"Is there any point to which you would wish to draw my attention?"
"To the curious incident of the dog in the night-time."
"The dog did nothing in the night-time."
"That was the curious incident," remarked Sherlock Holmes.
- "Silver Blaze," by Arthur Conan Doyle

Detective and mystery stories abound in popular culture. Television, cinema, comics, video games, and novels all make use of the tropes of established over the last 150 years for telling stories about crime, intrigue, and ***murder***. By exploring the literary genres of detective fiction, we'll consider how these stories reflect and influence the world around us.

Contact Info:

Course: Literary Genres- Detective Fiction
Course no.: 52-2697, Section 01
Meetings: Mon-Wed, 10:30-11:50 AM
Room: 536, 33 E Congress

Instructor: Brendan Riley, Ph.D.
Dept. phone:
Home:
Email: briley@colum.edu**
Twitter: @digital_sextant
Fb: http://www.facebook.com/brendan.riley

Office hours: 12-2pm, Mondays & Wednesdays; 10am-12pm Tuesdays; or by appt.
Office: English Department, 3rd floor, Room 300-N, 33 East Congress

Institution: Columbia College Chicago
600 South Michigan Avenue Chicago, IL 60605-1996

* Please don't call after 9 p.m.
** Email is the best way to reach me.

Syllabus:

This course uses a web syllabus on the college Moodle site:

http://moodle.colum.edu/

Log in using your OASIS id and password, find the “My Courses” box, click on “Fall 2010,” then “English,” then “52-2697”

About this Course

Course Objectives
This course works along two lines. The first part of the class focuses on exploring and thinking about detective fiction. We will be reading, watching, and interacting with a variety of texts in order to understand the history and evolution of the genre. We will also consider and explore methods for engaging with such texts critically. The final month of the class leaps into the future, considering where the detective genre is going in the digital age.

We will consider the detective genre via three methods: analytical study (the history and evolution of the genre), creative exploration (engagement, synthesis, and expression of ideas), and predictive critical work. Our primary methods, in day-to-day work, are reading and discussion.

Catalog Description
Series of courses focuses on specific literary genres, sub-genres, or modes. Specific courses include Detective Fiction, American Autobiography, American Short Story, and Magical Realism. Course is repeatable as topic changes.

Prerequisites:
52-1152 ENGLISH COMPOSITION II or 52-1112 ENGLISH COMPOSITION II: ENHANCED or 52-1122 ESL ENGLISH COMPOSITION II or 52-1162 COMMUNITY SERVICE ENGLISH COMPOSITION II

Key Dates:
28 Sep - 26 Oct - Presentations
14 Nov - Creative Project due*
14 Dec - Electric Detective project due*
* Assignment includes multiple due dates.

Daily and weekly assignments are posted on Moodle.

Required Texts

You are required to purchase the following texts for Literary Genres: Detective Fiction. You may purchase them at the bookstore or online, but you MUST have them to begin using in the first week of class (at least the anthology--we won't use *The Manual of Detection* until the last half of the term).

The Oxford Book of Detective Stories
edited by Patricia Craig
Oxford University Press, USA
ISBN: 0192803719 (link to Amazon)

The Manual of Detection
by Jedediah Berry
Penguin
ISBN: 0143116517 (link to Amazon)

Assessments and Assignments

Assessment Breakdown

Assignments and Grading:	
Category	**Percentage**
In-class work and participation	20%
Reading responses, Viewing Diary, Quizzes	30%
Sub-genre presentation	15%
Creative Exploration	15%
Electric Detective	20%

Assignment categories

In-class work and participation
Much of the work we do for this class will occur during our class time. We will do small collaborative exercises, have discussions, and conduct "labs" that focus on various skills and techniques. To do well on this portion of your grade, you must arrive on time, participate in activities and discussions, and generally be an active, engaged student. **Students who miss quizzes due to illness may make up those quizzes the day they return to class. Be prepared to stay after or arrange to come in early to do so.**

Quizzes:
When we read or watch fiction texts, I use quizzes to determine how closely you paid attention to the text. Generally, my quizzes are not designed to trick you, but rather to show that you read the text.

Screening Room:
Every two weeks, part of your homework is to watch a film or television show from the viewing list and write about it in the screening room forum. Some weeks you will be assigned to create a new post, other weeks you will be assigned to respond to posts already there.

Reading Responses:
Because many of the readings for this course are challenging, I ask you to write about each of them before we meet in class to discuss them. After you have completed the reading, you should type up your answers to the response questions I have provided. To get full credit, follow the directions on the assignment page and turn in your response on the Moodle forums.

*Please type your comments and then cut-and-paste them into the forum text box.***RESPONSE FORMAT** As you write your responses, you must follow this format:

1. Two or three sentences summarizing the text read for the day. Try to hit the key point and/or plot. Stick to 2-3 sentences.
2. Two or three questions you have about the text. These could be discussion questions or factual questions.
3. 250 words pondering the questions I asked in the assignment prompt.

Please use this format for all your responses unless I explicitly request something else. Consistent formatting helps immensely as I read and respond to your posts.

Projects:

Sub-genre presentation:
With your agency, lead the class in an exploration of your assigned sub-genre. The group will be graded on its preparedness, information, engagement, and knowledge of the material.

Creative exploration:
Engage with the detective genre by producing a creative exploration of it. This might be a short story, a screen play, a short video/film, a photographic exhibit, a series of drawings or paintings, etc.

The Electric detective
Consider the way the mystery genre is changing in light of the emerging digital age. Write an essay exploring *The Manual of Detection* in the context of this shift.

