



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/spring 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
The student shall be able to correctly use film studies terminology;	Seminars, discussion, presentations	Oral presentation Written discussions Essay
be able to identify various aspects of cinematography (related to narrative, mise-en-scene, camera work, film editing and sound design) as well as to write about their relation in creating a unified film structure;	Seminars, discussion, presentations	Oral presentation Written discussions Essay

be able to distinguish different eras of Scandinavian film history and analyze how they pertain to individual films;	Seminars, discussions	Written discussions Essay
be able to identify the most relevant filmic formal elements for the creation of meaning;	Seminars, discussions, essay	Written discussions Essay
be able to write down the principles that govern film adaptation and genre formation.	Seminars, discussions, essay	Written discussions 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
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
Thompson, K.	1999	Storytelling in the New Hollywood		Cambridge: Harvard University Press
Recommended reading				
Bordwell, D.	1985	Narration in the Fiction Film		London: Routledge
Branigan, E.	1992	Narrative Comprehension and Film		London: Routledge
Hayward, S.	2017	Cinema Studies: The Key Concepts, 5th edition		London: Routledge
Gocsik, K., Barsam, R., Monahan, D.	2013	Writing about Movies, 3rd edition		New York, London: Norton
Kuhn, A., Westwell, G.	2012	A Dictionary of Film Studies		Oxford: Oxford University Press

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