**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. Here, you will be asked to identify three of five film excerpts, and identify the film and director. You will also be asked to explain why the film is significant, and how this particular excerpt exemplifies its significance. The second part of the exam will feature a list of fifteen keywords from the course, of which you will be asked to define ten in two or three sentences. In the third part of the exam, you will answer five of seven short-answer questions about the films in the course. This will require knowing the films, readings, and lectures. I will distribute a study guide before the final, which will help guide your preparation. The exams will be graded on the accuracy, thoroughness, and thoughtfulness of your responses. If you pay attention to the main points of lectures and discussions, you will be prepared. The final will be held in our usual meeting room from 2:30-4:20 p.m. Thursday, Mar. 16, 2005. STUDENTS WILL NEED AN EXAM BOOK (BLUE BOOK).

**A. Terms, Figures, and Films:** In addition to the terms listed here, you may be asked to briefly describe and indicate the significance of any film on the syllabus. For films we watched, you should know the year, country, and the name of the director.

- Self-defeating co-production (Hjort)

  - close up
  - medium shot
  - long shot
  - tracking shot
  - shot-reverse-shot
  - continuity editing
  - point-of-view cut
  - dissolve
  - non-diegetic sound
  - art film
  - studio film
  - Ingmar Bergman
  - Edith Carlmar
  - Vilgot Sjöman
  - Swedish Film Institute
  - Danish Film Law of 1972
  - Woody Allen and Ingmar Bergman
  - Classical Danish Film Culture
  - Heritage film
  - Flexible accumulation (Harvey)
  - Natural co-production (Hjort)

- Zentropa Entertainment
- Dogma 95
- “Dogma Manifesto”
- “Dogma ‘Vow of Chastity’”
- Lars von Trier
- Thomas Vinterberg
- Genre
- Finnish Film Boom
- Finnish Film Institute’s “Structural Changes” of 1990s (Pantti Essay-lecture)
- Danish Film Institute’s Changes of 1990s (Bondebjerg Essay)
- Ethnicity
- Multicultural Scandinavia
- Jump Cut (Film Terms List)
- Point of View (Film Terms List)
- Reaction shot (Film Terms List)
- Ambush (1999)
- I am Dina (2001)
- The New Country (S, 2000)
B. Practice Short Answer Questions

1. Who is Ingmar Bergman, what kinds of films did he make, and why is he important to Scandinavian cinema?

2. What distinguishes Seventh Seal (S, 1957) and Fools in the Mountains (N, 1957)? What trends in the course do they exemplify?

3. 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?

4. Why is Lars von Trier well known? What are some themes in his films, as discussed in the lecture and readings, which are evident in The Kingdom?

5. What kinds of formal connections and differences are there between The Kingdom (DK, 1994) and The Celebration (DK, 1998)? Discuss at least one similarity and one difference.

6. What is the role of the state in funding Scandinavian cinema? When did that role begin? What changes happened during the 1990s?

7. Upswing (SF, 2003) and Jalla! Jalla! (S, 2000) are both romantic comedies. Are they similar films? Why?

8. In his article “Rediscovering the Virtues of Cinema,” what does Jochen Werner argue that Aki Kaurismäki does with the history of cinema in creating his films?

9. Do I am Curious Yellow and 101 Reykjavík represent sexuality in a similar way, or differently? Briefly suggest an answer with at least one example from each film to support your point.

10. What is the weakest film in the syllabus? Explain briefly its flaws using terms and arguments discussed in the handouts on reading a sequence and film terminology.