



**Department of Central, Eastern and Northern European Studies**

***Velkommen to the Scandinavian Program!***

**SCAN 333: Major Works in Scandinavian Literature (English)**

### **Acknowledgement**

UBC's Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) people. The land upon which it is situated has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.

#### *Danish*

UBCs Point Grey Campus er placeret på Musqueam-folkets nedarvede, traditionsrige og ikke retsmæssigt afståede territorie. Området, hvorpå det er placeret, har altid fungeret som et rum for læring for Musqueam-folket, som i årtusinder har videregivet deres historie, kultur og traditioner fra én generation til den næste på dette sted.

#### *Swedish*

UBC Vancouver ligger på xwməθkwəyəm (Musqueam)-folkets traditionella, nedärvda och icke överlåtna territorium. Det landområde campus är placerat på, har alltid varit en plats för lärande för Musqueam-folket, som i årtusenden har fört vidare sin kultur, historia och traditioner från en generation till nästa på denna mark.

### **COURSE INFORMATION**

**Title:** Scandinavian Studies   **Code:** SCAN 333   **Section:** 921   **Credit Value:** 3

**Meeting Times:** Tuesdays and Thursdays from 6-9pm

**UBC Schedule:** <http://www.calendar.ubc.ca/vancouver/index.cfm?page=deadlines>

**Meeting Locations:** TBA

### **CONTACTS**

**Instructor:** Ann-Kathrine Havemose

**Contact:** Make sure to check Announcements on Canvas regularly. This will be our main tool to communicate but you can also email me at

[annkathrine.havemose@mail.ubc.ca](mailto:annkathrine.havemose@mail.ubc.ca) (disclaimer: I will not be answering mails on weekends)

**Office hours:** Tuesdays and Thursdays 3-4 pm in Buchanan Tower 905 or by appointment

## **PANDEMIC UPDATES**

Due to the pandemic, expect updates from UBC regarding changed regulations etc. Here are two good places to start:

<https://students.ubc.ca/campus-life/returning-to-campus>

and

<https://covid19.ubc.ca/latest-updates/>

We will all have to be flexible since we might need to make changes to the schedule or course format.

## **COVID-19 Safety**

You are currently required to wear a non-medical mask during our class meetings, for your own protection and the safety and comfort of everyone else in the class. For our in-person meetings, it is important that all of us feel as comfortable as possible engaging in class activities while sharing an indoor space. Non-medical masks that cover our noses and mouths are a primary tool for combating the spread of COVID-19. Further, according to the provincial mandate, masks are required in all indoor public spaces including lobbies, hallways, stairwells, elevators, classrooms and labs. There may be students who have medical accommodations for not wearing a mask. Please maintain a respectful environment.

## **DISCLAIMER**

The material in this course includes content that might be offensive and upsetting to some readers, such as strong language, reference to and consumption of alcohol and drugs, violence, graphic and sexual imagery. Some also deal with sensitive issues, such as suicide, death, racism, and sexual abuse.

## **COURSE STRUCTURE AND ACTIVITIES**

The aim of this course is to introduce you to Major Works in Scandinavian literature and to teach you about the shared, but varied culture of the Nordic countries through some of the most praised literary accomplishments of the area. We will be exploring each major work through different lenses such as autobiographic reading, historiography, genre and setting/place/environment to name a few in our effort to understand each work in proper context to itself and its time, Scandinavia as an area and the world outside.

## LEARNING OBJECTIVES

Upon successful completion of this course (i.e. with active attendance and participation, completion of reading and writing assignments, and exams) students will be individually and cooperatively able to:

- **Describe** cultural tendencies in Scandinavian literature and culture production from the 19<sup>th</sup> century to today, and **asses** their impact on cultural and intellectual life.
- **Define** important concepts and **identify** historical and cultural contexts surrounding their emergence and development.
- **Recognize** aspects of belonging and ‘otherness’, social standing and Scandinavian social politics in the periods and cultural products discussed.
- **Analyse** texts in context (i.e. to genre, topic, media etc.) and **compare** their content and cultural contexts with other cultural products.
- **Respond** concisely to thematic questions in clear and concise form.

