SYLLABUS

Film and Society

University year 2025-2026

1. Information regarding the programme

1.1. Higher education institution	Babes-Bolyai University
1.2. Faculty	Theatre and Film
1.3. Department	PhD School of Theatre and Film
1.4. Field of study	Cinematography and Media
1.5. Study cycle	PhD
1.6. Study programme/Qualification	PhD CINEMATOGRAPHY AND MEDIA
1.7. Form of education	Full time/ Part time

2. Information regarding the discipline

2.1. Name of the discipline	FILM AND SOCIETY					Discipline code	**VDR1208**
2.2. Course coordinator					Associate Professor PhD. Habil. Nicoleta SĂLCUDEAN		
2.3. Seminar coordinator					Associate Professor PhD. Habil. Nicoleta SĂLCUDEAN		
2.4. Year of study	I	2.5. Semester	I	2.6. Type of evaluation	V	2.7. Discipline regime	Optional

3. Total estimated time (hours/semester of didactic activities)

3.1. Hours per week	3	of which: 3.2 course	1	3.3 seminar	2
3.4. Total hours in the curriculum	36	of which: 3.5 course	12	3.6 seminar	24
Time allotment for individual study (ID) and self-study activities (SA)					**hours**
Learning using manual, course support, bibliography, course notes (SA)					50
Additional documentation (in libraries, on electronic platforms, field documentation)					90
Preparation for seminars/labs, homework, papers, portfolios and essays					50
Tutorship					20
Evaluations					4
Other activities:					-
3.7. Total individual study hours	**214**				
3.8. Total hours per semester	**250**				
3.9. Number of ECTS credits	**10**				

4. Prerequisites (if necessary)

4.1. curriculum	Not applicable
4.2. competencies	Language competences, digital competences

5. Conditions (if necessary)

5.1. for the course	- The course attendance is not mandatory. The course attendance is recommended as the seminar and the course form a coherent unit. In eLearning format, the course material will form the basis for discussion and will provide the students with the theoretical basis for analysis but also for projects - For a good access to the course in eLearning format, functional platform is required, that can be accessed by all students

5.2. for the seminar /lab activities	**Atention**: **A minimum attendance of 80% of seminars (10 of 13 meetings) is required to pass the course and enter the final evaluation, both in the regular sessions and in the re-examination sessions** - Failure of this condition leads to failing the exam - In eLearning format, the seminar activity will be quantified based on the thematic discussions and on the realization of projects during the semester

6. Learning outcomes

Know ledge	The student will know to analyze the elements of cinematic language, understood as foundation of culture/ education based on image. The student will identify the social and cultural role of film as a means of communication, cultural and social product. The student will learn critical approaches of sociological models and sociological theories; in order to formulate, argue and express critical opinions. Recognizing the characteristics of the structure of the film and the characters and recognizing the importance of the social and cultural context in their construction (social interaction, social inequality, social life, social institutions, etc.). Comparative analysis of film genres and various specific typologies based on social conventions and social phenomena.
Skills	The student will acquire skills to recognize the characteristics of the structure of the film and the characters and to acknowledge the importance of the social and cultural context in their construction (social interaction, social inequality, social life, social institutions, etc.). The student will be able to compare different analysis of film genres and various specific typologies based on social conventions and social phenomena. Students will gain skills that will broaden the possibility of entering the labor market, with special opening for positions that require creative approaches.
Respons ibility and autonomy:	The student has the ability to work independently to obtain rigorous work strategies, effective and accountable. The student will enlarge her/ his ability to use different methods of research. The student will develop abilities for team work.

