

Before *A*USTEN

Eighteenth-century women novelists



ENL 3112 | Spring 2023

Professor: Roger Maioli

Before Austen: Eighteenth-Century Women Novelists

ENL 3112 | Spring 2022 | SECTION S225

Meeting times: T2–3, R3 | Classroom: MAT 0115 | Email: rogermaioli@gmail.com

Office hours: Tuesdays 3–5, or by appointment

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*.

1. First of all

Before you read any further, here's something I'll ask you to do **right away**: Go to Canvas > Account > Notifications > Announcements, and set it to "Notify Immediately." A lot of our communication for this course will happen through Canvas Announcements, and unless you activate this option you may miss important updates, assignments, and deadlines. I'll sit here and wait until you've taken care of that.

Do this today!

Already back? Welcome to ENL 3112! My name is Roger Maioli (pronounced "my olly") and I will be your instructor this semester. If we already know each other from previous courses, nice to see you again; otherwise, pleased to meet you. I am an Associate Professor of English. I was born and raised in Brazil, I hold a PhD in English from Johns Hopkins University, and since 2016 I have been at UF teaching courses on eighteenth-century British literature. You can learn more about me and my interests by checking my [UF page](#) and my [personal website](#).

In communicating with me, please write to rogermaioli@gmail.com for a faster response. Avoid contacting me through the Canvas messaging feature, as I may take several days to see it. You can also use my UF email (rmaiolidossantos@ufl.edu), but I may also take longer to respond. The rule of thumb is: If it's urgent, Gmail.

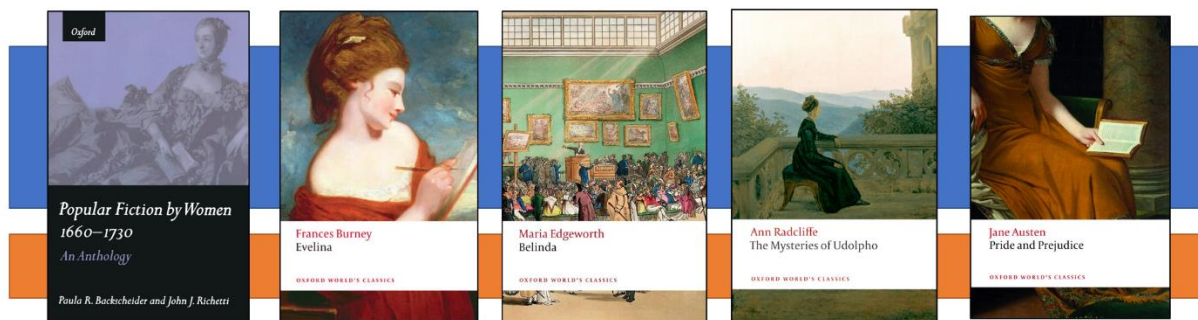
2. Delivery Mode

We will be meeting in person in Matherly Hall 0115. There will be no HyFlex option for this course. Classes may shift online if for extraordinary reasons I find myself unable to teach in person.

3. Office Hours

☞ Here's something students don't always know: office hours aren't just for talking about course-related issues. You can take advantage of them to discuss anything related to your intellectual interests, academic concerns, or career plans. Stop by: I'll be happy to chat. You will find me at Turlington 4338 on Tuesdays from 3:00-5:00 PM. If possible, let me know in advance that you are coming so as to reduce overlap, and indicate which of the following time windows work best for you: 2:00–2:30, 2:30–3:00, 3:00–3:30, or 3:30–4:00. If none of these times work for you, we can arrange a Zoom meeting at some other time. The link to my remote office hours is <https://ufl.zoom.us/j/8511256168>.

4. Readings



We will be working with five required books. You are welcome to use an electronic version should you be unable to afford a hard copy, but run it by me first. If you can buy a hard copy, **please buy the edition listed below**. They are listed in the order in which we'll be reading them. You will know that you've found the right edition if it matches the covers above and has the right International Standard Book Number (ISBN):

- 1) *Popular Fiction by Women 1660–1730: an 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. Linda Bree (Oxford World's Classics, 2020). ISBN: 9780199682133.

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

5) Jane Austen, *Pride and Prejudice*, ed. James Kingsley (Oxford World's Classics, 2020). ISBN: 978-0198826736.

