

**DEPARTMENT OF MODERN LANGUAGES
AND CULTURAL STUDIES**
<https://uofa.ualberta.ca/modern-languages-and-cultural-studies>

2015-2016 SCAND 399 A1 [29535: *Scandinavian Cinema: Yesterday and Today*]
(Spring Term)

Instructor: Dr. John F. Eason III
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Time: TR 11am-2:05pm
Place: T B 125
Office Hours: TBA

Course Prerequisite: There is no prerequisite for this course.

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

Yes No, not needed, no such projects approved.

Community Service Learning component

Required Optional None

Past or Representative Evaluative Course Material Available

- Exam registry – Students’ Union
<http://www.su.ualberta.ca/services/infolink/exam/>
- See explanations below
- Document distributed in class
- Other (Please specify)
- NA

Additional mandatory Instructional fees (approved by Board of Governors)

Yes No

Course Description:

This survey course explores the formidable contributions that the Scandinavian region has made to world cinema. Through screenings, lectures, discussions and readings (articles, short stories and novels) we will trace the development of Swedish, Danish and Norwegian cinema through films famous the world over as well as those, which while lesser known, should be considered masterpieces in their own right.

The course will also focus on the Scandinavian Auteur. In Film Studies, the auteur is regarded as the unique author of the film, much like a writer is the author of a text. The auteur, it is often understood, uses the camera like a pen, carefully drafting a deeply personal vision into our consciousness in spite of necessary external interferences (for example, the film industry, film crew, budget, etc.).

The Scandinavian countries have notable auteurs such as Ingmar Bergman (Sweden), Lukas Moodysson (Sweden) and Lars von Trier (Denmark). In this course we will attempt to trace the development of the Scandinavian auteur as we critique their controversial cinematic representations of existential, moral, sexual and spiritual crises. All films (two per week) will be screened in their original language with English subtitles. In the event we are unable to finish a film during normal class time, films will be available for viewing outside of class.

Course Objectives:

- To acquire knowledge of the history and evolution of the Swedish, Danish and Norwegian film industries and their substantial impact on the development of world cinema.
- To appreciate the remarkable heterogeneity of Scandinavian cinema and the distinctive cultures and subcultures that exist within the region, as well as the traits and collaborations common to the region as a whole.
- To become familiar with the great, established directors as well as some of the most promising up-and-coming.
- To comprehend some of the forces and socio-political determinants (in particular, non-Western immigration) that drive contemporary trends in transnational and “global” Scandinavian cinema
- To explore the emergence of certain themes and genres at key moments in Scandinavian cultural history.
- To analyze and look critically at various literary works and their film interpretations.

Texts:

There are no required textbooks. The films are the “primary texts” for this course! The Power Points, readings, short stories and novels will be posted on eClass. Readings are vital to class discussions and thus should be read by the designated date on the syllabus. A detailed course daily schedule can be found at the end of the syllabus. Please be advised that readings and films may change based on how the course develops.

Grade Distribution (see “Explanatory Notes”):

Attendance/Participation	20%
Short response paragraphs	20% (10 total = 2% each)
Film review	15%
Film critique	15%
Final exam	30%

Date of Deferred Final Exam (if applicable):

[http://www.registrar.ualberta.ca/calendar/Regulations-and-Information/Academic-Regulation/23.5.html#23.5.6\(3\)](http://www.registrar.ualberta.ca/calendar/Regulations-and-Information/Academic-Regulation/23.5.html#23.5.6(3))

Explanatory Notes on Assignments and Percentage Breakdown:

Attendance/Participation – 20%:

Attendance: It is absolutely essential that you come to class. As this is an intensive course missing even one day will put you at a disadvantage. While Power Point presentations will be posted on eClass they are not intended as stand-ins or substitutions for the lectures. If you must miss it is your responsibility to consult with a fellow classmate to find out what you have missed. Absences will reflect in the attendance portion of your grade. Out of respect for your classmates and me please be on time.

Participation: Discussion is integral to this course. Active participation requires not only your physical presence but also that you come to class prepared and ready to contribute. If you're unable to effectively take part in class discussions this portion of your grade will drop. After one absence, your participation grade will drop 5% for every additional absence. Excused absences are not automatic. Thus, in case of potentially excusable absences (emergency conditions, incapacitating illness, religious convictions or legitimate University-related business), students may apply for an excused absence for missed classes, term work or exams. Please note:

- For an absence to be considered excused, instructors will request adequate documentation to substantiate the reason for the absence (i.e. in the form of a “Medical Declaration Form for Students”

https://uofa.ualberta.ca/arts/-/media/arts/student_services/documents/medicaldeclarationformforstudents.pdf).