## ASSESSMENT

Participation	15%
In-class presentations	20%
Assignments	30 % (15% per assignment)
Term paper	35%

## LEARNING MATERIALS

### Texts (required, available at UBC Bookstore):

Jansson, Tove (2008). *The Summer Book*, trans. Kathryn Davis, New York Review Book

Olafsdottir, Audur Ava (2014) *Butterflies in November*, Grove/Atlantic Incorporated

Torseter, Øyvind (2016). *The Heartless Troll*, trans. Kari Dickson, Enchanted Lion Books

### Texts (recommended, available at UBC Bookstore):

Kjældgaard, L.H., Møller, L., & Ringgaard, D.Simonsen, P. (2017). *Literature: An Introduction to Theory and Analysis*. London: Bloomsbury Academic. (also available through UBC library and LOCR)

## COURSE STRUCTURE (subject to change)

We will be analysing and discussing 6 major works throughout the semester. Each work, either poetry, fiction or children’s literature, will be explored over the course of one or two classes through different methods of reading and also compared to other relevant works either within the authorship (i.e. H.C. Andersen’s fairy tales), setting and theme (such as nature) or topic where suitable.

Each module will be concluded with a group presentation and a connected class discussion facilitated by the presenting group. Furthermore, there will be two assignments (analytical essays) throughout the semester which will also be peer-reviewed. The exam will be a final term paper where you will use the skills learned in class to contrast and compare one of our major works with work/theme/topic of your choosing.

## **SCHEDULE OF TOPICS AND CLASSES (subject to change)**

There will always be secondary reading, but this will be posted directly on Canvas rather than written into this syllabus.

### **Week 1**

#### **Tuesday, May 17: Introduction**

For this class, we'll go over the syllabus and whatever questions you may have regarding the course, grading, exams etc. We'll continue the introduction with a discussion about/reflection on what Scandinavian studies actually is and can be and finishing the class with some preliminary exercises on how to read literature.

*Reading:* Kjældgaard, Lasse Horne and Simonsen, Peter (2017). "Chapter 1. Literature" in *Literature: An Introduction to Theory and Analysis*. London: Bloomsbury Academic (available through Library Online Course Reserve)

### **Module 1: Hans Christian Andersen *The Shadow* (Denmark)**

#### **Thursday, May 19**

For this one-class module, we'll be looking at Hans Christian Andersen's *The Shadow* in comparison to his better know *The Little Mermaid*.

*Reading:* Andersen, H.C. (1847/1986). "The Shadow" in *80 Fairytales*, Skandinavisk Bogforlag (available on Canvas)

Andersen, H.C. (1847/1986). "The Little Mermaid" in *80 Fairytales*, Skandinavisk Bogforlag (available on Canvas)

*Presentation:* Group 1, Autobiographical reading

### **Module 2: Edith Södergran *Dikter* (Finland)**

#### **Week 2**

#### **Tuesday, May 24**

Our second module will center around Swedish-Finnish modernist poet, Edith Södergran. We will be reading her poetry through the perspective of queer-theory and translation.

*Reading:* Södergran, Edith (1980). "I" and "The King's Sorrow" in *The Collected Poems of Edith Södergran*, trans. Martin Allwood, Anglo-American Center (available on Canvas)

Södergran, Edith (1985) "Vierge Moderne" in *Love & Solitude*, Trans. Stina Katchadourian, Fjord Press (available on Canvas)

*Presentation:* Group 2, Translation

### **Module 3: Tove Jansson, *The Summer Book* (Swedish-Finland)**

In this module, we'll be reading Swedish-Finnish multi-artist, Tove Jansson's *The Summer Book*. For our first class we'll be looking at stylistic and literary tools that'll allow us to dive deeper into the interpretation in our second class.

#### **Thursday, May 26: Narrative and narrator**

*Reading:* Jansson, Tove (2008). *The Summer Book*, trans. Kathryn Davis, New York Review Book\*

Iversen, Stefan (2017). "Narrative" in *Literature: An Introduction to Theory and Analysis*, Bloomsbury Academic, p 43-54 (available through Library Online Course Reserves, or in your physical book)

Murray and Moon, Rosamund (2005). "Metonymy" in *Introducing Metaphor*, Routledge (available as e-book through UBC library)

*Presentation:* Group 3, Metonymy and metaphor

### **Week 3**

#### **Tuesday, May 31: Memory and affect**

*Reading:* Jansson, Tove (2008). *The Summer Book*, trans. Kathryn Davis, New York Review Book\*