I strongly encourage you to buy the editions above, for reasons I discuss in the video on the right (just click the image). If you already have a different edition and would like to use it, please consult me to make sure your edition is appropriate for the purposes of the course.



Watch this!

5. Coursework

In addition to reading these texts, you will be doing **five kinds of graded work** for this course:

1. Attending and participating in class.
2. Taking quizzes to demonstrate that you have done the readings.
3. Writing weekly responses to the readings.
4. Writing a final essay project.
5. Writing a final paper.

1. Attendance and participation

I will be taking attendance and keeping track of your participation at our class meetings. I will count attendance by day rather than by block. This means that, for attendance purposes, our two-block meetings will have the same weight as our one-block meetings.

2. Quizzes

There will be a total of six quizzes, all listed in the Course Schedule below. Consisting of five multiple choice questions, their purpose is to test whether you have done the readings, and they are accordingly relatively easy if you have but quite challenging otherwise. Each quiz will be

available all day on the date indicated in the schedule, and you will have five minutes to finish once you've started.

Important: Because quizzes are available all day, **there will be no make-up quizzes.** This policy is based on ethical reasons: quiz answers will become available at the end of the day, and it would not be fair to those who took the quiz on time if I allowed a make-up quiz after the responses are publicly available. If you had a reason for not taking the quiz that day, please let me know. Simply forgetting the date or being busy will not serve as an excuse.



**Don't
miss a
quiz!**

Tip: Check the Course Schedule for the quiz dates and add all of them to your calendar right away. It's the best way to not miss any.

3. Weekly responses

Over the course of the semester you will write twelve short responses to the readings (150-200 words). You will post them to discussion threads on Canvas starting the third week of class. I will create the threads, give you instructions, and suggest possible topics for you to write about.

4. 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 **Saturday, February 18, by 11:59 PM.** Late projects will lose a third of a letter grade per day that they are late.

5. Final paper.

This will be a 1400–1600-word 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 14. The essay will be due on **Wednesday, April 26, by 11:59 PM.** Late essays will lose a third of a letter grade per day that they are late.

6. Grading Policy

Here is how your grades will be calculated. Pay special attention to the first one:

- Your grade for **Attendance and Participation** will take both attendance and participation into account. You begin the semester with 85 points (the equivalent of a B). You then get extra points

for participating in class discussion and you lose points for disruptive behavior in class or anything beyond two unexcused absences. Each additional unexcused absence will reduce your A&P score by a third of a letter — for instance, from 88 (B+) to 85 (B). You are allowed to have at most six unexcused absences without failing the course.

- When calculating your final grade for the **Quizzes**, I will drop your lowest score. In other words, only your top 5 scores will count towards your final Quiz grade.

- Each **Weekly Response** is worth 10 points, as long as it meets certain basic requirements you will learn about on Week 2. You will write twelve of them and I will drop the lowest two.

These five requirements will be weighted as follows:

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

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

	A	93–100	A-	90–92.9	
B+	87–89.9	B	83–86.9	B-	80–82.9
C+	77–79.9	C	73–76.9	C-	70–72.9
D+	67–69.9	D	63–66.9	D-	60–62.9
E	0–59.9				

7. Course Schedule

○ Class content ■ Readings to be done before class ◆ Assignment due

WEEK	TUESDAY	THURSDAY
1	Jan 10 ○ Introduction ■ The syllabus	Jan 12 ■ Penelope Aubin, “The Adventures of the Count de Vinevil” (in <i>Popular Fiction by Women</i> , pp. 113–132)
	Jan 17 ■ Penelope Aubin, “The Adventures of the Count de Vinevil” (in <i>Popular Fiction by Women</i> , pp. 132-51) ○ Reading a literary text	Jan 19 ○ Introduction to Weekly responses ■ Aphra Behn, “The History of the Nun” (in <i>Popular Fiction by Women</i> pp. 1-27)
3	Jan 24 ■ Aphra Behn, “The History of the Nun” (in <i>Popular Fiction by Women</i> pp. 27-42) ■ Mary Davys, “The Reformed Coquet” (in <i>Popular Fiction by Women</i> pp. 252-275)	Jan 26 ■ Mary Davys, “The Reformed Coquet” (in <i>Popular Fiction by Women</i> pp. 275-320) ◆ Quiz 1 (on Canvas)
	Jan 31 ○ Instructions on the Essay Project ■ Burney, <i>Evelina</i> 3-84 (Beginning to Vol. I, Letter XX)	Feb 2 ■ Burney, <i>Evelina</i> , 85-133 (Vol. I, Letters XXI-XXXI)
5	Feb 7 ■ Burney, <i>Evelina</i> , 137–217 (Vol. II, Letters I–XVII)	Feb 9 ■ Burney, <i>Evelina</i> , 217–307 (Vol. II, Letter XVI–Vol. III, Letter V)

