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| STUDY PROGRAMME: Swedish Language and Culture |
| Level and Year[[1]](#footnote-1): MA, 2nd year |
| Course Title: SCANDINAVIAN CINEMA |
| Course Description:The aim of the course is to give a brief overview of the history of Scandinavian cinema, with a particular emphasis on canonised titles and authors and contemporary tendencies. |
| Semester[[2]](#footnote-2): Summer 2020 |
| Lecturer(s)/Teacher(s):Janica Tomić, PhD |
| Teaching Language (regular)[[3]](#footnote-3): Croatian and Swedish |
| Teaching Methods (regular):[[4]](#footnote-4)Teaching through lectures, seminars and film screenings. E-Learning (Omega) |
| Teaching: | Weekly (hours) | Semester (hours) |
| Lectures: | 1 | 15 |
| Exercises: | 0 | 0 |
| Seminars: | 1 | 15 |
| ECTS: 4 |
| Teaching language and level[[5]](#footnote-5) for guest (exchange) students:English B2 |
| Teaching Methods[[6]](#footnote-6) for guest (exchange) students:L1: Lectures, seminars, movie screenings |
| Evaluation Methods[[7]](#footnote-7) and Grading[[8]](#footnote-8):Class attendance, Seminar paper, Oral Exam. Active participation in the seminars is required.Standard grading system. C+ |
| Learning Outcomes:Describe and contextualize the historical development of Scandinaviancinematography using critical analysis. To complement the knowledge gainedin undergraduate studies (focusing on Swedish literature and film). Interpret individual film achievements using a film-based analytical apparatus and comparative analysis in the context of European and world film production.To deepen and critically analyze knowledge about Scandinavian cultures, as well as other film cultures.To independently collect and critically evaluate literature required for own research.Communicate effectively oral and written presentation of the results of their own professional work in Swedish, English or Croatian.To develop language skills (films and additional literature for presentations and seminars in Swedish and other Scandinavian languages).Knowledge of basic features and historical review of Scandinavian cinema in the context of European and world film production. |
| Reading list: 1. Selected short texts on given topics 2. Soila, Tytti, Iverson, Gunnar and Söderberg Widding, Astrid (1998.) Nordic National Cinemas, London: Routledge.Complementary:1. Badley, Linda (2010) Lars von Trier, Urbana: University of Illinois Press.
2. Brakhage, Stan (1972) The Brakhage Lectures, London: The Good Lion. (chapter on Dreyer)
3. Bordwell, David and Thompson, Kristin (2003) Film History. An Introduction (Second Edition), New York: McGraw-Hill.
4. Bordwell, David (1981) Films of Carl Theodor Dreyer, University of California Press.
5. Björkman, S., Sahlin, F., Lindblad, H. (ed.) (2002) Fucking Film – The New Swedish Film. Stockholm: Alfabeta Anamma.
6. Björkman, Stig (1977) Film in Sweden: The New Directors, London: The Tantiv Press/South Brunswick and New York: AS Barnes and Co. (Swe.: Björkman, Stig (1978) Nya bilder och dagsljus: tio svenska regissörsporträtt, Stockholm: PAN/Norstedt)
7. Schepelern, Peter (2004) Postwar Scandinavian Cinema, in: Ezra, Elizabeth (ed.) European Cinema, Oxford: Oxford UP, (139-156.)
8. Nordfjörd, Björn (2010) Dagur Kari's Noi the Albino, Seattle, Copenhagen: University of Washington; University of Copenhagen.
9. Nestingen, Andrew K. and Elkington Trevor Glen (2005) Transnational Cinema in a Global North: Nordic Cinema in Transition, Detroit: Wayne State UP.
10. Marklund, Anders and Larsson, Mariah (2010) Swedish Film: An Introduction and Reader, Lund: Nordic Academic Press.
11. Koskinen, Maaret (2008) Ingmar Bergman Revisited: Performance, Cinema and the Arts, London: Wallflower Press.