Policies

A note about policies. The policies in this course have three interlocking designs: first, they help me craft the best learning environment I can; second, they build a foundation for an even-handed, fair evaluation process; third, they help foster respect for one another, our work, and ourselves.

Attendance Policy:
Since much of our work is collaborative, it is absolutely necessary that you attend each class. Students who miss more than four classes after the first week will be penalized for each additional absence.

There are no excused absences.
You should not think of these four absences as "freebies," but as an emergency reserve in case something comes up.

Turning in work:
All work is due at the beginning of class on the day it is assigned. Hard-copy work done outside class should be typed and printed double-spaced on white, 8.5x11” paper. Work due online is due at the beginning of class.

Computers are fickle beasts. You should have at least two copies of everything you make for this class. Floppy disks are the least reliable medium you could choose to keep your files on. I highly recommend you buy a flash drive; they're inexpensive and pretty darn reliable.

CAVEAT: I accept assignments by email, but you should not assume that I have received an assignment until you receive a confirmation email from me. If I do not receive the email before the assignment is due, late-work penalties will apply.

In other words, if you turn in assignments by email, you do so at your own risk. If assignments are due on MOODLE, you should post them there. Email them to me as a last resort.

If you do not have regular access to a computer, speak to me after class and we will discuss options for turning in work.

Tardiness:

Class starts on time. If you are late, you will miss information and disrupt other students when you arrive. Being late will hurt your in-class participation grade for the day.

Late work and makeup assignments:

Daily assignments will not be accepted late. **Students who miss quizzes due to illness may make up those quizzes when they return to class. Prepare to stay late or arrange to come in early to do so.**

You will be allowed one late project without penalty (because Nintendogs DO sometimes get hungry). The late is due the next week. After that, every **day** the work is late will cause a drop of 1 letter grade (10%). If you turn in any other projects late, the penalties begin accruing immediately.

Extensions:

For whatever reason, if you discover that you will not be able to meet the project deadline, you may ask for an extension. I do not guarantee that I will grant one, but I usually do. Below are two tips for extension seekers:

- Ask for the extension either in class or by email 48 hours before the project is due. If seek an extension with less time remaining, you probably won't get it.

-Keep up with the “stepping stone” assignments. If I see that you've been working on the project all along, I'm much more lenient.

Extra Credit:

As the semester progresses, I will offer some extra credit opportunities. Extra credit options will generally be worth the same amount as a daily reading response. However, any student may use one extra credit assignment to “cancel out” an unexcused absence. There is no limit to how many extra credit assignments any student may do.

All extra credit is due on the date listed. No extra credit will be accepted late for any reason. Note: my extra credit assignments are usually fun, but more work than the daily assignments for the course.

Academic Integrity:

All students are expected to honor their commitment to the Code of Conduct.

The Student Handbook states: “Academic Honesty is a cherished principle in the life of the College community. Students are expected to adhere to this principle by understanding the nature of plagiarism, and by not plagiarizing materials, by refraining from the use of unauthorized aids on tests and examinations, by turning in assignments which are products of their own efforts and research, and by refusing to give or receive information on tests and examinations. Persons who violate these principles of simple honesty risk embarrassment, course failure, or disciplinary action."

In this course, there are several ways students might violate college rules regarding academic integrity:

-Multiple submissions—all the work you do for this course should be original work unless I specifically say otherwise. You should not turn in anything written or used in another course.

-Improper citation—use of someone else's work, ideas, data, or statements without adequately noting where the work comes from.
-Plagiarism—deceptive use of someone else's work, ideas, data, or statements in order to pass such work off as one's own.
Students suspected of violating these policies will meet with the instructor to discuss the matter. If the student has indeed violated the policy, the instructor will impose an appropriate penalty up to and including failure for the course. Students who plagiarize work will receive an F for the course.

I take academic integrity very seriously, and am deeply insulted by cheating. Do not plagiarize work for this class.

Conduct:
All students are expected to be familiar with (and follow) the CCC Student Code of Conduct. If you haven't read it, you can download a copy here:
http://www.colum.edu/student-affairs/The_Student_Code_of_Conduct.pdf

Essentially, I expect you to be respectful and open to one another.

Phones and Texting:
In order for us to have a productive, concentrated class, it's important that we all be on task. The distractions in the room caused by ringing mobile phones or individuals sending or reading texts are significant. Please turn off your phone during class. You can check your messages during our break.

Harassment:
In order to succeed in class, every student has to be willing to be open, honest, and involved. At the same time, we must have respect for one another's ideas, beliefs and statements. Therefore, each student is expected to participate in a reasonable, respectful manner in class--we can disagree and discuss, but we need to do so in a way that is not offensive or uncomfortable. Failure to do this, or disruptive behavior in class, will not be tolerated, and will result in disciplinary action.

Complaints:
Complaints about the class and/or grades should be addressed to the instructor, either before/after class, or during office hours (or another scheduled appointment).

Conway Center Statement
Students with disabilities are requested to present their Columbia accommodation letters to their instructor at the beginning of the semester so that accommodations can be arranged in a timely manner by the College, the department, or the faculty member as appropriate. Students with disabilities who do not have accommodation letters should visit the office of Services for Students with Disabilities in room 520 of the Congress building (312.344.8134/V or 312.360.0767/TTY). It is incumbent upon the students to know their responsibilities in this regard.

Other Useful Information
How to succeed in this course: There are no simple rules for how to succeed in this course, but I can give you a few tips that seem to have helped my students in the past.

