

## Scand 360 A/ Comp Lit 315 B Final Exam Study Guide

**FINAL EXAM:** The final exam will be comprehensive for the entire course. It will be structured in three parts. The first section will be a text-recognition and discussion section. I will provide you a list of all the films viewed in the class, and the name of each film's director. You will be asked to identify three of five film excerpts, and identify the film and director. You will also be asked to explain in a sentence or two the film's significant. The second part of the exam will feature a list of twenty keywords from the course readings and handout of film terms posted on the website. You will be asked to define fifteen terms in two or three sentences. In the third part of the exam, you will answer four of seven short-answer questions about the films in the course. This will require knowing the films, readings, and lectures. The exam will be graded on the accuracy, thoroughness, and thoughtfulness of your responses. The final will be held in our usual meeting room from **2:30-4:20 p.m. Monday, Mar. 17, 2008. STUDENTS WILL NEED AN EXAM BOOK (BLUE BOOK).**

**A. Terms, Figures, and Films:** The twenty terms on the final will come from the list below.

close up	National Film Institutes
medium shot	Heritage film
long shot	Flexible accumulation (Harvey)
tracking shot	Natural co-production (Hjort)
shot-reverse-shot	Self-defeating co-production (Hjort)
continuity editing	Regionalization of Swedish Cinema
pan	Trollhättan
point-of-view cut	Film i väst
dissolve	Aki Kaurismäki
non-diegetic sound	Lars von Trier
Point of View	Zentropa Entertainment
Reaction shot	Dogma 95
Cinema of attractions	“Dogma Manifesto”
Danish erotic melodrama	“Dogma ‘Vow of Chastity’”
Swedish Golden Age	<i>The Lion Hunt</i> (DK, 1907)
Victor Sjöström	<i>Sir Arne's Treasure</i> (S, 1919)
Mauritz Stiller	<i>The Passion of Joan of Arc</i> (F/DK, 1928)
Carl Th. Dreyer	<i>Song of the Scarlet Flower</i> (SF, 1937)
Studio film	<i>Persona</i> (S, 1966)
Scandinavian Studio Period	<i>Eight Deadly Shots</i> (SF, 1972)
Studio film	<i>Skin, Skin</i> (SF, 1968)
Teuvo Tulio	<i>Hamsun</i> (N/DK/S, 1996)
Art film	<i>The Celebration</i> (DK, 1998)
Ingmar Bergman	<i>The Idiots</i> (DK, 1998)
self-reflexive (Sontag)	<i>The Man Without a Past</i> (SF, 2002)
Mikko Niskanen	<i>Slim Susie</i> (S, 2003)
Swedish Film Institute	

**B. Practice Short Answer Questions.** The short-answer questions on the final will resemble the following questions.

1. Is the depiction of nature in Stiller's *Sir Arne's Treasure* important to situating the film in Scandinavian cinema history?
2. What type of shot is most important in the *The Passion of Joan of Arc* (1928)? Why is it important in your view?
3. What kind of films did Ingmar Bergman make?
4. What is the role of the state in funding Scandinavian cinema? When did that role begin? What changes happened during the 1990s?
5. What is a heritage film? What are two ways of explaining the reasons for its popularity with audiences, as outlined in the lecture and the readings?
6. What kinds of characters are typical of Aki Kaurismäki's films, and exemplified by *Man Without a Past*?
7. Is *Slim Susie* (S, 2003) an art film? Why or why not?
8. What is the weakest film in the syllabus? Explain briefly its flaws using terms and arguments discussed in the handouts on film terminology.