

Dr. Jodi Schorb, Asst. Professor of English

Contact information

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Office Hours & Location (Fall 2014)

TUR 4334

Office Hours: Drop in office hours are held every Tuesday from 5:00-6:30pm. You can also request an appointment on Wednesdays (flexible) or Thursdays (5:00-6:15). I teach right after our class until 4:55, so I can't meet directly after class, but meetings on different days or different times (such as just before class) are often possible.

Our class meets T 7 (1:55-2:45) and R 7-8 (1:55-3:50) in Tur 1105.

Course Objectives:

This upper division, reading-intensive course will familiarize students with a range of American Literature to 1865 while also tracing the early American literary proliferation of tricksters, shapeshifters, swindlers, diddlers, and confidence men and women. For our course motto, we turn to Simon Suggs, the Southern anti-hero of Johnson J. Hooper's fiction, who declares "It is good to be shifty in a new country": the texts we'll read in the class will illuminate the literary and cultural terrain of "shiftness" in early America. Primary texts are drawn from a wide range of genres: oral tales, trial accounts, autobiographies/life writing (including slave narratives), short stories (including southern humor tales), and novels.

Whether a "cultural hero for Americans" (Lindberg), or an unsettling figure who could "dramatize not only the fluidity of identity but also the mercurial nature of flush-times life" (Lenz), the confidence man-- a master of manipulating belief and perception--fully emerged as a popular literary motif by the mid-19th century in American literature. Precursors include texts by diverse figures as founding father Benjamin Franklin, notorious criminal Stephen Burroughs, and cross-dressing marine Lucy Brewer, each a "self-made man" whose narratives explore the fluidity of their eras, articulating their respective era's cultural hopes as well as fears.

Core questions include: How, when, and why did this literary motif take shape (and here you will read from a range of secondary literary criticism)? What do we illuminate (and what do we fail to comprehend) when linking the rise of the literary 'confidence man' to white, aspirational masculinity? What specific social and cultural conditions helped generate literary motifs of shapeshifting, artifice, and passing?

Together, the readings will help you understand a significant trope in early literary history and American culture while also strengthening your reflective reading and analytical writing skills.

Required Textbooks and Materials (in order):

1. Required **Coursepak** to be purchased after Week 2 through **Xerographic Copy Center**, 927 NW 13th St (near Applebees and Office Depot); see website or phone 375-0797 for hours and directions; <http://www.xerographiccogainesville.com>

The following books are required and available online or through the UF Bookstore:

2. **Benjamin Franklin, *Autobiography*** (Oxford Classics edition; ISBN: 9780199554904); if you have a different edition that is fine.
3. **Robert Montgomery Bird, *Sheppard Lee*** (NYRB; ISBN: 9781590172292); **this edition only**, because of the introductory notes, which are assigned reading.
4. **Herman Melville, *The Confidence-Man: His Masquerade*** (Penguin Classics; ISBN 9780140445473); **this edition only**, because of the footnotes and scholarly apparatus. (Tons of used copies \$5 and up)
5. **William and Ellen Craft, *Running a Thousand Miles for Freedom*** (Univ of Georgia Press, ISBN 0820321044); this is the recommended edition of Craft text; alternately, you can opt for the public domain ebook, but it is to your advantage to have the scholarly edition with its introduction and notes, which public domain editions do not have.

You'll need a valid Gatorlink account to access to our course Sakai site (<http://ls.ot.ufl.edu>), as well as software able to open files in .pdf format and submit work in .docx (preferred format) or .rtf (acceptable format).

