

UNIVERSITY OF CALIFORNIA, LOS ANGELES

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UCLA

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September 9, 2021

Michael Hackett, Chair
General Education Governance Committee
A265 Murphy Hall
157101

Attn: Jared McBride, Academic Administrator

Dear Prof. Hackett,

We are pleased to submit a new course, **Scandinavian 60: Introduction to Nordic Cinema: Disruption, Displacement, Diversity**, taught by 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 300 students.

Sincerely,

A handwritten signature in black ink, appearing to read 'Todd P'.

Michael and Irene Ross Professor and Chair, Department of European Languages and Transcultural Studies
Special Advisor, Office of Research and Creative Activities
University of California Los Angeles
<https://elts.ucla.edu/person/todd-presner/>

General Education Foundations of Arts and Humanities (AH) Course Information Sheet

Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.

Department, Course Number, and Title _____

The aim of the GE AH course offerings is:

To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.

General Education AH Student Goals: Courses fulfilling the GE AH will provide a minimum of five units and should align with *each* of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

General Education AH Student Learning Outcomes: Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

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

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____	2021-22 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____
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Please provide information on estimated weekly hours for the class.

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

Activity	Number of hours per week
Lecture	
Discussion Section	
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	

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

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

GRAND TOTAL (A) + (B) must equal 15 hours/week: _____ (hours)

Please note that if you're teaching a summer course, the aggregated hours should equal 150. For instance, if you're teaching a 5 week course, your total out-of class and in-class time per week should equal 30 hours.

How does your course address each of the four learning goals?

Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment.

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

APPENDIX I

Student Learning Goals with Nested Learning Outcomes for
All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
 - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
 - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
 - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
 - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.

 - 2. Students will engage in complex analysis and reasoning.**
 - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
 - b. Students will articulate perspectives and priorities found in expressive forms.
 - c. Students will describe how insight can inform constructive change and ethical action.
 - d. Students will develop and evaluate an argument informed by evidence.

 - 3. Students will demonstrate media and information literacy.**
 - a. Students will locate appropriate resources to support an argument.
 - b. Students will evaluate resources for their reliability and significance.
 - c. Students will use resources effectively and ethically.

 - 4. Students will communicate effectively.**
 - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
 - b. Students will learn how to collaborate with others to express perspectives in diverse media.
 - c. Students will tailor communication to their perspective audiences.
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Introduction to Nordic Cinema

Scandinavian 60
Spring 2022
Lecture: T/Th 2:00-2:50

Lecturer: Patrick Wen, Ph.D.
peecher@ucla.edu
O.H.: Wednesdays 3:00-6:00 p.m.
Royce Hall 332B
Mailbox: Royce 212
(310) 825-3010

Course Description and Objectives

Scandinavian 60 provides undergraduates with a broad introductory overview of the cinematic traditions of the Nordic countries. Surveying a wide range of films, we will familiarize ourselves with several significant threads running throughout the history of Nordic film, while simultaneously building the necessary tools with which to write effectively about film narrative. We will also provide an historical and theoretical framework for our understanding of Nordic cinema by reading several relevant texts touching on issues such as globalization, immigration, Dogme 95 and feminist film theory.

Course Requirements & Grading

All students must keep up with screenings and reading assignments and come to class prepared to discuss the texts in question. In addition to a paper (20%) and take-home final (30%), students must complete weekly blog posts (40%) based on screenings and lectures

In order to promote lively and interesting discussion, the Socratic Method will be employed during lecture, when students will be asked to stand and be questioned about the assigned course material (10%). Each student will have one free “pass” wherein she/he/they may decline to answer questions without penalty to the Socratic participation grade. Students who wish to use a “pass” in any given class must email me to inform me before the class begins.

