I. Required Texts
(Please get these editions of the novels, available at the Campus Store)


In addition, shorter works by Aphra Behn, Eliza Haywood, and Jane Barker will be available online.

Recommended Texts
This book documents the latest revision to MLA style, which has been significantly revised from the previous standard in the *MLA Handbook for Writers of Research Papers*. 6th ed. (New York: MLA, 2003). I will ask you to use MLA style in the newly revised format for all your formal writing for this class. If you want the authoritative guide to this format, you should get hold of this book. Otherwise, there are also various guides to MLA documentation style available online, including one I have prepared myself (available here)—but make sure the guide you consult employs the new (2008) conventions.

A good dictionary is also essential. Many of you will already have a favorite desk dictionary and you should use it whenever the need arises. For this course, you should also make extensive use of the *Oxford English Dictionary*, available online to GMU members from the databases page of the GMU Libraries (click here and type "oed" into the search box).
Other Preliminary Matters
Some additional materials for the course will be available online, posted on the course webpage (Blackboard). Go to http://courses.gmu.edu and login using your GMU email ID and password.

You will also need to consult proprietary databases (such as JSTOR, Literature Online, Project Muse, MLA International Bibliography, or WorldCat). These databases can be accessed through the GMU Libraries databases page (as mentioned above, with regard to the OED). If you need assistance with the databases you should consult a librarian at the Fenwick Reference Desk or by using the online "Ask-a-Librarian" feature (available during regular working hours only).

You should access and print out any required readings before they are needed for class, so that you can get assistance if you run into any trouble along the way. (Inability to access the material in time will not be considered an acceptable excuse for failure to do the assigned reading.)

Note that all class-related email communications will be sent to your GMU email accounts. (You should check your email on a regular basis, if you don’t do so already.)

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II. Course Description and Objectives

The novel has been the most popular of literary genres since at least the nineteenth century, but it is also among the most modern of literary genres. In English, the modern novel really only emerges in the eighteenth century, and was preceded by a whole range of kinds of prose fiction that flourished "before novels" and out of which the modern novel emerged. Eighteenth-century prose fictions were inherently experimental in nature as writers tried out various possibilities of narrative form and engagement with their readers---and they continue to hold surprises for modern readers whose expectations have been shaped by the novel since Jane Austen. We will analyze the formal strategies and thematic engagements of these texts as we try to understand the basis of their popularity, their attempts to gain critical legitimacy, and the cultural work they performed. The course is designed to engage those who are interested in the possibilities of the novel, its historical development, and in acquiring a richer sense of British literary culture in the era of the Enlightenment. Our reading list will include canonical works such as Daniel Defoe’s Moll Flanders and Samuel Richardson’s Pamela, as well as other works by women writers that have only more recently been recovered from obscurity or disrepute—however well known they may have been in their own time. Authors studied will include Aphra Behn, Eliza Haywood, Jane Barker, Daniel Defoe, Samuel Richardson, Sarah Fielding, Charlotte Lennox, and Maria Edgeworth.
This course may be applied to either the pre-1800 or pre-1915 core requirement.

The course objectives are that students completing the course will be able:
- To map and describe a significant portion of the diverse range of narrative fiction produced in eighteenth-century Britain
- To discuss with greater sophistication the historical development of the genre of the novel in English
- To discuss with greater sophistication some of the cultural engagements of eighteenth-century English novels
- To conduct research in the field of Restoration and eighteenth-century British fiction and to construct their own interpretive arguments in relation to existing scholarship in this field
- To discuss some of the critical debates and contributions that have shaped scholarship in this field

III. Course Requirements and Grading

The class meets on Tuesdays and Thursdays, from 9:00 to 10:15 am, in Innovation Hall room 205.

The course requirements are as follows:

Active Preparation, Class Participation, and Quizzes (10%)

You should come to class with assigned reading completed. Since this is a discussion class, your active participation in and productive contribution to class discussions is expected and will form the major basis of your participation grade. In addition, I will give unannounced in-class quizzes at my discretion. **NB: in-class quizzes cannot be made up**; you will receive a zero for any such work that you miss (unless you can demonstrate that you have a valid excuse for being absent).

Discussion Postings (10%)

Each week, I will ask a small number of you (two or possibly three) to post observations and reflections on the assigned reading in Blackboard: these will be reflective engagements with the reading, in which you specify features of the text that catch your attention or that pose a challenge, and offer some analysis and discussion as a starting point for further discussion. Your job is to broach or pose an issue you see as significant: you should try to articulate the issue or question you are posing clearly, but you don’t need to attempt to resolve it.

Be specific in your references to the readings, quoting passages as appropriate and providing page references. Each post should be about 200-300 words in length. Your posting should be an invitation for discussion and should be posted by midnight on Sunday of the week you have signed up for, so that everyone has a chance to read the posts before class on Tuesday morning. (This means that you
need to have completed the reading for Tuesday by Sunday night.) You will not receive credit for postings that are late.