Be prepared for class. You should bring your folder with handouts and other class materials every day; you should also bring relevant books every day. Don't forget to bring paper and something to write with.

Do your homework. If you look at the grading policies and breakdown, you'll see that 40% of your grade comes from small assignments and participatory activities rather than the projects. Students who keep up with the daily assignments usually do very well in my classes. (Also, since the daily assignments help prepare you for the big projects, you'll do better on those too.)

Come to class. Each semester I have one or more students drop or fail because they missed too many classes. Make the most of your time here.

Participate actively in the collaborative work. You'll get more from your peers when they are getting more from you.

Don't cheat. Passing off someone else's work as your own is just about the most insulting thing you can do in this course. It does a disservice to your classmates who are working hard and it defeats the purpose of taking this class.

Keep in touch. If you keep in contact with me, we can work together to help you keep up if life gets in the way of your studies. If you drop out of touch for a while, it will be much harder to catch up later.

Feedback:
Teaching is very important to me. I work hard at it and hearing about your experience helps me grow as an instructor.

Remember that constructive criticism is the most useful kind. If something in the course didn't work for you, please be specific about how it didn't work and what you think might work better.

Computer skill assumptions and suggestions:
I make frequent use of computers and the internet in my courses. As you already know from the syllabus above, the schedule for the course is posted on the web, as are all the other relevant details.

The best way to contact me is by email-—I usually respond to any email you send within 24 hours (during the week, weekends, I'm slower). I do accept assignments by email. See the caveats in the policies resource for more details.

Many aspects of this course will be managed through Moodle. We will cover some aspects of Moodle in class, but you may need to explore it a bit on your own. If you have any questions about how it works, please ask me.

I assume that you know how to use word processors and email. If you find that you are not as computer-savvy as I seem to expect, speak to me about it and we'll work something out.

Appendices

The pages that follow are the assignment handouts distributed in class and online.

First Day Handout

"Is there any point to which you would wish to draw my attention?"
"To the curious incident of the dog in the night-time."
"The dog did nothing in the night-time."
"That was the curious incident," remarked Sherlock Holmes.
- "Silver Blaze," by Arthur Conan Doyle

Detective and mystery stories abound in popular culture. Television, cinema, comics, video games, and novels all make use of the tropes of established over the last 150 years for telling stories about crime, intrigue, and ***murder***. By exploring the literary genres of detective fiction, we'll consider how these stories reflect and influence the world around us.

Contact Info:

Course:	Literary Genres- Detective Fiction
Course no.:	52-2697, Section 01
Meetings:	Mon-Wed, 10:30-11:50 AM
Room:	536, 33 E Congress

Instructor:	Brendan Riley, Ph.D.
Dept. phone:	(312) 369-8817
Home:	(708) 466-7370*
Email:	briley@colum.edu**
Twitter:	@digital_sextant
Fb:	http://www.facebook.com/brendan.riley

Office hours:	12-2pm, Mondays & Wednesdays; 10am-12pm Tuesdays; or by appt.
Office:	English Department, 3rd floor, Room 300-N, 33 East Congress

Institution:	Columbia College Chicago 600 South Michigan Avenue Chicago, IL 60605-1996

* Please don't call after 9 p.m.
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Syllabus:

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Sub-genre Presentation Assignment

Introduction:

The sub-genres of detective fiction provide additional ways for scholars and readers to understand the genre, its expectations, and its successes. This project asks you to provide the class with a foundation from which to begin exploring the sub-genre you have been assigned.

Basics:

You will be assigned to an agency investigating one of five sub-genres. Your agency will be responsible for a presentation of 45-60 minutes, encompassing some information, some activities and/or discussion, some homework, and a handout. You and your agents will guide the class to consider the sub-genre and its tropes.

Schedule: Sub-Genre Presentation date

Police Detective	28 September
Hard-Boiled Detective	5 October
Avenger Detective	12 October
Feminist Detective	19 October
Supernatural Detective	26 October

Requirements:

Your agency will lead the class in a 45 to 60 minute presentation. You should work hard to make your presentation interesting, thorough, enlightening, and entertaining. Keep your classmates engaged! Some elements you can choose from:

Information Sometimes the best way to give information is in a direct, lecture-style environment. While I encourage and welcome your agency to use this method, you should be careful to make it neither boring nor too long.

Activities Get the class involved through activities. Consider silent writing prompts or games or a series of games.

Discussion Often, activities yield good discussion. Use your information or other prompts to prompt discussion.

Clips Of course, AV clips can be a part of the presentation. Be sure to limit these to 10 minutes or less.

Handout You can produce a handout to help with one of the other activities or as an additional resource.

Homework Each agency may provide a short (20 pages max, please) reading for the class to do as homework.

Agency Assignments:

Date	*Sub-Genre assignment*	*Members*
28 Sept:	Police (procedural)	Heather, David, Mary Kate, Bianca
5 Oct:	Hard-Boiled detectives	Dalila, Rebecca, Chris, Maggie
12 Oct:	Avenger	Brian, Ari, Jillian, Nicole
19 Oct:	Feminist	Nate, Kayla, Laura
26 Oct:	Supernatural	John, Graeme, Denny

Grading Rubric:

This grading rubric is designed to help you plan your presentation. If you have any questions about it, please don't hesitate to ask.

