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UCLA

SANTA BARBARA • SANTA CRUZ

SCANDINAVIAN SECTION
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May 19, 2015

Joseph Nagy, Chair
 General Education Governance Committee
 A265 Murphy Hall
 157101

Attn: Myrna Dee F. Castillo, Program Representative

Dear Prof. Nagy,

We are pleased to submit a new course, **Scandinavian 60W: Introduction to Nordic Cinema: Disruption, Displacement, Diversity**, taught by Prof. Tim Tangherlini and Dr. Patrick Wen, for one general education foundation: Foundations of the Arts and Humanities; literary and cultural analysis and visual and performance arts analysis and practice. This course provides students with a broad introductory overview of the cinematic traditions of the Nordic countries. Surveying a wide range of films, from the silent era to the present, and incorporating television where appropriate, students will become familiar with several significant threads running throughout the history of Nordic film. The course will also provide historical, cultural and theoretical frameworks for the understanding of Nordic cinema by watching an extensive list of films and televisions episodes, and reading numerous relevant texts touching on semiotics, auteurism, post-structuralism, psychoanalytic interpretation, the impact of globalization on small nation cinema, postmodernism, feminist and postcolonial film theory.

We intend to offer this course each year in the spring, and project an enrollment of 110 students.

Sincerely,

A handwritten signature in black ink, appearing to read "Tim Tangherlini".

Tim Tangherlini, Chair
 Scandinavian Section

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Scand 60W
 Course Title Introduction to Nordic Cinema
 Indicate if Seminar and/or Writing II course Writing II

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
 With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
 With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Curriculum incorporates literary and cultural context of Scandinavia

3. "List faculty member(s) who will serve as instructor (give academic rank):

Tim Tangherlini, (Professor), Patrick Wen (Lecturer)

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____

If yes, please indicate the number of TAs 3

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>110</u>

5. GE Course Units

Is this an existing course that has been modified for inclusion in the new GE? Yes _____ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____ Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge

Course curriculum introduces students to a general overview of culture and history in addition to specialized topics
- Integrative Learning

Course curriculum integrates film studies, literature, history and critical theory
- Ethical Implications

The ethics of the relationship between minority discourse and the dominant culture will be investigated.
- Cultural Diversity

Course curriculum incorporates films regarding ethnic, racial, national, religious and sexual minorities in the Nordic countries.
- Critical Thinking

Multi-draft writing assignments require critical reasoning and effective argumentation.
- Rhetorical Effectiveness

Multi-draft writing assignments will advance the rhetorical effectiveness of student expression.
- Problem-solving

Students will be confronted with the problems of the characters in texts and films and have an opportunity to consider how they would react to them in their own moral framework.
- Library & Information Literacy

Students will have to find sources for their papers in websites and sections of the library they have likely not encountered before.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|---|---------|
| 1. Lecture: | 2 | (hours) |
| 2. Discussion Section: | 2 | (hours) |
| 3. Labs: | | (hours) |
| 4. Experiential (service learning, internships, other): | | (hours) |
| 5. Field Trips: | | (hours) |

(A) TOTAL Student Contact Per Week 4 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|---|---------|
| 1. General Review & Preparation: | 2 | (hours) |
| 2. Reading | 3 | (hours) |
| 3. Group Projects: | | (hours) |
| 4. Preparation for Quizzes & Exams: | | (hours) |
| 5. Information Literacy Exercises: | | (hours) |
| 6. Written Assignments: | 4 | (hours) |
| 7. Research Activity: | 2 | (hours) |

(B) TOTAL Out-of-class time per week 11 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 15 **(HOURS)**

Introduction to Nordic Cinema:

DISRUPTION, DISPLACEMENT, DIVERSITY:

Scandinavian 60W
Introduction to Nordic Cinema
Spring 2017

Course Description

What happens when the global meets the local? Where does the Dane end and the non-Dane begin? Beyond political borders, are there other, unseen borders that separate us from each other? Does the successful labeling of national, ethnic, racial, religious or sexual Otherness and the specialized treatment of the Other serve a specific function in society? How do categories or definitions of Swedishness, maleness, whiteness, citizenship or other versions of privileged status change in various historical or cultural contexts? How have those who have been labeled as the Other responded and challenged this designation? These are some of the questions that will animate our investigation into the social construction of the Other. We will pay close attention to the relationship between various forms of minority discourse and dominant values, institutions, and mechanisms and instruments of social control.

