

Summer 2025

Dr. Xinyuan Qiu

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Office Hours: 1 – 3 pm every Tuesday, Zoom, by appointment

ENG 5306 British Sentimental Fiction of the Long Eighteenth Century

Description

In this course, we will read works in the “sentimental fiction genre” written by British authors including Samuel Richardson (1689 – 1761), Anna Laetitia Barbauld (1743 – 1825), Charlotte Smith (1749 – 1806), Frances Burney (1752 – 1840), Maria Edgeworth (1768 – 1849), and Jane Austen (1775 – 1817). While reading these works, we deal with an overarching “what is sentiment,” according to various authors working in the sentimental genre. We further ask how sentiment is represented in different social contexts via diverse media and what the relationships between sentiment and body, sentiment and heart, and sentiment and mind are. By paying close attention to women characters’ or narrators’ voices in expressing their feelings, we explore how sentiment is defined in relation to women of the eighteenth century in the context of the sentimental culture. To achieve this end, we read literary texts vis-à-vis contemporary paintings, illustrations, caricatures, etc. We will also draw upon digital tools to analyze texts in order reveal patterns common in the style of sentimental fiction. Our discussion of “sentiment” will be contextualized in the global world of the long eighteenth century to take into account issues such as slavery and animal experimentation. We read texts against the grain to define “sentiment” and expand the concept’s possible meanings.

Textbooks

Pamela, by Samuel Richardson, Oxford World’s Classics, ISBN 9780199536498

- Gutenberg [The Project Gutenberg eBook of Pamela, or Virtue Rewarded, by Samuel Richardson](#)

Evelina, by Frances Burney, Oxford World’s Classics, ISBN 0199536937

Belinda, by Maria Edgeworth, Oxford World’s Classics, ISBN 0199682135

Sense and Sensibility, by Jane Austen, Oxford World’s Classics, ISBN 9780199535576

Other readings will be posted on Blackboard.

Grading

Online discussion: 40%

Reading reports: 10%

Weekly reflections: 10%

Online conferences: 10%

Final project: 30%

----- oral proposal: 5%

----- peer review: 10%

----- final submission: 15%

Schedule

| Date s | Readings | Multimodal Texts For Comparison | Online Activities | Assignments Due |
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| Week 1 | | | | |
| July 7 | | | 1. Syllabus posted 2. Introducti on (video) posted | |
| July 8 | 1. Course syllabus 2. Watching the introduction video | | Asking questions regarding the syllabus or the course: office hours 1-3 pm | Posting a self- introduction video (discussion forum) |
| July 9 | <i>Pamela</i> , Letter I till Tuesday and Wednesday (pp. 11-121) | | Discussion forum 1 | |
| July 10 | <i>Pamela</i> , Tuesday and Wednesday till the end of Volume I “Thursday Night” (pp.121-219) | | Discussion forum 2 | |
| July 11 | <i>Pamela</i> , Thursday morning till “Saturday. I rose early in the morning.” (pp. 221 – 300) | | Discussion forum 3 | |
| July 12 | 1. Binhammer, Katherine. “Sentiment and Sensibility.” Samu el Richardson in Context, edited by Peter Sabor and Betty A. Schellenberg, | | | |

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| | <p>Cambridge University Press, 2017, pp. 288–295.</p> <p>2. Fasick, Laura. “Sentiment, Authority, and the Female Body in the Novels of Samuel Richardson.” <i>Essays in Literature</i> 19.2 (1992): 193–203. Print.</p> | | | |
| July 13 | <p>Conboy, Sheila C. “Fabric and Fabrication in Richardson’s <i>Pamela</i>.” <i>ELH: English Literary History</i>, vol. 54, no. 1, 1987, pp. 81–96.</p> | <p>Paintings by William Hogarth:</p> <ol style="list-style-type: none"> 1. <i>The Enraged Musician</i> William Hogarth The Enraged Musician The Metropolitan Museum of Art 2. <i>The Distressed Poet</i> The Distressed Poet Library of Congress 3. <i>The March to Finchley</i> The March of the Guards to Finchley - Foundling Museum | <p>Discussion forum 4</p> | <p>Reflection 1</p> |
| Week 2 | | | | |