Presentation Element	A	B	C	F
Share knowledge: provide information about your sub-genre to the class. (20%) *Example: Mini-lecture* *Handout* *Homework reading* *Fact sheet handout*	Provides key elements like definitions, examples, and historical context. Uses outside sources that are well-documented.	Explains some key elements but may miss one or two. Uses a couple outside sources that are moderately well-documented.	Explains some elements, but leaves out many. Uses few outside sources that are documented in some form.	Explains few or no key elements for the sub-genre. Few or no sources used or documented.
Introduce outside texts: bring stories into the mix. (20%) *Example: Clips* *Handout* *Homework reading* *Break-out groups*	Provides the class with a large number of texts and plots to discuss the sub genre. Introduces texts from outside class, but may consider how in-class texts fit into the sub-genre.	Provides the class with a few texts and plots to discuss the sub genre. Introduces texts from outside class, but may consider how in-class texts fit into the sub-genre.	Provides the class with a couple texts and plots to discuss the sub genre. May thoroughly consider how in-class texts fit into the sub-genre.	Provides the class with a one or zero texts and plots to discuss the sub genre. Might focus on in-class texts and how they fit into the sub-genre.
Engage the class: craft an entertaining presentation that engages the class both mentally and directly through activity. (30%) *Example: Clips* *Games* *Break-out discussion* *Writing prompts* *Sketches*	Keeps the class involved throughout the presentation, prompting good discussion and vigorous participation. Uses a variety of methods or activities to explore the sub-genre.	Keeps the class involved through most of the presentation, prompting moderate discussion and participation. Uses multiple methods or activities to explore the sub-genre.	Keeps the class involved through some of the presentation, prompting discussion and participation. Might only use one method or activity to explore the sub-genre.	Presents in a dull way, failing to engage the class. Discussion and participation are minimal, as is variety and inguity in alternate methods or activities.
Extend discussion: connect your discussion with other pieces of our coursework. (15%) *Examples*: *Mini-lecture* *Comparison activities* *Feature list handouts* *Homework reading*	Brings other texts, either discussed in class or read as homework, into conversation with the sub-genre discussion. Elaborates on the meaning and impact of these similarities. Includes a number of these connections.	Brings other texts, either discussed in class or read as homework, into conversation with the sub-genre discussion. Considers the meaning and impact of these similarities. Includes two or three of these connections.	Brings at least one other text, either discussed in class or read as homework, into conversation with the sub-genre discussion. Elaborates on the meaning and impact of the similarities between the texts in conversation.	Fails to connect discussion of sub-genre to other pieces of our coursework in any substantial way.
Individual score: each group member must participate actively in the presentation. (15%) Evaluated using group eval forms too.	Individual participates throughout the presentation, fills out thoughtful evaluations, and receives good ratings from agency partners.	Individual participates in some parts of the presentation, fills out evaluations, and receives decent ratings from agency partners.	Individual participates in the presentation, fills out evaluations, and receives neutral ratings from agency partners.	Individual fails to participate in the presentation, fails to fill out evaluations thoughtfully, and/or receives poor ratings from agency partners.

Creative Exploration

Introduction:

Your second major project of the semester is a creative exploration of mystery and detective fiction. The boundaries on this exploration are relatively open, but there are some suggested minimums to help shape the scope of the project.

Basics:

You will plan and execute a creative project over the six weeks. The project will engage with the mystery and detective genre in a substantial way. You will also produce an ancillary text that explains what your project attempts to achieve, how you engage with ideas from the genre, and why you made the decisions you made.

Schedule:

3 October	Proposal for project due
17 October	Progress report
31 October	Progress report / draft due
7 November	Rough draft of Artist Statement due
	In-class workshop 1
9 November	In-class workshop 2
	Peer review of two Artist Statements due
14 November	Project due

Requirements:

Your project must be a substantial effort, showing that you comprehend and can expand on the readings, texts, and conversations we've had in class regarding the detective genre. Your ancillary text should illustrate how your creative work does this work, explaining where you got certain ideas, which texts and ideas you're in conversation with, and whether you feel your text has succeeded or not.

- On November 14th, you must turn in your final project and your Artist's Statement.
- Before that you also need: a proposal, 2 progress reports or draft, and a draft of your Artist's Statement.
- And you are required to participate in two in-class workshops.

Suggestions:

These suggestions are not meant to be definitive guidelines, but rather to help you estimate goals and boundaries for the project. You might choose to:

- write a 2500 word (10 page) story
- write a 20 page screenplay for a short video/film or play
- create a 5-minute short video/film
- create a comic book
- do a **series** of illustrations, photographs, or paintings
- write a nonfiction essay about the genre (but not an academic research paper)
- create a website or other interactive text
- compose and record some music or an audio-play
- another format proposed by you

Your Artist's Statement may take a number of forms as well, including but not limited to:

- a traditional essay accompanying your piece
- a medium specific adaptation (such as director commentary, liner notes, gallery cards, etc)
- another format proposed by you

Grading Rubric:

This grading rubric is designed to help you plan your project. If you have any questions about it, please don't hesitate to ask.

