NEW COURSE PROPOSAL
 College: [Humanities]   **Department: [English]**
Note: Use this form to request a single course that can be offered independently of any other course, lab or activity.

1. **Course information for Catalog Entry**
    Subject Abbreviation and Number: **[ENGL 254]**
    Course Title: **[Popular Literary Genres]**
    Units: **[3]** units
    Course Prerequisites: **[   ]** *(if any)*
    Course Corequisites: **[   ]** *(if any)*
    Recommended Preparatory Courses: **[Completion of the Lower Division Writing Requirement   ]** *(if any)*

2. **Course Description for Printed Catalog:** *Notes:* If grading is NC/CR only, please state in course description. If a course numbered less than 500 is available for graduate credit, please state "Available for graduate credit in the catalog description."

    [ENGL 254 Popular Literary Genres (3) Preparatory: Completion of the Lower Division Writing requirement. Introduction to the study of one or more popular literary genres, such as mystery, crime fiction, urban romance, fantasy, science fiction, horror, gothic, western, thriller, spy fiction, etc. Analysis of generic conventions and how these conventions reflect sociocultural concerns over time. Focus on skills requisite for thinking and writing critically about literary works within their historical contexts. Critical writing is an integral part of the course. Available for General Education, Arts and Humanities.**]**

3. **Date of Proposed Implementation: (Semester/Year): [Fall] / [2018]** *Comments*

4. **Course Level**
    [x]Undergraduate Only   **[ ]**Graduate Only   **[ ]**Graduate/Undergraduate

5. **Course Abbreviation "Short title" (maximum of 17 characters and spaces)**
    Short Title: **[P•O•P• •L•I•T• •G•E•N•R•E•S• • •]**

6. **Basis of Grading:**
    [ ]Credit/No Credit Only   **[x]Letter Grade Only**   **[ ]CR/NC or Letter Grade**

7. **Number of times a course may be taken:**
    [x] May be taken for credit for a total of **[1]** times, or for a maximum of **[3]** units
    [ ] Multiple enrollments are allowed within a semester

8. **C-Classification:** *(e.g., Lecture-discussion (C-4).)*
    [3] units @ **[c] [4]**

9. **Replaces Current Experimental Course?**
    [ ] YES   **[x]** NO
    Replaces Course Number/Suffix:**[   ]**
    Previously offered **[   ]** times.

10. Proposed Course Uses: *(Check all that apply)*
   [x]Own Program: **[ ]**Major   **[x]**Minor   **[ ]**Masters   **[ ]**Credential   **[ ]**Other
  [ ] Requirement or Elective in another Program
  [x] General Elective
  [x] General Education, Section **[Arts and Humanities]**
  [ ] Meets GE Information Competence (IC) Requirement
  [ ] Meets GE Writing Intensive (WI) Requirement
  [ ] Community Service Learning (CS)
  [ ] Cross-listed with: *(List courses)* **[**   **]**

11. Justification for Request: *Course use in program, level, use in General Education, Credential, or other.*
Include information on overlap/duplication of courses within and outside of department or program. (Attach)

   See attached, below

12. Estimate of Impact on Resources within the Department, for other Departments and the University. *(Attach)*

   See attached, below

13. Course Outline and Syllabus *(Attach) Include methods of evaluation, suggested texts, and selected bibliography.* Describe the difference in expectations of graduates and undergraduates for all 400 level courses that are offered to both.

   See attached, below

14. Indicate which of the PROGRAM'S measurable Student Learning Outcomes are addressed in this course. *(Attach)*

   SLOs for the minor in Popular Culture addressed in ENGL 254:
   1. Students will demonstrate the ability to apply critical thinking to popular culture.
   2. Students will demonstrate the ability to apply and critically engage with theories relevant to the study of popular culture.
   3. Students will demonstrate the ability to research, critically evaluate, respond to, and use information sources in popular culture studies.

15. Assessment of COURSE objectives *(Attach)*
   A. Identify each of the course objectives and describe how the student performance will be assessed

   See attached, below, for matrices for both 14 and 15.

 (For numbers 14 and 15, see Course Alignment Matrix and the Course Objectives Chart)

16. If this is a General Education course, indicate how the General Education Measurable Student Learning Outcomes (from the appropriate section) are addressed in this course. *(Attach)*

See attached, below

17. Methods of Assessment for Measurable Student Learning Outcomes *(Attach)*
- A. Assessment tools
- B. Describe the procedure dept./program will use to ensure the faculty teaching the course will be involved in the assessment process (refer to the university's policy on assessment.)

See attached, below

18. Record of Consultation: *(Normally all consultation should be with a department chair or program coordinator.) If more space is needed attach statement and supporting memoranda.*

Date:	Dept/College:	Department Chair/ Program Coordinator	Concur (Y/N)
[4/11/17]	[AIS]	[Brian Burkhart]	[Y]
[4/11/17]	[AAS]	[Eunai Shrake]	[Y]
[4/11/17]	[AFRS]	[Theresa White]	[Y]
[4/11/17]	[ANTH]	[Sabina Magliocco]	[Y]
[4/11/17]	[ART]	[Edward Alfano]	[Y]
[4/11/17]	[CAS]	[Beatriz Cortez]	[Y]
[4/11/17]	[CHS]	[Gabriel Gutierrez]	[Y]
[4/11/17]	[COMS]	[Kathryn Sorrells]	[Y]
[4/11/17]	[CTVA]	[Jon Stahl]	[Y]
[4/11/17]	[FCS]	[Yi Cai]	[Y]
[4/11/17]	[GWS]	[Breny Mendoza]	[Y]
[4/11/17]	[JS]	[Jody Myers]	[Y]
[4/11/17]	[JOUR]	[Linda Bowen]	[Y]
[4/11/17]	[LRS]	[Ranita Chatterjee]	[Y]
[4/11/17]	[LING]	[Ana Sanchez Munoz]	[Y]
[4/11/17]	[MCLL]	[Brian Castronovo]	[Y]
[4/11/17]	[MUS]	[Ric Alviso]	[Y]
[4/11/17]	[PHIL]	[Tim Black]	[Y]
[4/11/17]	[QS]	[Greg Knotts]	[Y]
[4/11/17]	[RS]	[Rick Talbott]	[Y]
[4/11/17]	[RTM]	[Mechelle Best]	[Y]

Collection Development Coordinator   **Date**
Please send an email to: collection.development@csun.edu   [   ]

19. Approvals:

Department Chair/Program Coordinator: Kent Baxter	Date:	[5/1/17]
College (Dean or Associate Dean):	Date:	[ ]
Educational Policies Committee:	Date:	[ ]
Graduate Studies Committee:	Date:	[ ]
Provost:	Date:	[ ]

11. Justification for Request: *Course use in program, level, use in General Education, Credential, or other. Include information on overlap/duplication of courses within and outside of department or program.* *(Attach)*

"Literary Fiction" is often considered the most appropriate (or even "only") kind of fiction for students in English departments to study. Conversely, many readers (both English majors and others) read so-called "genre fiction" for pleasure and escape (as is often suggested by critics of such literature). This course will tap into students' pleasure with such reading, engaging them with literature that they already know they enjoy. At the same time, students will be encouraged to disrupt the assumed boundary between literary and genre fiction, to understand that the relationship between these categories has historically been contested and changeable, and to reflect critically on processes of categorization and canonization. Further, students will be encouraged to recognize genre fiction as both an object and means of reflection in its own right, and to analyze the literature from a variety of critical perspectives. They will quickly find that much can be learned from close analysis of genre fiction and the conditions in which it arises. Horror stories, mysteries, romance novels, the western—these genres each have concrete and specific histories that both reflect and shape their surrounding cultural conditions. As students approach the reading with pleasure and anticipation and find that they have much to say about it, they will develop confidence in their developing analytical skills. In-depth study of specific genres, thus, can encourage students to think critically in a variety of ways.

