

**Приложение**  
к рабочей программе учебной  
дисциплины/ модуля, реализуемой на  
английском языке



**EU and Russia in the Arctic: History of Cultural and Political Interaction (Autumn semester program)**

Degree programme (code and name)

**Master**

Level of qualification (bachelor, master, specialist)

**Northern Dimension of EU-Russian Cultural Interaction: heritage, art and identity**

Course (code and name)

ECTS credits	<i>8</i>
Workload: total/contact/independent	<i>288/36/252</i>
Duration (1 semester/ 1 year)	<i>1 semester</i>
Semester/trimester when the course is delivered (fall, spring)	<i>Fall</i>
Study place / Location (Arkhangelsk, Severodvinsk, Koryazhma)	<i>Arkhangelsk</i>
Responsible institute	<i>Institute of Humanities, Social and Political Sciences</i>
Responsible chair/ department	<i>World History Department</i>
Language of instruction	<i>English</i>
Mode of study (full time, part time)	<i>full time</i>
Type of course unit (compulsory, optional, elective)	<i>optional</i>
Mode of delivery (face-to-face, blended, distance learning)	<i>face-to-face</i>
Name of lecturer(s) / course responsible person	<i>Anna Soloviova</i>

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## Course overview / general description

The course aims to introduce the concept of “Northern dimension”, which is socially inherited and culturally reproduced in the EU – Russian interaction process. It brings forward the complexity of national and ethnic traditions of the European North of Finland, Sweden, Denmark, Iceland, Norway and Russia, which have conducted cultural cooperation since the ancient times. The cultural field has also carried out a wide range of multilateral cooperation between Nordic countries and Russia since 1990s. The Northern Dimension (represented as a part of the EU’s external relations policy in International Relations studies) geographically covers an area from Iceland in the west to the Ural Mountains in the east, from the Arctic Sea in the north to the northern coast of the Baltic Sea in the south. The main course purpose is to discuss the views and goals of the various actors in the field of culture concerning cooperation of the Nordic countries with the North-West Russia, fostering further international awareness of cultural life in the North.

Cross-disciplinary approach is used to show the relationships between the national cultural policies, international institutions and artistic practices (including new media and television, painting, sculpture, material culture, oral traditions etc.), which represent the Northern territories as contexts for the unique worldviews, lifestyles and identity development. Southern markets of cultural consumption of the “idea of North” and popular images of the northern peoples, will be addressed separately from artistic production, created and interpreted by the authentic Northern communities. Discussion of the ways in which traditional northern settlements and heritage sites meet contemporary art networks will be encouraged.

## Learning outcomes

Upon successful completion of this course, students should:

- demonstrate the knowledge of programs/areas of Nordic–Russian cultural co-operation, creative networks and art forms implementation to the national and the regional cultural policies in the High North.
- consider the future of the Northern (Arctic) cultural heritage in light of global environmental change and the dislocation of north/south geographic boundaries
- be able to interpret different modes of artistic reflection (fictional, documental, environmental, etc.) of the Northern (Arctic) landscapes and analyze their relationship to changing social, political, and economic frameworks,
- recognize and describe the diversity of at the artistic and creative objects, produced in different cultural and social contexts of the Russian and European High North.
- critically reflect upon the challenges for sustainable culture development in the High North societies and compare the opportunities/limitations for its achievement in Russia and Nordic countries.
- be able to search out and synthesize information stored on paper, electronically (computerized databases or recordings) or visually (videos);

**Course** The course is divided to three thematic parts. **Part I** focuses more on the institutional issues of cultural cooperation between EU and Russia in the High North, **Parts II, III** are more oriented to description and critical interpretation of different types of cultural and artistic practices, produced in various social settings: southern/northern, colonial/postcolonial, commercial/sustainable, environmental, etc. There are three general topics, included in all

modules: images of the North as the sources of artistic inspiration, the social frames (national, ethnic, historical, artistic and commercial) of their interpretation, and the role of different media (visual, oral and written) in shaping and reflecting intercultural interaction in the Northern regions.

