

Syllabus, as of October 25, 2009
21G.735 Advanced Topics in Hispanic Literature and Film
Topic for Fall, 2009: The Films of Luis Buñuel (1900-1983)
Mon. & Wed., 3:00-5:00

Taught by Professor Elizabeth Garrels

Course conducted in Spanish, advanced reading knowledge of both Spanish and English required.

In addition to Buñuel's groundbreaking surrealist silent film "An Andalusian Dog," made in Paris with painter Salvador Dalí in 1929, and a selection of his most important Spanish-language films from Spain and Mexico, we will also consider several of his productions in French (the latter with English subtitles). We will also attend to his practice of citing famous oil paintings in still frame compositions. We will read film scripts and film criticism in both Spanish and English, but all student writing and class discussion will be exclusively in Spanish. Each film discussed will be historically contextualized.

We will generally spend two class periods on each film. Each film will initially be viewed in class, and then, in preparation for the second class, students are expected to see the film one more time on their own. Starting at 7:00 pm. on the day the film is shown in class, the film will be aired at the FLLRC, and then subsequently, on Tues., Wed., and Thurs. nights of that week (if the initial class viewing is on Monday), or on the following Thurs., Sun., and Mon. nights (if the initial class viewing is on Wednesday), at 5:00 pm. and 7:00 pm. During the rest of the semester, a copy of the film will be available to students and can be viewed in the FLLRC between 5:00 and 9:00 pm. on Sunday through Thursday from 5:00 to 9:00.

Number of class days (Mon.=13; Wed.=13; total of 26) - 2 hr. classes (12 films; 14 weeks)

REQUIRED BOOKS FOR PURCHASE:

1. Buñuel, Luis. *Mi último suspiro* (1982). Barcelona: Ed. Debolsillo, 2003.

2. Evans, Peter William Evans. *The Films of Luis Buñuel: Subjectivity and Desire*. Oxford, UK: Clarendon Press, 1995.

Books on Reserve: I have submitted a long list of books to be placed on Reserve for this subject in Hayden Library. You can consult 21Ö.735's Reserve list by clicking on CLASS RESERVES at the top of the search page for Barton. Copies of the two required books are on Reserve, as well as numerous other recommended books on different films and appecific aspects of Buñuel's career. There are also film

scripts available for some of the films we will study in this class.

CALENDAR

WEEK I

1. Wed., Sept. 9 - Introduction to class: lecture on Surrealism and the friendship of Luis Buñuel, Salvador Dalí, and Federico García Lorca in the 1920s. Buñuel's first film: "Un chien andalou" ("Un perro andaluz," France, 1929, view in class, 15:34 mins.) Discussion of film. After class (and in preparation for the next class), you should watch this film as often as you can, using the study questions, film script, and chapter by Gwynne Edwards to help you better understand it.

This version has some technical flaws: at one point several frames are accidentally upside down; the musical soundtrack shuts down about half way through. On our class site, under Materials (Topic: Photograms), there is also a file of 59 images, including numerous still shots (fotogramas) from the film as well as other related visuals. The photograms are currently not in chronological order. However, they make a good study tool, allowing you to reconstruct the film's narrative by organizing them in the order they appear in the film and to study the composition of single shots, etc.

WEEK II

2. Mon., Sept. 14 - Continue discussing "Un chien andalou." Read: - Guión (film script in Spanish) of "Un perro andaluz," originally published in French in *La Révolution Surrealiste*. From Luis Buñuel, *Escritos de Luis Buñuel*, ed. Manuel López Villegas. Madrid: Fundidos en negro, 2000, 151-58. (Guión on class site, book on reserve in Hayden).
- Edwards, Gwynne. Chapter 1, "Un chien andalou." *The Discreet Art of Luis Buñuel: A Reading of His Films* (1982). London: Marion Boyars, 2nd. Ed. 1997, 40-60. (Chapter on class site, book on reserve in Hayden).
- Sigmund Freud, "E. Representation By Symbols in Dreams-- Some Further Typical Dreams," from "VI. The Dream Work," in *The Interpretation of Dreams*. (Available at Course website, Materials. The reproduced text is from the Avon English-language edition, pp.385-95.) Freud's book was originally published, in German, 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. In 1923, the first Spanish translation of the book was published in Madrid as *La interpretación de los sueños*; the translator was Luis López Ballesteros. You can download an entire Spanish-language version for free (translator, etc.,

unknown) at

<http://www.planetalibro.net/ebooks/eam/ebook_view.php?ebooks_books_id=90&&author_letter=&author=&title_letter=>. In this version, Chapter VI, "La elaboración onírica," starts on p. 171 and ends on p 318.

