

Columbia University

Spring 2004

Tentative Syllabus
Swedish-Comp. Lit. W3270
**Ingmar Bergman and the Development
of Scandinavian Film**



Instructor: Verne Moberg
Time: 11:00-3:00 P.M., Fridays

Place: 717 Hamilton Hall

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Office Hours: by
appointment

Purpose: To explore the growth of the various film traditions in Scandinavia, ranging from the introduction of silent film through the landmark contributions of Ingmar Bergman in Sweden over many decades, with Carl Dreyer and more recent directors in Denmark, Norway, and Sweden.

Course Literature

Print Texts: Handouts will be available on silent films, the films of Carl Dreyer, and basics about Ingmar Bergman. All students are required to read and study at least one of the following works by Bergman: *Images: My Life in Film* (Arcade, NY, 1990); *The Magic Lantern*, his autobiography (Penguin, NY, 1987); or *Sunday's Children* (1993). Also required reading are two of the following works about Bergman: *Ingmar Bergman: An Artist's Journey--on Stage, on Screen, in Print*, edited by Roger W. Oliver (Arcade, NY, 1995); *Gender and Representation in the Films of Ingmar Bergman* by Marilyn Blackwell (Camden House, Columbia, S.C., 1997); *Ingmar Bergman: The Art of Confession*, by Hubert I. Cohen (Twayne Publishers, NY, 1993); and *Between Stage and Screen: Ingmar Bergman Directs* by Egil Törnquist (Amsterdam University Press, Amsterdam, 1995). More information about Bergman can be found on the Internet in English and Swedish at <<http://www.hem.passagen.se/vogler>>. Other required reading includes handouts on later directors and *Film in Sweden* edited by Francesco Bono and Maaret Koskinen (Swedish Institute, Stockholm, 1997). General information about

Sweden and Scandinavia can be found through the Swedish Program home page at <www.columbia.edu/cu/swedish>, by clicking on “Useful Libraries and Links on Scandinavia.” Videos can also be borrowed for brief periods from the Swedish Program through the instructor--provided that loans are registered and tapes are returned promptly. Students are asked to attend both special events planned for the semester.

Requirements: Attendance at every class and the writing of a film journal, recording observations about films seen and film texts read during the semester. Journals will be due halfway through and at the end of the semester.

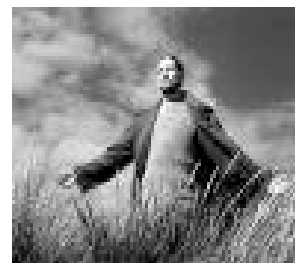
Grades Final grades will be based on the following point distribution:

Class Participation	30%
Film Journal	30%
Final Paper.	30%
Special Events.	10%



Week 1 January 23

Introduction + *The Outlaw and His Wife* (1917) + *Thomas Graal's Best Child* directed by Mauritz Stiller, with Victor Sjöström (1918). Assignment: View another silent film from Scandinavia -- e.g., *The Phantom Chariot* (1921), *Thomas Graal's Best Film* (1917), *Gösta Berling's Saga* (with Greta Garbo, from 1924).



Week 2 January 30

Films by Carl Dreyer (*The Word*, *Joan of Arc*, *Gertrud*). Assignment View another Dreyer film and read handouts on Dreyer and Danish film.



Week 3 February 6

Early Bergman films. Excerpts from *Torment* (1944), *Port of Call* (1948), *Thirst* (1949), *Secrets of Women* (1952), *Sawdust and Tinsel* (1953) and *Smiles of a Summer Night* (1955). Assignment: View an early Bergman film not shown.



Week 4 February 13

Bergman in the Fifties and Sixties: *The Seventh Seal* (1957) and *Wild Strawberries* (1957). Assignment: View a Bergman film from the sixties not shown in class -- e.g., *Through a Glass Darkly* (1961), *Winter Light* (1963), or *The Silence* (1963).



Week 5 February 20

Persona (1966) and excerpts from *Scenes from a Marriage* (1973). Assignment: View a Bergman film from the late sixties and seventies not shown in class -- e.g., *Hour of the Wolf* (1968), *Cries and Whispers* (1972).



Week 6 February 27

View *Autumn Sonata* (1978) and excerpts from *Fanny and Alexander* (1982).
Assignment: View a Bergman film from this period not shown in class.

Special Event

March 2



“Democratizing Beauty: The Politics of Swedish Design from Ellen Key to IKEA,”
a talk in English by Lucy Creagh., 7 p.m. at Deutsches Haus, 420 W. 116th St., NYC



Week 7 March 5

View late films about Bergman: Bille August’s *The Best Intentions* (1992), Daniel Bergman’s *Sunday’s Children* (1992). And/or *Private Confessions* (directed by Liv Ullman, 1998). Assignment: View a Bergman film not seen in class earlier -- e.g., *After the Rehearsal* (1984), *The Serpent’s Egg* (1977),



Week 8 March 12

FILM JOURNALS DUE. View other films from the sixties: *I Am Curious Yellow* and *Elvira Madigan* (both 1967). Assignment: Read *Film in Sweden*.

March 15-19 SPRING BREAK -- NO CLASS



Week 9 March 26

View Lasse Hallström's *My Life as a Dog* (1987) and Suzanne Osten's *The Mozart Brothers* (1986). Assignment: see another film from this period.



Week 10 April 2

View Bille August's *Pelle the Conqueror* (1988) and excerpts from his films *Jerusalem* (1996) and *A Song for Martin* (2000) Assignment: see another film from this period.



Week 11 April 9

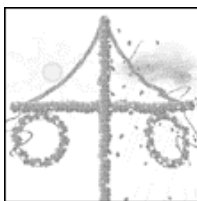
View Jan Troell's *Hamsun* (1995) and Liv Ullman's *Kristin Lavransdatter* (1995). View other Norwegian films: *Pathfinder* (1988) by Nils Gaup and *Junk Mail* (1998)



Week 12 April 16

View Lukas Moodysson's *Fucking Åmål* (1998) and *Together* (2000). See *Lilja 4-ever?*

Special Event
Friday, April 16



Hanna's Midsummer

A drama in two acts, by Swedish playwright Margareta Garpe.
Translated by Verne Moberg, directed by Robert Greer.
7 p.m. at Deutsches Haus, 420 W. 116th St., NY



Week 13 April 23

Tomas Vinterberg's *The Celebration* (1998) and Lone Scherfig's *Italian for Beginners* (200?) Assignment: see other films by Dogma 95 directors--e.g., *The Kingdom* (1994-96) by Lars van Trier.



Week 14 April 30

View and Liv Ullman's *Faithless* (2003, screenplay by Bergman) and Bergman's *In the Presence of a Clown* (1997). FILM JOURNALS DUE.

May 4, 5, 6 READING PERIOD
May 7-14 FINAL PAPER DUE Deadline To Be Announced