Godkänd av styrgruppen för LKM den 3 juni 2016, reviderad den 5 juni 2018

**Intermedia Theory: an Overview**

Chandler, David, *Semiotics for Beginners*, Oxford (UK): Routledge 2011, ISBN 978-0-19-956875-8: ch. 1–3;, 7–9 (35 p). In: <http://visualmemory.co.uk/daniel/Documents/S4B/semiotic.html>

Clüver, Claus, “Intermediality and Interarts Studies” in *Changing Borders. Contemporary Positions in Intermediality*, eds. Arvidson, Askander, Bruhn, Führer, Intermedia Studies Press: Lund 2007, pp. 19-38, ISBN 978-91-976670-0-5 (20 p)

Elleström, Lars, “The Modalities of Media. A Model for Understanding Intermedial Relations”, in *Media borders, multimodality and intermediality*, Lars Elleström (red.), Palgrave Macmillan: Basingstoke, 2010, pp. 11–48. ISBN 0-230-23860-2 (38 p)

[Wolf, Werner](http://www.ingentaconnect.com/content/rodopi/wms/2002/00000004/00000001/art00003):  “Intermediality Revisited. Reflections on Word and Music Relations in the Context of a General Typology of Intermediality”, in *Word and Music Studies. Essays in Honor of Steven Paul Scher on Cultural Identity and the Musical Stage*, S. M. Lodato, S. Aspden, and W. Bernhart (eds.), pp. 13-34, ISBN: 90-420-1003-7 (22 p)\* at <http://www.ingentaconnect.com/content/rodopi/wms/2002/00000004/00000001/art00003>]

**Anders’ sections**

***Literature***

Andrews, Malcolm, *Charles Dickens and His Performing Selves*, Oxford: Oxford UP 2006, ch. 2 + 5, ISBN 9780199236206 (90 p)

John O. Jordan (ed.), *The Cambridge Companion to Charles Dickens*, Cambridge: Cambridge UP 2001, ISBN 9780521660167, chapters by Baumgarten, Glavin, March, and Stein (71 p), available on: [http://libgen.org/book/index.php?md5=D5A540F0404A85E4076BF08A15F124EF&open=0](https://webmail.lu.se/owa/redir.aspx?C=YWCfXdZxPEe9azZupl08q4rJPlc2gdEIisoLOxqhMs6xhnYvXfcFT3UquAAkt7CNHVqHRvM_HdY.&URL=http%3a%2f%2flibgen.org%2fbook%2findex.php%3fmd5%3dD5A540F0404A85E4076BF08A15F124EF%26open%3d0)

Coleridge, *The Rime of the Ancyent Marinere*: any edition of the 1798 version, available on https://en.wikisource.org/wiki/The\_Rime\_of\_the\_Ancyent\_Marinere\_(1798)

Coleridge, *The Rime of the Ancient Mariner*: the 1817/34 version, with illustrations by Gustave Doré, available on https://ebooks.adelaide.edu.au/c/coleridge/samuel\_taylor/rime

Dickens, Charles, *A Christmas Carol*: any edition with illustrations by John Leech (85 p)

Gadamer; Hans-Georg, *Truth and Method*, 2nd ed (1975), II.4.1.B.iv ”The Principle of History of Effect”, and II.4.2.A ”The Hermeneutic Problem of Application” (12 p)

– ”Artworks in Word and Image” (1992), *Theory, Culture & Society*, Jan. 2006, vol. 23, no. 1, pp. 57–83 (27 p). In: http://tcs.sagepub.com.ludwig.lub.lu.se/content/23/1/57.full.pdf+html

Habermas, Jürgen, ”The Public Sphere: An Encyclopedia Article (1964)”, *New German Critique*, No. 3 (Autumn, 1974), pp. 49-55 (7 p). In: http://www.jstor.org.ludwig.lub.lu.se/stable/487737?&seq=1#page\_scan\_tab\_contents