-In preparation for this class, students should also have visited the website

<<http://cvc.cervantes.es/actcult/bunuel>>

and on the main page of "Es peligroso asomarse al interior: Luis Buñuel, 100 años," next to "Indice," clicked on "Su obra y su tiempo." Students should have viewed and read the contents of the first three titles: "Aragón: infancia y adolescencia" (plus 4 pages of images), "Formación intelectual: Madrid" (plus 6 pages of images), and "Ante las vanguardias parisinas: la forja del artista (1925-1931)" (plus 15 pages of images). The images that accompany each title are accessed by clicking the forward arrow to the left of the title/text page.

Also, students should start familiarizing themselves with the section "Obsesiones," accessed from the main page of the website. Buñuel includes recurring images (of gestures, objects, animals, human body parts, etc.) in his films throughout his long career. Students also should access the section "Filmografía y bibliografía," click on "Filmografía," then on "Director," and read the contents of the first page and beginning of the second, which include the filmographies of Buñuel's first two films, "Un chien andalou" ("Un perro andaluz," 1929) and "L'Age d'or" ("La edad de oro," 1930). Please note that the list of actors for "Un perro andaluz" is incomplete. The man on the beach at the end of the film is played by Robert Hommet. I recommend you download and retain the pages of the Filmography.

(If students wish to view early paintings by Salvador Dalí, that is, up until the mid-1930's, when his friendship with Buñuel ended, the most complete website organized chronologically I have found is:

<<http://www.abcgallery.com/D/dali/dali.html>>.)

3. Wed., Sept. 16 - "Le charme discret de la bourgeoisie" ("El discreto encanto de la burguesía," France, 1972, view in class, 105 mins., Catalog ID: FR 185).

Read: - Sigmund Freud, "Family Romances" (1909), The Penguin Freud Library, Vol. 7. London: Penguin Books, 1991. 219-225. (class site)

WEEK III

4. Mon., Sept. 21 - Continue discussing "El discreto encanto de la burguesía."

Read: Chapter 1. "Roads to and from the Abyss: Le Charme discret de la bourgeoisie and the Comedy of Desire," in Evans, Peter W. The Films of Luis Buñuel: Subjectivity and Desire. Oxford: Clarendon Press, 1995, 11-35.

Recommended: - Bruce Babington and Peter William Evans, "The Life of The Interior: Dreams in The Films of Luis Buñuel,"

Critical Quarterly, vol 27, no. 4, winter 1985. 5-20. (class site)

Also recommended: Chapter 9, "The Discreet Charm of The Bourgeoisie," in Gwynne Edwards, *The Discreet Art of Luis Buñuel*, 248-70 (Book on Reserve). If you found Edwards's discussion of "Un perro andaluz" helpful, you may also profit from reading this chapter. It is clear, and contains fewer errors of fact than Edwards's chapter on "Un perro." Read: By this class, students are expected to have read Chapters 1-11, "Memoria," "Recuerdos de la Edad Media," "Los tambores de Calanda," "Zaragoza," "Los recuerdos de Conchita," "Los placeres de aquí abajo," "Madrid: La Residencia de Estudiantes (1917-1925)," "París (1925-1929)," "Sueños y ensueños," "El surrealismo (1929-1933)," and "América," in Buñuel, *Mi último suspiro*, pp. 9-156.

