

San José State University
Department of English & Comparative Literature
ENGL 21: Mystery and Detective Fiction, Section 1, Spring 2017

Course and Contact Information

Instructor:	Professor Williams
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Office Hours:	TR 12:00-13:00
Class Days/Time:	TR 9:00-10:15
Classroom:	Boccardo Business Center (BBC) 120
Prerequisites:	None, though it is recommended that students complete A2 (Written Communication, such as English 1A)
GE/SJSU Studies Category:	GE C2 Arts and Letters

Faculty Web Page and MYSJSU Messaging

Course materials such as syllabus, handouts, notes, and assignment instructions can be found on the Canvas learning management system course website. You are responsible for checking the messaging system through MySJSU to learn of any updates.

Course Description

This class will examine the inception of mystery and detective fiction in the 19th century and follow the form across the globe as the genre has been taken on and developed by a variety of cultures. Detective fiction focuses on the process of revealing the truth. We will use this genre not only to analyze the various uses of narrative form, but the representations of a range of methods and thought processes used by the seekers of truth depicted in these texts. We will also use the texts to examine issues of crime and punishment in a variety of cultures.

Learning Outcomes and Course Goals

GE Goals

1. To examine the interaction of analytical and creative processes in the production and perception of significant works of the human intellect and imagination;
2. To examine the significance of the historical and cultural contexts in which such works are created and interpreted;
3. To prepare students to participate in social and cultural communities associated with artistic and literary endeavors to enrich their personal and professional lives.

GE Learning Outcomes (GELO)

Upon successful completion of this course, students will be able to

1. Recognize how significant works illuminate enduring human concerns—students will read, examine, and study a representative variety of important texts in the genre;
2. Respond to such works by writing both research-based critical analyses and personal responses—students will write analytical/response statements based on the reading, with at least one of the assignments ALSO incorporating critical and/or reference materials derived from library research;
3. Write clearly and effectively—students will learn about the principles and methods of writing effective response statements and professionally constructed critical research papers from library workshops and in-class presentations on writing and research, as well as, where appropriate, additional exercises in revising and peer-editing.

ENGL 21 Course Goals

1. To read closely in a variety of forms, styles, structures, and models, and articulate the value of "close reading" or close analysis in both the study of literature and the study of film;
2. To write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject;
3. To develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively;
4. To articulate the relations among culture, history, and texts.

ENGL 21 Learning Outcomes (CLO)

Upon successful completion of the course, as demonstrated in their class discussions, presentation projects, written assignments, and quizzes and exams, students will be able to

1. Examine significant works of the human intellect and imagination;
2. Understand the historical and cultural contexts in which such texts were created;
3. Recognize the accomplishments and issues related to women and diverse cultures reflected in such texts.

ENGL 21 Course Content

The following contents and activities will be incorporated into the course as you engage in the subject matter of the course:

1. **Issues of diversity** such as race, language, culture, and gender will be addressed in this course.
2. **Active learning** activities such as small group and large group discussions, presentations, and the sharing of experiences and perspectives will be used to help students to appreciate topics and issues from different perspectives and to value individual experiences and views.
3. **Writing assignments** exceeding 3000 words in a language and style appropriate to the subject area of this course include a series of written assignments in response to the texts read, as well as exercises, tests, and film and play reviews where appropriate; writing will be assessed for the quality of ideas, correctness, clarity, and conciseness.
4. **Other assignments, class activities, and take-home projects** involving critical thinking skills, information competency, critical writing and reading skills and effective group interactions.

Overall, this course opens up a set of unique opportunities for GE students in the following manner:

1. The reading materials examined and studied in this course **provide students an opportunity to experience significant works of the human intellect and imagination;**
2. The lectures, discussions, presentations, projects, and assignments **provide students an opportunity to understand the historical and cultural contexts in which such specific texts were created;**
3. Representing many aspects of the world's traditions and civilizations, the range of authors and texts selected for this course, by addressing a broad variety of topics and recurrent themes, **provides students an opportunity to recognize the accomplishments of and issues related to women and diverse cultures reflected in such texts.**