Hubert, Renée Riese, ”[The Ancient Mariner's Graphic Voyage through Mimesis and Metaphor](http://eds.a.ebscohost.com.ludwig.lub.lu.se/eds/viewarticle?data=dGJyMPPp44rp2%2fdV0%2bnjisfk5Ie46bFRr6iySrek63nn5Kx94um%2bTK2ot0ewpq9Nnqe4SrOwr02et8s%2b8ujfhvHX4Yzn5eyB4rOvUa6usku0q69MpOLfhuWz44ak2uBV6%2fDmPvLX5VW%2fxKR57LOvUbarrkq3rLZOpNztiuvX8lXk6%2bqE8tv2jAAA&hid=4103)”; *Yearbook of English Studies* 1985; p 80-92 (13 p). In: http://www.jstor.org.ludwig.lub.lu.se/stable/3508549?seq=1#page\_scan\_tab\_contents

Isenberg, Nancy, “Repurposing Rime of the Ancient Mariner in the Postmodern Age” in *Intermediality and Literary Practice*. ed. by Maddalena Pennacchia, (Peter Lang, 2007), pp. 183- 200.

Jauss, Hans Robert ”Literary History as a Challenge to Literary Theory”, *New Literary History*, Vol. 2, No. 1, A Symposium on Literary History (Autumn, 1970), pp. 7-37 (31 p). In: http://www.jstor.org.ludwig.lub.lu.se/stable/468585?&seq=1#page\_scan\_tab\_contents

Kittler, Friedrich A., ”The City Is a Medium”, *New Literary History* 1996, pp. 717-729 (13 s). In: http://www.jstor.org.ludwig.lub.lu.se/stable/20057387?seq=1#page\_scan\_tab\_contents

McGann, Jerome J., ”The Ancient Mariner: the Meaning of the Meanings” (30 p), in: http://www.oxfordscholarship.com.ludwig.lub.lu.se/view/10.1093/acprof:oso/9780198117506.001.0001/acprof-9780198117506-chapter-6?

***Audiovisual material***

Dowd, Geraldine, *A Christmas Carol.* FilmUK 2003 (96 min.)

Kinninmont, Tom, *An Audience with Charles Dickens.* Film UK 1996 (29 min.)

Langley, Noel, *Scrooge*. Film UK 1951 (86 min.)

Raul da Silva: *Rime of the Ancient Mariner,* Film USA 1975 (52 min.)

Temple, Julien, *Pandaemonium*. Film UK 2000 (124 min.)

**Mikael’s section**

***Literature***

Bignell, Jonathan, “Television Genres and Formats”, in: *An Introduction to Television Studies* (2003), 3nd edition, Routledge: Abingdon (UK) and New York 2013, ISBN 978-0415419185 (c. 15 p)

Bolter, Jay David and Grusin, Richard, “Introduction. The Double Logic of Remediation”, in *Remediation. Understanding New Media* (1999), Cambridge Mass: MIT Press 2000, pp. 3-15, ISBN 978-0262522793 (13 p)

Bruhn, Jörgen “Introduction” and “What is Mediality, and (How) does it Matter? Theoretical Terms and Methodology”, in *The Intermediality of Narrative Literature. Medialities Matter*, Palgrave Macmillan: Basingstoke, 2016, pp. 1-40, ISBN 978-1-137-57840-2 (40 p)

Davison, Annette: “Title Sequences for Contemporary Television Serials”, in: *The Oxford Handbook of New Audiovisual Aesthetics*, Ed. John Richardson, Claudia Gorbman, and Carol Vernallis, 2013. (29 p.) <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199733866.001.0001/oxfordhb-9780199733866-e-036?print=pdf>

Doyle, Arthur Conan, *A Study in Scarlet* (1887), any edition (c. 200 p)

Fahlström, Öyvind, “Hipy Papybthuthdth thuthda bthuthdy. Manifesto for Concrete Poetry”, in *Literally Speaking. Sound poetry & text-sound composition*, Bo Ejeby Edition: Göteborg 1993/2000, pp 29-39 ISBN: 91 88316 04 1 (10 p)

Hilmes, Michele, “DIGITAL TELEVISION: High definitions”, in *Digital Cultures. Understanding New Media* (eds. Creeber and Martin), 2009, pp. 46-54, ISBN-13: 978-0-33-5221974 (9 p)

