



CIEE Global Institute – Copenhagen

Course name:	Modern Scandinavian Texts of Literature and Film
Course number:	LITT 2102 CPDK
Programs offering course	Open Campus
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2019

Course Description

The focus of this course is Scandinavian literature, film and TV-series that became known internationally. Lars von Triers movies have won awards in Cannes and Berlin. His dogma concept involved strict rules that was applied to many Danish films. Stieg Larsson and Jussi Adler Olsen are crime writers with huge international success. TV-series are winning Emmys and BAFTAs and are entertaining international audiences. In the course, students will study modern Scandinavian literature and film, and analyze the concepts that made them popular. Students will meet with experts, producers, and artists.

Learning Objectives

By participating in this course, you will:

- Be introduced to contemporary Scandinavian literature and film
- Develop a deeper understanding of the field of intercultural communication and intercultural concepts / theories and their relevance to your own experience in the host culture.
- Increase your ability to recognize and bridge cultural gaps.
- Develop an intercultural leadership practice that helps you translate your culture-specific and culture-general knowledge into moment-to-moment competence.

Course Prerequisites

None, apart from an open mind and a sincere interest in exploring things interculturally, which will involve a deep level of self-reflection.

Methods of Instruction

Learning will involve in-class exercises, active reflection, discussion, readings, short lectures, and out-of-class activities that help you engage in the local culture on a deeper level.

Assessment and Final Grade

1. Presentation	15%
2. Reflection Paper	20%
3. Final Paper	25%
4. Digital Media Project	20%
5. Attendance and Participation:	20%

Course Requirements

Reflection Paper

You will complete one reflection paper. A sequence from a novel for analysis, as well as more detailed instructions for the paper, approximately one week prior to the due date. The paper should be typed, double-spaced, and 1500 words. The paper should be reflective, yet include critical analysis of your personal experience and include references.



Group Reflection Presentation.

Students will present analysis of one or two tv-series. Groups will be assigned, and the instructor will provide a list of suggested tv-series to focus on, but students are encouraged to come up with their own choice. There is to be full group consensus on the argument presented.

Digital Media Project

Use a screen recorder, the free online tool Screencast O-matic, to make an in depth audiovisual analysis of film style of a Nordic auteur.

Final Paper

Topics will be agreed upon in advance of the deadline with the instructor. The instructor will provide a list of suggested topics, but students are encouraged to come up with their own. These papers should be an comparative analysis of two media products (tv-series, film and novels).

Class Attendance

Regular class attendance is required throughout the program. Students must notify their instructor via Canvas, beforehand, if possible, if they will miss class for any reason. Students are responsible for any materials covered in class in their absence. Students who miss class for medical reasons must inform the instructor and the Academic Director (or a designated staff member) and provide appropriate documentation as noted below. A make-up opportunity will be provided to the extent this is feasible.

Homework

Homework includes assigned readings and screenings and activities to be completed outside of class. Due dates are listed in the syllabus but subject to change at the instructor's discretion. You are responsible for completing the homework outlined in the syllabus and asking for clarification when needed.

Vision statement: To be completed in class.

In-class debate: topics to be assigned in class with time for preparation. Students will be graded on critical analysis of topic, participation, and ability to respond to rebuttals.

Attendance Policy

Due to the intensive nature of the block schedule, all unexcused absences will result in a lower final grade for the course. Each unexcused absence will cause 3 percentage points to be dropped from the final grade. For example, a student with an 88% final grade (B+) and 1 unexcused absence will see it reduced to 85% (B). Students who transfer from one class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

CIEE program minimum class attendance standards are as outlined below. Center-specific attendance policies may be more stringent than the policies stated below. The Center / Resident Director sets the specific attendance policy for each location, including how absences impact final grades. Such policies are communicated to students during orientation and via Study Center documents. In the event that the attendance policy for host institution courses differs from CIEE's policy, the more stringent policy will apply.

- Excessively tardy (over 15 minutes late) students will be marked absent.
- Students who miss class for personal travel will be marked as absent and unexcused.
- No make-up opportunity will be provided.

An absence will only be considered excused if:

- A doctor's note is provided.
- A CIEE staff member verifies that the student was too ill to attend class.



