

ENGL 335: THE PICARESQUE NOVEL
FALL 2017

Details

Instructor: John M. Ware
Office: Main 331
Office hours: Wednesday/Friday: 2:00-3:30; Thursday: 4:00-5:00.
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Course Materials

Required Texts

Anonymous, *Lazarillo de Tormes* (1554; Penguin, 2003).
Miguel de Cervantes Saavedra, "The Illustrious Scullery-Maid" in *The Exemplary Novels*, trans. Walter Kelly (1613; Etext available from Project Gutenberg at <https://www.gutenberg.org/ebooks/14420> , 1881).
Rita Mae Brown, *Rubyfruit Jungle* (1973; Bantam, 1978).
Daniel Defoe, *Moll Flanders* (1722; Penguin, 1989).
Johann Jakob Christoffel Von Grimmelshausen, *The Adventurous Simplicissimus*, trans. A. T. S. Goodrich (1669; Lincoln: U of Nebraska P, 1962); or *Simplicissimus*, trans. Mike Mitchell (Dedalus Books, 2006).
Franz Kafka, *Amerika* (1927; Schocken, 1946).
Jerzy Kosinski, *The Painted Bird* (1965).
Ahmadou Kourouma, *Allah Is Not Obligated* (2000; 2007).
Thomas Mann, *Confessions of Felix Krull, Confidence Man* (1953; Vintage International, 1992).
Francisco de Quevedo, *The Swindler* (1626; Penguin, 2003).

Films. Three films are assigned for the course. Two are available from the library through course reserves; you can check out the DVD for a limited period of time from the circulation desk.

Days of Heaven. Dir. Terence Malick. Paramount Pictures, 1978. DVD.
Modern Times. Dir. Charles Chaplin. Charles Chaplin Productions, 1936. DVD.
Tangerine. Dir. Sean Baker. Magnolia Pictures, 2015. Either DVD or streaming through Amazon/iTunes/Google Play.

Critical Readings. The following four critical readings are assigned for the course and available as pdf files in Moodle.

Ardila, J.A. Garrido. "Origins and Definition of the Picaresque Genre." *The Picaresque Novel in Western Literature: From the Sixteenth Century to the Neopicaresque*, edited by J.A. Garrido Ardila, Cambridge University Press, 2015, pp. 1-23.
Hammond, Brean. "Defoe and the Picaresque." *The Picaresque Novel in Western Literature: From the Sixteenth Century to the Neopicaresque*, edited by J.A. Garrido Ardila, Cambridge University Press, 2015, pp. 140-56.

Lubich, Frederick A. "The Confessions of Felix Krull, Confidence Man." *The Cambridge Companion to Thomas Mann*, edited by Ritchie Robertson, Cambridge University Press, pp. 199-212. *Cambridge Companions Online*, doi: 10.1017/CCOL052165310X.014.

Watanabe-O'Kelly, Helen. "The Picaresque as Narrator, Writer and Reader: The Novels of Hans Jakob von Grimmelshausen." *The Picaresque Novel in Western Literature: From the Sixteenth Century to the Neopicaresque*, edited by J.A. Garrido Ardila, Cambridge University Press, 2015, pp. 184-99.

Course Description

From its origins in sixteenth-century Spanish literature to its adaptations in twenty-first-century literature (including film), picaresque literature has demonstrated a lasting interest in the lifestyles of vagabonds, rogues, criminals, and the dispossessed. In this course, we will consider a variety of examples of picaresque literature with attention to the characteristics of the genre and developments over time. Primary texts will be supplemented by critical readings over the course of the semester.

The goals of English 335 include familiarity with a historically significant literary genre that continues to have contemporary relevance, the development and discussion of ideas on these texts, the use of writing to better understand select works, and the practice of research skills in order to discern the critical conversation about a selected text. English 335 satisfies the English Department's Category D, Comparative and World Literatures, requirement.

Coursework

The graded assignments for English 335 include a reading journal, a literary analysis, a research-supported essay, and an oral presentation. Each assignment is designed to increase experience in kinds of work produced by those who work in the field of English language and literature.

In addition to the graded assignments, I expect you to attend class regularly, complete the assigned reading, and participate in discussion, which contribute to your attendance and participation grade.

Moodle

This course will rely on its Moodle site for distribution of readings not included in the textbooks, distribution of assignments, the online gradebook feature, submission of journal entries, and the submission and return of the literary analysis and the research-assisted essay.

Grades

During the semester, you will receive four grades each of which contributes 25% to your final grade:

- Reading Journal (25%)

- Literary Analysis (25%)
- Research-Assisted Essay (25%)
- Attendance and Participation (25%)

Grades are represented on a 100-point scale that breaks down as follows:

- 93-100: A
- 90-92: A-
- 87-89: B+
- 83-86: B
- 80-82: B-
- 77-79: C+
- 73-76: C
- 70-72: C-
- 60-69: D
- 00-59: F

Your grade is something you earn, and you have every right to be concerned about it. Please visit me during my office hours or schedule a time to meet with me if you have any questions or concerns about your grade.

Participation and Attendance

Attendance, preparation, and participation contribute 25% to your final grade. Participation begins with adequate preparation for class: the completion of required reading, writing, drafts, or comments, for example. Participation includes the extent of your contributions to discussion, your attentiveness, and the quality of your comments on peers' drafts.