Grades for this course are non-negotiable and late papers or finals will not be accepted. Please allow extra time for technical glitches when submitting essays electronically. The breakdown for the course grade will be as follows:

Weekly Blog Posts:	40%	Paper:	20%
Socratic Questions:	10%	Take-Home Final:	30%

Extra Credit Opportunity: The Cellout Challenge©

Students who opt into and successfully complete the Cellout Challenge© Program will receive extra credit of 2% of their total course grade (e.g. if you earn

an 88% in the course, the extra 2% would bump up your course grade to an ‘A-’). To qualify for the Cellout Challenge© Program, students must sign in and surrender their mobile phones on time at the beginning of every class and retrieve them afterwards. Students using laptops, tablets or other web-enabled devices in class are ineligible for the program. Students who fail to surrender their mobile phones, or those who demand the return of their phones before the end of a class period, will be dropped from the program. Only students who opt into the program beginning on the second day of class will qualify for the 2% extra credit. The terms of the Cellout Challenge© Program are non-negotiable; unforeseen emergencies that require the use of mobile phones during class time do not exempt a student from the terms of the program. The program is entirely voluntary, and to be dropped from the program is in no way punitive. All students, regardless of whether they participate in the program have the opportunity to receive a perfect score in the class.

To opt in, simply bring your phone to the table at the front of the classroom, write your name on the post-it note provided, affix the post-it to your phone and initial beside your name on the sign-in sheet. **Be sure your phone is completely off or completely silent. Phones that ring, ping, beep or vibrate will disqualify their owners from the program.** Participating students may then retrieve their phones at the end of class. Absent students, whether excused or unexcused, will not be disqualified from the program.

Required Films & Readings

Films:

Gabriel Axel, “Babettes Gæstebud” (*Babette’s Feast*) (DENMARK)
 Ingmar Bergman, “Vargtimmen” (*The Hour of the Wolf*) (SWEDEN)
 Benjamin Christensen, “Häxan” (*The Witch*) (DENMARK-SWEDEN)
 Carl Theodor Dreyer, “Vampyr” (*Vampyr*) (DENMARK)
 Dagur Kári, “Nói Albinói” (*Noi the Albino*) (ICELAND)
 Aki Kaurismäki, “Le Havre” (*Le Havre*) (FINLAND)
 Ole Christian Madsen, “Flamme og Citron” (*Flame and Citron*) (DENMARK)
 Lukas Moodysson, “Tillsammans” (*Together*) (SWEDEN)
 Lukas Moodysson, “Fucking Åmål” (*Show Me Love*) (SWEDEN)
 Petter Næss, “Elling” (*Elling*) (NORWAY)
 Niels Oplev, “Männ som hatar kvinnor” (*The Girl with the Dragon Tattoo*) (SWEDEN)
 Erik Skjoldbjærg, “Insomnia” (*Insomnia*) (NORWAY)
 Vilgot Sjöman, “Jag är Nyfiken: Gul” (*I Am Curious: Yellow*) (SWEDEN)
 Lars von Trier, “Dancer in the Dark” (*Dancer in the Dark*) (DENMARK)
 Thomas Vinterberg, “Festen” (*The Celebration*) (DENMARK)
 Thomas Vinterberg, “Jagten” (*The Hunt*) (DENMARK)
 Martin Pieter Zandvliet, “Under Sandet” (*Land of Mine*) (DENMARK)
 Ruben Östlund, “Force Majeure” (*Force Majeure*) (SWEDEN)

Films will be put on reserve and can be viewed in the Instructional Media Library

on the second floor of Powell Library. They will also be available for screening on the CCLE course website (under “Media Resources”).

Required Readings:

Gocsik, Barsam, and Monahan, Writing About Movies (4th edition), W.W. Norton, 2015.

(Available at the ASUCLA Bookstore in Ackerman Student Union)

The remainder of the course’s required readings can be found in the course reader, which is available at Course Reader Materials, 1080 Broxton Avenue in Westwood:

Etienne Balibar, “World Borders, Political Borders”

Baxstrom & Meyers, *Realizing the Witch*

Bondebjerg, “Dogme 95 and the New Danish Cinema”

Bordwell, *The Films of Carl Theodor Dreyer* (pp. 93-116)

Connell, *The Big Picture: Masculinities in Recent World History*

Goodley, “Introduction” from *Disability Studies*

Kanter, *Society’s Maternal Bed: Idealizations of Communal Life*

Mulvey, “Visual Pleasure and Narrative Cinema”

Žižek, “Multiculturalism, Or the Cultural Logic of Multinational Capitalism”

Åberg, “The Reception of Vilgot Sjöman’s *Curious Films*”

Course Schedule

Week

1 Multiculturalism, Xenophobia, Nostalgia

4/2 Introduction: Östlund, *Incident by a Bank* (2006)
Writing Tools: The Humble Comma and Syntactic Ambiguity

4/4 Kaurismäki, *Le Havre* (2011)
Gocsik, Barsam, and Monahan, Writing About Movies, Chapter 1
Balibar, *World Borders, Political Borders*
Žižek, “Multiculturalism, Or the Cultural Logic of Multinational Capitalism”

4/5 Blog post due by 11:59 p.m.

