

Kansas State University – Spanish 732 (Spring 2018)  
**Pop Culture and Cervantes' *Don Quijote de la Mancha***  
Monday and Wednesday 2:30-3:45 pm  
Eisenhower Hall 212

Dr. Rebecca M. Bender ([rmbender@ksu.edu](mailto:rmbender@ksu.edu))

Oficina: 107 Eisenhower Hall

Horas de oficina: lunes 10-11am, miércoles 4-5pm, y por cita

## COURSE DESCRIPTION

This seminar is dedicated to the close-reading and analysis of Miguel de Cervantes's *Don Quijote de la Mancha* (1605-15), particularly book I, but also selections of book II. We will examine how the novel parodies and transforms previous literary discourses to invent a new narrative form that has pervaded popular culture, both within and outside of Spain. We will explore questions of madness, self-invention, authorship, translation and the act of reading, metafiction, and the dynamic relationship between fantasy and reality. Course materials will include the traditional novel, a graphic novel, movies and television programs, illustrations and artwork, advertisements and assorted media, and a variety of other artifacts that demonstrate the varied readings and interpretations of this classic Spanish novel, as well as its influences on generations of writers, filmmakers, and storytellers, in various cultural contexts, since 1605 to the present day.



## COURSE OBJECTIVES

- (1) Develop an appreciation for the richness and complexity of the *Quijote* and its relationship to other literary genres and the historical, social, and material conditions of Golden Age Spain.
- (2) Further develop the capacity to read, write, and speak (present) in Spanish at the superior level (ACTFL), while also advancing critical thinking and reading skills in order to develop and support original analytic arguments.
- (3) Develop and understanding of the lasting impact that Cervantes has had on Spanish, Hispanic, and world literature, film, media, and material culture.
- (4) Evaluate literary studies and critical articles in order to incorporate them into an original analysis.
- (5) Create a variety of written, oral, and creative projects that showcase your understanding of how *Don Quijote*, its themes, and complex narrative structure may be presented to and translated for a general audience of Spanish or English-speakers.
- (6) Plan, design, and create a collaborative, interactive, and public project that features traditional scholarly research and analytic arguments (theses). Present this project orally and reflect on its design, research, creation, and implementation.

## TEXTS AND MATERIALS

### REQUIRED:

- ***Don Quijote de la Mancha***, by Miguel de Cervantes Saavedra. **Legacy edition**. Ed. by Tom Lathrop. Juan de la Cuesta, Lingua Text, 2013. [ISBN 978-1-58977-100-0](#).
- ***The Complete Don Quixote (Graphic novel)***, by Miguel de Cervantes and Rob Davis. London: Self Made Hero, 2013. [ISBN 978-1-906838-65-2](#)
- Lecturas adicionales disponibles en Canvas (textos literarios y artículos críticos).

### RECOMMENDED (OPTIONAL):

- ***Imperial Spain (1479-1716)***. by J. H. Elliot. Penguin Books, 2002. Electronic text available as [PDF here](#) (and on Canvas) or as a traditional text via [Amazon](#).

## EVALUATION

- |                             |            |
|-----------------------------|------------|
| • Participation             | <b>15%</b> |
| • Homework and reflections  | <b>20%</b> |
| • Exams (midterm and final) | <b>20%</b> |
| • Presentation              | <b>10%</b> |
| • Final paper/project       | <b>35%</b> |

At Kansas State the following letter grading scale is used (without +/-), which corresponds to the following number grades in this course:

|           |  |
|-----------|--|
| <b>A</b>  | 90.0-100: <b>excellent, outstanding</b>    |
| <b>B</b>  | 80-89.99: <b>very good</b>                 |
| <b>C</b>  | 70-79.99: <b>adequate</b>                  |
| <b>D</b>  | 65-69.99: <b>poor</b>                      |
| <b>F</b>  | < 64.99: <b>insufficient; failure</b>      |
| <b>XF</b> | Violation of the KSU Academic Honesty code |

## COURSE COMPONENTS

### Participation and attendance (10%)

Active participation is fundamental in an advanced seminar class. You will receive a grade for participation *each day* (3 outstanding, 2 good/sufficient, 1 lack of discussion or preparation, 0 no speaking or participation). If you miss a class, the participation grade will be 0, unless you turn in completed homework and notes on the day you return; in that case, you will receive a 2.5.

