

**DEPARTMENT OF MODERN LANGUAGES
AND CULTURAL STUDIES**
<https://uofa.ualberta.ca/modern-languages-and-cultural-studies>
**2016-2017 SCAND 399 A1: Scandinavian Crime Fiction
(Fall Term)¹**

Time: TR 12:30pm-1:50pm

Place: T B 96

Instructor: Dr Natalie Van Deusen
Office: Arts 316-D
Telephone: (no office phones)

E-mail: vandeuse@ualberta.ca
Office Hours: TR 10:00am-11:00am or by appt.
Fax: 780-492-9106

Course Website: eClass and <https://sites.google.com/a/ualberta.ca/scand399crime/>

Course Prerequisite: None

Course-based Ethics Approval in place regarding all research projects that involve human testing, questionnaires, etc.?

Yes No, not needed, no such projects involved

Community Service Learning component

Required Optional None

Past or Representative Evaluative Course Material Available

Exam registry – Students' Union
http://www.su.ualberta.ca/services_and_businesses/services/infolink/exams
 See explanations below
 Document distributed in class
 Other (please specify)
 NA

Additional mandatory Instructional fees (approved by Board of Governors)

Yes No

Course Description and Objectives:

Contemporary Scandinavian crime fiction has garnered considerable critical and popular attention. In this course students will read and analyze recent crime novels from Norway, Sweden, Denmark, and Iceland. These works will be framed in a literary historical context, and major trends and authors in the field of Scandinavian crime fiction from the time of the groundbreaking Swedish duo Maj Sjöwall and Per Wahlöö to current writers such as Henning Mankell, Karin Fossum, and Arnaldur Indriðason will be discussed. We will use crime fiction as a cultural mirror, and students will employ this genre to explore

¹ This syllabus is adapted from Dr Ingrid Urberg's AUSCA 237 - A1 - Fall 2011 *Scandinavian Crime Fiction*.

the Scandinavian Welfare State and the role of and attitudes towards multiculturalism, gender, children, and the environment in contemporary Scandinavia. We will also screen several film adaptations of Scandinavian crime fiction works.

This course is designed to help you:

- Develop a familiarity with major themes, influences, and authors in the field of Scandinavian crime fiction from the 1960s to the present
- Gain an awareness of contemporary Scandinavian society and its dominant interests through crime fiction (i.e. employing crime fiction as a cultural mirror)
- Reflect critically on your own culture and society
- Develop your critical thinking skills by requiring you to construct and defend your own interpretations of texts in oral and written form
- Improve your writing skills by working on writing assignments—including a reading log—and a term project/analytical essay; consultation with the instructor and your peers will be part of the writing process

Texts:*

Arnaldur Indriðason. *Jar City*. Trans. Bernard Scudder. Toronto: Random House, 2005. Print. Trans. of *Mýrin*. Reykjavik: Vaka-Helgafell, 2000.

Fossum, Karin. *He Who Fears the Wolf*. Trans. Felicity David. London: Random House, 2003. Print. Trans. of *Den som frykter ulven*. Oslo: Cappelen, 1997.

Høeg, Peter. *Smilla's Sense of Snow*. Trans. Tiina Nunnally. New York: Farrar, Straus and Giroux, 1993. Print. Trans. of *Frøken Smilla's fornemmelse for sne*. Copenhagen: Rosinante/Munksgaard, 1992.

Larsson, Stieg. *The Girl with the Dragon Tattoo*. Trans. Reg Keeland. New York: Vintage, 2009. Print. Trans. of *Män Som Hatar Kvinnor*. Stockholm: Norstedts, 2005.

Mankell, Henning. *Sidetracked*. Trans. Steven T. Murray. New York: Vintage, 1999. Print. Trans. of *Villospår*. Stockholm: Ordfront, 1995.

*Alternate formats (Kindle, iBooks, etc.) and editions other than the ones specified are acceptable substitutes if you wish to purchase online.

Grade Distribution (see "Explanatory Notes"):

Attendance and in-class participation	20%
Weekly responses*	25%
Midterm exam (October 18)	25%
Final paper/project (8-10 pages + presentation)**	30%

Explanatory Notes on Assignments:

* This course requires that you have access both to the internet and to a University of Alberta email account. Your weekly response will be posted on our discussion board at our class's eClass site.