7. Objectives of the discipline (outcome of the acquired competencies)

7.1 General objective of the discipline	The general objective of the course is to familiarize students with sociological theories and their application in film analysis. The students will be able to identify the social and cultural role of film as a means of communication, social and cultural product, as well as to analyze the text/ image relationship within the socio-cultural discourse of the filmic type. The aim is to discuss aspects related to film sociology from the perspective of iconography, social conventions, and ideologies. Students will be able to understand and identify the sociological perspective in film studies and how sociologists can use film as a means of investigating social interactions and the society in which we live. During the meetings, films from different genres, from different geographical and socio-cultural spaces will be analyzed, from the perspective of sociological themes.

7.2 Specific objective of the discipline	The students will be able to identify the elements of cinematographic sociology and approach the main theories and social phenomena in the analysis of films. They will be able to analyze and use the sociological terminology specific to the cinematographic field in explaining the different forms of expression in the world of film with the help of social theories and social phenomena.

8. Content

8.1 Course and seminar	Teaching methods	Remarks
Individual Identity	Lecture, dialogue	
Collective Identity	Lecture, dialogue	
Society and Religion	Lecture, dialogue	
Social Roles/ Social Structures	Lecture, dialogue	
Society and Family	Lecture, dialogue	
Society and Governance	Lecture, dialogue	
Society and Politics	Lecture, dialogue	
Society and Education	Lecture, dialogue	
Anomy/ Violence	Lecture, dialogue	
Social Impact of New Technologies	Lecture, dialogue	

Bibliography

Barbash, Ilisa; Taylor Lucien, *Cross-cultural Filmmaking:* A Handbook for Making Documentary and Ethnographic Films and Videos, University of California Press, 1997.

Ahearne, Jeremy, "Cultural policy explicit and implicit: a distinction and some uses", *International Journal of Cultural Policy*, vol. 15, nr. 2, 2009, available online: http://www.tandfonline.com/doi/abs/10.1080/10286630902746245.

De la Fuente, Eduardo, "The `New Sociology of Art': Putting Art Back into Social Science Approaches to the Arts", *Cultural Sociology,* vol. 1, nr. 3, 2007, available online: http://cus.sagepub.com/cgi/content/abstract/1/3/409.

Haguma, R., *Public policy-making and analysis,* Kigali Independent University, Faculty of Social Sciences, 2010.

Bârsănescu, Ştefan, *Politica Culturii*, Polirom, Iaşi 2003.

Chiribucă, Dan, *Sociologie*, curs, available online: http://www.scribd.com/doc/60077334/2-Sociologie-Dan-Chiribuc%C4%83.

Casetti, Francesco, *Theories of Cinema, 1945-1995*, University of Texas Press, 1999.

Crawford, Peter Ian, *Film as Ethnography*, Manchester University Press, 1992.

Guindi, Fadwa El, *Visual Anthropoloty: Essential Method and Theory*, Rowman Altamira, 2004.

Sutherland, Edwin H., Cressey, Donald R., *Principles of Criminology*, J.B. Lippincott Company, Philadelphia, 1966.

Sutherland, Jean-Anne; Feltey, Kathryn,*Cinematic Sociology: Social Life in Film*, Pine Forge Press, 2010.

9. Corroborating the content of the discipline with the expectations of the epistemic community, professional associations and representative employers within the field of the program

The course and seminar are in line with academic and professional training practices carried out by prestigious institutions in the country and abroad (New York's **Kanbar Institute of Film & Television – New York University, University of Southern California's USC School of Cinematic Arts**, Carleton University's School for Studies in Art and Culture, University of British Columbia's Department of Theatre and Film , York University's Faculty of Fine Arts, **National Film and Television School (NFTS)** UK, **Academy of Performing Arts' Film and TV School (FAMU)** Czech Republic, **Lodz Film School** Poland etc.).

