

English 389R: Crime Fiction
Seney Hall 208 3:30-4:45 Tues/Thurs

Dr. Brad K. Hawley

Office: I will schedule evening meetings in the library

Office Hours: I hold office hours as needed since most of the help I give you outside of class will be through e-mail: I encourage you to work ahead of time and send me thesis statements for comment. However, I will be available for extended blocks of time at crucial points in the semester when you are working on papers.

Required Texts:

Sir Arthur Conan Doyle: *Six Great Sherlock Holmes Stories* (1892-1905)

Agatha Christie: *The Murder of Roger Ackroyd* (1926)

Dashiell Hammett: *Red Harvest* (1929)

Raymond Chandler: *The Big Sleep* (1939)

Ross Macdonald: *The Galton Case* (1959)

Lawrence Sanders: *Sins of the Fathers* (1976)

James M. Cain: *Double Indemnity* (1936)

Jim Thompson: *After Dark, My Sweet* (1955)

Dashiell Hammett: *Maltese Falcon* (1930)

Robert B. Parker: *Early Autumn* (1981)

Ed McBain: *See Them Die* (1960)

Frank Miller's *Sin City, Volume Six* (1990s)

Ed Brubaker's *Criminal: The Last of The Innocent* (2011)

Tamasi's *Batman and Robin : Born to Kill* (2011)

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. 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). We will also examine the concepts of manhood and masculinity that are central to this genre. 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 at the beginning of class. 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 texts, Two 5-pg Papers, Class participation, Six 2-pg RAs, Daily Quizzes, 2 Tests

Final Grade Percentages: 20% Quizzes, 30% RAs (6), 20% 2 Longer Papers (10% each), and 30% 2 Tests (15% each)

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.

Also: -If I am late, wait twenty 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 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 (and for me).

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

Rhetorical Analyses (RA): Two Pages and written on the literature assigned for the day on which they are due (to aid discussion). If I don't give you a specific question to answer or a specific work to write on, focus your attention on one point about that day's reading. At the top of your paper you should write your name and title only; start your essay after skipping one line.

Tues/Thurs. Readings and Assignments (Assignments & due dates are subject to change—with notice.)

Thurs. 8/29	Introduction	
Tues. 9/3	Poe: “Murders in the Rue Morgue” (1841) & “The Purloined Letter” (1845) (find on-line)	
Thurs. 9/5	Doyle: “A Scandal in Bohemia” (1892), “The Final Problem” (1893) & “The Adventure of the Empty House” (1905)	
Tues. 9/10	Christie: <i>The Murder of Roger Ackroyd</i> (1926)—Chapters 1-10	
Thurs. 9/12	Christie: <i>The Murder of Roger Ackroyd</i> (1926)—Ch. 11-27 / RA 1 Due	
Tues. 9/17	The American Male PI: Hammett: <i>Red Harvest</i> (1929)	
Thurs. 9/19	Hammett: <i>Red Harvest</i> (1929)	
Tues. 9/24	Hammett: <i>The Maltese Falcon</i> (1930)—Ch. 1-10	
Thurs. 9/26	Hammett: <i>The Maltese Falcon</i> (1930)—Ch. 11-20 / RA 2 Due	Radio: Adventures of Sam Spade
Tues. 10/1	Chandler: <i>The Big Sleep</i> (1939)—Ch. 1-10 & selections from Chandler’s “The Simple Art of Murder” (1939)	
Thurs. 10/3	Chandler: <i>The Big Sleep</i> (1939)—Ch. 11-20	
Tues. 10/8	Chandler: <i>The Big Sleep</i> (1939)—Ch. 21-32	Radio: Adventures of Philip Marlowe
Thurs. 10/10	Ross Macdonald: <i>The Galton Case</i> (1959) / RA 3 Due	
Tues. 10/15	FALL BREAK: NO CLASS	
Thurs. 10/17	Ross Macdonald: <i>The Galton Case</i> (1959)	
Tues. 10/22	Lawrence Block: <i>Sins of the Father</i> (1976)	
Thurs. 10/24	Lawrence Block: <i>Sins of the Father</i> (1976) / 4-5 page Paper due	
Tues. 10/29	TEST #1	
Thurs. 10/31	The Feminist Response: Parker: <i>Early Autumn</i> (1981)	
Tues. 11/5	Parker: <i>Early Autumn</i> (1981) / RA 4 Due	
Thurs. 11/7	The Crime Novel: Cain: <i>Double Indemnity</i> (1936)—	
Tues. 11/12	Cain: <i>Double Indemnity</i> (1936)—Ch. 7-14	
Thurs. 11/14	Thompson: <i>After Dark, My Sweet</i> (1955)—Ch. 1-10	
Tues. 11/19	Thompson: <i>After Dark, My Sweet</i> (1955)—Ch. 11-22 / RA 5 Due	
Thurs. 11/21	Police Procedural: McBain: <i>See Them Die</i> (1960)—Ch. 1-8	Radio and TV: Dragnet
Tues. 11/26	McBain: <i>See Them Die</i> (1960)—Ch. 9-17	Ch. 1-6 Read Parts One through Four of “How to Read Comics” by Dr. Hawley
Thurs. 11/28	Thanksgiving Break: No Class	
Tues. 12/3	Tomasi: <i>Batman & Robin: Born To Kill</i> / FOR RA 6: Write on either <i>Batman & Robin</i> OR <i>Sin City</i>.	
Thurs. 12/5	Frank Miller: <i>Sin City, Vol 6</i>	Your RA is due the day we read the Comic on which you write.
Tues. 12/10	Brubaker: <i>Criminal: Last of the Innocent</i> / Final Paper (4-5 pages) due	

TEST #2 given during the scheduled Final Exam period (see official schedule available on Oxford’s website)

“Student work submitted as part of this course may be reviewed by Oxford College and Emory College faculty and staff for the purposes of improving instruction and enhancing Emory education.”