SCHEDULE

Sep. 18\textsuperscript{th} Lecture 1: Introduction to the Course

Sep. 25\textsuperscript{th} Lecture 2: Danish Film in an International Context

Oct. 2\textsuperscript{nd} Lecture 3: Director Case Study: Lars von Trier

Oct. 9\textsuperscript{th} Lecture 4: Realism in Danish Cinema

Oct. 23\textsuperscript{rd} Lecture 5: The Danish Comedy Tradition

Oct. 30\textsuperscript{th} Lecture 6: Director Case Study: Susanne Bier

Nov. 6\textsuperscript{th} Lecture 7: Danish Melodramas

Nov. 13\textsuperscript{th} Lecture 8: Danish Television Drama

Nov. 20\textsuperscript{th} Lecture 9: Images of Sexuality

Nov. 27\textsuperscript{th} Lecture 10: Conclusion and Summary

The programme is subject to alteration.
Programme

Lecture 1:  
(Sep. 18th)  
Introduction to the Course  
An overview of Danish film then and now.  
Film: Festen (The Celebration)

(Anne Jespersen)

Lecture 2:  
(Sep. 25th)  
Danish Film in an International Context  
This lecture will focus on the impact that Denmark and Danish artists have made on world cinema. From the first big European film star, Asta Nielsen, over the world renowned director Carl Theodor Dreyer to the current situation with the Dogma 95 movement as well as both Danish directors (Lars von Trier, Susanne Bier, Nicolas Winding Refn, Bille August) and stars (Mads Mikkelsen, Connie Nielsen, Nikolaj Coster-Waldau) making their marks internationally.  
Film: Drive

(Anne Jespersen)

Lecture 3:  
(Oct. 2nd)  
Director Case Study: Lars von Trier  
Lars von Trier is undoubtedly the most original artist in Danish film. His work consists of very experimental and exclusive films as well as more accessible films that have reached a large worldwide audience. He is the man behind the Dogma 95 movement. Of his more well known films can be mentioned Breaking the Waves (1996), Dancer in the Dark (2000), which won the Golden Palms in Cannes, Dogville (2003), starring Nicole Kidman, as well as Melancholia (2011), which the European Film Academy in December 2011 gave the prize “Best European Picture 2011”. The lecture will throw light on Trier’s films, life and career.  
Film: Melancholia

(Anne Jespersen)

Lecture 4:  
(Oct. 9th)  
Realism in Danish Cinema  
The lecture traces the strong realistic tradition in Danish cinema. The first focal point is post-war realism, where directors like Asbjørn Andersen and Johan Jacobsen introduced a new socially critical edge into Danish films. In the 60s the French Nouvelle Vague inspired a new generation of directors to make realistic masterpieces such as Balladen om Carl-Henning and Weekend. This Danish New Wave blends into the
70s and 80s, the decades of children and teenagers, where directors such as Bille August and Nils Malmros create a psychological realism, which successfully brands Danish Cinema abroad.
Film: Tree of Knowledge (Kundskabens Træ)

*Expected reading in binder:* Birger Langkjær: *Realism and Danish Cinema.*
(Niels Henrik Hartvigson)

**Lecture 5:**
**The Danish Comedy Tradition**
(Oct. 23rd)
The transition from silent to sound cinema created profound changes in how the film medium was conceived. The 30s exploded in comedies with music and song directly inspired by popular revue, variety and vaudeville. We will trace the comedy and musical renewal of the cinema up to today and see how the inspiration from other media paved the way for new types of film stars.
Film: Adams Apples (Adams æbler)

(Niels Henrik Hartvigson)

**Lecture 6:**
**Director Case Study: Susanne Bier**
(Oct. 30th)
One of the many women directors in Denmark, Susanne Bier, made her film debut in 1991. She is a very personal filmmaker and is a gifted director, getting the most out of the actors' performances. We will study some of her films, including her 1999 romantic comedy *The One and Only* (Den Eneste Ene), one of the most popular Danish films from the 1990s, seen by almost 900,000 Danes. Bier’s film *After the Wedding* was nominated for an Oscar for Best Foreign Language Film in 2006 and her film *In a Better World* did even better – it won an Oscar in 2011.
Film: In a Better World (Hævnen)