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| July 14 | <i>Pamela</i> , “Saturday. I rose early in the morning.” to “Tuesday Morning, Eleven o’clock” (pp. 300 - 378) | | Discussion forum 5 | |
| July 15 | <i>Pamela</i> , “Tuesday Morning, Eleven o’clock” to the end (pp. 378 503) | | Discussion forum 6 | |
| July 16 | | <p>Joseph Highmore, <i>Pamela</i> illustrations</p> <ol style="list-style-type: none"> 1. ‘I: Mr B. Finds Pamela Writing’, Joseph Highmore, 1743–4 Tate 2. The Fitzwilliam Museum - Pamela and Mr B. in the summer house: M.Add.6 3. Works NGV View Work 4. The Fitzwilliam Museum - Pamela leaves Mr B's house in Bedfordshire: M.Add.7 5. The Fitzwilliam Museum - Pamela shows Mr Williams a hiding place for their | One-on-one conference 1 (by appointment) | Reading report 1 due |

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| | | <p>letters: M.Add.8</p> <p>6. ‘VII: Pamela in the Bedroom with Mrs Jewkes and Mr B.’, Joseph Highmore, 1743–4 Tate Works NGV View Work</p> <p>7. Works NGV View Work</p> <p>8. Works NGV View Work</p> <p>9. ‘IX: Pamela is Married’, Joseph Highmore, 1743–4 Tate Works NGV View Work</p> <p>10. Works NGV View Work</p> <p>11. ‘XI: Pamela Asks Sir Jacob Swinford’s Blessing’, Joseph Highmore, 1743–4 Tate</p> | | |
| July 17 | <i>Evelina</i> , Volume I, Letter I till Letter XXII (pp. 13 - 102) | | Discussion forum 7 | |
| July 18 | <i>Evelina</i> , Vol. I, Letter XXII till Vol. II, Letter XII (pp. 102-180) | | Discussion forum 8 | |
| July 19 | <i>Evelina</i> , Vol. II, Letter XXII to Letter XXVII (pp. 181-259) | | Discussion forum 9 | |

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| July 20 | <i>Evelina</i> , Vol. II, Letter XXVIII to Vol. III, Letter XIII (pp. 260 – 340) | | | Reflection 2 |
| Week 3 | | | | |
| July 21 | <i>Evelina</i> , Letter IV to Letter XXIII (pp. 340 – 406) | | Discussion forum 10 | |
| July 22 | Hemlow, Joyce. “Fanny Burney and the Courtesy Books.” PMLA: Publications of the Modern Language Association of America, vol. 65, no. 5, Sept. 1950, pp. 732–761. | | Mid-term conference (online conference 2) | |
| July 23 | <ol style="list-style-type: none"> 1. Kozakewich, Tobi. “Evelina’s Simple Story: Sentimentality in Burney’s and Inchbald’s First Novels.” <i>Eighteenth-Century Women: Studies in Their Lives, Work, and Culture</i>, vol. 4, 2006, pp. 159–184. 2. Wu, Yih-Dau. “‘I Suppose It Is Not Sentimental Enough!’: Evelina and the Power of Feeling.” <i>Tamkang Review: A Quarterly of Literary and Cultural Studies</i>, vol. 45, no. 2, June 2015, pp. 3–24. | | Mid-term conference (online conference 2) | Reading report 2 |
| July 24 | Anna Laetitia Barbauld, “The Mouse’s Petition” | Joseph Wright of Derby, An Experiment on a Bird in the Air Pump (painting) | Discussion forum 11 | |

