

# FM 325 *Through a Glass Darkly:* The Films of Ingmar Bergman

Seminar Leader: Matthias Hurst

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Office Hours: Tuesday, 13.30 – 15.00, or by appointment

Course Times: Thursday, 19.30 – 22.00 (film screening); Friday, 15.45 – 19.00

Ingmar Bergman (1918 – 2007) was one of the world's most renowned and influential film directors, a true film *auteur* with his own vision of humanity and unique voice in the sphere of international cinema. His films deal with existential dilemmas of the human condition: the meaning of life, love and passion, the pursuit of happiness, the experience of suffering and disgrace, as well as questions of guilt and responsibility, and of the position of the artist in society. He relentlessly dissects our beliefs and social conventions with psychological precision and sometimes excruciating emotional insight. The narrative power and the visual representations of his films are by turns stunning and beautiful, depressing and disturbing. We discuss the philosophical dimensions of Bergman's work, as well as the specific features of his aesthetic style.

## Requirements

Basic knowledge of film history, film theory, and film analysis.

Attendance is mandatory for all seminars and film screenings. Students are expected to come to seminars and film screenings punctually and prepared, to participate actively in the class discussions and to do all the course assignments on time.

\* Please, do not use cell phones, smart phones or similar electronic devices during seminars and screenings!

## Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

## Attendance

Attendance at all classes and film screenings is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

More than two absences will affect the grade for the course.

Absences are registered in all classes, and lateness is registered as absence. Students should notify the instructor if they are unable to attend class.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences, whether excused or unexcused. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

### Assessment / Assignments

Individual presentations in class, based on independent research and the film screenings (starting in week 5).

Mid-term essay (1500-2000 words), due in week 7, Friday, October 20, 2023, midnight. The topic of the mid-term essay will be a film analysis/interpretation, based on one of the films screened or discussed in the first seven weeks of the course.

Final essay (3000-3500 words), due in week 15, Friday, December 22, 2023, noon (i.e. 12:01 pm)  
**\* Please note: Graduating students** -- Deadline for final essay: Week 14, Sunday, December 17, 2023, midnight! \*

The topic of the final essay will be a film analysis/interpretation, based on one of the films screened or discussed throughout the semester.

### Policy on Late Submission of Papers

Essays that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

### **Grade Breakdown**

Participation:	25 %
Presentation:	25 %
Mid-term Essay:	25 %
Final Essay:	25 %

If one of these components is graded F, the final course grade cannot be higher than C-.  
If two components are graded F, the final grade will be F (i.e. the whole class will be failed).

## Schedule

\* Tentative schedule depending on availability of films, presentations and intensity of class discussions

### WEEK 1:

Introduction: Ingmar Bergman – *Auteur* theory and different approaches to film

*Crisis* (1946)

*Waiting Women* (1952)

### WEEK 2:

*Summer with Monika* (1953)

Basic Model of Film Analysis

### WEEK 3:

*Smiles of a Summer Night* (1955)

Different Approaches to Film Analysis and Film Interpretation (1)

### WEEK 4:

*Sawdust and Tinsel* (1953)

Different Approaches to Film Analysis and Film Interpretation (2)

### WEEK 5:

*The Seventh Seal* (1957)

*The Virgin Spring* (1960)

### WEEK 6:

*Wild Strawberries* (1957)

**WEEK 7:**

*Through a Glass Darkly* (1961)

Mid-term essay (1500-2000 words), due in week 7, Friday, October 20, 2023, midnight.

Fall Break: October 23 – October 29, 2023

**WEEK 8:**

*Winter Light* (1963)

*The Silence* (1963)

**WEEK 9:**

*Persona* (1966)

**WEEK 10:**

*Hour of the Wolf* (1968)

*Shame* (1968)

**WEEK 11:**

*Cries and Whispers* (1972)

*Scenes from a Marriage* (1973)

**WEEK 12:**

No film screening on Thursday, November 30, and no class on Friday, December 1, 2023!

**WEEK 13:**

*The Serpent's Egg* (1977)

*Autumn Sonata* (1978)

**WEEK 14:**

*Fanny and Alexander* (1983)  
*Bergman Island* (2021, Mia Hansen-Løve)

Final essay (3000-3500 words) deadline for graduating students: Sunday, December 17, 2023, midnight!

**WEEK 15:** Completion week (Monday, December 18 – Friday, December 22, 2023)

Final Essay (3000-3500 words) Deadline: Friday, December 22, 2023, noon (i.e. 12:01 pm) /  
**Graduating students** -- Deadline for final essay: Sunday, December 17, 2023, midnight!

