

## Before Jane Austen: Eighteenth-Century Women Novelists

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ENL 3230 | Fall 2018

Meeting times: T4, R4-5 | Classroom: TUR 2333

*Instructor:* Roger Maioli

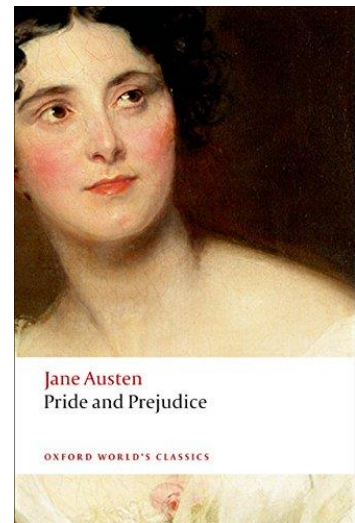
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### COURSE DESCRIPTION

Jane Austen is now firmly established as one of the supreme novelists in the English language. The influential critic F.R. Leavis placed her at the beginning of a “Great Tradition” in the British novel, a highly exclusive club with a total membership of four. Other Austen admirers viewed her instead as the climax of an earlier novelistic tradition dating back to the early eighteenth century. On this view, Austen’s predecessors — or the “early masters of English fiction,” as one critic called them — included Daniel Defoe, Samuel Richardson, Henry Fielding, Tobias Smollett, and Laurence Sterne. Notice that these are all male names. Fair as twentieth-century critics often were to Austen, they also implied that she was the first woman to have written novels worth reading. Today, thanks to decades of hard work by feminist critics, that picture has changed. Scholars of the British novel have come to acknowledge the central role played by earlier women novelists in shaping the conventions that Austen brought to perfection. Austen’s female predecessors, however, remain little known outside specialist circles. This course will introduce you to their work, their accomplishments as novelists, and the range of social and political issues they addressed. We will read novels and proto-novels written by women between 1689 and 1811 (the year of Austen’s first appearance in print). We will begin with shorter fiction by Penelope Aubin, Aphra Behn, and Mary Davys; we will then proceed to novels of manners by Frances Burney and Maria Edgeworth and to Ann Radcliffe’s thrilling Gothic masterpiece *The Mysteries of Udolpho*; and we will close by reading (or re-reading!) Austen’s timeless *Pride and Prejudice*.



## READINGS

We will be working with five required books. You are welcome to use an electronic version should you prefer to do so. In case you decide to buy a hard copy, **please buy the edition listed below**. They are listed in the order in which we'll be reading them.

**1)** *Popular Fiction by Women 1660–1730: and Anthology*, ed. Paula Backscheider and John Richetti (Oxford: OUP, 2009). ISBN: 0198711379.

**2)** Frances Burney, *Evelina*, ed. Edward A. Bloom (Oxford World's Classics, 2008). ISBN: 9780199536931.

**3)** Maria Edgeworth, *Belinda*, ed. Kathryn J. Kirkpatrick (Oxford World's Classics, 2009). ISBN: 9780199554683.

**4)** Ann Radcliffe, *The Mysteries of Udolpho*, ed. Bonamy Dobrée (Oxford World's Classics, 2008). ISBN: 0199537410.

**5)** Jane Austen, *Pride and Prejudice*, ed. Fiona Stafford (Oxford World's Classics, 2008). ISBN: 9780199535569.

## COURSE REQUIREMENTS

The requirements for this course fall under five heads: (a) attendance and participation, (b) quizzes, (c) weekly responses, (d) a midterm examination, and (e) a final essay. These five requirements will be weighed as follows:

Attendance and participation:	20%
Quizzes:	20%
Weekly responses:	20%
Essay project:	20%
Final essay:	20%

Final grades, in turn, will be based on the following scale:

	A	93–100	A-	90–92.9
B+	B	83–86.9	B-	80–82.9
C+	C	73–76.9	C-	70–72.9
D+	D	63–66.9	D-	60–62.9
E		0–59.9		

Here are further details about each requirement:

*a) Attendance and participation.* You begin the semester with 88 points (the equivalent of a B+). You then get extra points for participating in class discussion and you lose points for any of the following reasons: disruptive behavior in class, undue use of the internet during class, or unexcused absences. With regard to the last item, you are entitled to two unexcused absences during the semester. (Absences on the first week of class count towards that total!) Each additional unexcused absence will reduce your A&P score by a third of a letter — for instance, from 88 (B+) to 85 (B). **Important: Six or more unexcused absences will result in failure. Let me say this again: if you miss six classes without a justification, you will fail the course.**

*b) Quizzes.* There will be a total of seven quizzes. Check the course schedule for specific dates. When calculating your final grade for the quizzes, I'll drop your lowest two scores. In other words, only your top 5 scores will count towards your final grade.

*c) Weekly responses.* Over the course of the semester you will write a series of short responses to the readings (150-200 words). These responses will be posted to Canvas starting the third week of class. I will be explaining them in class, but each response should do one of three things: offer a personal reading of a passage or text, identify a feature of the source that seems to call for an explanation, or pose a question for class discussion. Responses will not be graded for content, but regular submission counts for 20% of your grade. You are allowed to miss two of them without that affecting your grade.

