

21G.735

Advanced Topics in Hispanic Literature & Film

Topic for Spring, 2006: The Films of Luis Buñuel

SYLLABUS

Professor: Elizabeth Garrels

Students **view, in class on most Mondays**, one feature-length or one or two short films by Spanish film director Luis Buñuel (1900-1983), that is, thirteen out of Buñuel's total production of thirty-two films. The subject includes roughly two and a half hours per week of discussion about the films and related web materials and printed texts, including film criticism, the director's autobiography Mi último suspiro (orig. publ. in French, in 1982, as Mon dernier soupir), and the novel Nazarín (1895), by late 19th c. Spanish writer Benito Pérez Galdós, which inspired Buñuel's film of the same title. The subject considers films spanning Buñuel's entire career, from his early silent surrealist classics of 1929 and 1930 to his last film, "Cet Obscur objet du désir" ("Ese oscuro objeto del deseo," 1977), although it pays special attention to his Mexican period and the three films he made in Spain. The subject also examines the influence of paintings (Dalí, Vermeer, Millet) as well as of Freud's psychoanalytic dream theories on Buñuel's visual imagery.

Class discussion conducted entirely in Spanish; advanced reading knowledge of both Spanish and English required.

Feb. 2006**Week #1**

1. **Wed. 8** - Introduction to subject: lecture on Surrealism and the friendship of Luis Buñuel, Salvador Dalí, and Federico García Lorca in the 1920s.
 - View slides and web images of surrealist and other paintings.
 - Review terminology useful in discussing Buñuel's films.

Week #2

2. **Mon. 13** - View and discuss in class "Un Chien andalou" (Spanish title: "Un perro andaluz") (Paris, 1929, 24 minutes), by Luis Buñuel and Salvador Dalí (LLARC SP#144).
 - Also view, during last hour of class, "L'Age d'or" (Spanish title: "La Edad de Oro") (Paris, 1930, 60 minutes) (FR#249).

Over the weekend, students are expected to have read Chapters 1-7, "Memoria," "Recuerdos de la Edad Media," "Los tambores de Calanda," "Zaragoza," "Los recuerdos de Conchita," "Los placeres de aquí abajo," and "Madrid: La Residencia de Estudiantes (1917-1925)" (pp. 9-89) en Buñuel, Mi último suspiro. **For all assignments** from Mi último suspiro, take reading notes in Spanish and send them to me by e-mail as a Word attachment. These notes should record (and if you wish, comment on) those instances in the autobiography where Buñuel expresses opinions on politics, religion, freedom, sexuality, dreams and the irrational, and art and aesthetics. Feel free to add other categories if you wish.

-Students should also have visited the website <<http://cvc.cervantes.es/actcult/bunuel>> and on the main page, next to "Indice," clicked on "Su obra y su tiempo." Students should have viewed and read the contents of the first two titles: "Aragón: infancia y adolescencia" (plus 4 pages of images) and "Formación intelectual: Madrid" (plus 6 pages of images). The images that accompany each title are accessed by clicking the forward arrow to the left of the title/text page.

-Students should also have looked at images of paintings by **Salvador Dalí** from the 1920s and '30s. Suggestion: On the web, go to <www.artcyclopedia.com/> Browse artists by name: on the "Salvador Dalí" page, you will find links to museums, etc., where his paintings are exhibited. Many of these links, ie. the Museum of Modern Art, have images on their sites, accompanied by info. re. each work. Also you can go to <<http://images.google.com>> and search "Salvador Dalí." Clicking on an image twice takes you to the source page of the image; once there, you can click "See full-size image" at the top of the page for a better view. **BRING TO CLASS: either annotated downloaded images** (Google allows you to download; not all museums do; produce clear images large enough to project and be easily viewed by the whole class) **or notes identifying site URLs for five** of Dalí's surrealist paintings from the '20s or '30s that particularly interest you; at least 2 should contain ants, doors, windows, or pictures hanging on a wall.

3. **Wed. 15** - Continue discussing "Un Chien andalou" and "L'Age d'or."

Read Ovid, Book 1: "The Creation," "The Four Ages," Metamorphoses (5 A.D.), translated from the Latin by Rolfe Humphries, lines 1-162 (photocopy/reserve).

-Sigmund Freud, "E. Representation By Symbols in Dreams-- Some Further Typical Dreams," from "VI. The Dream Work," in The Interpretation of Dreams (handout from Avon ed., pp.385-

95). (Freud's book was originally published in 1900, but the material in this particular section started to appear only in the 2nd. and 3rd. editions of 1909 and 1911. The text of the Avon edition [1965] reproduces a later edition and incorporates changes added in editions subsequent to the third.)

[An early form of the material contained in "E, VI" from the 1911 ed. of The Interpretation of Dreams is available for free on the web at

<<http://www.psywww.com/books/interp/chap06e.htm>>

You may wish to consult this site (or Vols. IV and V of The Standard Edition of The Complete Psychological Works of Sigmund Freud [On reserve]) to read some of the descriptions of particular dreams that, in the handout of the Avon ed., only just begin on p. 395 but are not reproduced. The titles of these include: "A Hat as a Symbol of a Man (or of Male Genitals)," "'A 'Little One' as the Genital Organ-- 'Being Run Over' as a Symbol of Sexual Intercourse," "The Genitals Represented by Buildings, Stairs and Shafts," "The Male Organ Represented by Persons and the Female Organ by a Landscape," "A Staircase Dream," "The Feeling of Reality and the Representation of Repetition," "The Question of Symbolism in the Dreams of Normal Persons."]

Week #3

4. **Tues. 21** (make-up day for Mon. holiday) - View segments of and continue discussing "Un Chien andalou" and "L'Age d'or."

-Last hour of class, view and discuss "Las Hurdes" (English title: "Land Without Bread") (Spain, 1932, 27 minutes, #SP144). Students receive handout of shot sequence of this film.

Over the weekend, students should have read Chapters 8-10, "Paris (1925-1929)," "Sueños y ensueños," "El surrealismo (1929-1933)" (pp. 89-143) en Buñuel, Mi último suspiro. Take reading notes in Spanish and send them to me by e-mail as a Word attachment.

-Paul Sandro, I. "Introduction: Contexts for Analysis" (pp. 1-22), II. "Subjectivity and The Desiring Eye: Un Chien andalou" (pp. 23-50), III, "Role Relationships and The Articulation(s) of Desire: l'Age d'or" (pp. 51-70), from Diversions of Pleasure: Luis Buñuel and the Crises of Desire (On reserve). (For further but optional reading on "Un Chien andalou" and "L'Age d'or," see: Gwynne Edwards, The Discreet Art of Luis Buñuel, Chapters 1 & 2, pp. 41-86 [On reserve]. This book is very accessible and is written for the general public; it can be helpful, but its observations are not always reliable.)

-Students also should have visited the website
<<http://cvc.cervantes.es/actcult/bunuel>>

and on the main page, next to "Indice," clicked on "Su obra y su tiempo." Students should have viewed and read the contents of the third title: "Ante las vanguardias parisinas: la forja del artista (plus 15 pages of images).

5. **Wed. 22** - Discuss "Las Hurdes."

Read Chapters 11-14, "América," "España y Francia (1931-1936)," "Amores, amores," and "La guerra de España (1936-1939)" (pp. 145-99), en Buñuel, Mi último suspiro. Take reading notes in Spanish and send them to me by e-mail as a Word attachment.

-At the website <<http://cvc.cervantes.es/actcult/bunuel>>, on the main page, next to "Indice," click on "Su obra y su tiempo." View and read the contents of the fourth and fifth titles: "Con la España republicana" (plus 6 pages of images) and "De París a Nueva York..., por tierras americanas" (plus 4 pages of images). On the second image page for the latter title, there is a reference to the Spanish Pavilion at the 1937 World's Fair in Paris as well as a view of Picasso's "Guernica," which was painted expressly for the Spanish Pavilion and first exhibited there. For more on Picasso's painting, the background of the Spanish Civil War, the actual bombing of Guernica, etc., I highly recommend:

<http://www.pbs.org/treasuresoftheworld/a_nav/guernica_nav/main_guerfrm.html>

This will get you to the first of ten electronic pages on "Guernica: Testimony of War," excellent web material (text and images) produced to complement the first program in PBS's three one-hour series "Treasures of the World." I recommend all ten pages. (Picasso was nineteen years older than Buñuel and neither a member of his generation nor of the surrealist movement. However, he coincided with Buñuel in Paris, and the two knew each other. What does Buñuel say about him and his painting "Guernica" in Mi último suspiro?)

Week #4 -

6. **Mon. 27** - -View and discuss "Los olvidados" (English title: "The Young and the Damned") (Mexico, 1950, 88 minutes). (SP#116)

Read Chapters 16-18 ("De nuevo América," "Hollywood, continuación y fin," and "México (1946-1961)" (pp. 207-54), in Buñuel, Mi último suspiro. Take reading notes in Spanish and send them to me by e-mail as a Word attachment.

