

**English 167: Human, Nonhuman, Antihuman**  
**(a.k.a. Introduction to British and American Literature before 1900)**  
**Fall 2008**  
**Lecture: 3650 Humanities 11:00 -11:50 AM Tuesday/Thursday**  
**plus Discussion section**

**Prof. Theresa Kelley**

Office Hours: Tuesdays 1-3 PM  
Office: 6141 HC White  
Phone: 263-3824  
Email: [tkelley@wisc.edu](mailto:tkelley@wisc.edu)

**Course website: posted under this course number and title on my website (not on Learn @ UW):**  
<http://www.english.wisc.edu/tkelley/>

**what you will find there:**

- 1. Course syllabus**
- 2. E 167 Toolbox, with handouts on the reading and writing skills and assignments for this course**
- 3. Vignettes: images and texts that convey some of the historical and cultural framework for the topic of this course**

**BEFORE THE FIRST LECTURE: visit this course site and print out all relevant pdf documents posted there; buy the books and bring the Wordsworth text to class.**

**Instructors:**

Yoon Young Choi [ychoi@wisc.edu](mailto:ychoi@wisc.edu)  
Nathaniel Mertes [nmertes@wisc.edu](mailto:nmertes@wisc.edu)  
Nancy Simpson [nlsimpson@wisc.edu](mailto:nlsimpson@wisc.edu)  
Morgan Strawn [strawn@wisc.edu](mailto:strawn@wisc.edu)  
Jeanette Tran [jtran@wisc.edu](mailto:jtran@wisc.edu)

**A. REQUIRED TEXTS (at University Book Store):**

W. Wordsworth. *Favorite Poems*. Dover Thrift.  
S. T. Coleridge. *The Rime of the Ancient Mariner and Other Poems*. Dover Thrift.  
M. Shelley. *Frankenstein*. Dover Thrift.  
C. Bronte. *Jane Eyre*. Dover Thrift.  
E. Bronte. *Wuthering Heights*. Dover Thrift.  
R. Browning. *My Last Duchess and Other Poems*. Dover Thrift.  
E. Dickinson. *Final Harvest*. Back Bay/Little Brown Books.  
H. James. *Turn of the Screw*. Dover Thrift.

Required Films: *Frankenstein* (with Boris Karloff), *The Innocents* (film adaptation of *Turn of the Screw*)

**B. COURSE DESCRIPTION**

Near the end of the eighteenth century, as revolutions and claims about human rights were repeated in colonial America and Britain, the Caribbean and elsewhere, the concerns reflected in the topic of this course began to take shape, in documents, images, in the very heart of debates of the time. What does it mean to be human, who is inhuman or nonhuman, what forces are arrayed against humanity, what is the nature of monstrosity and how do otherworldly, ghostly presences haunt human life? what it means to be human, superhuman, mad, inhuman or ghost-like, or machine-like? what obligations do we have, do characters and poets have, to other creatures? The literary texts selected for this course, all written from the last years to the eighteenth century to the end of the nineteenth, work out their own, distinctive presentation of these questions. The authors whose works we read in the first part of the course convey the era of Romanticism in Britain, a literary culture shaped by its reception of the French and American revolutions and the effort to rethink how poetry and fiction might be reimagined and changed. Emily Dickinson's

poetry represents the era of American transcendental thought, as she chose to understand that era's fascination with what lies beyond the visible or known world. Browning writes during the Victorian era, when the demands of culture and society prompted literary recognition of the social and antisocial at work in and on that culture. Finally, Henry James represents the last turn of the century toward a sense of gothic strangeness and otherworldliness that is hauntingly inward and dangerous. The course website will offer you vignettes of images and texts that reflect the larger historical pressures that the authors of these works understood and then shaped to their own fictional and creative concerns. Our focus in the course, in lectures and in your discussion sections, each led by a PhD level instructor, will be on the analytic skills you will need to read and write critically. In this course, you'll develop those skills by reading literature, but the same skills will serve you well throughout your undergraduate and post-graduate careers, even if you don't go on to study literature more intensively (although I hope you will). For this reason, it is critical that you be attentive not only for what I present or how you and others discuss these works, but also to **how** we present and discuss them. What do I emphasize? What terms do I introduce? What structures do I identify in works? What questions trouble the works and our reading? How closely do we read to the "bones and flesh" of the text, that is, to the way words and sentences work, to the way that lines of poems and poetic elements convey poetic arguments?

### **C. COURSE REQUIREMENTS & POLICIES:**

**Writing Assignments:** This course requires three short papers (2-3 pages, 3-4 pages, and 4-5 pages) and a final exam. These papers are to be printed out and double-spaced. No electronic submissions, ever. There may also be weekly writing assignments and exercises, to be determined by your instructor.

**Late Policy:** All assignments are due at the beginning of section on the day specified. Any late papers will be marked down one grade (e.g. B→BC) for each calendar day past the due date. Papers submitted after one week of the due date will automatically fail. There will be no extensions.