Project Element	**A**	**B**	**C**	**F**
Creative Exploration of Detective / Mystery genre. (45%) **Due 14 November**	Project is turned in a polished, professional condition consistent with its medium. Shows significant effort and creativity. Engages thoroughly with the detective / mystery genre. Meets agreed-upon minimums for project.	Project is turned in a mostly polished, error-free condition consistent with its medium. Shows strong effort and creativity. Engages with the detective / mystery genre. Meets agreed-upon minimums for project.	Project is turned in a finished condition consistent with its medium, though it might have a few rough edges or errors. Shows effort and creativity. May not engage clearly with the detective / mystery genre. May not meet project minimums.	Project is turned in with significant gaps or errors, is unfinished, or does not meet reasonable expectations for its medium. Shows little or inconsistent effort. May fail to engage with the detective / mystery genre. May not meet project minimums.
Artist's Statement (35%) **Due 14 November**	Explains in clear, thorough language, the relationship between the texts, discussions, and ideas from our coursework and the creative project. Incisively explains the goals of the project and considers how well the project achieved those goals.	Explains the relationship between the texts, discussions, and ideas from our coursework and the creative project. Should also attempt to explain the goals of the project and / or consider how well the project achieved those goals.	Attempts to explain the relationship between the texts, discussions, and ideas from our coursework and the creative project, but may fail to be clear or thorough. Should also attempt to explain the goals of the project and / or consider how well the project achieved those goals	Does not explain the relationship between the texts, discussions, and ideas from our coursework and the creative project very well or thoroughly. May also fail to explain the goals of the project and / or consider how well the project achieved those goals.
Project Element	**Full Credit**	**Partial Credit**	**Late Credit**	**No Credit**
Project proposal. (10%) **Due 3 October** *Maximum 10 points if turned in late but before 2 November.*	Gives a general idea of the medium the project will use, along with any initial ideas about approach or plot. (approx 2 paragraphs or more)	Gives a very sketchy idea about what the project will be. May or may not include ideas about approach or plot. (less than 2 paragraphs)	Meets Full Credit criteria, but is turned in later than due date listed. Must be turned in before final date listed under "No Credit"	Proposal not turned in before 3 November.
Rough draft of Artist's Statement (10%) **Due 31 October** *Maximum 10 points if turned in late but before 9 November.*	Shows the direction and approach the Artist's statement will take. May have significant gaps or work to do, but should show some development. (approx 1 page or more).	Shows very little about the direction and approach the Artist's Statement will take. Has significant gaps or work to do, might not show much development. (less than 1 page).	Meets Full Credit criteria, but is turned in later than due date listed. Must be turned in before final date listed under "No Credit"	Rough draft not turned in before 10 November.

Electrate Detective

Introduction:

With the rise of the digital age, we're likely to see changes in the relationship of narrative and genre. Walter Ong suggests that the detective is the key figure for literacy, as s/he enacts the mental activity of literate thought. By examining the changing nature of the detective, we can begin to suggest how electracy will change our relationship to narrative.

Basics:

In this final paper, you will explore the detective genre in the context of *The Manual of Detection* and you will consider how the book pushes at the boundaries of that genre. Giving consideration to the changing nature of the world in the last 30 years, you will also consider how your text begins to foray into the "electrate" age. You are expected to use direct quotes and paraphrases from in-class sources—both fictional and scholarly (such as the theoretical articles about genre)—as well as from your assigned novel. You may also use outside texts to support your argument, but you are not required to.

Key questions to consider (in escalating importance):

- What aspects of the book fit the detective genre? What sub-genre(s) does it connect with?
- What aspects of the book break from tradition for your genre/sub-genre?
- How does the book begin to shift the detective genre? What kinds of changes can we expect to see if this heading continues?

Schedule:

Proposal/ outline due	30 Novmber
Rough draft due	7 December
Final draft due	14 December (last day of class)

Requirements:

- Your paper should be approximately 2000-2500 words (8-10 pages).
- You must use standard MLA formatting (see Moodle site for link).
- You must use MLA citation format (see Moodle site for link). Be meticulous with your citations.

Suggestions:

Keep in mind the central tenets of academic argument.

1) You are making an argument. Before you begin to write a solid rough draft, you need to be able to say what your argument is.
2) Quotes support your argument, they don't make it. Always explain your quote.
3) Choose your quotes carefully and trim them to the essentials.

Remember that the overall goal of the project is to explore how *The Manual of Detection* suggests changes to the detective genre. The thrust of your paper should push toward that goal.

Grading Rubric:

This grading rubric is designed to help you plan your project. If you have any questions about it, please don't hesitate to ask.

Project Element	**A**	**B**	**C**	**F**
Final draft: Argument and support (60%) **Due 14 December**	Offers a clear thesis, solid development for that thesis, makes good use of source quotes by contextualizing and explaining them. Over the course of the argument, addresses all three key questions listed above.	Works from a thesis with moderate development, making use of source quotes. Addresses the three key questions above, but not as thoroughly.	Introduces a thesis but may fail to do so clearly. Uses some source quotes. Addresses some of the key concerns, but might miss one of the three.	Fails to craft a coherent argument or offer a thesis. May use some quotes, but does so with little or no contextualization or explanation. Fails to adequately address some or all of the key concerns above.
Final draft: Format, style, citations (20%) **Due 14 December**	Academically appropriate writing style, with little slang and carefully constructed sentences. Very few or no typos. Fits length and other requirements as well. Uses careful, rigorous MLA citations for all quotes, paraphrases, and summaries.	Uses appropriate style for academic papers, avoiding slang and using solid sentences. Few typos. Fits length and other requirements for the most part. Uses careful MLA citations but may contain some errors.	Seeks appropriate style for academic papers, but may lapse into slang. Mostly solid sentences. Has some typos, but nothing excessive. May come up short on length and other requirements, but not excessively so. Attempts to use MLA citation format but may have some errors.	Style likely inappropriate for academic papers, sometimes including slang or txt-speak. Includes excessive typos. Probably comes up short on length and other requirements. Fails to use MLA citation format, or any citation format at all.
Project Element	**Full Credit**	**Partial Credit**	**Late Credit**	**No Credit**
Project proposal or outline. (10%) **Due 30 November** *Maximum 10 points if turned in late but before 5 December.*	Gives a general idea of the argument the project will make, along with any initial ideas for quotes and resources to be used. (approx 2 paragraphs or more)	Gives a very sketchy idea about what the project will be. May or may not include ideas about approach. (less than 2 paragraphs)	Meets Full Credit criteria, but is turned in later than due date listed. Must be turned in before final date listed under "No Credit"	Proposal not turned in before 5 December.
Rough draft (10%) **Due 7 December** *Maximum 10 points if turned in late but before 13 December.*	A solid and mostly finished draft of the project. Is at least half (preferably more) of the final projected length, and addresses the key questions of the assignment. (At least 1000 words)	A good start of the draft, but still not close to a complete first draft of the paper. Does not address all the key questions of the assignment. (Less than 1000 words).	Meets Full Credit criteria, but is turned in later than due date listed. Must be turned in before final date listed under "No Credit"	Rough draft not turned in before 13 December.