10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of final grade
10.4 Course	Degree of understanding of the concepts presented, synthesis ability, style, expressiveness, creativity, rigorous references.	Final project - a theme from the course and a film analysis from the seminar / Final project - a final written paper. Students will develop a theoretical introduction based on the theories and concepts presented in the course and will use these theoretical tools in the analysis of a film from filmography (max. 5 pages).	50%.
10.5 Seminar/laboratory	Active participation in discussions	Argumentation by appealing to theoretical models, the ability to use theoretical bases and analysis. Ability to understand, reproduce and apply concepts in a coherent and synthetic formula. The students 'seminar activity will be monitored based on their participation in discussions (active involvement in film analysis, reactions to colleagues' interventions, appropriate introduction of concepts and theories presented in the course in film analysis, references to the bibliography).	50%
10.6 Minimum standard of performance			
For the course: elaboration of the final project, proving that the student has understood the theoretical concepts presented during the semester, and the ability to use them in the analysis. **For the seminar**: presentation and implementation of the theoretical concepts identified in literature, the ability to demonstrate and understand the fundamental concepts presented during the semester through their use in analysis, and intermediary project. **ATENTION:** the exam/minimum performance standard for the course is mandatory to pass this subject, regardless of the score obtained in the Seminar activities.			

Academic Dishonesty - plagiarism - in project drawing – is sanctioned. It is considered plagiarism not to quote a source / author of an idea or a piece of published or unpublished text. The penalty for plagiarism is the cancellation of the presented work and the impossibility to promote this course in the first examination session.

Details for online courses:

1. The student must ensure that he/ she has the necessary technology to participate in online activities, the necessary installed applications, video camera, microphone, functional speakers and internet connection. If the student is unable to provide the necessary technology, in whole or in part, he/ she will inform the tutor of the year and will ensure that he/ she fixes this aspect within 7 days from the beginning of the teaching activity.
2. During the online teaching activities, it is recommended that the student keep the video camera open if attendance at that activity (course/ practical course/ seminar / individual practical course) is mandatory, benefiting from the necessary breaks, which will be announced by the professor .
3. In order to demonstrate attendance at activities, the student will have the camera and/ or microphone turned on when the professor makes the attendance list and at any time when he/ she is required to be actively present by the professor (eg. answer to the questions asked) by the professor; team activities indicated by the professor; activities that are part of the evaluation process, etc.). The refusal of the student to comply with this obligation of this regulation will be tantamount to the student's absence from the activity, given that it prevents the verification of his presence and actual participation.
4. The student will keep the microphone closed during the online teaching activities, except when he/ she is directly requested by the professor to intervene verbally or when requesting to speak through the dedicated tools of the application used.
5. The student will not connect to the online teaching activities in spaces unsuitable for their good development (from vehicles, from the street, on the move, etc.). His/ her behavior during the teaching activities must be appropriate to the academic environment, in accordance with Art. 24 (1) of the Student Statute at Babeş-Bolyai University.

Protection of personal data
1. In accordance with the *Guidelines for the Protection of Personal Data in the Conduct of Teaching Activities through Technology and the Internet*, each professor is responsible for the protection of the personal data of participants in online activities. No participant is allowed to record teaching activities or exams by any means other than those offered by the online platform (eg screenshots, photographing/ filming participants by other means, etc.) or disseminating them. The opportunity for registration is set by the professor.
2. The registration of online activities and exams can be done only if the professor considers it useful for the conduct of the teaching process.
Prior to any registration of teaching activities, the professorr shall ensure that he/ she has the consent of the participants in the meeting, in accordance with the *Guide to ensuring the protection of personal data during the conduct of teaching activities through technology and the Internet*.

The registration is stored only on the online platform for teaching activities. It is forbidden to distribute the recording (in whole or in part) on any other channels.

11. Labels ODD (Sustainable Development Goals)[1]

	General label for Sustainable Development							

[1] Keep only the labels that, according to the *Procedure for applying ODD labels in the academic process*, suit the discipline and delete the others, including the general one for *Sustainable Development* – if not applicable. If no label describes the discipline, delete them all and write „*Not applicable.*”.

Date:
12.05.2025

Signature of course coordinator

Signature of seminar coordinator

Date of approval:
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Signature of the head of department

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