

Sept. 21, 2013

Revised Syllabus for 21G.735, "The Films of Luis Buñuel," prepared after the closing date for new enrollment on Sept. 18. This new syllabus has been devised to be appropriate for an enrollment of two students at the transitional stage between the intermediate level and the advanced.

6. **Mon., Sept. 23** - See in class "Las Hurdes" (Also known as "Tierra sin pan" ["Land Without Bread"], Spain, 1932, view in class, 27 mins. Film Catalog ID: #SP 144; the Humanities Film Office, has a copy under English title, and Hayden has a copy, [Hayden Library - Humanities Media | VIDEO PN1997.C46 1990](#)).

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 website); Luis Buñuel, "Tierra sin pan" (Lecture presented in New York in 1940), in Escritos de Luis Buñuel, pp. 59-71 (class website).

7. **Wed., Sept. 25** - Continue discussing "Las Hurdes." View in class the propaganda documentary produced by Luis Buñuel (without his name appearing on it) for the Spanish Republican Government, "España 1936," also known as "¡España leal en armas!" (33 mins.; available on YouTube). Compare the two documentaries. Also view in class and discuss examples of Spanish realist painting from the 17th century and compare them to images of the *hurdanos* in Buñuel's film.

Read: James Lastra, "Why is This Absurd Picture Here? Ethnology/Equivocation/Buñuel," October, Vol 89 (Summer, 1999), 51-68. (On class website, Materials, Readings); Shot sequence of "Las Hurdes" (class website); and Sánchez Vidal, L.B., pp. 143-45.

8. **Mon., Sept. 30** - Continue discussing both documentaries.

Read: Magí Crusells, "Cinema As A Political Propaganda During The Spanish Civil War: España 1936, EBRE 38 (Revista Internacional de la Guerra Civil (1936-1939)), Núm 2, Dec. 2004, pp. 157-168. (class website, Materials), "Agustín Sánchez Vidal, Luis Buñuel, Chapters 2 & 3, "Hitos para una biografía" (pp. 33-56), "Buñuel visto por sí mismo" (pp. 57-88).

- **By today, Mon., Sept. 30, students need to have informed the professor by e-mail of their film choice for their 6-page paper, due Fri., Dec. 13 [Due date for final paper can be renegotiated.]** Students can choose among the following five Spanish-language films: "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, you have two options. Either read the corresponding brief chapters in the "Filmografía" section of your book by Sánchez Vidal, starting on p. 127 and progressing chronologically, or go to Hayden and consult Agustín Sánchez Vidal, El mundo de Luis Buñuel (On Reserve). In this book, 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 5-page paper project.

**9. Wed., Oct. 2 - "Los olvidados"** (Mexico, 1950, view in class, 88 mins. Film Catalog ID: SP 116; has a VHS copy).

Read: Mi último suspiro, 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.

**10. Mon., Oct. 7 - 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 Peter Evans, The Films of Luis Buñuel (On class website and on Reserve); Sigmund Freud, excerpt from "The Uncanny" (1919), from Vol. 14 of The Penguin Freud. Trans. James Strachey. London: Penguin, 1990, 336-55 (class site); Sánchez Vidal, L.B., pp. 153-60.

**Due at the beginning of class:** 2-page paper in Spanish on one scene from the movie "Los olvidados." It will be your responsibility to identify a scene, define it by citing the time on the DVD when the scene begins and also when it ends. (You will need to identify the DVD or other source, ie. YouTube http, with which you are working.) Then you will comment on this scene in terms of the film's general themes to which it contributes (no narrative summary of the action, please). You will also discuss those technical features of the scene that you find most interesting. To do this, you will be expected to use the correct technical terminology of cinematic language, available from three different sources in the General section of Materials on our class site. You can choose to analyze in detail a single still (fotograma) in terms of its composition (ie. camera angle, plano, composition of visual elements), or you can deal with montage, sound, or a combination of all these possibilities (including a detailed analysis of a particular still shot). If you use any ideas from the readings in your paper, you must properly footnote them. Paper must be double spaced, and must use a Courier 12 font, so that each page contains

approximately 250 words. I ask you to give me a print copy of this paper at the beginning of class, and to bring two additional print copies with you as well. Also, by 5:00 on Tuesday, Oct. 8, please send me an electronic copy of this paper as a Word attachment via e-mail. This Word version can include suggestions made in class on Oct. 7; thus, this version need not be identical to the hard copy you passed in at the beginning of Monday's class (Oct. 7).

