



Universidad de Sevilla/Faculty of Philology

Course FB-16 EL QUIJOTE (DON QUIXOTE) WITHIN HISPANIC CULTURE

(45 class hours)

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I- PRESENTATION OF THE COURSE

The main objective of this Course is to provide an approach to Miguel de Cervantes' greatest work, the cornerstone of Spanish Literature, and the first modern novel: Don Quixote (Don Quijote de La Mancha), 1605-1615; as well as to some of his many presences as projected upon Hispanic and Universal Culture: in music (music of the Golden Age, the comic-heroic opera by Jules Massenet, the Symphonic Poem, op.35, by Richard Strauss, Master Pedro's Ornamental Screen, by Manuel de Falla, the musical Generation of '27, etc.), in dance (the ballet by Léon Minkus), in cinema (Orson Welles, Jess Franco, Terry Gilliam, Grigori Kozintsev, etc.), in painting (Doré, Picasso, Metz, etc.), in photography (Cristina García Rodero, José Manuel Navia), in folklore, fashion, and social manners ... During the Course, the most relevant approaches will be selected, according to students' interests.

II- OBJECTIVES

Class sessions are designed with not only those students who already have a working knowledge of Spanish Culture and Literature in mind, but also those students who wish to come into contact with them.

Using this central axis as a point of departure, the Course's specific objectives will be deployed, so that from a range of perspectives – the book's history, textual analysis, comparative analysis in terms of music, dance, cinema, painting, photography etc.-, students will be able to delve more deeply into specific aspects of Cervantes' artistic output, while coming to appreciate its present-day relevance with regard to both Hispanic and Universal Culture.

Finally, the students will be invited to become acquainted with the literary Sevilla, the point of departure being a Cervantine guided tour involving selected readings from a number of his works -Don Quixote, the Exemplary Novels, Eight Comedies and Between-Acts Pieces ...-, which will enable us to look at the city through the eyes of the "Prince of Creative Talents".

III- METHODOLOGY

The Course will involve the configuration of a theoretical-practical methodology, inductive in character, using as a starting point the presentation of texts - literary, musical, cinematographic, etc.-, about which discussions will be held, with the aim of foregrounding issues which are related to their study, both with regard to



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text-based meanings, as well as in relation to other cultural elements. Although the intensive and gratifying reading of *Don Quixote* is strongly recommended, while, at the same time, taking into account the diversity of levels in linguistic competence involved, the teacher will prepare and make available to students a series of extracts selected and adapted for use in each session. Likewise, using those same extracts, students will undertake reviews, assignments, and presentations which will be taken into account with regard to final assessments and grading.

IV- SYLLABUS

1. Historical and literary context of the Golden Age.
2. Introduction to Miguel de Cervantes: life and works.
3. Study and readings of *Don Quixote*.
4. *Don Quixote* in Hispanic and Universal Culture.

IV- VISITS AND BACK-UP ACTIVITIES

- A theater-yard in Triana.
- A Cervantes-related walk-about through the streets of Sevilla: commented readings as progress is made through the spaces involved in Cervantes' works.

VI- Readings, screenings, and listening sessions (recommended editions; teachers will provide guidance in the selection of several of these, depending on students' specific interests)

Critical Edition with Commentary

CERVANTES SAAVEDRA, Miguel (2015): *Don Quijote de la Mancha*. Edition under the auspices of the Instituto Cervantes (1505, 1615, 2015); directed by Francisco Rico. Madrid: Real Academia de la Lengua Española.

Adapted Editions

- *Don Quijote de La Mancha*. Adaptation undertaken by Andrés Trapiello. Barcelona: Destino, 2015.
- *Don Quijote de La Mancha*. Edition under the auspices of the Real Academia Española, adapted by Arturo Pérez-Reverte. Madrid: Castalia, 2015.

SPECIFIC BIBLIOGRAPHY

- ARELLANO, Ignacio (2007): *Don Quijote en el teatro español: del Siglo de Oro al siglo XX*. Madrid: Visor Libros.
- ARIOSTO, Ludovico (2002): *Orlando furioso*. Edición bilingüe de Cesare Segre y Ma de las Nieves Muñiz. Madrid: Cátedra.
- AA.VV.: *Don Quijote y el cine*. Madrid, Filmoteca Española, 2005.



