

MENG 6260: Seminar in World Literature— *Don Quixote* and the Development of the Novel

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Office: EH-434A

Office Hours: Ogden—MWF 10:30-11:30, T 1:00-2:00

Davis—Th 4:30-5:20 PM

Course description: With his masterpiece, *Don Quixote*, Miguel de Cervantes radically changed narrative fiction and thereby initiated the invention of the novel. As you study *Don Quixote* and some of the critical works it has engendered, you will learn why it was so innovative for its time and how it has affected the development of the novel; therefore, the course will serve as a sort of workshop on the theory of the novel. For example, among the topics to be discussed will be the following: narrative theory, metafiction, intertextuality, irony, the relationship between fiction and history, narrative genres of the seventeenth century, and seventeenth century poetics.

Course objectives: Students who successfully complete this course will

- understand the historical and literary context of *Don Quixote*.
 - read and discuss the entire novel.
 - read some of the most important criticism engendered by *Don Quixote*, especially criticism related to its role in the development of the novel.
 - gain a solid understanding of critical theory as it relates to *Don Quixote* and the development of the novel.
 - produce a unique piece of criticism about *Don Quixote*.

Course requirements

- **Reading Questions:** For each class session, students come to class prepared to answer a list of [reading questions](#).
- **Weekly Essays:** For most class sessions, students will answer one of the reading questions in the form of a 250-300 word essay, which they will submit electronically (in [Canvas](#)) before the beginning of class.
- **Preparation and Participation:** Students must come to class prepared to discuss the assigned readings and reading questions. In order to participate, students must attend class; therefore, each student will be allowed only one free absence for the semester. More than one absence may result in a lower grade.
- **Presentation:** Each student will give one 15-20 minute presentation. It will be based on one or more of the reading questions assigned for a particular class session. The presentations will serve as catalysts for class discussions.

- **Midterm Paper:** a 6-8 page paper, consisting of a close reading of an aspect, theme, or episode of the First Part of *Don Quixote*. Papers must be submitted electronically (in [Canvas](#)).
- **Final Research Paper:** a 15-20 page research paper on *Don Quixote*. The paper must adhere to MLA Style. On the last day of class each student will present a brief summary of his/her paper. Papers must be submitted electronically (in [Canvas](#)).

Grading criteria

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| Weekly Essays | 10% |
| Preparation and Participation | 10% |
| Presentation | 20% |
| Midterm Paper | 20% |
| Final Research Paper | 40% |

Other policies:

- **Core beliefs:** According to PPM 6-22, you should determine before the last day to drop courses without penalty, when course requirements conflict with your core beliefs. If there is such a conflict, you should consider dropping the class. Ideally you would try to resolve with me any conflicts. If that is not possible and you would like to remain in the class, you may send me a letter, specifying your request, showing why the course requirement would place a burden on your core beliefs. You should also deliver a copy of the letter to the office of the department head.
- **Academic dishonesty:** As specified in PPM 6-22, cheating and plagiarism violate the Student Code. Plagiarism is “the unacknowledged (uncited) use of any other person’s or group’s ideas or work.” If you are found guilty of cheating or plagiarism, you may fail the specific assignment or the entire course, depending on the seriousness of the offense.
- **Disability Accommodation:** PPM 3-34 notes: When you seek accommodation in a regularly scheduled course, you have the responsibility to make such requests at the Center for Students with Disabilities before the semester begins. When you fail to make such arrangements, you and I can make interim accommodations pending “the determination of the request for a permanent accommodation.”
- **Emergency closure:** If, for any reason, the university is forced to close for an extended period of time, we will conduct our class via e-mail. Look for announcements on your Weber e-mail. Note: During the winter months, there is a possibility that classes may be cancelled because of snow/ice. Listen to the radio for any announcements.

Primary text

Cervantes Saavedra, Miguel de. *Don Quixote*. Trans. Edith Grossman. New York: Eco, 2005. (This is the edition we will use in class; however, you may want to consult other editions. There are even some online.)

Supporting critical materials

Allen, John Jay. *Don Quixote: Hero or Fool?: Remixed*. Newark, Del.: Juan de la Cuesta, 2008. (I have ordered this book for the WSU bookstore. It will probably arrive late; however we won't be discussing it till week 12.)

Alter, Robert. "The Mirror of Knighthood and the World of Mirrors." *Partial Magic: The Novel as a Self-Conscious Genre*. Berkeley: U of California P, 1975. 1-29. ([pdf](#))

Aristotle. *Poetics*. <http://classics.mit.edu/Aristotle/poetics.html>

Colebrook, Claire. "The Concept of Irony." *Irony*. London: Routledge, 2004. ([pdf](#))

Eagleton, Terry. "Psychoanalysis." *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1983. 151-193. ([pdf](#))

Eisenberg, Daniel. "A Typical Romance of Chivalry." *Romances of Chivalry in the Spanish Golden Age*. Newark, Delaware: Juan de la Cuesta, 1971. 55-74. ([pdf](#))

Finello, Dominick. "Essential Features of the Secular Pastoral Tradition." *Pastoral Themes and Forms in Cervantes's Fiction*. Cranbury, NJ: Associated University Presses, 1994. 22-40. ([pdf](#))

Garcés, María Antonia. "The Barbary Corsairs." *Cervantes in Algiers: A Captive's Tale*. Nashville: Vanderbilt University Press, 2002. 15-65. ([pdf](#))

Gilman, Steven. *The Novel According to Cervantes*. Berkely: U of California Press, 1989. (This book is out of print; however, it is available as an [Ebook](#), and a few used print copies are available at amazon.com.)

