



MARYMOUNT UNIVERSITY

2807 North Glebe Road Arlington, Virginia 22207-4299 (703) 284-1560 FAX (703) 284-3859

School of
Arts and Sciences

EN426 Honors, Studies in the Novel
The 18th Century British Novel: Selling Stories of Sex and Gender
Spring 2010
Dr. T. Howe

Meeting Day: W
Meeting Time: 6:00-9:15
Room Number: Honors Conference Room
Course Website: <http://thowe.pbworks.com>
Facebook: <http://www.facebook.com/ProfHowe>
Final Exam: April 28

Office Hours: MTh (1:00-3:00) W (1:00-5:00)*
Office: Gailhac 57
Phone: 703.284.5762
Email: thowe@marymount.edu
* *please see my online office schedule*

1. University Statements

Academic Integrity

By accepting this syllabus, you pledge to uphold the principles of Academic Integrity expressed by the Marymount University Community. You agree to observe these principles yourself and to defend them against abuse by others.

Special Needs and Accommodations

Please advise the instructor of any special problems or needs at the beginning of the semester. If you seek accommodation based on disabilities, you should provide a Faculty Contact Sheet obtained through Disability Support Services located in Gerard Hall, (703) 284-1615.

Access to Student Work

Copies of your work in this course including copies of any submitted papers and your portfolios may be kept on file for institutional research, assessment and accreditation purposes. All work used for these purposes will be submitted anonymously.

University Policy on Snow Closings

Snow closings are generally announced on area radio stations. For bulletins concerning Marymount snow or weather closings, call (703) 526-6888. Unless otherwise advised by radio announcement or by official bulletins on the number listed above, students are expected to report for class as near normal time as possible on days when weather conditions are adverse. Decisions as to snow closing or delayed opening are not generally made before 5:00 AM of the working day. Students are expected to attend class if the University is not officially closed.

Turnitin.com

It is possible that student work will be submitted to TurnItIn.com for review.

2. Broad Purpose of Course

A topics course on the novel focusing on various issues and themes in the genre. Content varies, depending on instructor. Students may enroll in this course more than once, provided

there is no significant overlap in content. [Honors enrollment or Major with instructor permission]

Course Description: The eighteenth century is an age dominated by prose, witness to a startling complex of new contexts from which that prose emerged: increasing urbanization and commercialization; increasing social mobility; a rethinking of the relations between men and women; and a revolutionary growth in print media. How did this particular new form of print, the “novel,” emerge in England, and why? How did this new form of writing shape modern concepts of gender and morality as intertwined performances? Why were novels so closely associated with women, with dangerous women readers, and with dangerous women writers? Why were so many novels in the eighteenth century written by men about—and often *as*—women? Coursework will include presentations and student-led discussions on primary and secondary sources, formal essays, exams. Readings are likely to include work by Haywood, Defoe, Richardson, Fielding, Lennox, Burney, and Dacre.

3. Course Objectives

Upon successful completion of this course students will be expected to:

General Course Objectives:

- identify, interpret, and critique the intertwined representations of gender, morality, and individualism in eighteenth-century British novels through both close reading and research.
- analyze the relationship between these representations and narrative form in eighteenth-century British novels.
- synthesize course content by writing thoughtfully, critically, and persuasively about the literature studied in exams and essays.

Discipline-Specific Outcomes – Advanced-level Literature:

- demonstrate an understanding of the conventions and evolution of novelistic form and content throughout its richest period of development.
- examine the aesthetic and ideological contexts that inform the development of the novel in England.
- examine early novels from a variety of critical and theoretical perspectives.
- practice analytical discourse, critical reasoning, and problem-solving by interpreting eighteenth-century British novels through lenses informed by gender theory, cultural studies, and narrative theory.

Inquiry Objectives:

- conduct appropriate research and synthesize their own original ideas with those advanced by literary critics and other scholars to produce thoughtful, well-written, informed analytical essays.

4. Teaching Method

This is an advanced course for honors students and majors in the discipline; it will be conducted in discussion-focused seminar style, with student presentations and minimal lecture from the instructor.

5. Required Materials

Because this is a seminar course, we will be conducting quite a bit of discussion. You will need to have the appropriate editions of the following texts, and bring the assigned readings with you to class each day.

Defoe, *Moll Flanders*
Richardson, *Pamela*
John Cleland, *Fanny Hill*
Lennox, *The Female Quixote*
Burney, *Evelina*
Dacre, *Zofloya*
Coursepack/Copies
Regular email and web access

5. Grading Policy

- 20% Participation (including learning the wiki and other web-based technologies) and Preparation (including quizzes/brief writing assignments, like our [facebook discussions](#) and your [journal pages](#))
- 20% [Discussion leadership](#) and [secondary source presentation](#)
- 30% [Essays](#) 1 and 2 (5pgs each; please note formatting, research, and writing requirements)
- 10% [Web Research Pages](#) OR [Revision and expansion of a short formal essay](#) (8-10pgs)
- 20% Midterm and Final [Exams](#)

6. Schedule (Subject to Change)

Required Reading	Additional Materials	Assignments Due
	Gender Politics of Haywood's Fantomina E-Text of Haywood's Fantomina	
Week 1, January 13: Before Novels: Amatory Fiction and the Traditions of Romance; Eliza Haywood, Fantomina; or, Love in a Maze (1725) ; Backsheider and Richetti, introduction to <i>Popular Fiction by Women 1660-1730</i>	Lubley, "Eliza Haywood's Amatory Aesthetic" Kramnick, "Locke, Haywood, and Consent" Mowry, "Eliza Haywood's Defense of London's Body Politic" Ros Ballaster, from <i>Seductive Form</i> (CP)	Journal Page [due by Friday 5:00pm to me via email]
	A Harlot's Progress "Sexual Mores." by Michéle Cone	
Week 2, January 20: Formal Realism and Economies of Desire; Daniel Defoe, <i>The Fortunes and Misfortunes of the Famous Moll Flanders</i> (1722); Trumbach, from <i>Sex and the Gender Revolution</i> OR Stone, from <i>The Family, Sex, and Marriage</i>	E-Text of Moll Flanders Mowry, "Women, Work, Rearguard Politics, and Defoe's <i>Moll Flanders</i> " Sohier, Jacques. "Moll Flanders and the Rise of the Complete Gentlewoman-Tradeswoman." Olsen, Thomas Grant. "Reading and Righting Moll Flanders."	Facebook Discussion Post [due by Monday, 6:00pm] Journal Page [due by Friday 5:00pm to me via email]

The Proceedings of the Old Bailey

Michelle Ann Abate, "Fashioning Childhood in the Eighteenth Century" (book review only-- may not be used for research presentation)

Week 3: *Moll Flanders*, cont'd; Madeleine Kahn, "Introduction" from *Narrative Transvestism*

Yahav-Brown, Amit. "At Home in England, or Projecting Liberal Citizenship in *Moll Flanders*." [Facebook Discussion Post](#) [due by Monday, 6:00pm]

Mary Frith, otherwise Moll Cutpurse (Newgate Calendar)

THE LIFE AND DEATH OF Mrs. Mary Frith, Commonly Called Mal Cutpurse.

E-Text of Pamela

Week 3, January 27: Writing Women, Constructing Gender; Samuel Richardson, *Pamela; or, Virtue Rewarded* (1740); Straub, Kristina. "Reconstructing the Gaze: Voyeurism in Richardson's *Pamela*."

Margaret Anne Doody, "Samuel Richardson: Fiction and Knowledge" (CP)

[Facebook Discussion Post](#) [due by Monday, 6:00pm]
[Journal Page](#) [due by Friday 5:00pm to me via email]

Flint, Christopher. "The Anxiety of Affluence: Family and Class (Dis)order in *Pamela; Or, Virtue Rewarded*."

Thursday or Friday, Essay 1 Conferences: Set up a 20-minute appointment with me to discuss your essay 1 draft.