-Freud, Section II of "The 'Uncanny'" (1919), The Standard Edition of The Complete Works of Sigmund Freud, Vol. XVII, pp. 226-33 (On reserve).

- Apropos of the Mexican film industry, then and now, read Néstor García Canclini, Chapters 4 and 6, "Narrating the Multicultural," and "Latin America and Europe as Suburbs of

Hollywood," in Consumers and Citizens: Globalization and Multicultural Conflicts (pp. 77-86, 97-107) (On reserve).

On the web, go to

<<http://cinemexicano.mty.itesm.mx/front.html>>

Click on "Por fin: La época de Oro/1936-1969."

Click on "'1936/Allá en el Rancho Grande" and **read** the text.

When you're finished, at the bottom of the screen, click again on "Por fin: La época de Oro/1936-1969." (You will need to do this after reading each screen; from this menu screen for 1936-1969, click and **read** the following screens: "1939-1945/Los Años Dorados de la Epoca de Oro," "1946-1950/Después de la Guerra," "1946-1950/ Rumberas y Arrabal," "1957/La Competencia de la Televisión," "1957/El Ocaso de una Industria," and "Luis Buñuel." **Take notes** in Spanish on what interests you, and bring them to class.

- Also, at the website

<<http://cvc.cervantes.es/actcult/bunuel>>, on the main page, next to "Indice," click on "Su obra y su tiempo." Click on and read the sixth title, "Recorriendo exilios: ciudadano de México" (plus view 16 image pages).

By today, Monday, Feb. 27, students must e-mail the instructor the name of the film they will discuss in their 10 pp. paper due on Fri., May 12.

The 10-page paper is to be a monograph focused on a single film by Buñuel. Students can choose among the following seven Spanish-language films: "Los olvidados" (1950), "El" (1952), "Ensayo de un crimen" (1955), "Nazarín" (1958), "Viridiana" (1961), "El ángel exterminador" (1962), and "Tristana" (1970). To get some quick information re. these seven films, check out <<http://amazon.imdb.com>> and in the upper left-hand corner, in the box that says "All," lower the menu and click "Bios." Below, write "Luis Buñuel," and click "Go." At the next page, click on #5. Luis Buñuel. From here you can click on the seven film titles and read the plot summary, etc.

March 2006

7. **Wed. 1** - Discuss "Los olvidados."

Read Edwards, Chapter 3, "'Los olvidados' (The Young and The Damned)" (pp. 89-111) (On reserve).

-Peter William Evans, Chapter 2, "Family Romances: Buñuel's Mexican Melodramas," only first pages up to Section 1 (pp.36-43), and all of Section 3 "Los olvidados and the 'Uncanny'" (pp. 72-89), from The Films of Luis Buñuel: Subjectivity and Desire. (On reserve).

Week #5

8. **Mon. 6** - View and discuss "Le Charme Discret de la Bourgeoisie" (Spanish title = "El discreto encanto de la burguesía," English title = "The Discreet Charm of the

Bourgeoisie") (France/Spain/Italy, 1972, 105 minutes).
(FR#185)

Read Chapters 15, 19 20, 21 ("Ateo gracias a Dios," "A favor y en contra," "España-México-Francia [1960-1977]," "El canto del cisne") (pp.201-06, 255-303) in Buñuel, Mi último suspiro. Take reading notes in Spanish and send them to me by e-mail as a Word attachment.

-Freud, "Family Romances" (1909), The Standard Edition, Vol. IX, 236-41 (On reserve).

At the website <<http://cvc.cervantes.es/actcult/bunuel>>, on the main page, next to "Indice," click on "Su obra y su tiempo." View and read the contents of the eighth title, "De nuevo en Francia. Muerte del cineasta español (1963-1983) (plus 8 image pages).

9. **Wed. 8** - Discuss "Le Charme Discret de la Bourgeoisie."

Read Edwards, Chapter 9 (pp. 249-70), and Evans, Chapter 1 (pp. 13-35), both of which discuss this film (On reserve).

Week #6

10. **Mon. 13** - View and discuss "El ángel exterminador" (Mexico, 1962, 95 minutes). (SP #115)

Start reading Benito Pérez Galdós, Nazarín (1895). Read Parts I (which includes 5 numbered sections) and II (6 numbered sections). Take reading notes in Spanish and send them to me as a Word attachment by e-mail. (Students can download a free e-copy of the 1895 edition of this novel by going to
<http://www.cervantesvirtual.com/bib/bib_autor/galdos/index.htm>

and once there, clicking on the title Nazarín. Please note that if you begin printing from the first page of the novel, you will get both the Primera and the Segunda parte; in landscape format, these equal 46 pages, which cover the first 103 pages from the 1895 edition.)