- Evidence is provided of a family emergency.

Attendance policies also apply to any required co-curricular class excursion or event. Persistent absenteeism (students approaching 20% or more of total course hours missed, or violations of the attendance policies in more than one class) may lead to a written warning from the Academic Director or Resident Director, notification to the student's home school, and/or dismissal from the program in addition to reduction in class grade(s).

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion

Weekly Schedule

NOTE: the following schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

Week 1

Class 1.1 Orientation

Introduction of the course. Why focus on modern Scandinavian literature, film and tv-series? The Nordic welfare state and some of its representations in fiction.

Readings:

Nestingen, Andrew and Paula Arvas (eds): *Scandinavian Crime Fiction*, University of Wales Press, 2011

Week 2

Class 2.1 Scandinavian tv-series with an international audience.

One Scandinavian broadcasting corporation stands out when it comes to international acclaimed and award winning tv-series since 2000. That is the licence financed public institution DR, Danish Broadcasting Corporation. From 2002 to 2009 DR has won 4 Emmys and got 2 nominations for best international drama series and one nomination for best children and youth series. In 2011 DR won the British Academy Television Award for Best International Programme with *The Killing* (*Forbrydelsen*) in front of

Boardwalk Empire, Glee and Mad Men and in 2012 Borgen won in front of Modern Family, The Slap and The Killing.

Where does this huge success come from? That is the question we will try to find qualified answers for. We will look in to DRs transition from classic tv-theatre production to an "American approach" mixed with a focus on the specific Nordic.

Readings:

Bergman, Kerstin: *Swedish Crime Fiction*, Mimesis International, 2014^[1]_{SEP}

Class 2.2 Different approaches in the Nordics

We will also look into the internationally popular Swedish crime series. Where as the Danish DR-series are based on original manuscripts as a conscious strategy the Swedish series are mostly adaptations from bestselling series of Swedish crime novels. Here there will be a crossover with the literature part of the course.

Scandinavian tv-series co-produced internationally with an English speaking audience in mind: Lilyhammer, Wallander and Swedish Dicks. Scandinavian showrunners, writers and directors in American tv-series.

As a last thing we will have a look at the highly successful use of intermedia platforms in the Norwegian youth drama, Skam.

Group Reflection Presentation

Readings:

Lindqvist, Ursula: *Roy Andersson's Songs From The Second Floor*, University of Washington Press, 2016

Week 3

Class 3.1 The brand, Nordic Noir: Sweden

We will read and analyze the different Scandinavian bestsellers, with focus upon national differences and the Scandinavian common denominators.

In focus: Stieg Larsson

Readings:

Larsson, S., 2008, *The Girl with the Dragon Tattoo*, Maclehorse Press, London
Rosenberg, Robin S., O'Neill Shannon (eds): *The Psychology of the Girl with the Dragon Tattoo*, Dallas: BenBella Books, 2011

Class 3.2 The brand, Nordic Noir: Sweden

We will read and analyze the different Scandinavian bestsellers, with focus upon national differences and the Scandinavian common denominators.

In focus: Camilla Läckberg

Readings:
Läckberg, C., 2018, *The Girl in the Woods*, HarperCollinsPublisher

Reflection Paper due

Week 4

Class 4.1 The brand, Nordic Noir: Denmark

We will read and analyze the different Scandinavian bestsellers, with focus upon national differences and the Scandinavian common denominators.

In focus: Jussi Adler Olsen

Readings:
Olsen, Jussi Adler: *The Keeper of Lost Causes*, Dutton Adult, 2011

Class 4.2 The brand, Nordic Noir: Norway

We will read and analyze the different Scandinavian bestsellers, with focus upon national differences and the Scandinavian common denominators.

In focus: Jo Nesbø

Readings:
Nesbø, J., 2010, *The Snowman*, London: Vintage, ^[L]_{SEP}

Week 5

Class 5.1 Nordic Film

Adaptation from literature to film and television with international success. Scandinavian film history. Including Nordic “hygge” on the big screen – the on the domestic markets highly popular folkekomedier like the film series *Sällskapsresan* and *Olsenbanden*.