Assignments and Grading:

Analysis Papers, cycle A, B, & C (3 total; 25% each)	75%
Regular participation & preparation (coming prepared to class, completing homework, participating in discussion and discussion boards, contributing to in-class group work, and completing possible pop quizzes.	<u>25%</u>

About Analysis Papers (75% of grade)

- Propose a provocative idea, weigh an assertion, or apply a secondary scholarly quote --- possibly drawn from our assigned secondary critical readings (or a suitable scholarly article that you locate on your own), and use this main idea as a direction to illuminate and engage with the week's primary text. The goal is twofold: to demonstrate your engagement with course and our current readings and to flesh out possibilities for understanding and illuminating your chosen text.
- Each analysis paper should be **4-6 pages** (double spaced, standard font) in length, so be efficient: introduce the compelling claim, assertion, or quote that you want to investigate or challenge, then, in well-organized and developed paragraphs, illuminate your idea through close reading, illustrative examples, and sustained development.
- **You must complete ONE paper during cycle A, ONE during cycle B, and one during cycle C.** Within each cycle, you have flexibility on which weeks to submit a paper.
- Use **MLA parenthetical citations** to indicate the author and page number for all passages where you quote directly from a text or paraphrase closely. **Include an "Additional works cited" page only if you quote from outside sources or draw from outside sources** beyond our assigned primary and secondary readings. Outside research is welcome as a way to show further engagement and as a way to strengthen your understanding of your chosen texts, but it is *not* required to do well on papers.
- **Extra credit. Each cycle, you can submit ONE "extra credit" analysis paper.** The grade on the extra credit paper will **replace** the grade you received on the first paper of that cycle, whether higher or lower. You **cannot** revise and resubmit graded papers, and you must stick to the available options per cycle to complete an extra credit. **This gives you a lot of flexibility on how to manage your writing time in the course:** most of you will elect to complete one paper per cycle. Others will get an early start each cycle, and, in doing so, preserve the option of submitting a different paper later in the cycle if you are unhappy with your performance.
- **Tip on starting:** Select a precise issue of exploration, something you can do well in 4-6 pages, assuming you write with an economy of prose. **When in doubt, do more with less.**
- **Here is an example of an introduction and thesis:** "In his analysis of the trope of the 'fallen women' in early American literature, Francois Fancipants argues that 'early American novels served as warning signs and etiquette guidebooks, meant to enforce and teach proper behavior' (9), a claim meant to illuminate the era's widespread fear about how young men and women might use--and abuse--their newfound freedom. Yet might women take a different message from an allegedly 'didactic' novel, like *Charlotte Temple*, or *Amelia*? I want to draw attention to the relationship between the elderly parent and the young female protagonist in *Amelia: A Tale of Woe*, because these scenes reveal the mixed messages that early American novels sent readers, even under the guise of didacticism." (Notice how the writer situates his or her main idea, demonstrates comprehension of the secondary article, and uses the secondary article to explore something that allows for both close reading and independent thinking about the week's assigned primary texts.)
- **A good paper will accomplish the following:** 1) It will make its subject of inquiry clear from the beginning: what have you chosen to focus on, and what is the significance of your focus? What text (or texts) will you use to explain and illustrate your inquiry? 2) It will demonstrate good comprehension of its chosen subject, by applying key ideas from reading and/or class; 3) It will showcase your skills at interpretation and writing, making tangible to your readers the interpretive possibilities of your chosen primary text(s).
- **Tip on concluding:** In a 4-6 page paper, a conclusion that summarizes what came before is unnecessary. But you want to leave the reader with something to think about. Try wrapping with a thoughtful idea or even a direction or question for future study; in other words, something brief that let's the reader linger with the implications of your observations and examples.
- **A note on craft:** I expect to see well-crafted paragraphs, with clear prose and few mechanical errors. I expect you to know how to properly quote from and cite your sources by using MLA parenthetical citations. I am happy to offer one-on-one help if you need a refresher.

Extensions, late penalties and late policies:

- Analysis papers will be graded down up to 5 points for each calendar day they are late.
- Late work will be graded but will NOT contain detailed instructor's comments, just a short justification of the final grade.
- If you feel your situation warrants an extension, you can request an extension; however, I reserve the right to deny the request, especially when poor time management, recurrent tardiness, recurrent requests for extensions, technology failures, or lack of class preparation factor into the need for more time.

