

# Before *A*USTEN

Eighteenth-century women novelists



ENL 3112 | Spring 2022  
Professor: Roger Maioli

## Before Austen: Eighteenth-Century Women Novelists

ENL 3112 | Spring 2023 | SECTION 1RM1

Meeting times: T2-3, R3 | Classroom: MAT 0115 | Email: [rogermaioli@gmail.com](mailto:rogermaioli@gmail.com)

Office hours: Mondays 2-4, 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. Communication Basics

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**Important:** 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 you need Canvas to let you know right away when a new Announcement is posted. Otherwise you may miss important information, assignments, and deadlines.

Do this today!

Did you take care of that? Great. 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](mailto: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](mailto:rmaiolidossantos@ufl.edu)), but I may also take longer to respond. The rule of thumb is: If it's urgent, Gmail.

## 2. Delivery Mode

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This course has a temporary hybrid option for attendance. For the first three weeks of class (from January 6 to January 20), you will be able to choose whether to attend class in person or through Zoom. You will find the Zoom link on Canvas, under "Zoom Conferences." On Friday, January 21, I will assess whether to extend the HyFlex option or proceed with face-to-face from then on. **Should the course switch to face-to-face, the HyFlex option will no longer be available.**

I will be teaching in person, from Turlington Hall 2333. When attending class in person, everyone should keep in mind UF's [official campus policy](#): "All people inside of UF facilities are **expected to wear masks** in community spaces in buildings ... even if you are vaccinated." I will be wearing a mask at all times. Our masking policy is subject to change during the semester depending on CDC guidelines and UF policy.

## 3. Office Hours

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I will hold **Office Hours** through Zoom this semester, on Mondays from 2–4 PM. Let me know in advance if you are intending to come, so as to minimize overlap with other students. 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, please let me know when you are available and we will arrange a meeting. The link to my 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. 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.

- 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. 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!

<https://www.youtube.com/watch?v=sQNi59Wo9p4>

## 5. Coursework

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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 the purposes of attendance, our two-block meetings on Tuesday will have the same weight as our one-block meeting on Thursday.

### 2. Quizzes

There will be a total of six multiple-choice quizzes, one on each of the texts we are reading. You will be taking the quizzes on Canvas on specific dates, as listed in the Course Schedule below. Each quiz will be available all day on that date, and you will have five minutes to finish once you've started. Each includes five multiple choice questions. Because they are designed to test for reading, they will be easy if you have done the readings but difficult otherwise.

**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.

**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.



**Don't  
miss a  
quiz!**

### 3. Weekly responses.

Over the course of the semester you will write eleven 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 12 at 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-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 April 20 at 11:59 PM**. Late essays will lose a third of a letter grade per day that they are late.

## 6. Grading Policy

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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 three 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).

- 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 eleven 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+	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		

# 7. Course Schedule

○ Class content

▪ Readings to be done before class

◆ Assignment due

WEEK	TUESDAY	THURSDAY
1	<b>Jan 6</b>	
	<p>○ Introduction</p> <p>▪ No assigned readings.</p>	
2	<b>Jan 11</b>	
	<p>▪ Read the syllabus before class.</p> <p>▪ Penelope Aubin, "The Adventures of the Count de Vinevil" (in <i>Popular Fiction by Women</i>, pp. 113-151)</p>	<p>▪ Aphra Behn, "The History of the Nun" (in <i>Popular Fiction by Women</i> pp. 1-27)</p>
3	<b>Jan 18</b>	
	<p>▪ Aphra Behn, "The History of the Nun" (in <i>Popular Fiction by Women</i> pp. 27-42).</p> <p>▪ Mary Davys, "The Reformed Coquet" (in <i>Popular Fiction by Women</i> pp. 252-275)</p>	<p>▪ Mary Davys, "The Reformed Coquet" (in <i>Popular Fiction by Women</i> pp. 275-320)</p> <p>◆ Quiz 1 (on Canvas).</p>
4	<b>Jan 25</b>	
	<p>○ Instructions on the Essay Project</p> <p>▪ Burney, <i>Evelina</i> 3-84 (Beginning to Vol. I, Letter XX)</p>	<p>▪ Burney, <i>Evelina</i>, 85-133 (Vol. I, Letters XXI-XXXI)</p>
5	<b>Feb 1</b>	
	<p>▪ Burney, <i>Evelina</i>, 137-208 (Vol. II, Letters I-XV)</p>	<p>▪ Burney, <i>Evelina</i>, 209-340 (Vol. II, Letter XVI-Vol. III, Letter XIII)</p>
6	<b>Feb 8</b>	
	<p>▪ Burney, <i>Evelina</i>, 340-406 (Vol. III, Letters XIV-XXIII)</p> <p>◆ Quiz 2.</p>	<p>▪ Edgeworth, <i>Belinda</i>, 1-62 (Ch. I-IV)</p> <p>◆ Essay Project due Saturday, Feb 12, at 11:59 PM.</p>