6	Feb 14	Feb 16
	<ul style="list-style-type: none"> ▪ Burney, <i>Evelina</i>, 307–406 (Vol. III, Letters VI–XXIII) ◆ Quiz 2 	<ul style="list-style-type: none"> ▪ Edgeworth, <i>Belinda</i>, 1–62 (Ch. I–IV) ◆ Essay Project due Saturday, Feb 18, at 11:59 PM
7	Feb 21	Feb 23
	<ul style="list-style-type: none"> ▪ Edgeworth, <i>Belinda</i>, 63–123 (Ch. VI–X) 	<ul style="list-style-type: none"> ▪ Edgeworth, <i>Belinda</i>, 124–214 (Ch. XI–XVII)
8	Feb 28	Mar 2
	<ul style="list-style-type: none"> ▪ Edgeworth, <i>Belinda</i>, 215–329 (Ch. XVIII–XXV) 	<ul style="list-style-type: none"> ▪ Edgeworth, <i>Belinda</i>, 330–397 (Ch. XXV–XXVIII)
9	Mar 7	Mar 9
	<ul style="list-style-type: none"> ▪ Edgeworth, <i>Belinda</i>, 397–437 (Ch. XXIX–XXXI), plus Appendix 2 (444–457) ◆ Quiz 3 	<ul style="list-style-type: none"> ▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 1–102 (Vol. 1, Ch. I–IX)
10	Mar 14	Mar 16
	Spring Break	
11	Mar 21	Mar 23
	<ul style="list-style-type: none"> ▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 102–295 (Vol. 2, Ch. III–VIII) 	<ul style="list-style-type: none"> ▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 295–371 (Vol. 2, Ch. IX–Vol. 3, Ch. III) ◆ Quiz 4
12	Mar 28	Mar 30
	<ul style="list-style-type: none"> ▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 371–441 (Vol. 3, Ch. IV–VIII) 	<ul style="list-style-type: none"> ▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 442–511 (Vol. 3, Ch. IX–XIII)

13	Apr 4	Apr 6
	<ul style="list-style-type: none"> ▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 512–595 (Vol. 4, Ch. I–XI) 	<ul style="list-style-type: none"> ▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 596–672 (Vol. 4, Ch. XII–XIX) ◆ Quiz 5
14	Apr 11	Apr 13
	<ul style="list-style-type: none"> ○ Instructions on the Final Paper ▪ Jane Austen, <i>Pride and Prejudice</i>, 1–49 (Vol. I, Ch. I–XIII), plus Appendix A (291–4) 	<ul style="list-style-type: none"> ▪ Jane Austen, <i>Pride and Prejudice</i>, 49–101 (Vol. I, Ch. XIV–XXIII)
15	Apr 18	Apr 20
	<ul style="list-style-type: none"> ▪ Jane Austen, <i>Pride and Prejudice</i>, 103–166 (Vol. II, Ch. I–XV) 	<ul style="list-style-type: none"> ▪ Jane Austen, <i>Pride and Prejudice</i>, 167–206 (Vol. II, Ch. XVI–Vol. III, Ch. III)
16	Apr 25	
	<ul style="list-style-type: none"> ○ Conclusion ▪ Jane Austen, <i>Pride and Prejudice</i>, 206–298 (Vol. III, Ch. IV–XIX) ◆ Quiz 6 	<ul style="list-style-type: none"> ◆ Final Paper due Wednesday, April 26.

8. Additional Policy and Resources

In-class recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. **A student who publishes a recording without written consent may be subject to a civil cause of action** instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

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/