Please note that a “Statutory Declaration” submitted at the end of term covering multiple absences during the term will not be accepted.

Response Paragraphs – 20% (10 total = 2% per film)

Response paragraphs (at least one substantial paragraph) are to be written directly after screenings for homework and brought to class ready to turn in to me. Response paragraphs will receive a check mark; those showing exceptional critical and analytical strengths will receive a check+. Response paragraphs that show a very limited engagement with the text will receive a check-. No late response paragraphs will be accepted.

Film Review – 15%:

One film review will be required. A film review differs from a film critique. A reviewer writes for those who have not seen the film, as a kind of consumer guide, and is usually concerned with value judgements (is the film under consideration worth the price of admission?). The film you choose to review is optional but must not be a film screened and discussed in this class. It is recommended (though not required) that you choose a film by a director whose work we have addressed, i.e. Bergman, von Trier, Moodysson, Fares and Hallström. Your film review should be 600-1200 words (2.5-5 pages, typed, Times 12 point font, double-spaced). A useful set of guidelines for writing a film review will be provided.

Film Critique – 15%:

As previously stated a review differs from a critique in that a review is assuming no prior knowledge of the film in question. A critic writes for those who have seen the film, as part of a critical dialogue and is concerned with articulating the film's thematic concerns (what meanings arise from the narrative concerns and the formal devices of the film?). Because you will be writing criticism, your essay should not summarize the plot. When writing critique film critics assume the reader has seen the film. For the film critique you may choose a film screened and discussed in class, though it is highly recommended that you choose an angle(s) not directly dealt with in lecture. Your film review should be 1500-1800 words (6-8 pages, typed, Times 12 point font, double-spaced). A useful set of guidelines for writing a film critique will be provided.

Some suggested approaches you may wish to consider (but are by no means limited to):

- Choose a thematic comparative approach by which you choose a significant theme common to two or more works and then compare and contrast how the theme is used and developed in each respective work.
- Do a film/book or film/play comparison. As previously mentioned this film need not be limited to those screened in class.
- Apply a theory to a work or works that interests you or that you feel is relevant. For the sake of clarity a brief explanation of your theory should be incorporated.

Feel free to run your original topic by me if you are unsure or have any questions.

Final Exam – 30%:

The final will be written on June 16, 3-6pm. The format will most likely be essay, short answer and multiple-choice.

Cell Phones & Laptops:

Use of cell phones and laptops IS permitted FOR CLASSROOM ACTIVITIES ONLY. Such activities include note taking and accessing readings. Surfing, texting, fact checking “googling” or using either as a listening device is forbidden.

Required Notes:

“Policy about course outlines can be found in Section 23.4(2) 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 which 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 safe and free of discrimination and harassment. It does not tolerate behaviour that undermines that environment. The Department urges anyone who feels this policy has been or 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 directs 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 student ombudservice (<http://www.ombudservice.ualberta.ca/>).

Information about the University of Alberta Discrimination and Harassment Policy and Procedures is described in UAPPOL at

<https://policiesonline.ualberta.ca/PoliciesProcedures/Pages/DispPol.aspx?PID=110>

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.

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 instructor 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 content author(s).

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 23.3(1) and 23.5.6 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,*** student/instructor communication is important. If a student knows of upcoming absences, the instructor should be notified. If not, the instructor should be notified as soon as possible to be able to offer instructions regarding missed material, and/or assistance. Moreover, in this course attendance and participation go hand in hand. When a student is absent, his/her level of participation in class cannot be assessed. The 10% allotted for attendance and class participation is based on effort and active engagement in shown when in attendance.

Policy for Late Assignments/Homework:

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 **just one time** throughout the course with no penalty. However, if a second excuse will be granted for late assignments, half of the mark assigned for this particular work will be deducted. Otherwise, all assignments should be handed in on the stated deadline. Any assignment not handed-in in time or unexcused late assignments will not be given any marks. Late excuses will **not** be accepted for any reason.”

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 Specialized Support & Disability Services, contact their office immediately (2-800 SUB; Email sasrec@ualberta.ca; Email; phone 780-492-3381; WEB www.sds.ualberta.ca).

Grading:

Marks for assignments, tests, and exams are given in percentages, to which letter grades are also assigned, according to the table below (“**MLCS Undergraduate Grading Scale**”). The percentage mark resulting from the entire term work and examination then produces the final letter grade for the course.