*Expected reading in binder:* Mette Hjort: *Interview with Susanne Bier.*
(Anne Jespersen)

**Lecture 7:**
**Danish Melodramas**
(Nov. 6th)
From its inception Danish cinema displayed a great appetite for melodrama. The lecture traces the development of the genre within Danish Cinema and touches upon the exotic melodramas of Nordisk Film Company, the acting styles of Asta Nielsen and other great silent melodrama actors, the ‘40 war and post-war film noir and the Bergman-inspired melodramas from the 70s and the psychological case studies of children and youth in the films of Nils Malmros.
Film: Manslaughter (Drabet)
Expected reading in binder: Peter Brooks: *The Aesthetics of Astonishment*. Casper Tybjerg: *IV Art and Melodrama; V The Lure of the Abyss*.
(Niels Henrik Hartvigson)

**Lecture 8:**
**(Nov. 13th)**
**Danish Television Drama**
Since the 1950s, the Danish television station DR has produced television drama as part of its public service obligations, and the 24-part series *Matador* (1978-81) still stands as a major achievement. However, since 2004, several highly accomplished series have successfully reached a vast international audience with titles like *The Killing, Borgen* and *The Bridge*. The lecture will explore this exciting new development and its relationship with Danish cinema.

Film: An episode from *Borgen*


*Expected online reading (links announced on Absalon):*

(Anne Jespersen)

**Lecture 9:**
**(Nov. 20th)**
**Images of sexuality**
This lecture deals with how sexuality, sexual identities and sexual practices are portrayed in different periods of the Danish Cinema. The images of sexuality offer an interesting view of how a culture deals with traditionally sensitive themes and phenomena. The liberalization of picture porn in the late 60s offered a number of different ways to deal with what was hitherto taboo, and it sparked both the immensely popular bedroom soft-core pornography comedies and a number of more sober films exploring the sexuality of youth, elderly and homosexuals.

Film: *Shake it (all about) (En Kort en Lang)*

*Expected reading in binder:* Louise Wallenberg: *Mazurka på Sengekanten/Bedroom Mazurka*. Niels-Henrik Hartvigson: *Rural intentions: Sexuality in Danish homeland cinema*

(Niels Henrik Hartvigson)

**Lecture 10:**
**(Nov. 27th)**
**Conclusion and Summary**
(Anne Jespersen)
ADDRESSES

Danish Culture Courses

Contact Information: Lecturer:
Examiner:
Anne Jespersen,
Department of Film and Media Studies
Karen Blixens Plads 8
2300 København S.
E-mail: annejesp@gmail.com

Contact for General Questions:
Assistants:
Andrea Aallmann
Elisabeth LB Andersen
Tómas Terney Arason
Thomas Møll Bramming
Anna Olivia Høite
Mathilde Duedahl Jørgensen
Martin van Soest
Bjørn Søndergaard

Karen Blixens Plads 8, room 12-3-14
E-mail: dcc@hum.ku.dk

Director:
Per Methner Rasmussen,
The Saxo Institute.
Karen Blixens Plads 8, room 12-3-10
DK-2300 København S
E-mail: pmr@hum.ku.dk
Web-site: www.danishculturecourses.ku.dk
Facebook: www.facebook.com/danishculturecourses

Exam Secretary:
Maria Christina Frantzoulis
The Saxo Institute.
Karen Blixens Plads 8, room 12-3-38
DK-2300 København S
E-mail: frantzoulis@hum.ku.dk

IUS (International Education & Grants)
International Uddannelse og SU
Fiolstræde 1
Postboks 1143
DK-1010 København K
Phone: +45 35 32 29 18
E-mail: inter@adm.ku.dk