

Hélène Ohlsson
Tiina Rosenberg

OBS! Detta är originalschemat

THEATRE IN SWEDEN

(TVERA1, 15 ECTS)

PROGRAM & TIMETABLE

Part 1: CLASSICS TO CONTEMPORARY PERFORMANCE IN SWEDEN

Week 35

1. Lecture: *Introduction to Theatre in Sweden*, Tuesday, August 30, 14:00-17:00, Humanistvillan, Room 101 (Rosenberg).

Reading:

News from Swedish Theatre. Focus: Young Audiences.

News from Swedish Theatre. Focus: Gender Equality.

News from Swedish Theatre. Focus: New Plays.

News from Swedish Theatre. Focus: Regional Theatres.

All these booklets are available as at www.teaterunionen.se (Swedish ITI).

2. Visit to Drottningholm Court Theatre, 11:00-12:00 am. Meeting point: Subway station: Brommaplan at 10 am. Bus from Brommaplan to Drottningholm. A tour lecture in the court theatre (Rosenberg).

The Drottningholm Court Theatre (Drottningholms slottsteater) is a theatre located at Drottningholm Royal Palace in Stockholm. It is one of the few 18th century theatres in Europe that is still used as a theatre with its original stage machinery.

Reading:

Tiina Rosenberg. 2016. "Queer Tintomara: Ephemeral and Elusive Gender(s) in The Queen's Diadem." In: *Don't Be quiet, Start a Riot. Essays on Feminism and Performance*. Stockholm: Stockholm University Press, 118-149; available at <http://dx.doi.org/10.16993/baf>

Willmar Sauter. 2014. "The Rediscovery of the Drottningholm Court Theatre" and "A Guided Tour of the Theatre." In Willmar Sauter & David Wiles. *The Theatre of Drottningholm – Then and Now*. Stockholm: Acta Universitatis Stockholmiensis, 1–13, 14-46.

Week: 36

3. Lecture: *Miss Julie Refuses to Die*, Wednesday, September 7, 14:00–17:00, Humanistvillan, Room 101 (Rosenberg).

Reading:

Tiina Rosenberg. 2016. "From Here to Eternity: Miss Julie Strikes Back and Refuses to Die." In: *Don't Be quiet, Start a Riot. Essays on Feminism and Performance*. Stockholm: Stockholm University Press, 150–165; available at <http://dx.doi.org/10.16993/baf>

Tiina Rosenberg. 2016. "AGAINST LOVE: Nora and Hedda on the Contemporary Scandinavian Stage." In: *Don't Be quiet, Start a Riot. Essays on Feminism and Performance*. Stockholm: Stockholm University Press, 166–175; available at <http://dx.doi.org/10.16993/baf>

August Strindberg, *Miss Julie*. Full text of *Miss Julie and Other Plays* available at Internet Archive: www.archive.org.

Recommended reading:

Marita Sturken and Lisa Cartwright. 2009. *Practises of Looking. An Introduction to Visual Cultural*, New York and Oxford: Oxford University Press.

4. "Studentfika with Tiina": Thursday, September 8, 10:00-11:00. Studenthuset, Universitetsvägen, Universitetsvägen 2 B. Meeting point at the entrance (Rosenberg).

Questions and answers to your queries.

Week 37

5. Seminar: *Performing Affects and the S.C.U.M. Manifesto*. September 13, 10:00–12.00, Humanistvillan, Room 101 (Rosenberg).

Reading:

Sara Ahmed. 2004. *The Cultural Politics of Emotion*. New York: Routledge, 1–19 (*Introduction*); 168–203 (*Feminist attachments & Just Emotions*).

Tiina Rosenberg. 2016. “Still Angry After All These Years, or Valerie Solanas Under Your Skin.” In: Tiina Rosenberg. 2016. *Don’t Be quiet, Start a Riot. Essays on Feminism and Performance*. Stockholm: Stockholm University Press, 177–182; available at <http://dx.doi.org/10.16993/baf>

Valerie Solanas. 1967. “S.C.U.M. Manifesto.” Available on the Internet.

6. Lecture: *Performing the Swedish Model*, Friday, September 16, 10:00–13:00, Humanistvillan, Room 101 (Rosenberg).

Reading:

Tiina Rosenberg. 2016. “Solidarity Lost and Found. Reflections on Contemporary Feminist Performance.” In: *Don’t Be quiet, Start a Riot. Essays on Feminism and Performance*. Stockholm: Stockholm University Press, 185–205; available at <http://dx.doi.org/10.16993/baf>

Week 3

7. Visit to Unga Klara Theatre. Performance “Forever Alone” and a talk with the director Farnaz Arbabi. Thursday, September 8, 9:30–12:00, Kulturhuset (subway station: Sergels Torg). Meeting point at the entrance to Unga Klara at 09:15 (Rosenberg).