For all assignments from *Mi último suspiro*, a student or group of students takes reading notes in Spanish and sends them to me by e-mail as a Word attachment. These notes should be sent to me by 5:00 p.m. on the first Friday after the reading is due. In this case, notes on Chapters 1-11 are due on Friday, Sept. 25.

Notes should record (and if appropriate, 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.

Also, there are a lot of cultural allusions in Buñuel's book, ie. to names and historical events. When you don't recognize a name or an event, write it in you notes, and use the web to quickly identify it. (Give web sources, and use quotation marks if you copy text. Please don't send me more than 100 words per identification, although you are free to print out more and keep it for yourselves. I accept Wikipedia for this exercise; textual quotes for these identifications can be in Spanish or in English. The notes, themselves, must be in Spanish.)

5. Wed., Sept. 23 "Las Hurdes" (Also known as "Tierra sin pan" ["Land Without Bread"], Spain, 1932, view in class, 27 mins., Catalog ID: #SP 144); discuss Chapters 1-14, in *Mi último suspiro*.

Read: Chapters 12-14, "España y Francia (1931-1936)," "Amores, amores" y "La guerra de España (1936-1939)," en Buñuel, *Mi último suspiro*, pp. 157-99.

- Fri., Sept. 25 - Reading notes for Chapters 1-14, *Mi último suspiro*, due to professor as e-mail attachment by 5:00 p.m.

WEEK IV

6. Mon., Sept. 28 - Continue discussing "Las Hurdes."
Read: Pierre Vilar, "The Crisis of the Monarchy (1917-31)" & "The Republic (1931-36)," *Spain: A Brief History*. New York: Pergamon Press, 1967, 85-105. (On class site)

- Barry Mauer, "Asynchronous Documentary: Buñuel's 'Land without Bread'," in *Lowering the Boom: Critical Studies in*

Film Sound, ed. Jay Bech and Tony Grajeda. Urbana, Ill.: U. of Illinois Press, 2008, 141-51 (On class site, Materials, Readings).

- Shot sequence of "Las Hurdes" (handout)
- Luis Buñuel, "Tierra sin pan" (Lecture presented in New York in 1940), and "El cine, instrumento de poesía" (Lecture presented in Mexico in 1953), in Escritos de Luis Buñuel, pp. 59-71 (handouts).

- By today, students need to have informed the professor by e-mail of their film choice for their 10-page paper, due Fri., Dec. 11. Students can choose among the following six Spanish-language films: "Los olvidados," "El," "Ensayo de un crimen," "Nazarín," "Viridiana," and "El ángel exterminador." In order to familiarize yourselves with the arguments of the films you haven't seen yet, go to Hayden and consult Agustín Sánchez Vidal, El mundo de Luis Buñuel (On Reserve). Go to the "Filmografía" on p. 281, and then read the resúmenes argumentales for these films. The summaries appear chronologically, according to the films' release dates. Students will give two oral reports on their film of choice, one to present the film to the class and help lead class discussion, and the second on their 10-page paper project. The first oral report will be on "Los olvidados," and will take place one week from today.

7. Wed., Sept. 30 - "Los olvidados" (Mexico, 1950, view in class, 88 mins., Catalog ID: SP 116)

Read: Chapters 15-17, "Ateo, gracias a Dios," "De Nuevo América," and "Hollywood, continuación y fin" (pp. 201-29), plus Chapter 18 "México (1946-1961)" (only pp. 231-38), in Mi último suspiro.

- Fri., Oct. 2 - Reading notes for Chapters 15-17, and part of Chapter 18, Mi último suspiro, due to professor as e-mail attachment by 5:00 p.m.

WEEK V

8. Mon., Oct. 5 - Continue discussing "Los olvidados."

Read: Chapter 2, "Family Romances: Buñuel's Mexican Melodramas," pp. 36-43, and 2.3 "Los olvidados and the 'Uncanny'," 72-89, in Evans.

- Sigmund Freud, excerpt from "The Uncanny" (1919), from Vol. 14 of The Penguin Freud. Trans. James Strachey. London: Penguin, 1990, 336-55 (class site).

STUDENT GROUP REPORT ON "Los olvidados."

