The Recurrence of the Don Juan Myth

Beginning with Tirso de Molina's *El burlador de Sevilla*, the Don Juan legend springs into life, creating the theatrical framework for the notoriously nefarious yet inevitably irresistible seducer. Over the course of time and across cultural borders, Don Juan becomes a recurring figure in key texts from both the literary and filmic traditions. Ranging over Spanish, French, and Italian interpretations, this course will explore various manifestations of Don Juan, attempting to trace similarities and/or differences in these presentations, and juxtapose critical studies of the *figurón* in order to provide additional insight into core characteristics that define the Don Juan persona.

Reading List:
Throughout the course, the following texts will be examined:

From the literary tradition:
1. Tirso de Molina’s *El burlador de Sevilla*
2. Molière’s *Dom Juan ou le Festin de Pierre*
3. José Espronceda’s *El estudiante de Salamanca*
4. José Zorrilla’s *Don Juan Tenorio*
5. Miguel de Unamuno’s *El hermano Juan*

From the filmic tradition:
1. Fellini’s *La dolce vita*
2. Gonzalo Suárez’s *Don Juan en los Infiernos*
3. Jeremy Leven’s *Don Juan DeMarco*.

As a critical component, Kierkegaard’s first volume of *Either/Or* and selections from J.L. Austin’s *How to Do Things with Words*, Shoshana Felman’s *The Scandal of the Speaking Body*, J. Hillis Miller’s *Speech Acts in Literature* and Albert Camus’s *The Myth of Sisyphus* will be included over the course of the semester.

Course requirements:
A 12-page paper, complete with a bibliography, will be due at the end of the quarter

Class participation:
Students are expected to come to class prepared to discuss the assigned readings. For this seminar to be meaningful, every one of us must actively participate in the discussion each class period. Class participation is not limited to the classroom; additional online activities, e.g., our online class discussion board and class blog, will also be weighed into your participation grade.

Class attendance:
Class attendance is essential for excelling in this course. Due to the fact that we will only be meeting ten times this quarter, attending each class session is vital for ensuring a good grade. Anyone who needs to miss any class period for whatever reason must contact both the professor and a classmate ahead of time (i.e., before the absence) to get class notes.
Midterm and Quizzes:
The Midterm will be offered between the fifth and sixth weeks of the quarter, during our transition between romantic and modernist interpretations of the Don Juan myth. The best preparation for the midterm is consistent class attendance and diligent note-taking. There will be no make-up or late midterm offered.

There will be seven quizzes administered at the beginning of class throughout the course of the quarter. Their format is fairly simple and straightforward: those of you who have carefully done the assigned reading will be successful. The lowest quiz score will be dropped at the end of the quarter.

Technology policy:
Electronic devices (cellphones, iPads, etc.) must be kept on silent during class. Text messaging, using Facebook, blogging, tweeting, or any other form of electronic activity is prohibited during class time. If you must for whatever reason use your cellphone during class, contact me before the course begins. Otherwise, I will assume that you are violating our technology policy and act accordingly.

Course grade:
Your overall course grade will be determined by the following breakdown:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Midterm</td>
<td>25%</td>
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<tr>
<td>Quizzes (7)</td>
<td>20%</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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<tr>
<td>Attendance</td>
<td>10%</td>
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<tr>
<td>Final Paper</td>
<td>35%</td>
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<tr>
<td>TOTAL</td>
<td>100%</td>
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Students with disabilities who may need special accommodations for any sort of visible or non-visible disability are invited to make an appointment to see me.
Calendar for “The Recurrence of the Don Juan Myth”

| Week 1          | 1. *El burlador de Sevilla* (Tirso de Molina)  
|                | 2. “Pluralidad de Don Juan,” “La creación de Tirso y sus antecedentes literarios” (Mercedes Saenz-Alonso, *Don Juan y el donjuanismo* 9-17, 103-14) |
| Week 2          | 1. *Dom Juan ou le Festin de Pierre* (Molière)  
|                | 2. “Concepción de Don Juan en Francia” (Saenz-Alonso, 137-43)  
|                | 3. “The Immediate Erotic Stages” (Søren Kierkegaard, *Either/Or I* 47-75) |
| Week 3          | 1. *Don Juan Tenorio* (José Zorrilla)  
|                | 2. “The Immediate Erotic Stages” (Kierkegaard, 75-135) |
| Week 4          | 1. *El estudiante de Salamanca* (José Espronceda)  
|                | 2. “Don Juan en Zorrilla y Espronceda” (Saenz-Alonso, 115-22) |
| Week 5          | 1. “Lecture I” (J. L. Austin, *How to Do Things with Words* 1-11)  
|                | 2. “Introduction,” Section from “J. L. Austin” (J. Hillis Miller, *Speech Acts in Literature* 1-5, 6-49)  
|                | 3. Selections from (Shoshana Felman, *The Scandal of the Speaking Body* 3-47) |
| Week 6          | 1. Miguel de Unamuno’s *El hermano Juan*  
|                | 3. “The Seducer’s Diary” (Kierkegaard, 303-47) |
| Week 7          | 1. *Don Juan en los infiernos* (Dir. Gonzalo Suárez 1991)  
|                | 2. “The Seducer’s Diary” (Kierkegaard, 347-401) |
| Week 8          | 1. *Don Juan DeMarco* (Dir. Jeremy Leven 1995)  
|                | 2. “Don Juan and His Kind: Generic Irony” (James Parr, *Don Quixote, Don Juan, and Related Subjects* 164-75)  
|                | 3. “The Seducer’s Diary” (Kierkegaard, 401-45) |
| Week 9          | 1. *La Dolce Vita* (Dir. Federico Fellini 1960)  
|                | 2. *Don Juan y Casanova* (Ricardo Fernández de la Reguera, 1969)  
| Week 10         | ¡A ESCRIBIR! Compartir vuestros temas e ideas para el trabajo final. |
Bibliography:


