



CET ACADEMIC
PROGRAMS

CET Syllabus of Record

Program: CET Shanghai

Course Title: Nordic Cinema

Course Code: SH / Film 360

Total Hours: 45

Recommended Credits: 3

Suggested Cross Listings: Cinema and Media Studies / European Studies, Nordic Studies, Nordic Language and Literature, Modern Languages and Literatures

Language of Instruction: English

Prerequisites/Requirements: None

Description

This course allows students to evaluate, both aesthetically and politically, the way Nordic films convey their social and cultural values and commitments. Given the belief in film's historical and social significance, it is the particular purpose of this course to look at Nordic films from 1945 to the present and analyze how they perceived and conjured up the social and cultural landscape. In addition, students examine some of the major political events and social and cultural trends that dominated the era and left a mark on its films. To achieve these goals, the course explores three different areas closely: a) state control and support of film production; b) film cultural characteristics, both those that seem to point in the direction of a unity in Nordic contexts and those that define each country respectively; and c) Nordic cinema in transition in times of transnationalism and globalization.

Objectives

At the end of the course students will be able to:

- identify the major political, social, and cultural changes in the Nordic countries since 1945.
- have a nuanced understanding of the key characteristics of Nordic cinema and its cultural and aesthetic traditions.
- contextualize films in terms of particular auteurships, recent film history, and contemporary social and political issues.

Course Requirements

Students view assigned films outside of class and read assigned materials according to the designated topics. Readings average 50 pages per week. Active participation in classroom discussion is essential in this course. Students are expected to attend each class as outlined in the CET Attendance Policy.

In addition to participation, graded assignments for this class are:

- Two short response papers that focus on a film viewed during the course. Each response paper is built around a question, or questions, that is answered with a thesis and supporting argument that uses evidence from the film and readings.

CET Syllabus of Record

- A 10-minute class presentation with slides on the artistic achievements of a film from the course.
- A midterm essay of 1,000 words that analyzes a Nordic film of the student's choice that is not on the course list.
- A final paper 2,500 words in length. Students select an essay topic from a list of possible choices. Additional details are provided in class.

Grading

The final grade is determined as follows:

- Participation in discussions: 20%
- Short response papers: 20% (two at 10% each)
- Individual presentation: 10%
- Mid-term essay: 20%
- Final paper: 30%

Readings

Cowie, Peter. *Icelandic Films: 1980-2000*. Reykjavik: Icelandic Film Fund, 2000.

Hjort, Mette. "Dogma 95: The Globalization of Denmark's Response to Hollywood." In *Small Nation, Global Cinema: The New Danish Cinema*, 34-65. Minneapolis: University of Minnesota Press, 2005.

Iversen, Gunnar. "Learning from Genre: Genre Cycles in Modern Norwegian Cinema." In *Transnational Cinema in a Global North: Nordic Cinema in Transition*, edited by Andrew Nestingen and Trevor Elkington, 261-278. Detroit, MI: Wayne State University Press, 2005.

_____. "The Old Wave: Material History in *Cool and Crazy* and the New Norwegian Documentary." In *Northern Constellations: New Readings in Nordic Cinema*, edited by C. Claire Thomson, 175-192. London: Norvik Press, 2006.

Koivunen, Anu. "Do You Remember Monrepos? Melancholia, Modernity and Working-Class Masculinity in *The Man Without A Past*. In *Northern Constellations: New Readings in Nordic Cinema*, edited by C. Claire Thomson, 133-148. London: Norvik Press, 2006.

Koskinen, Maaret. *Ingmar Bergman*. 6th ed. Stockholm: Swedish Institute, 2018.

Mapping Contemporary Cinema. "Mapping Contemporary Cinema: Short Guide to Contemporary Norwegian Cinema." Accessed July 1, 2020. <http://www.mcc.slf.qmul.ac.uk/?p=167>

Mishler, William. "*The Virgin Spring* and *The Seventh Seal*: A Girardian Reading." *Comparative Drama* 30, no. 1 (Spring 1996): 196-211.

Møller, Birgir Thor. "In and Out of Reykjavik: Framing Iceland in the Global Daze." In *Transnational Cinema in a Global North: Nordic Cinema in Transition*, edited by Andrew Nestingen and Trevor Elkington, 307-340. Detroit, MI: Wayne State University Press, 2005.