Attendance policy: Attendance is obligatory; you may miss 2 classes throughout the semester without penalty to the final grade. The final grade will be reduced by 5% for each absence after the second; the limit of absences is 6 – with the 7<sup>th</sup> absence you will receive an F in the course.

### Homework and reflections (20%)

Homework and preparation for *every* class is essential for success in this course.

- (1) Tarea diaria – written work will be posted to Canvas for the week or assigned in each class.
- (2) Diario – You will maintain an informal journal on *Don Quijote* throughout the semester, in which you will record a minimum of 6 entries, each 350-500 words in length, double-spaced, and with an image. These are *informal* compositions, but there are high expectation for grammatical accuracy, given that this is a 700-level class. These entries may serve as bases for components of your final project, so think of them as useful and practical exercises in drafting and creative thinking that will ultimately help you throughout the semester.

### **Exams (midterm and final) (20%)**

The midterm and final will be based on the interpretation and analysis of certain themes, literary elements, chapters, or interpretations of *Don Quijote*. They may have written and oral components.

### **Presentation (10%)**

The presentation will relate directly to research and work that you complete in relation to your final project and paper. Details will be given as we approach midterm.

### **Final paper/project (35%):**

The final project and paper will be a collaborative effort to produce traditional academic scholarship on *Don Quijote*, Cervantes, and/or Golden Age Spain (*ensayo investigativo*); innovative translations and interpretations of the novel for a general audience (*mini proyectos creativos*); and creative interactive materials that will be made public via the Department website and social media (*participación activa en los discursos culturales contemporáneos*). Details will be given as we complete each unit-topic.

## **GENERAL COURSE POLICIES AND RECOMMENDATIONS**

- **Deadlines** – All deadlines appear on the syllabus. If you are absent, your assignment is still due on the date indicated (you may email it by our class meeting time). If you do not send your assignment, you will lose one letter grade for *each day* it is late.  
**Quizzes and exams:** There are no make-ups. Pay attention to the dates on the syllabus. If you missed an unannounced quiz, you may speak with the professor to discuss an alternative.
- **E-mail and communication:** Consult with me immediately ([rmbender@ksu.edu](mailto:rmbender@ksu.edu) or in EH 107) if you have concerns about the course or your progress. Typically I respond quickly, however if you email me after 8:00pm it is possible that you will not receive a response until the next morning; on weekends (Fri. 5pm – Sun. 5pm) a response *could* take 12-24 hours.
- **Movies** – Movies will be on reserve in Hale Library, or streaming via Swank Digital Campus and/or a link in Canvas; some may be available on Netflix or Amazon and you may have to purchase them or attend a group showing. We will NOT watch movies in class. You must watch all movies BEFORE the class dedicated to their discussion.
- **Grammar and writing** – Although this course does not focus explicitly on grammar, one of the objectives of the oral and written assignments is to improve your control of basic and advanced grammar structures and vocabulary. **You are responsible for revising your written work and avoiding basic errors.** An excessive amount of grammatical errors may result in the loss of 1-2 letter grades (up to 20 points) from the writing assignment.
- **Dictionaries** – **Online translators are prohibited and their use will be considered a violation of the Academic Honesty code.** Online dictionaries are not the same as instant translators, and in fact you are encouraged to consult the following online resources:
  - [www.wordreference.com](http://www.wordreference.com) – Spanish/English; there are also discussion forums for common phrases, a verb conjugator, and a free App for your smartphone.
  - [www.spanishdict.com](http://www.spanishdict.com) – Spanish/English; similar to WordReference, but without discussion forums. It also provides a variety of informal and colloquial words (slang).
  - [www.rae.es](http://www.rae.es) – Spanish/Spanish. *Diccionario de la Real Academia Española*. Especially useful for finding less common words in Spanish that may not have English equivalents.
- **Social Media:** Social media can be very useful for academic purposes. Follow me on Twitter where I share articles and links related to my ongoing projects and courses at Kansas State, or visit my blog ([www.rebeccambender.wordpress.com](http://www.rebeccambender.wordpress.com)) to learn more about my research.  
 @rebeccadactyl      Course hashtag: #QuijoteKSU

