1. **COURSE ID:** LIT. 150   **TITLE:** Crime and Detective Fiction
   Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours
   Method of Grading: Letter Grade Only
   Prerequisite: Eligibility for ENGL 100 or ENGL 105

2. **COURSE DESIGNATION:**
   Degree Credit
   Transfer credit: CSU; UC
   AA/AS Degree Requirements:
   　　CSM - GENERAL EDUCATION REQUIREMENTS: E2b. English, literature, Speech Communication
   　　CSM - GENERAL EDUCATION REQUIREMENTS: E2c.Communication and Analytical Thinking
   　　CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities
   CSU GE:
   　　CSU GE Area C: ARTS AND HUMANITIES: C2 - Humanities (Literature, Philosophy, Languages Other
   　　than English)
   IGETC:
   　　IGETC Area 3: ARTS AND HUMANITIES: B: Humanities

3. **COURSE DESCRIPTIONS:**
   Catalog Description:
   　　Study of representative works from the genres of detective and crime fiction, with an emphasis on their
   　　influence on English language literature and thought and on a broad range of creative media. Reading,
   　　discussion, and analysis.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
   Upon successful completion of this course, a student will meet the following outcomes:
   1. Demonstrate familiarity with a variety of representative works from crime and detective fiction, identifying
      major literary, cultural, and historical themes.
   2. Present a critical, independent analysis of themes in one or more representative works of crime and
      detective fiction in the form of a project, paper, or presentation.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
   Upon successful completion of this course, a student will be able to:
   1. Identify and analyze major themes across a range of representative texts from the genres of detective and
      crime fiction;
   2. Develop independent critical responses to one or more fictional works;
   3. Explain the influence of detective and crime fiction on a broad range of media, art, and cultural works;
   4. Identify and analyze literary and genre specific techniques;
   5. Place detective and crime fiction within a historical and literary context.

6. **COURSE CONTENT:**
   Lecture Content:
   　　The course covers a representative sample of detective and crime fiction and complimentary secondary
   　　resources:
   1. Representative works from within the genres, including early English language detective fiction, beginning
      with the stories of Poe and Doyle; "Golden Age" and hard-boiled detective and crime fiction, exemplified
      by the work of Christie, Hammett, and Chandler; and modern and contemporary works, including the
      novels of Himes, Mosley, and Larsson, which often focus on broadening the range of protagonists to
      include more women and people of color.
   2. Critical texts addressing the specific definitions, techniques, tropes, and reader expectations of the genres;
      this might include exploring the use and establishment of specific plot devices (e.g., "the inverted mystery"
      or "the parlor scene") or the use and origins of stock characters such as the "femme fatale".
   3. Works of "mainstream" literature (and other creative media) that are influenced by or that borrow from the
      techniques and tropes of detective and crime fiction; this aspect of the class could explore mainstream,
      genre-crossing writers such as Jonathan Lethem and include critical analyses of detective tropes and
      stereotypes found in pop-culture media from Looney Tunes animated shorts to contemporary films such as

Rian Johnson's *Brick.*
   4. Writing of critical papers.

7. **REPRESENTATIVE METHODS OF INSTRUCTION:**
   Typical methods of instruction may include:
   A. Lecture
   B. Directed Study
   C. Discussion
   D. Guest Speakers
   E. Other (Specify): Lectures: Instructor gives oral presentation to introduce students to the genres and significant authors, works, or periods. Guided readings: Students are assigned part of a work to read in advance and present or discuss in class. Journal work: Students write journal entries in response to specific questions on the text. Student discussions: Student-led oral discussions based on journal reading; structured group interaction.

8. **REPRESENTATIVE ASSIGNMENTS**
   Representative assignments in this course may include, but are not limited to the following:
   Writing Assignments:
   Research Project: Students might independently research specific topics related to the influence or relationship between detective and crime fiction and contemporary cultural and political dialogues or topics related to the segregation or secondary status of detective and crime fiction through the lens of race, class, gender, and sexuality or in agreement with/opposition to traditional arbiters of literary merit. Research will serve as material for in-class presentations and/or background for critical essays.
   Reading Assignments:
   Guided readings: Students are assigned part of a work to read in advance and present or discuss in class.
   Other Outside Assignments:
   Students take notes on study questions to lead them into the text; students create discussion questions and lead in-class discussions; students take notes on readings, according to general guidelines for note-taking (double-entry journals, free writing, etc.)
   Present a critical, independent analysis of themes in one or more detective or crime stories in the form of a project or presentation.

9. **REPRESENTATIVE METHODS OF EVALUATION**
   Representative methods of evaluation may include:
   A. Class Participation
   B. Class Work
   C. Exams/Tests
   D. Group Projects
   E. Homework
   F. Oral Presentation
   G. Papers
   H. Portfolios
   I. Projects
   J. Quizzes
   K. Research Projects
   L. Written examination

10. **REPRESENTATIVE TEXT(S):**
   Possible textbooks include:
   A. Culler, J.. *Literary Theory: A Very Short Introduction*, 2nd ed. Oxford University Press, 2011
   B. Chandler, R.. *The Big Sleep*, ed. Vintage, 1988
   C. Thompson, J.. *The Killer Inside Me*, ed. Mullholland, 2014
   D. Himes, C.. *The Real Cool Killers*, ed. Vintage, 1988
   E. Gruesser, J., C.. *Race, Gender, and Empire in American Detective Fiction*, ed. McFarland, 2013
   F. Lethem, J.. *Motherless Brooklyn*, ed. Vintage, 2000
   G. Poe, E., A.. *The Murders in the Rue Morgue*, ed. Modern Library, 2006
   H. Hammett, D.. *The Maltese Falcon*, ed. Vintage, 1992
   I. Rendell, R.. *From Doon with Death: The First Inspector Wexford Mystery*, ed. Ballantine, 2007
   J. Binyon, T., J.. *Murder Will Out: The Detective in Fiction*, ed. Oxford University Press, 1989