

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 (AS) = Asynchronous

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 is asynchronous. Please make sure you are tested and your Illinois app is updated so we can get started in Week 2. We will *not* be holding any classes on Zoom.

Week 1 (01/17-01/21):

- I. **No class, Martin Luther King, Jr., Day**
- II. (AS) William Wordsworth and Samuel Coleridge, *Lyrical Ballads*, Introduction (C)
Henry James, *The Art of Fiction* (C)
Reverse Outlining: How to read complex texts, Part 1
- III. (AS) Guided Reading Activity
Syllabus Analysis Quiz

Week 2 (01/24-01/28):

- I. **HW:** After reading, annotate one poem from *Lyrical Ballads* (C) and bring to class
Rhian Williams, "Close Reading," *The Poetry Toolkit* (C)
Introductions
Introduce Annotation Notebook
Introduce Artwork Presentations
Primary text annotations
- II. Caroline Levine, *Forms: Whole, Rhythm, Hierarchy Network*, Introduction (C)
How to read complex texts, Part 2
- III. [John Edward Brett, *River Scene near Goring-on-Thames, 1865*](#) (A)
Carolyn Lesjak, *Working Fictions: A Genealogy of the Victorian Novel*, Introduction (C)
Thomas Carlyle, *Chartism* (excerpt in Appendix C, pp. 518-521)
Elizabeth Gaskell, *Mary Barton*, pp. 29-59

Week 3 (01/31-02/04):

- I. [George Dionysius Ehret, *Methodus Plantarum Sexualis, 1736*](#) (A)
[William Wade Ellis, *Tufted Puffin, 1778*](#) (A)
Elizabeth Gaskell, *Mary Barton*, pp. 60-113
- II. [Laurence Stephen Lowry, *A Manufacturing Town, 1922*](#) (A)
[Gustave Doré, *Over London – by Rail, 1872*](#) (A)
Elizabeth Gaskell, *Mary Barton*, pp. 114-159
- III. Elizabeth Gaskell, *Mary Barton*, pp. 160-199

Week 4 (02/07-02/11):

- I. [Isaac Robert Cruikshank, *The Mermaid, 1822*](#) (A)
Elizabeth Gaskell, *Mary Barton*, pp. 200-251
- II. [Richard Redgrave, *The Sempstress, 1844*](#) (A)
Elizabeth Gaskell, *Mary Barton*, pp. 252-299
- III. Elizabeth Gaskell, *Mary Barton*, pp. 300-345

Week 5 (02/14-02/18):

- I. Elizabeth Gaskell, *Mary Barton*, pp. 346-395
Introduce Close Reading Prompt
Introduce Peer Review Guidelines
- II. [Adolph Menzel, *Steel Rolling Mill, 1875*](#) (A)
Elizabeth Gaskell, *Mary Barton*, pp. 395-443
- III. [Joseph Légaré, *Landscape, 1849*](#) (A)
[Cornelius Krieghoff, *Winter Landscape, Laval, 1862*](#) (A)
[Paul Kane, *Assiniboine Hunting Buffalo, 1856*](#) (A)
Elizabeth Gaskell, *Mary Barton*, pp. 444-483

Week 6 (02/21-02/25):

- I. **HW:** Close Reading Draft due **by 11:59 pm CT**
John Stuart Mill, “What is Poetry?” (C)
Robert Browning, “Porphyria’s Lover” (C)
Selections from Elizabeth Barrett Browning, *Sonnets from the Portuguese* (C)
Christina Rossetti, *Monna Innominata: A Sonnet of Sonnets* (C)
- II. **HW:** Close Reading Peer Review due **by 11:59 pm CT**
Patrick Brantlinger, “What is ‘Sensational’ about the ‘Sensation Novel?’” pp. 1-10 (C)
Lewis Carroll, “Some Popular Fallacies about Vivisection” (Appendix B, pp. 341-349)
Wilkie Collins, *Heart and Science*, pp. 45-60
- III. [William Collins, *Landscape with Children at Play, early 19th century*](#) (A)
Wilkie Collins, *Heart and Science*, pp. 60-99

Week 7 (02/28-03/04):

