Syllabus
for course at advanced level
Ingmar Bergman Revisited: Art, Media and Intermediality
Bergman i backspegleln: mellan konstarter och medier

Course code: FV7307
Valid from: Spring 2011
Date of approval: 2010-11-15
Department: Department of Media Studies
Subject: Cinema History and Theory/Cinema Studies

7.5 Higher Education Credits
7.5 ECTS credits

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
FV73
Name
Bergman revisited
Higher Education Credits
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 acquired:
* 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)


READER (ca 520)


Bordwell, David. “Bergman, Antonioni, and the stubborn stylists”. (10)

http://www.davidbordwell.net/blog/?p=1139 (last accessed 2 September, 2008).


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


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