Grading Chart (Letter to Number Conversion):

You'll get a letter grade and numeric equivalent on all your papers (and your class participation grade). I will then record this number in my gradebook. This chart is used to convert letter grades to numbers on all assignments. The parentheses include the range of numbers that may apply to the corresponding letter grade. This chart is also used to determine your final grade in the course:

A+	98.5	(97-100)
A	94.5	(93-96)
A-	91	(90-92)
B+	88	(87-89)
B	84.5	(83-86)
B-	81	(80-82)
C+	78	(77-79)
C	74.5	(73-76)
C-	71	(70-72)
D	67.5	(66-69)
F	60	(65 or under)

Grading Expectations for Analysis Papers:

A-range papers are thoughtful, carefully developed, and clearly presented. They demonstrate strong comprehension of the materials under discussion, clear engagement with course themes and contexts, and offer a sustained reading that successfully illuminates the text or texts under discussion. A-papers are well-organized, well-supported, well-developed, and written in an engaging, polished, and clear prose style.

B/B- papers are solid, competent and capable; they would clearly benefit from **either** more complex development, fuller explanation or examples, increased risk-taking (including subtler or more original examples), or clearer presentation (structure, prose style, grammar).

C-range papers are passable and often promising, but have **multiple** key areas that require considerable improvement: a more rigorous topic, a stronger thesis, stronger development of ideas, improved focus (in identifying the issue or guiding the reader through your analysis), fuller explanation of examples, increased risk-taking (including subtler or more original examples), and/or clearer presentation (structure, prose style, grammar).

D-level papers are not yet adequate; they are often off track, superficial, or struggle to narrow down a viable topic, or they struggle to organize and sustain a persuasive reading in readable prose.

Grading expectations for Course Participation & Preparation:

To earn an "A" for regular participation and preparation, the A-level student is **regularly** prepared and engaged. They have their materials handy and are able to refer to specifics in their materials during class. They are able to make connections from the readings and/or build productive discussion by mentioning the comments of other students or ideas proposed by the instructor. They contribute to the ongoing discussion by responding thoughtfully to others and/or by asking questions that help build useful group understanding. They contribute and they are also active listeners in group work. They abide by the course attendance policy.

B-range (80-89) participants **mostly** meet the above criteria, C-range (70-79) participants **occasionally** meet the above criteria, D-range (66-69) participants **rarely** meet the above, and F range participants **entirely fail** to meet the above criteria.

Attendance, Participation, Preparation: I expect you to attend class regularly, rarely missing class.

You are allowed 3 absences (no explanation needed), although it is unusual for students to avail themselves of all 3. Upon a fourth absence, your participation grade will be lowered up to one letter. Successive unapproved absences (5th, 6th....) will continue to lower your grade. Habitual tardiness (i.e. arriving after roll) will be marked as absenteeism. Speak to me in conference if you are facing unusual circumstances that affect your ability to abide by these expectations. Speak to me early in the semester and provide documentation of travel dates if you are on a university-approved athletic or scholastic team and need the attendance policy adjusted for travel, per university policy.

The success of the class requires your active presence. A strong class doesn't just happen by chance: it involves each of us committing to creating a learning community attentive to each other's ideas, writing, and the readings. For this reason, participation and preparation are essential. I expect you to be here on time, having thought about the readings, ready to speak about things you thought about as you read, and ready to listen and respond when put in groups. Be an attentive listener, and share when called upon. Having an off week is to be expected. But if you have a pattern (i.e. consecutive

days) of unpreparedness, or you seem to habitually rely on others to carry the weight of the work and discussion, expect your participation grade to be notably lower than that of your peers.

Be conscious of what you can do to facilitate your peers' discussion and your peers' engagement. I value directness (articulating your honest feelings about readings), but also courtesy and sharing discussion time so that a conversation can build. Be conscious of annoying behaviors or dismissive gestures: don't walk away from groups during group discussions, do not distract others with your electronic devices or any web surfing, look at the person speaking, and wait for break to leave the classroom during small group work. Laptops are discouraged except for days where we are reading assigned electronic texts and they are too long to print (i.e. *A Florida Enchantment*, our last novel). Bring hard copies of our readings and your coursepak.