8. “Studentfika” with Tiina: Wednesday, September 21, 10:00–12:00, Studenthuset, Universitetsvägen 2 B. Meeting point at the entrance (Rosenberg).

Preparing your papers. Questions and answers to your queries.

9. Lecture: *Performing Race in Contemporary Swedish Theatre*. Wednesday, September 21, 14:00–17:00, Humanistvillan, Room 101 (Rosenberg).

Reading:

Sara Ahmed. 2004. *The Cultural Politics of Emotion*. New York: Routledge, 20–41 (*Pain*); 42–61 (*Hate*); 62–81 (*Fear*); 82–100 (*Disgust*); 101–121 (*Shame*).

Barbara Kirschenblatt-Gimblett. “Performance Studies.” In: Henry Bial and Sara Brady (Eds.) 2015. *The Performance Studies Reader*. (3rd ed.) London: Routledge, 25–36.

Chandra Talpade Mohanty. 1986. “Under Western Eyes: Feminist scholarship and colonial discourses.” *Boundary 2*, 12 no. 3, 338–358, available at: <http://weld.org>

Tiina Rosenberg. 2016. "Against Tolerance. Thoughts on Contemporary Racism". In: *Don't Be quiet, Start a Riot. Essays on Feminism and Performance*. Stockholm: Stockholm University Press, 206–217; available at <http://dx.doi.org/10.16993/baf>

Week 39

10. Submission of papers, Wednesday, September 28, 17:00 pm, Humanistvillan; meeting point at the entrance (Rosenberg).

Choose a performance, an event or a drama you feel passionate about. Make an outline and organize your notes. Identify the goal of your paper: is it an argumentative or analytical paper? State the structure and the main points of your argument explicitly and clearly in the outset and finally in a brief summary. Don't forget your references and bibliography. The essay should be approximately 5–6 pages; double-spaced in Times New Roman: 12.

PART II: GENDER, CANON, AND THEATRE HISTORY

Week 39

11. Lecture: 19th Century Swedish Divas, Wednesday, September 29, 10:00-13:00, Humanistvillan, Room 101 (Ohlsson).

Reading:

Hélène Ohlsson. (Forthcoming). *Rivaling femininities – Jenny Lind and Emélie Höggvist* (in print; available on Mondo).

Tiina Rosenberg. 2016. "Queer Feelings: Zarah Leander, Sentimentality and the Gay Diva Worship". In *Don't Be Quite, Start a Riot! Essays on Feminism and Performance*, Stockholm: Stockholm University Press, 81-100; available at <http://dx.doi.org/10.16993/baf>

Willmar Sauter. 2000. "Sarah Bernhardt in Phenomenological Perspective", In *The Theatrical Event: Dynamics of Performance and Perception*, Iowa: University of Iowa Press, 117-145.

Week 40

12. Lecture: *Constructing Canon: Inclusions and Exclusions*, Tuesday, October 5, 14:00–17:00, Humanistvillan, Room 101 (Ohlsson).

Reading:

Linda Nochlin. 1971. "Why have there been no great women artists?" *ARTNews*, January 1971, available at: http://davidrifkind.org/fiu/library_files

Cynthia Freeland. 2003. *Art Theory. A very short introduction*, Oxford : Oxford University Press, xvii-xv ("Introduction"), 83-100 ("Gender, Genius, and Guerilla Girls").

J. S. Bratton. 2003. "Theatre history and the discourse of the popular." *New Readings in Theatre History*. Cambridge: Cambridge University Press, 133-170.

Recommended reading:

Harold Bloome. 1995. *The Western Canon: The Books and Schools of the Ages*. New York: Riverhead, 1-41 (Preface & Chapter 1), available at: <https://books.google.se/books>

Week 41

13. Lecture: *Introduction to Ingmar Bergman's Theatrical Oeuvre*, Thursday, October 11, 10:00–13:00, Humanistvillan, Room 119 (Ohlsson).

Reading:

Maaret Koskinen. 2008. *Ingmar Bergman Revisited*, Wallflower Press, 1-48; available at: https://issuu.com/swedish_institute/docs/ingmar_bergman.

Videos:

Ingmar Bergman. 1975. *The Magic flute*; available at: <http://www.oppetarkiv.se/video/5219710/trollflojten>

Ingmar Bergman. 1957. *Wild strawberries*; <https://www.youtube.com>

Recommended videos:

Ingmar Bergman. 1982. *Fanny and Alexander*, part 1, available at: <https://www.youtube.com/watch>

Ingmar Bergman. 1963. *The Silence*, available at: <https://www.youtube.com/watch>

14. Lecture & screening: *Ingmar Bergman's Persona*, Tuesday, October 13, 10:00–13:00, Humanistvillan, Room 101 (Ohlsson).