This assignment is a chance for you to call attention to features of the text that you think merit discussion and to help jump start everyone else's thinking about the text by letting us into some of your (developing) thoughts about the text at hand. (It should be clear that the post is a starting point for your own thoughts, too, and it will not be surprising if you go on to modify or change your sense of things as discussion and reflection proceed.)

You might choose to pick up on some aspect of previous class discussion, taking it to a new place or in a new direction, or to call attention to issues that have been neglected in class. You might call attention to some convention employed in the text at hand and think about its significance; you might try to articulate some tension or complexity in the text’s unfolding of its own agenda; or track some details that help specify or refine our sense of that agenda; you might make connections with other texts we've read in class, or point out consequential divergences; you might identify what seem like significant moments or structural aspects of the text and the kind of work they seem to be doing in the text.

**Two Midterm Exams (15% each)**

There will be two midterm exams during the semester, each addressing all of the material covered up to that point in the semester. They will both be take-home in format: if you have been doing the reading conscientiously and thinking critically about the material, you should not have to do additional work to prepare for these.

**Book Review Journal (10%), Bibliography (5%), Term Paper (35%)**

The most substantial work of the semester (and half your grade) will consist a research paper, and related assignments, as specified below.

**Book Review Journal**

In preparation for the paper, I want you to keep a journal in which you annotate your reading of book reviews. Each week, for the first eight weeks of the semester, you will need to read one review of a scholarly book on our course subject. At the end of that period, you will have read reviews of eight books on the general subject and this should help you (1) to get a sense of the kinds of critical issues critics have discussed; (2) some of the scholarly resources available to you; and (3) some ideas for what you would like to focus on for your own paper.

Your reading journal should provide a bibliographical entry for each scholarly book, a list of reviews of the book that you have identified, and annotations for the one (or more) review(s) of the book you have actually read. The annotations should articulate what you take to be the topic and argument of the book under review and should also record any interpretive claims or evidence that you find interesting or potentially useful for your own thinking about the terrain.

**Paper Topic Proposal and Interview**

I encourage you to come talk with me about ideas you have for the final paper at any point in the semester, but I will require a formal meeting with each of you individually, after you've turned in your book reviews journal, in which you submit a written description of the topic you’d like to take up, the issues you’re interested
in with regard to the topic, and the primary text(s) you will be working with (from the assigned reading for the course).

**Bibliography**

Once I’ve approved your topic, I want you to research relevant scholarship for your topic and submit a bibliography of at least 2 books and 4 articles that you have identified as directly relevant to your project. Each item in the bibliography should be accompanied by a one- or two-sentence notation indicating what relevance or use you think the item holds for your work.

**Term Paper**

Finally, your research paper will due at the end of term, on (or before) the date scheduled for your final exam (Dec. 16th). The paper should be 10-12 pages in length and should make effective use of secondary scholarship you have consulted for the project. You might also bring in additional primary material (beyond the assigned reading for the class), but that is an option rather than a requirement. The paper should offer a well-supported interpretive argument about some aspect of the text you are discussing, and should be appropriately documented using MLA style.

I encourage you to bring me work in progress as you proceed with your final paper, so we can work out any kinks before it is too late. If you receive a failing grade for the final paper (e.g. if you fail to turn it in or it is plagiarized), you will receive an “F” for the class as well.

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**Submission of Assignments**

All writing assignments done outside of class should be typed and double-spaced, with one inch margins. Be sure to use a standard pitch (not larger than 12 point). Please number your pages and staple multiple pages together (rather than using a binder or folder). In all your written work, format and citations must conform to MLA style. All assignments are due at the beginning of class on the assigned date. Do not leave assignments in my mailbox or at my office; they will be considered late. I will not accept assignments by electronic mail. Late assignments will be penalized half a grade for each day (or part of a day) that they are late. Blackboard contributions will be credited to you only if they have been posted in a timely fashion as specified above. **NB: in-class work (including quizzes) cannot be made up; you will receive a zero for any such work that you miss.**

**Academic Honesty and Plagiarism**

Plagiarism (and other violations of the GMU Honor Code) will be taken very seriously. Plagiarism means using words, ideas, opinions, or factual information from another person or source without giving appropriate acknowledgment. You should credit your sources through accepted documentation styles, such as parenthetical citation, footnotes, or endnotes; a simple listing of books and articles consulted is not sufficient. Nor does rearrangement or alteration of another person’s words by paraphrasing them release you from the obligation to document your sources. Plagiarism is a form of fraudulently presenting someone else’s work as your own, and as such is the equivalent of cheating on an exam. A serious academic
offense, plagiarism is grounds for failing at least the assignment, if not the course, and for possible further sanctions. (It goes without saying that work that includes plagiarism cannot be made up.) If you are unclear about what you should document, consult with me. When in doubt, document. (Adapted from the English Department Statement on Plagiarism)

Writing Center
You can get assistance to improve your writing skills from the university Writing Center. The Center is located in Robinson A114. Both face-to-face and online tutoring are available. You can call them at 703-993-1200 or visit their website for more information. The Center is a busy place: be sure to contact people there in plenty of time to have them help you with your work for a particular assignment.

