

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:—

*B.A.*

**Scand. Studs. SC5820: Swedish Film**

**COURSE CODE : SCAN5820**

**UNIT VALUE : 0.50**

**DATE : 20-MAY-05**

**TIME : 10.00**

**TIME ALLOWED : 3 Hours**

**Answer TWO questions from A-D below. Both answers carry equal marks.**

Candidates must avoid any duplication of material within this paper and may not in any answer cover the same ground as in assessed coursework.

**A.**

**EITHER**

1) What are the defining features of Swedish cinema in your opinion?

**OR**

2) Describe the key events in and attitudes of Swedish cinema in the 1960s.

**OR**

3) How would you characterise the period after Bergman's *Fanny & Alexander* (1982) in Swedish cinema?

**B.**

**EITHER**

1) What were the main achievements of *The Outlaw and His Wife* and why was it such an important film at the time?

**OR**

2) 'Sjöström's and Stiller's work had much in common, yet they produced distinctly different films.' Discuss with reference to AT LEAST ONE film by each of the directors.

**C.**

**EITHER**

1) Compare and contrast the use of nature in *The Outlaw and His Wife*, *Summer With Monika* and *Elvira Madigan*.

**OR**

2) Literature has been the source of inspiration for many films in the Swedish cinematic tradition. Discuss the use of literature with reference to TWO films from the course.

**OR**

3) Both Roy Andersson and Lukas Moodysson can be said to be social commentators with their films. Discuss how their styles and techniques differ.

**D.**

**EITHER**

- 1) '*Smiles of a Summer's Night* derives its verve from the confrontation of different ill-assorted love relationships – and from elegant solutions.' Or: 'the formal problems in *Smiles of a Summer's Night* are on the whole those of the theatre. The solutions are perfect, but empty.' Discuss.

**OR**

- 2) Is *Persona* 'one of this century's great works of art', or just an experiment in complexity? Discuss.

**OR**

- 3) 'Several of Ingmar Bergman's films unfold in a visual and aural dream-state. By "dream-state" is meant an environment in which symbols are particularly resonant and in which the characters are at the mercy of their subconscious disposition.' Discuss with reference to AT LEAST TWO of Bergman's films studied on this course.

**OR**

- 4) What is the importance of Ingmar Bergman for Swedish cinema in your view? Discuss with reference to AT LEAST TWO films from this course.