Required Texts/Readings

Textbooks

The Longman Anthology of Detective Fiction, Deane Mansfield-Kelley and Lois A. Marchino (ISBN: 0-321-19501-9)
Edgar Allan Poe, *The First Detective: The Complete Auguste Dupin Stories* (ISBN: 978-1-84677-699-1)
Arthur Conan Doyle, *The Hound of the Baskervilles* (ISBN: 978-0486282145)
Patricia Cornwell, *Postmortem* (ISBN: 978-1-4391-4812-9)
Miyuke Miyabe, *All She Was Worth* (ISBN: 978-0-395-96658-7)
Henning Mankell, *Faceless Killers* (ISBN: 978-1-4000-3157-3)
T. T. Monday, *The Set-Up Man* (ISBN: 978-0-8041-6982-0)

The Everyday Writer, Lunsford, electronic version available for free via your Canvas account.

Always bring the books or printed out readings to class on the days they are assigned. No ebooks or other ereaders will be used in class unless you have an exception from the AEC.

*** Notify me immediately if you have trouble obtaining the texts. ***

Films/TV shows: You will be required to view at least one adaptation of the texts we are reading. You do not have to purchase the film or TV show if you can get it for free. I have the DVDs available for viewing, if you cannot find the adaptations on your own.

These are the adaptations:

Sherlock, "The Hounds of Baskerville," from Series (season) 2, BBC TV series. Cumberbatch and Freeman. Required Viewing.

Wallander, "Faceless Killers," from Series (season) 2, BBC TV series. Branagh. May be required.

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Exams

There will be two exams, a midterm and a final. Each exam will address material that's been covered up to that point. The final exam will cover material from the midterm on, not back to the beginning of the course. Details about exams will be discussed in class with ample time for students to prepare. See calendar for when exams are scheduled. If you cannot meet on the exam date, you must notify me in writing two weeks prior to the exam date to reschedule it. Only serious and compelling reasons for rescheduling an exam will be considered.

Written Assignments

Formal Writing Assignments: Students will write two formal essays in response to specific questions about the texts we are studying: see the table below for how each essay aligns with the GE C2 and ENGL 21 course learning outcomes.

- Essays must be turned in on time and meet all requirements to receive credit
- Essays will be turned in on paper (hard copy) and uploaded to Canvas and routed through turnitin.com via Canvas.
- Late hard-copy essays will lose 10 points (10%), until the next class meeting. After the next class meeting, essay grade will automatically be F.
- Uploading essays late will result in up to a 10 point deduction (10%) in the essay grade, until the next class meeting. After the next class meeting, essay grade will automatically be F.
- All first drafts of essays for peer-review must be uploaded to Canvas on time (24 hours prior to the in-class workshop [see specific assignments for details]). Uploading essays for peer review late will result in up to a 10 point (10%) deduction in the essay grade. ****Please note: uploading the essay to the incorrect place in Canvas will result in the same point deductions as for uploading the essay late.****
- All peer-edited essays must be turned in with the final draft. Failure to turn them in will result in a 10 point (10%) deduction in the essay grade.
- All pages of each essay must be stapled. Failure to staple pages of each essay will result in a 5 point (5%) deduction in the essay grade.
- No emailed essays will be accepted.
- All essays will follow MLA guidelines for formatting and citations, which are included in *The Everyday Writer* (available through Canvas), and at OWL online. (Find OWL's MLA resource here: <https://owl.english.purdue.edu/owl/resource/747/01/>). Failure to follow MLA guidelines will result in point deductions on the essay grade.

- Read and closely follow all instructions for essay assignments, which will be distributed via Canvas and discussed in class.

Reader Responses: Students will write several informal assignments, both in class and as homework, designed to provide opportunities to respond to the texts, the questions raised by the texts, and directed questions from me about the texts. These are your opportunities to directly interact with the texts, a practice that is necessary for a deep understanding of anything you read. Some reader response assignments will ask you to answer specific questions, so carefully follow instructions that will be posted on Canvas. *All reader response assignments ask that you deeply and critically engage the texts and write more than a plot summary. To earn full credit, you must do more than offer a plot summary; you must show you are thoughtfully engaging the text and making connections between it and other texts, between it and your experiences, or between it and current events.*

- Reader responses will be graded on quality of the content and clarity of expression.
- To earn full credit, carefully follow instructions for each reader response.
- Reader responses will be uploaded to Canvas on time and a hardcopy turned in if the assignment requires it.
- No emailed responses will be accepted.
- Late responses will not earn credit, and you must attend class the day a reader response is due to earn credit.
- Some reader responses must be printed and brought to class (check assignments in Canvas).

