Welcome! Our focus this semester is upon genre and theories of the novel, specifically the bildungsroman, or “coming of age” novel—a narrative of a protagonist’s personal and educational development. The bildungsroman dates to the 18th-century German writer Johann Wolfgang von Goethe’s novel Wilhelm Meister's Apprenticeship (1796), and the genre quickly became popular in Europe with such canonical examples as: in France, Stendhal’s The Red and the Black (1830) and Gustave Flaubert’s Sentimental Education (1869); in England, Jane Austen’s Emma (1815), Charlotte Brontë’s Jane Eyre (1847), and Charles Dickens’ David Copperfield (1850); and in the U. S., Mark Twain’s The Adventures of Huckleberry Finn (1884), Zora Neale Hurston’s Their Eyes Were Watching God (1936), and Harper Lee’s To Kill a Mockingbird (1960). A related subgenre, the künstlerroman, is a bildungsroman chronicling the development of a young artist, as in James Joyce’s A Portrait of the Artist as a Young Man (1916). I have chosen novels that span mid-20th- to 21st-century time-periods and that showcase a range of cultural, economic, racial, ethnic, gender, family system, and religious diversity representative of the United States. As we read, we will identify patterns that are characteristic of coming-of-age narratives as well as the distinctive outcomes associated with the above intersecting categories.

Adolescence and young adulthood are often depicted as a journey with ‘rites of passage,’ a narrative arc of innocence to experience, security to separation, developing moral and ethical consciousness, and questioning of the nature of authenticity and identity. Here are some questions we will consider:

- How do coming-of-age stories illustrate and illuminate questions of identity, affiliation, sexuality, maturation, and assimilation?
- What does it mean to “grow up,” mature, i.e., “adulting” (v)?
- How do we come to know ourselves as an individual? How do we choose our associations? What is the cost of rebellion? And conformity?
- Are patterns and rituals of maturation different for girls and boys? If so, in what ways?
- In what ways is adolescence a period of (systematic) socialization?
- How do we identify and strive toward our potential? What happens if that potential runs counter to our family and community culture?
- How does race, biological gender, and a lack of role models (particularly for women, minorities, and the poor) impact struggle and success?
- How might coming of age be different in different families, local cultures, and regions of the country?

Other considerations might include how education, physicality, ability and disability, economics, and dependency shape and mold identity.
Additionally, we will consider the bildungsroman through theories of the novel, genre, human development, cultural anthropology, gender and race.

In the end, the coming-of-age narrative is one with which each of us has intimate knowledge, as it pertains to our own youth and development. Hopefully, the class will provide an opportunity for students to reflect on their experiences with “coming of age”—intellectually, socially, spiritually, and creatively.

**Learning Objectives**

*Content-Based*
- Students will learn to identify patterns indicative of the novelistic genres of the bildungsroman and künstlerroman;
- Students will reflect on their own development experiences in order to widen and deepen their apperception and appreciation of the processes, opportunities, pressures, and even obstacles to the development of the individual’s potential;
- Students will demonstrate the capacity to forge crucial connections between and among creative and critical texts;
- Students will deepen their thinking about the relationships between and among history, culture, and the arts as well as the relationships between identities and historically shifting ideas about difference (gender, sexual identity, race/ethnicity, socioeconomic class, national/international);
- Students will continue to think critically about the world (local, national, global).

*Skills-Based*
- Students will engage—in both written and oral expressions—in close readings of complex literary and theoretical texts and, as a result, will hone skills in nuanced analysis, research, cogent writing, and thoughtful discussion and debate;
- Students will practice both personal and learning community responsibility as borne out in meeting deadlines, respectfully engaging with peers and faculty, and working to highest academic standards.

These outcomes will be demonstrated through class discussions, discussion leadership, writing assignments, analytical essays and creative writing, all aimed to elicit objective analysis and substantive oral and written responses.

**REQUIRED READING**


**DIGITAL ARCHIVES**

The Bildungsroman Project, University of North Carolina, Chapel Hill: [http://bildungsromanproject.com](http://bildungsromanproject.com)
GRADS: Search the University of Pennsylvania Call-For-Papers site to see current conversations that feature theories of the novel, 20th/21st-century writers, as well as other literary debates: https://call-for-papers.sas.upenn.edu/category/all. If you are interested in submitting a conference proposal, I am happy to work with you.