- I. **HW:** Close Reading Final Submission due **in class, hard copy**
Wilkie Collins, *Heart and Science*, pp. 99-139
- IV. [Emile-Edouard Mouchy, *A Physiological Demonstration w/ Vivisection of Dog, 1832*](#) (A)
[Pierre Aristide André Brouillet, *A Clinical Lesson at the Salpêtrière, 1882*](#) (A)
Wilkie Collins, *Heart and Science*, pp. 143-174
- II. **No class, Reading Day**
Wilkie Collins, *Heart and Science*, pp. 174-210

Week 8 (03/07-03/11):

- I. Wilkie Collins, *Heart and Science*, pp. 210-251
Research Workshop
- II. [John Everett Millais, *Isabella*, 1849](#) (A)
[William Holman Hunt, *The Triumph of Innocents*, 1884](#) (A)
Wilkie Collins, *Heart and Science*, pp. 251-290
- III. Sir Charles Barry (ex: [Royal College of Surgeons](#) and [Palace at Westminster](#)) (A)
Wilkie Collins, *Heart and Science*, pp. 290-327

Week 9 (03/14-03/18):

- I. **No class, Spring Break**
- II. **No class, Spring Break**
- III. **No class, Spring Break**

Week 10 (03/21-03/25):

- I. Cherry Wilhelm, "Olive Schreiner: Child of Queen Victoria, Stories, Dreams and Allegories" (C)
Olive Schreiner, *Thoughts on South Africa* (excerpt in Appendix A, pp. 297-321)
Olive Schreiner, *Woman and Labor* (excerpt in Appendix C, pp. 339-344)
- II. [Jannie van Heerden, *Olive's Loss*, 2013](#) (A)
Olive Schreiner, *The Story of an African Farm*, pp. 41-76
- III. [Thomas Baines, *Kaffirs and Rebel Hottentots Attacking a Wagon Train*, 1854](#) (A)
Olive Schreiner, *The Story of an African Farm*, pp. 76-103

Week 11 (03/28-04/01):

- I. **HW:** Research Question and Bibliography due **by 11:59 pm CT**
Olive Schreiner, *The Story of an African Farm*, pp. 103-135
- II. [Richard Caton Woodville, *The Battle of Majuba Hill*, 1889](#) (A)
Olive Schreiner, *The Story of an African Farm*, pp. 137-154
- III. [Alphonse de Neuville, *The Defense of the Rorke's Drift 1879*, 1880](#) (A)
Olive Schreiner, *The Story of an African Farm*, pp. 154-179

Week 12 (04/04-04/08):

- I. Olive Schreiner, *The Story of an African Farm*, pp. 180-217
- II. [John Singer Sargent, *Madame X \(Madame Pierre Gautreau\)*, 1884](#) (A)
Olive Schreiner, *The Story of an African Farm*, pp. 217-250
- III. [Russell Honeyman, *My Inner Self \(Story of an African Farm\)*, 2015](#) (A)
Olive Schreiner, *The Story of an African Farm*, pp. 250-283

Week 13 (04/11-04/15):

- I. Gilbert and Sullivan, *The Mikado*, Act I (C)
Listen to audio recording from *The Mikado* (C)
- II. [Japanese Lacquer Writing Box](#) (A)
[Mortimer Menpes, *Flower of the Tea*, 1888](#) (A)
Gilbert and Sullivan, *The Mikado*, Act II (C)
Revision
- III. **No class**

Week 14 (04/18-04/22):

- I. **No class**
- II. Aubrey Beardsley, illustrations from [Salomé](#) and [The Yellow Book](#) (A)
Oscar Wilde, "The Decay of Lying" (C)
Oscar Wilde, *Salomé*, pp. ????
- III. [Lucien Lévy-Dhurmer, *Salomé*, 1896](#) (A)
Oscar Wilde, *Salomé*, pp. ????
NIV Bible, Matthew 14:3-12 & Mark 6:17-29 (C)
Bernard Partridge, "A Wilde Idea," *Punch Magazine* (Appendix E, pp. ????)

Week 15 (04/25-04/29):

- I. **No class, Individual Conferences**
- II. **No class, Individual Conferences**
- III. **No class, Individual Conferences**

Week 16 (05/02-05/06):

- I. [Choose one painting and poem that is *not* assigned for class](#) (A)
Michael Field, *Sight and Song*, Preface and Selections (C)
- II. Wrap-up
- III. **No class, Reading Day/Finals**

Wednesday, May 11, by 11:59 pm: Final Research Paper due, hard copy