Weekly Schedule

NOTE: Because this course uses a web syllabus, this daily schedule is somewhat truncated.

September 4 - September 10

Week 1:
In which we get to know one another and begin thinking about what detective fiction means.

Agenda W 7 Sept:
Introduction, welcome
Our favorite detectives
My Pal Patsy
Introductory handout
Quick Syllabus overview

Homework:
None this week.

- My Pal Patsy MP3 audio
- Wk1: In-class: what is a detective story? Assignment
- First Day Handout PDF document

September 11 - September 17

Week 2: Dissecting the Mystery
This week, we will be considering what makes a mystery a mystery,
and establishing some parameters for investigating these stories.

Agenda M 0912:
Quiz, "Missing!"
Chart "Missing!", small groups. Discuss.
Discuss Introduction

Homework due 12 September:
- Read the syllabus
- Oxford: Read "Introduction," post response in the forum.
- Oxford: Read "Missing" by Gaboriau, read "The Adventure of the Blue Carbuncle" by Doyle (*to discuss in class Wednesday*), optional "The Garrard Street Mystery" by Dent
-Email Brendan

Agenda W 0914:
Quiz, "The Adventure of the Blue Carbuncle"
Discuss Introduction
Watch Holmes clips
Watch *Sherlock Holmes*, "The Case of the Belligerent Ghost."
Discuss Doyle, adaptations, homework
Get Sub-genre assignment

Homework due 14 September:
Write what you remember of Sherlock Holmes from previous viewings. Where have you seen him? What is he like?
(See forum below for more details).

- Categories to consider Resource
- 5 Min Mystery: Larson Kills His Girlfriend MP3 audio
- 5 Min Mystery: Death Calls at Dinner MP3 audio
- **Assignments - M**
- Wk2: Discussion forum: Introduction
- Wk2 M : Email me Assignment
- Wk2 M Quiz: Missing! Assignment
- **Assignments - W**
- Wk2: What do you know about Sherlock Holmes? Forum
- Wk2 Quiz: The Adventure of the Blue Carbuncle Assignment
- Extra credit for quizzes Assignment
- Wk2: Syllabus Quiz Assignment

September 18 - September 24

Week 3: Sub-genres: drawing borders

Agenda Monday 19 Sept:
Quiz on Freeman and LeBlanc stories
Discussion of the stories
First half of *The Mandarin Mystery*
Agency assignments: introductions, name your agency

Homework due Monday 19 Sept:
Oxford: read Freeman, "A Mystery of the Sand-Hills"

read LeBlanc, "The Bridge that Broke"
read Rosenkrantz, "A Sensible Course of Action" (optional)

Agenda Wednesday 21 Sept:
Second part of *The Mandarin Mystery*
Remind about Creative Project
Example Discussion of the Classical detective sub-genre

Homework due Wednesday 21 Sept:
Read Hoppenstand, post a response in the forum.

Homework Due Friday, 23 Sept:
First screening room posts due. See next week for details.

- 5-min mystery: Blood Brothers MP3 audio
- 5-min mystery: Best Laid Plans MP3 audio
- **Assignments - M**

- Wk 3 M: Quiz on LeBlanc and Freeman Assignment
- Wk 3: Meet and name your Agency Assignment
- **Assignments - W**
- Wk 3: Post a response to Hoppenstand Forum
- Example Sub-genre presentation Resource
- Chart for example discussion file
- Clips for presentation file

September 25 - October 1

Week 4: Armchair Detectives / Police Procedurals

Agenda for Monday 26 Sept:
Quiz on assigned stories: Futrelle, O'HIggins
Introduce the "Fair Play" mystery trope
Second half of *The Mandarin Mystery*

Homework for 26 Sept:
Read Oxford:
"The Stolen Rubens" by Futrelle;
"The Marshall Murder" by O'Higgins;
"The Adventure of the Egyptian Tomb" by Christie (optional)

Screening room: Posters (AB) due 9/23; Respondants (CD) due 9/26

Agenda for Wednesday 28 Sept:
Introduce the Police Detective
Presentation SUV Investigators: "Police detective"

Homework for Wednesday 28 Sept:
Homework from SUV Investigators: Watch *NCIS* on CBS at 7pm, Tuesday evening.

- S.S. Van Dine, "Twenty Rules for Writing Detective Stories." file
- 5 Min. Mystery: Three Scarlet Letters MP3 audio
- 5 Min Mystery: Murder on Diamond Row MP3 audio
- Wk4: Quiz on assigned stories Assignment
- Screening room, Wk 4 Assignment

October 2 - October 8

Week 5:
Finish up the Police Procedural.