### **Part 1. Northern cultures at the international scene: institutes, actors and practices of the EU-Russian interaction.**

The module aims to introduce the notion of the Northern Dimension area of EU-Russian cultural cooperation, covered by art networks, creative industries, international, regional and national official stakeholders. The module emphasizes programs/areas of Nordic-Russian cultural co-operation (Culture and tourism; Culture and support networks in the creative industries; Cultural co-operation at local level; Cultural administration and management; Promotion and protection of cultural heritage; Sustainable development in the culture sector). Influential sets of actors (state cultural ministries and councils, regional and local cultural agencies) that define priorities in the cultural sector for the Nordic Region and North West Russia are introduced to students.

### **Part 2. South/North cultural dialog: from colonization to sustainable development.**

A key focus for the part is the idea of cultural development of the Northern regions, proceeding from the “southern” national centers to the peripheral High North areas. It provides a comparative overview of the national one-directional cultural projects, which stressed the harsh conditions for survival or the spirit of the unknown northern territories, with little dialogue occurring between local traditional contexts. Cases, presented to students, reflect different artistic ways of seeing the northern landscapes and peoples (fictional gaze, documenting gaze, environment-oriented gaze). Special attention is paid to the maintenance of cultural diversity, which became the key objective of the Nordic cultural policy in the second half of 20<sup>th</sup> century. The cultural heritage of the European North, managed according to the principles of culturally sustainable development, gains the new multi-national dimensions in post-colonial situations. Art becomes not only a tool for portraying northern cultures, but also a factor that is constantly renewing and strengthening them.

### **Part 3. North to North: experiential and participating frameworks of cultural activities.**

In this part, students learn about the actual social and communal fields of visual arts, based on the experiences formed in different national and regional northern contexts:

1. Art activity related to the strengthening of a cultural identity and the psycho-social well-being of indigenous and local cultures;
2. Multi-artistic event-based and performative activity within the tourism-related ‘experience industry’ in the High North;
3. Place-specific public art and communal art activity, reflecting connection between place, memory and the identity of a particular group of people and representing their environmental relationships.
4. Art related to the cultural heritage and tradition of local communities as common local symbols.

Students are involved in comparison and interpretation of the key environmental and site-related cultural issues, which became the central interest of both international and regional art networks by 1990-s 2000s.

#### **Planned learning activities and teaching methods:**

Students will address a wide geographical, national and artistic variety of texts, concentrated on national and cultural interaction with the High North. They explore and analyze visual texts (paintings, graphic, photography and films), accompanied by and reflecting other expressive cultural forms such as visual and environmental art, architecture, performative activities of the High North communities. The course mixes dialogic and discursive seminars with practical workshops where embodied knowledge will be brought into play.

This will be followed by student presentations of research papers, a lecture and illustrations via video or a guest presentation. In addition, many weeks include film screenings and excursions (to local museums) both inside and outside of ordinary class meetings.

**Assessment methods and criteria.**

Class participation: 20% (Students will be expected to have read the assigned literature prior to class and to participate actively in the discussion.)

Midterm Paper (min. 7 pages): 30%

Lecturer will present the list of topics, organized around the main cultural themes explored in class, to students.

Final Paper (min. 10 pages): 50%

The topics will be appointed as the result of individual consultations with the lecturer, taking into account both the content and character of the course, and each student's academic background.

Formal demands:

Use Times New Roman font and the letter size 12. Line spacing format is 1,5. List of References line spacing must be 1,0. Some of the references used have to be among the titles in the reading list.

Grading:

A-F / Fail (A-E means 'approved', F means 'not approved')

**Mandatory and recommended reading**

Cool. Applied Visual Arts in the North/ Ed. by Jokela T., Coutts G., Huhmarniemi M. & Elina Härkönen. Rovaniemi: Lapland University Press, 2013

Relate North: Art, Heritage, Identity / Ed. by Jokela T., Coutts G. Lapland University Press, 2015

Creative Economy in the implementation of the Northern Dimension Policy. Publications of the Ministry of Education, Finland 2009:39

Links to fragments of the relevant texts and video fragments in the public domain will be provided in class.