



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Nordic Cinema and Film Theory Šiaurės šalių kinas ir kino teorija	

Academic staff	Core academic unit(s)
Coordinating: Assoc. Prof. Dr. Atėnė Mendelytė Other:	Institute for the Languages and Cultures of the Baltic, Center of Scandinavian Studies

Study cycle	Type of the course unit
MA	Elective/optional

Mode of delivery	Semester or period when it is delivered	Language of instruction
Seminars, individual study	Autumn semester	English

Requisites	
Prerequisites: English (B2)	Co-requisites (if relevant): N/A

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	101	24	77

Purpose of the course unit		
The course aims to broaden the student's understanding of the concept and the research field of (inter)national cinema and its relevance for Northern European cinema and television studies. Besides familiarizing the student with the key tendencies in Nordic film studies as well as problematizing definitions and representations of cultural identity in cinema and television, the course also teaches basic methods of film analysis and key theoretical perspectives in film theory (formal, historical, philosophical, etc.). After taking this course, the student will be able to identify the complex intersection of aesthetic, institutional, political, cultural, and theoretical aspects of Nordic cinema.		
Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
Will be able to describe Nordic film and television culture, its main tendencies, and its most important creative figures;	Lectures, readings, discussions, presentations, essay writing	Presentation, essay, participation in class discussions
will be able to indicate basic film studies terminology and describe stylistic and technical film choices when describing or analyzing film and television objects;	Lectures, readings, discussions, presentations, essay writing	Presentation, essay, participation in class discussions
will be able to apply the principles of sociocultural film analysis when discussing Nordic film and television, their history, production, and reception;	Lectures, readings, discussions, presentations, essay writing	Presentation, essay, participation in class discussions
will be able to explain the most influential historical and theoretical tendencies and concepts in contemporary Nordic film and television studies.	Lectures, readings, discussions, presentations, essay writing	Presentation, essay, participation in class discussions

Content	Contact hours							Individual work: time and assignments	
	Lectures	Tutorials	Seminars	Workshops	Laboratory work	Internship	Contact hours, total	Individual work	Tasks for individual work
1. Screen (as) culture, introduction to Nordic cinema and television/film analysis: theoretical and historical foundations, key concepts, and terms.	1						1	2	Readings, discussions
2. (Re)defining the concepts of Hollywood, European, world, and (inter/supra-)national cinema: key texts, debates, and (re)definitions.			2				2	6	Readings, discussions
3. The sociohistorical construction of the European/Nordic auteur phenomenon and the transcendental cinema: Ingmar Bergman and Carl Th. Dreyer.	2		3				5	10	Readings, discussions, film screenings and discussions, preparing a presentation
4. Theorizing the specificity of Nordic cinema: institutional, economic, cultural, and philosophical factors; the research on small nation cinema(s); Gilles Deleuze and Felix Guattari's concept of minor literature/minor cinema: Dogma 95.	1		3				4	7	Readings, discussions, film screenings and discussions, preparing a presentation
5. Nordic noir film and television, its institutional context; the cultural, literary, and philosophical roots of Nordic melancholy; landscape, identity, and emotion in Nordic noir.	1		2				3	15	Readings, discussions, film screenings and discussions, preparing a presentation
6. Between art and genre film, realism and fiction; conceptualizing the hybridity of Nordic popular cinema; the cultural politics of Nordic melodrama.	1		2				3	9	Readings, discussions, film screenings and discussions, preparing a presentation
7. Nordic documentary film tradition; documentary film theory and critique of the welfare state, its ideological foundations, and the documentary representation of social reality.	1		1				2	6	Readings, discussions, film screenings and discussions, preparing a presentation
8. Minoritarian aesthetics: Nordic cinematic countercultures; Sami, queer, and feminist film and television; Northern European diversification initiatives.	1		3				4	15	Readings, discussions, film screenings and discussions, preparing a presentation
Total	8		16				24	77	

Assessment strategy	Weight %	Deadline	Assessment criteria
Oral presentation	30	Semester	From 3 to 0 points for showing the ability to use academic sources and synthesize, analyze, and explain complex information, related to the themes of the course.

Discussions	30	Semester	From 3 to 0 points for showing the ability to critically read and discuss course literature, creatively apply its concepts in analyzing new phenomena as well as answer to the questions raised during class discussions.
Essay (take at home)	40	Exam session	From 4 to 0 points for showing the ability to follow the formal guidelines for essay writing, critically contextualize as well as analyze a film of choice, and correctly apply relevant theories and methods.

Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
Required reading				
Badley, L., Nestingen, A., Seppälä, J. (eds)	2020	<i>Nordic Noir, Adaptation, Appropriation</i>		Palgrave Macmillan
Deleuze, G., Guattari, F., Polan, D. (trans.)	2003	<i>Kafka: Toward a Minor Literature</i>		University of Minnesota Press
Hansen, K. T., Waade, A. M.	2017	<i>Locating Nordic Noir: From Beck to The Bridge</i>		Basingstoke: Palgrave Macmillan
Hjort, M., Lindqvist, U. (eds)	2016	<i>A Companion to Nordic Cinema</i>		Chichester: Wiley-Blackwell
Hjort, M., MacKenzie, S. (eds)	2000	<i>Cinema and Nation</i>		London, New York: Routledge
Koivunen, A., Kyrölä, K., Ryberg, I.	2018	<i>The Power of Vulnerability: Mobilizing Affect in Feminist, Queer and Anti-Racist Media Cultures</i>		Manchester: Manchester University Press
Nesting, A.	2008	<i>Crime and Fantasy in Scandinavia: Fiction, Film and Social Change</i>		University of Washington Press
Schrader, P.	2018	<i>Transcendental Style in Film: Ozu, Bresson, Dreyer</i>		University of California Press
Vitali, V., Willemen, P. (eds)	2006	<i>Theorising National Cinema</i>		BFI Publishing
Recommended reading				
Bergman, I.	2007	<i>The Magic Lantern</i>		University of Chicago Press
Bergman, I.	1995	<i>Images: My Life in Film</i>		London: Arcade Publishing
Bordwell, D., Thompson, K., Smith, J.	2024	<i>Film Art: An Introduction</i>		McGraw Hill
Elsaesser, T.	2005	<i>European Cinema: Face to Face with Hollywood</i>		Amsterdam: Amsterdam University Press
Gustafsson, T., Käpälä, P. (eds)	2015	<i>Nordic Genre Film: Small Nation Film Cultures in The Global Marketplace</i>		Edinburgh: Edinburgh University Press
Hjort, M., Bondebjerg, I.	2001	<i>The Danish Directors: Dialogues on a Contemporary National Cinema</i>		Intellect Ltd.
Koskinen, M.	2010	<i>Ingmar Bergman's The Silence: Pictures</i>		University of Washington Press

		<i>in the Typewriter, Writings on the Screen</i>		
Larsson, M., Marklund, A. (eds)	2010	<i>Swedish Film. An Introduction and Reader</i>		Lund: Nordic Academic Press
Martin-Jones, D.	2006	<i>Deleuze, Cinema and National Identity: Narrative Time in National Contexts</i>		Edinburgh University Press
Nagib, L.	2020	<i>Realist Cinema as World Cinema: Non-cinema, Intermedial Passages, Total Cinema</i>		Amsterdam University Press
Orr, J.	2014	<i>Demons of Modernity: Ingmar Bergman and European Cinema</i>		Berghahn Books
Westerståhl Stenport, A., MacKenzie, S. (eds)	2015	<i>Films on Ice: Cinemas of the Arctic</i>		Edinburgh: Edinburgh University Press

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