Readings:
Nestingén, Andrew (ed.): *In Search of Aki Kaurismäki. Aesthetics and Contexts*, ^[L]_{SEP}

Hjort, Mette: *A Companion to Nordic Film*,

Website: *Telling your story: using film language*, Learn about film,
<http://learnaboutfilm.com/film-language/>

Class 5.2 Prize winners and festival darlings I

Prize winners and festival darlings. The critically acclaimed auteurs of modern Scandinavian cinema. Their unique styles and the Nordic tone in their films.

We will watch excerpts from

From Denmark: Lars von Trier and Susanne Bier
From Norway: Joachim Trier
From Sweden: Roy Andersson and Ruben Östlund



From Finland: Aki Kaurismäki
From Iceland: Dagur Kari

Readings:

Tytti, Soila (ed): *The Cinema of Scandinavia*, Wallflower magazine, 2005

A. Waade: *Nordic Noir Production Value: From The Killing to The Bridge*, Academic Quarter, Vol. 7, 2013

Hjort, Mette: *The Cinema of Small Nations*, Indiana University Press: 2007

Thomphson, Clair C. (ed.): *Northern Constellations: New Readings in Nordic Cinema*, Intellect, 2006

Nielsen, Jakob Isak: *The Danish way to do it the American way*, Kosmorama #263, 2016

Week 6

Class 6.1

Prize winners and festival darlings II

Prize winners and festival darlings. The critically acclaimed auteurs of modern Scandinavian cinema. Their unique styles and the Nordic tone in their films.

We will watch excerpts from

From Denmark: Lars von Trier and Susanne Bier

From Norway: Joachim Trier

From Sweden: Roy Andersson and Ruben Östlund

From Finland: Aki Kaurismäki

From Iceland: Dagur Kari

Readings:

Tytti, Soila (ed): *The Cinema of Scandinavia*, Wallflower magazine, 2005

A. Waade: *Nordic Noir Production Value: From The Killing to The Bridge*, Academic Quarter, Vol. 7, 2013

Hjort, Mette: *The Cinema of Small Nations*, Indiana University Press: 2007

Thomphson, Clair C. (ed.): *Northern Constellations: New Readings in Nordic Cinema*, Intellect, 2006

Nielsen, Jakob Isak: *The Danish way to do it the American way*, Kosmorama #263, 2016

Class 6.2

Digital Media Project based upon class 5.2 & 6.1

Final Paper due

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Required text

Nestingen, Andrew and Paula Arvas (eds): *Scandinavian Crime Fiction*, University of Wales Press, 2011

Bergman, Kerstin: *Swedish Crime Fiction*, Mimesis International, 2014^[1]_[SEP]

Tytti, Soila (ed): *The Cinema of Scandinavia*, Wallflower magazine, 2005

Rosenberg, Robin S., O'Neill Shannon (eds): *The Psychology of the Girl with the Dragon Tattoo*, Dallas: BenBella Books, 2011^[1]_[SEP]

Collin, Lauren: *Danish Postmodern*, The New Yorker, January 2013

A. Waade: *Nordic Noir Production Value: From The Killing to The Bridge*, Academic Quarter, Vol. 7, 2013

Hjort, Mette: *The Cinema of Small Nations*, Indiana University Press: 2007^[1]_[SEP]

Hjort, Mette: *A Companion to Nordic Film*, Blackwell, 2016^[1]_[SEP]

Lindqvist, Ursula: *Roy Andersson's Songs From The Second Floor*, University of Washington Press, 2016

Nestingen, Andrew (ed.): *In Search of Aki Kaurismäki. Aesthetics and Contexts*, Special Issue of The Journal of Finnish Studies, Volume 8, number 2, December 2004^[1]_[SEP]

Thompson, Clair C. (ed.): *Northern Constellations: New Readings in Nordic Cinema*, Intellect, 2006

Nielsen, Jakob Isak: *The Danish way to do it the American way*, Kosmorama #263, 2016

Larsson, Stieg, *The Girl with the Dragon Tattoo*, Maclehose Press, London, 2008^[1]_[SEP]^[1]_[SEP]

Nesbø, Jo, *The Snowman*, London: Vintage, 2010^[1]_[SEP]

Olsen, Jussi Adler: *The Keeper of Lost Causes*, Dutton Adult, 2011

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