Reading Assignments

This is a reading intensive class! Keep up with the readings; engage them by annotating them with your responses or writing responses in a separate notebook. This will help you get the most out of every reading. Success in this class depends heavily on thoughtfully engaging the readings, which will be assessed in your class participation, reader responses, quizzes, essays, and exams.

- Readings are listed on the calendar section of the syllabus.
- Students are expected to complete the readings BEFORE coming to class on the day the readings are listed.
- Students are expected to ALWAYS bring their books or printouts of the readings to class on the day they are assigned. No ebooks or other ereaders will be allowed unless you have an exception from the AEC.
- If you do not have the required materials in class (books, printouts of readings, etc.), you will earn zero participation points for the day.

Class participation

Class participation is crucial to the learning experience. The better students participate in all activities, the more students will learn and the more interesting the class will become for all of us. Because this is a literature class, most participation will consist of lively discussions of the readings. I expect to hear from all students, even shy ones, so I will prod and expect students to engage in all activities. And while SJSU does not grade on attendance, participation is a part of the course grade. *** Please note that the participation portion of the overall grade is NOT in Canvas because it is not tied to Reader Responses or Essay assignments. ***

- Your presence in class is necessary for participation, and all class activities count as participation.
- Class participation cannot be made up.
- Participation will be assessed on the quality of content (thoughtful comments or questions about the texts) and decorum (you will share the discussion equally and respectfully with your peers).
- If you use an electronic device without prior permission during class, you will earn zero participation points for the day.

Quizzes

There will be quizzes throughout the course, some scheduled and some "pop" quizzes, to determine how well students are keeping up with and understanding the readings. Quizzes cannot be made up.

Grading Policy

Requirements for particular assignments will vary, but in all cases essay grades will reflect the paper's effectiveness, which is broken down into three major areas: content (this includes maturity and sophistication of thought), organization, and expression.

- Essays are graded on a traditional A-F scale, including +/-.
- Exams are graded on a point basis, with a total of 100 points available and based on short answer questions and longer answer questions (essay length).
- Reader responses, quizzes, and participation are graded on a point basis. Points are cumulative and will be turned into a letter grade at the end of the semester based on the total number of points earned divided by the total number of points available.
- There is no extra credit in this course.
- Penalties for late assignments are listed above and listed on the assignments themselves.
- Quizzes and participation may not be made up.

Grading System to Determine Course Grade

Assignment	Word Count	GELO	CLO	Percent of Course Grade (out of 100% total)
Participation (Based on keeping up with readings and all class activities)	NA	1-3	1-3	10
Reader Responses and Quizzes	~1000	1-3	1-3	10
Essay #1	~1500	1-3	1-3	15
Essay #2 (Research Informed)	~1500	1-3	1-3	20
Midterm Exam	~500	1, 2	1-3	20
Final Exam	~750	1, 2	1-3	25

Grading A-F Scale: 93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-79=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-66=D, 60-62=D-, 0-59=F.

Grades possible for this course: A-F. A passing grade in the course signifies that the student has developed those writing, reading, and research abilities necessary for upper-division work in the English major.

The Department of English reaffirms its commitment to the differential grading scale as defined in the official SJSU *Catalog* ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure. Courses graded according to the A,B,C,NoCredit system shall follow the same pattern, except that NC, for NoCredit, shall replace D or F. In A,B,C,NoCredit courses NC shall also substitute for W (for Withdrawal) because neither NC nor W affects students' grade point averages.

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

The following are the criteria by which essays are typically evaluated in first-year writing courses:

An "A" essay is organized and well-developed, demonstrating a clear understanding and fulfillment of the assignment, written in a unique and compelling voice. It will show the student's ability to use language effectively with a solid command of grammar, mechanics, and usage.

A "B" essay demonstrates competence in the same categories as an "A" essay, but it may show slight weakness in one of these areas. It will respond to the topic suitably and may contain some grammatical, mechanical or usage errors.

A “C” essay will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show weakness in mastery of grammar, mechanics, usage, or voice.