Agenda M 3 Oct:
Quiz on Assigned stories
Discuss Assigned stories
View *Dragnet* episode

Homework due M 3 Oct:

Obtain your copy of *The Manual of Detection*
Read Oxford:
Simenon, "Maigret's Memoirs"
Levi, "The Ravine"
Wood, "Pit Bull" (optional)

Post proposal for Creative Exploration project

Agenda W 5 Oct:
Presentation from Deviled Egg Investigations on The Hard-Boiled Detective.
Maltese Falcon clip: breakdown

Homework due W 5 Oct:
Assignment from Deviled eggs: find an example of a hard boiled detective story to talk about in class. Ideally, it will be one you can watch or read for class, but if you can find information about it instead, that will be an okay substitute.
Begin working on creative project.

- Wk5: Quiz on "The Ravine" and "Maigret's Memoirs" Assignment
- Wk 5: Creative Exploration proposal Forum
- 5 Min Mystery: No Leg to Stand On MP3 audio
- 5 Min Mystery: Missing Ruby MP3 audio
- Maltese Falcon Clip file

October 9 - October 15

Week 6:
Finish Hard-Boiled; start Avenger detectives

Agenda M 10 Oct:
Quiz on assigned stories
Wrap up discussion of Hard-Boiled det.
Hard Boiled Det generation exercise

Homework due 10 Oct:
Read Riley "The Hard-Boiled Detective" - post response in forum
Read Oxford:
Chandler, "No Crime in the Mountains"
Banville, "Body Count" (optional)

Screening room: Posters (CD) due 10/07; Respondants (AB) due 10/10

Agenda W 12 Oct:
Presentation by Team Teddy on Avenger detectives
Start Avenger detective discussion

Homework due 12 Oct:
Homework from The Team Teddy:

Watch *Batman: On Leather Wings*

Work on your creative project.

- Riley, "The Hard Boiled Detective" PDF document
- 5 Min Mystery: Command Performance MP3 audio
- 5 Min Mystery:Death in a Turkish Bath MP3 audio
- Wk6 Response to Riley reading from Monday Forum
- Wk 6: Quiz on Chandler Assignment
- Wk 6: Screening Room Assignment

October 16 - October 22

Week 7:
Finish Avenger detectives; begin Feminist detectives

Agenda M 17 Oct:
Quiz on assigned stories
Discuss stories, comic books
Finish Avenger detectives

Homework due M 17 Oct:
Read Oxford:
Kaminsky, "Find Miriam" -- ask yourself, is this an "Avenger" detctive?
Hammett, "Death & Company" (optional)
Read *The Punisher* excerpt
Post two paragraph Creative Project progress report to appropriate forum

Agenda W 19 Oct:
Presentation by *Femmes Fatale* on Feminist detectives.
Begin discussing Feminist detectives

Homework due W 19 Oct:
Homework assigned by *Femmes Fatale - Your homework is to jot down one to two paragraphs on what you think a feminist detective is and any examples you know of. No extra research has to be done, we're just interested in what prior knowledge and ideas you have of the genre*.

- Creative Project update Forum
- 5 Minute Mysteries: The Book Case MP3 audio
- 5 Min Mysteries: A Case of Oversight MP3 audio
- Wk 7: Stories quiz Assignment

October 23 - October 29

Last week to withdraw from the class.
Week 8:
Finishing feminist detectives; here come the supernatural detectives!

Agenda M 24 Oct:
Quiz on assigned stories
Discuss assigned stories
Finish discussion of Feminist Detectives

Homework due M 24 Oct:
Read Oxford:

Grafton, "A Little Missionary Work"
Paretsky, "Dealer's Choice"
Cross, "Arrie and Jasper" (optional)

Screening room: Posters (AC) due 10/21; Respondants (BD) due 10/24

Agenda W 26 Oct:
Presentation by Spooky Chair on supernatural detectives.

Homework due W 26 Oct:
Homework assigned by Spooky Chair

- Sub-genre presentations Assignment
- Sub-genre presentations (addtnl points) Assignment
- 5 Min Mysteries: Dead Men Do Tell Tales MP3 audio
- 5 Min Mysteries: Signal Block MP3 audio
- Wk 8: Quiz on stories Assignment
- Wk 8: Screening Room Assignment

October 30 - November 5

Week 9:
Finish supernatural detectives; overall sub-genre conversation

Agenda M 31 Oct:
Quiz on assigned stories
Episode: *Buffy the Vampire slayer*
Wrap up discussion of supernatural detectives

Homework due M 31 Oct:
Read Lovecraft, "The Incident at Red Hook," below
Read Oxford:
Robinson, "Summer Rain"
Dent, "The Gerrard Street Mystery" (optional)
Natsuki, "Divine Punishment" (optional) -- do you consider this a supernatural detective story?

Creative Project - Post 2 paragraph progress report to appropriate forum

Agenda W 1 Nov:
Start *Columbo* episode
Discuss quirky detectives
Creative Project: progress report / rough draft

Homework due W 1 Nov:
Continue work on your Creative project.

