenged, and shaped the social realities of its time, from the upheavals of civil war and forced displacement to the pressures of migration, economic crisis, and overall cultural change. In this introductory session we will set the foundations to read cinema not merely as art or entertainment, but also as a site where societies work out— and sometimes work against — their deepest tensions, values, and contradictions.</p> <p><i>Required reading</i> Berger, P.L. & Luckmann, T. (1966). <i>The Social Construction of Reality: A Treatise in the Sociology of Knowledge</i>. Doubleday, New York, 1-18. <i>In this foundational text, Berger and Luckman argue that reality is socially constructed, namely that what we take to be "natural" or "given" in social life is in fact produced and reproduced through human interaction and cultural practice. It will offer is the conceptual vocabulary to understand why cinema, as a major cultural form, is not merely a mirror of social reality but an active participant in its construction.</i></p> <p><i>Optional bibliography</i> Tudor, A. (1974). <i>Image and Influence: Studies in the Sociology of Film</i>. Allen & Un-win, London, chapter 1 "Forthcoming Attractions", 13-19. <i>Tudor's work is one of the first systematic attempts to apply sociological thinking to the study of film, examining how cinema both reflects and influences the societies that produce and consume it. It offers an excellent basis to understand how to approach cinema through a sociological lens rather than a purely aesthetic or narrative one.</i></p> <p><u>Questions for discussion</u></p> <ul style="list-style-type: none"> • In what ways do you think cinema can function as a sociological document? Can a fictional film tell us something true about the society that produced it, and if so, how? • Think of a film you have seen recently — from any national context — and consider what social realities, values, or tensions it reflects. What does your reading of that film reveal about the society in which it was made?
2	Week 1	<p>Gender, freedom, and patriarchal norms in mid-century Greek society: <i>Stella</i>, Michael Cacoyannis (1955)</p> <p><i>Description</i> Stella is a free-spirited cabaret singer in Athens who refuses to be owned or tamed by any man,</p>

including the footballer she loves. Her fierce independence ultimately leads to tragedy, making the film a powerful meditation on female autonomy and the brutal enforcement of patriarchal expectations in 1950s Greek society.

Required reading

Achilleas Hadjikyriacou (2006) "Cacoyannis' Stella: Representation and Reception of a Patriarchal Anomaly". In Tzioumakis, Y. and Papadimitriou, L. (ed.). *The Greek Film Musical: A Critical and Cultural History*. McFarland.

Hadjikyriacou's study situates films like Stella within the genre conventions and cultural landscape of mid-century Greek popular cinema, helping students understand how Cacoyannis both worked within and subverted the expectations of his time.

Optional bibliography

Beauvoir, S. de (1949). *The Second Sex*. Gallimard, Paris, Introduction, 13-28.

De Beauvoir's foundational feminist text, and her analysis of how women are socially constructed as the Other in relation to men, provides a powerful lens through which to read Stella's rebellion and the society that ultimately punishes her for it.

Questions for discussion

- Stella's refusal to conform to the expectations placed on women ultimately leads to her destruction. Does the film present this as an inevitable consequence of her choices, or as an indictment of a society that cannot accommodate her freedom?
- What does the film's ending tell us about the limits of female autonomy in 1950s Greece?

3 Week 2

Historical memory, political trauma, and the Greek Civil War: *The Travelling Players*, Theodoros Angelopoulos (1975)

Description

Following a troupe of itinerant theatre actors across Greece from 1939 to 1952, the film weaves personal drama with the sweep of national history — occupation, resistance, civil war, and political repression. Narrated in Angelopoulos' signature long-take style, it is one of the defining works of world cinema on the relationship between history, memory, and collective trauma.

Required reading

Horton, A. (1997). *The Films of Theo Angelopoulos: A Cinema of Contemplation*. Princeton University Press, chapter 3 "The Travelling Players: Figures in the Landscape of Myth and History", 63-87.

Horton's monograph on Angelopoulos provides both an aesthetic and a political reading of his filmmaking, connecting the director's distinctive formal choices — long takes, lateral tracking shots, historical layering — to his broader project of social and political critique.

Optional bibliography

Halbwachs, M. (1950). *The Collective Memory*. Harper & Row, New York, chapter 1 "Individual and Collective Memory", 50-87.

Halbwachs' foundational concept of collective memory — the idea that remembering is always a social act shaped by group belonging and historical context — is essential for understanding how Angelopoulos constructs a counter-memory of the Civil War against the official silences imposed by the post-war Greek state.

Questions for discussion

- Angelopoulos made this film just one year after the fall of the military junta, at a moment when Greece was beginning to confront its suppressed recent history. How does the film's formal style — its long takes, its non-linear structure, its blending of myth and history — function as a political act of memory recovery?
- What does it mean to remember collectively through cinema?

4 Week 2

Cultural identity, displacement, and the Asia Minor Catastrophe: *Rembetiko*, Costas Ferris (1983)

Description

Spanning several decades, the film follows Marika, a rembetiko singer, from the population exchange of 1922 through the turbulent mid-century decades of occupation and civil war. Through the lens of this deeply Greek musical genre, the film explores how displaced communities forged a new cultural identity out of trauma, loss, and resilience.

Required reading

Holst-Warhaft, G. (1975). *Road to Rembetika: Music of a Greek Sub-Culture*. Denise Harvey & Co., Athens, chapter 3 "The Rembetes", 35-52.

This specialist study of rembetiko as a musical and social phenomenon — rooted in the experience of Asia Minor refugees, urban poverty, and social marginality — offers the cultural and historical depth needed to fully appreciate what the film is saying about identity formation through music.

Optional bibliography

Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Harvard University Press, Introduction, 1-8 and "The Aristocracy of Culture", 11-17.

Bourdieu's analysis of how cultural tastes reflect and reproduce social hierarchies is useful here for understanding rembetiko as a music born of the lower classes and the displaced, initially stigmatized by bourgeois Greek society before being later reclaimed as national heritage — a trajectory the film implicitly traces.

Questions for discussion

- Rembetiko music was long dismissed as the music of the underclass and the displaced before being reclaimed as part of Greek national heritage. What does this trajectory tell us about how societies manage cultural memory and the politics of belonging and classness?
- How does the film use music as a vehicle for exploring the relationship between trauma, identity, and cultural production?

5 Week 3

Political repression, collective trauma, and historical memory: *Stone Years*, Pantelis Voulgaris (1985)

Description

The film traces the relationship of two political prisoners — a Communist man and a woman — across decades of imprisonment, exile, and separation during the post-Civil War period of political persecution in Greece. A deeply moving portrait of endurance and love under state repression, it confronts the long silences imposed on the losers of the Civil War.

Required reading

Voglis, P. (2002). *Becoming a Subject: Political Prisoners during the Greek Civil War*. Berghahn Books, New York, chapter 1 "The Phenomenon of Political Prisoners", 19-32.

Voglis' historical study of the lived experience of political imprisonment in Greece provides essential context for the film, documenting the conditions, ideological battles, and human costs that Voulgaris dramatizes on screen.

Optional bibliography

Connerton, P. (1989). *How Societies Remember*. Cambridge University Press, chapter 1 "Social Memory", 6-41.

Connerton's work on the bodily and social practices through which communities transmit memory across generations helps frame the film's concern with how traumatic political experiences are carried, suppressed, and eventually reclaimed by those who lived through them.

Questions for discussion

- The protagonists of *Stone Years* belong to the political generation that lost the Civil War and spent decades being silenced, imprisoned, or exiled. How does the film bear witness to this suppressed history, and what is the role of personal and romantic narrative in making political trauma legible and emotionally accessible to audiences?

6 Week 3

Exile, return, and the displacement of political identity: *Voyage to Cythera*, Theodoros Angelopoulos (1985)

Description

An aging Greek Communist returns from decades of exile in the Soviet Union to a homeland that no longer recognizes or wants him. Angelopoulos uses the figure of the returning exile to reflect on the fate of the political left in Greece, the estrangement of those who were on the losing side of history, and the impossibility of truly going home.

Required reading

Horton, A. (1997). *The Films of Theo Angelopoulos: A Cinema of Contemplation*. Princeton University Press, chapter 5 "The Trilogy of Silence: Voyage to Cythera, The Beekeeper, and Landscape in the Mist", 115-154.

Horton's study of Angelopoulos offers an analysis of the director's treatment of political exile and historical memory, tracing the thematic and aesthetic tropes in his engagement with the fate of the Greek left.

Optional bibliography

Said, E. (2000). *Reflections on Exile and Other Essays*. Harvard University Press, "Re-flections on Exile", 173-185.

Said's meditations on exile as a condition of permanent loss and in-between-ness resonate profoundly with the film's central figure, a man who belongs neither to the country he left nor to the one he returns to, suspended between a political dream and an indifferent present.

Questions for discussion

- The returning exile finds himself unwanted by both the state and his own community. How does the film use the figure of the exile to explore the relationship between political identity, belonging, and the passage of time?

In what sense can exile be understood as a permanent condition rather than a temporary one?

7 Week 4

Urban marginality, ethnic identity, and youth subcultures in post-migration Greece: *From the Edge of the City*, Constantinos Giannaris (1998)

Description

The film follows Sasha, a young ethnic Greek repatriate from the former Soviet Union, living with his family on the margins of Athens in the working-class suburb of Menidi. Caught between two cultures and belonging fully to neither, Sasha and his friends drift through a world of petty crime, masculinity performances, and frustrated desire, unable to integrate into a Greek society that refuses to fully accept them. Shot in a hybrid documentary-fiction style strongly influenced by American independent cinema, the film is a raw and visceral portrait of second-generation immigrant alienation, suburban poverty, and the search for identity at the geographic and social edges of the city.

Required reading

Voutira, E. A. (2006). Post-Soviet diaspora politics: The case of the Soviet Greeks. *Journal of modern Greek studies*, 24(2), 379-414.

Voutira's study of Soviet Greek diaspora politics is directly relevant to the world depicted in Giannaris's film, as it examines the complex and often fraught process by which ethnic Greek repatriates from the former Soviet Union negotiated their identity, legal status, and social recognition in a Greek state that claimed them as co-ethnics while simultaneously struggling to accommodate their difference.

Optional bibliography

Bourdieu, P. (1986) "The Forms of Capital", in John G. Richardson (ed.), *Handbook of Theory and Research for the Sociology of Education*, Greenwood Press, 241-258.

Bourdieu's concepts of social and cultural capital are directly applicable to Sasha's predicament: despite his legal Greek identity, he lacks the cultural capital that would allow him to convert his ethnic status into genuine social belonging, trapping him in a position of symbolic and material poverty.

Questions for discussion

- Sasha and his peers are legally Greek but socially excluded — they are "of" the city but not "in" it in any meaningful sense. How does the film use urban space and the suburb as a sociological metaphor for exclusion and non-be-longing?
- And what does it reveal about the limits of ethnic nationalism as a basis for so-cial inclusion — can shared ancestry substitute for shared cultural recognition?

8 Week 4

Sacred vs. Profane, the persistence of myth and cultural disappearance: *Mourning Rock*, Filippos Koutsaftis (2000)

Description

The film is the result of 12 years of continuous filming in Eleusis (Elefsina), one of the most sacred sites of ancient Greece and, paradoxically, one of the most industrialized and polluted areas of the modern country. The title refers to the rock where the goddess Demeter sat to mourn the loss of her daughter, Persephone - the mythical origin of the Eleusinian Mysteries. The film does not follow a traditional plot. Instead, it is a poetic meditation on the "layers" of time. Koutsaftis captures the friction between ancient glory (the ruins of the Sanctuary of Demeter), industrial decay: the hulking factories, cement plants, and ship graveyards that now dominate the landscape) and The everyday lives of the working-class residents and refugees (from the 1922 Asia Minor Catastrophe) living atop these ruins.

Required reading

Yagou, A. (2009). "Agelastos Petra (Mourning Rock), Filippos Koutsaftis (2000)". *De-sign and Culture*, 1(2), 244-247.

This article looks at the film through the lens of material culture and urban space. It is particularly useful for understanding how the film depicts the "disfigurement" of the landscape and the tension between industrial decay and archaeological preservation.

Optional bibliography

Lowenthal, D. (1985). *The Past is a Foreign Country*. Cambridge University Press, "Re-living the Past: Dreams and Nightmares", 3-34.

Lowenthal explores how the past is constantly disappearing and being reinvented. He argues that even when we "save" heritage, we transform it into something unrecognizable to its original creators. It explains the "melancholy" of seeing ancient ruins (like those in Eleusis) turned into museum pieces or surrounded by factories. It also addresses the "death" of a culture that happens when its artifacts are disconnected from their original social functions.

Questions for discussion

- The film observes without intervening, allowing the community to be seen on its own terms. What are the ethical and methodological implications of this documentary gaze?
- And what does the film suggest about the relationship between modernity, progress, and cultural loss — is disappearance inevitable, or is it a choice that societies make?