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

Read: Sigmund Freud, excerpt from "The Uncanny" (1919), from Vol. 14 of The Penguin Freud. Trans. James Strachey. London: Penguin, 1990, 358-61 (handout); Sánchez Vidal, Luis Buñuel, Chapter 4, "Análisis y testimonios" (pp. 89-126).

Mon., Oct. 14 - MIT Holiday

**12. Wed., Oct. 16 - 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, pp. 280-82, and Chapter 18, "México (1946-1961)," pp. 239-54, Chapter 19, "A favor y en contra," pp. 255-71, Chapter 20, "España-México-Francia (1960-1977)," pp. 273-80, 282-295, and Chapter 21, "Canto del cisne," pp. 297-303; Sánchez Vidal, L.B., pp. 233-40.

Also, continue discussion in class of Mi último suspiro. You are now responsible for having read chapters 1-21, the entire book. This part of the class discussion will be graded because I want to make sure that you have read all these chapters by this date. You will later be informed of your grade for this assignment.

POSSIBLE STUDENT REPORT ON "El angel exterminador."

**13. Mon., Oct. 21 - First 50 minutes (3:35-4:25) = In-class written exam on Mi último suspiro and first 4 chapters of Sánchez Vidal, Luis Buñuel. Final 25 mins. (4:30-4:55) = Lecture on Buñuel in Mexico.**

**14. Wed., Oct. 23 - "El"** (Mexico, 1952, view in class, 100 mins. Film Catalog ID: SP 195).

Read: Sigmund Freud, "Fetishism" (1927), The Standard Edition, Vol. XXI, pp. 149-57 (class site).

**15. Mon., Oct. 28** - 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 (class website); Sánchez Vidal, L.B., pp. 181-86.

POSSIBLE STUDENT REPORT ON "El."

**16. Wed., Oct. 30** - "**Ensayo de un crimen**" (Mexico, 1955, view in class, 91 mins. Film Catalog ID: SP 137=a DVD w/sub-titles).

**17. Mon., Nov. 4** - Continue discussing "Ensayo de un crimen."

Read: Chapter 3, 3.1. "Ensayo de un crimen and Oedipality," 97-111, in Evans (class website); Sánchez Vidal, L.B., pp. 198-201.

POSSIBLE STUDENT REPORT ON "Ensayo de un crimen."

**18. Wed., Nov. 6** - "**Nazarín**" (Mexico, 1958, view in class, 97 mins., Film Catalog ID: SP 136 and SP 136B).

**Mon., Nov. 11** - MIT Holiday

**19. Wed., Nov. 13** - Continue discussing "Nazarín."

Read: Gwynne Edwards, Chapter 4 "Nazarín," The Discreet Art of Luis Buñuel, pp. 114-39 (On class site); Sánchez Vidal, L.B., pp. 209-15.

POSSIBLE STUDENT REPORT ON "Nazarín."

**20. Mon., Nov. 18** - View and discuss in class "**Simon del desierto**" (Mexico, 1965, 42 mins. Film Catalog ID: SP 201). Read: Sánchez Vidal, L.B., pp. 246-54.

**21. Wed., Nov. 20** - "**Viridiana**" (Spain, 1961, view in class, 90 mins., Film Catalog ID: SP 008; has a copy, and Hayden Library has a copy: [Hayden Library - Humanities Media | DVD PN1997.V49813.A1 2006](#))

-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).

**22. Mon., Nov. 25** - Continue discussing "Viridiana."

Read: Julián Daniel Gutiérrez-Abilla, "Picturing the beggars in Luis Buñuel's *Viridiana*: a perverse appropriation of Leonardo da Vinci's *Last Supper*," Journal of Romance Studies, Vol. 5, Number 2, 2005, pp. 59-73. (On class site); Sánchez Vidal, L.B., pp. 223-32; Sigmund Freud, "Lecture 33: The Psychology of Women," from New Introductory Lectures on Psycho-Analysis (1932), Vol. XXII of The Standard Ed. (On class site)  
 -Recommended: Nancy J. Chodorow, "Freud on Women," Chapter 9 of The Cambridge Companion to Freud, ed. Jerome Neu. N.Y.: Cambridge UP, 2007 (orig. publ. 1991). MIT has 1991 edition: BF109.F74.C36 1991.

POSSIBLE STUDENT REPORT ON "VIRIDIANA."