If you miss a class, you are responsible for coming prepared to the next class. Therefore, while you do not need to explain your absence to me, you should either contact me or another student before the *next* class meeting and you should make arrangements to pick up missed handouts, key announcements, or assignments. (Get notes from a fellow student, not me.) Do not show up in class and ask if you missed anything: find that out beforehand, and arrive prepared.

Reading Notes: Get into the habit of reserving a space in a notebook for a momentary pause and reflection when you complete the day's assignments, jotting down a few informal ideas to jump start class discussion. This will help your participation and preparation immensely.

You might reserve space for: *initial reactions* (things to share at check in; broad responses to the week's readings); *more in-depth reflection points*: these are the things you wish to speak most to in class, or write more about, or to hear others' opinions on (this may include passages from primary or secondary sources that interest you). If you take copious notes or mark up your texts a lot, you will benefit from taking the time to "pull out" a few thoughtful ideas for class or for assignments from the bulk of your scribbles. Same goes for those that aren't prone to copiously mark up your assigned readings.

My role, in general, will be to provide relevant background and context for introducing the readings, and for unpacking their significance or importance, then step back, prompting you with questions that help you apply and develop your readings, facilitating the ensuing discussions, and incorporating student ideas into the flow of discussion, to help you come to a fuller understanding and engagement with the text. Long-form lecturing and rote learning are therefore not a prominent part of my pedagogy.

Please speak to me if you are having issues that are affecting your attendance or performance, or if there is something about the class that is bothering you and you feel it could reasonably be addressed/modified.

Grade Tracker/Estimator

You can estimate your course grade at any time in the class by filling this in as you receive each assignment back. Use the participation grading scale (above) to *estimate* your participation grade. Alternately, you can fill in the known values and bring this sheet with you to office hours to discuss.

Analysis Paper, Cycle A (25%)

_____ x .25 = _____ =

(record numeric grade and multiply it by .25)

Analysis Paper, Cycle B (25%)

_____ x .25 = _____ =

(record numeric grade and multiply it by .25)

Analysis Paper, Cycle C (25%)

_____ x .25 = _____ =

(record numeric grade and multiply it by .25)

Regular participation and Preparation (25%)**

_____ x .25 = _____ =

(record numeric grade and multiply it by .25)

FINAL TOTAL = 100

**use the participation grading chart located on the course policies sheet to *estimate* your participation grade, based on which description fits you most. A letter grade to numeric converter chart is on policies sheet, so if you think "A mostly describes you but B sometimes does...." assign yourself an A-, or 91; if you want, you can confirm your estimate with me.)

Grade appeals:

In the unlikely event that a student wishes to appeal his or her final grade, the student should consult Prof. Stephanie Smith, Director of Undergraduate Studies, Dept. of English Main Office. Grade appeals may result in a higher, unchanged, or lower final grade.

For more information, <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Plagiarism: Plagiarism is intellectual theft and fraud. It means passing off someone else's work (including borrowed words and phrases) as one's own. It occurs when one fails to acknowledge the source(s) of ideas, quotations, or information. It also occurs when someone else supplies the content of **any part** of one's paper, even if the person is unknown (i.e. paper bank, a webpage). When in doubt, cite. If you have concerns or questions about documenting sources, or wish to report a suspected plagiarism, consult with me in office hour.

Plagiarism does not include incorporating feedback from classroom discussion into your essays, as long as you do not another student to significantly contribute language to, or significantly revise, your arguments. The same applies to consultations with writing center staff.

All students are required to abide by the Student Conduct and Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

Online Evaluation Process: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

Additional information:

UF Disability Resource Center strives to provide quality services to students with physical, learning, sensory or psychological disabilities, to educate them about their legal rights and responsibilities so that they can make informed decisions, and to foster a sense of empowerment so that they can engage in critical thinking and self-determination.