“MLCS Undergraduate Grading Scale”

Letter	%	Pts	Descriptor
A+	95-100%	4.0	Excellent: Superior performance showing understanding and knowledge subject matter far exceeding expectations.
A	90-94%	4.0	Excellent: Superior performance showing comprehensive understanding subject matter.
A-	86-89%	3.7	Excellent: Clearly above average performance with complete knowledge subject matter.
B+	82-85%	3.3	Good
B	75-81%	3.0	Good: average performance with knowledge of subject matter generally complete.
B-	70-74%	2.7	Good
C+	66-69%	2.3	Satisfactory: Basic understanding of the subject matter
C	61-65%	2.0	Satisfactory
C-	58-60%	1.7	Satisfactory
D+	55-57%	1.3	Poor: Marginal performance; generally insufficient preparation for subsequent courses in the subject matter.
D	50-54%	1.0	Minimal Pass: Marginal performance; generally insufficient preparation for subsequent courses in the subject matter.
F	0-49%	0.0	Failure: Unsatisfactory performance or failure to meet course requirements

The Norwegian service club Sons of Norway *Torskeklubben* will provide bursaries of \$150 to students who have successfully completed a Scandinavian course (including SCAND 399: Scandinavian Cinema: Yesterday and Today) with a minimum grade of B-.

SCAND 399: Scandinavian Cinema – Yesterday and Today – Tues., 5/10-Tues., 6/14

Tues., May 10

Course Introduction & Syllabus

Introduction: What Is Scandinavian Cinema?

Introduction: *Swedish Cinema*

Introduction: Director Ingmar Bergman

Class Screening: *Wild Strawberries (1957)* (Dir. Ingmar Bergman)

Thurs., May 12

Discussion: *Wild Strawberries*

Class Screening: *Persona (1966)* (Dir. Ingmar Bergman)

Reading for Tues. May 17: “Globalization and the Auteur: Ingmar German Projected Internationally” (Author: Linda Haverty Rugg)

Tues., May 17

Discussion: *Persona*

Introduction: Director Lukas Moodysson

Class Screening: *Show Me Love (1998)*

Home Screening: *Together (2000)* (Dir. Lukas Moodysson)

Thurs., May 19

Discussion: *Show Me Love & Together*

Introduction: *Danish Cinema*

Introduction: Director Lars von Trier

Class Screening: *The Idiots (1998)* (Dir. Lars von Trier)

Reading for Tues. June 7: “The Idiots” article (author),

Tues., May 24

Discussion: *The Idiots*

Introduction: Director Josef Fares

Class Screening: *Jalla! Jalla! (2000)* (Dir. Josef Fares)

Reading for Tues., May 24: ”Immigrant Film’ in Sweden in the Millennium.” (Author: Rochelle Wright)

Thurs., May 26

Guest Lecturer: Dr. Carly Schall from Indiana University-Purdue University Indianapolis will give a talk on “Immigration in Sweden”

Discussion: *Jalla! Jalla!*

Class Screening: *All Hell Let Loose* (Dir. Susan Taslimi)

Reading for Tues. May 31: “Babette’s Feast” (Author: Isak Dinesen)

DUE: FILM REVIEW

Tues., May 31 (Will be away for conference)

Class Screening: *Babette's Feast (1987)* (Dir. Gabriel Axel; based on short story by Isak Dinesen)

Discussion on June 7.

Thurs., June 2 (Will be away for conference)

Class Screening: *Elling (2001)* (Dir. Petter Næss)

Discussion on June 7.

Tues., June 7

Introduction: Author: Isak Dinesen

Discussion: *Babette's Feast* (short story and film)

Introduction: *Norwegian Cinema*

Discussion: *Elling*

Class Screening: *The Ice Palace (1987)* (Dir. Per Blom; based on novel by Tarjei Vesaas)

Reading for Thurs., June 9: Novel: *The Ice Palace (1963)* (Author: Tarjei Vesaas)

Thurs., June 9

Introduction: Author: Tarjei Vesaas

Discussion: *The Ice Palace* (novel and film)

Class Screening: *Hunger (1966)* (Dir. Henning Carlsen; based on novel by Knut Hamsun)

Reading for Tues., June 14: Novel: *Hunger (1890)* (Author: Knut Hamsun)

DUE: FILM CRITIQUE

Tues., June 14

Introduction: Author: Knut Hamsun

Discussion: *Hunger* (novel and film)

Introduction: *Scandinavian Queer Cinema*

Class Screening: *Friends Forever (1987)* (Dir. Stefan Henszelman)

Thurs. June 16

Final Exam (3-6pm)