



UNSW
SYDNEY

Australia's
Global
University



ARTS3054

The Getting of Wisdom: Youth, Literature and the Formation of the Self

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
John Attridge	j.attridge@unsw.edu.au	Wednesday 10.30-12.30	Webster 228	93854484

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *English*

What do you want to be when you grow up? At some point during the eighteenth century, this question went from being more or less meaningless to one of the central preoccupations of Western literature and culture: the driving principle of countless—if not most—classic novels, and the occasion for many canonical works in other genres and media. The idea that the shape of an individual life follows a basic pattern of development, leading from the open-ended possibility of youth to the stable identity of adulthood, seems self-evident to us, but this idea has a history: it has been figured, configured and reconfigured in many different ways over the past 250 years, and continues to mutate and develop under our eyes today. The aim of this course is to track the related ideas of youth, adulthood and development over this period, as they are represented in key works of literature and cinema, and especially within the genre of the *Bildungsroman*. Our inquiry will be guided by the assumption that narratives of development, in prose, poetry and film, are not only passive reflections of reality, but rather that these literary and film representations are essential tools for making sense of our time-bound lives. Accordingly, your engagement with these questions will take the form of class discussion and a traditional essay, but also an original narrative in which you implement your understanding of the genre. The course is designed as a history of ideas and representations, but also as a toolkit, which will help us think about what it means to come of age in our own society and how best to approach the problem of education.

At the conclusion of this course the student will be able to

1. Think and write critically about the role of cultural representations in shaping assumptions about youth, adulthood, education and other related concepts.
2. Situate a variety of course materials in relation to an overarching cultural theme.
3. Construct an independent argument.
4. Relate materials and concepts studied to contemporary questions of youth, education, adulthood and coming of age.

Teaching Strategies

The course will be delivered in a 1 hour lecture/2 hour seminar format. Lectures will introduce key concepts and theoretical materials and situate texts and films in relation to their historical contexts. The lectures will foster dialogue and engagement by incorporating questions, discussion and other activities. Seminars will be discussion-based, and will be focused on encouraging students to develop their own arguments and opinions about the materials studied and, especially, about the concepts underlying these materials. Some seminar time will be devoted to workshopping assessment tasks.

The major essay will require students to develop their own understandings of primary texts and films but also to engage with scholarly and theoretical material on the *Bildungsroman* and related texts, including both set readings available via Moodle and materials that they find themselves. Students will be expected to use their reading and viewing of different narratives of education to construct an independent argument about the central concepts of the course.

The presentation will develop skills of oral communication and foster discussion within seminars. The personal reflection exercise will encourage students to seek connections between the materials studied in the course and factual narratives of development, whether autobiographical or drawn from other sources. The quiz serves the purpose of cultivating familiarity with the texts and/or film(s) studied, and also allows students another, non-discursive means of demonstrating their grasp of the readings and films.

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Presentation(25	25%	Not Applicable	N/A
Major essay(50	50%	24/10/2018 06:00 PM	N/A
Personal reflection exercise(25	25%	21/08/2018 06:00 PM	N/A

Assessment Details

Assessment 1: Presentation(25

Start date: Not Applicable

Details: A short oral presentation (< 8 minutes) dealing with materials studied and activities undertaken in the course. Mark, rubric and some written notes provided in class.

Assessment 2: Major essay(50

Start date: Not Applicable

Details: An essay will require students to complete a major research task on a selection of texts and films studied across the semester. Students will be required to demonstrate a familiarity with scholarship on Bildung narratives as well as with the primary texts. 2500 words. This is the final assessment task. Mark and comment by LMS.

Assessment 3: Personal reflection exercise(25

Start date: Not Applicable

Details: This exercise requires students to write a short factual narrative describing an experience of education, development, formation and/or coming of age. The narrative may be autobiographical, or may deal with another person, historical or otherwise. The narrative must show an awareness of the genre of the narrative of education or Bildung, by referring to one or more of the texts/films studied in the course either formally or thematically. 1500 words. Mark and written feedback via LMS.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non-percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore $17 - [25 (0.05 \times 3)] = 13.25$

