Kansas State University – Spanish 732 (Spring 2021)

**Pop Culture and Cervantes’ Don Quijote de la Mancha**
Monday and Wednesday 2:30-3:45 pm
Eisenhower Hall 015 – hyflex (online through Feb. 5)

**Dr. Rebecca M. Bender** (rmbender@ksu.edu)
Oficina: 107 Eisenhower Hall
Horas de oficina: lunes 9-10am (zoom) y por cita (Zoom o en EH 107)

**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, including contemporary US pop 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 products that showcase understanding of how *Don Quijote*, its themes, and its narrative structure may be presented to, translated for, or adapted for a general audience of Spanish or English-speakers.

(6) Maintain a portfolio of individual reflections and collaborative efforts to understand, adapt, and apply *quijote* themes to popular culture, to other scholarly fields, and your own lived experiences. Present an individual project, reflecting on its design, research, and creation.
TEXTS AND MATERIALS

REQUIRED:
- Lecturas adicionales disponibles en Canvas (textos literarios y artículos críticos).

OPTIONAL / FREE RESOURCE… *if you love history/are interested in detailed historical context*:

EVALUATION:
- Homework, Engagement, Reflections 50%
- Final Portfolio and Presentation 50%

| A=oustanding | B=very good | C=acceptable; ok | D=poor | F=insufficient; failure |

(Daily) Homework, Engagement, Reflection (50%):
Your daily homework will consist primarily of your own, ongoing GoogleDoc, which you will share with the professor (granting editing privileges) on day 1. By May you will have an organized record of your effort, work, and progress. It will also serve as a source for your final portfolio/presentation and as an ongoing dialogue with the professor. Instructions for daily assignments, periodic tasks, and reflections will be posted in Canvas. “Engagement” consists of active participation in class or on zoom (with Camera on when possible), good faith effort on readings and homework, and reflection on your learning, questions, progress, discoveries. You will determine your grade based on reflections and meetings with the professor.

Final Portfolio and Presentation (50%):
Your final portfolio project will be ongoing, cumulative, and creative. It will entail the interdisciplinary application of literary and aesthetic concepts, the incorporation of critical articles and analyses of the Quijote, a careful consideration of popular culture, and a presentation to your classmates during week 15. The project must integrate *Don Quijote* – as a literary text – with Spanish cultural history and popular culture. As a creative and intellectual endeavor that will reflect your own interests and strengths, this portfolio will include topics and tasks that you select based on your interests and goals for the course, as well as a final reflection.

GENERAL COURSE POLICIES AND RECOMMENDATIONS:
- **Use of Spanish** – Dr. Bender takes a multilingual, translanguaging approach to teaching and learning Spanish. This means that Spanish is the primary language of instruction in the classroom, and everyone is encouraged to use Spanish as much as possible – but English is NOT prohibited, nor is codeswitching. On the contrary, students are encouraged to make use of their entire linguistic repertoires in the classroom or on assignments when appropriate for clarifying communication and expanding knowledge and mastery of Spanish. For more information on “Translanguaging” and its benefits for language study (vs. immersion or “Spanish-only” approaches), listen to this informative podcast (50-min): *Language Ideologies and Translanguaging with Emma Trentman*, via We Teach Languages (January 24, 2020). If you listen to it, send me an email letting me know what you think or ask me about incorporating this content into your final portfolio.
• **Deadlines** – Deadlines will appear on Canvas. If you are absent or cannot attend class, your work is still due on the date indicated. Contact me if you are struggling or facing challenges.

• **E-mail and communication:** Communication with your professor is essential for success in a seminar. Consult with me immediately if you have questions or concerns about the course or your progress (via GroupMe, rmbender@ksu.edu, or by appointment (EH 107 or Zoom).

• **Movies** – Unless otherwise instructed, watch movies **before** their scheduled class.

• **Grammar and writing** – Although this course does not focus on grammar, one of the objectives of the oral and written assignments is to improve your control of basic and advanced Spanish structures and vocabulary. **Revising and re-reading your written work to avoid and catch basic errors demonstrates high engagement and reflection.** An excessive amount of careless errors reflects minimal engagement and scant reflection.