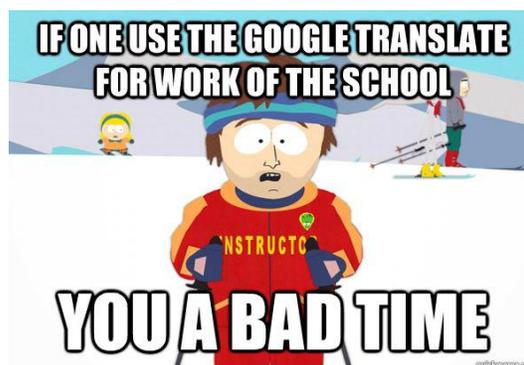
## KANSAS STATE UNIVERSITY POLICIES

### Academic Dishonesty:

Kansas State University has an Honor System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor System ([www.k-state.edu/honor](http://www.k-state.edu/honor)). The policies and procedures of the Honor System apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: **"On my honor, as a student, I have neither given nor received unauthorized aid on this academic work."** A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.

**Academic dishonesty, as defined by the Honor System, includes, but is not limited to:**

- Turning in work that you have purchased, been given, or that another person has done;
- Turning in a paper for which you have received excessive assistance from a tutor/friend;
- Turning in someone else's work that you have downloaded or copied from the Internet;
- Including others' ideas in your work without giving credit (i.e. including correct citation);
- **Using an Internet translator or other electronic translator, or having a Spanish-speaking friend of family member translate your written assignments to Spanish.**



### Concealed Carry Statement

Under the Weapons Policy, individuals who carry a concealed handgun must have the handgun on or about their person at all times. Backpacks are appropriate for carrying a handgun as long as the backpack remains within the exclusive and uninterrupted control of the individual. A backpack or other bag used to carry a handgun must be within the immediate reach of the individual. Before bringing a concealed carry handgun into a University building, individuals who choose to carry a concealed handgun in a bag, etc., should consider whether or not they may be required to be separated from their handgun, such as being asked to go to the front of a classroom or to store bags in a particular area in a lab or exam room. **\*\* In this class, students will regularly participate in activities like group work, board-work, or performing short skits or role-plays. These activities may require students to either be separated from their bags or be prepared to keep their bags with them at all times during such activities. A student who carries a concealed handgun in a backpack or a bag may take steps to conceal the handgun on his or her person before arriving, or otherwise plan accordingly.** Students are encouraged to take the online weapons policy education module to ensure they understand the requirements related to concealed carry: <http://www.k-state.edu/police/weapons/index.html>.

**Academic Accommodations:** Students with disabilities who need classroom accommodations, access to technology, or information about emergency building/campus evacuation processes should contact the Student Access Center and/or their instructor. Services are available to students with a wide range of physical or learning disabilities, medical conditions, attention deficit disorder, depression, and anxiety. If you are a student enrolled in courses at the Manhattan campus, contact the [Student Access Center](mailto:accesscenter@k-state.edu) at [accesscenter@k-state.edu](mailto:accesscenter@k-state.edu), 202 Holton Hall, 785-532-6441.

**University Policy on Sexual Harassment:** KSU prohibits sexual harassment, defined as any behavior, which, through inappropriate sexual content or disparagement of members of either sex, interferes with an individual's work or learning environment. It will not be tolerated in any fashion in this course, nor will any other sort of discrimination based on race, national origin, disability or other grounds.

## HORARIO TENTATIVO DEL CURSO

\* La profesora tendrá derecho de cambiar este horario y/o las lecturas durante el semestre.

