



## Course syllabus

Faculty of Humanities and Social Sciences

Department of Film and Literature

1LI109 Introduktion till intermedialitet, 7,5 högskolepoäng

Introduction to Intermediality, 7.5 credits

**Main field of study**

Comparative Literature

**Subject Group**

Comparative Literature

**Level of classification**

First Level

**Progression**

G1N

**Date of Ratification**

Approved 2009-06-19

Revised 2020-02-21 by School of Language and Literature. Revised literature.

The course syllabus is valid from autumn semester 2020

**Prerequisites**

General entry requirements and English B (Field-specific entry requirements 2/A2).

### Objectives

After completing the course, the students should be able to:

- account for basic intermedial issues and research fields,
- explain and discuss the relation between several media and modalities in artistic products.

### Content

This course includes an introduction to the study of the relations between verbal, visual and auditive aspects of artistic media, focusing on the connection between words, images and music. The course discusses the interaction of different media and modalities from a historical perspective and with examples from today's media culture.

### Type of Instruction

Teaching is delivered in the form of lectures and practical exercises, individually and in groups.

### Examination

The course is assessed with the grades Fail (U), Pass (G) or Pass with Distinction (VG).

The course is examined through written and oral tests. In order to receive the grade of Pass, the student must achieve the objectives. Grading criteria for the grade of Pass with Distinction will be specified when the course starts.

Repeat examination is offered in accordance with Local regulations for courses and examination at the first and second-cycle level at Linnaeus University. If the university has decided that a student is entitled to special pedagogical support due to a disability, the examiner has the right to give a customised exam or to have the student conduct the exam in an alternative way.

### Course Evaluation

During the implementation of the course or in close conjunction with the course, a course evaluation is to be carried out. Results and analysis of the course evaluation are to be promptly presented as feedback to the students who have completed the course. Students who participate during the next course instance receive feedback at the start of the course. The course evaluation is to be carried out anonymously.

### Required Reading and Additional Study Material

\* - text available in fulltext online

Arvidson, Jens, Askander, Mikael, Bruhn, Jørgen & Führer, Heidrun (eds.). *Changing Borders. Contemporary Positions in Intermediality*. Lund: Intermedia Studies Press 2007. ISBN 978-91-976670-0-5. (available online). 68 p. \*

Bazin, André. "In defense of mixed cinema." In *What is Cinema?* Vol. 1. Oakland: University of California Press 1967, pp. 53–75. ISBN-10: 0520242270 (available online). 22 p. \*

Bruhn, Jørgen. "What is Mediality, and (How) does it Matter? Theoretical Terms and Methodology." In *Intermediality of Narrative Literature: Medialities Matter*. London: Palgrave Macmillan, 2016, pp. 13–40. ISBN: 978-1-137-57841-9, 27 p. (available on MyMoodle) \*

Bruhn, Jørgen; Anne Gjelsvik Eirik Freivold Hanssen, *Adaptation Studies. New Challenges. New Directions*. London: Bloomsbury 2013, pp. 1–16. ISBN: 9781441192660 (e-book via LNU Library), 16 p. \*

Elleström, Lars. "Introduction". In: *Media Transformation: The Transfer of Media Characteristics Among Media*. London: Palgrave Macmillan 2014, pp. 13–40. ISBN: 978-1-137-47425-4, 10 p. \*

Elleström, Lars. "The Modalities of Media. A Model for Understanding Intermedial Relations". *Media Borders, Multimodality and Intermediality*, Basingstoke: Palgrave Macmillan 2010. ISBN: 978-0-230-23860-2, 39 p.

Jappy, Tony. "Modes of Representation". In: *Introduction to Peircean Visual Semiotics*. New York: Bloomsbury 2013, pp. 79–95. ISBN: 9781441151636, 16 p. (available on MyMoodle) \*

Jensen, Klaus Bruhn. "Intermediality." In: *The International Encyclopedia of Communication Theory and Philosophy*. New Jersey: Wiley-Blackwell 2016, pp. 1–12. ISBN: 9781118766804, 12 p. (available on MyMoodle) \*

Kukkonen, Karin. *Studying Comics and Graphic novels*, Hoboken: Wiley 2013, pp. 7–25 (e-book via LNU Library), ISBN: 9781118499924, 18 p. \*

Leitch, Thomas. "Twelve Fallacies in Contemporary Adaptation Theory", *Criticism* 45, 2/3003, pp. 149–171, DOI: 10.1353/crt.2004.0001, 22 p. \*

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: Harper Collins 1994, 2–59. ISBN-10: 006097625X ISBN-13: 978-0060976255. 57 p.

Mitchell, W.T.J. "There Are No Visual Media" *Journal of Visual Culture* 4 (2). nn.

Nikolajeva, Maria; Scott, Carole. *How Picturebooks Work*, London: Routledge 2013, pp. 1–28 (e-book via LNU Library), ISBN: 9780415979689, 28 p. \*

Pethő, Ágnes. “Intermediality in film: A historiography of methodologies”. *Film and Media Studies*, Cluj-Napoca: Acta Universitatis Sapientia, 2010, 2, pp. 39–72. ISSN 2066-7779 (Available online), 33 p. \*

Stougaard Pedersen, Brigitte. “Gesture in Music and Literature. Virginia Woolf”, *Nordisk estetisk tidskrift* 29\_30 2004, pp. 112–122, 10 p. (available on MyMoodle) \*

Wolf, Werner. “How to recognize a musicalized novel when reading one.” In *The Musicalization of Fiction*. Amsterdam: Rodopi 1999, pp. 71–85. 14 p. (available on MyMoodle) \*

Additional material provided by the department (ca 100 pages)