9 Week 5

Migration, violence, and social desperation in contemporary Greece: *Hostage*, Constantinos Giannaris (2005)

Description

Based on a true incident, the film dramatizes the hijacking of a bus in Athens by an Albanian immigrant

who takes passengers hostage in a desperate act born of frustration, marginalization, and a failed attempt to build a life in Greece. Giannaris uses the claustrophobic space of the bus to stage a tense encounter between the migrant experience and Greek society, exploring how social exclusion and institutional failure can push individuals to extreme acts while humanizing a figure that mainstream discourse would simply condemn.

Required reading

Çelik, I. A. (2015). In *Permanent Crisis: Ethnicity in Contemporary European Media and Cinema*. Oxford University Press, "Balkan Borders and Transgressions: Constantinos Giannaris's Hostage", 76-101.

Ipek Çelik places the film within the context of the "Balkan borders" and examines how Giannaris uses the cinematic gaze to challenge Greek nationalism. She argues that Giannaris frames the Albanian protagonist as a figure from Greek tragedy. The chapter analyzes how the trauma of the immigrant is "written" on his body (through scars and scenes of abuse), making his pain visible to a society that would rather ignore it. It also explores how the film mirrors and critiques the real-life media "spectacle" that occurred during the actual 1999 hijacking.

Optional reading

Papanikolaou, D. and Kolocotroni, V. (2018) "New queer Greece: performance, politics and identity in crisis". *Journal of Greek Media and Culture*, 4(2), pp. 143-150.

In this introductory text, the discuss how the "crisis" in Greece (economic and social) allowed for a new type of "queer" expression that is not just about sexuality, but about marginality – under which we can analyze the Albanian protagonist in the film. The piece also discusses how identities (like "the immigrant" or "the Greek") are performed under the pressure of the media, a core theme in Giannaris' film.

Questions for discussion

- The film forces its Greek characters — and its audience — into an uncomfortably close encounter with the desperation of a man society has rendered invisible. How does the confined space of the bus function as a sociological laboratory, stripping away the social distances that normally separate the excluded migrant from mainstream Greek society?
- And does the film risk reproducing or does it successfully challenge the criminalization of migration in public discourse?

10 Week 5

The body, sexuality, and alienation in post-industrial Greece: *Attenberg*, Athina Rachel Tsangari (2010)

Description

Marina, a young woman living in a decaying industrial town, navigates her discomfort with human contact, her dying father, and her first sexual experiences, largely mediated through David Attenborough nature documentaries. A strange and compelling film, it uses bodily awkwardness and deadpan humor to explore alienation, mortality, and the collapse of industrial modernity in provincial Greece.

Required reading:

Papanikolaou, D. (2021). *Greek Weird Wave: A Cinema of Biopolitics*. Edinburgh University Press, "Biopolitical Realism: A dog in the middle of the sea (Attenberg, Alps)", 113-138.

Papanikolaou uses the framework of biopolitics to explain why films like Attenberg emerged when they did. He analyzes the film's "weird" movements - the funny walks, the animal mimicry, and the "clinical" tongue-kissing - as a form of biopolitical realism. He argues that these behaviors are a way of "relearning" how to be human in a society where traditional social structures (family, state) have become suffocating or "dead".

Optional reading:

Karkani, I. (2016). "Aesthetics of recession: Urban space and identity in Attenberg and Beautiful Youth". *Journal of Greek Media & Culture*, 2(2), 201–216.

Karkani's approach moves the conversation away from just "weirdness" and into the material reality of Greece during the crisis. The article analyses analyzes how the modernist town of Aspra Spitia (White Houses) in Attenberg functions as a "failed utopia." It was built by the architect Constantinos Doxiadis to be a perfect industrial community, but in the film, it feels sterile and haunted.

Questions for discussion

- Marina experiences human social life as strange and incomprehensible, preferring the clarity of animal behavior as seen through nature documentaries. What does this estrangement suggest about the social and emotional consequences of living in a post-industrial landscape in decline?
- How does the film use the body as a site for exploring broader social anxieties?

11 Week 6

Social roles, performance, and grief: *Alps*, Yorgos Lanthimos (2011)

Description

A clandestine group offers a bizarre service to the bereaved: for a fee, its members will impersonate recently deceased loved ones to help families cope with loss. As the boundaries between role and reality dissolve for one of its members, the film becomes a disturbing examination of identity, social

performance, and the rituals through which societies manage grief and absence.

Required reading

Grønstad, A. (2022). "On Confinement, Sameness and Grieving: Yorgos Lanthimos's *Alps*". In E. Falvey (Ed.), *The Cinema of Yorgos Lanthimos: Films, Form, Philosophy*, Bloomsbury, 53-66.

Grønstad explores how the film depicts grief as a performance. While the "Alps" group attempts to provide a service by substituting for the dead, the film reveals the "same-ness" and interchangeability of human beings in a late-capitalist or biopolitical world.

Optional bibliography

Goffman, E. (1959). *The Presentation of Self in Everyday Life*. Doubleday, New York, chapter 4 "Teams", 77-105.

Goffman's dramaturgical framework - the idea that all social life involves performance, role-playing, and impression management - is literalized and pushed to a disturbing extreme in *Alps*, illustrating how thin the line between authentic selfhood and social performance can be.

Questions for discussion

- The Alps service literalizes the idea that all social interaction is a form of performance. At what point does role-playing become identity, and what does the film suggest about the fragility of the self when it is defined entirely through its social functions?
- How might we read the film as a commentary on a Greek society in the process of losing its familiar scripts during the economic crisis?

12 Week 6

Immigration, national identity, and ethnic boundaries in urban Greece:

Plato's Academy, Filippos Tsitos (2009)

Description

Set in the working-class Athenian neighbourhood of Kypseli, the film follows a middle-aged Greek man whose comfortable prejudices are upended when an Albanian immigrant arrives claiming to be his long-lost brother. A wry and gentle comedy, it uses this premise to dissect Greek attitudes toward immigration, national belonging, and the shifting ethnic landscape of contemporary Athens.

Required reading

Tziouvas, D. (2017). *Greece from Junta to Crisis: Modernization, Transition and Diversity*. I.B. Tauris, "Cinematic Allegories: From History to Domesticity", 203-232.

Tziouvas uses the film to illustrate the transition from a "History-centered" cinema (which focused on big national events like the Civil War) to a "Domestic" cinema (which focuses on the home, the neighborhood, and the body). He specifically looks at how Stavros' shop acts as a "micro-fortress" of Greekness that is breached not by an invasion, but by a realization of shared biology.

