

English 389R: Crime Fiction  
Fall 2010  
MWF 12:50-1:40pm  
Seney Hall 209

Dr. Brad K. Hawley  
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Office Hours: MWF 10:00-11:30am

### Required Texts:

Sir Arthur Conan Doyle: *Six Great Sherlock Holmes Stories* (1892-1905)  
Agatha Christie: *The Murder of Roger Ackroyd* (1926)  
Dashiell Hammett: *The Continental Op* (1924-30)  
Dashiell Hammett: *Maltese Falcon* (1930)  
Raymond Chandler: *The Big Sleep* (1939)  
Ross Macdonald: *The Goodbye Look* (1969)  
Robert B. Parker: *Early Autumn* (1981)  
Sue Grafton: *'A' is for Alibi* (1982)  
James M. Cain: *Double Indemnity* (1936)  
Jim Thompson: *After Dark, My Sweet* (1955)  
Richard Stark: *The Hunter* (1962)  
Ed McBain: *Cop Hater* (1956)  
Chester Himes: *A Rage in Harlem* (1957)

### Required Graphic Novels:

Frank Miller: *Batman: Year One* (1987)  
Brian Michael Bendis: *Powers: Who Killed Retro Girl?* (2000)  
Darwyn Cooke's adaptation of Richard Stark's *The Hunter* (2009)  
Ed Brubaker's *Criminal: Coward* (2007)

### Suggested Text:

Edgar Allan Poe: *Great Tales and Poems of Edgar Allan Poe* (1827-1849) (Simon & Schuster)

**Course Objectives:** We will study the history of crime fiction starting with Poe, Doyle, and the Golden Age of the mystery novel before focusing on its American development in pulp magazines, novels, radio, films, television, and comics. We will consider the qualities that define crime fiction as a large genre containing various sub-genres such as the first-person private investigator, police procedural, and the crime novel (where the emphasis is placed on the committing of rather than solving of crimes). This course will require students to compare and contrast in discussion and in writing not only different authors, but also different artistic mediums. The purpose of such a course is to see how popular art reflects society's values and, at its best, comments on and critiques those values at the same time.

**Attendance:** You will be allowed a maximum of three absences. Your final grade will drop one-third of a letter for each absence after the third. I do not distinguish between excused and unexcused absences. Tardiness will also affect your grade. If you are consistently late for class, your tardiness will be counted as an absence, and your grade will drop accordingly.

**Deadlines for Assignments:** I do not accept late papers. Papers must be turned in on the due date. Given that there are sometimes emergencies, I will accept one late assignment during the course of the term. I would not advise using this allowance unless absolutely necessary. The late assignment will be graded down one letter grade for each day it is late. I will accept no work after the last day of class.

**Plagiarism:** All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please see me if you have any questions about your use of sources. Your name on any assignment submitted in this class indicates that you abide by the Oxford College Honor Code, that you have neither given nor received unauthorized information on the work, and that the work is totally your own and has been written exclusively for this course. It is your responsibility to understand the Honor Code. You can read the Honor Code information in the Oxford College Catalog. **Do Not Use "The Web" to Prepare for Class:** Other than using an on-line dictionary, do not look anything up on the web. Doing so for any written work in this class is an honor code violation.

### Requirements:

-Close reading of the literature	-Two 4-5 Page Papers	-Class participation
-Mid-term and Final Exams	-Six Short Essays (RAs)	-Daily Quizzes
-Watching the Two Movies Listed on the Syllabus		

**Quizzes:** Quizzes will be based on assigned readings, previous lectures, and handouts. They will include short answer and short essay questions. The quizzes will be given in the first five minutes of each class; they cannot be taken after those first five minutes, and there will be no make-up quizzes.

**The final grades will be based on the following percentages:**

20% Quizzes    20% RAs (6)    30% 2 Longer papers (15% each)    30% Mid-term & Final Exams (15% each)

**Also:**

- If I am late, wait fifteen minutes before leaving. Prepare the next day's assignments for the next meeting.
- Throw nothing away. On the off-chance that a professor loses track of your paper grades, your having copies of the papers is the only way to show what grades you have earned in the course.
- Check your e-mail and the class conference on Learnlink at least once a day.
- Do not use computers in class. Writing your class notes, instead of typing them, aids in memory, helps you participate more actively in class discussions, and is less distracting for your peers.