Holm, Isak Winkel (2017). "Sensation" in *Literature: An Introduction to Theory and Analysis*, Bloomsbury Academic, p 93-106 (available through Library Online Course Reserves)

Mortensen, P. (2017). "Nature" in *Literature: An Introduction to Theory and Analysis*, Bloomsbury Academic, pp. 239–250 (available through Library Online Course Reserves)

*Presentation:* Group 4, Discussion

#### **Module 4: Nils-Aslak Valkeapää *The Sun, My Father* (Sapmi)**

This module we'll be looking at the poetry of Sami multi artist, Nils-Aslak Valkeapää, and the only official indigenous community in Europe, the Sami. We'll be looking at how his poetry reflects Sami culture and identity and how literature can function as a tool for remembering.

##### **Thursday, June 2: History and memory**

*Reading:* Valkeapää, Nils-Aslak (2008). "My home is in my heart" in *Alternative* 4:8 (available on Canvas)

Valkeapää, Nils-Aslak (1997). "451-56" in *The Sun, My Father*, DAT (available on Canvas)

*Presentation:* Group 5, history and memory

#### **Week 4**

##### **Tuesday, June 7: Identity and indigeneity**

*Reading:* Valkeapää, Nils-Aslak (2008). "My home is in my heart" in *Alternative* 4:8 (available on Canvas)

Valkeapää, Nils-Aslak (1997). "558" in *The Sun, My Father*, DAT (available on Canvas)

*Presentation:* Group 6, Discussion

#### **Module 5: Audur Ava Olafsdóttir *Butterflies in November* (Iceland)**

This work is one of our longer works, so get started with this as early as possible. Through this book we'll try to understand the power of the first-person narrator and the connection between 18<sup>th</sup> century sublimity and contemporary Icelandic literature.

##### **Thursday, June 9: Icelandic literature, character and narrator**

*Reading:* Olafsdóttir, Audur Ava (2014). *Butterflies in November*, Grove/Atlantic Incorporated\*

Alber, Jan (2017). "The Narrator" in *Literature: An Introduction to Theory and Analysis*, Bloomsbury Academic, p 67-80 (available through Library Online Course Reserves)

Egilsson, Svein Yngci (2020). "The Sublime North. Iceland as an artistic discourse originating in the nineteenth century" in *Exploring Nordic Cool in Literary History*, John Benjamin's Publishing Company (available through Library Online Course Reserves)

*Presentation:* Group 7, Character

## Week 5

### Tuesday, June 14: Place and the sublime

*Reading:* Olafsdottir, Audur Ava (2014). *Butterflies in November*, Grove/Atlantic Incorporated\*

Thygstrup, Frederik (2017). 'Place' in *Literature: An Introduction to Theory and Analysis*, Bloomsbury Academic, p 251-260 (available through Library Online Course Reserves, or in your physical book)

Johnson, D. (2012). The Postmodern Sublime: Presentation and Its Limits. In T. Costelloe (Ed.), *The Sublime: From Antiquity to the Present* (pp. 118-132). Cambridge: Cambridge University Press.

*Presentation:* Group 8, Discussion

### Module 6: Øyvind Torseter *The Heartless troll* (Norway)

For this module, we'll be looking at a piece of contemporary children's literature, more specifically picture books. Our focus for this module will be on the child reader and the affordances of the picture book as 1) a genre and mediality, and 2) as a potentially oral literary genre.

### Thursday, June 16: How to read picture books

*Reading:* Torseter, Øyvind (2016). *The Heartless Troll*, trans. Kari Dickson, Enchanted Lion Books\*

Nikolajeva, Maria & Scott, Carole (2001). "Introduction" in *How Picture Books Work*, New York & London, Garland (available on Canvas)

Fluck, W. (2017). Reader. In L.H. Kjældgaard, L. Møller & D. RinggaardP. Simonsen (Authors), *Literature: An Introduction to Theory and Analysis* (pp. 157–168). London: Bloomsbury Academic (available through LOCR)

*Presentation:* Group 9, Reader

## Week 6:

### Tuesday, June 21: Folklore in a modern context

*Reading:* Torseter, Øyvind (2016). *The Heartless Troll*, trans. Kari Dickson, Enchanted Lion Books\*

*The troll without a heart in its body*

Zipes, J. (2012). *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*. Princeton: Princeton University Press

*Presentation:* Group 10, Discussion