Optional bibliography

Asimakoulas, D. (2016). "How Balkan Am I? Translation and Cultural Intimacy Through an Albanian-Greek Lens". *Meta: Translators' Journal*, 61(2), 439-458.

This sociological cum linguistic study focuses on the specific scene where Stavros discovers his mother's Albanian origins. It uses Michael Herzfeld's concept of "Cultural Intimacy" - the idea that what we share with our "enemies" (the Balkans) is actually what makes us most Greek, even if we are ashamed of it.

Questions for discussion

- The film uses comedy to explore attitudes that might otherwise be difficult to confront directly. How does humour function as a sociological tool in this film — does it soften or sharpen the critique of Greek attitudes toward immigrants?
- And what does the film suggest about the constructed nature of national identity when confronted with an inconvenient claim of shared blood?

13 Week 7

Migration, xenophobia, and social conflict in contemporary Athens: *Amerika Square*, Yannis Sakaridis (2016)

Description

Centred on the "infamous" square in central Athens that became a hub for refugees and migrants, the film interweaves the stories of a Syrian refugee, a far-right Greek extremist, and a disillusioned Athenian who dreams of emigrating. It is a raw and urgent examination of the migration crisis as experienced from the ground up, and of the social tensions tearing at the fabric of Greek urban life.

Required reading

Poupou, A. (2017). "The City and the Night: Urban Landscapes in Contemporary Greek Cinema". In Tzioumakis, Y. and Papadimitriou, L. (Eds.), *Greek Cinema: Texts, Histories, Identities*, Peter Lang, 235-253.

In this article, Poupou explains how the "Crisis" took Greek cinema out of the living room (e.g. Attenberg) and back onto the streets. Poupou argues that in films like *Amerika Square*, the city of Athens is no longer a "home" but a "non-place" or a transit zone. She discusses how the camera treats the square as a stage where different "tribes" (smugglers, nationalists, refugees) perform their survival.

Optional bibliography

Lazaridis, G. & Wickens, E. (1999). "'Us' and the 'Others': Ethnic Minorities in Greece", *Annals of Tourism Research*, 26(3), 632–655.

This study of the social construction of ethnic otherness in Greece provides direct con-text for the film's depiction of xenophobia and far-right violence, demonstrating how the boundaries between "Greeks" and "migrants" are actively produced and maintained through social and political practices.

Questions for discussion

- The film places a Syrian refugee, a Greek far-right extremist, and a would-be Greek emigrant in the same social space. What does this triangulation suggest about the interconnectedness of migration, nationalism, and economic crisis?
- Is there a risk that giving equal narrative weight to a xenophobic character normalizes his views, or does the film successfully use his perspective to critique them?

14 Week 7

Youth, precarity, and social abandonment in crisis-era Greece: *Park*, Sofia Exarchou (2016)

Description

Set in and around an abandoned Olympic athletic facility on the outskirts of Athens, the film follows a group of teenagers who inhabit this decaying infrastructure — a monument to a moment of national ambition now left to ruin. With minimal plot and a documentary-inflected style, it observes the young people's aimless days, their friend-ships, rivalries, and tentative romances, using the crumbling setting as a powerful metaphor for a generation abandoned by the institutions and promises of the Greek state.

Required reading

Standing, G. (2011). *The Precariat: The New Dangerous Class*. Bloomsbury Academic, London, "The Precariat", 1-25.

Standing's account of a generation defined by insecurity, blocked futures, and the erosion of stable social identities resonates directly with the young people depicted in the film, whose drifting lives in a space of abandoned promise embody the experience of a precariat generation in crisis-era Greece.

Optional bibliography

Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. Verso, London, "From Places to Non-Places", 75-115.

Questions for discussion

- The abandoned Olympic site is one of the most potent symbols of Greece's trajectory from the euphoria of 2004 to the austerity of the following decade. How does the film use this specific space to comment on the relationship between a generation and the society that shaped — and then failed — them?
- What does the absence of adults and institutions from the film suggest about the experience of growing up during a period of social and economic collapse?

15 Week 8

Migration, childhood, stepfamily, and social displacement in crisis-era Greece: *Son of Sofia*, Elina Psikou (2017)

Description

The film follows Marios, a quiet and watchful eleven-year-old boy who has been brought from Russia to Athens to live with his mother Sofia, a Russian immigrant who has built a new life in Greece by marrying an older Greek man. Marios must navigate the bewildering and emotionally complex world of his mother's new household, a step-father he does not know, a country whose language and culture are foreign to him, and a mother who is caught between her loyalty to her new life and her love for her son.

Required reading

Orellana, M.F., Thorne, B., Chee, A. & Lam, W.S.E. (2001). "Transnational Childhoods: The Participation of Children in Processes of Family Migration". *Social Problems*, 48(4), 572–591.

This article examines how children participate in and are shaped by family migration processes, documenting the specific emotional, linguistic, and social challenges faced by children who are uprooted and transplanted into new cultural environments — providing direct empirical and sociological grounding for the experience of displacement and adaptation that the film depicts through the boy's eyes.

Optional bibliography

Aries, P. (1962). *Centuries of Childhood: A Social History of Family Life*. Vintage Books, New York, "Introduction", 9-14 and chapter 5 "From Shamelessness to Innocence", 100–124.

Aries' foundational study of the social construction of childhood and the historical transformation of family structures provides a useful theoretical backdrop for understanding Misha's predicament — a child whose needs and inner life are rendered secondary to the adult imperatives of economic survival and social adaptation that have driven his mother's decisions.

Question for discussion

- The film is told largely from the perspective of a child who understands only partially what is happening around him, and who processes his experience through the lens of fairy tale and

- myth. What does this choice of narrative perspective allow the film to say about the migrant experience that a more conventional adult-centred realist approach might not?
- And what does the film suggest about the specific and often overlooked costs of migration for children — the loss of language, familiar environment, and parental attention — as distinct from the adult migrant experience?

16 Week 8

Environmental conflict, extractive capitalism, and rural resistance: *Digger*, Georgis Grigorakis (2020)

Description

A reclusive man living in a remote Greek forest is forced to confront the outside world when his estranged son arrives and a mining company begins encroaching on their land. The film uses the conflict between a solitary way of life and extractive capitalism to explore themes of environmental destruction, rural resistance, and the tension between tradition and development.

Required reading

Briassoulis, H. (2002). "Sustainable Tourism and the Question of the Commons". *Annals of Tourism Research*, 29(4), 1065–1085.