A general, but not binding, way of conceiving of the effect of attendance (your physical presence in the classroom) on your grade is as follows: with 1-3 absences, you may still earn an A in attendance; with 3-5 absences, you may still earn a B in attendance; with 5-7 absences, you may still earn a C or a D in attendance; with 7-9 absences, you will likely receive an F (00) in attendance; with more than 9 absences, you will not get credit for this course. Alert me to necessary absences and unusual circumstances; retain documentation of absences such as physician's notifications. With supporting documentation, absences due to illness or official college events will not negatively affect your grade, but they will count as absences.

If you enter class after I have checked the roll, you are late, and it is your responsibility to see me immediately after class to be certain that I count you as present. If you are more than ten minutes late to class, you are welcome to stay, but I will not give you credit for having attended.

Office Hours, Email, Phone

Office hours are times during which you can drop by my office without prior notice and with the assurance that I will be there unless I have indicated otherwise. Please take advantage of

this time to discuss any aspects of class. I will gladly meet with you at other times; we simply need to arrange to do so. My office phone number is 597-4362, but the most effective way to contact me is by [email](#).

The Honor Code

The Wofford College Honor Pledge charges students to uphold the integrity of the College. In this course, we will discuss methods by which writers clearly signal material that they have borrowed from an outside source and incorporated into their own work through quotation, paraphrase, or summary. Failure to properly acknowledge one's sources or to quote, paraphrase, or summarize appropriately constitutes plagiarism, which is an honor code violation.

All writing for this class is to originate with this class. If you wish to use writing from an earlier point in your academic career, you need to discuss this matter with me prior to submitting any assignment.

Classroom Policies

Food, cellphones, and laptops.

Other Resources

Wofford College offers services related to students' academic performance and personal wellbeing: [the Writing Center](#) and [the Wellness Center](#) are two services to keep in mind.

SPANISH ORIGINS OF THE PICARESQUE NOVEL		
[1] 9/4	[2] 9/6 <i>Lazarillo de Tormes</i> [LT]: Prologue-Ch. 2	[3] 9/8 LT: Ch. 3-End Journal 1 due
[4] 9/11 Cervantes, "The Illustrious Scullery-Maid": Etext. Journal 2 due	[5] 9/13 Quevedo, <i>El Buscón</i> [El B]: Bk 1-Bk 2.	[6] 9/15 El B: 2.7-2.10 Journal 3 due
[7] 9/18 Reading: Ardila	[8] 9/20 <i>Simplicissimus</i> : 1.1-1.14	[9] 9/22 Simply: 1.15-1.34 Journal 4 due
EARLY MODERN PICARESQUE NOVELS		
[10] 9/25 Chaplin, <i>Modern Times</i> (1936) (Simply: 2.1-2.18)	[11] 9/27 Simply: Book 2	[12] 9/29 Simply: 3.1-3.13
[13] 10/2 Simply: 3.14-3.24	[14] 10/4 Simply: Book 4	[15] 10/6 Simply: Book 5
[16] 10/9 Reading: Watanabe-O'Kelly	[17] 10/11 Literary Analysis: first draft due	[--] 10/13 FALL RECESS
[18] 10/16 <i>Moll</i> : pp. 37-103	[19] 10/18 <i>Moll</i> : pp. 104-80	[20] 10/20 Malick, <i>Days of Heaven</i> (1978) (<i>Moll</i> : pp. 181-238) Literary Analysis Due
[21] 10/23 <i>Moll</i> : pp. 239-308	[22] 10/25 <i>Moll</i> : pp. 309-73	[23] 10/27 <i>Moll</i> : 374-427 Reading: Hammond Journal 5 due
NEO-PICARESQUE LITERATURE		
[24] 10/30 <i>Amerika</i> : first half	[25] 11/1 <i>Amerika</i> : second half Journal 6 due	[26] 11/3 <i>The Painted Bird</i> : first half

[27] 11/6 <i>Painted Bird</i> : second half Journal 7 due	[28] 11/8 <i>Confessions of Felix Krull</i> : Bk 1	[29] 11/10 <i>Confessions</i> : 2.3-2.7
[30] 11/13 <i>Confessions</i> : 2.8-3.1 Journal 8 due	[31] 11/15 Baker, <i>Tangerine</i> (2015)	[32] 11/17 <i>Confessions</i> : 3.1-3.8 Prospectus Due
[33] 11/20 <i>Confessions</i> : 3.9-3.11 Reading: Lubich	[--] 11/22 THANKSGIVING RECESS	[--] 11/24 THANKSGIVING RECESS
[34] 11/27 <i>Rubyfruit Jungle</i> : first half	[35] 11/29 <i>Rubyfruit</i> : second half Journal 9 due	[36] 12/1 <i>Allah Is Not Obligated</i> : first half Exploratory Essay Due
[37] 12/4 <i>Allah</i> : second half Journal 10 due	[38] 12/6 Research-Supported Essay First Draft Due	[39] 12/8 Research-Supported Essay
	[--] 12/13 Research Essay Final Draft Due @ 5:00 PM	