While there are many courses that are focused on specific genres, CSUN currently lacks a GE course that focuses on analyzing the broader issue of genre and generic conventions in and of themselves. This course, therefore, will enable students to build a framework of analysis that will serve them well in many other aspects of their education as well as in navigating our current media-driven culture.

ENGL 253 (Bestselling Literature) and ENGL 254 (Popular Literary Genres) are complementary yet distinct courses. While both deal with popular culture texts, their perspectives differ substantially. Bestselling Literature focuses on the sociocultural implications of commercially successful literature, including analysis of marketplace concerns and how commercial strategies may shape reading practices; at the same time, it poses questions about the traditional opposition between marketplace success and critical respect—an opposition crucial to the history of literary studies. In this way, Bestselling Literature opens questions about the very concept of literature, and places the work of English studies within a broad historical frame that includes markets and audiences. By contrast, Popular Literary Genres studies the conventions and implications of specific genres in popular literature, for example romance fiction, horror, mystery, the western, or the spy thriller. That is, the course examines in depth the narrative, aesthetic, and ideological elements within a particular genre or small set of genres, as revealed by multiple instances of each genre. In this way, the course enables students to see genre conventions as subject to

revision and as reflectors of social change. For example, how might the postmodern detective story subvert or resist traditional depictions of gender and sexuality in hard-boiled fiction?

The course is designed to satisfy the Arts and Humanities General Education requirement. According to the CSUN Catalog, the goal of this category is that "students will understand the rich history and diversity of human knowledge, discourse and achievements of their own and other cultures as they are expressed in the arts, literatures, religions and philosophy." ENGL 254: Popular Literary Genres is specifically designed to meet this goal though reading and thinking critically about texts that are familiar and accessible, and that have shaped our culture in significant ways. As shown in the course outline and syllabus below and in the discussion of GE SLOs, this course is ideally suited to meet the specific goals of this GE category.

12. Estimate of Impact on Resources within the Department, for other Departments and the University. *(Attach)*

This course does not duplicate current course offerings. It will make use of existing spatial and technological resources. With no foreseeable changes or additions to accommodations, facilities, and technological holdings on campus, there will be no increased costs for such resources. The English Department has both lecturers and full-time faculty available to teach ENGL 254.

There will not be additional costs for administrative support. There are no foreseeable additional costs through the production of departmental publications or an increase in the library's holdings. The library's holdings already include appropriate primary texts (books, film and other media) and relevant research (see attached bibliography).

As one of two newly proposed lower-division electives in the new Popular Culture minor, the course will be rotated through the schedule in place of other existing electives, depending on student demand.

Furthermore, both newly proposed electives in the new minor (ENGL 253 and ENGL 254) can be rotated into the standard set of GE courses that we currently offer without undue pressure on department resources. In particular, we anticipate that sections of ENGL 254: Popular Literary Genres will take the place of a similar number of ENGL 255, our current 200-level GE Arts and Humanities course. In other words, we do not anticipate drawing a large number of new GE students to English, but instead redistributing GE students across three 200 level courses (253: Bestselling Literature; 254: Popular Literary Genres; and the current 255: Introduction to Literature), instead of concentrating them into ENGL 255. All three courses will have a similar purpose: introducing GE students to thinking, reading, and writing critically about literature. Adding the two new 200-level GE courses simply diversifies and expands the range of texts available to students and faculty and thereby strengthens the overall program.

One section of 254 will be offered each semester (two per year) for at least the first year. As long as the course fills to at least 12 students, the department is prepared to absorb the cost of running

it while it builds enrollment. After that, we will assess demand and increase or decrease the offer frequency accordingly, in conjunction with similar adjustments to ENGL 255.

13. Course Outline and Syllabus

Course Outline
English 254: Popular Literary Genres

This course outline reflects a consensus of relevant faculty in English. Unlike the accompanying sample syllabus, this outline addresses faculty, establishing the broad contours of the course.

I. Course Description (University Catalog)
Preparatory: Completion of the Lower Division Writing requirement. Introduction to the study of one or more popular literary genres, such as mystery, crime fiction, urban romance, fantasy, science fiction, horror, gothic, western, thriller, spy fiction, etc. Analysis of generic conventions and how these conventions reflect sociocultural concerns over time. Focus on skills requisite for thinking and writing critically about literary works within their historical contexts. Critical writing is an integral part of the course. Available for General Education, Arts and Humanities.

II. Pre-Requisites
Preparatory: Completion of the lower division writing requirement

III. Course Objectives
Students will:

1. Describe how genres emerge from, respond to, and shape their historical and cultural contexts.
2. Analyze how audiences interact with and respond to generic conventions.
3. Analyze the ideologies that underlie genres and are implicit or explicit within specific works.
4. Demonstrate an understanding of the structural elements of storytelling.
5. Demonstrate critical reading skills and further hone their analytical writing skills.
6. Demonstrate the ability to analyze culturally diverse texts.

IV. Methods of Evaluation

IV.A. Reading Requirements and Assignments
IV.A.1. Primary Texts
Instructors will assign primary texts from a selected literary genre or genres, such as fantasy, romance, western, crime, or science fiction. The readings should reflect the historical development of the genres from their roots to the modern era and may explore a range of culturally diverse responses to the exigencies of the genres. In selecting texts, particular attention should be paid to foundational texts and texts that represent turning points or shifts in generic conventions.

IV.A.2. Secondary Texts

Accompanying the primary literary texts, instructors will assign a smaller set of theoretical and/or historical-contextual texts to introduce students to such issues as: debates over the merit or cultural impact of popular literature, the sociopolitical and aesthetic implications of the particular genres under discussion, theoretical approaches to reading in the genres, and analyses of the genres and popular responses to them.

Secondary texts may be incorporated into the course in diverse ways, such as: in an opening unit on methodologies and contextual approaches, or paired with relevant primary texts to encourage students to practice specific theoretical or sociohistorical approaches, or as a source of contextual information regarding the marketing or reception of the course's primary texts.

IV.B. Writing and Participation Requirements and Assignments

English 254 is intended to be an introductory-level, discussion-focused course, one that encourages students with a range of academic skill sets (who may not be English majors and may never intend to become English majors) to begin to think critically about popular genres of literature, including their historical and sociocultural implications. Individual assignments should be crafted by the instructor to meet the particular needs and orientation of the course, but students should be evaluated through written work (such as formal essays and/or short weekly responses) as well as in-class participation (in full-class discussions, small group work, and/or presentations). In designing writing and participation requirements, instructors should preserve the course's discussion-based nature, emphasizing the active communal exploration of relevant issues over the passive mastery of facts, details of the assigned readings, etc. Formal essays assigned should be of brief-to-moderate length (e.g. about 2 to 5 pages) and should encourage students to explore their own interpretations of the course's literary works and/or their social and cultural popularity. Active in-class participation should be a major component of the course design, with requirements that provide students multiple methods for sharing their responses and ideas. Reading quizzes may be appropriate. Instructors may opt to craft assignments that incorporate outside research into relevant issues, such as annotated bibliographies, in-class presentations focused on current literary events and developments relevant to the course, essay assignments requiring secondary sources, etc.

V. Bibliography

Adorno, Theodor W. and Max Horkheimer. *Dialectic of Enlightenment.* New York: Social Studies Association, 1944. Print.

Ang, Ien. "On the Politics of Empirical Audience Research," *Living Room Wars: Rethinking Media Audiences for a Postmodern World*. London and New York: Routledge, 1991. Print.

