



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste **current** course information from Class Search/Course Catalog.

Academic Unit SILC Department Spanish & Portuguese Section

Subject SPA Number 435 Title Cervantes-Don Quijote Units: 3

Is this a cross-listed course? No  
If yes, please identify course(s) \_\_\_\_\_

Is this a shared course? No If so, list all academic units offering this course \_\_\_\_\_  
Course description: \_\_\_\_\_

**Requested designation:** Historical Awareness-H

Note- a **separate** proposal is required for each designation requested

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

- Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
  - Mathematics core courses (MA)
  - Computer/statistics/quantitative applications core courses (CS)
  - Humanities, Fine Arts and Design core courses (HU)
  - Social and Behavioral Sciences core courses (SB)
  - Natural Sciences core courses (SQ/SG)
  - Global Awareness courses (G)
  - Historical Awareness courses (H)
  - Cultural Diversity in the United States courses (C)

**A complete proposal should include:**

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

**Contact information:**

Name JUAN GIL-OSLE Phone \_\_\_\_\_

Mail code 0202 E-mail: jgilosle@asu.edu

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Robert Joe Cutter Date: 12/13/2012

Chair/Director (Signature): 

## Arizona State University Criteria Checklist for

### **HISTORICAL AWARENESS [H]**

#### **Rationale and Objectives**

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[H] CRITERIA</b>			
<b>THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:</b>			
<b>YES</b>	<b>NO</b>		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> History is a major focus of the course.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> The course examines and explains human development as a sequence of events.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> There is a disciplined systematic examination of human institutions as they change over time.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		• <b>Courses in which there is only chronological organization.</b>	
		• <b>Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.</b>	
		• <b>Courses whose subject areas merely occurred in the past.</b>	

Course Prefix	Number	Title	Designation
SPA	435	Cervantes- Don Quijote	H

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus for the course	The history of a number of concepts is analyzed in detail. The history of the transformations of patronage systems to market economies is one of the frames for the explanation of Don Quijote. The history of the novel is fundamental to understand the introductions, the inserted "novelle", and the metaliterature in the book. The history of the interactions between Turkish Empire in relation to European expansion is explained and illustrated; as well as the history of the notion of male friendship in connection with the rhetoric of patronage.	The history of the novel is studied on week 1, 2, 7. The power relationships between the Ottoman, the Habsburg, the Vatican and the Pirate cities in North Africa is brought up in weeks 3, 5 and 12. The history of the notion of male friendship is studied in the context of inserted "novella" called "The impertinent curiosity"
2. The course examines and explains human development as a sequence of events	2. Human development is shaped by fictional representations of the self, and the society. These representations could be abstractions, textual, visual, religious, among others. Spain, and the Atlantic, Mediterranean and European worlds of the early modern period are a source for fictional prose, but, at their turn, these prose books shaped the Spanish society, Europe through translations. In fact, the wars of Italy at the beginning of the 15 <sup>th</sup> century forced many Spaniards to go to serve in Italian soil. Their trips abroad put them in contact with Italian culture. The mimetic reproduction of the artistic and social achievements in Italy, was	2. The first week is dedicated to the historical context of the production of Don Quijote. The weeks about chapters, 1.8-9, and the two introductions (in 1605, and 1615) open door to discussions about the new narrative devices used by Cervantes, that were a product of his historical reality, and that changed the perception of the self and society.

	<p>imported to the Spanish arts, bringing with it all the new greco-roman esthetics. This new esthetics will be gradually incorporated into visual, textual, and abstract representations created by intellectuals and artists. Finally, this cultural products were translated and affected other societies.</p>	
<p>3. There is a disciplined systematic examination of human institutions as they change over time.</p>	<p>The evolutions in the institutions of patronage, the rhetoric of friendship, and the systems of art production are studied systematically. The emergence of the notion the Spanish nationness is addressed in the analysis of the novel production, religion confrontation, judicial institutions as described in Don Quixote.</p>	<p>Patronage systems and their institutions are associated to the explanation of the chapters related to the "Casa de los Duques" and the "Peninsula Barataria," which occupy most of the second part of Don Quixote. Male friendship systems and their evolution are the base of "El curioso impertinente", chapters 33-36, on the first part. The issue of the history of religion is everywhere in the book, for instance chapters 37 to 42 deal with slavery and conversions to Islam and Christianity, as a representation of a reality in the early modern Mediterranean. Analysis of the contemporary judiciary and penitentiary institutions is brought up by the numerous comments about them in Roque Guinard's story (2<sup>nd</sup> part, chapters 40-55)</p>
<p>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</p>	<p>The events of the Counterreformation, Lepanto naval war, Cervante's military life and slavery, Inquisition censorship, among others, are put in connection with ideas about fiction writing, social organization, art production and markets, academic arguments about aesthetics, law, human nature. All of this inside the broader context of the deep</p>	<p>Counterreformation is in the introductory lecture. Lepanto and other proxy wars with the Ottoman in chapter 37 to 42. Inquisition and censorship, and their effect on fiction writing are studied in chapter 8 and the following, concerning the "true" author of the "true history" of Don Quijote. In chapters 33-35, we analyze the happenings</p>

	changes that were transforming Europe from the Renaissance to the Enlightenment.	according to key changes in the economic system.
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CERVANTES -- DON QUIJOTE  
Span 435