Reading:

Maaret Koskinen. "Everything Represents, Nothing is. Some Relations Between Ingmar Bergman's Films and Theatre Productions." *Canadian Journal of Film Studies*, 6.1: 1-11, available at: http://www.filmstudies.ca/journal/pdf/cj-film-studies61_Koskinen_Bergman.pdf

Maaret Koskinen. 2010. "Ingmar Bergman, the Biographical Legend and the Intermedialities of Memory," 1-11, available at: <http://www.aestheticsandculture.net/index.php/jac/article/view/5862/6588>

Jan Holmberg, 2012. "*Persona*. As a nurse talks and her patient remains silent, their identities star to merge," available at: <http://ingmarbergman.se/en/production/persona>

Video:

Ingmar Bergman. 1966. *Persona*, available at: <https://www.youtube.com/watch>

15. Performance: *Deformed Persona* at the Royal Dramatic Theatre (Dramaten), Nybroplan (Ohlsson).

Deformed Persona by Mattias and Ylva Andersson is based on Ingmar Bergman's film classic. You can choose to go either on Saturday, 15 October at 7 pm (reservation code: 13700422) or on Sunday 16 October 4 pm (reservation code: 13700427). Please, collect the tickets at the Dramaten's ticket office the latest on 16 September. If you are younger than 26 years or a student, the tickets cost is 100 Swedish kronor, otherwise 290 Swedish kronor.

Week 42

16. Seminar: Paper presentations of *Deformed Persona* and Bergman screenings. Concluding discussion and preparation for the written papers, Tuesday, 18 October, 14:00-17:00, Humanistvillan, Room 101 (Ohlsson).

Reading:

See last week's reading and screenings.

Week 43

17. Submission of papers, Friday, October 27, 17:00, Humanistvillan. Meeting point at the entrance (Ohlsson).

The paper should be an analysis of, or a discussion about *Persona* – the movie and the performance. Choose a perspective and a subject you want to develop. I want you to use the performance, the movie and

themes from the literature. Choose whatever interests you within this frame. Make an outline and organize your notes. Identify the goal of your paper: is it an argumentative or analytical paper? State the structure and the main points of your argument explicitly and clearly in the outset and finally in a brief summary. Don't forget your references and bibliography. The essay should be approximately 5–6 pages; double-spaced in Times New Roman: 12.

Week 44

18. Returning papers and feedback, “Studentfika” med Hélène, Friday, October 4, 10:00-12:00. Universitetsvägen 2 B. Meeting point at the entrance.

BIBLIOGRAPHY

Ahmed, Sara. 2004. *The Cultural Politics of Emotion*, New York: London.

Bial, Henry and Sara Brady (Eds.) 2015. *The Performance Studies Reader*. (3rd ed.) London: Routledge.

Bloome, Harold. 1995. *The Western Canon: The Books and Schools of the Ages*. New York: Riverhead, 1-41 (Preface & Chapter 1), available at: <https://books.google.se/books>

Bratton, J. S. 2003. “Theatre History and the Discourse of the Popular.” *New readings in Theatre History*. Cambridge: Cambridge University Press, 133-170.

Freeland, Cynthia. 2003. *Art Theory. A very short introduction*. Oxford: Oxford University Press.

Holmberg, Jan. 2012. “*Persona*. As a nurse talks and her patient remains silent, their identities star to merge,” available at: <http://ingmarbergman.se/en/production/persona>

Koskinen, Maaret. 1997. “Everything Represents, Nothing is. Some Relations Between Ingmar Bergman’s Films and Theatre Productions.” *Canadian Journal of Film Studies*, 6.1: 1-11, available at: http://www.filmstudies.ca/journal/pdf/cj-film-studies61_Koskinen_Bergman.pdf

Koskinen, Maaret. 2008. *Ingmar Bergman Revisited*, Wallflower Press, 1-48, available at: https://issuu.com/swedish_institute/docs/ingmar_bergman.

Koskinen, Maaret. 2010. “Ingmar Bergman, the Biographical Legend and the Intermedialities of Memory,” 1-11, available at: <http://www.aestheticsandculture.net/index.php/jac/article/view/5862/6588>

Mohanty, Chandra Talpade. 1986. "Under Western Eyes: Feminist scholarship and colonial discourses." *Boundary 2*, 12 no. 3, 338–358, available at: <http://weldd.org>

Nochlin, Linda. 1971. "Why have there been no great women artists?" *ARTNews*, January 1971, available at: http://davidrifkind.org/fiu/library_files

Ohlsson, H el ene. (Forthcoming). *Rivaling femininities – Jenny Lind and Em elie H ogqvist* (Available on Mondo).

Rosenberg, Tiina. 2016. *Don't Be Quiet, Start a Riot. Essays on Feminism and Performance*. Stockholm: Stockholm University Press, available at: <http://dx.doi.org/10.16993/ba>

Sauter, Willmar. 2000. "Sarah Bernhardt in Phenomenological Perspective", In *The Theatrical Event: Dynamics of Performance and Perception*, Iowa: University of Iowa Press, 117-145.

Sauter, Willmar & David Wiles. 2014. *The Theatre of Drottningholm – Then and Now*. Stockholm: Acta Universitatis Stockholmiensis.

Strindberg, August. 1888. *Miss Julie*. Full text of *Miss Julie and Other Plays* available at Internet Archive: www.archive.org.

Sturken, Marita and Lisa Cartwright. 2009. *Practises of Looking. An Introduction to Visual Cultural*, New York and Oxford: Oxford University Press.

BOOKLETS

News from Swedish Theatre. Focus: Young Audiences.

News from Swedish Theatre. Focus: Gender Equality.

News from Swedish Theatre. Focus: New Plays.

News from Swedish Theatre. Focus: Regional Theatres.

All these booklets are available as at www.teaterunionen.se (Swedish ITI).

PERFORMANCES

Forever Alone by Emira Arikan, directed by Farnaz Arbabi, UNGA KLARA followed by a talk with Farnaz Arbabi. Thursday, September 8, 9:30–12:00, Kulturhuset (subway station: Sergels Torg). Meeting point at the entrance to Unga Klara at 09:15.

Deformed Persona by Mattias and Ylva Andersson, Royal Dramatic Theatre (Dramaten), Nybroplan (subway station: Östermalmstorg).

VIDEOS

Bergman, Ingmar. 1957. *Wild strawberries*; <https://www.youtube.com>

Bergman, Ingmar. 1963. *The Silence*, available at: <https://www.youtube.com/watch>

Bergman, Ingmar. 1966. *Persona*, available at: <https://www.youtube.com/watch>

Bergman, Ingmar. 1975. *The Magic flute*; available at: <http://www.oppetarkiv.se/video/5219710/trollflojten>

Bergman, Ingmar. 1982. *Fanny and Alexander*, part 1, available at: <https://www.youtube.com/watch>

ASSESSMENT CRITERIA FOR THE WRITTEN PAPER

A: An outstanding performance in which the student demonstrates a superior grasp of the subject matter, and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative thinking, a superior ability to organize, to analyze, and to integrate ideas, and a thorough familiarity with the appropriate literature and techniques. Language and style are at an appropriate academic level.

B: A more than adequate performance in which the student demonstrates a thorough grasp of the subject matter, and a convincing ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a familiarity with the appropriate literature and techniques. Language and style are very good.

C: An adequate performance in which the student demonstrates a generally solid grasp of the subject matter and an ability to examine the material in a critical and constructive manner. The student displays a satisfactory understanding of the relevant issues, and a general familiarity with the appropriate literature and techniques. Shortfalls in some areas.

D: An acceptable performance in which the student demonstrates a familiarity with the subject matter, but the attempts to examine the material in a critical and constructive manner are only partially successful. The student displays some understanding of the relevant issues, and some familiarity with the appropriate literature, but there are shortfalls in a number of areas. Linguistic weaknesses.

E: A performance at the lowest acceptable level, with little analysis and discernable weakness in multiple areas. Considerable linguistic weaknesses.

Fx: The course requirements have only been partially completed and obvious shortfalls exist in knowledge and proficiency. Through completing additional requirements the student may be able to reach the required pass level (E).

F: The course requirements have not been completed and the student shows an obvious shortfall in knowledge and understanding of the subject.

Orionteatern, Stockholm, Sweden. 5,648 likes · 135 talking about this · 10,513 were here. Orionteatern - Stockholm.Â Orionteatern. Performance Art Theatre in Stockholm, Sweden. 4.6. 4.6 out of 5 stars. The Swedish Theatre (Swedish: Svenska Teatern or "Svenskan") in Stockholm was, at the beginning of the 20th century, Sweden's largest dramatic theatre. It was located on Blasieholmen in central Stockholm. During its years in use, from 1875 to 1925, it was often considered as Sweden's foremost national theatre (as opposed to the Royal Dramatic Theatre)).[1]. History[edit].Â Create a Premium Account quick and easy. Save your Favourite Pages. Listen to any page in Audio. Colour Night Mode. Create your Account. Theatres in Sweden. Filter. Stockholm Players. Theatres in Stockholm. Here are some ads you might be interested in from Directory in Sweden. 7. ASN, Advisory Services Network AG. Health Insurance in World.