A “D” essay will neglect to meet all the requirements of the assignment or may be superficial in its treatment of the topic. It may lack development or fail to stay on topic. It may contain grammatical, mechanical, and/or usage errors that interfere with reader comprehension.

An “F” essay does not fulfill the requirements of the assignment.

My Professional Policies

Because I respect you and our work together, I will maintain the following policies:

- Though I enjoy my work and like to have fun, I also take it seriously, maintaining high academic standards and expectations, and offering you support and constructive criticism on your work in class and on your assignments.
- I will be on time and give you and the subject my full attention.
- I respect the diversity of people and ideas, even when there are disagreements.
- I return graded work in a timely manner, before the next major assignment is due.
- I am available during office hours so that you may see me about your work or other issues with the class.
- I expect the same respect for the class and for your work from you.

Classroom Protocol

In order to promote an atmosphere of inclusion that is supportive of all students and the learning process, these are my policies and expectations of students:

- You will respectfully respond to both the readings and your colleagues. This class focuses on challenging readings, and sometimes you may disagree with your colleagues' opinions on how to interpret the readings. Your challenge in this class is to voice your own opinion in a convincing yet tactful and logical manner.
- You will be on time to class and stay the entire time. Arriving late or leaving early will result in decreased participation points.
- All electronic devices will be turned off and stowed before class begins, unless you have an exception from the AEC. Using electronic devices during class without prior permission will result in zero participation points for the day.
- You will not talk or text while someone else is speaking. Not only is this rude, but it is distracting to me and those around you. This behavior will earn you zero points for the day, and you may be asked to leave.
- You will come to class prepared to participate, having read the assigned readings for the day, completed any homework, and prepared questions or comments about the assigned readings. Failure to do so will be evident in your participation grade.
- You will bring your book(s) or printed excerpts from which we have assigned readings for the day to class. Not having required materials for class will result in zero participation points for the day. This includes your peers' printed essays on workshop days. (If you have difficulty in obtaining the required materials, let me know immediately.)
- If you miss a class, ask a classmate what you missed, including assignments, before contacting me. You can easily email your peers via Canvas.
- If you miss two or more consecutive classes due to illness or other serious issues, please contact me to let me know as soon as possible. Even a legitimate absence can become troubling if left undisclosed too long, and there may be something you can do to ameliorate the situation.

University Policies

University Policies: the link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.

<http://www.sjsu.edu/gup/syllabusinfo/>

Students can also access University Policies at the English Department Webpage here:

http://www.sjsu.edu/english/frosh/program_policies/index.html

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

English 21, Mystery and Detective Fiction, Spring 2017 Course Schedule

The schedule is subject to change with fair notice that will be communicated via Canvas or in class.

Legend: R=Readings, D=Discussion, RR=Reader Response, Bolded items=Assignment Due Dates and Exams, Underlined items=Assignments you receive that day

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 26	R: Syllabus, <i>The Longman Anthology of Detective Fiction (LADF)</i> : Introduction (posted in Canvas in Files) D: Syllabus Review, bring a printout of the syllabus to class with any questions you have. Also bring a printout of the introduction from <i>The Longman Anthology of Detective Fiction</i> to class to work with. Writing effective emails, and academic standards and class expectations
2	January 31	R: "Murders in the Rue Morgue," Edgar Allan Poe D: Identifying variations and techniques in the genre: questions to use for all readings, and Poe's first mystery tale Homework: Please post a photo of yourself with your face clearly visible to your Canvas account, if you do not already have one.
2	February 2	R: "The Mystery of Marie Roget," and "The Purloined Letter," Edgar Allan Poe D: The amateur detective and her or his function in society
3	February 7	R: <i>The Hound of the Baskervilles</i> , the first 7 chapters, Conan Doyle D: The sidekick, and conducting close reading
3	February 9	R: <i>The Hound of the Baskervilles</i> , finish the story, Conan Doyle <u>Assignment: Essay #1, 1000-1500 words</u> RR #1: What surprised you the most about <i>The Hound of the Baskervilles</i> ? Keep this response brief, no longer than a double-spaced, typed page, and post to Canvas. Remember to include all identifying information just as you would for a formal essay that uses MLA style.
4	February 14	View <i>Sherlock's</i> "The Hounds of Baskerville" before class. Be prepared to discuss it compared to the original. D: Adaptations
4	February 16	R: <i>LADF</i> , "The House in Goblin Wood," Carr D: The locked room mystery and cozy spaces, and effects of solutions on the reader
5	February 21	R: <i>LADF</i> , "Deborah's Judgment," Maron, and "Nine Lives to Live," McCrumb D: Innovations to the amateur detective RR #2: Respond to the innovations in the amateur detective in either "Deborah's Judgment" or "Nine Lives to Live." Post to Canvas.
5	February 23	R: <i>LADF</i> , "The Gutting of Couffignal," Hammett D: The hard-boiled detective and the femme fatale
6	February 28	R: <i>LADF</i> , "Trouble Is My Business," Chandler, and "And Pray Nobody Sees You," Haywood

