

FORE110021.01 北欧电影 (Nordic Cinema)

Instructor: ZHU Jianxin (PhD)

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Time: 15:25-17:05 Wednesday

Venue: H6404

COURSE DESCRIPTION:

This course is to help students evaluate, both politically and aesthetically, 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, we will also look at some of the major political events and social and cultural trends that dominated a decade and left a mark on its films. In order to achieve these goals, we will examine three different areas more closely: a) state control and support of film production; b) film cultural characteristics, both those which seem to point in the direction of a unity in Nordic contexts and those that define each country respectively; c) Nordic cinema in transition in times of transnationalism and globalization.

LEARNING OUTCOMES:

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

- demonstrate knowledge of the major political, social, and cultural changes in the Nordic countries, especially since 1945;
- identify key characteristics of Nordic cinema;
- contextualize films in terms of particular auteurships, recent film history and/or contemporary social and political issues.

COURSE REQUIREMENTS AND ASSESSMENT:

This course adopts online and offline hybrid teaching mode. Students meet in classroom every other week for Presentations and discussions. During the week when the class does not meet, students are required to watch the recorded PPTs and the course film and finish the assigned exercises online. The final grade is determined by the total accumulative points of the following requirements: (1) online exercise (20%); (2) individual presentation (20%); (3) online & offline discussion (20%); (4) final paper (40%).

TENTATIVE TEACHING SCHEDULE

Week 1 (September 6)

(Classroom Teaching)

- (1) Course Overview
- (2) Lecture: A Brief Introduction to Nordic Cinema

Reading:

“Introduction.” In *Historical Dictionary of Scandinavian Cinema*, edited by John Sundholm, Isak Thorsen, Lars Gustaf Andersson, Olof Hedling, Gunnar Iversen, and Birgir Thor Moller, 1-37. Lanham, Md.: Scarecrow Press, 2012.

Week 2 (September 13)

(Online Learning)

Home Viewing:

- (1) Recorded PPT: “A Brief Introduction to Sweden and Swedish Cinema”
- (2) Course Film: *A Pigeon Sat on a Branch Reflecting on Existence* (*En duva satt på en gren och funderade på tillvaron*; dir. Roy Andersson, 2014, 101 min.)

Homework:

Online Exercise (1)

Week 3 (September 20)

(Classroom Teaching)

Presentation & Discussion: Roy Andersson and His *A Pigeon Sat on a Branch Reflecting on Existence*

Reading:

Yang, Julianne Q. M. “Filming Guilt about the Past through Anachronistic Aesthetics: Roy Andersson’s *A Pigeon Sat on a Branch Reflecting on Existence*.” In *Scandinavian Studies* 89.4 (Winter 2017): 573-596.

Week 4 (September 27)

(Online Learning)

Home Viewing:

- (1) Recorded PPT: “A Brief Introduction to Finland and Finnish Cinema”
- (2) Course Film: *The Man without a Past* (*Mies Vailla Menneisyttä*, dir. Aki Kaurismäki, 2002, 110min.)

Homework:

Online Exercise (2)

Week 5 (October 4)

NO CLASS

Week 6 (October 11)

(Classroom Teaching)

Presentation & Discussion: Aki Kaurismäki and His *The Man without a Past*

Readings:

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.

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, 279-305. Detroit, MI: Wayne State University Press, 2005.

Week 7 (October 18)

(Online Learning)

Home Viewing:

(1) Recorded PPT: "A Brief Introduction to Norway and Norwegian Cinema"

(2) Course Film: *Elling* (*Elling*, dir. Petter Næss, 2001, 89 min.)

Homework:

Online Exercise (3)

Week 8 (October 25)

(Classroom Teaching)

Presentation & Discussion: *Elling* and Norwave

Reading:

Rees, Ellen. "Norwave: Norwegian Cinema 1997-2006." In *Scandinavian-Canadian Studies* 19 (2010): 88-110.

Week 9 (November 1)

(Online Learning)

Home Viewing:

(1) Recorded PPT: "A Brief Introduction to Denmark and Danish Cinema"

(2) Course Film: *The Celebration* (*Festen*; dir. Thomas Vinterberg, 1998, 105 min.)

Homework:

Online Exercise (4)

Week 10 (November 8)**(Classroom Teaching)**

Presentation & Discussion: *The Celebration* and Dogma 95 Movement

Reading:

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.

Week 11 (November 15)**(Online Learning)**Home Viewing:

(1) Recorded PPT: "A Brief Introduction to Iceland and Icelandic Cinema"

(2) Course Film: *Rams* (*Hrútar*; dir. Grínur Hákonarson, 2015, 93min.)

Homework:

Online Exercise (5)

Week 12 (November 22)**(Classroom Teaching)**

Presentation & Discussion: *Rams* and the Glorious 2015 for Icelandic Cinema

Reading:

Konefał, Jakub. "At the Edge of World: Black Comedies and the Allegories of Crisis and Isolation." In *The Cinema of Iceland. Between Tradition and Liquid Modernity*, 221-240. Berlin: Peter Lang, 2019.

Week 13 (November 29)**(Online Learning)**Home Viewing:

(1) Recorded PPT: "A Brief Introduction to Ingmar Bergman and His Films"

(2) Course Film: *The Virgin Spring* (*Jungfrukällan*, dir. Ingmar Bergman, 1960, 89m)

Homework:

Online Exercise (6)

Week 14 (December 6)**(Classroom Teaching)**

Presentation & Discussion: *The Virgin Spring* and Recurrent Themes in Ingmar Bergman's Films

Readings:

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

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, 221-241. Detroit, MI: Wayne State University Press, 2005.

Week 15 (December 13)

(Online Learning)

Home Viewing:

- (1) Recorded PPT: “A Brief Introduction to Nordic Immigrant Film”
- (2) Course Film: *Jalla Jalla* (*Jalla Jalla*, dir. Josef Fares, 2000, 88m)

Homework:

Online Exercise (7)

Week 16 (December 20)

(Classroom Teaching)

- (1) Presentation & Discussion: The Changes in the Cinematic Depiction of Immigrants in Nordic Cinema
- (2) Course Revision

Reading:

Wright, Rochelle. “‘Immigrant film’ in Sweden at the Millennium.” In *Swedish Film: An Introduction and Reader*, edited by Mariah Larsson and Anders Marklund, 292-305. Lund: Nordic Academic Press, 2010.