Marriage a la Mode at the Tate

Week 4, February 3: *Pamela*, cont'd; Folkenflik, Robert. "Pamela: Domestic Servitude, Marriage, and the Novel."

Cook, "The Eighteenth-Century Epistolary Body and the Public Sphere" from *Epistolary Bodies*

[Facebook Discussion Post](#) [due by Monday, 6:00pm]

Conduct Manuals, excerpts from *Advice to a Daughter* and *The Ladies' Calling*; Richardson, from *Familiar Letter*

[Draft of Essay 1 Due](#) [bring two copies, one for me and one for you]

Week 5, February 10: *Pamela*, cont'd; [Henry Fielding, *Shamela* \(1741\)](#); excerpts from Haywood, *Anti-Pamela* (1741); Gooding, Richard. "Pamela, Shamela, and the Politics of the Pamela Vogue"

Rivero, Albert J. "The Place of Sally Godfrey in Richardson's *Pamela*."

[Facebook Discussion Post](#) [due by Monday, 6:00pm]
[Essay 1 Due](#)

William Warner, "The Rise of the Novel in Literary History" from

Licensing Entertainment

Week 6, February 17: Selling Sex; Cleland, *Fanny Hill; or, Memoirs of a Woman of Pleasure* (1749); Lynn Hunt, "Introduction: Obscenity and the Origins of Modernity" from *The Invention of Pornography: Obscenity and the Origins of Modernity 1500-1800* (CP)

E-Text of Fanny Hill

Kibbie, Ann Louise. "Sentimental Properties: Pamela and Memoirs of a Woman of Pleasure."

Introduction to Rosenthal, *Nightwalkers* (CP);

Midterm Exam

[Journal Page](#) [due by Friday 5:00pm to me via email] OR [Facebook Discussion Post](#) [due by Monday, 6:00pm]

Week 7, February 24: WORKSHOPPING. *Fanny Hill*, cont'd; Domesticating Women's Reading; Charlotte Lennox, *The Female Quixote; or, the Adventures of Arabella* (1752)

Palo, "The Good Effects of a Whimsical Study: Romance and Women's Learning in Charlotte Lennox's *The Female Quixote*"

Thompson, "Charlotte Lennox and the Agency of Romance"

[Facebook Discussion Post](#) [due by Monday, 6:00pm]

[Journal Page](#) [due by Friday 5:00pm to me via email]

Spring Break: No Classes!

Week 8, March 10: *Female Quixote*, cont'd; Catherine Gallagher, "Nobody's credit: fiction, gender, and authorial property in the career of Charlotte Lennox" from *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace*

Gardiner, "Writing Men Reading in Charlotte Lennox's *The Female Quixote*"

Gallagher, "Nobody's Story: Gender, Property, and the Rise of the Novel"

[Journal Page](#) [due by Friday 5:00pm to me via email]

[Facebook Discussion Post](#) [due by Monday, 6:00pm]

E-Learning Services class meeting: How to make a web page in Dreamweaver TBA

Week 9, March 17: *The Female Quixote*, cont'd; Domestic Fiction and Late Eighteenth-Century Writers; Frances Burney, *Evelina; or, A Young Lady's Entrance into the World* (1778); Julia Epstein, "Marginality in Frances Burney's Novels" (CP)

E-Text of Evelina

Samuel Choi, "Signing Evelina: Female Self-Inscription in the Discourse of Letters"

Catherine Gallagher, "Nobody's debt: Frances Burney's universal obligation" from *Nobody's Story*

[Journal Page](#) [due by Friday 5:00pm to me via email]

[Facebook Discussion Post](#) [due by Monday, 6:00pm]

Week 10, March 24: *Evelina*, cont'd; WORKSHOP

Hamilton, "Monkey Business: Lord Orville and the Limits of Politeness in Frances Burney's *Evelina*"

Campbell, "How to Read Like a Gentleman: Burney's Instructions to Her Critics in

[Facebook Discussion Post](#) [due by Monday, 6:00pm]