9. Wed., Oct. 7 - "El angel exterminador" (Mexico, 1962, view in class, 95 mins., Catalog ID: SP 115)

- Sigmund Freud, excerpt from "The Uncanny" (1919), from Vol. 14 of The Penguin Freud. Trans. James Strachey. London: Penguin, 1990, 358-61 (handout).

WEEK VI

Mon., Oct. 12 - Columbus Day - Holiday

10. Tues., Oct. 13 (Mon's class held today) - Continue discussing "El ángel exterminador."

Read: Robert J Miles. "Crossing the Line in Mexico?: Luis Buñuel's El ángel exterminador."
Latin American Cinema: Essays on Modernity, Gender and National Identity. Ed. Lisa Shaw & Stephanie Denison.
Jefferson, N.C.: McFarland, 2004. pp. 59-90 (On class site).
- "El ángel exterminador," in Mi último suspiro, 280-82, and Chapter 18, "México (1946-1961)," pp. 239-54, Chapter 19, "A favor y en contra," pp 255-71, Mi último suspiro.
STUDENT GROUP REPORT ON "El angel exterminador"
11. Wed., Oct. 14 - "El" (Mexico, 1952, view in class, 100 mins., Catalog ID: SP 195)
Read: Sigmund Freud, "Fetishism" (1927), The Standard Edition, Vol. XXI, pp. 149-57 (class site).
- Fri., Oct. 16 - Reading notes for pp. 280-82 and 239-71, Mi último suspiro, due to professor as e-mail attachment by 5:00 p.m.

WEEK VII

12. Mon., Oct. 19 - Continue discussing "El." Prepare for discussion: "Preguntas sobre 'El' de Luis Buñuel" (class site, Materials)
Read: Chapter 3, "Male Desire," 90-97, and 3.2 "El": Fetishism and Paranoia," 111-24, in Evans.
STUDENT GROUP REPORT ON "El"
13. Wed., Oct. 21 - "Ensayo de un crimen" (Mexico, 1955, view in class, 91 mins., Catalog ID: SP 137=a video w/out sub-titles and a DVD w/sub-titles)
Read: Chapter 20, "España-México-Francia (1960-1977), pp. 273-80, 282-295, and Chapter 21, "Canto del cisne," pp. 297-303, Mi último suspiro.
- Fri., Oct. 23 - Reading notes for pp. 273-80 and 282-303, Mi último suspiro, due to professor as e-mail attachment by 5:00 p.m.

WEEK VIII

14. Mon., Oct. 26 - Continue discussing "Ensayo de un crimen."
Read: Chapter 3, 3.1. "Ensayo de un crimen and Oedipality," 97-111, in Evans.
STUDENT GROUP REPORT ON "Ensayo de un crimen"
15. Wed., Oct. 28 - "Nazarín" (Mexico, 1958, view in class, 97 mins., Catalog ID: SP 136 and SP 136B)

WEEK IX

16. **Mon., Nov. 2** - First half of class: continue discussing "Nazarín." **Second half of class (at 4:05): in-class visit with film director Cary Fuyugana, director of "Sin nombre" (2009).**
Read: Gwynne Edwards, Chapter 4 "Nazarín," The Discreet Art of Luis Buñuel, pp. 114-39 (On class site).
STUDENT GROUP REPORT ON "Nazarín."
17. Wed., Nov. 4 - "Viridiana" (Spain, 1961, view in class, 90 mins., Catalog ID: 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).

WEEK X

18. Mon., Nov. 9 - Continue discussing "Viridiana."

Read: Article TBA.

STUDENT GROUP REPORT ON "Viridiana"

Wed., Nov. 11 - Veteran's Day - Holiday

WEEK XI

19. Mon., Nov. 16 - "The Young One" ("La joven," U.S./Mexican co-production, filmed in Mexico, 1960, view in class, 95 mins.). Read Peter Matthiessen, "Travelin' Man" (short story, on class website).

20. Wed., Nov. 18 - Continue discussing "The Young One." Compare film censorship in Spain and the U.S., in 1960/61. Read: Isabel Santaolalla, "Domination and Appropriation in The Young One," in Luis Buñuel: New Readings, 97-113 (On class website).

