



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
LT: Skandinavijos kinematografijos įvadas EN: Introduction to Scandinavian Cinema	

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

Study cycle	Type of the course unit
BA	Individual study course, 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): None

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	150	48	102

Purpose of the course unit		
<p>After taking this course, the students should be able to show an</p> <ul style="list-style-type: none"> • ability to analyze films as formal structures and historically and culturally contextualize them; • ability to discuss and examine the process of film adaptation and genre formation; • ability to identify important aspects of Scandinavian film history, culture and aesthetics. 		
Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
By the end of the course, students will be able to: Film Analysis & Terminology <ul style="list-style-type: none"> • Use film studies terminology accurately and confidently in oral and written work. 	<ul style="list-style-type: none"> • Lectures • Seminars and guided discussions • Student presentations 	<ul style="list-style-type: none"> • Oral presentation • Written discussions (short analytical responses) • Final analytical essay

<ul style="list-style-type: none"> Identify and analyze key formal elements of cinematography, including narrative structure, mise-en-scène, camera work, editing, and sound design. Explain how these elements interact to create meaning and contribute to a unified film structure. 	<ul style="list-style-type: none"> Film screenings followed by analytical discussions Independent reading and written assignments 	
<p>Historical & Cultural Context</p> <ul style="list-style-type: none"> Distinguish major periods in Scandinavian film history. Analyze how historical, cultural, and aesthetic developments are reflected in individual films. Identify defining characteristics of Scandinavian silent cinema, popular cinema, art cinema, avant-garde film, documentary traditions, and heritage film. 	<ul style="list-style-type: none"> Lectures Seminars and guided discussions Student presentations Film screenings followed by analytical discussions Independent reading and written assignments 	<ul style="list-style-type: none"> Oral presentation Written discussions (short analytical responses) Final analytical essay
<p>Adaptation & Genre</p> <ul style="list-style-type: none"> Describe the principles that shape film adaptation and genre formation. Apply these principles to the analysis of selected Scandinavian films. 	<ul style="list-style-type: none"> Lectures Seminars and guided discussions Student presentations Film screenings followed by analytical discussions Independent reading and written assignments 	<ul style="list-style-type: none"> Oral presentation Written discussions (short analytical responses) Final analytical essay

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. Introduction to film analysis			2				2		
2. Film narrative			2				2	2	Reading
3. Mise-en-scene			2				2	2	Reading
4. Camera work			2				2	3	Reading
5. Film editing			2				2	3	Reading

6. Sound design			2				2	3	Reading
7. Film genres			4				4	3	Reading
8. Analyzing films			4				4	10	Reading Presenting Essay
9. Scandinavian silent cinema			2				2	5	Reading Film screening Discussions
10. Scandinavian popular cinema			2				2	5	Reading Film screening Discussions
11. Scandinavian art cinema			6				6	10	Reading Film screening Discussions
12. Scandinavian avant-garde film			6				6	3	Reading Film screening Discussions
13. Scandinavian documentaries			2				2	5	Reading Film screening Discussions
14. Scandinavian heritage film			4				4	5	Reading Film screening Discussions
15. Scandinavian film adaptations			6				6	50	Reading Film screening Discussions
Total			48				48	102	

Assessment strategy	Weight %	Deadline	Assessment criteria
Oral presentation	10	Semester	Depth of analysis (2 points), clear formulation of a thesis question (2 points), ability to analyze film as a formal structure (4 points), correct use of terminology (2 points)
Written discussions	40	Semester	Depth of analysis (2 points), clear formulation of a thesis question (2 points), ability to analyze film as a formal structure (4 points), correct use of terminology (2 points)
Essay (take at home)	50	Exam session	Depth of analysis (1 point), clear formulation of a thesis question (1 point), ability to analyze film as a formal structure (3 points), ability to ground analysis in film theory (4 points), correct use of terminology (1 point).

Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
Required reading				
Andersson, L. G., Sundholm, J., Soderbergh-Widding, A.	2010	A History of Swedish Experimental Film Culture – From Early Animation to Video Art		London: John Libbey Publishing
Bergman, I.	1995	Images – My Life in Film		Arcade Publishing
Bordwell, D., Thompson, K.	2008	Film Art – An Introduction, 8th edition		New York: McGraw-Hill
Bordwell, D., Thompson, K.	2010	Film History – An Introduction, 3rd edition		New York: McGraw-Hill

Etherington-Wright, C., Doughty, R.	2018	Understanding Film Theory, 2nd edition		Basingstoke: Palgrave Macmillan
Hill, J., Church Gibson, P.	2000	Film Studies: Critical Approaches		Oxford: Oxford Univ. Press
Hjort, M.	2005	Small Nation, Global Cinema – The New Danish Cinema		Minneapolis: University of Minnesota Press
Kalin, J.	2003	The Films of Ingmar Bergman		Cambridge: Cambridge University Press
McFarlane, B.	1996	Novel to Film		Clarendon Press, Oxford
Nichols, B.	2000	Introduction to Documentary		Bloomington: Indiana University Press
Nestingén, A.	2011	Crime and Fantasy in Scandinavia: Fiction, Film and Social Change		University of Washington Press
Thompson, K.	1999	Storytelling in the New Hollywood		Cambridge: Harvard University Press
Recommended reading				
Altman, R.	1999	Film/Genre		British Film Institute
Bergman, I.	2007	The Magic Lantern – An Autobiography		University of Chicago Press
Bordwell, D.	1985	Narration in the Fiction Film		London: Routledge
Branigan, E.	1992	Narrative Comprehension and Film		London: Routledge
Chion, M.	1993	Audio-Vision: Sound on Screen		New York: Columbia University Press
Hayward, S.	2017	Cinema Studies: The Key Concepts, 5th edition		London: Routledge
Hutcheon, L.	2006	A Theory of Adaptation		London: Routledge
Gocsik, K., Barsam, R., Monahan, D.	2013	Writing about Movies, 3rd edition		New York, London: Norton
Hjort, M., U. Lindqvist, eds.	2016	A Companion to Nordic Cinema		New York: Wiley
Kuhn, A., Westwell, G.	2012	A Dictionary of Film Studies		Oxford: Oxford University Press
Larsson, M., A. Marklund, eds.	2010	Swedish Film: An Introduction and a Reader		Nordic Academic Press
Murch, W.	1992	In the Blink of an Eye		Silman-James Press
Nestingén, A., T. G. Elkington	2005	Transnational Cinema in a Global North: Nordic Cinema in Transition		Wayne State University Press
Soila, T., A. Söderbergh Widding, G. Iversen	1998	Nordic National Cinemas		London: Routledge

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