[Journal Page](#) [due by Friday 5:00pm to me via email]

[Draft of Essay 2 Due](#) [bring two copies, one for me and

Evelina"

one for workshop]

Week 11, March 31: *Evelina*, cont'd.;

[Hogarth's London](#)

Galperin, "The Radical Work of
Frances Burney's London"

[Essay 2 Due](#)

[Facebook Discussion Post](#)
[due by Monday, 6:00pm]

Preliminary research web conferences/end of term conferences: Make a 15-minute appointment with me to discuss your projects. Come prepared to share your web project research thus far, including a preliminary bibliography, list of possible pages, and a sketch of an organizational/navigational model. If you are electing to revise/expand, come prepared with your plan and preliminary bibliography.

Week 12, April 7: The Female Gothic; Charlotte Dacre, *Zofloya; or, The Moor* (1806); Patricia Meyers Spacks, "Gothic Fiction" from *Novel Beginnings: Experiments in Eighteenth-Century English Fiction*

Paulson, "Gothic Fiction and the French Revolution"

Sedgwick, "The Structure of Gothic Conventions"

[Journal Page](#) [due by Friday 5:00pm to me via email]

[Facebook Discussion Post](#)
[due by Monday, 6:00pm]

Week 13, April 14: *Zofloya*, cont'd; Hoeveler, "Gothic Feminism and the Professionalization of 'Femininity'" from *Gothic Feminism*

James Dunn, "Charlotte Dacre and the Feminization of Violence"

E. J. Clery, "The Terrorist System" from *The Rise of Supernatural Fiction*

[Facebook Discussion Post](#)
[due by Monday, 6:00pm]

[Journal Page](#) [due by Friday 5:00pm to me via email]

Week 14, April 24: *Zofloya*, cont'd; Conclusions

Carson, "Enlightenment, Popular Culture, and Gothic Fiction"

Haggerty, "The Horrors of Catholicism: Religion and Sexuality in Gothic Fiction"

[Facebook Discussion Post on Final Webpages or Revision/Expansion Essay](#)

[due by Monday, 6:00pm]

April 28: Final Exam, Final Projects Due

[Revisions to Web Pages OR Revision/Expansion Essay Due](#)

Final Exam

7. Class Policies

Assignments and Due Dates: All assignments must be typed and double-spaced, using a standard 12-point serifed font like Times New Roman. Margins must be reasonable, no more than 1.25 inches. Papers must include course information and a title at the top of the first page, not on a separate cover page. Any paper over two pages should be numbered. In other words, we'll be using MLA formatting. **I will deduct 1/3 of a grade for any paper not submitted in this format.** All writing assignments, unless otherwise specified, should be turned in at the beginning of class on the due date. Due dates are strict: **late work** will be penalized, and very late work may not be accepted. Any requests to change a due date should be discussed with me well in advance of the original deadline.

The 24-Hour Rule states that you may not come to me with questions or complaints about any given grade until 24 hours have lapsed since its return. You must come with specific questions and thoughtful replies to my comments.

Plagiarism: “Plagiarism” derives from the Latin “plagiarius,” meaning “kidnapper.” To plagiarize, as to kidnap, is a kind of stealing, and it is both a fundamental transgression of the Honor System and an offense to our intellectual community. We will be doing research in this class, and students are responsible for understanding the rules of appropriate citation and turning in their own intellectual work. Any instance of plagiarism will meet with immediate disciplinary action. If you have any questions about this matter, including uncertainties about what constitutes plagiarism, please consult a writing handbook or ask me.

I do not have an **attendance** policy, but attendance is strongly (!) encouraged. If you are not in class, you will not learn the material for the exams, and you will not be able to use class discussions to generate essay topics. If you are not in class, you will receive a low participation grade, and note that I do give the full range of grades for participation. Please also be aware of my late work policy; if you are not in class to turn your work in, it may not be accepted. Skip at your own risk!

8. Supplementary Readings and Audio-Visual Materials

A list of supplementary materials is available on our course webpage. Some of these materials are also on reserve in Reinsch Library