

Winter 2005

**SCAN 312 (5): Masterpieces of Scandinavian Literature:
*Passions and Transgressions***

Tu Th 12:30 - 2:20 (PAA A118)

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Office Hours: 305U Raitt Hall, Tuesdays: 2:30 - 4:30 pm

This course offers the opportunity to study great novels, dramas, and literary tales by influential 19th and 20th-century Scandinavian writers. The reading consists of literary masterpieces by Danish, Finnish, Norwegian, and Swedish writers in English translation.

This year the course will focus on representations of "Passion and Transgression." At the beginning of the quarter students will spend time developing central class concerns which will be the focus of discussions and papers. The lectures will offer the literary, historical and cultural context for the selected works. Students are encouraged to develop their own observations on the texts in short, non-graded writing assignments or "response letters."

Student Learning Objectives:

1. To gain an understanding of Scandinavian literature in a broad context, including a basic knowledge of literary movements and historical contexts.
2. To exercise tools for literary analysis and to improve interpretative skills for discussing and writing about literary works.
3. To acquire the ability to identify the structure and some of the techniques of specific literary genres, such as the novel, drama, and the literary tale.

Assigned Texts (Course Pack at AVE Copy):**

1. H.C. Andersen, "The Little Mermaid" (1837)**
 2. Søren Kierkegaard, *The Seducer's Diary* (1843)
 3. Henrik Ibsen, *A Doll's House* (1879)**
 4. Knut Hamsun, *Pan* (1890)
 5. Hjalmar Söderberg, *Dr. Glas* (1905)
 6. Sigrid Undset, *The Wreath* (1920)
 7. Aino Kallas, *The Wolf's Bride* (1928)**
 8. Isak Dinesen (Karen Blixen), "Babette's Feast" (1958) and "The Blank Page" (1957)**
 9. P.O. Enquist, *The Royal Physician's Visit* (1999)
- (Not required: Isak Dinesen, *Seven Gothic Tales*)

Proposed course concerns and questions:

- What are possible definitions and applications of the terms "passion" and "transgression"?
- How would one define "crime of passion"? How are such transgressions depicted in these works of Scandinavian literature?
- Does the pursuit of passion culminate in the physical or spiritual death (suicide, murder, execution, and/or transcendence) of the protagonist(s) in these texts?

- Are passions and transgressions depicted in these texts as socially, historically, culturally or aesthetically determined?
- How are these representations shaped by specific trends and movements in European and Scandinavian art, culture, or literature?
- How are these literary texts interpreted and illuminated by contemporary film adaptations?

Evaluation criteria:

Grades will be based on course participation and the completion of integrated writing assignments. The principle assignment is the development of an interpretative essay which relates in an original way to the overriding concerns of the course. Note that Ad Hoc W (Writing) credit is available for this course. Students will engage in graded and non-graded writing assignments throughout the quarter. The final course grade will be based on the following criteria:

- 10% Participation in class workshops (points for each workshop)
- 20% Midterm essay, 2 pages
- 40% Term paper, 8 - 10 pages (sequenced assignment: proposal, peer-reviewed draft, revision)
- 30% Course portfolio (collection of seven "letters" along with 2-page self-reflective essay)

Course Plan:

Tu	Jan. 4	Introduction/Course Goals/Integrated Writing Objectives
		H.C. Andersen and Romanticism Questions regarding "The Little Mermaid"
Th	Jan. 6	H.C. Andersen, "The Little Mermaid" Workshop on defining terms Response letter #1
Tu	Jan. 11	Kierkegaard, <i>The Seducer's Diary</i> , Foreword & pp. 1 - 100
Thu	Jan. 13	Kierkegaard, <i>The Seducer's Diary</i> , pp. 100 - 200 Response letter #2
Tu	Jan. 18	Henrik Ibsen, <i>A Doll's House</i> Questions regarding <i>A Doll's House</i>
Thu	Jan. 20	Henrik Ibsen, <i>A Doll's House</i> BBC production, <i>A Doll's House</i> , directed by D. Thacker (1992) Response letter #3

Tu Jan. 25 Knut Hamsun, *Pan*
Questions regarding *Pan*

Thu Jan. 27 Knut Hamsun, *Pan*
Pan (1995)
Film clips from Henning Carlsen's adaptation of
Midterm Essay (Letter #4) Due

Tu Feb. 1 Hjalmar Söderberg, *Dr. Glas*
Questions regarding *Dr. Glas*

Thu Feb. 3 Hjalmar Söderberg, *Dr. Glas*
Proposal for Term Paper Due

Tu Feb 8 Aino Kallas, *The Wolf's Bride*
Questions regarding *The Wolf's Bride*

Thu Feb 10 Aino Kallas, *The Wolf's Bride*
Response letter # 5 (on Kallas or Söderberg)
Paper proposals returned
Introduction to Sigrid Undset, *The Wreath*

Tu Feb 15 Sigrid Undset, *The Wreath*, Part I
Questions regarding *The Wreath*

Thu Feb 17 Sigrid Undset, *The Wreath*, Part II
Response letter #6 (on Undset)
Clip from Liv Ullman's adaptation of *Kristin
Lavransdatter*

Tu Feb 22 Film adaptation, "Babette's Feast,"
directed by Gabriel Axel (1987)

Thu Feb 24 Karen Blixen, "Babette's Feast" and "The
Blank Page"
Peer-editing Workshop: Term paper (Bring 2
copies)

Tu March 1 Karen Blixen, "The Blank Page" and "Babette's
Feast"

Thu March 3 P.O. Enquist, *The Royal Physician's Visit*
Questions regarding *The Royal Physician's Visit*
Revision of Term paper Due

Tu March 8 P.O. Enquist, *The Royal Physician's Visit*

Thu March 10 P.O. Enquist, *The Royal Physician's Visit*

Response letter #7
Course Evaluations

Final's Week: **Thursday, March 17th by 10:30am**
 Term Paper and Course Portfolio Due (305U Raitt)