DON QUIXOTE AND THE OTHER ARTS
HISP 205 / Fall 2012

Prof. Eduardo Urbina

TEXTS

* Text also available at Cervantes Project; http://cervantes.tamu.edu/V2/CPI/TEI/TEI_1605/1605/1605/titlepage.html

Course description:

Course Objectives:
- situate the text and its author in the appropriate literary, cultural and sociohistorical context and be familiar with the authors' biographical information and literary trajectory
- identify and interpret common themes in the works under investigation
- correctly identify and utilize terminology appropriate for the analysis of the Quixote as a literary text
- name key art works showing the influence and impact of the Quixote and place in genres and periods
- properly employ MLA style

Course Learning Outcomes:
1) to introduce students to significant aspects of the Quixote in the context of the creation of the novel as a genre
2) to provide students with the analytical tools needed to interpret the impact of the Quixote in other genres
3) to expose students to the cultural and historical contexts in which the text and art works were created
4) to develop and engage students’ critical thinking skills through written and oral textual interpretation
5) to encourage reading and develop and refine students’ strategies for approaching the connection between the literary text and the other arts

PROGRAM of CLASSES

1) 30 Agosto: 1 sept.
   Introduction to the course; requirements, goals and activities.
   Cervantes’ times; a socio-historical and cultural overview
   Great Books: Don Quijote (The Learning Channel, 1997); TV documentary
2) 6 sept. 8 sept.  
Cervantes: the man and his works; biographical survey  
Cervantes as dramatist and the Spanish *comedia*; *The Marvelous Puppet Show* (*El retablo de las maravillas*)  
---Cervantes and his works

3) 13 sept. 15 sept.  
Cervantes and 16th century narrative; The *Exemplary Novels*  
The novel before the novel  
---Cervantes and the Spanish *Golden Age*; Video

4) 20 sept. 22 de set.  
The invention of Don* Quixote*; Parody and satire  
Imitation and Intertextuality; DQ’s structure and organization  
---La Mancha de *Don Quixote* (San Antonio: Babbit, 1995)

5) 27 sept. 29 sept.  
DQ I: Prologue & chaps. 1-5; (Ingenio and madness)  
---*Don Quijote de la Mancha*, cartoon series (Madrid: TVE, 1997)

6) 4 oct. 6 oct.  
DQ I chaps. 11-14; (Laughter and humor)  
---*Don Cerebro*, Episode from Pinky and the Brain TV series  
---Iconography and illustrations of Don* Quixote*; 17th century

7) 11 oct. 13 oct.  
DQ I chaps. 25-31; (Characters and characterization; Sancho Panza)  
---Iconography and illustrations of Don* Quixote*; 18th century  
DQ I chaps. 46-47 y 52; (DQ’s development and ending)  
---Iconography and illustrations of Don* Quixote*; 19th and 20th century

8) 18 oct. 20 oct.  
MID TERM  
DQ II; Prologue & chaps. 1-3; (Truth, fiction and metafiction)

9) 25 oct. 27 oct.  
DQ II chaps. 8-10; (Dulcinea enchanted, chivalric motifs)  
FILM: *Don Quijote de la Mancha* (Spain, 1947)

10) 1 nov. 3 nov.  
DQ II chaps. 12-15 (Reflections and reflexivity)  
DQ II chaps. 16-18; (DQ on trial)  
---Man of *La Mancha*, Film based on Musical by M. Leigh and D. Wasserman (1964)

11) 8 nov. 10 nov.  
DQ II chaps. 21-23 and 29; (dreams and the subconscious)  
---*Don Quijote de la Mancha* (Rusia, 1957)

12) 15 nov. 17 nov.  
DQ II chaps. 30-35 and 41-43; (alienation and marginality)  
DQ II chaps. 45-53 y 59-60; (Fortune and glory)  
---*Don Quichotte*, Suite by Georg Phillip Telemann (1761)  
---*Don Quichotte*, Opera by Jules Massenet (1910)

13) 22 nov.  
DQ II chaps. 64-74 (end and beginning)
--Don Chisciotte, Opera buffa de Giovanni Paisiello (1769)
--Don Quixote, Fantastic Variations on a Theme of Knightly Character, Richard Strauss (1897)

14) 29 nov. Don Quixote as myth; FILM: Monsignor Quixote (England, 1984)
1 dic. The Fortunes of Don Quixote; realism and the modern novel
--The Further Adventures of Don Quixote (London: BBC, 1995)

6 dic. Review + Don Quixote in the postmodern world; Kathy Acker, Don Quixote, which was a dream (New York, 1986) and Paul Auster’s Book of Illusions (New York, 2002)
Basis for evaluation and grades:

Quizzes (8) 20% (80 points)
Midterm 20% (80 points)
Discussion of readings & brief reports 20% (80 points)
Paper 20% (80 points)
Final exam 20% (80 points)

Discussion of readings & brief reports

This component of student responsibilities involves small group work in order to make brief reports to the entire class. Small group participation means not only the student’s physical presence in the group and in the classroom, but her/his active contribution with classmates. It is a balance among the quality of a student’s contribution to group discussions and the quality of her/his analyses, the equitable contribution to small group activities, and the frequency of those contributions. A student who always attends meets with her/his small group and never or rarely contributes, though her/his gestures and non-verbal communication show involvement, can only aspire to 56 to 63 points for “discussions and brief reports.” On the other hand, a student who always attends group and class, frequently asks good questions, frequently answers the instructor’s questions well, and contributes to group success, can expect 72 to 80 points for “discussions and brief reports.” Participation evaluated at between 64 and 71 points falls somewhere in between the previous two descriptions, while participation of 48 to 55 points reflects show little or no verbal or non-verbal involvement and/or a lack of responsibility to small group work. And fewer than 30 points for “discussions and brief reports” reflect a general lack of engagement with group objectives by the student.

Grading scale:

A: 90-100 → > 360 - 400 points
B: 80-89 → > 320 - 359 points
C: 70-79 → > 280 - 319 points
D: 60-69 → > 240 - 279 points
F: Below 60 → > below 240 points

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Disabilities:

The American with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability
requiring an accommodation, please contact Disability Services in Cain Hall, Room B118, or call 845 1637. For additional information visit http://disability.tamu.edu

AGGIE HONOR CODE

"An Aggie does not lie, cheat, or steal or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. If you have any questions about cheating or other forms of scholastic dishonesty and the consequences of breaches of integrity, please consult the Aggie Honor System web site at http://www.tamu.edu/aggiehonor/.