**Instructor**

Name: Dr. Juan Pablo Gil-Osle  
Office: LL 414A  
Phone: 480 965 1297  
Email: [jgilosle@asu.edu](mailto:jgilosle@asu.edu)

**DESCRIPTION:**

Cervantes' *Don Quijote de la Mancha* is considered one of the most important works of fiction ever written and has inspired many other artists. Through the visualizations of engravers, painters, and cinematographers we will explore various interpretations of the madness—or perhaps wisdom—of the universal man of La Mancha. In order to achieve a more complete understanding of the cultural and literary richness of *Don Quijote*, each student will present one article addressing different critical perspectives on the work. Attendance and participation are compulsory and will constitute part of the final grade.

**READINGS**

Miguel de Cervantes, *Don Quixote*. Ed. Tom Lathrop. Newark: Juan de la Cuesta, 2005.

**SOME AUDIOVISUAL MATERIALS THAT WILL BE USED DURING THE COURSE**

Manuel G. Aragón. *El Quijote de Miguel de Cervantes*. Radio Televisión Española Series Clásicas TVE. 3 vol. Guión de Camilo José Cela. Valladolid: Divisa Ediciones, 2001. This is a series, it is not to be bought.

*Man of La Mancha*. 1972.

Cervantes, Miguel de. *Miguel de Cervantes*. Ed. Roberto González Echeverría. 2 CD-Rom. Woodbridge, CT: Primary Source Media, 1998.

**GRADING:**

PARTICIPATION IN CLASS	10%
PAPERS, PRESENTATIONS, EXAMS	90%

**GRADING SCALE:**

97%-100%	A+
93%-96%	A
90%-92%	A-
87%-89%	B+
83%-86%	B
80%-82%	B-
75%-79%	C+

70%-74%	C
60%-69%	D
59%-0%	E

#### IN-CLASS PRESENTATIONS

In pairs, you will each present an article. The duration of the presentation will be 10 minutes. The bibliography of articles is below. The presentation constitutes 20% of the final grade. At least, two days before the presentation the students must come to see me in my office hours and discuss about their presentation.

NB: The articles are posted in **Blackboard**, in the Assignment Folder.

#### **Papers: out lines, drafts, and format**

2 PAPERS: Minimum length of 6 pages and maximum length of 8 pages each.

OUT LINES, AND DRAFTS: A out-line and a draft must be turned in, please see the calendar for the dates. The out-line 2 weeks before the paper, and the draft 1 week before.

FORMAT using 12pt Times New Roman font and double spacing, with 1” margins. Papers must include an original title, a list of works cited and must follow the *MLA Handbook for Writers of Research Papers* rigorously, especially with regard to parenthetical citations, endnotes and list of works cited. Papers are evaluated according quality and originality of content, organization, grammar, and MLA format. As this is not a grammar course, extensive grammar corrections will not be made. Grammar and correct vocabulary is important for the grade because they are necessary for comprehension.

#### **Code of conduct**

The students should follow these ASU codes

- USI 104-01: *Student Code of Conduct*  
(<http://www.asu.edu/aad/manuals/usi/usi104-01.html>)
- ACD 125: *Computer, Internet, and Electronic Communications*  
(<http://www.asu.edu/aad/manuals/acd/acd125.html>)
- *ASU Student Academic Integrity*  
(<http://provost.asu.edu/academicintegrity/students>)

#### **BIBLIOGRAPHY FOR IN-CLASS WEEKLY PRESENTATIONS (IN PAIRS):**

**Presentation 1.** Presberg, Charles. “‘This Is Not a Prologue:’ Paradoxes of Historical and Poetic Discourse in the Prologue of *Don Quixote*, Part I.” *MLN* 110 (1995): 215-39. **Available in** <http://www.jstor.org/>

\_\_\_\_\_ (Students’ names)

\_\_\_\_\_



**Presentation 2.** McGaha, Michael D. "The sources and meaning of the Grisóstomo-Marcela episode in the 1605 'Quijote.'" *Anales Cervantinos* 16 (1977): 33-69. **Available in ProQuest.**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

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**Presentation 3.** Graf, E. C. "Martin and the Ghosts of the Papacy: *Don Quijote* 1.19 between Sulpicius Severus and Thomas Hobbes." *MLN* 119 (2004): 949-78. **Available in Project Muse.**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

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**Presentation 4.** Alfaro, Gustavo. "Cervantes y la novella picaresca." *Anales Cervantinos* 10 (1971): 23-31. **ProQuest.**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

\_\_\_\_\_

**Presentation 5.** Wilson, Diana de Armas. "Passing the Love of Women: The Intertextuality of "El curioso impertinente." *Cervantes* 7 (1987): 8-28. **Available in <http://www.cervantesvirtual.com>**

\_\_\_\_\_ (Students' names)

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\_\_\_\_\_

**Presentation 6.** Información sobre el *Quijote* de Avellaneda.

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

\_\_\_\_\_

**Presentation 7.** Rives, Elias L. "On the Prefatory Pages of *Don Quixote*, Part II." *MLN* 75 (1960): 214-21. **JStor.**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

\_\_\_\_\_

**Presentation 8.** Rabin, Lisa. "The Reluctant Companion of Empire: Petrarch and Dulcinea in *Don Quijote de la Mancha*." *Cervantes* 14 (1994): 81-92. **Available in <http://www.cervantesvirtual.com>**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

\_\_\_\_\_

**Presentation 9.** Frederick de Armas. "Nero's Golden House: Italian Art and the Grotesque in *Don Quijote*, Part II." *Cervantes* 24.1 (2004): 143-71. **Available in Cervantes Society of America**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

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**Presentation 10.**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

\_\_\_\_\_

**Presentation 11.** Brantley, Franklin. "Sancho's Ascent into the Spheres." *Hispania* 53 (1970): 37-45. **Available in JStor.**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

\_\_\_\_\_

**Presentation 12.** García Santo-Tomás, Enrique. "Aventura fingida y aventura verdadera: Roque Guinart frente a Don Quijote." *Anales Cervantinos* 31 (1993): 215-26. **Available in ProQuest Information and Learning Company**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

**Presentation 13.** Colahan, Clark. "Lunar Pigs and Crazy Green Cultists (*DQ 2*, chs. 58-68)." *Cervantes* 14 (1994): 71-80. **Available in Cervantes Society of America**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

**Presentation 14.** Schmidt, Rachel. "The Performance and Hermeneutics of Death in the Last Chapter of *Don Quijote*." *Cervantes* 20 (2000): 101-26. **Available in Cervantes Society of America**

\_\_\_\_\_ (Students' names)

\_\_\_\_\_

## Shedule

	1	2
Week 1		Introduction to DQ and first part of the book, published in 1605
Week 2	Chapters <i>DQ</i> I, 1-3	Chapters <i>DQ</i> I, 4-6 <b>Oral presentation 1</b>
Week 3	<i>DQ</i> I, 7-13	<i>DQ</i> I, 14-17 <b>Oral presentation 2</b>
Week 4	<i>DQ</i> I, 18-26 <b>Oral presentation 3</b>	I, 27-29
Week 5	I, 30-36	I, 37-39 <b>Oral presentation 4</b>
Week 6	I, 39-44	I, 45-47 <b>Oral presentation 5</b>
Week 7	I, 48-52	Introduction to the second part of <i>DQ</i> , published in 1615 <b>Oral presentation 6</b>
Week 8	<i>DQ</i> II, 1-3. <b>MID TERM PAPER</b>	<i>DQ</i> II, 4-6 <b>Oral presentation 7</b>
Week 9	<i>DQ</i> II, 7-16 <b>Oral presentation 8</b>	II, 17-19
Week 10	Lectura II, 20-26 <b>Oral presentation 9</b>	II, 27-29
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FIRST EDITION

*Designed by Cassandra J. Pappas*

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I. Grossman, Edith, 1936- II. Bloom, Harold. III. Title.

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DON QUIXOTE OF LA MANCHA

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## Translator's Note to the Reader

In the author's prologue to what is now called part I of *Don Quixote* (part II appeared ten years later, in 1615, following the publication of a continuation of the knight's adventures written by someone using the pseudonym "Avellaneda"), Cervantes said this about his book and the need to write a preface for it:

I wanted only to offer it to you plain and bare, unadorned by a prologue or the endless catalogue of sonnets, epigrams, and laudatory poems that are usually placed at the beginning of books. For I can tell you that although it cost me some effort to compose, none seemed greater than creating the preface you are now reading. I picked up my pen many times to write it, and many times I put it down again because I did not know what to write; and once, when I was baffled, with the paper in front of me, my pen behind my ear, my elbow propped on the writing table and my cheek resting in my hand, pondering what I would say, a friend of mine . . . came in, and seeing me so perplexed he asked the reason, and I . . . said I was thinking about the prologue I had to write for the history of Don Quixote. . . .

Cervantes's fictional difficulty was certainly my factual one as I contemplated the prospect of writing even a few lines about the wonderfully utopian task of translating the first—and probably the greatest—modern novel. Substitute keyboard and monitor for pen and paper, and my dilemma and posture were the same; the dear friend who helped me solve the problem was really Cervantes himself, an embodied spirit who

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<sup>1</sup> In the old editions, "page" numbers referred to folios and not pages. A folio is two modern pages. Chapters could begin on the front or the back of the folio. Obviously there were half the number of folios than of pages. In the original, therefore, to the right it says "fol." and not "pág."

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escritos enteramente, como deseaba, pues no ha sido otro mi deseo que poner en aborrecimiento° de los hombres las fingidas y disparatadas historias de los libros de caballerías, que por las de mi verdadero don Quijote van ya tropezando, y han de caer del todo, sin duda alguna. VALE.°"

FIN

loathing

Good-bye (*Latin*)



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