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- BARROSO VILLAR, M^a Elena (ed.) (2017): *"El Quijote", de Reinhold Metz. La colección "Art Brut" de Lausana*. Sevilla: Grupo de Investigación Literatura Transtextualidad y Nuevas Tecnologías.
- CALVO MANZANO, M^a. Rosa (1999): *El arpa en la obra de Cervantes. Don Quijote y la música española*. Valladolid, Consejería de Educación y Cultura.
- CANAVAGGIO, Jean (2006): *Don Quijote, del libro al mito*. Madrid: Espasa.
- CERVANTES, Miguel (1998): *El ingenioso hidalgo Don Quijote de la Mancha. Edición del IV Centenario adornada con 356 grabados de Gustavo Doré, enteramente comentada por Clemecín y precedida de un estudio crítico de Luis Astrana Marín; más un índice resumen de los ilustradores y comentadores del Quijote por Justo García Morales*. Valencia: Alfredo Ortells.
- CLOSE, Anthony J. (2008): *A Companion to Don Quixote*. Londres: Tamesis.
- ECO, Umberto (2000): *Lector in fabula. La cooperación interpretativa del texto narrativo*. Barcelona, Lumen.
- ERASMO (1998): *Elogio de la locura*. Erasmo de Rotterdam; introducción y notas de Pedro Rodríguez Santidrián. Madrid: Alianza.
- GARCÍA RODERO, Cristina (1989): *España oculta*. Prólogo de Julio Caro Baroja. Barcelona: Lungweg.
- GOMÁ LANZÓN, Javier (2017): *La imagen de tu vida*. Barcelona: Galaxia Gutenberg.
- GÓMEZ CANSECO, Luis (2005): *El Quijote, de Miguel de Cervantes*. Madrid: Castalia.
- HEREDERO, Carlos F. (coord.) (2002): *La imprenta dinámica: Literatura Española en el Cine Español*. Madrid: Academia de las Artes y las Ciencias Cinematográficas.
- HERRANZ, Ferrán (2005): *El Quijote y el cine*. Madrid: Cátedra.
- LOLO, Begoña (ed.) (2010): *Cervantes y el Quijote en la música: estudios sobre la recepción de un mito*. Alcalá de Henares: Ministerio de Educación y Ciencia, Centro de Estudios Cervantinos.
- LÓPEZ NAVIA, S. (1996): *La ficción autorial en el Quijote y en sus continuaciones e imitaciones*. Madrid: Universidad Europea de Madrid, CEES Ediciones.
- MAESTRO, Jesús G. (2009): *Crítica de los géneros literarios en el "Quijote": idea y concepto de "género" en la investigación literaria*. Vigo: Academia del Hispanismo.
- NAVIA, José Manuel (2010): *Territorios del Quijote*. Barcelona: Lunweg.
- PASTOR COMÍN, Juan José (2009): *Loco, trovador y cortesano. Bases materiales de la expresión musical en Cervantes*. Vigo: Academia del Hispanismo.
- PIÑERO RAMÍREZ, Pedro M. y REYES CANO, Rogelio (2005): *Itinerarios de la Sevilla de Cervantes: la ciudad en sus textos*. Sevilla: Ayuntamiento de Sevilla.
- REYES CANO, Rogelio (2016): *Los locos de Cervantes y otros estudios literarios*. Sevilla: Editorial Universidad de Sevilla.
- RICO, Francisco (2012): *Tiempos del Quijote*. Barcelona: Acantilado.



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- RIQUEER, Martín (2003): *Para leer a Cervantes*. Barcelona: Acantilado.
- RODRÍGUEZ, Javier (coord.) (2005): *El Quijote en el cine*. Madrid, Ediciones Jaguar.
- SANTOS, A. (2006): *El sueño imposible. Aventuras cinematográficas de Don Quijote y Sancho*. Madrid: Fundación Marcelino Botín.

