



Curriculum Proposal

Please type or select the requested information. Print completed forms, add appropriate paper attachments, and route through MSU's curricular process for recommendations and decisions.

College: <u>Arts and Humanities</u>		(Check all that apply):		Proposal # <u>283</u>
Department: <u>Modern Languages</u>		<input checked="" type="checkbox"/> Undergraduate		Effective Date of Change:
Program: <u>Scandinavian Studies</u>		<input checked="" type="checkbox"/> Graduate		Academic Year <u>06-07</u>
Type of Change: <u>COURSE PROPOSALS</u>		CIP # _____		(For Office Use Only)
Proposed: <u>New Course</u>				
Title Current: _____				
Title Proposed: <u>Scandinavian Film History</u>				
24-Char. Abbrev: <u>Scandinavian Film</u>				
			Course Designator and Number	Number of Credits
			SCAN 455/555	4
			(if applicable)	

Include a course or program description for the Bulletin (30-40 words maximum for courses, 100 for programs):

This course introduces students to the history of cinema in Scandinavia as well as to some fundamental questions about film as a national and transnational cultural product. It gives insight into many facets of modern Scandinavian culture and helps students expand on their knowledge of cinematographic styles, themes and repertoires.

Rationale or Justification for change:

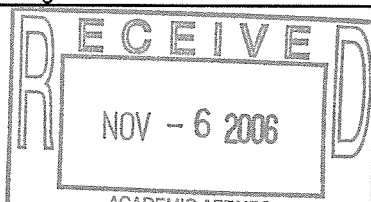
This course will expand the thematic breadth of topics offered in the Scandinavian Studies program; it will also serve as an additional course offering in the English Department's new Film Studies minor.

*****For General Education or Cultural Diversity Courses Only*****

General Education Course:		Cultural Diversity Course:
GE Category #	GE Category Name (Maximum of 3 Categories)	(Please check one.)
<u>N/A</u>	<u>N/A</u>	<input type="checkbox"/> Core (At least 75% devoted to topics of race, gender, sexual orientation, age, class, and disabilities as they occur in United States Society.)
<u>N/A</u>	<u>N/A</u>	<input type="checkbox"/> Related (At least 25% devoted to the above topics or to a global perspective on topics related to African American, Asian, Hispanic, and Native American inhabitants of the United States.)
<u>N/A</u>	<u>N/A</u>	
<p>? For Writing Intensive Courses, attach a description of the kind and quantity of writing.</p> <p>? For Upper Division Courses, include a description of the respects in which it is broad and general rather than narrow and specific, and so suitable as GE.</p>		
Attach paper copies of the following:		
a. Syllabus or course outline.		
b. Course's student learning outcomes associated with each GE competency or CD designation.		
c. List of strategies to be used to assess students' achievement of each GE competency or CD designation.		

*****For New Courses*****

(Check all that apply):	Instructional Type: <u>Seminar</u>	Course will be offered:
<input checked="" type="checkbox"/> Course is an elective.	Grading Format: <input checked="" type="checkbox"/> Grade <input type="checkbox"/> P/N	<input type="checkbox"/> Fall Semester
<input type="checkbox"/> Course is required for program		<input type="checkbox"/> Spring Semester
<input type="checkbox"/> Pre- or Co-requisites:		<input type="checkbox"/> Summer Session
<input type="checkbox"/> Other courses are being changed or eliminated. (Explain.) _____		
<input type="checkbox"/> Course content or title is similar to courses in other departments. (Attach copy of letter of agreement with other program(s) contacted. Indicate the nature of the discussions and/or resolution of differences or potential conflicts.)		
Attach paper copies of the following:		
a. Syllabus or course outline.		
b. Course's student learning outcomes.		
c. A list of resources required to offer and support this course.		
d. A description of how teaching this course will affect department staffing.		
e. If 400/500 level course, an explanation of added expectations of graduate students.		





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For Program Proposals

Attach paper copies of the following:

- a. Student learning outcomes for the program.
- b. Minutes from department and college curriculum meetings in which action was taken on this proposal.
- c. Program Assessment Plan. Forms are available on the Academic Affairs Web site:
<http://www.mnsu.edu/acadaf/pa/forms/>
- d. List of program requirements for **New** programs, or a list of **Current** and **Proposed** program requirements for **Redesigned** programs.
- e. A list of resources required to offer and support this program.
- f. A description of how offering this program will affect department staffing.
- g. A list of additional library holdings required for this program.

Please include rationale for any proposed changes in number of program credits:

For Programs Requiring MnSCU Approval

If any of the following changes are proposed, please fill out and attach MnSCU Program Approval Forms, which are available on the Academic Affairs Web site:

<http://www.mnsu.edu/acadaf/Curriculum/currformsprocess.html>

1. **Creation** of an entirely new program.
2. **Redesign** of existing programs, which takes any of the following forms:
 - ? Addition or deletion of a program option. Options are part of program design in which 30-50% of the courses are required as part of a common core for all students, and which offers curriculum alternatives greater than 30% of the total number of credits in the major. Options are appropriate to baccalaureate or masters programs.
 - ? Addition or deletion of a program emphasis. Emphases are part of program design in which more than 50% of the courses are required as part of a common core for all students, and which offers curriculum alternatives with a minimum of nine credits. Emphases are appropriate to associate and baccalaureate programs.
 - ? Change in program name.
 - ? Change in program CIP #.
 - ? Change in TOTAL program credits.
 - ? Change in degree award. For example, changing a B.A. to B.S.
 - ? Creation of a new degree award in a related academic area. Examples include creation of a certificate program from an existing degree program, or a new degree program from an existing degree program (e.g., Art History BA from Art BA.)
3. **Relocation** of an existing program. This is a proposal to move an existing program from one site to be exclusively offered at another site, and requires closing the program offered at the original site. For example, a program offered both on-campus and through extended campus is to be offered only at the extended campus site.
4. **Replication** of an existing program. This is a proposal to offer an existing program at a new site, which may be an existing MnSCU-approved site, or another campus of the same institution. Replicated programs are offered at both the original site and the new location.
5. **Suspension or reinstatement** of a program. This proposal suspends admission of students into an existing program, and is good for three years. Reinstatement proposals request the reopening of student admissions into a given program.
6. **Closure** of a program. This proposal requests closure of an existing program and its removal from an institution's official inventory of academic programs. Unless a department seeks to re-open a suspended program, it should be closed within three years of suspension.

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Signature Page

Department

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

Comments:

Pat Wilcox Peterson 10/26/06
 Department Chair Date

College Curriculum Committee

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

Comments:

Kristen Peterson 11/3/06
 Committee Chair Date

College Dean

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

Comments:

Stanley 11-03-06
 Dean Date

General Education Subcommittee

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

Comments:

 General Education Subcommittee Chair Date

Undergraduate Curriculum and Academic Policy Committee

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

Comments:

UCAP 3/1/07
 UCAP Faculty Chair Date

Faculty Association Graduate Committee

Recommended
 Not Recommended

Comments:

 Faculty Association Graduate Chair Date

Graduate Dean

Recommended
 Not Recommended

Comments:

 Graduate Dean Date

Academic Affairs Council

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

Comments:

Orlando Jannetty 3/12/07
 Assistant Vice President Date

Senior Vice President and Vice President for Academic Affairs

Approved (Category/ies _____)
 Not Approved (Category/ies _____)

Comments:

[Signature] 3/13/07
 Sr. Vice President / Vice Pres. Academic Affairs Date

A. Course Description

1. Course Content

This course is intended to introduce students to the history of cinema in Scandinavia as well as to some fundamental questions about film as a national and transnational cultural product.

Rather than focus on the films of a particular director, such as Ingmar Bergman, or on films clustered around a particular topic, such as childhood, we will take a broad approach to the development of the cinema in the Nordic countries. The course is in no way intended to be comprehensive, but rather will focus on several important developments in Nordic cinema. Students will be encouraged to view additional films outside of regular class meetings as a means for expanding on their knowledge of cinematographic styles, themes, historical periods or repertoires considered in class.