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	Introduction: the genre of the <i>Bildungsroman</i>
Week 2: 30 July - 5 August	Lecture	William Wordsworth, <i>The Prelude</i> (1805)
	Seminar	Primary text: Rousseau, <i>Confessions</i> , book 1
Week 3: 6 August - 12 August	Lecture	Modernist life narratives: Virginia Woolf and Marcel Proust
	Seminar	Primary text: Wordsworth, <i>The Prelude</i> (extract)
Week 4: 13 August - 19 August	Lecture	George Eliot, <i>Middlemarch</i> Lecture 1
	Seminar	Primary texts: Extract from Virginia Woolf, "A sketch of the past" Extract from Marcel Proust, <i>The Way by Swann's</i> (1913)
Week 5: 20 August - 26 August	Lecture	<i>Middlemarch</i> Lecture 2
	Seminar	Primary text: <i>Middlemarch</i>
Week 6: 27 August - 2 September	Lecture	Sigmund Freud, "From the history of an infantile neurosis" (1918)
	Seminar	Primary text: <i>Middlemarch</i>
Week 7: 3 September - 9 September	Lecture	Sylvia Plath, <i>The Bell Jar</i>
	Seminar	Primary text: Freud, "From the history of an infantile neurosis"
Week 8: 10 September - 16 September	Lecture	Jamaica Kincaid, <i>Annie John</i>
	Seminar	Primary text: Sylvia Plath, <i>The Bell Jar</i>
Week 9: 17 September - 23 September	Lecture	<i>Aparajito</i> , dir. Satyajit Ray
	Seminar	Primary text: Jamaica Kincaid, <i>Annie John</i>
Week 10: 1 October - 7 October	Lecture	Karl Ove Knausgaard, <i>My Struggle</i> , vol. 1 (Labour Day Public Holiday: Powerpoint audio recording)

		available via Moodle)
	Online Activity	Labour Day public holiday: asynchronous online discussion in lieu of seminar. Join the discussion board that corresponds to your seminar time. Text: <i>Aparajito</i> , dir. Satyajit Ray
Week 11: 8 October - 14 October	Lecture	<i>Moonlight</i> , dir. Barry Jenkins
	Seminar	Primary text: Karl Ove Knausgaard, <i>My Struggle</i> , vol. 1. Presentations: Week 11 presentations can be on <i>Aparajito</i> or <i>My Struggle</i> .
Week 12: 15 October - 21 October	Lecture	Conclusion: <i>Bildung</i> then and now
	Seminar	Film: <i>Moonlight</i> , dir. Barry Jenkins. Presentations: Week 12 presentations can be on <i>My Struggle</i> or <i>Moonlight</i> .
Week 13: 22 October - 28 October	Seminar	Final seminar: <i>Moonlight</i> continued + summary discussion. In this final seminar, we will tie up loose ends from the <i>Moonlight</i> discussion in week 12, and then look back over the texts and concepts we have encountered across the semester. This review process will involve group activities as well as a general discussion. Presentations: it's fine to present on <i>Moonlight</i> if you want to, but Week 13 presentations can be on any text or film.

Resources

Prescribed Resources

Complete texts (available in UNSW bookshop)

George Eliot, *Middlemarch*

Jamaica Kincaid, *Annie John*

Karl Ove Knausgaard, *My Struggle*, volume 1

Sylvia Plath, *The Bell Jar*

Shorter texts in reader (and on Moodle):

Sigmund Freud, "From the history of an infantile neurosis"

Marcel Proust, *The Way by Swann's* (extract)

Jean-Jacques Rousseau, *Confessions*, book 1

Virginia Woolf, "A sketch of the past" (extract)

William Wordsworth, *The Prelude* (extract)

Films (streamable via the UNSW library portal)

Aparajito [*The Unvanquished*], dir. Satyajit Ray (if you have a chance, please try to also watch the first and third films in the Apu trilogy, *Pather Panchali* and *Apur Sansar* - but *Aparajito* can be appreciated perfectly well as a standalone film)

Moonlight, dir. Barry Jenkins

Secondary and historical readings

Selected additional readings will be included in the course reader and made available on Moodle.

Recommended Resources

Consult Moodle for notes on further reading.

Course Evaluation and Development

Comments I acted on

Some students said that two weeks was too long to spend on the novel *Middlemarch*. On the whole, I agree, so I've reduced this part of the course to two weeks. However, I also note that this was not a unanimous view: "It deserves 3 weeks on the course", wrote one student.

Some students wanted more contemporary texts, and a more diverse selection of contemporary texts, representing a wider range of experiences. The new material on the syllabus this year is Kincaid's *Annie John* and the film *Moonlight*. I'll be interested to see what you think.

Course structure: I've introduced modules this year, to give a more obvious structure to the latter part of the course.

Too much secondary reading: I've changed some of the compulsory secondary readings to optional secondary readings.

Comments I listened to, but did not act on

There's too much reading - or words to that effect. First of all, I know that many of you *do* do all the reading, every week. I also understand that life can get very busy, that you have reading and assessments for other courses, and that it's hard to stay on top of the reading every single week. Have said that, this course is part of the English major, and studying English involves reading texts - sometimes long ones, but often pleasurable ones, too. If you're an English major or minor, or even if you're not, what you get out of your degree very much depends on how much you read. It's also the case that, technically, 6 uoc is supposed to equal 150 hours of study, or about 10 hours per week across the whole semester, including the exam period (<https://student.unsw.edu.au/uoc>). Much of this time is supposed to be spent reading. And remember, even if you can't finish the reading, it's better to read something than nothing.

We hate Freud: I hear you, but I am giving Freud one more chance. I've changed a couple of things about how I approach it.

Image Credit

"Femme devant le soleil du matin," Caspar David Friedrich, 1818

CRICOS

CRICOS Provider Code: 00098G