

Syllabus

for course at first level

Swedish Film and Television Culture
Swedish Film and Television Culture

**15.0 Higher Education
Credits**
15.0 ECTS credits

Course code:	FV1015
Valid from:	Autumn 2009
Date of approval:	2008-12-17
Changed:	2009-05-20
Department	Department of Media Studies
Subject	Cinema History and Theory/Cinema Studies

Decision

The course outline was approved by the board of the Department of Cinema Studies on the 17th October 2006, altered the 20th May 2009, and is valid per the 20th August 2009.

Prerequisites and special admittance requirements

Basic eligibility.

Course structure

Examination code	Name	Higher Education Credits
FV10	Swedish Film and Television Culture	15

Course content

The course provides an overview of the role of the moving image in Swedish culture and society during the last 100 years, a period when moving image culture became increasingly more important. Swedish film and television culture is presented in relation to international trends and developments in the field. Various approaches are considered, including the analysis of formal concerns combined with different socio-cultural perspectives as well as entertainment genres and avant-garde experiment. Industrial practice and film analysis are discussed with a focus on individual artists. Attention is also paid to case studies dealing with questions of criticism and reception.

Learning outcomes

After passing the course the student will have acquired:

1. knowledge of the different media involved in moving image culture in the Swedish context.
2. familiarity with the main methods of critically analysing film and TV output.
3. familiarity with the main trends in Swedish film and television studies.

Education

Lectures and seminars are offered within budgetary constraints. The departmental board is responsible for the overall planning of the course and its mandatory components.

Forms of examination

a. The viewing of film, television and other media throughout the course is mandatory and will be assessed on par with course literature. The course is examined by means of written and/or oral assignments. Essays or theses should be word processed and students may be required to present them electronically. Genuine Text

may be used to protect against plagiarism. Cases of suspected cheating, such as plagiarism, will be reported to the University's Disciplinary Committee by the departmental chair or director of studies.

b. Grades are given according to a criterion referenced seven-point scale:

A = Excellent
B = Very good
C = Good
D = Satisfactory
E = Poor
Fx = Inadequate
F = Unacceptable

c. The grading criteria for this course are to be distributed at the beginning of the course.

d. The final grade for the whole course must be at least E to pass.

e. In order to obtain at least a grade of E, a student who has received an F or Fx has the right to additional four tests provided the course is still offered. A student who has received a grade of E or higher may not take the test again in order to get a higher grade.

A student who has received the grade of Fx or F twice on a given test and by the same examiner can, on application, be granted a new examiner, unless there are specific reasons against it. The application should be addressed to the board of the department.

Interim

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for a three-semester period. However, the restrictions above under Forms of examinations still hold.

Limitations

This course cannot be included in a Bachelor's or Masters degree together with courses taken nationally or internationally of which the contents overlap with the course.

Required reading

Course readings with reservation for changes

Course book:

Soila, Tytti; Iversen, Gunnar and Söderbergh Widding, Astrid (1998) *Nordic National Cinemas* London: Routledge.

Course compendium:

Arrhenius, Sara. "On Visibility and Spatiality in the Art of Ann-Sofi Sidén and Magnus Wallin". In: *Black Box Illuminated*, edited by Sara Arrhenius, Magdalena Malm and Cristina Ricupero, 25-37. Stockholm: IASPIIS, Nifca, Propexus, 2003.

Bazalgette, Cary & Staples, Terry. "Unshrinking the Kids: Children's Cinema and the Family Film". In: *In front of the Children. Screen Entertainment and Young Audiences*, edited by Cary Bazalgette and David Buckingham, 92-108. London: British Film Institute, 1995.

Brown, Wendy. *Regulating Aversion: Tolerance in the Age of Identity and Empire*, 1-19. Princeton and Oxford: Princeton University Press, 2006.

Clüver, Claus. "Intermediality and Interart Studies". In: *Changing Borders. Contemporary Positions in Intermediality*, edited by Jens Arvidson, Mikael Askander, Jörgen Bruhn, and Heidrun Führer, 19-34. Lund: Intermedia Studies Press, 2007.

Elsaesser, Thomas. "ImpersoNations: National Cinema, Historical Imaginaries". In: *European Cinema. Face to face with Hollywood*, 57-81. Amsterdam: Amsterdam: UP, 2005.

Florin, Bo. "The Early Films: Censors and Glimpses of the Classics". In: *Regi: Victor Sjöström / Directed by Victor Seastrom*, 59-91. Stockholm: Cinemateket Svenska Filminstitutet, 2003.

- Gorbman, Claudia. "Why Music? From Silents to Sound". In: *Unheard Melodies. Narrative Film Music*, 31-49. Bloomington: Indiana University Press, 1987.
- Gunning, Tom. "'A Dangerous Pledge': Victor Sjöström's Masterpiece, *Mästerman*". In: *Nordic Explorations: Film Before 1930*, edited by John Fullerton and Jan Olsson, 204-231. London: John Libbey, 1999.
- Habel, Ylva. Chapter 2 from *Modern Media, Modern Audiences. Mass Media and Social Engineering in the 1930s Swedish Welfare State*, 59-89. Stockholm: Aura, 2002.
- Hansen, Miriam. "Fallen Women, Rising Stars, New Horizons: Shanghai Silent Film as Vernacular Modernism". *Film Quarterly* 54, nr. 1 (2000) <http://www.jstor.org/stable/pdfplus/1213797.pdf>>
- Higson, Andrew. "The Limiting Imagination of National Cinema", in *Cinema and Nation*, edited by Mette Hjort and Scott MacKenzie, 63-74. London and New York: Routledge 2000
- Hutcheon, Linda. "What" (Chapter 2). *A Theory of Adaptation*. New York and London: Routledge, 2006, 52-77.
- Nash, Mark. "Art and Cinema: Some Critical Reflections". In: *Art and the Moving Image: A Critical Reader*, edited by Tanya Leighton, 444-459. London: Tate, 2008 [2002].
- Olsson, Jan. "One Commercial Week: Television in Sweden Prior to Public Service", in *Television After TV: Essays on a Medium in Transition*, edited by Lynn Spigel and Jan Olsson, 249-269. Durham and London: Duke University Press, 2004.
- Soila, Tytti, "En kvinnas ansikte/A Woman's face". In: *The Cinema of Scandinavia*, edited by Tytti Soila, 69-77. London: Wallflower Press 2004.
- Thompson, Kristin. "The International Exploration of Cinematic Expressivity". In: *Film and the First World War*, edited by Karel Dibbets and Bert Hogenkamp, 65-85. Amsterdam: Amsterdam University Press, 1995.
- Wallenberg, Louise. "Straight Heroes with Queer Inclinations: Male Film Stars in the Swedish 1930s". In: *Queering Representations of Straightness*, edited by Sean Griffiths, PAGES TBA. New York: SUNY Press, 2009.
- 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 G. Elkington, 55-72. Detroit: Wayne State University Press, 2005.