Policies & Requirements

Preparation, Attendance & Participation: My teaching methods emphasize individual preparation, group discussion and collaborative learning. Class members will be expected to share insights and to encourage others to do so. This course is reading-, discussion-, and writing-intensive and students will engage in various writing assignments—both graded and ungraded—as a means to making discoveries and articulating insights about the literary and theoretical texts we read. Participation is crucial to your success in this class, which operates on the basis of a thoughtful interaction between teacher and student and among students.

Everyone is expected to attend all classes, arrive on time, turn off cellphones and laptops (unless you are working from a digital text) and store them in backpacks. Attention to the cellphone instead of class and peers will be counted as an absence. You will often work in small groups and are always expected to participate in discussions of the assignments. Please bring books under discussion to class as we will be reading from the texts during class time. Quizzes may be given at any time and may not be made up.

I will allow for two absences (equal to two weeks’ attendance and participation: 1/7th of the course), excused or unexcused, during the semester, after which your “Class Contribution” grade will be compromised. I will keep track of late arrivals and these will also affect your grade. (A late arrival is defined as more than ten minutes after the beginning of the class time slot.) If you are late, assume you have been marked absent until you talk to me. If you are ill or have an emergency, please email me in order to turn in homework and to pick up the next assignment. Questions concerning grades, assignments, and paper drafts, however, should be addressed during my office hours rather than by email. I will be available by appointment in case of a time conflict.

Assignments

Reading & Discussion

Assigned Readings: Complete all assigned readings by the due date so that you can participate in classroom discussion and learning activities.

Discussion Leadership: Across the semester, each student will be responsible for initiating at least one class discussion of the assigned readings. A sign-up sheet will be distributed during the first weeks of class.

For the novels: Briefly summarize the plot arc for the day’s reading and then deepen the discussion by considering the ways in which the novel illustrates models of individuation and growth. Consider the novel’s historical context as you evaluate the protagonists’ opportunities and challenges.

For the critical readings: Undergraduates should come to class having reviewed the texts and prepared for discussion. Graduate students will lead discussions of assigned critical readings. Prepare introductory statements paraphrasing the central concepts and formulate meaningful discussion questions and prompts for the class about the set of readings.

In both forums, it is often effective to offer the class a passage or two to dissect in a close reading. Feel
free to make connections across our critical and literary readings to that point.

**Analytical & Creative Writing**

**BOOK REPORT (UNDERGRADS):** Toward the second half of the semester, students will present in-class reports and submit a written assessment on a bildungsroman selected from a list distributed in the first week of class. Plan for a 5-minute presentation with time for Q & A. The aim of this assignment is to introduce students to additional bildungsroman narratives. **Word count should be a minimum of 700+. Papers will be due on the day of the presentation.**

**PROSPECTUS // Research Paper Design:** There will be 3 “prospectus” assignments for which students will map out an abstract for a literary-critical paper, to include a fully articulated thesis argument paragraph followed by a set of supporting passages (both creative and critical texts) and a rationale statement for how these would be used to support the thesis. You are free to choose your own topic of analysis as you explore more deeply works under review during the period of the term leading up to the due date. **Word count should be a minimum of 600+.**

**FINAL PAPER:** Expand upon and/or revise one of the prospectus assignments already submitted or design a new paper topic that explores an aspect of the bildungsroman through the semester’s creative and critical readings.

**In a minimum of 1200 words (undergraduate) and 1750 words (graduate),** engage the coming-of-age novel/s and deploy arguments we’ve read and discussed throughout the semester in order to offer a focused reading and critical evaluation. Your essay must be typed and formatted according to the “Homework & Paper Format” description below. Submit the final paper by email (ajessop@uttyler.edu) as a Word attachment from your Patriots email account.

**Success Tip!** I recommend that students meet with me during office hours as you are conceptualizing your essays and visit the Writing Center for support in drafting and revising the paper.

