SYLLABUS
SWEDISH CRIME FICTION

The purpose of the course is to provide students with a basic knowledge of the tradition of Swedish crime fiction and to stimulate interest and critical reflection in this subject. The genre has been very successful worldwide in the 2000s, and this course provides an overview of this success story. A selection of acclaimed Swedish crime novels is the main material of the course, but the students will also get acquainted with famous film adaptations in the genre as well as critical analyses of important works and discussions of the genre in the book market.

The course takes its starting point in the influential author duo Maj Sjöwall & Per Wahlöö, creators of emblematic character Martin Beck. The works of Sjöwall & Wahlöö can be seen as the incitement to the way many Swedish authors use crime fiction as a genre where societal problems and political issues can be highlighted. The genre Swedish crime fiction will be discussed from several points of view, but special attention will be directed towards the relations of literature to society (e.g. issues concerning class, gender, and how Sweden as a nation is (re)presented in these texts).

Class requirements
This is a discussion-based course. Therefore, your regular attendance is required, and your active participation is expected. All classes (except the excursion) take place in room A975a. One absence is permitted; each subsequent absence will lower your overall participation grade by one step (A becomes A-, etc.). Please complete all readings by the date noted in the syllabus, and come to class prepared to engage fully with the materials. You are more than welcome to bring in additional materials of interest to the class.

Grades are based upon your active attendance and participation in class, on a midterm paper handed out after the first five classes, and on a final essay at the end of the course. (More detailed guidelines for the essays will be distributed during the course.) If essays are handed in too late, this will have a negative effect on the grading.
PRELIMINARY SCHEDULE OF CLASSES

I
29/8, 10.30–12.00
Room 328
Introducing class. Introduction of course material; introducing lecture by Karl Berglund on Swedish crime fiction and its contexts; seminar discussion.


II
5/9, 9.15–12.15
Room 328
The Canon I: Sjöwall & Wahlöö. Seminar discussion.

– Maj Sjöwall & Per Wahlöö, Den vedervärdige mannen från Säffle/The Abominable Man (1967)
– Kerstin Bergman (2014), chapter 2, pp. 33–50

III
12/9, 9.15–12.15
Room 328
The Canon II: Henning Mankell. Seminar discussion.

– Henning Mankell, Mördare utan ansikte/Faceless Killers (1991)
– Kerstin Bergman (2014), chapter 3, pp. 51–68

IV
19/9, 9.15–12.15
Room 328
The Canon III: Stieg Larsson. Seminar discussion.

– Stieg Larsson, Män som hatar kvinnor/The Girl with the Dragon Tattoo (2005)
– Kerstin Bergman (2014), chapter 7, pp. 121–136
V
26/9, 9.15–12.15
Room 328
Famous Adaptations. Seminar discussion; midterm paper handed out.

– *Mannen på taket/Man on the Roof* (1976), director: Bo Widerberg
– *The Girl with the Dragon Tattoo* (2011), director: David Fincher

VI
3/10, 9.15–12.15
Excursion, starts at Bellmansgatan 1
Excursion – Crime Scene Stockholm

– “Millennium Walk” in Södermalm, in collaboration with Stockholms stadsmuseum
– Kerstin Bergman (2014), chapter 5, pp. 87–101

VII
10/10, 9.15–12.15
Room 350
Female Perspectives I: Liza Marklund. Seminar discussion. Deadline for midterm paper.

– Kerstin Bergman (2014), chapter 4, pp. 69–86

VIII
17/10, 9.15–12.15
Room 328
Female Perspectives II: Camilla Läckberg. Seminar discussion.

– Kerstin Bergman (2014), chapter 6, pp. 103–119

IX
24/10, 9.15–12.15
Room 350

X
14/11, 9.15–12.15
Room 328

- Benny LeMaster, “Queer Imag(ing)ing: Liminality as Resistance in Lindqvist’s *Let the Right One In*, Communication and Critical/Cultural Studies, vol. 8, 2011:2, pp. 103–123 [focus on the introduction (pp. 103–105) and “*Let the Right One In*: A Vampiric Text” (pp. 111–118)]

XI
21/11, 9.15–12.15
Room 328
The Genre in the Marketplace. Seminar discussion; concluding lecture by Karl Berglund; instructions for final essay handed out.


XII
28/11, 9.15–12.15
Room 328
Final class. Summary of course; discussions of course material; course evaluation; discussions of themes for final essays.

XIII
5/12: Deadline final essay