-Recommended website on Galdós:

<http://cervantesvirtual.com/bib_autor/galdos.index.shtml>

-Optional recommended reading: Jo Labanyi, "Introduction," Benito Pérez Galdós, Nazarín, trans. Jo Labanyi (1993), pp. vii-xx (On reserve).

Take Note: On Mon., April 10, and Wed., April 19, students will present their Oral Reports in class. Each student chooses a short scene (max. 4 mins.) from one of the following: "Un Chien andalou," "L'Age d'or," "Las Hurdes," and "Le Charme Discret de la Bourgeoisie." He/she makes a copy of it, shows it to the class, and discusses the scene in terms of 1) its filmic construction and 2) its relevance with regard to the film's narrative as a whole. (No

repetitions of scenes, please; students must consult with each other ahead of time to avoid selecting someone else's scene. Each report = maximum of 10 minutes total.)

11. **Wed. 15** - Discuss "El ángel exterminador."

Read Edwards, Chapter 6 (pp. 171-93) (On reserve).
-Freud, "The Uncanny" (1919, the entire article), The Standard Edition, Vol. XVII, pp. 218-52 (On reserve).

By today, students should have seen--at least twice--their chosen film for their 10 pp. paper due on Fri., May 12, and should have sent the instructor by e-mail a paragraph in Spanish that defines the topic of their paper. The paper should discuss a particular aspect or theme of the film. It is to be a critical/analytical paper, not a description of the plot and not an overview of the film's history (production, history of reception, etc.). I encourage you to consult secondary sources, which must be acknowledged in a Bibliography and properly cited in endnotes. Consult my policy on plagiarism at end of this syllabus.

Week #7

12. **Mon. 20** - View "Ensayo de un crimen" (English title: "The Criminal Life of Archibaldo de la Cruz") (Mexico, 1955, 91 minutes). (SP#137) (**This version has no English sub-titles.**) Brief lecture, w/images, on perspective and the camera.

Read Galdós, Nazarín, Part III (9 numbered sections). Take reading notes in Spanish and send them to me as a Word attachment by e-mail.

-Read John Berger, Chapter 3 of Ways of Seeing (1972), pp. 45-64 (On reserve).

13. **Wed. 22** - Discuss "Ensayo de un crimen."

Read Evans, Chapter 3, Section 1 (pp. 97-111) (On reserve).

- SPRING VACATION -

Week #8

April 2006

14. **Mon. 3** - -View and discuss "Nazarín" (Mexico, 1958, 97 minutes). (SP#136)

Finish reading Galdós, Nazarín, Parts IV (8 numbered sections) and V (7 numbered sections). Take reading notes in Spanish and send them to me by e-mail as a Word attachment.

15. **Wed. 5** - Discuss both the film and the novel Nazarín.

Read Edwards, Chapter 4 (pp. 115-39) (On reserve).

Week #9

16. **Mon. 10** - First hour of class, start individual 10-minute **Oral reports**. (See Mon., March 20, for description of activity.) View and discuss "Viridiana" (Spain/Mexico, 1961, 90 minutes). (SP#008).

At the website <<http://cvc.cervantes.es/actcult/bunuel>>, on the main page, next to "Indice," click on "Su obra y su tiempo." View and read the contents of the seventh title, "El éxito de una película prohibida: *Viridiana* (1961)" (plus 4 image pages).

17. **Wed. 12** - Discuss "Viridiana."

Read Freud, "Lecture 33: The Psychology of Women," from New Introductory Lectures on Psycho-Analysis (1932) (handout; also on reserve in Vol. XXII of The Standard Ed.)
-Edwards, Chapter 5 (pp. 143-67) (On reserve).

Week#10

18. **Mon. 17** - **HOLIDAY**. Students are expected to view, at their convenience and on their own in the LLARC, the film "Belle de Jour" (France, 1966, 100 minutes). (FR #248)

19. **Wed. 19** - Continue with 10-minute **Oral reports**, and if time allows, briefly discuss "Belle de Jour."

Read Freud, "The Economic Problem of Masochism" (1927), The Standard Edition, Vol. XIX, pp. 157-70 (On reserve).
-Edwards, Chapter 7 (pp. 197-220), and Evans, Chapter 4, up to Section 1, and Section 2 (pp. 134-37, 151-72) (Both on reserve).

Week #11

20. **Mon. 24** - Discuss "Belle de Jour," and view and discuss "Tristana" (Spain/France/Italy, 1970, 105 minutes). (SP#152).