Briassoulis' work on the relationship between tourism, resource use, and the commons in Greece provides a specifically Greek context for thinking about how natural environments become sites of economic exploitation, connecting the film's rural setting to broader debates about who controls and benefits from Greece's landscapes.

Optional bibliography

Tsatsani, G. (2023). "Review of *Digger* (2020) by Georgis Grigorakis and ecocinema".

Filmicon: Journal of Greek Film Studies, 8, 150-156.

Tsatsani's review looks at the forest as a "living character" rather than just a backdrop. It analyzes how the film subverts the Western genre—where the "hero" usually conquers nature—by showing a protagonist who is actually trying to save nature from an industrial "monster".

Questions for discussion

- The film frames the conflict between the protagonist and the mining company as one between a human-scale relationship with the land and the abstract logic of capital. How does the film construct nature as a social and political space rather than merely a backdrop?
- And what forms of agency or resistance does it imagine as available to those who stand in the way of extractive development?

17 Week 9

Presentations of group work

Groups are assigned two films from different periods of the course and asked to develop a comparative sociological analysis around a shared theme. Possible themes might include the representation of gender and power, the experience of displacement and belonging, class and labour, marginality, migration, national identity and its others. Groups must draw on at least four readings from the course bibliography and are encouraged to bring in one additional source of their own. Each group member must contribute visibly to both the presentation and the Q&A.

18 Week 9

Love, loss, masculinity, and emotional repression in contemporary Greece: *Ballad for a Pierced Heart*, Yiannis Oikonomidis (2020)

Description

Shot in the provincial town of Lamia, the film is a darkly comic gangster story revolving around an attractive woman who leaves her businessman husband for a nightclub owner and former pop singer, taking a million euros with her as she goes. Her abandoned husband, consumed by wounded pride and paranoia, vows revenge, while the affair throws the town's criminal underworld into turmoil. Economides uses the conventions of the gangster genre and black comedy to dissect the power dynamics of desire, money, and masculine honour in a small Greek provincial city, exposing the fragile egos, petty hierarchies, and explosive violence that lie just beneath the surface of respectable provincial life.

Required reading

Papanikolaou, D. (2021). *Greek Weird Wave: A Cinema of Biopolitics*. Edinburgh University Press, "Introduction", 1-24.

In this book, Papanikolaou contextualizing the shift in modern Greek cinema toward a "new kind of noir". He discusses how Economides uses a specific "Economidean" style—characterized by laconic dialogue, sudden violence, and grotesque characters—that mirrors the Coen's aesthetic of the "absurd crime". He argues that just as the Coens use the American "hinterland" to show the decay of the American Dream, Economides uses the Greek province (Lamia) to show the collapse of the Greek petty-bourgeois dream.

Optional bibliography

Connell, R.W. (1995). *Masculinities*. University of California Press, Berkeley, chapter 3, "The Social Organization of Masculinity", 67-86.

Connell's theory of hegemonic masculinity can illuminate the husband's paranoid and violent response to his wife's departure as driven not merely by personal jealousy but by a profound threat to his social standing

and masculine identity.

Questions for discussion

- The woman at the centre of the film exercises agency in a world governed by men — she chooses her partner, takes the money, and sets the plot in motion. Yet the narrative that follows is largely about how the men around her respond to this disruption of their order. What does the film suggest about the relationship between female desire, male honour, and the exercise of power in a provincial Greek social setting?
- And how does the generic framework of the gangster black comedy shape the film's social critique?

19 Week 10

Migration, undocumented life, and invisible labour in contemporary Greece: *Pari*, Siamak Etemadi (2020)

Description

The film follows Pari, an undocumented Afghan woman living in Athens, as she navigates the invisible, precarious, and emotionally exhausting existence of life without legal status. Working in the shadows of the city's domestic economy, she attempts to hold together her family while con-fronting the constant threat of deportation, the indifference of institutions, and the loneliness of a life lived outside the law. Etemadi's quiet, observational style renders visible a world that Greek society largely chooses not to see.

Required reading

Anthias, F. & Lazaridis, G. (eds.) (2000). *Gender and Migration in South-ern Europe: Women on the Move*. Berg Publishers, Oxford, chapter 2 "Filipino and Albanian Women in Greece: Aspects of 'Domestic' Work", 37–64.

Anthias and Lazaridis examine the specific vulnerabilities and experiences of migrant women in Southern European contexts, providing direct socio-logical grounding for understanding Pari's situation as shaped by the intersection of gender, legal status, ethnicity, and class in a society ill-equipped to accommodate her presence.

Optional bibliography

Hochschild, A.R. (1983). *The Managed Heart: Commercialization of Hu-man Feeling*. University of California Press, chapter 1 "Exploring the Man-aged Heart", 3-23.

Hochschild's concept of emotional labour is directly relevant to Pari's situation, as she is required not only to perform physical domestic work but to manage her fear, grief, and exhaustion in order to maintain the appearance of normality demanded of her by employers and the social environment alike.

Questions for discussion

- Pari is physically present in the city yet socially and legally invis-ble. How does the film use its formal choices — its quiet pace, its close observation of domestic space and labour — to challenge the audience's own tendency to overlook the undocumented peo-ple who sustain the everyday life of the city?
- What does the film reveal about the gendered dimensions of the migrant experience?

20 Week 10

Corruption, family, disability, and social satire in contemporary Greece: *Black Stone*, Spiros Jacovides (2022)

Description

While shooting a documentary about "missing" civil servants, a filmmaking duo stumbles upon Charoula, a desperate and overprotective Greek mother searching for her missing civil servant son, whose name has be-come linked to government fraud involving a foreign female accomplice. Determined to clear her son's name, Charoula enlists her other, disabled son Leteris in the search, and the unlikely group — including an Afro-Greek taxi driver and a shambolic antifa collective — sets off on a quest that gradually forces Charoula to confront uncomfortable truths about who her son really is. Jacovides uses the framework of the mockumentary and the road comedy to deliver a sharp and irreverent satire of Greek public life, weaving together themes of state corruption, family loyalty, disability, racial diversity, and political ineffectuality into a portrait of a society navigating its contradictions with dark humor and stubborn resilience.

Required reading

Knight, D. M. (2015). *History, Time, and Economic Crisis in Central Greece*. Palgrave Macmillan, chapter 8 "Status in Crisis", 141–164.