12. Koskinen, Maaret (2009) Ingmar Bergman's The Silence: Pictures in the Typewriter, Writings on the Screen, Seattle/London: University of Washington Press.
13. Hjort, Mette (2005) Small Nation, Global Cinema, The New Danish Cinema, Minneapolis: University of Minnesota Press.
14. Hedling, Erik (ed.) (1998) Blågult flimmer, Lund: Studentlitteratur.
15. Furhammar, Leif (1991) Filmen i Sverige: En Historia i Tio Kapitel. Höganäs: Wiken.
16. Elsaesser, Thomas (2005) European Cinema: Face to Face with Hollywood, Amsterdam: Amsterdam UP. (Chapter on Bergman: Person and Persona)
17. Cowie, Peter (1992) Scandinavian cinema: a survey of the films and film-makers of Denmark, Finland, Iceland, Norway, and Sweden, London: Hollywood: Tantivy Press
18. Schrader, Paul (1972) Transcendental Style in Film: Ozu, Bresson, Dreyer. Berkeley, University of California Press
19. Soila, Tytti (ed.) (2005) The Cinema of Scandinavia, London: Wallflower Press
20. Stevenson, Jack (2010) Scandinavian Blue - The Erotic Cinema of Sweden and Denmark in the 1960s and 1970s, Jefferson, NC: McFarland & Co Inc.
21. Sundholm, John, Thorsen, Isak, Andersson, Lars Gustaf, Hedling, Olof and Iversen, Gunnar et al. (2012) Historical Dictionary of Scandinavian Cinema, London: Scarecrow Press
22. Tapper, Michael (2014) Swedish Cops: From Sjöwall and Wahlöö to Stieg Larsson, Chicago/Bristol: Intellect
23. Tomić, Janica (2010) From Scandinavian Detective Films to The Wire, in: Azcona, María del Mar i Deleyto, Celestino (ed.): Generic Attractions, New Essays on Film Genre Criticism, Paris: Michel Houdiard, (247-259)
24. Vitali, Valentina and Willemen, Paul (ed.) (2006) Theorising National Cinema, London: BFI Publishing. (selected chapters by Philip Rosen, Paul Willemen and Mitsuhiro Yoshimoto)
25. Wood, Robin and Grant, Barry Keith (2013.) Ingmar Bergman, Detroit: Wayne State University Press.
26. E-journals http://www.knjiznice.ffzg.hr/ecasopisi Recommended: Film and Literature Index (EBSCO)
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1. BA, MA, PhD; 2nd year … [↑](#footnote-ref-1)
2. Winter, Summer, Academic Year [↑](#footnote-ref-2)
3. Teaching language according to the regular programme (e.g. Croatian, French, Slovenian…) [↑](#footnote-ref-3)
4. Direct instructions: teaching through lectures/seminars/exercises and teacher-led demonstrations in the classroom; Presentations; Classroom discussion; E-Learning (Omega, etc.); Fieldwork; Other (specify) [↑](#footnote-ref-4)
5. According to CEFR (e.g. English B2, German C1…) [↑](#footnote-ref-5)
6. **Language options for guest (exchange) students):**

L1 - All teaching activities will be held in regular teaching language. However, guest (exchange) students will have the opportunity to attend additional consultations with the lecturer and teaching assistants in foreign language (indicated as teaching language for guest (exchange) students), to help master the course materials. Additionally, the lecturer will refer guest (exchange) students to the corresponding literature in foreign language, as well as give them the possibility of taking the associated exams in foreign language.

L2 - All teaching activities will be held in regular teaching language only. [↑](#footnote-ref-6)
7. Class attendance, Essay, Preliminary exam, Seminar paper, Practical work, Written exam, Oral Exam, Other (specify) [↑](#footnote-ref-7)
8. Standard - the institutional grading system (5 Excellent; 4 Very good; 3 Good; 2 Sufficient; 1 Fail)

Additional:

RA - Regular Attendance (No ECTS credits awarded for course attendance only)

C - Completed (Student has completed proscribed obligations/no ECTS credits awarded)

C+ – Completed + ECTS (Student has completed proscribed obligations + ECTS credits awarded) [↑](#footnote-ref-8)