We will also examine properties that uphold the dominant social order, of normatively governed conduct, of lay and specialized means and methods for describing, producing, using and validating norms in contrasting social settings of modern Scandinavian society. Using Scandinavian film as our point of entry, we will then investigate how these cinematic narratives of dominant normativity and diversity reflect cultural anxieties surrounding identity, ideology, collective memory and power relationships. We will supplement our screenings with a wide range of relevant written texts to give us the necessary tools to more effectively contextualize and analyze the images before us. Screenings will include films by Appel, Fares, Friðriksson, Gaup, Kaurismäki, Moodysson, Næss, Oplev, Sandgren and Östlund.

Course Requirements

As this 5-unit course fulfills The Writing II Requirement, please be advised that the time commitment necessary to complete the course requirements will be substantial. In accordance with the Writing II Committee's objectives, the writing component in this course is designed to furnish the UCLA student with a valuable set of tools for writing a successful analytic humanities paper. Upon completion of the course, students will have a strong grasp of these tools, a firm grounding in several major currents in Nordic Cinema and a deeper understanding of disruption, displacement and diversity in a Scandinavian context.

Students are expected to attend all classes and are responsible for all material covered therein; this includes material covered when a student must be absent due to illness. There will be four (4) formal, multi-draft writing assignments. Rough drafts are mandatory; students who fail to submit drafts will not receive a passing grade on a writing assignment. The course finishes with a 3 hour exam entirely in essay format.

Grading

Grades for this course are non-negotiable and non-transferable. Late papers will not be accepted. The breakdown for the course grade will be as follows:

Paper/Revision (15%*4):	60%
Final Essay Exam:	15%
Section Participation:	25%

Required Texts

- Nathan Abrams, "Introduction" and "The Jew" from *The New Jew in Film: Exploring Jewishness and Judaism in Contemporary Cinema*
- Etienne Balibar, "World Borders, Political Borders" from *We, the People of Europe?* (chapter)
- Judith Butler, "Subjects of Sex/Gender/Desire" from *Gender Trouble* (chapter)
- Cato Christensen, "Sami Shamanism and Indigenous Film: The Case of *The Pathfinder*"
- Clinard & Meier, "The Nature and Meaning of Deviance" (from *Sociology of Deviant Behavior*)
- Timothy Corrigan, *A Short Guide to Writing About Film*
- Michel Foucault, *The Birth of the Clinic* (chapters)
Discipline and Punish (chapter)
 Foucault, "Of Other Spaces: Utopias and Heterotopias"
- Goodley, *Introduction* from *Disability Studies* (chapter)
- Kanter, *Society's Maternal Bed: Idealizations of Communal Life* (chapter)
- Konefal, "The Great Escape of the Retirees"
- Cletus Nelson Nwadike, "A Short Black Poem"
- Åsne Seierstad, *One of Us* (chapters I & II)
- Ingrid Stigsdottir, "When to push stop or play: the Swedish reception of Ruben Östlund's *Play*"
- Hunter Vaughn, Vaughn, "Re-mapping cinema for the twenty-first century: Globalism, borders, and bodies in the films of Lukas Moodysson"
- Rochelle Wright, Wright, "Immigrant Film' in Sweden at the Millenium"
- Slavoj Zizek, *Multiculturalism, Or the Cultural Logic of Multinational Capitalism*

Films

All films will be put on reserve and be available for review in the media lab on the second floor of Powell Library. The films will also be available on the course website.

- John Appel, *Wrong Time Wrong Place* (2012)
- Friðrik Þór Friðriksson, *Children of Nature* (2001)
- Nils Gaup, *The Pathfinder* (1997)
- Aki Kaurismäki, *Le Havre* (2011)
- Josef Fares, *Jalla! Jalla!* (2000)
- Lukas Moodysson, *Together* (2000)
- Petter Næss, *Elling* (2001)
- Niels Oplev, *The Girl with the Dragon Tattoo* (2009)
- Ruben Östlund, *Play* (2011)
- Åke Sandgren, *The Slingshot* (1993)