*d) Essay project.* You will be writing a two-page project outlining a potential topic for your final essay. You will receive detailed instructions on this assignment on Week 4. **The project will be due on September 29** at 11:59 PM. Late projects will lose a third of a letter grade per day that they are late.

e) *Final essay*. This will be a 1400-1600 words essay on the topic outlined in your project, or on a different topic should you decide to change. You will receive detailed instructions on this essay on Week 13. **The essay will be due on December 5 at 11:59 PM.** Late essays will lose a third of a letter grade per day that they are late.

*See next page for the Course Schedule.*

## COURSE SCHEDULE

WEEK	TUESDAY (responses Group 1)	THURSDAY (responses Group 2)
1. Aug 23	NO CLASS	Introduction
2. Aug 28, 30	Penelope Aubin, "The Adventures of the Count de Vinevil" (in <i>Popular Fiction by Women</i> pp. 114-139)	Penelope Aubin, "The Adventures of the Count de Vinevil" (in <i>Popular Fiction by Women</i> pp. 139-151)  Aphra Behn, "The History of the Nun," (in <i>Popular Fiction by Women</i> pp. 1-27)
3. Sep 4, 6	Aphra Behn, "The History of the Nun," (in <i>Popular Fiction by Women</i> pp. 27-42)	<i>Quiz 1</i> Mary Davys, "The Reformed Coquet" (in <i>Popular Fiction by Women</i> pp. 252-275)
4. Sep 11, 13	Mary Davys, "The Reformed Coquet" (in <i>Popular Fiction by Women</i> pp. 275-320)	<i>Quiz 2</i> <b>Instructions on the Essay Project</b> Burney, 3-84 (Beginning to Vol. I, Letter XX)
5. Sep 18, 20	Burney, 85-133 (Vol. I, Letters XXI-XXXI)	Burney, 137-208 (Vol. II, Letters I-XV)
6. Sep 25, 27	Burney, 209-340 (Vol. II, Letter XVI-Vol. III, Letter XIII)	Burney, 340-406 (Vol. III, Letters XIV-XXIII) <b>Essay Project due Saturday, Sep 29, at 11:59 PM.</b>
7. Oct 2, 4	<i>Quiz 3</i> Edgeworth, 1-135 (Ch. I-X)	Edgeworth, 136-234 (Ch. XI-XVII)
8. Oct 9, 11	Edgeworth, 235-361 (Ch. XVIII-XXV)	Edgeworth, 362-478 (Ch. XXVI-XXXI)
9. Oct 16, 18	<i>Quiz 4</i> Radcliffe, 1-102 (Vol. 1, Ch. I-IX)	Radcliffe, 102-181 (Vol. 1, Ch. X-Vol. 2, Ch. II)

<b>10.</b> Oct 23, 25	Radcliffe, 182-295 (Vol. 2, Ch. III-VIII)	Radcliffe, 295-371 (Vol. 2, Ch. IX-Vol. 3, Ch. VIII)
<b>11.</b> Oct 30, Nov 1	<i>Quiz 5</i> Radcliffe, 371-441 (Vol. 3, Ch. IV-VIII)	Radcliffe, 442-511 (Vol. 3, Ch. IX-XIII)
<b>12.</b> Nov 6, 8	Radcliffe, 512-595 (Vol. 4, Ch. I-XI)	Radcliffe, 596-672 (Vol. 4, Ch. XII-XIX)
<b>13.</b> Nov 13, 15	<i>Quiz 6</i> Austen, 1-49 (Vol. 1, Ch. I-XIII)	<b>Instructions on Final Paper</b> Austen, 49-101 (Vol. 1, Ch. XIV-XXIII)
<b>14.</b> Nov 20, 22	Homework: get started on your final paper. (No class meeting.)	THANKSGIVING: no class
<b>15.</b> Nov 27, 29	Austen, 103-184 (Vol. II)	Austen, 185-298 (Vol. III)
<b>16.</b> Dec 4	<i>Quiz 7</i> Conclusion	<b>Final paper due on December 5, at 11:59 PM.</b>

## ADDITIONAL COURSE POLICY

*Cellphones and computers:* Cellphones are strictly prohibited and should be kept turned off and out of sight during class. Computers are allowed with the wi-fi feature off. You may not access the internet in class, but you may use your computer for taking notes during lecture or for consulting electronic versions of the texts under discussion. Download all internet texts prior to use in class, so you can access them offline. All other uses are prohibited.

*Punctuality:* I will take attendance at the beginning of class. If you are not in class at that point, you will be counted as absent.

*Plagiarism:* All written assignments should be your own work. Plagiarizing the work of others (by copying printed or online sources without acknowledgement) is illegal, and you may fail the course if you plagiarize. If you have questions about how to document your sources, or if you want to make sure you are not committing plagiarism without realizing it, please ask me.

*Special accommodations:* Students with disabilities are encouraged to register with the Office of Student Service in order to determine appropriate accommodation. I will be pleased to provide accommodation, but students are responsible for notifying me at the beginning of the semester.

*Counseling and Mental Health Resources:* Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center.

*Sexual Assault and Harassment:* Title IX makes it clear that violence and harassment based on sex and gender are civil rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here:

[http://www.ufsa.ufl.edu/faculty\\_staff/fees\\_resources\\_policies/addressing\\_sexual\\_misconduct/reporting\\_sexual\\_misconduct/](http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/addressing_sexual_misconduct/reporting_sexual_misconduct/)