• **Dictionaries** – Online **dictionaries** are encouraged, as opposed to translators, which can be unreliable without appropriate context. I encourage you to consult the following resources:
  - www.wordreference.com – Spanish/English; there are also discussion forums for common phrases, a verb conjugator, and a free App.
  - 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 – 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 – especially in interdisciplinary literature courses. Feel free to follow me on Twitter, visit my blog (www.rebeccamgeneral.com), or use our course hashtag (**#DonQuijoteKSU** if you find something relevant to our texts or discussions. @rebeccadactyl

Follow @KStateSpanish Social Media

Blog: [www.kstatespanish.wordpress.com](http://www.kstatespanish.wordpress.com)
**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** – links to TRAILERS included on syllabus

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<th>fecha</th>
<th>en clase – todo online hasta el 8 de febrero:</th>
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<td>L 25</td>
<td><strong>Intro al curso.</strong> Miguel de Cervantes, Don Quijote de la Mancha, El Siglo de Oro. Escuchar: <em>Deep Reading and Digital Thinking</em> (podcast; June 29, 2020, The Ezra Klein Show; <strong>required, first 35-minutes</strong> only; 70-minutes total)</td>
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| M 27  | **La parodia y la lectura**  
Buscar/Comparar: Traer un ejemplo de parodia, según el tema que te toca (*James Bond/Austin Powers; Scream/Scary Movie; That’s So Romantic/Rom-com*)  
| L 1/f  | Leer: Lathrop, Capítulos 1-3 (pp. 21-41) |
| M 3/f  | Leer: Lathrop, Capítulos 4-5 (pp. 41-52) |
| L 8   | **HYFLEX begins (!?!)—**in-person option, EH 015  
La Inquisición, la censura y la cultura popular  
Leer: Lathrop, Capítulos 6-7 (52-66); Artículo: “Canons Afire: Libraries, Books, and Bodies in Don Quixote’s Spain” de Georgina Dopico Black (selecciones en Canvas) |
| M 10  | **La estructura narrativa (autor, traductor, narrador, etc.)**  
Leer: Lathrop, Capítulos 8-9 (pp. 67-81) |
| L 15  | **La mujer varonil y la mujer esquiva**  
Leer: Lathrop, Capítulos 12-14 (pp. 93-116); Woman and Society in the Spanish Drama of the Golden Age: A Study of the Mujer varonil de Melveena McKendrick, Preface (pp. x-xii) y Capítulo 5, La mujer esquiva (pp. 142-45) |
| M 17  | **Introducción a la novela gráfica**  
Leer: Novela gráfica, pp. 1-56; y selecciones de *Understanding Comics* (Canvas); *“How to Adapt DQ in 7 Easy Steps”* by Rob Davis |
| L 22  | **Aventuras en la venta: Lo picaresco y “Road movies”**  
| M 24  | **Las narrativas, las películas del camino**  
Leer: Novela gráfica: pp. 57-86 |
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<td>L 1º mar</td>
<td>El “quijotismo” y la política</td>
<td>Leer: <em>Lathrop: Capítulos 21-22</em> (pp. 21-41); <em>Novela gráfica pp. 87-95; “Oh, Sancho: The Ongoing Ride of Don Quixote in American Politics”</em> de Aaron Hanlon</td>
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<td>M 3 mar</td>
<td>La aventura en la Sierra Morena</td>
<td>Leer: <em>Lathrop: Capítulos 23-24</em> (pp. 190-207)</td>
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<td>L 8 mar</td>
<td>Leer: <em>Lathrop: Capítulos 25-26</em> (pp. 207-29)</td>
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<td>M 10 mar</td>
<td>Leer: <em>Lathrop Capítulos 27</em> (pp. 229-44)</td>
<td>Ver: <em>Toy Story</em> (dir. John Lasseter, 1995), via Swank (restricted link in Canvas)</td>
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<td>L 15 mar</td>
<td>Estructura narrativa, protagonistas, personajes secundarios:</td>
<td>Leer: <em>Lathrop: 28-29</em> (pp. 245-67); opcional, para ayuda: 96-122 (novela grafica) para el miér.</td>
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<td>M 17 mar</td>
<td>Leer: <em>Lathrop: 30, 32</em> (pp. 267-78 (top, line 5) y pp. 283-90); <em>Novela gráfica, pp. 96-122</em> [corresponden a <em>Capítulos 23-30 en Lathrop</em>]</td>
<td>Artículo: “Border crossing: Travestism and Passing in DQ” (Canvas)</td>
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<td>L 22 mar</td>
<td>Leer: Artículo: “Walt Disney’s <em>Toy Story</em> as Postmodern <em>Don Quixote</em>”</td>
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<td>M 24 mar</td>
<td>Trabajar en los portfolios – no hay clase</td>
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<td>L 29 mar</td>
<td>Leer: “El curioso impertinente” y la lectura (el acto de leer)</td>
<td>Leer: <em>Novela gráfica, pp. 123-130; Lathrop, capítulo 35</em> (pp. 321-25 only); Artículo: &quot;The Seduction(s) of Fiction and the Gendered Reader in/of <em>DQ</em>: Dorotea's Tale&quot;</td>
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<td>M 31 mar</td>
<td>Desenlaces: Cardenio, Luscinda, Fernando, Dorotea “Micomicona”</td>
<td>Leer: <em>Lathrop, 36-37</em> (pp. 329-47)</td>
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<td>L 12 abr</td>
<td>Los libros de caballería</td>
<td>Leer: <em>Lathrop, Capítulos 48-49</em> (pp. 428-42)</td>
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<td>M 13 abr</td>
<td>Fin de la primera parte</td>
<td>Leer: <em>Lathrop, Capítulos 50, 52</em> (pp. 442-47; 451-59); <em>Novela gráfica, pp. 143-53</em></td>
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| 13 abr | L 19 | La segunda parte y la metaficción  
Leer: Lathrop, Introduction pp. xxiii-xxix 23-29 / Book II, Cap. 2-5 (pp. 491-514);  
Ver: Stranger than Fiction (dir. Marc Forster, 2006 NETFLIX) |
| M 21 | La autonomía de los personajes (la metaficción)  
Leer: Lathrop, Book II, Capítulo 59 (pp. 859-62);  
Novela gráfica, pp. 159-262 |
| 14 abr | L 26 | Interpretaciones y adaptaciones  
Leer: Novela gráfica, pp. 173-262 (opcional) y 263-73 (requerido)  
Ver: Man of la Mancha (dir. Arthur Hiller, 1972), via Swank |
| M 28 | Ver: Wishbone, The Impawssible Dream, episodio complete de 30-min, YOUTUBE  
Leer: Novela gráfica, pp. 273-291 (hasta el final) |
| 3 mayo | L 3 | Repaso final y conclusión del curso  
Presentaciones |
| 5 mayo | M 5 | Repaso final y conclusión del curso  
Presentaciones |