WEEK XII

21. Mon., Nov. 23 - "Tristana" (Spain, 1970, view in class, 105 mins., Catalog ID: SP 152)

-Read: Sigmund Freud, "Lecture 33: The Psychology of Women," from New Introductory Lectures on Psycho-Analysis (1932), Vol. XXII of The Standard Ed. (On class website)

22. Wed., Nov. 25 - Continue discussing "Tristana."

Read: Article TBA.

WEEK XIII

23. Mon., Nov. 30 - Individual oral reports on topics of 10-page papers.

24. Wed., Dec. 2 - Individual oral reports on topics of 10-page papers.

WEEK XIV

25. Mon., Dec. 7 - Buñuel's last film: "Cet obscur objet du désir" ("Ese oscuro objeto del deseo," France and Spain, 1978, view in class, 103 mins., Catalog ID: FR 247)

26. Wed., Dec. 9 - Continue discussing "Ese oscuro objeto del deseo."

Read: Chapter 3.3. "Cet obscur objet du désir and Sado-masochism," 124-33, in Evans.

-Fri., Dec. 11 - Ten-page paper due as Word attachment to e-mail, by 5:00 pm.

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WRITING ASSIGNMENTS:

1. During the semester, students also read Buñuel's autobiography, *Mi último suspiro* (originally published in French, in 1982, as *Mon dernier soupir*), and on Fridays, a

student or students (collaboratively) write and place reading notes, in Spanish, on the course class site. Each student only has to write reading notes once during the semester.

2. If enrollment numbers permit, all students collaborate, at least in pairs, in teaching one of the above seven Spanish-language films; these are the STUDENT GROUP REPORTS. By 5:00 pm. By 5:00 pm., a week from the Friday following the report in class, each presenter will send professor, as a Word attachment to an e-mail, a minimum of 750 words in Spanish, in essay form (double-spaced), explicating/interpreting one scene from the movie taught. No two students should write on the same scene; thus students will consult with each other and the professor well ahead of time about their scene of choice.

3. Each student will independently write a ten-page paper in Spanish on the film on which he or she gave an initial oral report. Students will be expected to have read a minimum of three interpretative articles on their film, and these articles will be chosen from a list given them by the professor. (The list will include the article on the film already read and discussed in class.) This paper will be due, as a hard copy and as a Word attachment to an e-mail, by 5:00 pm. on Friday, Dec. 11.

There will be no final exam.

ORAL REPORTS:

During the semester, each student will give two formal oral reports, both on different aspects of the same film.

DETERMINATION OF FINAL GRADE:

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| 1. Attendance* and quantity and quality of active participation in class discussions | = 40% |
| 2. Reading notes on Mi último suspiro | = 5% |
| 3. First oral (student group) report | = 10% |
| 4. 750-word min. essay on scene from film | = 10% |
| 5. Oral report on 10 pp. paper | = 10% |
| 6. 10 pp. paper | = 25% |

total = 100%

*An unexcused absence for more than one class will negatively affect your final grade.

POLICY ON PLAGIARISM:

According to Webster's New Collegiate Dictionary, to plagiarize is "to steal and pass off (the ideas or words of another) as one's own: use (a created production) without crediting the source ~vi: to commit literary theft: present as new and original an idea or product derived from an existing source."

This includes copying something out of a book, newspaper, journal or any other printed source, as well as electronic resources such as the World Wide Web without the appropriate acknowledgement. According to this definition, plagiarism would also include the following:

- using material created by another student at your school or anywhere else and passing it off as your own (with or without their consent).
- using a paper-writing "service" which offers to sell written papers for a fee.
- translations (with or without translation software) of texts from other languages and submitting them as your own work.

Plagiarism is an extremely serious academic offence. Students should be aware that they will be severely penalized if caught engaging in any form of plagiarism. If you have any questions or doubts about how to document the sources of your ideas, please consult your instructor. For further information you can consult the MIT Libraries: What is plagiarism and how to avoid it.

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