Quixotic Fanfiction
Cervantes, *Don Quixote* and its Afterlives

**SPRING 2021 · NEW YORK UNIVERSITY**

**SPAN-UA 371.001**
Hours: TBA
Location: TBA

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Office: 13-19 University Place, 417
Office hours: TBA
Also by appointment

**Short course description**

An examination of the literature and cultures of the Spanish Renaissance and Baroque through the masterpiece *Don Quixote* (1605, 1615) and its afterlives. We will study works by Miguel de Cervantes, Gustave Doré, Salvador Dalí, Kathy Acker, Jorge Luis Borges, Salman Rushdie and Terry Gilliam.
Extended course description

*Don Quixote* is often considered the first modern novel. However, few critics have paid attention to the fan phenomenon that *Don Quixote* generated since its first publication in 1605: the adventures of Quixote and Sancho were quickly forged, adapted, imitated, modified and appropriated by authors from all over Europe. The quixotic fever continued up to the present, and even Disney has announced its own adaptation of *Don Quixote*. The purpose of this course is twofold: on the one hand, we will read the original novel in its historical context; on the other, we will examine quixotic fanfictions, reboots and crossovers by writers, graphic novel artists, filmmakers, musicians, playwrights, and painters such as Gustave Doré, Salvador Dalí, Kathy Acker, Salman Rushdie, Jorge Luis Borges and Terry Gilliam, among others. As part of this course, we will make a class trip to the Hispanic Society of America (TBA), where the first edition of *El ingenioso hidalgo don Quijote de la Mancha* and most of its first translations are preserved.

Course objectives

After completing this course, you will be able to:

❖ Demonstrate a general understanding of the history, literature and cultures of Spain in the early modern period.

❖ Apply strategies of critical thinking, close-reading, and cultural analysis to audiovisual and literary texts.

❖ Interpret historical sources and cultural artifacts.

❖ Conduct a project and develop your research skills.

❖ Show familiarity with the main debates around Cervantes and the *Quixote*. 
Course components

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage of the grade</th>
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<tr>
<td>1. Class participation</td>
<td>20%</td>
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<td>2. Discussion board</td>
<td>20%</td>
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<td>3. Critical review of special sessions (2)</td>
<td>10%</td>
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<td>4. In-class guided discussions</td>
<td>20%</td>
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<td>5. Final mini-paper</td>
<td>15%</td>
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<td>6. Pop quizzes (6)</td>
<td>15%</td>
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<td>7. One-on-one meetings (3)</td>
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1. **Class participation (20%)**:

Your active participation is essential to the success of this course. Since it will be run as a seminar, students are expected to come prepared, having read all the texts and willing to discuss the film and the readings in class. To facilitate discussion, you will be asked to answer short questions on our discussion board. The grade for class participation is split into three separate grades. You may miss up to one class for whatever reason.

2. **Discussion board (20%)**:

Every week, students will write critical responses to a question. These questions will be related to the assigned readings and the film. Each writing assignment should be approximately 400 words in length and should reflect your understanding of the material and your thoughts about the readings. Responses must be posted on the discussion board no later than **Thursday at midnight**.

3. **Critical review of special sessions (10%)**:

There will be at least two special sessions this semester: a hands-on workshops at the Hispanic Society of America. The second special session will be announced soon. Students must attend, participate, and briefly review them (the length of the review should be 1 page).
4. **In-class guided discussions (20%)**:

Each student will be in charge of presenting and leading group discussions on a quixotic adaptation. One of the three mandatory meetings with the professor will be devoted to discussing the design and the content of your presentations/guided discussions. Texts, films, music and illustrations available for guided discussion are marked in the calendar and will be assigned in our second session.

5. **Final mini-paper (15%)**:

Students must write a **4-page essay** on one of the following topics:


6. **Pop quizzes (15%)**:

There will be five (6) pop quizzes throughout the semester. Pop quizzes will be based on *Don Quixote* and will be conducted in the first 10 minutes of the class. Quiz dates will not be announced in class, but a list of potential questions will be available in NYU classes. I will discard your lowest grade, meaning that I will count only 5 of the 6 quizzes.

7. **One-on-one meetings**:

Students will hold at least **three (3) mandatory** meetings with the professor throughout the semester. The purpose of these meetings is to get acquainted, to talk about class expectations, your in-class guided discussions, and your on-going projects.