**CREATIVE VARIATION & EXPLICATION:**

**PART I:** To test your engagement with this genre, you will write an original **creative work** (flash fiction, short-short fiction) describing a revelatory moment of separation, self-awareness, and/or identity that reflects upon one of the threads of individuation we discover in the novels—it is better to concentrate on a small but significant insight or event. You might choose to put your narrative in 3rd person POV (point of view) to give it some remove from yourself—the better to reflect upon it. **This effort will not be letter-graded.**

**PART II:** In an attached **explication (500+ words),** explain the premises for your creative work and discuss the ways in which you engage the literary-critical categories and/or patterns of the coming-of-age novel. **This explication will be graded.**

**ANNOTATED BIBLIOGRAPHY OF CRITICAL ESSAYS (GRADS):** For this written assignment, graduate students will practice abstracting an essay’s arguments for assessment. Summarize and assess using these guide points: 1) Briefly synthesize and paraphrase** the essay’s main argument/s and determine the intended disciplinary-critical field, discussion, and/or audience; 2) Provide an analysis and assessment of the strengths and weaknesses of the argument, a comparison to arguments we have previously read, or a critical reflection on the implications of the author’s perspective; 3) Pose two questions that could guide class discussion and/or assist in the development of a thesis claim for a term paper.

**Avoid quoting passages at length. Rather, put the author’s meanings into your own words. Using quotation marks is appropriate if you are quoting an author’s unique critical term or phrase.**
Each article abstract should be around 50-200 words, using MLA formatting. For more guidance on format, consult: https://owl.english.purdue.edu/owl/owlprint/614/

Annotations for the critical readings will be due each week.

**ALTERNATIVE SYLLABUS (GRADS):** This assignment offers you the opportunity to design a syllabus for a different configuration of creative and theoretical readings and emphases for an upper-division high school or university English course that you might teach. *More information will be handed out in class.*

**HOMEWORK & PAPER FORMAT:** All written assignments should be typed, double-spaced, use normal margins and readable font, and be stapled. Paper headings should include your name, date, course title, and professor’s name. Each page should include page number and your last name. **A final word count should appear following the concluding paragraph for all written assignments: e.g., [1521 words].** Use MLA documentation to cite sources and include a Works Cited page.

**DUE DATE POLICY:** Assignments must be turned in on the day they are due at the time I collect them. Work turned in late without a compelling reason will be lowered one-third of a grade per day. If you do decide to turn in a paper late, you may email it to me and I will count it turned in. **I will not grade the paper, however, until you turn in a hard copy in class (with the exception of the final paper).** Always save copies of your work. I do accept late work but it will receive a lowered grade as described above.

**GRADES & FINAL EVALUATION:** Course grades will be based on the weighted average grades based on the following percentages. The final grade will include my assessment of your overall contribution and progress in the class:

**UNDERGRADUATES**

- Discussion Leadership/Participation 10%
- Book Report 20%
- Prospecti (3) 30%
- Creative Variation 20%
- Final Paper 20%

**GRADUATES:**

- Discussion Leadership/Participation 10%
- Prospecti (3) 15%
- Creative Variation 10%
- Annotated Bibliographies 30%
- Alternative Syllabus 15%
- Final Paper 20%

**PAPER GRADING STANDARDS:**

**Excellent** (A) papers have clear theses and soundly organized arguments that reflect detailed, nuanced understanding of the text. They are precisely and concisely written and have few if any mechanical problems—even minor ones. They weave quotations into their arguments smoothly and forcefully. A vital, graceful voice animates such essays; they say something compelling in a compelling way.

**Good** (B) papers have clear theses and are thoughtfully and reasonably organized. They may be marred by a few infelicities (inappropriateness) of style, but they will have no major mechanical problems—and not many minor ones either. These are solid, disciplined papers that make a definite point in a logical, coherent manner.
to a definite audience.

**Satisfactory** (C) papers have a thesis supported by evidence. The writing is clean and properly proofed, but not always compelling; it may be marred by some minor mechanical problems and one or two major ones (like fragments or run-ons). While their arguments may not be particularly cogent, these papers do say something interesting, and they say it in a comprehensible and responsible way.