As an anthropologist, Daniel Knight studied how the Greek crisis (2009–2018) changed people's perception of "the system". He uses the concept of "Cultural Intimacy" (borrowed from Michael Herzfeld) to explain how Greeks mock the state's corruption while simultaneously participating in it to protect their kin. While the film laughs at the absurdity of the "ghost civil servant", Knight's work shows that this form of corruption is a "known secret" binding the community together even as it destroys the economy.

Optional bibliography

Shildrick, M. (2009). *Dangerous Discourses of Disability, Subjectivity and Sexuality*. Palgrave Macmillan, "Introduction", 1-17.

Shildrick's work on the social construction of disability and the ways in which disabled bodies are positioned within social and cultural narratives can illuminate the character of Lefteris, whose disability both marks him as marginal within the family and society and yet drives the film's central quest, inviting us to reflect on how the film uses disability as a social and narrative category.

Questions for discussion

- The film assembles a deliberately unlikely ensemble — a fiercely protective mother, a disabled son, an Afro-Greek taxi driver, and an ineffectual antifa group — to go in search of a civil servant implicated in state corruption. What does this cast of social outsiders and misfits suggest about who is left to hold society account-able when its institutions fail?
- And how does the mockumentary format — with its blurring of fiction and documentary reality — function as a particularly appropriate vehicle for satirizing the theatricality of Greek public and political life?

21 Week 11

Border communities, refugee smuggling, moral crisis, and the limits of truth: *Behind the Haystacks*, Asimina Proedrou (2023)

Description

Set in 2015 on the Greek-North Macedonian border around Lake Doiran, the film unfolds as a triptych drama in which the same sequence of events - the smuggling of refugees across the lake - is told from three different perspectives, each revealing how truth is distorted by social pressure, self-interest, and survival instinct. The community depicted is al-ready fractured by debt and moral decay before the smuggling incident tears it further apart, forcing its members to make impossible choices between solidarity, self-preservation, and complicity.

Required reading

Ticktin, M. (2011). *Casualties of Care: Immigration and the Politics of Humanitarianism in France*. University of California Press, Berkeley, "Introduction: The Politics and Antipolitics of Care", 1-28.

Ticktin's analysis of how humanitarian discourse shapes and often distorts the social response to migration and refugee movements provides a useful framework for understanding the moral ambiguities at the heart of the film, where the smuggling of refugees is simultaneously an act of exploitation, survival, and reluctant solidarity — resisting any simple humanitarian or criminalizing framing.

Optional bibliography

Roth, P.A. (1989). "How Narratives Explain". *Social Research*, 56(2), 449–478.

This article examines how narrative perspective shapes the construction of social reality and the attribution of meaning to events, providing the analytical tools to engage with the film's triptych structure not merely as a formal device but as a sociological argument about how communities manage, suppress, and distort inconvenient truths.

Questions for discussion

- The film's triptych structure means that the audience never receives a single authoritative version of what happened — only three partial, self-serving, and contradictory accounts. What does this formal choice suggest about the nature of truth in communities under social and economic stress?
- And how does situating the refugee crisis at the level of a small, indebted border community - rather than in the more familiar set-tings of urban reception centers or Aegean islands - change the way we understand the human and moral dimensions of that crisis?

22 Week 11

Rural entrepreneurship, land conflict, social activism, and the politics of development in contemporary Greece: *Horses*, Antonis Athanasopoulos and Ninita Kolovea (2024)

Description

Set in the beautiful landscape of Messinia in the southern Peloponnese, the film follows two idealistic horse therapy practitioners trying to save their small farm from the predatory ambitions of Lepouris, the controversial driving force behind a large-scale commercial mega-horse park development that threatens to swallow up their enterprise. When their naive business ideas land them in trouble and the Lepouris camp goes on the offensive, the two protagonists pin their hopes on a revolutionary website as an unlikely tool of resistance. Part comedy, part social fable, the film uses the conflict between a small-scale, vocation-driven rural project and the appetite of commercial development to explore broader questions about who gets to shape the landscape and economy of rural Greece, and whether grassroots digital activism can offer any meaningful counter-weight to the power of money and political connections.

Required reading

Gkartzios, Menelaos & Scott, Mark. (2013). "Placing Housing in Rural Development: Exogenous, Endogenous and Neo-Endogenous Approaches". *Sociologia Ruralis*. 54, 241-265.

Gkartzios and Scott's analysis of different approaches to rural development - exogenous, where development is driven by external capital and interests imposed upon a community from outside, endogenous, where development grows organically from within the community's own re-sources and values, and neo-endogenous, which seeks to combine local agency with external resources in more

equitable ways - provides a useful theoretical framework for reading the central conflict in the film.

Optional bibliography

Castells, M. (2012). *Networks of Outrage and Hope: Social Movements in the Internet Age*. Polity Press, Cambridge, "Opening: Networking Minds, Creating Meaning, Contesting Power", 1-19.

Castells' analysis of how digital networks and online tools have transformed the possibilities of grassroots resistance and social mobilization is directly relevant to the film's central plot device of a revolutionary website as a tool of resistance against a powerful adversary, inviting us to reflect critically on both the potential and the limitations of digital activism as a counterweight to entrenched economic and political power.

Questions for discussion

- The film pits two idealists armed with little more than a website against a well-connected and aggressive commercial developer. What does this David-and-Goliath dynamic suggest about the possibilities and limits of grassroots resistance to development capital in contemporary rural Greece?
- And how does the film use the specific setting of Messinia - a region increasingly shaped by tourism and agricultural investment - to comment on broader tensions between small-scale, values-driven rural enterprise and the logic of commercial expansion?

23 Week 12

CONCLUSION: PRESENTATION OF PROJECTS

Description

This session will be dedicated to the presentations of individual projects, which will be a short, ten-minute presentation of the research papers or projects to be submitted on the last day of classes.

24 Week 12

CONCLUSION: EVALUATION OF THE PRESENTATIONS AND EVALUATION OF THE COURSE

Description

This session will be dedicated to the presentations of individual projects, which will be a short, ten-minute presentation of the research papers or projects to be submitted on the last day of classes.

Course Bibliography

Achilleas Hadjikyriacou (2006) "Cacoyannis' Stella: Representation and Reception of a Patriarchal Anomaly". In Tzioumakis, Y. and Papadimitriou, L. (ed.). *The Greek Film Musical: A Critical and Cultural History*. McFarland.

Anthias, F. & Lazaridis, G. (eds.) (2000). *Gender and Migration in Southern Europe: Women on the Move*. Berg Publishers, Oxford, chapter 2 "Filipino and Albanian Women in Greece: Aspects of 'Domestic' Work", 37-64.