Course Schedule

Week

- 1 **Immigration, Multiculturalism, Glocalism**
 Kaurismäki, *Le Havre* (2011)
 Balibar, *World Borders, Political Borders*
 Nwadike, "A Short Black Poem"
 Žižek, "Multiculturalism, Or the Cultural Logic of Multinational Capitalism"
- 2 **Protest, Patriarchy, Utopianism**
 Moodysson, *Together* (2000)
 Vaughn, "Re-mapping cinema for the twenty-first century: Globalism, borders, and bodies in the films of Lukas Moodysson"
 Kanter, *Society's Maternal Bed: Idealizations of Communal Life*
PAPER #1 DUE ACCORDING TO T.A. SPECIFICATIONS
- 3 **(Dis)ability, Individualism, Community**
 Næss, *Elling* (2001)
 Goodley, "Introduction" from *Disability Studies*
REVISION OF PAPER #1 DUE ACCORDING TO T.A. SPECIFICATIONS
- 4 **Hegemony, Heteronormativity, Gender Identity**
 Oplev, *The Girl with the Dragon Tattoo* (2009)
 Foucault, *Introduction & Spaces and Classes*
 Butler, "Subjects of Sex/Gender/Desire"
 Clinard & Meier, "The Nature and Meaning of Deviance" (from *Sociology of Deviant Behavior*)
PAPER #2 DUE ACCORDING TO T.A. SPECIFICATIONS
- 5 **Ethnicity, Xenophobia, National Identity**
 Fares, *Jalla! Jalla!* (2000)
 Wright, "'Immigrant Film' in Sweden at the Millennium"
REVISION OF PAPER #1 DUE ACCORDING TO T.A. SPECIFICATIONS
- 6 **Race, Class, Power**
 Östlund, *Play* (2011)
 Stigsdottir, "When to push stop or play: the Swedish reception of Ruben Östlund's *Play*"
- 7 **Indigeneity, Sami Shamanism, Minority Affirmation**
 Gaup, *The Pathfinder* (1997)
 Christensen, "Sami Shamanism and Indigenous Film: The Case of *The Pathfinder*"
PAPER #3 DUE ACCORDING TO T.A. SPECIFICATIONS
- 8 **Ageism, Humanism, Utopianism**
 Friðriksson, *Children of Nature* (2001)
 Foucault, "Of Other Spaces: Utopias and Heterotopias"
 Konefal, "The Great Escape of the Retirees"
Revision of PAPER #3 DUE ACCORDING TO T.A. SPECIFICATIONS

- 9 **Patriotism, Pathology, Paranoia**
Appel, *Wrong Time Wrong Place* (2012)
Seierstad, "One of Us" (Parts I & II)
PAPER #4 DUE ACCORDING TO T.A. SPECIFICATIONS
- 10 **Anti-Semitism, Cosmopolitanism, Revolution**
Wending Refn (1996), *Pusher Trilogy*.
Abrams, "Introduction" and "The Jew" from *The New Jew in Film*
Revision of PAPER #4 DUE ACCORDING TO T.A. SPECIFICATIONS
- 11 Final Essay Examination



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New Course Proposal

Scandinavian 60W Introduction to Nordic Cinema

Course Number Scandinavian 60W

Title Introduction to Nordic Cinema

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Lecture - 2 hours per week
Discussion - 2 hours per week

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites English Composition 3 or 3H or English as a Second Language 36. Not open for credit to students with credit for Scandinavian 60.

Course Description English Composition 3 or 3H or English as a Second Language 36. Not open for credit to students with credit for Scandinavian 60. Scandinavian 60W provides undergraduates with a broad introductory overview of the cinematic traditions of the Nordic countries. Surveying a wide range of films, from the silent era to the present, we will familiarize ourselves with several significant threads running throughout the history of Nordic film. We will also provide an historical and theoretical framework for our understanding of Nordic cinema by reading several relevant texts touching on semiotics, auteurism, post-structuralism, psychoanalytic interpretation, postmodernism and feminist film theory. Satisfies Writing II requirement. Letter grading.

Justification We are expanding our GE/Writing II course offerings. We have been offering a class on film as an upper division course and are responding to student demand for a lower division GE film course.

Syllabus File [Scan 60W syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Grading Structure 1st Paper: 15%
In-Class Essay: 20%
Final Paper: 25%
Lecture participation: 20%
Section participation: 20%

Effective Date Spring 2016

Instructor	Name	Title
	Tim Tangherlini	Professor

Quarters Taught Fall Winter Spring Summer

Department Scandinavian Section

Contact	Name	E-mail
	KERRY ALLEN	allen@humnet.ucla.edu

Routing Help

ROUTING STATUS

Role: FEC School Coordinator - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Pending Action

Role: Department Chair or Designee - Allen, Kerry Anne C (ALLEN@HUMNET.UCLA.EDU) - 51147

Status: Approved on 5/8/2015 12:19:58 PM

Changes: No Changes Made

Comments: approved as designee for Tim Tangherlini, chair.

Role: Initiator/Submitter - Allen, Kerry Anne C (ALLEN@HUMNET.UCLA.EDU) - 51147

Status: Submitted on 5/8/2015 12:19:12 PM

Comments: Initiated a New Course Proposal

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