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| | | Joseph Wright 'of Derby' An Experiment on a Bird in the Air Pump NG725 National Gallery, London | | |
| July 25 | <i>Belinda</i> , Chapters I – VII (pp. 7 – 97) | | Discussion forum 12 | |
| July 26 | <i>Belinda</i> , Chapters VIII – XIV (pp. 98 – 197) | | Discussion forum 13 | |
| July 27 | <i>Belinda</i> , Chapters XV – XX (pp. 198 – 284) | | | Reflection 3 |
| Week 4 | | | | |
| July 28 | <i>Belinda</i> , Chapters XXI – XXV (pp. 285 – 361) | | Discussion forum 14 | |
| July 29 | <i>Belinda</i> , Chapters XXVI – XXXI (pp. 362 – 478) | | Discussion forum 15 | |
| July 30 | <ol style="list-style-type: none"> 1. William Wilberforce, Transatlantic slave trade History & Facts Britannica 2. Anna Laetitia Barbauld, “Epistle to William Wilberforce, Esq.” Epistle To William Wilberforce. | <ol style="list-style-type: none"> 1. “Am I Not A Man and A Brother?” (image) Anti-Slavery Medallion, Am I Not A Man and A Brother – Diplomatic Reception Rooms, U.S. Department of State 2. “Am I Not A Woman and Sister” (image) Token with "Am I Not a Woman and Sister" National Museum of African | Oral proposal of final project | |

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| | | American History and Culture | | |
| July 31 | <ol style="list-style-type: none"> 1. The case of Dido Belle, Dido Belle English Heritage 2. Barnes, Alan, and Stephen Leach. “Two Girls with Their Black Servant” by Joseph Wright of Derby (1734–1797) and the Slavery Debate.” <i>The British Art Journal</i> 17.3 (2017): 51–54. | Joseph Wright of Derby, “Two Girls with Their Black Servant” A Conversation between Girls, or Two Girls with their Black Servant - Joseph Wright AllPainters.org | Oral proposal of final project | |
| Aug 1 | | | | Reading report 3 |
| Aug 2 | Charlotte Smith: <ol style="list-style-type: none"> 1. “To Sleep” 2. “To Night” 3. “Written in the Church-Yard at Middleton in Sussex” 4. “On Being Cautioned against Walking on an Headlong Overlooking the Sea, Because It Was Frequented by a Lunatic” | | Discussion forum 16 | |
| Aug 3 | Drafting your final project | | | Reflection 4 |
| Week 5 | | | | |
| Aug 4 | <i>Sense and Sensibility</i> , Vol. I, Chapters I – XV (pp. 3 – 63) | | Discussion forum 17 | |
| Aug 5 | <i>Sense and Sensibility</i> , Chapter XVI – Vol. II, Chapter III (pp. 63 – 118) | | Discussion forum 18 | |

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| Aug 6 | <i>Sense and Sensibility</i> , Chapters IV – XI (pp. 118 – 172) | | Discussion forum 19 | |
| Aug 7 | <i>Sense and Sensibility</i> , Chapters XII – Vol. III, Chapter VI (pp. 172-231) | | Discussion forum 20 | |
| Aug 8 | <i>Sense and Sensibility</i> , Chapters VII – Chapters XIV (pp. 231 – 289) | | | Reading report 4 |
| Aug 9 | Drafting your final project | | | |
| Aug 10 | Drafting your final project | | | Draft of your final project |
| Final Week | | | | |
| Aug 11 | | | Final project peer review | |
| Aug 12 | | | Peer review and revising | |
| Aug 13 | | | | 1. Final project 2. Final reflection |

Late Submission Policy

I understand unexpected situations or emergencies that could interfere with timely work and submission. Therefore, I can accept late submissions or discussion posts, but considering the tight schedule of this summer course, I would ask you to notify me of such situations so that we can rearrange your timeline of submission.

Email and Reply

I will do my best to answer your questions. Please allow 6 hours for me to reply to your emails if you send them in daytime. Late night emails will be answered in the morning. If you need an immediate answer and do not hear from me within 6 hours, please nudge me by sending me a text message.

AI Policy

No ChatGPT or other content-generating AI tools in this class. All your posts and submissions should be written by yourself. I always prefer a human-written piece, however rough quality it has, than a polished piece written by AI.