Aries, P. (1962). *Centuries of Childhood: A Social History of Family Life*. Vintage Books, New York, "Introduction", 9-14 and chapter 5 "From Shamelessness to Innocence", 100-124.

Asimakoulas, D. (2016). "How Balkan Am I? Translation and Cultural Intimacy Through an Albanian-Greek Lens". *Meta: Translators' Journal*, 61(2), 439-458.

Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. Verso, London, "From Places to Non-Places", 75-115.

Beauvoir, S. de (1949). *The Second Sex*. Gallimard, Paris, Introduction, 13-28.

Berger, P.L. & Luckmann, T. (1966). *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. Doubleday, New York, 1-18.

Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Harvard University Press, Introduction, 1-8 and "The Aristocracy of Culture", 11-17.

Bourdieu, P. (1986) "The Forms of Capital", in John G. Richardson (ed.), *Handbook of Theory and Research for the Sociology of Education*, Greenwood Press, 241-258.

Briassoulis, H. (2002). "Sustainable Tourism and the Question of the Commons". *Annals of Tourism Research*, 29(4), 1065-1085.

Castells, M. (2012). *Networks of Outrage and Hope: Social Movements in the Internet Age*. Polity Press, Cambridge, "Opening: Networking Minds, Creating Meaning, Contesting Power", 1-19.

Çelik, I. A. (2015). *In Permanent Crisis: Ethnicity in Contemporary European Media and Cinema*. Oxford University Press, "Balkan Borders and Transgressions: Constantinos Giannaris's Hostage", 76-101.

Connell, R.W. (1995). *Masculinities*. University of California Press, Berkeley, chapter 3, "The Social Organization of Masculinity", 67-86.

Connerton, P. (1989). *How Societies Remember*. Cambridge University Press, chapter 1 "Social Memory", 6-41.

Gkartzios, Menelaos & Scott, Mark. (2013). "Placing Housing in Rural Development: Exogenous, Endogenous and Neo-Endogenous Approaches". *Sociologia Ruralis*. 54, 241-265.

Goffman, E. (1959). *The Presentation of Self in Everyday Life*. Doubleday, New York, chapter 4 "Teams", 77-105.

Grønstad, A. (2022). "On Confinement, Sameness and Grieving: Yorgos Lanthimos's Alps". In E. Falvey (Ed.), *The Cinema of Yorgos Lanthimos: Films, Form, Philosophy*, Bloomsbury, 53-66.

Halbwachs, M. (1950). *The Collective Memory*. Harper & Row, New York, chapter 1 "Individual and Collective Memory",

50-87.

- Hochschild, A.R. (1983). *The Managed Heart: Commercialization of Human Feeling*. University of California Press, chapter 1 "Exploring the Managed Heart", 3-23.
- Holst-Warhaft, G. (1975). *Road to Rembetika: Music of a Greek Sub-Culture*. Denise Harvey & Co., Athens, chapter 3 "The Rembetes", 35-52.
- Horton, A. (1997). *The Films of Theo Angelopoulos: A Cinema of Contemplation*. Princeton University Press, chapter 3 "The Travelling Players: Figures in the Landscape of Myth and History", 63-87.
- Horton, A. (1997). *The Films of Theo Angelopoulos: A Cinema of Contemplation*. Princeton University Press, chapter 5 "The Trilogy of Silence: Voyage to Cythera, The Beekeeper, and Landscape in the Mist", 115-154.
- Karkani, I. (2016). "Aesthetics of recession: Urban space and identity in Attenberg and Beautiful Youth". *Journal of Greek Media & Culture*, 2(2), 201–216.
- Knight, D. M. (2015). *History, Time, and Economic Crisis in Central Greece*. Palgrave Macmillan, chapter 8 "Status in Crisis", 141–164.
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- Lowenthal, D. (1985). *The Past is a Foreign Country*. Cambridge University Press, "Reliving the Past: Dreams and Nightmares", 3-34.
- Orellana, M.F., Thorne, B., Chee, A. & Lam, W.S.E. (2001). "Transnational Childhoods: The Participation of Children in Processes of Family Migration". *Social Problems*, 48(4), 572–591.
- Papanikolaou, D. (2021). *Greek Weird Wave: A Cinema of Biopolitics*. Edinburgh University Press, "Biopolitical Realism: A dog in the middle of the sea (Attenberg, Alps)", 113-138.
- Papanikolaou, D. (2021). *Greek Weird Wave: A Cinema of Biopolitics*. Edinburgh University Press, "Introduction", 1-24.
- Papanikolaou, D. and Kolocotroni, V. (2018) "New queer Greece: performance, politics and identity in crisis". *Journal of Greek Media and Culture*, 4(2), pp. 143-150.
- Poupou, A. (2017). "The City and the Night: Urban Landscapes in Contemporary Greek Cinema". In Tzioumakis, Y. and Papadimitriou, L. (Eds.), *Greek Cinema: Texts, Histories, Identities*, Peter Lang, 235–253.
- Roth, P.A. (1989). "How Narratives Explain". *Social Research*, 56(2), 449–478.
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- Shildrick, M. (2009). *Dangerous Discourses of Disability, Subjectivity and Sexuality*. Palgrave Macmillan, "Introduction", 1-17.
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- Tudor, A. (1974). *Image and Influence: Studies in the Sociology of Film*. Allen & Unwin, London, chapter 1 "Forthcoming Attractions", 13-19.
- Tziouvas, D. (2017). *Greece from Junta to Crisis: Modernization, Transition and Diversity*. I.B. Tauris, "Cinematic Allegories: From History to Domesticity", 203–232.
- Voglis, P. (2002). *Becoming a Subject: Political Prisoners during the Greek Civil War*. Berghahn Books, New York, chapter 1 "The Phenomenon of Political Prisoners", 19-32.
- Voutira, E. A. (2006). Post-Soviet diaspora politics: The case of the Soviet Greeks. *Journal of modern Greek studies*, 24(2), 379-414.
- Yagou, A. (2009). "Agelastos Petra (Mourning Rock), Filippos Koutsaftis (2000)". *Design and Culture*, 1(2), 244–247.

APPENDIX I

CYA Attendances and Absences policy

Coursework at CYA involves a great deal of experiential learning: classroom discussion, site visits, and the like, which cannot be replicated if the student is absent. Grades reflect a student's performance on assessments, but also acknowledge the degree to which a student has mastered the material through such active learning activities. As a result attendance and punctuality are essential to learning in CYA courses, which rely on in-class and on-site interaction. Faculty is required to record absences and either the Academic Advisor (on academic issues) or Student Affairs (on wellness issues) will check-in with students who have repeated absences.

This policy applies to all scheduled class meetings and off-site activities (Athens sessions and school-wide Field Studies).

1. Punctuality

Students are expected to arrive on time; instructors have a corresponding obligation to begin on time.

2. Recording & Outreach

Instructors must record absences at every class/on-site session.

In the case of repeated absences, the Academic Advisor (for academic issues) or Student Affairs (for wellness issues) will check in with the student.

3. What Counts as an Excused Absence

Illness

The student must report the illness via the form available in the Student Portal.

If illness requires missing more than one session per class, the student must submit a signed and stamped doctor's note to Student Affairs and remain in communication with them.

Remote [online] appointments and retroactive doctor's notes will not be accepted.

4. Other Exceptional Circumstances

Excused absences for non-illness exceptional circumstances require prior approval from the Academic Director (not the course instructor).

5. Accommodations

If the student has an academic accommodation that relates to their attendance and has been filed with CYA, they should follow the procedure outlined on the accommodation form that they agreed upon with their professor.

6. Timing

The student must seek approval as soon as the problem arises, not retroactively, in order for the absence to be excused.

7. Academic priority

Class attendance takes precedence over other student appointments, travel, volunteering, or visiting friends/family, and missing class for these reasons is not excused. Students are responsible for avoiding such conflicts; the semester calendar is available [here](#).

8. How to Request an Excused Absence

Before the class submit the relevant form or request (for illness the Student Affairs form; for exceptional circumstances the Academic Director).

Notify your instructor that a request has been submitted, and learn what material will need to be made up and how you will do so.

Provide documentation if required to administration, not the professor (e.g., doctor's note for multi-session illness).

Await the decision from the appropriate office. Professors do not grant excused absence status.

9. Unexcused Absences & Consequences

Three (3) unexcused absences in any class automatically lowers the final course grade.

More than three (3) unexcused absences in a class may lead to: a) the placement of a student on academic probation, and potentially b) the student receiving a failing grade for the course **depending on course requirements**.

10. Make-Up Work & Grading

Students **must** make up missed work for any absence (excused or unexcused) and communicate with instructors about requirements. Failure to complete missed work will result in the reduction of minimum one letter grade.

Quizzes, exams, and in-class assessments missed due to an unexcused absence may receive a zero (0) grade, per course requirements as outlined in the syllabus.

Because participation is integral to learning at CYA, a high number of excused absences may still affect the course grade, per the course's participation policy.

Course syllabi specify how attendance and participation affect the final grade.

APPENDIX II

CYA generative AI policy - Developing a culture of appropriate AI use

Our educational mission at CYA is to provide an academically rigorous program that enables students to return home both inspired and intellectually engaged. AI is a means, not an end. When students use AI to bypass the challenges that are essential to the learning process, it undermines the purpose of their courses and the curriculum as a whole.

At the same time, AI can serve as a valuable tool to enhance learning when used responsibly. At CYA, appropriate AI use will vary across courses, depending on each subject's nature and learning objectives. While some students may view such shortcuts as harmless or time-saving, presenting work generated by AI as your own is fundamentally dishonest. It undermines the learning process, violates academic integrity policies, and can carry serious consequences.

1. Allowed/disallowed AI uses:

Students must disclose their AI usage on assignments, following either their professor's guidelines or the guidelines below (see "AI disclosure"). Failure to disclose how AI has been used, or submission of AI work as one's own, is a

violation of academic integrity [see relevant section on student handbook]. Using AI in any way that is not explicitly permitted by the syllabus, assignment instructions, or the professor is considered a violation of academic integrity. If a professor suspects that AI was improperly used to complete an assignment, they may ask the student to explain or discuss their work orally to confirm that the student has the knowledge their submitted work represents.

Mistakes made by AI are the responsibility of the student, even when they have disclosed their AI usage. Using AI does not excuse errors, misrepresentations, plagiarism, or violations of course policies. All allowed AI output should be double-checked and used with caution (see "AI problems" below).

Because mistakes made by AI are the responsibility of the student, when faculty allows for specific AI uses, faculty also has a responsibility to provide students with the critical tools necessary to evaluate AI output for those uses.

2. AI disclosure

To disclose the use of AI on submitted work, students should either use the format given by a specific professor, or the following format: "AI Usage Disclosure: [specific AI tool] was used in the creation of this work in the following ways: [list uses and out-comes]. The content can be viewed here [add link] and has been reviewed and edited by [student's full name]."

Failure to disclose, or incomplete disclosure, is a violation of academic integrity. You are fully responsible for the accuracy, originality, and integrity of any work you submit, regardless of whether AI tools were used. Keep records of your process (prompts, drafts, and sources) in case your professor requests documentation.

3. Things to consider when using AI:

There are a number of problems with generative AI that students should be aware of.

- Users should keep in mind that AI does not have access to the world, only to its training data and new data brought to it. Its output is not based on the evaluation of the meaning of that data and its content, only on the way words tend to line up and follow each other. It has no concept of truth, of intent, or of accuracy.
- Data is not private. Content entered into most AI tools may be stored and accessed by third parties, or used to improve the system. No one should input personal, sensitive, or proprietary information, or essentially anything they would not like to be seen by others.
- Lack of sources or citations. AI systems often generate text without providing verifiable references, and when citations are supplied they may be incomplete or misattributed. AI is not a primary or secondary source and should not be cited as a source; it is a tool that predicts plausible language. Students must locate, read, and cite credible sources appropriate to their assignments.
- Bias. Because AI models learn from existing data, they can reproduce and amplify historical and social biases found in that data. Outputs may marginalize certain groups, rely on stereotypes, or present dominant perspectives as neutral facts. Students must critically evaluate AI-generated content for fairness and inclusivity, and corroborate claims with diverse, reputable sources. Students must examine all outputs with such bias concerns in mind.
- Hallucinations (fabricated content). AI may produce confident but incorrect statements, fabricated statistics, misquoted passages, or nonexistent sources. These "hallucinations" can be difficult to spot because the writing style appears fluent and authoritative. Students are responsible for verifying the validity of anything they submit.

4. Using AI for information about living in Greece

For information about everyday life in Greece, particularly anything that is not related to tourism and extensively covered on tourism websites in English, using AI can provide inaccurate and very partial information. For help and support about things like healthcare, postal delivery, local travel, gyms, dietary concerns, and other aspects of everyday living, it is always better to ask a live person at CYA, who knows both the local situation and also the experiences of thousands of students who have gone before.