Ife, B.W. "The Historical and Social Context." *The Cambridge Companion to Cervantes*. Ed. Anthony Cascardi. Cambridge: Cambridge University Press, 2003. 11-31. ([pdf](#))

Martínez Alfaro, María Jesús. "Intertextuality: Origins and Development of the Concept." *Atlantis* 18.1-2 (1996): 266-285. ([pdf](#))

Riley, E. C. "The Man and the Moment." *Don Quixote*. London: Allen & Unwin, 1986. 1-7. ([pdf](#))

Rimmon-Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics*. London & New York: Routledge, 1989. ([pdf](#))

Spires, Robert C. "Introduction." *Beyond the Metafictional Mode. Directions in the Modern Spanish Novel*. Lexington: UP of Kentucky, 1984. 1-17. ([pdf](#))

Waugh, Patricia. "What is Metafiction and Why Are They Saying Such Awful Things About It?" *Metafiction*. Ed. Mark Currie. New York: Longman, 1995. 39-54 ([pdf](#))

White, Hayden. "The Historical Text as Literary Artifact." *Tropics of Discourse: Essays in Cultural Criticism*. Baltimore and London: The Johns Hopkins University Press, 1978. 81-100. ([pdf](#))

Class schedule

| Date | Reading assignments | Topics | Presentations |
|------|---|---|---------------|
| 1/5 | 1) Ife (pdf) 2) Riley (pdf) 3) Gilman, Chapter 1: "Definition" 4) Reading questions | 1) Course introduction 2) The historical, social and literary context of <i>Don Quixote</i> 3) Definitions of the novel | |
| 1/12 | 1) <i>Don Quixote</i> , Part I, Prologue & Chapters I-VIII 2) Eisenberg (pdf) 3) Martínez (pdf) 4) Reading questions and Essay 1 | The Prologue Intertextuality in the first eight chapters of <i>Don Quixote</i> | |
| 1/19 | 1) <i>Don Quixote</i> , Part I, Chapters IX-XXIII 2) Finello (pdf) 3) Reading questions and Essay 2 | Humor in the adventures of Don Quixote and Sancho The effect of the pastoral novel on <i>Don Quixote</i> | |
| 1/26 | 1) <i>Don Quixote</i> , Part I, Chapters XXIV-XXXV 2) Rimmon-Kenan, Introduction & Chapter 7 (pdf) 3) Reading questions and Essay 3 | Narrators and point of view in <i>Don Quixote</i> An interpolated tale: "The Man Who Was Recklessly Curious" | |
| 2/2 | 1) <i>Don Quixote</i> , Part I, Chapters XXXVI-XLVI 2) White (pdf) 3) Garcés (pdf) 4) Reading questions and Essay 4 | History and fiction in "The Captive's Tale" The function of "The Captive's Tale" within <i>Don Quixote</i> | |
| 2/9 | 1) <i>Don Quixote</i> , Part I, Chapters XLVII-LII 2) Aristotle (html) 3) Reading questions and Essay 5 | Cervantes's poetics Cervantes's portrayal of women | |
| 2/16 | 1) Gilman, Chapter 2 2) Midterm paper due before 5:30 PM | The birth of the novel | |
| 2/23 | 1) <i>Don Quixote</i> , Part II, Prologue-Chapter XVII 2) Spires (pdf) 3) Waugh (pdf) | The Knight of the Mirrors Metafiction in <i>Don Quixote</i> | |

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| | 4) Reading questions and Essay 6 | | |
| 3/1 | 1) <i>Don Quixote</i> , Part II, Chapters XVIII-XXXV 2) Eagleton (pdf) 3) Reading questions and Essay 7 | Psychoanalysis and the cave of Montesinos | |
| | | Psychoanalysis and <i>Don Quixote</i> | |
| 3/8 | 1) <i>Don Quixote</i> , Part II, Chapters XXXVI-LV 2) Colebrook (pdf) 3) Reading questions and Essay 8 | Irony—involving the Duke and Duchess and Sancho's government | |
| | | Epistolary style | |
| 3/15 | NO CLASS—Spring Break | | |
| 3/22 | 1) <i>Don Quixote</i> , Part II, Chapters LVI-LXXIV 2) By this date, each student should meet with me to discuss the Final Paper. 3) Reading questions and Essay 9 | Conclusions | |
| 3/29 | 1) Allen, pp. 11-113 & 193-202 2) Submit Final Paper Outline, Introduction & Works Cited page 3) Reading questions and Essay 10 | Don Quixote: Hero or Fool? | |
| 4/5 | 1) Gilman, Chapters 3-4 2) Alter (pdf) 3) Reading questions and Essay 11 | Final thoughts on <i>Don Quixote</i> and the development of the novel | |
| 4/12 | Present summaries of final papers | | |
| 4/17 | Final Paper due by 8:00 AM | | |