2 Multiculturalism, Xenophobia, Nostalgia (continued)

4/9 **Mock Trial Performance: Trial of Marcel Marx (10%)**
(Jury Deliberation to take place during discussion sections)

4/11 Axel, *Babette’s Feast* (1987)
Gocsik, Barsam, and Monahan, Writing About Movies, Chapter 2
Writing Tools: Quotation marks, direct and indirect discourse

4/12 Blog post due by 11:59 p.m.

- 3 (Dis)ability, Individuality, Community
- 4/16 Næss, *Elling* (2001)
Goodley, "Introduction" from *Disability Studies*
Writing Tools: Parentheses
- 4/18 von Trier, *Dancer in the Dark* (2000)
Gocsik, Barsam, and Monahan, Writing About Movies, Chapter 3
- 4/19 Blog post due by 11:59 p.m.
- 4 Protest, Patriarchy, Utopia
- 4/23 Sjöman, *I Am Curious: Yellow* (1967)
Åberg, "The Reception of Vilgot Sjöman's *Curious* Films"
Mulvey, "Visual Pleasure and Narrative Cinema"
Writing Tools: Hyphens and Dashes
- 4/25 Moodysson, *Together* (2000)
Kanter, *Society's Maternal Bed: Idealizations of Communal Life*
Gocsik, Barsam, and Monahan, Writing About Movies, Chapter 4
- 4/26 Blog post due by 11:59 p.m.
- 5 Doubt, Distress, Delirium
- 4/30 Dreyer, *Vampyr* (1932)
Bordwell, *The Films of Carl Theodor Dreyer* (pp. 93-116)
Writing Tools: Colons and Semicolons
- 5/2 Bergman, *The Hour of the Wolf* (1968)
Gocsik, Barsam, and Monahan, Writing About Movies, Chapter 5
- 5/3 **Paper due by 11:59 p.m. (20%) [no blog post due this week]**
- 6 Coming of Age
- 5/7 Moodysson, *Show Me Love* (1998)
Writing Tools: Conciseness and Active Voice
- 5/9 Kári, *Noi the Albino* (2003)
Gocsik, Barsam, and Monahan, Writing About Movies, Chapter 6
- 5/10 Blog post due by 11:59 p.m.
- 7 Mobs, Witch Hunts, Scapegoats
- 5/14 Christensen, *The Witch* (1922)
Baxstrom & Meyers, *Realizing the Witch*
- 5/16 Vinterberg, *The Hunt* (2012)
Gocsik, Barsam, and Monahan, Writing About Movies, Chapter 7
- 5/17 Blog post due by 11:59 p.m.

- 8 Crime, Punishment, Vigilantism
- 5/21 Skjoldbjærg, *Insomnia* (1997)
- 5/23 Oplev, *The Girl with the Dragon Tattoo* (2009)
Gocsik, Barsam, and Monahan, Writing About Movies, Chapter 8
- 5/24 Blog post due by 11:59 p.m.
- 9 The Fog of War
- 5/28 Madsen, *Flame and Citron* (2009)
- 5/30 Zandvliet, *Land of Mine* (2016)
- 5/31 Blog post due by 11:59 p.m.
- 10 Fathers, Family, Failure
- 6/4 Vinterberg, *The Celebration* (1998)
Bondebjerg, “Dogme 95 and the New Danish Cinema”
- 6/6 Östlund, *Force Majeure* (2014)
Connell, *The Big Picture: Masculinities in Recent World History*
- 6/7 Blog post due by 11:59 p.m.
- 11 6/12 **Take-Home Final Due at 5:00 p.m. on Turnitin.com (30%)
(Linked to CCLE course website)**