**Rhetorical Analyses (RA):** These typed essays must be on the literature assigned for the day on which they are due. If I don't give you a specific question to answer or a specific work to write on, you should focus your attention on one point about that day's reading. I often post the questions for the RA on the learnlink class conference. At the top of your paper you should write your name and title only; start your essay after skipping one line. Your RA should be approximately 350 words in length and should include textual support and key quotations from the assigned readings. Due dates: The class will be divided into three groups (A, B, and C), and you will turn in an RA each time your group is listed on the syllabus.

**A Note on Email Etiquette:** Email has become an important educational tool. Professors use it to talk with one another and with their students and to provide a forum for discussion outside the classroom. Students use it to make plans with other students, to keep in touch with high school friends, and to talk with their professors. On the whole, it is a positive tool. However, the convenience of email can often lead to informality and misunderstanding. For this reason, there are different rules for writing in formal situations—class discussions, letters to professors, applications, and even student discussion lists—that don't necessarily apply when writing to friends and family.

When writing to people in positions of authority—professors, administrators, potential employees, scholarship committees, etc.—you should use a serious tone. Address people properly by their titles, follow rules of grammar and mechanics, and don't use all lower or uppercase letters. (Note that while using all lowercase is informal and should not be used in formal emails, using all uppercase letters is equivalent to yelling at a person and should rarely be used even in informal situations)

Remember that sarcasm often does not come across well over a computer screen, so use it only when you are sure to be understood.

Avoid using expletives and other slang in formal situations.

Do not assume just because you **can** get in touch with your professors when you want to that you **should**. Take time to think about your message before you send it. Never send a message when you are feeling emotional, particularly if you are upset or angry. Though it is possible and very tempting to fire off an email the moment a question about a course pops into your head, take the time to check whether your questions about assignments or class policies have already been answered in class documents, on the class Learnlink conference, or during a class lecture *before* sending an email to your professor.

Do not send papers and assignments over email unless expressly given permission or asked to do so.

Remember that not everyone checks email at all hours of the night, and understand that a message sent after 8:00pm one evening may not be answered until the next day.

Electronic mail is not a very private communication system. Your messages not only can be printed out, but also can be sent on to others as forwarded messages. Any private message you send potentially can come under public scrutiny; therefore, you should not write anything that would cause you or someone else embarrassment or trouble should your email become public.

Most importantly, remember that even though you cannot see them, you are communicating with real human beings whenever you send email. Do not let the impersonal screen make you forget to be as respectful in your communication as you would be when speaking face to face.

**Facebook:** Be careful using this website. The news feed alerts a large number of people—including your professors—of your on-line activity. Set your privacy settings so they are as restrictive as possible and use good judgment when posting personal information, pictures, and comments on walls.