21. **Wed. 26** - Discuss "Tristana."

Read Jo Labanyi, "Fetishism and the Problem of Sexual Difference in Buñuel's *Tristana* (1970)," in Peter William Evans, ed., Spanish Cinema: The Auteurist Tradition. New York: Oxford University Press, 1999, rpt. 2003, pp. 76-92 (On reserve).

May 2006**Week #12**

22. **Mon. 1** - View and discuss "El" (Mexico, 1952, 91 minutes). (SP#195)

Read Freud, "Fetishism" (1927), The Standard Edition, Vol. XXI, pp. 149-57 (On reserve).

13. **Wed. 3** - Discuss "El."

Read Evans, Chapter 3, up until Section 1, and all of Section 2 (pp. 90-97, 111-24) (On reserve).

Week #13

14. **Mon. 8** - Oral reports. Each student gives a brief oral presentation, with appropriate film clips, based on her or his 10-page paper.

15. **Wed. 10** - More oral reports.

Due Fri., May 12: 10-page double-spaced type-written paper in Spanish (250 words per page). Topics chosen earlier in the semester.

Week #14

16. **Mon. 15** - View and discuss "Cet Obscur objet du désir" (France, 1977, 103 minutes). (FR#247)

Read Evans, Chapter 3, Section 3; Conclusion (pp. 124-33, 173-75) (On reserve).

-Linda Williams, Chapter 4 (pp. 151-54, 185-209), from Figures of Desire: A Theory and Analysis of Surrealist Film (On reserve).

17. **Wed. 17** - Discuss "Cet Obscur objet du désir." Class evaluation.

DETERMINATION OF FINAL GRADE:

- | | |
|--|-------|
| 1. Attendance* and quantity and quality of active participation in class discussions | = 30% |
| 2. Reading notes on <u>Mi último suspiro</u> | = 10% |
| 3. Oral report on 4/10/06 or 4/19/06 | = 15% |
| 4. Reading notes on novel <u>Nazarín</u> | = 10% |
| 5. Oral report on 10 pp. paper | = 10% |
| 6. 10 pp. paper, due 5/12/06 | = 25% |

total = 100%

*Unexcused absences for more than two hours of class will negatively affect your final grade.

Policy regarding plagiarism. (Please note that I have edited the following text, which I found on my computer desktop. It was saved to serve as a template, and

I am no longer able to determine the source of the original text. Were you to follow such a procedure on your class paper, it would constitute plagiarism. I am giving you this text to serve two purposes: 1) it satisfies the practical function of making explicit my policy on plagiarism, a matter that I and the rest of the Institute take very seriously, and 2) it functions as an example of one common form of plagiarism. To indicate where I have edited the original, I am writing my changes in **bold.**)

"To put it bluntly, plagiarism is theft and fraud--it's the theft of someone else's ideas, words, approach, and phrasing; it's fraud because the writer is trying to profit (a grade) by claiming as his/her own someone else's work. **[position of following sentence changed]** Just as scientists demand complete and accurate information about experiments so that they **can** duplicate and check those experiments, [...] scholars and readers demand complete information so **that** they can check your use of sources and **your** accuracy in reporting what others **have** said.

It is crucial to understand the concept of plagiarism because the penalty for committing it in my class and beyond is serious. In my class, a plagiarized paper receives a zero. If this is the student's first instance of committing plagiarism, he or she is given the opportunity to write a new paper (probably on a different topic) in order to cancel out the zero; if it is not the first instance, the student's case will be referred to the Institute's Committee on Discipline.

In all academic writing, [...] you must give complete citations (e.g., author, title, source, page) each time you use someone else's ideas, words, phrasing, or **reproduce** unusual information. An insidious form of plagiarism is the "patchwork paper"--some words and ideas taken from source A are stitched together with words and ideas from source B and source C, **etc.** Your essays **must** be your own **original** work, **although it is completely legitimate, and often rhetorically effective, to respond critically to someone else's opinion or to cite someone's position as consonant with your own.** In making citations, please follow the MLA (Modern Language Association) citation protocol. (Go to <<http://mit.edu/writing/NEW/index.html>> and under "Citation," click on "MLA" for the protocol and examples.)

Since the writing in this subject will be in Spanish, you should feel free to use me as a writing consultant. I will be happy to evaluate the style, grammar, and general quality of argumentation of a rough draft of any section of your paper or of its entirety before the due date.

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21G.735 Advanced Topics in Hispanic Literature and Film: The Films of Luis Buñuel
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