**23. Wed., Nov. 27 - "Tristana"** (Spain, 1970, view in class, 105 mins., Film Catalog ID: SP 152).

**Fri., Nov. 29** - Ya que quiero que estos ensayos representen lo mejor de que sean capaces, les voy a pedir que me entreguen un borrador, de por lo menos cuatro páginas completas, como Word doc. adjunto a un e-mail, para el viernes, 29 de noviembre, a las 5:00 de la tarde. Uds. recibirán mis comentarios y correcciones al borrador con suficiente tiempo para que les sean útiles para la redacción definitiva del ensayo de 6 páginas, que deben entregarme electrónicamente para las 5:00 pm. del viernes, 13 de diciembre. (Como todos los ensayos para esta asignatura, deberían redactarse en Courier 12 y doble espacio.)

**24. Mon., Dec. 2** - Continue discussing "Tristana."

Read: Labanyi, Jo, "Fetishism and the Problem of Sexual Difference in Bunuel's *Tristana* (1970)" In Evans, Peter William, ed., Spanish Cinema: The Auteurist Tradition (Oxford, England: Oxford UP, 1999), 76-92. (class site, Materials); Sánchez Vidal, L.B., pp. 271-78.

**25. Wed., Dec. 4** - Buñuel's last film: "**Cet obscur objet du désir**" ("Ese oscuro objeto del deseo," France and Spain, 1978, view in class, 103 mins. Film Catalog ID: FR 247)

**26. Mon., 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 (class site); Sánchez Vidal, L.B., pp. 304-08.

**27. Wed., Dec. 11** - **STUDENT ORAL PRESENTATIONS** on the most important arguments in their 5-page papers. Students are encouraged to use visuals (ie. still shots [fotogramas] or short clips from films to illustrate their points.

**WRITING ASSIGNMENTS:**

1. One fifty-minute written exam on the two required books (Buñuel and Sánchez Vidal) - Mon., Oct. 21.
  
2. By 5:00 pm., a week from the Friday following the individual Student Report in class (on each student's film of choice for her semester project), each presenter will send professor, as a Word attachment to an e-mail, a minimum of 750 words (3 pages) in Spanish, in essay form (double-spaced, Courier 12), explicating/interpreting one scene from the movie taught. **NOTE: As of Sept. 10, there are only two students enrolled in the class. Wed., Sept. 18, is the last day the professor will consider admitting additional students. If the number of students remains below six, each student will probably have to teach her or his film alone. TBD. Students will have to choose the film for their two presentations and two papers by Mon., Sept. 30. PROCEDURE CONFIRMED. Class enrollment closed at two students.**
  
3. Each student will independently write a six-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 two 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 or articles on the film already read and discussed in class.) This paper will be due, as a hard copy and as a Word attachment (**Word.doc, only**) to an e-mail, by 5:00 pm. on Friday, Dec. 13. **All final papers will include a bibliography, which must follow the format prescribed by the Modern Language Association of America (MLA). References to specific secondary texts can appear in the text, within parentheses (Author's last name, date of text if there is more than one by the same author, and the relevant page number/s) or within foot or endnotes, which must also follow the format of the MLA. Where effective, points in your paper should be illustrated by *fotogramas* (still shots), which you can find on class site or Google Images. I recommend the use of at least five still shots, but these should be well chosen and should not be placed in the paper gratuitously.**

The oral presentations of the most important points in your nearly finished 6-page paper should last between 10 and 15 minutes. Each presentation will be followed by 10 to 15 minutes of class feedback during which your audience will respond to your arguments, suggesting which points could be made more clearly, what needs to be further documented, etc. The audience will also be invited to suggest additions to your paper or simply to reflect on the implications of your ideas as presented. This will be the final opportunity for the class to discuss two of these five films by Buñuel: "El

ángel exterminador," "El," "Ensayo de un crimen," "Nazarín"  
and "Viridiana."

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:

1. Attendance* and quantity and quality of active participation in class discussions	= 40%
2. 50 minute written exam (Oct. 21)	= 10%
3. 2-page paper due on Oct. 7	= 5%
4. First oral report	= 5%
5. 750-word min. essay on scene from film	= 10%
6. Oral report on 6 pp. paper	= 10%
7. 6 pp. paper	= 20%

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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.

**Important dates (check syllabus above):**

Mon., Sept. 30

Mon., Oct 7

Mon., Oct. 21

Fri., Nov. 29

Wed., Dec. 11

Fri., Dec. 13

plus the Friday after each student's first oral presentation,  
and the date of the presentation itself.

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