

CLASS SCHEDULE

Note: Homework and readings are listed for *the day they are due*. Please plan accordingly.

(C) = Find on Canvas

(A) = Artwork for Artwork Presentation

(MM) = Multimodal Medium for Artwork Presentation

This calendar and syllabus are subject to change according to the progress of the course. Students will be notified in writing of any changes.

Week 1 (8/23-8/27):

- I. Introduction and course overview
Sign up for presentations
- II. Henry James, *The Figure in the Carpet* (C)
In-class reading
How to read complex texts
Introduce Annotation Notebook Prompt
- III. Henry James, *The Art of Fiction* (C)
Margaret Anne Doody, "In Search of the Ancient Novel, *The True Story of the Novel* (C)
Introduce Artwork Presentation Prompt
Sign up for Artwork Presentation

Week 2 (8/30-9/3):

- I. The Met, [The Tale of Genji: A Japanese Classic Illuminated](#), Online Exhibit
Murasaki Shikibu, *The Tale of Genji*, excerpt, pp. 1-17 (C)
- II. [Isome Tsuna, Assorted Illustrations, 17th century](#) (A)
Murasaki Shikibu, *The Tale of Genji*, excerpt, pp. 18-53 (C)
- III. [Mortimer Menpes, Flower of the Tea, 1887-1888](#) (A)
Sōseki Natsume, *I Am a Cat*, excerpt (C)
Introduce close reading

Week 3 (9/6-9/10):

- I. **No Class – Labor Day**
- II. [Maqbool Fida Husain, Three Dynasties, 2008-2011](#) (A)
Rabindranath Tagore, "The Wife's Letter" (C)
Edward Said, *Culture and Imperialism*, excerpt (C)
Jane Austen, *Persuasion*, pp. 5-11
- III. [Joseph Mallard William Turner, The Evening Star, 1830](#) (A)
Jane Austen, *Persuasion*, pp. 12-49

Week 4 (9/13-9/17):

- I. Jane Austen, *Persuasion*, pp. 50-75
- II. **HW:** Listen to [Valdamir Horowitz, Chopin Prelude No 6 in B Minor, Op 28](#)
[Joanna Wing, "Louisa's Fall, Jane Austen: Lyme Regis,"](#) from *Return of a Native* (MM)
Vladimir Horowitz, *Chopin Prelude No 6 in B Minor, Op 28*, 1838-1839 (A)
[Catherine Batac Walder, "In Search of the Stairs in Jane Austen's 'Persuasion'"](#) (MM)
Jane Austen, *Persuasion*, pp. 76-109
- III. [Thomas Rowlandson, Mr. Bullock's Exhibition of Laplanders, 1822](#) (A)
[William Bullock, Griffin Tripod Stands, 1805](#) (A)
Jane Austen, *Persuasion*, pp. 113-142

Week 5 (9/20-9/24):

- I. Jane Austen, *Persuasion*, pp. 143-170
Introduce Close Reading Prompt
Introduce Peer Review Guidelines
- II. **HW:** Explore [What Jane Saw](#), a virtual art exhibit
A piece of your choosing > British Museum exhibition on *What Jane Saw* (A)
Jane Austen, *Persuasion*, pp. 171-198
- III. **No Class**

Week 6 (9/27-10/1):

- I. Jane Austen, *Persuasion*, pp. 199-236
Research Workshop
- II. Jameson, "The Twin Sources of Realism: The Narrative Impulse," *The Antinomies of Realism*
Charles Dickens, *Oliver Twist*, pp. 3-57
- III. **HW:** Listen to [Artemis Quartet, Mendelssohn String Quartet No 6 in F Minor, Op 80](#)
[Stuart Freeborn, Fagin Makeup](#) (A)
Artemis Quartet, *Mendelssohn String Quartet No 6 in F Minor, Op 80*, 1847 (A)
Charles Dickens, *Oliver Twist*, pp. 57-114

Week 7 (10/4-10/8):

- I. **HW:** Close Reading Draft due **by 11:59 pm CT**
Charles Dickens, *Oliver Twist*, pp. 114-170
Research Workshop/Library Resources
- II. **HW:** Close Reading Peer Review due **by 11:59 pm CT**
Charles Dickens, *Oliver Twist*, pp. 170-223
- III. [David Cox, The Night Train, 1849](#) (A)
Charles Dickens, *Oliver Twist*, pp. 224-273