Week	Date	Topics, Readings, Assignments, Deadlines
		D: culture, sex, race, and changing expectations and perspectives RR #3: Respond to the differences between the detectives in both of these stories. What do they tell us about their contexts within the stories and the culture that produced them? Keep this brief, no more than a page long. Post to Canvas.
6	March 2	R: <i>LADF</i> , "The Parker Shotgun," Grafton, and "Skin Deep," Paretsky D: The female detective and justice
7	March 7	Workshop: Essay #1
7	March 9	DUE: Essay #1 D: Editing Essay #2, 1000-1500 words
8	March 14	R: <i>The Set-Up Man</i> , T. T. Monday, pages 1-87 D: Sex, violence, and the contemporary private eye
8	March 16	R: <i>The Set-Up Man</i> , T. T. Monday, pages 88-165
9	March 21	R: <i>The Set-Up Man</i> , T. T. Monday, finish the novel Guest Lecture! Bring any questions you have about the novel and the mystery genre to class. RR #4: What have you learned about the development of the amateur detective from the readings? What stands out the most to you in their development and innovations? Post to Canvas.
9	March 23	Midterm Exam: all works and terms studied up to now
10	March 28-30	**Spring Break** Get a head start on the readings over spring break. Read everything due the first day back and get started on Mankell's <i>Faceless Killers</i> !
11	April 4	R: <i>LADF</i> , "From 'The Police Novel,'" Panek, "The 87th Precinct," McBain, "Sadie When She Died," McBain, and "Chee's Witch," Hillerman D: The police procedural
11	April 6	R: <i>Faceless Killers</i> , Mankell, pages 1-78 D: Nordic noir RR #5: Respond to the differences and similarities you notice so far in the police departments in "The 87th Precinct" and <i>Faceless Killers</i> . Post to Canvas.
12	April 11	R: <i>Faceless Killers</i> , Mankell, pages 79-179
12	April 13	R: <i>Faceless Killers</i> , Mankell, finish the novel
13	April 18	R: <i>All She Was Worth</i> , Miyabe, pages 7-94 D: Crime in Japan
13	April 20	R: <i>All She Was Worth</i> , Miyabe, pages 95-137 RR #6: What seems to be the focus of the police procedural in <i>All She Was Worth</i> ? How is it different or similar to <i>Faceless Killers</i> ? Post to Canvas.
14	April 25	R: <i>All She Was Worth</i> , Miyabe, pages 138-213
14	April 27	R: <i>All She Was Worth</i> , Miyabe, finish the novel D: Ambiguous endings: victim or killer?

Week	Date	Topics, Readings, Assignments, Deadlines
15	May 2	DUE: Essay #2 D: Editing
	May 4	R: <i>Postmortem</i> , Cornwell, pages 1-90 D: Innovations in the police procedural
15	May 9	R: <i>Postmortem</i> , Cornwell, pages 91-216 RR #7: What are the most striking differences in the police procedural that you notice so far? You may focus on any aspect of <i>Postmortem</i> and compare/contrast it with <i>All She Was Worth</i> , <i>Faceless Killers</i> , or "The 87th Precinct." Keep this brief, less than two pages long. Post to Canvas.
16	May 11	R: <i>Postmortem</i> , Cornwell, pages 217-338
16	May 16	R: <i>Postmortem</i> , Cornwell, finish the novel
Final Exam	Tuesday, May 23, 7:15-9:30	Final Exam: All works since spring break