<http://www.dso.ufl.edu/drc/>

001 Building 0020 (Reid Hall). For information, call 352-392-8565 or email accessuf@dso.ufl.edu

If you have a documented disability, please set up a confidential discussion with me before week three to discuss how this may impact your performance and how I can best accommodate your needs.

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. For more information, see:

<https://www.dso.ufl.edu/drc/families/applicant-information>

UF Writing Studio (Formerly the UF Reading & Writing Center) offers UF students help becoming better readers and writers, including study skills sessions, test preparation workshops, and 30-minute sessions of individual help with essay drafts. The website includes multiple resources, including MLA citation guides, annotated bibliography writing guides, and resume guides.

<http://writing.ufl.edu/writing-center/>

302 Tigert Hall; (352) 846-1138

UF Counseling and Wellness Center offers individual counseling, wellness counseling, couples counseling, problem solving help, CERC crisis services, and other assistance:

<http://www.counseling.ufl.edu/cwc/Default.aspx>

3190 Radio Road; (352) 392-1575 (8am-5pm, Monday through Friday)

Sexual Harassment, UF Student Affairs:

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see:

http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/sexual_harassment/

AML 3031 (sec 09F5), American Literature 1 (American Lit to 1865): "Shifty Selves"

This class meets T 7 (1:55-2:45) and R 7-8 (1:55-3:50) in Tur 1105

You must complete one literary analysis paper by 10/5, one by 11/9, and one by 12/14.

Week 1

Tu 8/26 Class Introduction.

- Read **William Lenz, "Confidence Men"** (from *American History Through Literature, 1829-1870*, either before or after class to help orient you to the class, and to help you decide if the course is of interest.

Part One: Precursors: Early American Shape Shifters

As you read the texts in this unit, consider the 'cultural work' of myths and legends about shapeshifters: What do they help their audiences and communities to articulate, ponder, or understand? In what instances do accounts of shapeshifters (and tricksters) seek to influence or guide community behavior? To prepare, take note of those passages or textual moments that provide especially useful illustrations of your ideas.

R 8/28 What if the Devil took the Shape of A Saint? I will offer a brief overview of the Salem Witch trials in class. Prior to class, print and read (on ELS-Sakai):

- **Cotton Mather, from *Wonders of the Invisible World (1692)***. Includes the "Tryal of Bridget Bishop," "Trial of Martha Carrier," and "Four Matchless Curiosities" (13 pages)

Week 2

Tu 9/2 Salem re-imagined 150 years later. Print and read from ELS:

- **Nathaniel Hawthorne, *Young Goodman Brown*** (from his 1851 short story collection, *Mosses From an Old Manse*) (18 pages)

R 9/4 American Indian Oral tales. In class, I will give background on the figure of the trickster. Print and read from ELS:

- **"Winnebago Trickster Cycle"** (from Paul Radin, *The Trickster: A Study in American Indian Mythology*), consulting the accompanying notes by Paul Radin as needed (31 pages)
- As you read, consider the following: "Myths are sacred traditional stories whose shaping function is to tell the people who know them who they are; how, through what origins and transformations, they have come to possess their particular world; and how to live in that world, and with each other" (Jarold Ramsey, *Reading the Fire: Traditional Indian Literatures of America*, 6)

Week 3

Tu 9/9 Gender Trouble in Colonial Virginia: The Trial of T. Hall

- Read **Thomas or Thomasine? (Transcript from 1629 Virginia Court)**, plus supplemental supporting reading (on ELS).

R 9/11 Today we reflect back on the unit and highlight ideas we will pursue in our next unit. We will also discuss how to approach writing analyses papers (and do some topic modeling/generating in class). To prep for class, do the following:

- Read **Gary Lindberg's "Introduction" to *The Confidence Man in American Lit.*** (on ELS)

- **Submit responses to Lindberg by 9am to the ELS Unit 1 discussion board.**

Optional Cycle A analysis paper (Unit 1, open topic) due Sunday 9/14 by 11:55pm to ELS "Assignment Dropbox" (follow onscreen instructions to submit).