**Plagiarism:** Plagiarism, or taking credit for words and ideas not your own, is a crime, and we will not tolerate it. The penalty for plagiarism ranges from failing the course to expulsion from the University. If we think you have plagiarized, we will meet with you and submit your name to the Dean of Students. According to the University's Administrative Code, it is an academic crime to attempt "to claim credit for the work or efforts of another without authorization or citation" or engage "in conduct aimed at making false representation of a student's academic performance." Be aware that plagiarism includes "cutting and pasting text from **the web** without quotation marks or proper citation; paraphrasing from the web without crediting the source" and "using another person's ideas, words, or research and presenting it as one's own by not properly crediting the originator."

**Films:** we will offer evening screenings for the two films

**Attendance:** Attendance at lecture, section and watching the films (either at a screening or by checking out the DVD from College Library Reserves) is mandatory. Your active participation in your discussion section is also essential for your success and the success of this class. For this reason, your participation grade (20% of your course grade), to be determined by your instructor, will be marked down substantially -- one grade per absence -- for every unexcused absence. More than three unexcused absences will result in a failing grade for the course. If you know you cannot make class for any reason, notify your instructor in advance to discuss how you will make up the missed material.

### **D. GRADE DISTRIBUTION AND GRADING POLICY:**

Participation	20%
1st Paper:	15%
2nd Paper:	20%
3rd Paper:	25%
Final Exam:	20%

**E. OFFICE HOURS:** Prof. Kelley's office hours are Tuesdays 1-3 PM in 6141 Helen C. White (6th floor). Your instructor will announce her or his office hours. It is crucial that you drop in to discuss paper topics, strategies for revision, or any subject related to the course. If you cannot make office hours, please schedule an appointment by phone or email.

**F. THE WRITING CENTER:** Writing Center instructors are trained to work with inexperienced as well as advanced student writers. If you would like help organizing ideas for your paper or some constructive criticism of a draft, make an appointment to see a Writing Center instructor, either by going there in person (6171 Helen C. White Hall) or by calling 263-1992. There are also satellite Writing Center locations (in Chadbourne, Liz Waters, and elsewhere) for your convenience. Check the Writing Center website for their locations and hours. On the website you can also find information about helpful classes for student writers: <http://www.wisc.edu/writing>.

**Schedule: Fall 2008 E 167: Human, Nonhuman, Antihuman  
T/TH 11-11:50 AM + Section  
3650 Humanities**

9/2 Welcome, Course Introduction and the Idea of Romanticism

9/4 Wordsworth: "She dwelt among th'untrodden ways," "A Slumber did my spirit seal,"  
"We Are Seven"

Discussion Section

9/9 Wordsworth: "Nutting," "Tintern Abbey"

9/11: Wordsworth: Ode: Intimations of Immortality

Discussion Section

9/16 Wordsworth: sonnets: "Composed on Westminster Bridge, Sept.3, 1802," "The World Is Too  
Much with Us": rereading Wordsworth

9/18 Bronte. *Wuthering Heights*: 1-66 (end of ch.IX)

Discussion Section

9/23 *Wuthering Heights*: 66-125 (end of ch. XVI)

9/25 *Wuthering Heights*: 125-179

Discussion Section

9/30 *Wuthering Heights*: 180-248 and rereading

10/2 Coleridge: "Kubla Khan," "Frost at Midnight"

Discussion Section

10/7 Coleridge. *The Rime of the Ancient Mariner* (Part I-IV)

10/9 Coleridge *The Rime of the Ancient Mariner* (Parts V-VII)

Discussion Section **Essay # 1 Due**

10/14 Shelley, *Frankenstein*: 1-60

10/16 *Frankenstein*: 61-104 (end of ch. XVI)

Discussion Section

10/21 *Frankenstein*: 104-166

10/23 *Frankenstein*: rereading and film comparison

Discussion Section

10/28 Bronte: *Jane Eyre*: 7-102

10/30 *Jane Eyre*: 103-207

Discussion Section

11/4 *Jane Eyre*: 208-316

11/6 *Jane Eyre*: 317-422 and rereading

Discussion Section **Essay #2 Due**

**For Dickinson readings: the numbers refer to the top number above each poem**

11/11 Dickinson: 274, 267, 321, 91, 95, 282, 202, 147, 487

11/13 Dickinson: 47, 163, 77, 290, 184, 105, 415

Discussion Section

11/18 Dickinson: 29, 93, 427 and rereading

11/20 James. *Turn of the Screw*: 1-29 (end of ch. VI)

Discussion Section

11/25 *Turn of the Screw*: 29-60 (end of ch. 16)

**11/27 Thanksgiving Break**

12/2 *Turn of the Screw*: 61-87

12/4 *Turn of the Screw*: rereading and film

Discussion Section:

12/9 Browning: "Porphyria's Lover," "My Last Duchess"

12/11 Browning: "Childe Roland to the Dark Tower Came"

**Essay #3 Due in Lecture**

Discussion Section

**Final Exam day/time: December 18, Thursday 2:45-4:45 PM Room TBA**