



Course syllabus

Faculty of Humanities and Social Sciences

Department of Film and Literature

4LI704 Intermedialitet, 15 högskolepoäng

Intermediality, 15 credits

Main field of study

Comparative Literature

Subject Group

Comparative Literature

Level of classification

Second Level

Progression

A1N

Date of Ratification

Approved 2011-12-08

Revised 2019-03-12 by School of Language and Literature. Revised objectives, content and literature.

The course syllabus is valid from autumn semester 2019

Prerequisites

Comparative literature 1-90 credits including a degree project of at least 15 credits.

Objectives

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

- independently apply advanced terminology and complex concepts in intermediality research and demonstrate a basic understanding of multimodal issues and terminology,
- in detail account for and problematise the relations and interactions of different art forms and media, including multimodal aspects,
- conduct analyses and interpretations of multimedial and multimodal texts and works, demonstrating theoretical and methodological awareness.

Content

This course discusses relations and interactions of art forms and media, from intermedial and multimedial perspectives. The technical conditions for different media types and their interplay are illustrated from a historical perspective. Both old and new media are discussed. The course also discusses theoretical issues and problems concerning interpretation, understanding and conceptualisation, and how this relates to human perception and senses.

Type of Instruction

Teaching is delivered in the form of lectures, seminars, group exercises and supervision, individually and in groups. All sessions marked as seminars in the schedule

are compulsory.

Examination

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

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. The course is examined continuously through written and oral assignments. For students who do not pass the first examinations, retake examinations are provided in accordance with local regulations at the university.

Course Evaluation

At the end of the course, a course evaluation is conducted. Results and analysis of the course evaluation are communicated to the students who have taken the course and the students who are taking the course when it is offered the next time.

The evaluation is anonymous. The course evaluation is filed according to departmental regulations.

Required Reading and Additional Study Material

* - 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.

Bateman, John. *Text and image: A critical introduction to the visual/verbal divide*. London: Routledge, 2014. ISBN: 9780415841979, (in selection ca 50 p.)

Cenciarelli, Carlos, "Dr Lecter's taste for "Goldberg", or: The horror of Bach in the Hannibal Franchise". *Journal of the Royal Musical Association*, 137 (1), 2012, pp. 107–134, 27 p.

Cook, Nicholas, *Analysing musical multimedia*. Oxford: Oxford University Press 1998. ISBN: 0-19-816737-7 (in selection ca 70 p.).

Elleström, Lars (ed.). *Media Borders, Multimodality and Intermediality*. Basingstoke: Palgrave Macmillan 2010. ISBN: 0-230-23860-2 (in selection ca 70 p.).

Elliott, Kamilla. *Rethinking the Novel/Film Debate*. Cambridge University Press 2003. ISBN: 0-521-81844-3, (in selection ca 40 p.).

*Fowler, Alastair. "Periodization and Interart Analogies", *Literatur und Bildende Kunst. Ein Handbuch zur Theorie und Praxis eines komparatistischen Grenzgebietes*, ed. Ulrich Weisstein. Berlin: Erich Schmidt 1992, pp. 86–101. ISBN: 3-503-03012-3, 16 p.

*Gilman, Ernest B. "Interart Studies and the 'Imperialism' of Language". *Poetics Today* 10 (1989:1), pp. 5–30. 26 p.

Hedling, Erik & Lagerroth, Ulla-Britta (eds.). 2002. *Cultural Functions of Intermedial Exploration*. Rodopi. ISBN: 90-420-1430-X (in selection ca 100 p).

HUMAN IT 4 (2000:2–3). www.hb.se/bhs/ith/humanit.htm (in selection ca 40 p).

Jewitt, Carey, Bezemer, Jeff and O'Halloran, Kay. *Introducing Multimodality*. London: Routledge 2016. ISBN: 9780415639262, 219 p.

*Kristeller, Paul Oskar. 1951/1952. "The Modern System of the Arts: A Study in the History of Aesthetics". *Journal of the History of Ideas* 12 (1951:4), nn. 496–527 &

13 (1952:1), pp.17–46. 62 p.

Kukkonen, Karin, *Studying Comics and Graphic novels*, Hoboken: Wiley 2013. pp. 7–25. ISBN: 9781118499870 (e-book through the library), 18 p.

Langkjær, Birger, *Den lyttende tilskuer: perception af lyd og musik i den audiovisuelle fiktionsfilm*, Museum Tusulanum Forl., Copenhagen, 2000, pp. 17–30. ISBN: 87-7289-631-0, 13 p.

Leitch, Thomas. "Twelve Fallacies in Adaptation Theories", *Criticism* 45 (2003:2), pp. 149–171. 23 p.

Manovich, Lev. *The Language of New Media*. Cambridge, Mass.: MIT Press 2001. pp. 18–61. ISBN: 0-262-63255-1 (in selection, 43 p.).

McGill, Craig, "Sweeney Todd: Hypertextuality, Intermediality and Adaptation". *Journal of Adaptation in Film and Performance*, 7 (1) 2014, pp. 41–63, 22 p.

Mitchell, W. J. T. "Beyond Comparison: Picture, Text, Method". *Picture Theory*. Chicago: Chicago University Press, 1994, pp. 83–110. ISBN: 0-226-53231-3, 28 p.

Mitchell, W. J. T. 2005. "There are No Visual Media", *Journal of Visual Culture* 4 (2005:2), pp. 257–266. <https://doi.org/10.1177/1470412905054673>, 9 p.

Wolf, Werner, *The Musicalization of Fiction*. Amsterdam: Rodopi 1999, pp. 10–50, ISBN: 90-420-0457-6, 40 p.

Additional fiction and media texts, ca 100 p.