rojo: *Don Quijote* (novela), editado por Lathrop

verde: *The Complete Don Quijote* (novela gráfica), Davis

Películas

|   | fecha         | en clase:  |
|---|---------------|--|
| 1 | L 15<br>enero | <b>Día de Martin Luther King – no hay clase.</b>   |
|   | M 17<br>enero | <b>Introducción al curso.</b> Miguel de Cervantes, <i>Don Quijote de la Mancha</i> y la España del Siglo de Oro.   |
| 2 | L 22<br>enero | <b>La parodia</b><br><u>Leer:</u> <b>Lathrop</b> (“Introduction to Students”, pp. ix-xi y “Grammatical notes”, pp. 32-34); <b>Capítulos 1-3</b> de la novela<br><u>Tarea:</u> Traer un ejemplo de parodia, según el tema que te toca ( <i>James Bond/Austin Powers; Scream/Scary Movie; Conservative News Host/Stephen Colbert</i> ).  |
|   | M 24<br>enero | <b>La cultura popular</b><br><u>Leer:</u> <b>Lathrop, Capítulos 6-7;</b> y “Canons Afire: Libraries, Books, and Bodies in Don Quixote’s Spain” de Georgina Dopico Black (selecciones). Empezar a pensar en cómo definimos “la cultura popular” (ex, “Pop vs. High Culture,” en el <a href="#">contexto sociológico</a> ).  |
| 3 | L 29<br>enero | <b>La estructura narrativa (autor, traductor, narrador, etc.)</b><br><u>Leer:</u> <b>Lathrop, Capítulos 8-10;</b> Leer las pp. 111-12 de “Canons Afire: Libraries, Books, and Bodies...” que no leímos la semana pasada.   |
|   | M 31<br>enero | <b>Introducción a la novela gráfica y la semiótica (semiología)</b> (proyectos)<br><u>Leer:</u> <b>Novela gráfica, pp. 1-48;</b> y Capítulo 2, “Vocabulary of Comics” del libro <i>Understanding Comics</i> de McCloud (Canvas).   |
| 4 | L 5<br>feb    | <b>La mujer varonil y la mujer esquiva</b><br><u>Leer:</u> <b>Lathrop, Capítulos 12-14;</b> <i>Woman and Society in the Spanish Drama of the Golden Age: A Study of the Mujer varonil</i> de Merveen McKendrick, <a href="#">Preface</a> (pp. x-xii) y <a href="#">Capítulo 5, La mujer esquiva</a> (pp. 142-45)   |
|   | M 7<br>feb    | <b>La mujer esquiva y la polifonía</b> (proyectos)<br><u>Leer:</u> <b>Novela gráfica, capítulos 4-5: pp. 48-56;</b> y “Cervantes and Courtly Love: The Grisóstomo-Marcela Episode of Don Quijote” de Herman Iventosch (Canvas)   |
|   | L 12<br>feb   | <b>Aventuras en la venta: Lo picaresco y “Road movies”</b><br><u>Leer:</u> <b>Lathrop: capítulos 16-17;</b> Selección del artículo, “ <i>Don Quixote</i> and Road Movies” de David Castillo (Canvas).<br><u>Ver:</u> (antes de clase): UNA de las siguientes películas – <a href="#">Nebraska</a> (dir. Alexander Payne, 2013); <a href="#">Into the Wild</a> (dir. Sean Penn, 2007); <a href="#">The Motorcycle Diaries</a> (dir. |

