

# 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**

<b>Course code:</b>	FV1015
<b>Valid from:</b>	Spring 2009
<b>Date of approval:</b>	2008-12-17
<b>Department</b>	Department of Media Studies
<b>Subject</b>	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 17th December 2008, and is valid per the 18th January 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

Soila, Tytti, Astrid Söderbergh Widding and Gunnar Iversen, *Nordic National Cinemas* (London and New York: Routledge 1998), 1–6, 142–242 (circa 105 p.)  
READER (circa 530 pages)  
Andrew, Dudley, "Adaptation", in Mast/Cohen/Braudy (eds), *Film Theory and Criticism* (New York/Oxford: Oxford University Press, 1992), 421-428  
Biressi, Anita and Heather Nunn, "Reality Debates", *Reality TV. Realism and Revelation* (Wallflower Press, 2005), 9-34  
Björkman, Stig, *Film In Sweden: The New Directors* (London: The Tantivy Press/South Brunswick and New York: A S Barnes & Co, 1977), 27-44, 87-94  
Bolter, Jay David and Richard Grusin, *Remediation. Understanding New Media* (Cambridge, Mass and London, Engl: The MIT Press, 2002), 20-50  
Bordwell, David, "Early Films: The Construction of Space", *The Films of Carl Theodor Dreyer* (Berkeley, Los Angeles, London: University of California Press, 1981), 37-59, 232-233  
Buscombe, Edward, "The Idea of Genre in American Cinema", in Barry Keith Grant (ed) *Film Genre Reader II* (University of Texas Press: Austin, 1997), 11-25  
Feuer, Jane, "The Concept of Live Television: Ontology as Ideology", *Regarding Television: Critical Approaches – an Anthology* (Los Angeles: University Publications of America, Inc., 1983), 12-21  
Foucault, Michel, "Las Meninas", in *The Order of Things* (Vintage: New York, 1973), 3-16  
Fullerton, John, "Contextualising the Innovation of Deep Staging in Swedish Film", in Karel Dibbets and Bert Hogenkamp (eds), *Film and the First World War* (Amsterdam: Amsterdam University Press, 1995), 86-96  
Fullerton, John, "Intimate Theatres and Imaginary Scenes: Film Exhibition in Sweden before 1920", *Film History* 5.4 (1993), 457-471  
Fullerton, John, "Seeing the World with Different Eyes, or Seeing Differently: Cinematographic Vision and Turn-of-the-Century Popular Entertainment", in John Fullerton and Jan Olsson (eds), *Nordic Explorations: Film Before 1930* (Sydney: John Libbey, 1999), 163-186  
Habel, Ylva, "Viewing, Reading and Dancing One's Way Through Stockholm and Its Outskirts", *Modern Media, Modern Audiences: Mass Media and Social Engineering in the 1930s Swedish Welfare State* (Stockholm: Aura Förlag 2002), 91-127  
Higson, Andrew, "The Limiting Imagination of National Cinema", in Mette Hjort and Scott MacKenzie (eds), *Cinema and Nation* (London and New York: Routledge 2000), 63-74  
Jarvie, Ian, "National Cinema: A Theoretical Assessment", in Mette Hjort and Scott MacKenzie (eds), *Cinema and Nation* (London and New York: Routledge 2000), 75-87  
Kerr, Paul, "Television Programmes About the Cinema: The Making of Moving Pictures", John Hill and Martin McLoone (eds), *Big Picture, Small Screen: The Relations Between Film and Television* (Luton: John Libbey 2003), 133-147  
Kleberg, Madeleine, "The History of Swedish Television. Three Stages", in Ib Bondebjerg and Francesco Bono (eds), *Television in Scandinavia. History, Politics and Aesthetics* (London: John Libbey 1996), 182-207  
Koskinen,

Maaret, "Swedish Television Today: Programs, Aesthetics and National Patterns", in Ib Bondebjerg and Francesco Bono (eds), *Television in Scandinavia. History, Politics and Aesthetics*, (London: John Libbey 1996), 208-225 Koskinen, Maaret, "The Swedish Film of the Eighties and Nineties: A Critical Survey", in Francesco Bono and Maaret Koskinen (eds), *Swedish Film Today*, (Svenska institutet 1996), 9-42 Koskinen, Maaret, "The Typically Swedish in Ingmar Bergman", in Roger W. Oliver (ed) *Ingmar Bergman: An Artist's Journey on Stage, on Screen, in Print* (New York: Arcade Publishing 1995), 126-136 Le Grice, Malcolm, "Three Strands of Experimental Cinema: Abstraction, Symbolism and Existentialism", in John Sundholm (ed) *Gunvor Nelson and the Avant-Garde* (Frankfurt: Peter Lang, 2003), 15-27 Neale, Steve, "Masculinity as Spectacle. Reflections on Men and Mainstream Cinema", *Screen*, vol. 24, no. 6, 1983, 3-16 Nichols, Bill, "Why Are Ethical Issues Central to Documentary Filmmaking?", *Introduction to Documentary* (Bloomington and Indianapolis: Indiana University Press 2001) 1-19 Olsson, Jan, "One Commercial Week: Television in Sweden Prior to Public Service", in Lynn Spigel and Jan Olsson (eds), *Television After TV: Essays on a Medium in Transition* (Durham and London: Duke University Press, 2004), 249-269 Sandberg, Mark B., "Effigy and Narrative: Looking into the Nineteenth-Century Folk Museum", in Leo Charney and Vanessa R. Schwartz (eds), *Cinema and the Invention of Modern Life* (Berkeley, Los Angeles, London: University of California Press, 1995), 320-361 Sörensen, Björn, "Hrafn Gunnlaugsson – The Viking Who Came in from the Cold?", in Andrew Nestingen and Trevor G. Elkington (eds), *Transnational Cinema in a Global North. Nordic Cinema in Transition* (Detroit: Wayne State University Press, 2005), 341-356 Wik, Annika, "Off Screen Space", in Sara Arrhenius, Magdalena Malm, Cristina Ricupero (eds.) *Black Box Illuminated* (IASPIS, NIFCA, Propexus, 2003) 139-154 Winston, Brian, "Flies on the Wall: The Influence of Direct Cinema", *Claiming the Real: The Documentary Film Revisited* (London: BFI 1995) 205-218, 274 Wright, Rochelle, "'Immigrant Film' in Sweden at the Millennium", in Andrew Nestingen and Trevor G. Elkington (eds), *Transnational Cinema in a Global North. Nordic Cinema in Transition* (Detroit: Wayne State University Press, 2005), 55-72