You will be asked to write one response per week to the works that we read (starting the week of Sept. 6). Your response (a half page to one page in length--that is, approximately 250-500 words--once a week) should be posted to our class discussion board before **either** our Tuesday or Thursday class meeting by **no later than 9:30 a.m.** Late submissions will not be given credit (i.e. if you miss a class, you may not comment retrospectively on readings that we have already discussed). **Please note that some weeks, due to holidays or exams, there will be only one opportunity to respond** (days on which a response is mandatory for this reason indicated by an asterisk on course schedule).

To locate the topics for the discussion board on our eClass webpage, log on to eClass and select our course from the menu; select "Weekly Responses" from the left-hand navigation bar; then select the appropriate topic and date (e.g. "*Smilla's Sense of Snow*, Sept. 15"). Then click on "Add a new discussion topic" and post your response. When you are finished, click "Post to forum."

This list is the place for you to pose questions about the reading, to propose topics that you would like to discuss in class, to say what you liked or didn't like. Topics for discussion will be suggested prior to each class; you may focus on one of these issues or choose to write on another topic of interest to you if you wish. A good weekly response will do the following:

- mention at least one specific passage from the week's reading that you would like to discuss in class
- critically analyze the passage (your comment should not just summarize its content or make vague noises about its "importance")
- relate the week's reading to other readings or discussions in the course
- be made in a timely fashion
- be grammatically correct and proofread

If your response fails to meet any of these criteria, you will not be given credit for the posting. Credit for each posting is pass/fail (i.e. if it is fulfilled appropriately, full credit is awarded; if not, no credit is awarded). Our class discussion will be guided by your postings, so please write on something that interests you and that will (hopefully) also interest the rest of us. *Make sure that you print out a copy of your response and bring it to class with you, since you should always assume that you will be asked to elaborate on the points you made prior to class.*

** The format of the final paper/project will be addressed during the second week of classes.

Required Notes:

“Policy about course outlines can be found in the [Evaluation Procedures and Grading System](#) of the University Calendar.”

Academic Integrity:

“The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at <http://www.governance.ualberta.ca/en/CodesofConductandResidenceCommunityStandards/CodeofStudentBehaviour.aspx>) and avoid any behaviour that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.”

Learning and Working Environment:

The Faculty of Arts is committed to ensuring all students; faculty and staff are able to study and work in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment. The Department urges anyone who feels that this policy is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department.

For additional advice or assistance regarding this policy you may contact the [Office of the Student Ombuds](#). Information about the [University of Alberta Discrimination and Harassment Policy and Procedures](#) is described in [UAPPOL](#).

Academic Honesty:

All students should consult the information provided by the [Office of Judicial Affairs](#) regarding avoiding cheating and plagiarism in particular and academic dishonesty in general (see the [Academic Integrity Undergraduate Handbook](#) and [Information for Students](#)). If in doubt about what is permitted in this class, ask the instructor.

Students involved in language courses and translation courses should be aware that on-line “translation engines” produce very dubious and unreliable “translations.”

Students in languages courses should be aware that, while seeking the advice of native or expert speakers is often helpful, **excessive editorial and creative help** in assignments is considered a form of “cheating” that violates the code of student conduct with dire consequences.

An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. See the [Academic Discipline Process](#).

Recording of Lectures:

Audio or video recording of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the content author(s) or as a part of an approved accommodation plan. Recorded material is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the instructor.

Attendance, Absences, and Missed Grade Components:

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections [Attendance](#) and [Examinations](#) of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

In this course attendance and participation are required, and count for 25% of the final grade. They will be monitored by a daily sign-up sheet.

Out of respect for the instructor and other students wanting to learn, texting and other cell phone use is not allowed in the classroom.

Policy for Late Assignments:

Students who consult in advance with an instructor regarding contingencies preventing the timely completion of an assignment may, at the discretion of the instructor, be granted an extension. Otherwise, assignments may be handed in with a 2%-per-class-day penalty assessed for each subsequent class-day of lateness.