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|    |                  | Walter Salles, 2004).   |
| 5  | M 14<br>feb      | <b>La narración de “nuestras” historias</b> (proyectos)<br><u>Leer:</u> <b>Novela gráfica: pp. 57-86;</b> Capítulo 6, “Show and Tell” del libro <i>Understanding Comics</i> de McCloud (Canvas)   |
|    | L 19<br>feb      | <b>El “quijotismo” y la política</b><br><u>Leer:</u> <b>Lathrop: Capítulos 21-22;</b> <b>Novela gráfica pp. 87-95;</b> <a href="#">“Oh, Sancho: The Ongoing Ride of Don Quixote in American Politics”</a> de Aaron Hanlon (LARB)  |
| 6  | M 21<br>feb      | <b>Trabajar en el proyecto:</b> Traer computadora a la clase (o clase en KLC)<br><u>Leer:</u> <a href="#">Cultural Theory and Popular Culture: An Introduction, Chapter 1: “What is Pop Culture”</a> , de John Storey (Canvas)  |
| 7  | L 26<br>feb      | <b>La aventura en la Sierra Morena</b><br><u>Leer:</u> <b>Lathrop: Capítulos 23-25</b>  |
|    | M 28<br>feb      | <b>Estructura narrativa, protagonistas, personajes secundarios:</b><br><u>Leer:</u> “Walt Disney’s <i>Toy Story</i> as Postmodern <i>Don Quixote</i> ” de Bruce Burningham<br><u>Ver:</u> <a href="#">Toy Story &amp; [opcional] Toy Story 2</a> (dir. John Lasseter, 1995, 1999)   |
|    | L 5<br>mar       | <b>El travestismo</b><br><u>Leer:</u> <b>Lathrop: Capítulos 26-28</b>   |
| 8  | M 7<br>mar       | <u>Leer:</u> <b>Novela gráfica, pp. 96-122</b> [que corresponde a <i>Capítulos 23-30 en Lathrop</i> ];  |
|    | L 12<br>mar      | <b>El (des)engaño</b><br><u>Leer:</u> <b>Lathrop: Capítulos 29, 30, 32</b>  |
| 9  | M 14<br>mar      | <b>MIDTERM</b>  |
|    | 19-<br>23<br>mar | <b>Vacaciones de Primavera</b>  |
|    | L 26<br>mar      | <b>“El curioso impertinente” y la lectura (el acto de leer)</b> (proyectos)<br><u>Leer:</u> <b>Novela gráfica, pp. 123-130;</b> <b>Lathrop, capítulo 35 (pp. 321-25 only)</b><br>Artículo crítico: “The Seduction(s) of Fiction and the Gendered Reader in/of <i>Don Quixote</i> : Dorotea’s Tale” de Laura Gorfle (lo discutiremos el mier. con cap 36-37) |
| 10 | M 28<br>mar      | <b>Desenlaces y anagnórisis: Cardenio, Luscinda, Fernando, Dorotea “Micomicona”</b><br><u>Leer:</u> <b>Lathrop, 36-38</b>   |
|    | L 2<br>abr       | <b>La locura y la cordura</b><br><u>Leer:</u> <b>Lathrop, Capítulos 45-47;</b> <b>Novela gráfica, pp. 130-42</b>  |
| 11 | M 4<br>abr       | <b>Los libros de caballería</b> (proyectos)<br><u>Leer:</u> <b>Lathrop, Capítulos 48</b>  |

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|    | L 9<br>abr  | <b>Fin de la primera parte</b><br><u>Leer:</u> <b>Lathrop, Capítulos 49, 50, 52; Novela gráfica, pp. 143-53</b>  |
| 12 | M 11<br>abr | <b>Trabajar en los proyectos finales – No hay clase</b>  |
|    | L 16<br>abr | <b>La segunda parte y la metaficción</b> (proyectos)<br><u>Leer:</u> <b>Lathrop, Introduction pp. xxiii-xxix / Book II, Capítulos 2-4;</b><br><u>Ver</u> (antes de clase): <b>Stranger than Fiction</b> (dir. Marc Forster, 2006)  |
| 13 | M 18<br>abr | <b>La autonomía de los personajes (la metaficción)</b> (proyectos)<br><u>Leer:</u> <b>Lathrop, Book II, Capítulo 59; Novela gráfica, pp. 159-72 (opcional: 173-262)</b><br><u>Leer:</u> “Two Characters Defying Their Authors...” de Barbara Simerka y Christopher Weimer (Canvas) |
|    | L 23<br>abr | <b>Interpretaciones y adaptaciones</b> (proyectos)<br><u>Leer:</u> <b>Lathrop, Book II – Capítulos 61-62 (selecciones); Novela gráfica, pp. 263-73</b><br><u>Ver:</u> <b>Man of la Mancha</b> (dir. Arthur Hiller, 1972)   |
| 14 | M 25<br>abr | <u>Ver:</u> <b>Wishbone, The Impawssible Dream</b> , en YouTube<br><u>Leer:</u> <b>Novela gráfica, pp. 273-291 (hasta el final)</b>  |
|    | L 30<br>abr | <b>Trabajar en el proyecto final (porción colaborativa)</b>  |
| 15 | M 2<br>mayo | <b>Repaso final y conclusión del curso</b><br><b>Presentar el trabajo final</b>  |

**Examen final:** miércoles, 9 de mayo, 4:10-6:00pm