You must purchase the Coursepak from Xerographics to continue in the course. Readings are in the coursepak unless otherwise noted.

Part 2: Self-Made Men in the New Nation

Between 1780-1830, there was a burst of "self-writing"--i.e. texts by individual Americans in a new nation who tried to understand how to "represent" themselves. We will read two of these (Ben Franklin and Stephen Burroughs) as examples. Consider how these texts explore the themes of self-creation and self invention in the modern world. Pay attention to they seek to cultivate reader credibility and trust. We end with the fictional autobiography, to highlight how the self-writing craze helped fuel an emerging American genre: imaginative fiction.

Week 4: A Model Life: Benjamin Franklin

- Tu 9/16 Read **Gary Lindberg, "Benjamin Franklin and the Model Self"** (Coursepak), plus **Benjamin Franklin, *Autobiography, Part I*** (pp. 3-70 in the Penguin Classics edition); bring both the autobiography and coursepak to class.
- R 9/18 **Benjamin Franklin, *Autobiography, Part II*** (pp. 70-93 in Penguin Classic edition), plus **Stephen Carl Arch, *from After Franklin: The Emergence of Autobiography*** (Coursepak), (The Arch excerpt begins, "Post Revolutionary readers and writers were fascinated by textual selfhood...").
- Optional: weigh in on the Franklin discussion board, which I will consult before class.

Optional Cycle A analysis (Franklin) due Sunday, 9/21, 11:55pm to ELS.

Week 5: Shiftier Selves: Stephen Burroughs

- Tu 9/23 **Stephen Burroughs, *Sketch of the Life of the Notorious Stephen Burroughs*** (1811), through at least page 39 of the original (Coursepak), plus secondary scholarship by **Stephen Carl Arch, "The Enigmatic Character of Stephen Burroughs"** (Coursepak).
- R 9/25
- Finish ***Sketch of the Life of the Notorious Stephen Burroughs***, plus secondary scholarship by **Larry Cebula, "A Counterfeit Identity: the Notorious Life of Stephen Burroughs"** (18 pages, on ELS), which offers an accessible analysis of Burroughs's life, significance, and controversies not treated in the briefer Sketch (but included in Burroughs's much longer *Memoirs*, which we are not reading, but which is readily available online.)
 - o Optional: weigh in on the Burroughs discussion board, which I will consult before class.

Optional Cycle A analysis (Burroughs) due Sunday 9/28, 11:55pm, to ELS.

Week 6: Fallen Women or Patriots? Female Marine fictions.

- Tu 9/30 **"The Female Marine or the Adventures of Miss Lucy Brewer" (1815-1818)**, read Note on the Text by Gary Williams, "The First Part: Narrative of Lucy Brewer" and "The Second Part: Continuation of the Narrative of Lucy Brewer" (Coursepak).
- R 10/2, **"The Surprising Adventures of Almira Paul" (1816)**, Coursepak, paired with **Katherine De Grave, "Confronting the Confidence Woman"** (also in Coursepak)
- o Optional: weigh in on the Female Marine discussion board, which I will consult before class.

Optional Cycle A analysis (Female Marine, Brewer and/or Paul) due Sunday 10/5, 11:55pm, ELS. You must have turned in one analysis paper by now.

Part 3: The Era of the Confidence Man

Week 7

Tu 10/7, Read the important framing piece for our unit, **Karen Haltunnen, "The Era of the Confidence Man,"** from *Confidence Men and Painted Ladies* (Coursepak). Overview your homework for Thursday.

R 10/9, In class group work and discussion: **Advice Manual Show and Tell** (See homework handout). In class, you will do a mid-semester anonymous assessment of the course, discussion boards, etc. Boards may continue in modified form after this point.

Optional Cycle B Analysis (Haltunnen/Archival Findings) due Sunday, 10/12, 11:55pm, ELS

Week 8: Super-Shifty Selves

10/14 **Robert Montgomery Bird, Sheppard Lee: Written by Himself (1836)** (pages 1-94, i.e. Books I-II), plus Part 1 through 3 of Christopher Looby's introduction to the book.