Week 8 (10/11-10/15):

- I. **HW:** Close Reading Final Submission due **in class, hard copy**
Charles Dickens, *Oliver Twist*, pp. 273-327
- II. [Turner Whistler Monet, *Nocturne in Black and Gold: The Falling Rocket, 1875*](#) (A)
[Claude Monet, *The Houses of Parliament \(Effect of Fog\), 1903-1904*](#) (A)
Charles Dickens, *Oliver Twist*, pp. 328-390
- III. [Charles Grant, *Interior of an English Workhouse after the New Poor Law Act, 1833*](#) (A)
Charles Dickens, *Oliver Twist*, pp. 390-455

Week 9 (10/18-10/22):

- I. Virginia Woolf, *A Room of One's Own*, excerpt
Introduce Research Paper
Introduce Research Question and Bibliography
- II. [Pablo Picasso, *Still Life with a Bottle of Rum, 1911*](#) (A)
Virginia Woolf, *Mrs. Dalloway*, pp. 1-40
- III. [George Braque, *Guitar and Still Life on a Guéridon, 1922*](#) (A)
[George Braque, *Still Life with a Guitar, 1924*](#) (A)
[George Braque, *Still Life, 1929*](#) (A)
Virginia Woolf, *Mrs. Dalloway*, pp. 40-79

Week 10 (10/25-10/29):

- I. **HW:** Research Question and Bibliography due **by 11:59 pm CT**
Virginia Woolf, *Mrs. Dalloway*, pp. 78-99 (to "...he thought, approaching his door.")
- II. **HW:** Listen to [Toronto Symphony, *Holst's The Planets, 1918*](#)
[Adam Erwood et al., *Mrs. Dalloway Mapping Project*](#) (MM)
Toronto Symphony, *Holst's The Planets*, 1918 (A)
Virginia Woolf, *Mrs. Dalloway*, pp. 99-128
- III. [Tamara de Lempicka, *Portrait of Suzy Solidor, 1933*](#) (A)
Virginia Woolf, *Mrs. Dalloway*, pp. 128-166

Week 11 (11/1-11/5):

- I. Flex Day (to finish previous readings or for research)
- II. [Joseph Mallard William Turner, *Whalers, 1845*](#) (A)
David Heath Justice, *Why Indigenous Literatures Matter*, excerpt, pp. 1-21 (C)
Witi Ihimaera, *Whale Rider*, pp. 1-23
- III. [Te Papa, *Rongomaraeroa Te Marae*](#) (A)
Whangara Marae, pictured in this [article](#) (A)
Witi Ihimaera, *Whale Rider*, pp. 25-54

Week 12 (11/8-11/12):

- I. Witi Ihimaera, *Whale Rider*, pp. 55-92
- II. Listen to [Kiri te Kanawa, "Tarakahi"](#)
[William Buelow Gould, "Perch" from Sketchbook of Fishes, 1832](#) (A)
Kiri te Kanawa, "Tarakahi," 1999 (A)
Witi Ihimaera, *Whale Rider*, pp. 93-133
- III. [Gottfried Lindauer, Pare Watene, 1878](#) (A)
Witi Ihimaera, *Whale Rider*, pp. 135-150

Week 13 (11/15-11/19):

- I. Scott McCloud, *Understanding Comics*, excerpt (C)
Alan Moore, *The League of Extraordinary Gentlemen*, Days 1-2
- II. The art of Kevin O'Neill, *The League of Extraordinary Gentlemen* (A)
Alan Moore, *League of Extraordinary Gentlemen*, Days 3-4
- III. A piece of your choosing – Library of Congress exhibition on [Comic Art](#) (A)
Alan Moore, *The League of Extraordinary Gentlemen*, Days 5-6

Week 14 (11/22-11/26):

- I. **No class, Thanksgiving**
- II. **No class, Thanksgiving**
- III. **No class, Thanksgiving**

Week 15 (11/29-12/3):

- I. Conferences
- II. Conferences
- III. Conferences

Week 16 (12/6-12/10):

- I. Gabriel García Márquez, "A Very Old Man with Enormous Wings" (C)
Ursula K. LeGuin, "Vaster than Empires and More Slow," *New Dimensions 1* (C)
- II. Wrap-Up
- III. **No Class**

Wednesday, December 15, by 11:59 pm: Final Research Paper due on Canvas.