**Poor** (D) papers, while giving evidence of effort on the part of the writer, lack a thesis, have major mechanical problems, poor organization, betray serious misreadings of the text, and show little sense of subject or audience.

**Failing** (F) papers have weaknesses even graver than those indicated for poor papers. They usually betray a lack of effort on the part of the writer. Any evidence of plagiarism (intentional or otherwise) will result in a failing grade—and referral to the Academic Conduct Committee.

**UT TYLER WRITING CENTER:** Located in BUS 202, the Writing Center provides professional writing tutoring for all students in all disciplines. If you wish to use the Writing Center, you should plan for a minimum of two hour-long tutorials per assignment: the first to provide an initial consultation and drafting plan, and the second to follow up. Be prepared to take an active role in your learning—you will be expected write and/or discuss your work during your tutorial. While Writing Center tutors are happy to provide constructive criticism and teach effective writing techniques, under no circumstances will they fix your paper for you. Appointments: (903) 565-5995. More information: www.uttyler.edu/writingcenter.

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**Image credits**

*Page 1: “The Bonnet,” Mary Cassatt*
*Page 3: “The Gamin,” Augusta Savage*
*Page 6: “Boy Scout Pledge,” Norman Rockwell*
UNIVERSITY POLICIES

UT Tyler Honor Code: Every member of the UT Tyler community joins together to embrace: Honor and integrity that will not allow me to lie, cheat, or steal, nor to accept the actions of those who do.

Students Rights and Responsibilities: To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, please follow this link:
http://www.UTtyler.edu/wellness/rightsresponsibilities.php

Student Standards of Academic Conduct: Disciplinary proceedings may be initiated against any student who engages in scholastic dishonesty, including, but not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

“CHEATING” includes, but is not limited to: copying from another student’s test paper; using, during a test, materials not authorized by the person giving the test; failure to comply with instructions given by the person administering the test; possession during a test of materials which are not authorized by the person giving the test, such as class notes or specifically designed “crib notes”. The presence of textbooks constitutes a violation if they have been specifically prohibited by the person administering the test; using, buying, stealing, transporting, or soliciting in whole or part the contents of an unadministered test, test key, homework solution, or computer program; collaborating with or seeking aid from another student during a test or other assignment without authority; discussing the contents of an examination with another student who will take the examination; divulging the contents of an examination, for the purpose of preserving questions for use by another, when the instructors has designated that the examination is not to be removed from the examination room or not to be returned or to be kept by the student; substituting for another person, or permitting another person to substitute for oneself to take a course, a test, or any course-related assignment; paying or offering money or other valuable thing to, or coercing another person to obtain an unadministered test, test key, homework solution, or computer program or information about an unadministered test, test key, home solution or computer program; falsifying research data, laboratory reports, and/or other academic work offered for credit; taking, keeping, misplacing, or damaging the property of The University of Texas at Tyler, or of another, if the student knows or reasonably should know that an unfair academic advantage would be gained by such conduct; and misrepresenting facts, including providing false grades or resumes, for the purpose of obtaining an academic or financial benefit or injuring another student academically or financially.

“PLAGIARISM” includes, but is not limited to, the appropriation, buying, receiving as a gift, or obtaining by any means another’s work and the submission of it as one’s own academic work offered for credit. “COLLUSION” includes, but is not limited to, the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any section of the rules on scholastic dishonesty. All written work that is submitted will be subject to review by plagiarism software.

Relevant UT Tyler Resources for Students
UT Tyler Writing Center (903.565.5995), writingcenter@uttyler.edu
UT Tyler Tutoring Center (903.565.5964), tutoring@uttyler.edu
UT Tyler Counseling Center (903.566.7254)

Grade Replacement/Forgiveness and Census Date Policies: Students repeating a course for grade forgiveness (grade replacement) must file a Grade Replacement Contract with the Enrollment Services Center (ADM 230) on or before the Census Date of the semester in which the course will be repeated. Grade Replacement Contracts are available in the Enrollment Services Center or at http://www.UTtyler.edu/registrar. Each semester’s Census Date can be found on the Contract itself, on the Academic Calendar, or in the information pamphlets published each semester by the Office of the Registrar. Failure to file a Grade Replacement Contract will result in both the original and repeated grade being used to calculate your overall grade point average. Undergraduates are eligible to exercise grade replacement for only three course repeats during their career at UT Tyler; graduates are eligible for two grade replacements. Full policy details are printed on each Grade Replacement Contract.

