

UNIVERSITY COLLEGE LONDON

*University of London*

EXAMINATION FOR INTERNAL STUDENTS

*For the following qualifications :-*

B.A.

**Scand. Studs. SC5830: Icelandic Film**

COURSE CODE : SCAN5830

UNIT VALUE : 0.50

DATE : 01-MAY-02

TIME : 10.00

TIME ALLOWED : 3 hours

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**TURN OVER**

Answer ONE question from SECTION A and ONE question from SECTION B. Both questions carry equal marks.

Candidates must avoid any duplication of material within this paper, and must not cover the same ground as in an assessed or extended essay.

### SECTION A.

1. 'The main flaw in *Land and Sons* is that all one sees is a beautiful landscape, a beautiful woman, a beautiful horse, and jolly men. So Einar must be mad to leave. His decision makes no sense in this setting.' Discuss.
2. 'I wanted to give film language the same narrative techniques that the Icelandic sagas have: simple, disciplined, powerful language' (Hrafn Gunnlaugsson). Discuss in relation to *Fathers' Estate* and *In the Shadow of the Raven*.
3. To what extent can *Children of Nature* be regarded as a commentary on the alienation of modern Icelandic society from its cultural roots?
4. '*The Outlaw* is clumsy, stylized and creaks with artifice, as is to be expected of any attempt to transfer a saga to the silver screen.' Discuss.
5. 'Above all, *Tears of Stone* is a symbolic tale about Icelandic cultural identity.' Discuss.
6. 'The problem with *Cold Fever* is that it caters exclusively to a foreign market by playing on and confirming the foreign fetish for Iceland as an outlandish and exotic place. It has little to say to an Icelandic audience.' Discuss the validity of this proposition.
7. To what extent does *Dream Hunters* successfully deconstruct the representation of gender roles, as opposed to merely subverting them?

### SECTION B.

8. 'The Icelandic film-maker fares best when dealing with the fantastic, the mythical and the historic.' Discuss with reference to AT LEAST TWO films.
9. 'The links between drama/film and epic literature have always been strong. Indeed, in Icelandic film they are the overwhelmingly dominant feature.' Discuss.
10. One of the features in the Icelandic sagas most frequently remarked on is their portrayal of strong and wilful female characters. To what extent has this tradition been continued in Icelandic film?

11. The following have been considered the most prominent characteristics of Icelandic film: a preoccupation with the struggle for individual independence; neglect of or contempt for contemporary Icelandic society; and a preference for technically lame endings. Discuss the possible underlying reasons for these suggested characteristics and their validity with reference to AT LEAST TWO films.
12. Discuss how Icelandic film has tackled extreme changes in Icelandic culture and society in the twentieth century.
13. 'In Icelandic films, nature overpowers people's inner lives and emotions.' Discuss with reference to AT LEAST TWO films.
14. It has been argued that Icelandic film portrays men predominantly as 'idiotic, or violent, or both.' Discuss the representation of masculinity in Icelandic film with particular reference to TWO films.