**Portfolio final:** miércoles el 12 de mayo,
**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)). Policies and procedures of the Honor System apply to all full and part-time students enrolled in (under)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 – F indicates failure of course; X indicates 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.

**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 enrolled in courses at the Manhattan campus, contact Student Access Center ([accesscenter@k-state.edu](mailto:accesscenter@k-state.edu)) 202 Holton Hall, 785-532-6441.

**Expectations for Classroom Conduct:** All student activities in the University, including this course, are governed by the Student Judicial Conduct Code as outlined in the Student Governing Association [By Laws](http://www.k-state.edu/honor), Article V, Section 3, no. 2. Students who engage in behavior that disrupts the learning environment may be asked to leave the class.

**Face Coverings:** Students, faculty, staff, and visitors must wear face coverings over their mouths and noses while on K-State campuses in all hallways, public spaces, classrooms, and other common areas of campus buildings, and when in offices or other spaces or outdoor settings when 6-feet social distancing cannot be maintained. All students, faculty, and staff are required to take COVID-19 and Face Mask Safety training. Students who need reasonable accommodations related to required face coverings may contact the Student Access Center at [accesscenter@k-state.edu](mailto:accesscenter@k-state.edu). In classrooms, faculty have the right to deny a student entry if the student is not wearing a face covering. Students not wearing a face covering will be reminded to do so and offered a clean face covering, if one is available. If the student does not comply, faculty will ask them to leave and join remotely. As a last resort, campus police will be called. Faculty will complete the Code of Conduct form and the Office of Student Life will look into the issue of non-compliance and consider further accountability measures. At no point should the professor or students put themselves into an unsafe situation attempting to enforce the face-covering policy. Manhattan campus police: 785-532-6412

**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 should consider whether or not they may be separated from their handgun, such as being asked to go to the front of a classroom. **In this class, students will regularly participate in activities like group work, board-work, or performing short 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](http://www.k-state.edu/police/weapons/index.html).