Student Accessibility Services:

If you have special needs that could affect your performance in this class, please let me know during the first week of the term so that appropriate arrangements can be made. If you are not already registered with [Student Accessibility Services](#), contact their office immediately (1-80 SUB; Email sasrec@ualberta.ca; Email; phone 780-492-3381).

Grading:

Assessment of the individual course components may be in the form of numerical marks or letter grades. The final letter grade will be based on "a combination of absolute achievement and relative performance in a class" (University Calendar, [Evaluation Procedures and Grading System](#)). The University Grading Procedure mandates that "a student's level of achievement of the goals/outcomes of a course, their grade, and the descriptor of that grade must be aligned" (<https://policiesonline.ualberta.ca/>). The following guidelines have been adopted by the Department of Modern Languages and Cultural Studies:

“MLCS Undergraduate Grading Scale”

Descriptor	Letter Grade	Grade Point Value	%
Excellent. A+, A or A- is earned by work which is superior in content and form and demonstrates an exceptional grasp of the subject matter. The grade of A+ designates work that far exceeds course expectations. Grades in the A range are normally achieved by a small number of students.	A+	4.0	97-100
	A	4.0	93-96
	A-	3.7	90-92
Good. B+, B or B- is earned by work that demonstrates a thorough comprehension of the course material and a good command of relevant skills. Grades in the B range are normally achieved by the largest number of students.	B+	3.3	87-89
	B	3.0	83-86
	B-	2.7	80-82
Satisfactory. C+, C or C- is earned by work that demonstrates an adequate grasp of the course material and relevant skills. Grades in the C range designate work that has met the basic requirements of the course.	C+	2.3	77-79
	C	2.0	73-76
	C-	1.7	70-72
Poor/Minimal Pass. D+ or D is earned by work that demonstrates minimal familiarity with the course material. Grades in the D range generally indicate insufficient preparation for subsequent courses in the subject matter.	D+	1.3	65-69
	D	1.0	60-64
Failure.	F	0.0	0-59

COURSE SCHEDULE

Introduction

Sept. 1: “Move over, Ian Rankin” - John Crace (*The Guardian* / Jan. 23, 2009) (in class)

The First Wave of Scandinavian Crime Fiction: Sjöwall & Wahlöö

Sept. 6: Read “No. 1 With an Umlaut” - Boris Kachka (*New York Magazine* / May 8, 2011) (eClass)
BBC documentary, *Nordic Noir: The Story of Scandinavian Crime Fiction*

Sept. 8: Excerpt from *Roseanna* (eClass)*

The Second Wave Arrives: Høeg and Mankell

Sept. 13: Colonialization through the Lens of Crime Fiction

Smilla's Sense of Snow (The City) (Peter Høeg)

Sept. 15: *Smilla's Sense of Snow (The Sea)*

Sept. 20: *Smilla's Sense of Snow (The Ice)*

Sept. 22: *Smilla's Sense of Snow*

Sept. 27: "The Place of Pessimism in Henning Mankell's Kurt Wallander Series" -
Shane McCorristine (*Scandinavian Crime Fiction* - Ed. Nestingen and Arvas)
(eClass)

Sept. 29: The Dark Side of Globalization
Sidetracked (Henning Mankell), pp. 3-205

Oct. 4: *Sidetracked**, 205-end

Oct. 6: Film screening (*Sidetracked* – BBC Production)

Nationality and Genetics in Icelandic Crime Fiction

Oct. 11: *Jar City* (Arnaldur Indriðason)

Oct. 13: *Jar City*

Oct. 18: Midterm Exam

Marginalization in the Scandinavian Welfare State

Oct. 20: *He Who Fears the Wolf* (Karin Fossum)

Oct. 25: *He Who Fears the Wolf*

Oct. 27: *He Who Fears the Wolf*

Feminism and the Crime Novel

Nov. 1: *The Girl with the Dragon Tattoo* (Stieg Larsson)

Nov. 3: *The Girl with the Dragon Tattoo*

Nov. 8-10: FALL BREAK – NO CLASS

Nov. 15: *The Girl with the Dragon Tattoo*

Nov. 17: *The Girl with the Dragon Tattoo*

Nov. 22: Presentations

Nov. 24: Presentations

Nov. 29: Presentations

Dec. 1: Presentations

Dec. 6: Concluding discussion; final papers/projects due