

Syllabus

for course at advanced level

Ingmar Bergman Revisited: Art, Media and Intermediality
Bergman i backspegeln: mellan konstarter och medier

**7.5 Higher Education
Credits**
7.5 ECTS credits

Course code:	FV7307
Valid from:	Spring 2011
Date of approval:	2010-11-15
Department	Department of Media Studies
Main field:	Cinema History and Theory/Cinema Studies
Specialisation:	A1N - Second cycle, has only first-cycle course/s as entry requirements

Decision

The course outline was approved by the Faculty of Humanities on 13th October 2009, and board of the Department of Cinema Studies on the Xx-XX 2010, and is valid per autumn term of 2010.

Prerequisites and special admittance requirements

Bachelor's Thesis Course, 30 ECTS, in Cinema Studies or equivalent. English B; or, admitted to master's programme in humanities at Stockholm University.

Course structure

Examination code	Name	Higher Education Credits
FV73	Bergman revisited	7.5

Course content

The course offers a reappraisal of Ingmar Bergman's work in various arts and media and their interrelations. Thus the course explores the concepts of interartiality and intermediality as focal points for approaching Bergman's body of work and its appropriations and intertexts. Special attention is awarded ongoing research in the Ingmar Bergman Archive.

Learning outcomes

On completion of the course, students should have aquired:

- * an enhanced knowledge of Swedish film and television culture in general and Ingmar Bergman's work in particular
- * an advanced familiarity with interartiality and intermediality as concepts and fields of study
- * an ability to evaluate and formulate research questions within this particular domain of film studies

Education

Lectures and seminars are offered within budgetary constraints. The departmental board is responsible for the overall planning of the course and its mandatory components.

Forms of examination

a. The viewing of film, television and other media throughout the course is mandatory and will be assessed on par with course literature. The course is examined by means of written and/or oral assignments. Essays or theses should be word processed and students may be required to present them electronically. Genuine Text may be used to protect against plagiarism. Cases of suspected cheating, such as plagiarism, will be reported to

the University's Disciplinary Committee by the departmental chair or director of studies.

b. Grades are given according to a criterion referenced seven-point scale:

A = Excellent
B = Very good
C = Good
D = Satisfactory
E = Poor
Fx = Inadequate
F = Unacceptable

c. The grading criteria for this course are to be distributed at the beginning of the course.

d. The final grade for the whole course must be at least E to pass.

e. In order to obtain at least a grade of E, a student who has received an F or Fx has the right to additional four tests provided the course is still offered. A student who has received a grade of E or higher may not take the test again in order to get a higher grade.

A student who has received the grade of Fx or F twice on a given test and by the same examiner can, on application, be granted a new examiner, unless there are specific reasons against it. The application should be addressed to the board of the department.

Interim

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for a three-semester period. However, the restrictions above under Forms of examinations still hold.

Limitations

This course cannot be included in a Bachelor's or Masters degree together with courses taken nationally or internationally of which the contents overlap with the course.

Required reading

COURSE BOOKS (ca 990)

Koskinen, Maaret (ed.). Ingmar Bergman Revisited. Performance, Cinema and the Arts (London and New York: Wallflower Press, 2008). (242)

Ingmar Bergman, A Film Trilogy: Through a Glass Darkly, The Communicants (Winter Light), The Silence. Translated by Paul Britten Austin (New York and London: Marion Boyars, 1989). (143)

Ingmar Bergman, The Magic Lantern: An Autobiography (London: Hamish Hamilton, 1988; New York: Viking, 1988). (308)

Bergman, Ingmar, The Best Intentions: A Novel (London: Harvill, 1993. New York: Arcade, 1993). (298)

READER (ca 520)

Bolter, Jay David och Richard Grusin, Remediation. Understanding New Media (Cambridge, Mass and London, Engl: The MIT Press, 2002). 20-50 (31)

Borden, Diane M. "Bergman's Style and the Facial Icon". Quarterly Review of Film Studies 2, no. 1 (1977): 42-55 (14)

Bordwell, David. "Bergman, Antonioni, and the stubborn stylists". (10)
<http://www.davidbordwell.net/blog/?p=1139> (last accessed 2 September, 2008).