Holmberg, Claes-Göran, “Extra-Terrestrial Novels”, in *Interart Poetics.* *Essays on the Interrelations of the Arts and Media,*U-B. Lagerroth, H. Lund & E. Hedling (eds.), Rodopi: Amsterdam/Atlanta 1997, pp. 109-114, ISBN 90-420-0210-7 (6 p)

Olsson, Jesper, “CONNECT AND IMMERSE: A POETRY OF CODES AND SIGNALS“, in *Journal of Aesthetics and Culture*, Vol. 4, 2012 (8 p.). available at: <http://dx.doi.org/10.3402/jac.v4i0.18614>

Sharp, McKinney, Ross: “Visual Text: concrete poetry, hyperfiction and the future of the narrative form” (Glasgow, 2003), (c. 20 p) available at: http://www.iash.ed.ac.uk/vkpublication/Sharp\_McKinney\_Ross.pdf

Stein, Louisa Ellen & Busse, Kristina, “Introduction: The Literary, Televisual and Digital Adventures of the Beloved Detective”, in Louisa Ellen Stein and Kristina Busse (red.), *Sherlock and transmedia fandom: essays on the BBC series*, Jefferson, N.C.: McFarland, 2012, s. 9–24. ISBN: 0786468181. (16 s)

Vernallis, Carol: “Music Videos Second Aesthetic”, in [*The Oxford Handbook of New Audiovisual Aesthetics*](https://webmail.lu.se/owa/redir.aspx?SURL=-1WD3U2xiymwRLCMUhRAky9SpvbOmhOGutRF6FkxzPNdICzTwGnTCGgAdAB0AHAAOgAvAC8AdwB3AHcALgBvAHgAZgBvAHIAZABoAGEAbgBkAGIAbwBvAGsAcwAuAGMAbwBtAC8AdgBpAGUAdwAvADEAMAAuADEAMAA5ADMALwBvAHgAZgBvAHIAZABoAGIALwA5ADcAOAAwADEAOQA5ADcAMwAzADgANgA2AC4AMAAwADEALgAwADAAMAAxAC8AbwB4AGYAbwByAGQAaABiAC0AOQA3ADgAMAAxADkAOQA3ADMAMwA4ADYANgA.&URL=http%3a%2f%2fwww.oxfordhandbooks.com%2fview%2f10.1093%2foxfordhb%2f9780199733866.001.0001%2foxfordhb-9780199733866)*,* Ed. John Richardson, Claudia Gorbman, and Carol Vernallis, 2013. (21 p) [http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199733866.001.0001/oxfordhb-9780199733866-e-016](https://webmail.lu.se/owa/redir.aspx?SURL=g74f7g5TqTXtdlyke0dd2PyhjgXqBp9H4tBlY8-BdeldICzTwGnTCGgAdAB0AHAAOgAvAC8AdwB3AHcALgBvAHgAZgBvAHIAZABoAGEAbgBkAGIAbwBvAGsAcwAuAGMAbwBtAC8AdgBpAGUAdwAvADEAMAAuADEAMAA5ADMALwBvAHgAZgBvAHIAZABoAGIALwA5ADcAOAAwADEAOQA5ADcAMwAzADgANgA2AC4AMAAwADEALgAwADAAMAAxAC8AbwB4AGYAbwByAGQAaABiAC0AOQA3ADgAMAAxADkAOQA3ADMAMwA4ADYANgAtAGUALQAwADEANgA.&URL=http%3a%2f%2fwww.oxfordhandbooks.com%2fview%2f10.1093%2foxfordhb%2f9780199733866.001.0001%2foxfordhb-9780199733866-e-016) (21 p)

***Audiovisual Material***

*Sherlock*, “A Study in Pink”, Season 1: Episode 1, 2010. (TV episode/film, based on Doyle’s *A Study in Scarlet*). (c. 90 min.)