Theoretical readings from important critics including Kracauer, Bazin, Metz and Chatman, along with several directed exercises, will help develop a vocabulary and critical method for discussing films in general and Nordic cinema in particular. Other readings, including selections from Clover, Cowie, Hardy and other Scandinavian theorists will round out the reading selections for the course.

2. Course Outline

Week 1: The silent film era

First film: Stiller's classic 1923 adaptation of Selma Lagerlöf's *Gösta Berlings Saga*
Discussion: Cinema in newly emerging industrialized societies, including considerations of modernity and spectacle in the early part of the century

Background: The early studio system, the importance of *Nordisk Film* for Scandinavian cinema, and the role of the Scandinavian cinema in the European and international film markets

Week 2: Early highpoints

Second film: Carl Th. Dreyer, *Vredens dag* ("Day of Wrath")

Discussion: Cinematographic aspects of his work; international context.

Background: Walter Benjamin's essay, "The Work of Art in the Age of Mechanical Reproduction."

Week 3: Auteur cinema

Third film: Ingmar Bergman, *Smultronstället* ("Wild Strawberries")

Discussion: Reality, memory, dream in the cinematographic language

Background: Freud and psychoanalysis as inspiration for artists, writers, filmmakers

Week 4: Auteur cinema

Fourth film: Ingmar Bergman, *Det sjunde inseglet* ("The Seventh Seal")

Discussion: the concept of the *auteur*, proposed by critics working with the journal *Cahiers du Cinéma*, which influenced film studies through the 1950s and into the 1960s
Background: Ingmar Bergman's cinematographic language; influences from and on European cinema. Time permitting, we will also view the best known Bergman spoof, *De diive*. Part of the aim of this course, however, is to illustrate that Scandinavian film does not begin nor end with Bergman.

Week 5: The city

Fifth film: Henning Carlsen, *Sult* ("Hunger")

Discussion: the modern city as a place without community

Background: Scandinavian filmmakers have long been drawn to adapting written works for the silver screen. Nobel laureate Knut Hamsun's early work of individual despair in the modern city, *Sult*, forms the material from which this film is wrought.

Week 6: Nature and society (the 1970s)

Sixth film: Anja Breien, *Jostedalsrypa* ("Growing Up")

Discussion: depiction of nature and society, adolescence, individual and community

Background: feminist theories in film studies

Week 7: The 1980s: Nordic films regains international recognition

Seventh film: Gabriel Axel, *Babettes Gæstebud* ("Babette's Feast")

Discussion: men and women; the nature of success; reconciling humor

Background: Periphery vs. centrum, the dream of leaving it all behind

Week 8: Father, family, home: loss and longing

Eighth film: Bille August, *Pelle Erobreren* ("Pelle the Conquerer")

Discussion: from socialist *bildungsroman* to *Academy Award for Best Foreign Language Film*

Background: Like "Babette's Feast", this movie became an instant international success. We will analyze some of the features that make this film a "transnational" movie.

Week 9: The despair of modern life

Ninth film: Aki Kaurismäki, *Ariel*

Discussion: reductionist cinematographic language, laconic tone, effects on audience empathy and identification

Background: National cinema and the road movie

Week 10 and 11: The state in crisis

Tenth film: Lars von Trier's blockbuster television series, *Riget* ("The State")

Discussion: The state in the US and Scandinavia – organization, function, public views

Background: Readings from Foucault and Hutcheon will assist us in our analysis of von Trier's chaotic vision of the state presented here.