10/16 Read *Sheppard Lee* (Books III-V),

Week 9

10/21 Finish *Sheppard Lee* (Books VI-VIII), plus the rest of Looby's introduction (parts 4 and 5).

10/23 **Johnson Jones Hooper, from *Adventures of Captain Simon Suggs (1845)***, plus scan the secondary criticism by **William Lenz**, "The Emergence of the Confidence Man Convention" from *Fast Talk and Flush Times* for potentially useful ideas (Coursepak)

Optional Cycle B Analysis (Sheppard Lee and/or Simon Suggs) due Sunday 10/26, 11:55pm, ELS

Week 10: Diddling...

10/28 **Edgar Allen Poe, "Diddling as One of the Exact Sciences" (1843)**, plus secondary analysis by **Gary Lindberg** on Poe ("Poe's Credentials; The Confidence Man as New World Artist") (both in Coursepak)

Poe's essay parodies those published treatises on law and morality that were popular in his day. The piece is a mock scientific study, put forth in a serious and methodological manner, on the elements of "diddling." The work highlights Poe's affinity for hoaxes and diddlers. Reflect on what draws Poe to diddles and con games. Do you find Lindberg's argument (i.e. that diddlers and authors of fiction are similar) persuasive?

10/30 **Poe, "Hop Frog" (1849)** (Coursepak),

As you prepare for class, think about what is brought to the forefront by placing "Hop Frog," a well known Poe tale, alongside Poe's Diddler essay: what range of themes is this tale about, and, if a hoax tale, who are Poe's targets?

Optional Cycle B Analysis (Poe) due Sunday 11/2 11:55pm, ELS

Week 11 Behind the Mask

Tu 11/4 Secondary reading by **Karen Haltunnen, "Sentimental Culture and the Problem of Fashion"** from *Confidence Men and Painted Women*. (Also, quickly review the earlier reading on confidence women by Kathleen DeGrave) Coursepak.

R 11/6 **Louisa May Alcott, *Behind a Mask (1866)*** (Coursepak)

**Optional Cycle B Analysis (Alcott) due Sunday 11/9, 11:55 pm, ELS.
You must have turned in 2 analyses papers by now.**

Week 12

Tu 11/11 No class (holiday), but over the weekend, get started reading Melville.

R 11/13 **Herman Melville, *The Confidence Man: His Masquerade* (1857)**, first third, plus **Stephen Matterson** intro (Penguin Classics); be sure to consult the footnotes in the back of the Penguin edition as needed. Note: be sure you consult my handout on Melville before beginning this difficult novel!

Week 13

Tu 11/18 Melville, *Confidence Man*, second third of book, plus peruse secondary reading by William Lenz, "The Confidence-Man" (from *Fast Talk and Flush Times*) for some helpful guideposts to interpreting the novel.

R 11/20 Melville, *Confidence Man*, finish book.

Optional Cycle C Analysis (Melville) due Sunday 11/23, 11:55pm, ELS

Part 4: Wider Applications

Week 14

Tu 11/25 Begin **William and Ellen Craft, *Running a Thousand Miles for Freedom*** (1860), plus **Barbara McCaskill** introduction to the U. of Georgia edition (book)

R 11/27 THANKSGIVING, NO CLASS.

Week 15

Tu 12/2 Finish *Running a Thousand Miles for Freedom*, cont'd

Optional Cycle C Analysis (Craft) due Sunday 12/7, 11:55pm, ELS

R 12/4 **Archibald Clavering Gunter, *A Florida Enchantment*** (1892), Book 1 and 2, downloaded online. Feel free to bring laptop or tablet to class to access the e-book.

Week 16

Tu 12/9, Finish *A Florida Enchantment* (Book 3). Feel free to bring laptop or tablet to class to access the e-book.

Optional Cycle C Analysis (Gunter) due Sunday 12/14, ELS, 11:55pm
You must turn in 3 analysis papers by now.