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**Grading scale**

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<th>Grade</th>
<th>Value</th>
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<tr>
<td>A+</td>
<td>100</td>
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<tr>
<td>A</td>
<td>94-99</td>
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<tr>
<td>A-</td>
<td>90-93</td>
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<tr>
<td>B+</td>
<td>87-89</td>
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<td>B</td>
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<tr>
<td>D+</td>
<td>67-69</td>
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<tr>
<td>D</td>
<td>64-69</td>
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<tr>
<td>F</td>
<td>0-63</td>
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Course materials

All secondary readings as well as additional primary sources will be available on our NYU Classes page.

Required for purchase/rent at the NYU Bookstore:

Miguel de Cervantes, *Don Quixote*,

Selected additional resources

Companions and guides


Life of Miguel de Cervantes

Seminar format

A successful seminar is a sustained conversation with the assigned reading material, with your peers, and with the professor; therefore, your careful preparation and active presence in each class is absolutely necessary. To facilitate discussion, you will be required to bring your copy of Don Quijote and your personal notes. In addition to your daily participation, you will be asked to lead several group discussions during the semester. Your peers will be familiar with the work and will bring comments and questions to facilitate the conversation.

You may miss up to one class without affecting your participation grade. However, it is your responsibility to "catch up" on any work that has been missed.

Disability disclosure statement

Academic accommodations are available for students with disabilities. The Moses Center website is www.nyu.edu/csd. Please contact the Moses Center for Students with Disabilities for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester.

Academic integrity, plagiarism, and cheating

Academic integrity means that the work you submit is original. Obviously, bringing answers into an examination or copying all or part of a paper straight from a book, the Internet, or a fellow student is a violation of this principle. But there are other forms of cheating or plagiarizing which are just as serious. Receiving or giving help on a take-home paper is also cheating, unless permitted by the instructor (as in collaborative projects).
Calendar

Leyenda de fuentes comunes:

❖ DQI = Miguel de Cervantes, *El ingenioso hidalgo don Quijote de la Mancha* (1605)
❖ DQII = Miguel de Cervantes, *Segunda parte del ingenioso caballero don Quijote* (1615)

Legend:

📖  Primary reading before class
✏️  Secondary work (film, reading, comic) before class
📅  Important date

Week 1. **Introduction and syllabus overview**

*Day(s)*

📖 DQI, "Amadís de Gaula a Don Quijote de la Mancha. Soneto"
✏️ "I, Don Quixote", clip de la película *Man of La Mancha* (1972)
✏️ Henry Kamen, "Spain's People in an Age of Crisis" (escoger una sección)

Week 2. **Prologue**

*Day(s)*

📖 DQI, 0-8
✏️ A booktube review of *Don Quixote*
✏️ Popurrí musical del *Quijote*

📅  Choose guided class date
Week 3. The manuscript. Marcela and Maritornes

Day(s)

📖 DQI, 9-17

☞ Mägo de Oz, La leyenda de La Mancha

☞ One-on-one meetings

Week 4. The liberation of the galley slaves

Day(s)

📖 DQI, 18-26

☞ Terry Gilliam, Lost in La Mancha

Week 5. The Curious Impertinent

Day(s)

📖 DQI, 27-35

☞ Guillén de Castro, El curioso impertinente
Week 6. Discourse on Arms and Letters. *The Captive’s Tale*

*Day(s)*

- DQI, 35-44
- Patricio Clarey y Lara Fuentes, *La sombra de Don Quijote*

Week 7. End of the first part and beginning of the second one

*Day(s)*

- DQI, 45-51
- DQII, Prólogo

Week 8. *Sansón Carrasco*

*Day(s)*

- DQII, 1-9
- Manuel Huerga, *Cervantes contra Lope*
Week 9. Dulcinea

Day(s)

📖 DQII, 10-18

☞ Jorge Luis Borges, *Pierre Menard, author of the Quixote*

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Week 10. Camacho’s wedding, Montesinos’ cave, and Maese Pedro

Day(s)

📖 DQII, 19-27

☞ Eduardo Scala, *Quijo*

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Week 11. Dulcinea’s enchantment

Day(s)

📖 DQII, 28-36

☞ Salvador Dalí, *Ilustraciones del Quijote*
Week 12. Clavileño. Insula of Barataria I

Day(s)

📖 DQII, 37-45

☞ Gustave Doré, *Don Quixote*

Week 13. Insula of Barataria II

Day(s)

📖 DQII, 46-54

☞ Terry Gilliam, *The Man Who Killed Don Quixote*

Week 14. Don Quixote in Barcelona

Day(s)

📖 DQII, 55-63

☞ Concha Espina, *Don Quijote en Barcelona*
Week 15. **Quijote's death**

*Reading days*

📖 DQII, 64-74