Bruner, J., "The "Remembered" Self", in U. Neisser and R. Fivush (eds) The Remembering Self: Construction and Accuracy in the Self-Narrative (New York: Cambridge University Press, 1994). 41-54 (15)

Clüver, Claus. "Intermediality and Interart Studies", in Changing Borders. Contemporary Positions in Intermediality, ed Jens Arvidson, Mikael Askander, Jörgen Bruhn, and Heidrun Führer (Lund: Intermedia Studies Press, 2007). 19-34 (15)

Dalle Vache, Angela, Introduction, The Visual Turn: Classical Film Theory and Art History, ed Angela Dalle

Vache (New Brunswick, New Jersey and London: Rutgers University Press 2003). 1-29 (30)

Danius, Sara, Introduction: Orpheus and the Machine, in *The Senses of Modernism: Technology, Perception, and Aesthetics* (Ithaca & London: Cornell University Press, 2002). 1-24 (25)

Friedberg, Anne, Introduction, *The Virtual Window. From Alberti to Microsoft* (Cambridge, Mass & London, England: The MIT Press). 1-19 (20)

Gantz, Jeffrey. "Mozart, Hoffmann, and Ingmar Bergman's Vargtimmen". *Literature/Film Quarterly* 8, no. 2 (1980): 104-114 (11)

Higson, Andrew, "The Limiting Imagination of National Cinema", in *Cinema and Nation*, ed Mette Hjort and Scott MacKenzie (London and New York: Routledge 2000). 63-74 (12)

Hutcheon, Linda, *A Theory of Adaptation* (New York & London: Routledge, 2006), 33-77 (48)

Ingemansson, Birgitta. "The Screenplays of Ingmar Bergman: Personification and Olfactory Detail", *Literature/Film Quarterly* 12, no. 1 (1984): 26-33 (8)

Kawin, Bruce. *Mindscreen: Bergman, Godard and First-Person Film* (Princeton, NJ: Princeton University Press, 1978). 103-142 (40)

Keyser, "Bergman and the Popular Audience", in *Ingmar Bergman: Essays in Criticism*, ed Stuart M. Kaminsky with Joseph F. Hill (London: Oxford University Press, 1975). 313-23 (11)

Koskinen, Maaret, "The Typically Swedish in Ingmar Bergman", in Roger W. Oliver (ed), *Ingmar Bergman: An Artist's Journey on Stage, on Screen, in Print* (New York: Arcade Publishing 1995). 126-136 (11)

Koskinen, Maaret. "Everything Represents, Nothing Is", *Canadian Journal of Film Studies/Revue canadienne d'études cinématographiques* 6, no. 1 (1997): 79-90. (12)

Livingston, Paisley, chapter "The Artist's Mask", in *Ingmar Bergman and the Rituals of Art* (Ithaca: Cornell University Press, 1982). 222-265 (44)

Mitchell, W.J.T., "There are No Visual Media", in *MediaArtHistories*, ed. Oliver Grau (MIT Press 2007). 395-406 (12)

Ohlin, Peter. "The Holocaust in Ingmar Bergman's *Persona*: The Instability of Imagery", *Scandinavian Studies* 77, no. 2 (2005): 241-74. (25)

Peucker, Brigitte. "Filmic Tableau Vivant: Vermeer, Intermediality, and the Real", in *Rites of Realism. Essays on Corporeal Cinema*, ed Ivone Margulies (Durham/London: Duke University Press, 2003). 294-314 (21)

Sobchack, Vivian. "What My Fingers Knew: The Cinesthetic Subject, or Vision in the Flesh", *Carnal Thoughts: Embodiment and Moving Image Culture* (Berkeley: University of California Press, 2004). 53-84 (33) (OBS på webben i *Senses of Cinema*)

Staiger, Janet, "Authorship Approaches", in *Authorship and Film*, ed David A. Gerstner and Janet Staiger (New York: Routledge, 2003). 27-57 (31)

Steene, Birgitta. "Images and Words in Ingmar Bergman's Films". *Cinema Journal* 10, no. 1 (1970): 23-33. (11)

Sundler Malmnäs, Eva. "Art as Inspiration", in *Carpenter Fridén, Ann, ed. Nordic Theatre Studies: Ingmar Bergman and the Arts* 11 (1998): 34-46. (13)

Vinge, Louise. "The Director as Writer. Some Observations on Ingmar Bergman's *Den goda viljan*", in *A Century of Swedish Narrative. Essays in Honour of Karin Petherick*, ed Sarah Death och Helena Forsås-Scott (Norwich: Norvik Press, 1994). 281-293 (13)