CET Syllabus of Record

- Nestingen, Andrew. "Aki Kaurismäki's *Crossroads*: National Cinema and the Road Movie." In *Transnational Cinema in a Global North: Nordic Cinema in Transition*, edited by Andrew Nestingen and Trevor Elkington, 279-306. Detroit, MI: Wayne State University Press, 2005.
- Nordfjörð, Björn. "Icelandic Cinema Past and Present." Focus on Iceland website. Accessed July 1, 2020. <http://www.icelandicfilmcentre.is/media/skjol/ICELANDIC-CINEMA-PAST-AND-PRESENT---English.pdf>
- Rees, Ellen. "Norwave: Norwegian Cinema 1997-2006." *Scandinavian-Canadian Studies* 19 (2010): 88-110.
- Rugg, Linda Haverty. "Globalization and the Auteur: Ingmar Bergman Projected Internationally." In *Transnational Cinema in a Global North: Nordic Cinema in Transition*, edited by Andrew Nestingen and Trevor Elkington, 221-242. Detroit, MI: Wayne State University Press, 2005.
- Schepelern, Peter. "Danish Film History: 1896-2009." Danish Film Institute website. Accessed July 1, 2020. <https://www.dfi.dk/en/english/danish-film-history/danish-film-history-1896-2009>
- Soila, Tytti. "Finland." In *Nordic National Cinemas*, edited by Tytti Soila, Astrid Söderbergh Widding, and Gunnar Iversen, 31-95. London: Routledge, 2002.
- _____. "Introduction." In *The Cinema of Scandinavia*, 1-12. London: Wallflower Press, 2005.
- _____. "Sweden." In *Nordic National Cinemas*, edited by Tytti Soila, Astrid Söderbergh Widding, and Gunnar Iversen, 189-232. London: Routledge, 2002.
- Sundholm, John, Isak Thorsen, Lars Gustaf Andersson, Olof Hedling, Gunnar Iversen, and Birgir Thor Moller, eds. "Introduction." In *Historical Dictionary of Scandinavian Cinema*, 1-38. Plymouth, UK: Scarecrow Press, 2012.
- "Swedish Film's New Wave." Facts about Sweden: Swedish Film website, 2015. Accessed July 1, 2020. https://sweden.se/wp-content/uploads/2015/06/FS7-ENG_Film_2015_print.pdf
- Thomson, C. Claire. "Dogma 95 and the Death of Film." In *Thomas Vinterberg's Festen (The Celebration)*, 51-72. Seattle: University of Washington Press, 2013.
- Wright, Rochelle. "'Immigrant Film' in Sweden at the Millennium." In *Transnational Cinema in a Global North: Nordic Cinema in Transition*, edited by Andrew Nestingen and Trevor Elkington, 55-72. Detroit, MI: Wayne State University Press, 2005.

Films

The Celebration (Festen). Directed by Thomas Vinterberg. Denmark: Nimbus Film, 1998.

Children of Nature (Börn náttúrunnar). Directed by Friðrik Þór Friðriksson. Iceland: Íslenska kvikmyndasamsteypa H.F. et al., 1991.

Elling (Elling). Directed by Petter Næss. Norway: Maipo Films, 2001.

CET Syllabus of Record

Insomnia (Insomnia). Directed by Erik Skjoldbjærg. Norway: Norsk Film, 1997.

Jalla! Jalla! (Jalla! Jalla!). Directed by Josef Fares. Sweden: Memfis Film, 2000.

The Man Without a Past (Mies Vailla Menneisyttä). Directed by Aki Kaurismäki. Finland: Sputnik and YLE et al., 2002.

My Life as a Dog (Mitt Liv som Hund). Directed by Lasse Hallström. Sweden: AB Svensk Filmindustri, 1985.

101 Reykjavik (101 Reykjavík). Directed by Baltasar Kormákur. Iceland: Blueeyes Productions, 2000.

Pelle the Conqueror (Pelle Erobreren). Directed by Bille August. Denmark: Svensk Filmindustri (SF), 1987.

The Unknown Soldier (Tuntematon Sotilas). Directed by Aku Louhimies. Finland: Elokuvaosakeyhtiö Suomi, 2017.

The Virgin Spring (Jungfrukällan). Directed by Ingmar Bergman. Sweden: Svensk Filmindustri, 1960.

Wild Strawberries (Smultronstället). Directed by Ingmar Bergman. Sweden: Svensk Filmindustri, 1957.

Outline of Course Content

Topic 1 – Course overview and an introduction to Nordic cinema

Topic 2 – Sweden and Swedish Cinema

Topic 3 – Finland and Finnish Cinema

Topic 4 – Norway and Norwegian Cinema

Topic 5 – Denmark and Danish Cinema

Topic 6 – Iceland and Icelandic Cinema

Topic 7 – Ingmar Bergman and His Films

Topic 8 – Nordic Immigrant Films

Topic 9 – The Newcomers in Nordic Cinema