- H.P. Lovecraft, "The Horror at Redhook" PDF document
- Creative Project update Forum
- 5 Min Mystery: A Rose by Any Other Name MP3 audio
- 5 Min Mystery: Clue of the Drinking Dokata MP3 audio
- Wk 9: Quiz on stories Assignment

November 6 - November 12

Week 10:
Finishing creative projects

Agenda for 7 Nov:
Quiz on Edwards
Finish *Columbo*
Introduce the Electrate Detective assignment

Homework due 7 Nov:
Read Cawelti, post a response in the appropriate forum.
Read Oxford:

Edwards, "Father Brown in Muncie, Indiana"
Thurber, "The Macbeth Murder Mystery"

Watch "The Orderly World of Mr. Appleby" (optional)
You may want to start reading The Manual of Detection.
Post rough draft materials to the appropriate forum
Screening room: Posters (BD) due 11/04; Respondants (AC) due 11/07

Agenda for 9 Nov:
Finish *Columbo*, discuss humor in mystery stories
Discuss the Evolution of Genre.
Discuss Cawelti
Introduce the Electrate Detective Project

Homework due 9 Nov:
Post responses to two other peoples' rough drafts. Follow the prompt on the forum.

- Alfred Hitchcock Presents: The orderly world of Mr. Appleby file
- wk 10: Response to Cawelti Forum
- Wk10: post your rough drafts Forum
- 5 Min mystery: Radium Murder Case MP3 audio
- 5 Min. Mystery: Methodical to a fault MP3 audio
- wk 10: Quiz on stories Assignment
- Creative project rough drafts Assignment
- Wk 10: Screening room Assignment

November 13 - November 19

Week 11:
Creative Project presentations

Agenda M 14 Nov:
Presentations by: Heather, Rebecca, Ari, John, Mary, Chris, Denny, Brian
(If time: start *Dead Men Don't Wear Plaid*)

Homework due M 14 Nov:
Creative Project due

Agenda W 16 Nov:
Presentations by: Maggie, David, Laura, Nicole, Jillian, Kayla, Graeme, Nate,
Ari, Chris, Brian
Q&A for final project
(If time: continue *Dead Men Don't Wear Plaid*)

Homework due W 16 Nov:
Begin reading *The Manual of Detection*.

- Creative Project - Upload here (no points) Assignment
- 5 Min mystery: Announcer's Delight MP3 audio
- 5 Min Mystery: The Carnival Murder MP3 audio
- Creative Project - Artist Statement points Assignment
- Creative Project - Exploration points Assignment

November 20 - November 26

Week 12:
The electric detective

Agenda M 21 Nov:
Quiz on *Manual* through ch 6
Discussion of "electracy"
Discuss Ong
Discuss *Manual,* through chapter 6.
(If time: *Dead Men Don't Wear Plaid*)

Homework due M 21 Nov:
Read Ong, post a response in the appropriate forum
Continue reading *The Manual of Detection*; finish through the end of chapter 6.
Screening room: Posters (AD) due 11/18; Respondants (BC) due 11/21

Agenda W 23 Nov:
No Class meeting: Make strong progress reading *The Manual of Detection*

Homework due W 23 Nov:
NO MEETING: Continue reading *The Manual of Detection***.**

- Wk 12: response to Ong Forum
- 5 Min Mystery: The Man in the Back Seat MP3 audio
- Wk 12: Quz on Manual, through ch 6 Assignment
- Wk 12: Screening room Assignment

November 27 - December 3

Week 13:
Working on our projects.

Agenda M 28 Nov:
Discuss approaches to final project.
Discuss *Manual*, through ch 12.
Continue *Dead Men Don't Wear Plaid*

Homework due 28 Nov:
Read through Chapter 12 of *Manual*.
Read Ong if you didn't read it.

Agenda W 30 Nov:
Discussion of Electric Detective, Ray
Screen clips of ***Kiss Kiss Bang Bang***

Homework due W 30 Nov:
Read Ray, "Snapshots." Post a response in the Forum.

- Wk 13: Robert Ray, Snapshots Forum
- Wk 13: Quiz through ch 12 of Manual Assignment
- 5 Min Mystery: The Return of Mr. Lawrence MP3 audio
- 5 Min Mystery: The Collector's Item MP3 audio

December 4 - December 10

Week 14:
Wrapping up the course: the future of the detective genre.

Agenda M 5 Dec:
Quiz on *Manual of Detection*
Discuss full novel.
Propose idea for final paper.
Dead Men Don't Wear Plaid

Homework due M 5 Dec:
Propose final paper.
Finish *The Manual of Detection*
Screening room: Posters (BC) due 12/01; Respondants (AD) due 12/05

Agenda W 8 Dec:
Finish *Dead Men Don't Wear Plaid*
Discuss the film and the genre evolving

Homework due W 8 Dec:
Work on final paper.

- MLA format guide file
- Wk 14: Project proposal/ outline due Assignment
- 5 Min Mystery: The Broken Wheel MP3 audio
- 5 Min Mystery: The Misfit Clue MP3 audio
- Wk 14: Screening Room Assignment
- Wk 14: Quiz through end of Manual Assignment

December 11 - December 17

Week 15:
Wrapping up the course.

Agenda M 12 Dec:
Final discussion about *The Manual of Detection*.
Conversation about final projects.

Homework due 12 Dec:
Rough Drafts Due

Agenda W 14 Dec:
How did the class go - in-class evaluation.
Murder Mystery event of some sort

Homework due 14 Dec:
Final Electric detective project due Monday 19 December.

- MLA format guide file
- Rough Draft due Assignment
- Upload Final project Assignment
- Final Project: Responses Assignment
- In-Class: Final discussion of the class Assignment
- 5 min mystery: Murder Sounds the Alarm MP3 audio
- 5 Minute Mystery: Yulenet (Stan Friedburg *Dragnet* parody)
- Final Project: Additional points Assignment
- Extra Credit, quizzes or reading responses (due by 12/14)