Week 12: Horror

Eleventh film: Ole Bornedal, *Nattevagten* ("Nightwatch")

Discussion: The ingredients for a good horror movie

Background: Horror as culture-specific phenomenon: Ole Bornedal's Americanized version of "Nightwatch" 1997 with Nick Nolte, Josh Brolin and Patricia Arquette

Week 13: The view from outside as alienation effect

Twelfth film: Fridrik Thor Fridriksson, *Cold Fever*

Discussion: The alienation of familiar views, attitudes, behaviors

Background: National and global culture in the era of international travel and trade

Week 14: The welfare state as topic for comedy

Twelfth film: Bent Hamer, *Salmer fra kjøkkenet* ("Kitchen Stories")

Discussion: The individual between the state's care and the state's control

Background: The 21st century debate on the future of the Scandinavian welfare systems

Week 15: Multigeneric filmmaking

Thirteenth film: Thomas Røsbjerg, Martin Aspang and others, *Folk flest bor i Kina* ("Most people live in China")

Discussion: Stories and storylines

Background: Postmodern aesthetics and audience tastes

3. Course Requirements

Students are required to attend all classes. Participation in class will constitute twenty percent of the final grade (20%). Students are required to comment on the weekly readings and/ or film viewings in weekly assignments. These make up 45% of the grade. A seven to ten page research paper on any aspect of Scandinavian film is due on **March 24**. This paper will constitute 35% percent of the final grade. All papers must be typed and conform to either MLA or Chicago Manual guidelines for research. All notes must appear as endnotes (not footnotes). All papers must be paginated. There are no extensions permitted on any work, and a failing grade for the course will be assigned for any missed work.

4. Required Texts

a) Course Reader (will be available online under D2L)

- Walter Benjamin. "The Work of Art in the Age of Mechanical Reproduction."
- Andre Bazin. "The Evolution of the Language of Cinema."
- Peter Cowie. selection from "Swedish Cinema."
- Sigfried Kracauer. "Basic Concepts."
- Peter Wollen. "The Auteur Theory."
- Peter Cowie. selection from "Scandinavian Cinema."
- Seymour Chatman. "What Novels Can Do That Films Can't (and Vice Versa)"
- Peter Cowie. selection from "Finnish Cinema."
- Jean-Louis Baudry. "Ideological Effects of the Basic Cinematographic Apparatus."

- Dudley Andrew. "Adaptation."
- Michel Foucault. selection from "Discipline and Punish."
- Carol Clover. selection from "Men, Women and Chainsaws."

b) Students are required to buy Andrew Nestingen and Trevor G. Elkington (eds.), *Transnational Cinema in a Global North. Nordic Cinema in Transition*. Detroit: Wayne State University Press, 2005.

B. Student Learning Outcomes

1. Students will become familiar with some of the most influential productions in Nordic film history.
2. Students will acquire cultural and historical background knowledge that will deepen their understanding of Nordic film in the appropriate cultural and political contexts.
3. Students will hone their ability to view and interpret film through theoretical background readings and classroom discussions, thus improving their analytical and critical skills.
4. Through regular writing assignments, students will learn to write about film using correct and precise terminology and supporting their views and insights through references to central film theories
5. Students will develop a deeper appreciation of artistically significant films.

C. Resources required to offer and support this course

No new resources are required for this course.

D. Effect on department staffing

Department staffing will not be affected by the teaching of this course.

E. If 400/ 500 level course, an explanation of added expectations of graduate students

This course will also be offered at the graduate level. Graduate students will receive weekly writing assignments that are different from the undergraduate participants' assignments in that each of them is to include theoretical analysis of the film viewings in question. Additionally, they will be required to give a class presentation and to write a more substantial paper (20 pages, compared with the 7-10 pages required of

undergraduates). The final grade for graduate students will consist of the following components:

Attendance and participation	15%
15 weekly assignments	45%
Oral presentation	5%
Final paper	35%



November 3, 2006

To Whom It May Concern:

The English Department wishes to express its support for two new courses proposed by the Modern Languages Department:

Ger 4/555 (German Cinema)

Scan 4/555 (Scandinavian Cinema)

These two courses will complement our newly-designed Minor in Film Studies, and we will work to coordinate scheduling between the two departments.

Sincerely,

A handwritten signature in cursive script that reads "John Banschbach".

John Banschbach, Chair
English Department