Wed. 8/25	Introduction	
Fri. 8/27	Poe: “Murders in the Rue Morgue” (1941) & “The Purloined Letter” (1945) & Glossary of Literary Terms	
Mon. 8/30	Doyle: “A Scandal in Bohemia” (1892), “The Final Problem” (1893), & “The Adventure of the Empty House” (1905)	
Wed. 9/1	Christie: <i>The Murder of Roger Ackroyd</i> (1926)—Chapters 1-10	
Fri. 9/3	Christie: <i>The Murder of Roger Ackroyd</i> (1926)—Ch. 11-27 / <b>Group A</b>	
Mon. 9/6	<b>Labor Day Holiday—No Class</b>	
Wed. 9/8	Hammett: <i>The Continental Op</i> (1924-30)—“The Tenth Clew” & “The Golden Horseshoe” / <b>Group B</b>	
Fri. 9/10	Hammett: <i>The Continental Op</i> (1924-30)—“The House in Turk Street” & “The Girl with the Silver Eyes” / <b>Group C</b>	
Mon. 9/13	Hammett: <i>The Continental Op</i> (1924-30)—“The Whosis Kid,” “The Main Death,” & “The Farewell Murder” / <b>Group A</b>	
Wed. 9/15	Hammett: <i>The Maltese Falcon</i> (1930)—Ch. 1-10 / <b>Group B</b>	Radio: Adventures of Sam Space
Fri. 9/17	Hammett: <i>The Maltese Falcon</i> (1930)—Ch. 11-20 / <b>Group C</b>	
Mon. 9/20	Chandler: <i>The Big Sleep</i> (1939)—Ch. 1-13	
Wed. 9/22	Chandler: <i>The Big Sleep</i> (1939)—Ch. 14-23	Radio: Adventures of Philip Marlowe
Fri. 9/24	Chandler: <i>The Big Sleep</i> (1939)—Ch. 24-32	
Mon. 9/27	Macdonald: <i>The Goodbye Look</i> (1969)—Ch. 1-10	<b>Monday Night 8pm: The Big Sleep (1946)</b>
Wed. 9/29	Movie Discussion / <b>Groups A, B, and C</b>	
Fri. 10/1	Macdonald: <i>The Goodbye Look</i> (1969)—Ch. 11-23	
Mon. 10/4	Macdonald: <i>The Goodbye Look</i> (1969)—Ch. 24-36	
Wed. 10/6	Parker: <i>Early Autumn</i> (1981)—Ch. 1-15	
Thurs. 10/7	<b>Paper Due by Noon in Box Outside My Office</b>	
Fri. 10/8	Parker: <i>Early Autumn</i> (1981)—Ch. 16-33	
Mon. 10/11	<b>Mid-Semester Break: No Class</b>	
Wed. 10/13	Grafton: ‘A’ is for Alibi (1982)—Ch. 1-14	
Fri. 10/15	Grafton: ‘A’ is for Alibi (1982)—Ch. 15-26	
Mon. 10/18	<b>Mid-Term Exam</b>	
Wed. 10/20	Cain: <i>Double Indemnity</i> (1936)—Ch. 1-6	
Fri. 10/22	Cain: <i>Double Indemnity</i> (1936)—Ch. 7-14 / <b>Group A</b>	
Mon. 10/25	Thompson: <i>After Dark, My Sweet</i> (1955)—Ch. 1-10 / <b>Group B</b>	
Wed. 10/27	Thompson: <i>After Dark, My Sweet</i> (1955)—Ch. 11-22 / <b>Group C</b>	
Fri. 10/29	Stark: <i>The Hunter</i> (1962)—Pg. 3-108	
Mon. 11/1	Stark: <i>The Hunter</i> (1962)—Pg. 109-198	<b>Monday Night 8pm: Point Blank (1967)</b>
Wed. 11/3	Movie Discussion / <b>Groups A, B, &amp; C</b>	
Fri. 11/5	Cooke: <i>The Hunter</i> (2009)	
Mon. 11/8	Dragnet and begin McBain: <i>Cop Hater</i> (1956)—Ch. 1-11	
Wed. 11/10	McBain: <i>Cop Hater</i> (1956)—Ch. 12-22	
Fri. 11/12	Finish McBain discussion and Poe: “Fall of the House of Usher” & “The Raven”	
Mon. 11/15	In-class viewing of <i>Law and Order</i>	
Wed. 11/17	<i>Law and Order</i> discussion and begin Himes: <i>A Rage in Harlem</i> (1957)—Ch. 1-9 / <b>Group A</b>	
Fri. 11/19	Himes: <i>A Rage in Harlem</i> (1957)—Ch. 10-18 / <b>Group B</b>	
Mon. 11/22	Himes: <i>A Rage in Harlem</i> (1957)—Ch. 19-24 / <b>Group C</b>	
Wed. 11/24 & Fri. 11/26	<b>Thanksgiving Break—No Class</b>	
Mon. 11/29	Miller: <i>Batman: Year One</i> (1987)	
Wed. 12/1	Bendis: <i>Powers: Who Killed Retro Girl?</i> (2000)	
Fri. 12/3	Brubaker: <i>Catwoman: The Dark End of the Street</i> (2001)—“Trail of the Catwoman” (on reserve) & Brubaker: <i>Gotham Central</i> (2003)—“In the Line of Duty” (on reserve)	
Mon. 12/6	Brubaker: <i>Criminal: Coward</i> (2007) / <b>Final Paper Due</b>	

**FINAL EXAMINATION: 2-5pm on Wednesday, December 15<sup>th</sup>**