*Pulp Fiction* (Film) (c. 150 min)

Bob Dylan, *Subterranean Homesick Blues* (Music video) (c. 60 min)

Beyoncé, *Lemonade* (Music video) (c. 5 min)

**Heidrun’s section**

***Literature***

Alliez, Ericand Bonne, Jean-Claude  ”Matisse with Dewey with Deleuze”. In: Holland, Eugene W. , Smith, Daniel W. and Stivale, Charles J., (eds.) Gilles Deleuze: image and text. London, U.K. : Continuum, 2009, pp. 104-123. ISBN 9780826408327

Barad, Karen “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter ”, Signs: Journal of Women in Culture and Society 2003, vol. 28, no.3 <https://www.uio.no/studier/emner/sv/sai/SOSANT4400/v14/pensumliste/barad_posthumanist-performativity.pdf>

Byatt, A.S., *The Matisse Stories ,* Chatto & Windus*:* London1993, ISBN 0-7011- 6088-8 (135 p)

Clüver, Claus “Quotation, Enargeia, and the Functions of Ekphrasis” *Pictures into Words. Theoretical and Descriptive Approaches to Ekphrasis*, Jongeneel, Els & Robillard, Valerie (red.), VU University Press, Amsterdam 1998, p. 35-52, ISBN 90-5383-595-4 (20 p)

Führer, Heidrun, ”Intermediality in Culture: Thomas Mann's Der Tod in Venedig” in *Changing Borders. Contemporary Positions in Intermediality*, eds. Arvidson, Askander, Bruhn, Führer, Intermedia Studies Press: Lund 2007, ISBN 978-91-976670-0-5 (20 p)

Gorbman, Claudia, ”Narrative Film Music”, *Yale French Studies*, 1980, No 60, pp. 183-203, (21 p)

Harvey, Judith, ’ut pictura poesis’ in *Theories of Media*, The University of Chicago, 2002, (c. 3 p) <http://csmt.uchicago.edu/glossary2004/utpicturapoesis.htm>

Heffernan, James A.H.W., ”Ekphrasis and representation”, in *New Literary History* 1991, p. 297-312, ISSN 00286087 (16 p)

Fairbrother Canton, Kimberly et al. ” Death in Venice and Beyond: Benjamin Britten’s Late Works”., University of Toronto Press, 2012 pp. 893 – 908 (17p)

Lindhé, Cecilia “A Visual Sense is Born in the Fingertips : Towards a Digital Ekphrasis ” In: *Digital Humanities Quarterly* 2003, ISSN 1938-4122, Vol. 7.1. (21 p)

Leitch, Thomas M.,”Twelve Fallacies in Contemporary Adaptation Theory”, *Criticism*, Volume 45, Number 2, Spring 2003, pp. 149-171 (22 p) <http://adaptation391w.qwriting.qc.cuny.edu/files/2012/08/Leitch-Twelve-Fallacies.pdf>

Lund, Hans, *Text as Picture. Studies in the Literary Transformation of Pictures*, Levinston: New York 1992, pp. 63-89, (26 p)

Mann, Thomas, *Death In Venice*, any edition (c. 250 p)

Mitchell, W.J.T. "Ekphrasis and the Other", *Picture Theory* publ. by The University of Chicago Press, copyright 1994 (13 p)

Robillard, Valerie: “Still Chasing Down that Greased Pig; Cognition and the Problem of Ekphrasis”, in Arvidson, Askander, Bruhn, Führer (eds.), *Changing Borders. Contemporary Positions in Intermediality*, Intermedia Studies Press: Lund 2007, pp. 257-281, ISBN 978-91-976670-0-5 (25 p)

Vaget, Hans Rudolf, “Film and Literature. The Case of "Death in Venice": Luchino Visconti and Thomas Mann”, The German Quarterly 53, 1980, p. 159-175 (14 p)

Winters, Ben “The Non-Diegetic Fallacy: Film, Music and Narrative Space “, in *Music & Letters*, Vol. 91 No. 2, ISSN: 0027-4224(21 p)

***Audiovisual material***

Visconti, Luchino, *Death in Venice*

Britten, Benjamin, *Death in Venice*