1. **COURSE ID:** LIT. 150   **TITLE:** Crime and Detective Fiction
   Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; 96.0-108.0 Homework hours; 144.0-162.0 Total
   Student Learning 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: 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 crime
       and detective fiction as a literary tradition, as well as its influence on a broad range of creative media. The
       course involves reading, discussion, and writing.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
   Upon successful completion of this course, a student will meet the following outcomes:
       1. Using close reading and other methods, demonstrate familiarity with a variety of representative works from
          crime and detective fiction, identifying major literary, cultural, historical and social themes.
       2. Demonstrate an understanding of how literary study encourages us to interrogate the world we live in, and
          fosters awareness of diverse social, cultural, and historical perspectives, as well as varied individual
          experiences.

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, using a variety of critical lenses (social and cultural criticism, historicism, close reading,
          etc.);
       2. Develop independent critical responses to one or more fictional works;
       3. Analyze 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. Analyze crime and detective fiction from different cultural and social perspectives, to explore its relevance
          to today's world.

6. **COURSE CONTENT:**
   Lecture Content:
   The course covers a representative sample of crime and detective fiction, and complementary secondary sources,
   that present an overview of the genre. It should combine breadth with the possibility for some in-depth analysis:
       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 writers
          like Himes, Mosley, and/or Larsson. Works should include a range of different perspectives and
          protagonists, to permit students to explore different critical and thematic strains within the detective story
          tradition (for example: the detective story as "logic" game; or as social criticism in a changing urban world;
          or as exploring themes of race, gender, urban experience, law, psychology, etc.)

       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. Lectures may include historical context (e.g. the Industrial Revolution and the rise of science; the growth of cities; the history of policing) as well as a variety of critical and historical lenses (e.g. social struggles over racial rights, gender roles, concepts of law, individualism in a connected world, etc.)

7. REPRESENTATIVE METHODS OF INSTRUCTION:
Typical methods of instruction may include:
A. Lecture
B. Activity
C. Critique
D. Directed Study
E. Discussion
F. Field Trips
G. Guest Speakers
H. Other (Specify): Typical methods of instruction may include: A. Guided discussion: Students can respond to specific questions on text, technique or other aspects of the work under discussion. Readings can be assigned ahead of time, in class, broken up by group, etc. (jigsaw discussion). Students as well as instructor can develop questions for discussion. B. Lecture: Instructor gives oral presentation to introduce students to the genres ("closed door" mystery, hard-boiled private eye, etc.) as well as historical and literary themes. C. Journals & informal writing: Students write journal entries in response to specific questions, or use journal work to develop questions. D. Scaffolded writing, project, and/or presentation assignments: Guided support for independent work in research, literary, and/or written analysis.

8. REPRESENTATIVE ASSIGNMENTS
Representative assignments in this course may include, but are not limited to the following:
Writing Assignments:
Writing: To meet the course objective of analyzing crime and detective fiction from different cultural and social perspectives, and to explore its relevance to today's world, students might read Raymond Chandler's "The Simple Art of Murder," and explore the concept of the "mean streets" - both as it developed in literature, and as it has become part of the modern picture of the cityscape. Students could examine the depiction of poor neighborhoods in a variety of novels (e.g. Chester Himes' Real Cool Killers, or Chandler's The Long Goodbye) and explore how this imaginative landscape continues to influence us today. Students could also independently research specific topics related to the influence of crime and detective fiction on contemporary cultural and political dialogs on race, class, gender and/or sexuality; or they could independently research and analyze historical, literary or intellectual trends (for instance, the popularity of forensic science, or the "story-as-puzzle").

Reading Assignments:
Guided reading: Topics might include detective fiction as social criticism. Students could research into the specific way in which a work of detective fiction contributes to historical and/or contemporary dialogs on race, class, gender, or sexuality. Students could consider the (often marginal) role of crime and detective fiction in the canon, and thus analyze traditional arbiters of literary merit. Students could also explore how detective fiction reflects the growing influence of the sciences, both hard (forensics) and soft (psychology and social science) on interrogating social order, and explore why this genre has become so popular.

Other Outside Assignments:
Research as above. Optional possible field trips to plays, speakers or films as appropriate.

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
M. Representative methods of evaluation may include: A. Active participation in class discussions B. Presentations (oral or written presentation, PowerPoint, etc.) C. Quizzes, exams and other tests as appropriate D. Informal writing (journals, responses to discussion questions, etc.) E. Critical essays (literary analysis reflecting foundational skills in the discipline)

10. **REPRESENTATIVE TEXT(S):**
Possible textbooks include:
A. Chandler, R.. *The Big Sleep*, ed. Vintage, 1988
B. Culler, J.. *Literary Theory: A Very Short Introduction*, 2nd ed. Oxford University Press, 2011
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
K. Conan Doyle, Arthur. *A Study in Scarlet*, ed. Penguin Classics, 2001
L. Flynn, G.. *Gone Girl*, ed. Ballantine Books, 2012
M. Highsmith, P.. *The Talented Mr. Ripley*, ed. W. W. Norton & Company, 2008

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