The Census Date is the deadline for many forms and enrollment actions that students need to be aware of. These include:
• Submitting Grade Replacement Contracts, Transient Forms, requests to withhold directory information, approvals for taking courses as Audit, Pass/Fail or Credit/No Credit.
• Receiving 100% refunds for partial withdrawals. (There is no refund for these after the Census Date.)
• Schedule adjustments (section changes, adding a new class, dropping without a “W” grade)
• Being reinstated or re-enrolled in classes after being dropped for non-payment.
• Completing the process for tuition exemptions or waivers through Financial Aid.

State-Mandated Course Drop Policy: Texas law prohibits a student who began college for the first time in Fall 2007 or thereafter from dropping more than six courses during their entire undergraduate career. This includes courses dropped at another 2-year or 4-year Texas public college or university. For purposes of this rule, a dropped course is any course that is dropped after the census date (See Academic Calendar for the specific date). Exceptions to the 6-drop rule may be found in the catalog. Petitions for exemptions must be submitted to the Enrollment Services Center and must be accompanied by documentation of the extenuating circumstance. Please contact the Enrollment Services Center if you have any questions.

Disability/Accessibility Services: In accordance with Section 504 of the Rehabilitation Act, Americans with Disabilities Act (ADA) and the ADA Amendments Act (ADAAA) the University of Tyler at Texas offers accommodations to students with learning, physical and/or psychological disabilities. If you have a disability, including non-visible a diagnosis such as a learning disorder, chronic illness, TBI, PTSD, ADHD, or you have a history of modifications or accommodations in a previous educational environment, you are encouraged to visit https://hood.accessiblelearning.com/UTTyler and fill out the New Student application. The Student Accessibility and Resources (SAR) office will contact you when your application has been submitted and an appointment with Cynthia Lowery, Assistant Director Student Services/ADA Coordinator. For more information, including filling out an application for services, please visit the SAR webpage at http://www.uttyler.edu/disabilityservices, the SAR office located in the University Center, # 3150 or call 903.566.7079.

Student Absence due to Religious Observance: Students who anticipate being absent from class due to a religious observance are requested to inform the instructor of such absences by the second class meeting of the semester.

Student Absence for University-Sponsored Events and Activities: If you intend to be absent for a university-sponsored event or activity, you (or the event sponsor) must notify the instructor at least two weeks prior to the date of the planned absence. At that time the instructor will set a date and time when make-up assignments will be completed.

Social Security and FERPA Statement: It is the policy of The University of Texas at Tyler to protect the confidential nature of social security numbers. The University has changed its computer programming so that all students have an identification number. The electronic transmission of grades (e.g., via e-mail) risks violation of the Family Educational Rights and Privacy Act; grades will not be transmitted electronically.

Emergency Exits and Evacuation: Everyone is required to exit the building when a fire alarm goes off. Follow your instructor’s directions regarding the appropriate exit. If you require assistance during an evacuation, inform your instructor in the first week of class. Do not re-enter the building unless given permission by University Police, Fire department, or Fire Prevention Services.

UT Tyler a Tobacco-Free University: All forms of tobacco will not be permitted on the UT Tyler main campus, branch campuses, and any property owned by UT Tyler. This applies to all members of the University community, including students, faculty, staff, University affiliates, contractors, and visitors. Forms of tobacco not permitted include cigarettes, cigars, pipes, water pipes (hookah), bidis, kreteks, electronic cigarettes, smokeless tobacco, snuff, chewing tobacco, and all other tobacco products. There are several cessation programs available to students looking to quit smoking, including counseling, quitlines, and group support. For more information on cessation programs please visit www.uttyler.edu/tobacco-free.

Campus-Carry: “We respect the right and privacy of students 21 and over who are duly licensed to carry concealed weapons in this class. License holders are expected to behave responsibly and keep a handgun secure and concealed. More information is available at http://www.uttyler.edu/about/campus-carry/index.php.”