Filmography

- Gilliam, Terry: *Lost in La Mancha*. 2002.
- Gilliam, Terry; *El hombre que mató a don Quijote*. 2018.
- Gutiérrez Aragón, Manuel: *El caballero don Quijote*. 2002.
- Hiller, Arthur: *El hombre de La Mancha*. 1972.
- Kozintsev, Grigori: *Don Kikhot*. 1953.
- Pabst, Georg Wilhelm: *Don Quichotte*. 1933.
- Welles, Orson y Franco, Jesús: *Don Quijote de Orson Welles*. 1992.
- Zecca, Ferdinand: *Don Quichotte*. 1902.

Discography (audio and video)

- Baciero, Antonio: *Ecos de cifras. Libro del arpa de Don Bernardo de Zala y Caldiano*.
- Bal y Gay, Jesús: *Obra sinfónica completa*.
- Halffter, Ernesto: *The Piano Music of Ernesto Halffter*.
- García Abril, Antón: *Canciones y danzas para Dulcinea*. Orquesta Filarmónica de Málaga.
- Luar Na Lubre: *Sons da lubre nas noites de Luar. Romance de Don Gaiferos de Mormaltán*.
- Massenet, Jules: *Don Quichotte. Comédie heroïque en cinq actes. Ópera en vídeo. Naïve*, 2010.
- Minkus, Léon: *Don Quijote*. Apriccio.
- Remacha, Fernando: *Obra sinfónica completa*.
- Savall, Jordi: *Pièces du viole du Deuxième Livre (1707)*. Marin Marais.
- Savall, Jordi; Figueres, Montserrat, Capella Reial de Catalunya y Hesperion XXI: *Miguel de Cervantes: Don Quijote de La Mancha. Romances y músicas*. Alavox, 2016.
- Strauss, Richard: *Don Quixote. Variaciones fantásticas sobre un tema caballeresco*. Op. 35.
- Vivaldi, Antonio: *Orlando furioso*. Claudio Scimone (dir.). Victoria de los Ángeles, I solisti Veneti.
- VV.AA.: *Obras para piano del Grupo madrileño de los ocho*. Ainoa Padrón (piano).
- VV.AA.: *Piano de la Generación del 27*. Ana María Vega Toscano (piano).

Resources On-line

- Centro Virtual Cervantes: portal sobre el autor y obra:
http://www.cervantesvirtual.com/portales/miguel_de_cervantes/



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- Edición digital del Quijote (ed. Francisco Rico):
<https://cvc.cervantes.es/literatura/clasicos/quijote/>
- *Quijote interactivo*: <http://quijote.bne/libro.html>
- *The Cervantes Society of America*: <http://cervantessociety.com>
- Vázquez Medel, Manuel Ángel: *Cervantes en el Siglo XXI: ejemplariedad e imagen de vida*.
Videoconferencia. <http://tv.us.es/cervantes-en-el-siglo-xxi-ejemplariedad-e-imagen-de-vida/>

VII- ASSESSMENT CRITERIA

Assessment will be on-going, based on day-to-day activity during class sessions, on the factor of regular attendance throughout the Course, as well as on commented readings or debates involving proposed texts for discussion.

Students will undertake two exams on the subject-matter dealt with during the Course: one mid-way through the semester and the other at its close.

Assignments will involve writing an essay or critical review on any of the elements (essay) or works (review) included in the syllabus, in terms of each student's free choice, in agreement with the teacher, and to whom the proposal concerned will have been communicated. These assignments will be presented in class in the form of short reports so that they can be discussed with classmates. Each assignment and presentation will be valued positively in terms of the degree of its originality, of the approach adopted, of the degree of maturity projected, together with each student's skill at synthesis with regard to the syllabus subject-matter as dealt with in class sessions.

-First Exam (mid-way through the semester): 30%

-Final Exam (at the close of the semester): 30%

-Regular Attendance in Class Sessions and Active Participation in Classroom Debates: 20%

-Assignments Carried Out: 20%