## Readings

- Allen, Richard and Murray Smith (eds.). *Film Theory and Philosophy*. Oxford/New York: Oxford University Press, 1999.
- Baudry, Jean-Louis. "The Apparatus: Metapsychological Approaches to the Impression of Reality in the Cinema." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 299-318.
- Bazin, André. "The Evolution of the Language of Cinema". In: André Bazin. *What Is Cinema?* Berkeley/Los Angeles/London: University of California Press, 1971, pp. 23-40.
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- Bergman, Ingmar. *The Magic Lantern. An Autobiography*. Chicago: The University of Chicago Press, 2007.
- Bergman, Ingmar. *Images. My Life in Film*. London: Faber and Faber, 1995.
- Blandford, Steve, Barry K. Grant and Jim Hillier. *The Film Studies Dictionary*. London/New York: Arnold, Oxford University Press, 2004.
- Bordwell, David. "Classical Hollywood Cinema: Narrational Principles and Procedures." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 17-34.
- Bordwell, David. *Narration in the Fiction Film*. London/New York: Routledge, 1990.
- Braudy, Leo, and Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. Seventh Edition. New York/Oxford: Oxford University Press, 2009.
- Brown, Larry A. *How Films Tell Stories. The Narratology of Cinema*. Nashville: Creative Arts Press, 2016.
- Caughie, John (ed.). *Theories of Authorship. A Reader*. London/New York: British Film Institute/Routledge, 2001.
- Cowie, Peter. *Ingmar Bergman. A Critical Biography*. London: Secker & Warburg, 1982.
- Elsaesser, Thomas, and Warren Buckland. *Studying Contemporary American Film. A Guide to Movie Analysis*. London: Arnold Publishers, 2002.

- Frampton, Daniel. *Filmosophy*. London: Wallflower Press, 2006.
- Gervais, Marc. *Ingmar Bergman. Magician and Prophet*. Montreal/Kingston/London: McGill-Queen's University Press, 2000.
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- Hayward, Susan. *Cinema Studies. The Key Concepts*. Third Edition. London/New York: Routledge, 2006.
- Hedling, Erik (ed.). *Ingmar Bergman. An enduring legacy*. Lund: Lund University Press, 2021.
- Hill, John, and Pamela Church Gibson (eds.). *The Oxford Guide to Film Studies*. Oxford/New York: Oxford University Press, 1998.
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- Ketcham, Charles B. *The Influence of Existentialism on Ingmar Bergman. An Analysis of the Theological Ideas Shaping a Filmmaker's Art*. Lewiston/Queenston: The Edwin Mellen Press, 1986.
- Koskinen, Maaret (ed.). *Ingmar Bergman revisited. Performance, Cinema and the Arts*. London/New York: Wallflower Press, 2008.
- Kracauer, Siegfried. *Theory of Film. The Redemption of Physical Reality*. [1960] Princeton (NJ): Princeton University Press, 1997.
- Lebeau, Vicky. *Psychoanalysis and Cinema. The Play of Shadows*. London: Wallflower Press, 2002.
- Litch, Mary M. *Philosophy Through Film*. New York/London: Routledge, 2002.
- Livingston, Paisley. „Cinematic Authorship.“ In: Richard Allen and Murray Smith (eds.). *Film Theory and Philosophy*. Oxford: Oxford University Press, 2003, pp. 132-148.
- Macnab, Geoffrey. *Ingmar Bergman. The Life and Films of the Last Great European Director*. London/New York: I. B. Tauris, 2009.
- Metz, Christian. *Film Language. A Semiotics of the Cinema*. Chicago: University of Chicago Press, 1991.
- Metz, Christian. *The Imaginary Signifier. Psychoanalysis and the Cinema*. Bloomington/Indianapolis: Indiana University Press, 1982.
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- Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” In Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 198-209.
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- Nowell-Smith, Geoffrey (ed.). *The Oxford History of World Cinema*. Oxford/New York: Oxford University Press, 1996.

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- Thompson, Kristin, and David Bordwell: *Film History. An Introduction*. Second edition. New York: McGraw-Hill (Higher Education), 2003.
- Wartenberg, Thomas E., and Angela Curran (eds.). *The Philosophy of Film. Introductory Text and Readings*. Oxford/Malden: Blackwell, 2005.
- Wood, Robin. *Ingmar Bergman*. New Edition. Edited by Barry Keith Grant. Detroit: Wayne State University Press, 2013.

## Essay Deadlines

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