Accommodation for Students with Disabilities
If you are a student with a disability and you need academic accommodations, please see me at the start of the semester and contact the Disability Resource Center (DRC) at 703-993-2474. All academic accommodations must be arranged through that office.

IV. Tentative Syllabus

Changes will be made to this syllabus as necessary; I will announce changes in class and update the online version of the syllabus. You are responsible for keeping abreast of any changes.

Week 1
Tuesday, August 26
Introduction
Sign-up for discussion postings

Thursday, August 28
Aphra Behn, The Fair Jilt (1688) (available online)
Begin book review journals (read and respond to reviews of one scholarly book on Restoration and eighteenth-century fiction each week for the next eight weeks) (You will turn in these journals on Oct. 21st)

Week 2
Sunday, August 31
Group 1 discussion postings due by midnight

Tuesday, September 2
Eliza Haywood, Fantomina (1724) (available online)
[September 3: 4:30-6:00 pm Welcome Back Reception for English majors JC room C]

Thursday, September 4
   No class today; please read Jane Barker, *Bosvil and Galesia* (1719) (available online)

Week 3
Sunday, September 7
   Group 2 discussion postings due by midnight

Tuesday, September 9
   Jane Barker, *Bosvil and Galesia* (1719) and Daniel Defoe, *Moll Flanders* (1722), pp. 1-84
   [Last day to drop classes with no tuition penalty]

Thursday, September 11
   Defoe, *Moll Flanders*, pp. 85-211

Week 4
Sunday, September 14
   Group 3 discussion postings due by midnight

Tuesday, September 16

Thursday, September 18

Week 5
Sunday, September 21
   Group 4 discussion postings due by midnight

Tuesday, September 23
   Samuel Richardson, *Pamela* (1740), pp. 1-131, plus introduction to second edition (pp. 505-19)

Thursday, September 25
   Richardson, *Pamela*, pp. 132-219

[September 26
   Last day to drop (followed by selective withdrawal period, Sept. 27-Oct. 24)]
Week 6
Sunday, September 28
  Group 5 discussion postings due by midnight

Tuesday, September 30
  Richardson, *Pamela*, pp. 221-378

Thursday, October 2
  No class: take-home Midterm exam #1 available

Week 7
(midterm exam week: no discussion postings)

Tuesday, October 7
  Richardson, *Pamela*, pp. 378-503

Thursday, October 9
  Midterm exam #1 due

Week 8
Tuesday, October 14
  No class: Monday classes meet today
  Group 6 discussion postings due by midnight (note irregular day)

Thursday, October 16
  Charlotte Lennox, *The Female Quixote* (1752), pp. 1-160

Week 9
Sunday, October 19
  Group 7 discussion postings due by midnight

Tuesday, October 21
  Lennox, *Female Quixote*, pp. 161-288
  Book reviews journals due
  Individual conferences for essay topics

Thursday, October 23
  Lennox, *Female Quixote*, pp. 289-345
  Individual conferences for essay topics

Week 10
Sunday, October 26
  Group 8 discussion postings due by midnight

Tuesday, October 28
  Lennox, *Female Quixote*, pp. 346-428
Thursday, October 30

Week 11
Sunday, November 2
Group 9 discussion postings due by midnight

Tuesday, November 4
Bibliography of secondary scholarship due

Thursday, November 6
Midterm exam #2 given out

Week 12
Sunday, November 9
(midterm exam week: no discussion postings)

Tuesday, November 11

Thursday, November 13
Midterm exam 2 due
[Reading TBA]

Week 13
Sunday, November 16
Group 10 discussion postings due by midnight

Tuesday, November 18
Maria Edgeworth, *Belinda* (1801), pp. 1-109

Thursday, November 20
Edgeworth, *Belinda*, pp. 110-63

Week 14
Sunday, November 23
Group 11 discussion postings due by midnight

Tuesday, November 25
Edgeworth, *Belinda*, pp. 164-300
November 26-30
  Thanksgiving Recess: no class November 27; no discussion posting November 30

Week 15
Tuesday, December 2
  Edgeworth, Belinda, pp. 301-416

Thursday, December 4
  Edgeworth, Belinda, pp. 417-78

Tuesday, December 16:
  Final exam scheduled date: term papers due (by 10:15 am)