7	<b>Feb 15</b>	<b>Feb 17</b>
	<ul style="list-style-type: none"> <li>▪ Edgeworth, <i>Belinda</i>, 63–123 (Ch. VI–X)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Edgeworth, <i>Belinda</i>, 124–214 (Ch. Xi–XVII)</li> </ul>
8	<b>Feb 22</b>	<b>Feb 24</b>
	<ul style="list-style-type: none"> <li>▪ Edgeworth, <i>Belinda</i>, 215–329 (Ch. XVIII–XXV)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Edgeworth, <i>Belinda</i>, 330–397 (Ch. XXV–XXVIII)</li> </ul>
9	<b>Mar 1</b>	<b>Mar 3</b>
	<ul style="list-style-type: none"> <li>▪ Edgeworth, <i>Belinda</i>, 397–437 (Ch. XXIX–XXXI), plus Appendix 2 (444–457)</li> <li>▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 1–102 (Vol. 1, Ch. I–IX).</li> <li>◆ Quiz 3.</li> </ul>	<ul style="list-style-type: none"> <li>○ No class meeting.</li> <li>▪ Read Radcliffe, 102–181 (Vol. 1, Ch. X–Vol. 2, Ch. II).</li> </ul>
10	<b>Mar 8</b>	<b>Mar 10</b>
	<b>Spring Break</b>	
11	<b>Mar 15</b>	<b>Mar 17</b>
	<ul style="list-style-type: none"> <li>▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 182–295 (Vol. 2, Ch. III–VIII).</li> </ul>	<ul style="list-style-type: none"> <li>▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 295–371 (Vol. 2, Ch. IX–Vol. 3, Ch. III).</li> <li>◆ Quiz 4.</li> </ul>
12	<b>Mar 22</b>	<b>Mar 24</b>
	<ul style="list-style-type: none"> <li>▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 371–441 (Vol. 3, Ch. IV–VIII).</li> </ul>	<ul style="list-style-type: none"> <li>▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 442–511 (Vol. 3, Ch. IX–XIII).</li> </ul>
13	<b>Mar 29</b>	<b>Mar 31</b>
	<ul style="list-style-type: none"> <li>▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 512–595 (Vol. 4, Ch. I–XI).</li> </ul>	<ul style="list-style-type: none"> <li>▪ Radcliffe, <i>The Mysteries of Udolpho</i>, 596–672 (Vol. 4, Ch. XII–XIX).</li> <li>◆ Quiz 5.</li> </ul>
14	<b>Apr 5</b>	<b>Apr 7</b>
	<ul style="list-style-type: none"> <li>○ Instructions on the Final Paper</li> <li>▪ Jane Austen, <i>Pride and Prejudice</i>, 3–50 (Vol. I, Ch. I–XIII), plus Appendix A (291–4)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Jane Austen, <i>Pride and Prejudice</i>, 50–100 (Vol. I, Ch. XIV–XXIII)</li> </ul>

Apr 12		Apr 14
15	<ul style="list-style-type: none"> <li>▪ Jane Austen, <i>Pride and Prejudice</i>, 101–162 (Vol. II, Ch. I–XV)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Jane Austen, <i>Pride and Prejudice</i>, 163–201 (Vol. II, Ch. XVI–Vol. III, Ch. III)</li> </ul>
Apr 19		
16	<ul style="list-style-type: none"> <li>○ Conclusion</li> <li>▪ Jane Austen, <i>Pride and Prejudice</i>, 201–290 (Vol. III, Ch. IV–XIX)</li> <li>◆ Quiz 6.</li> </ul>	



## 8. Additional Policy and Resources

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*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/](http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/addressing_sexual_misconduct/reporting_sexual_misconduct/)