

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For the following qualifications :-

B.A.

Scand. Studs. SC5820: Swedish Film

COURSE CODE : **SCAN5820**

UNIT VALUE : **0.50**

DATE : **02-MAY-02**

TIME : **10.00**

TIME ALLOWED : **3 hours**

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TURN OVER

Answer ONE question from section A AND TWO questions from section B.

A candidate may not in any answer cover the same ground as in assessed coursework.

(30%) A.

1. Outline the development of Swedish cinema from *Ingeborg Holm* to *Fanny & Alexander*. Discuss in particular the underlying causes of and influences on its development.

2. Identify key moments in the history of Swedish cinema and explain how they influenced the nation's film-making.

3. What are the defining features of Swedish cinema in your opinion?

(70%) B.

4. A) Compare the directing styles of Victor Sjöström and Mauritz Stiller with reference to at least ONE film by each of them.

OR

B) What made *The Outlaw and His Wife* such an important film for its time?

OR

C) *Wild Strawberries* has been called a homage to *The Phantom Carriage*. Trace the line between two of Sweden's greatest film directors.

5. A) 'You direct as if you were a musician' (Herbert von Karajan on Bergman). Comment on this statement with reference to at least TWO of his films that you have seen.

OR

- B) 'Film is a ribbon of dreams.' To what extent can we apply this statement to the films of Bergman? Discuss with reference to at least TWO films you have seen.

OR

- C) How did Bergman's extensive work with theatre influence his films? Discuss with reference to at least TWO films you have seen.

OR

- D) Bergman has been praised for his understanding and portrayal of the female psyche. Discuss the justification of this view with reference to at least TWO of his films.

6. A) Bergman was accused by the 'new generation' in the 1960s of being introverted and not engaging in society. Comment on this view with reference to AT LEAST ONE film by Bergman and ONE by Bo Widerberg.

OR

- B) Bo Widerberg believed that film should deal with issues concerning contemporary society. Discuss with reference to the TWO films you have seen in how far you think he succeeded.

7. 'As is the case with so many other so-called modernistic creations, *Persona* is seen as multi-layered and so open in its structure that it has been possible to interpret it in a variety of ways.' Discuss.

8. Many films of the 1980s dealt with the issue of childhood. What would you say is the main achievement of *My Life As a Dog* in this context?

9. What distinguishes modern Swedish cinema? Anchor your argument in at least ONE film from the last 10 years that you have seen.