Barker, Chris, and Emma A. Jane. *Cultural Studies: Theory and Practice*. 5th ed. Los Angeles: Sage, 2016. Print.

Bawarshi, Anis S., and Mary Jo Reiff, eds. *Genre*: *An Introduction to History, Theory, Research, and Pedagogy*. New York: Routledge, 2010. Print.

Bazerman, Charles et al. eds. *Genre in a Changing World*. West Lafayette: Parlor, 2010. Print.

Bennett, Tony, ed. *Popular Fiction: Technology, Ideology, Production, Reading*. New York and London: Routledge, 1990. Print.

Bloom, Clive. *Cult Fiction: Popular Reading and Pulp Theory*. New York: St. Martin's, 1996. Print.

Breu, Christopher. *Hard-Boiled Masculinities*. Minneapolis: U of Minnesota P, 2005. Print.

Brown, Stephen, ed. *Consuming Books: The Marketing and Consumption of Literature*. London: Routledge, 2006. Print.

Cawelti, John. *Adventure, Mystery, and Romance*. U of Chicago P, 1976. Print.

------. Mystery, Violence, and Popular Culture. Madison, WI: Popular P, 2004. Print.

Cheng, John. *Astounding Wonder: Imagining Science and Science Fiction in Interwar America*. Philadelphia: U of Pennsylvania, 2012. Print.

Collins, Jim. *Bring on the Books for Everybody: How Literary Culture Became Popular Culture*. Durham, NC: Duke UP, 2010. Print.

Cranny-Francis, Anne. *Feminist Fiction: Feminist Uses of Generic Fiction*. New York: St. Martin's P, 1990. Print.

Davila, Arlene. *Latinos, Inc.: The Making and Marketing of a People*. Berkeley: U of California P, 2001. Print.

Davis, Kenneth C. *Two-Bit Culture: The Paperbacking of America*. Boston: Houghton Mifflin, 1984. Print.

DeForest, Tim. *Storytelling in the Pulps, Comics, and Radio: How Technology Changed Popular Fiction in America*. Jefferson, NC: McFarland, 2004. Print.

Derrida, Jacques. "The Law of Genre." *On Narrative*. Ed. W.J.T. Mitchell. Chicago: U of Chicago P, 1981. 51-77. Print.

Earle, David M. *Re-Covering Modernism: Pulps, Paperbacks, and the Prejudice of Form*. Farnham, England: Ashgate, 2009. Print.

Farr, Cecilia Farr, *The Ulysses Delusion: Rethinking Standards of Literary Merit*. Hampshire, England: Palgrave Macmillan, 2016.

Ferris, Suzanne, and Mallory Young, eds. *Chick Lit: The New Woman's Fiction*. New York: Routledge, 2006. Print.

Frye, Herman Northrop. *Anatomy of Criticism: Four Essays*. Princeton UP, 1957. Print.

Gelder, Ken. *Popular Fiction: The Logics and Practices of a Literary Field*. London and New York: Routledge, 2004. Print.

Germanà, Monica, and Aristeidis Mousoutzanis. *Apocalyptic Discourse in Contemporary Culture*. New York: Routledge, 2014. Print.

Glover, David, and Scott McCracken, eds. *The Cambridge Companion to Popular Fiction*. Cambridge: Cambridge UP, 2012. Print.

Gunn, Drewey W., and Jaime Harker. *1960s Gay Pulp Fiction: The Misplaced Heritage*. Amherst: U of Massachusetts P, 2013. Print.

Halberstam, Judith. *In a Queer Time and Place: Transgender Bodies, Sexual Subcultures*. New York: New York UP, 2005. Print.

Huang, Betsy. *Contesting Genres in Contemporary Asian American Fiction*. New York: Palgrave Macmillan, 2010.

Jameson, Frederic. "Magical Narratives: Romance as Genre." *New Literary History* 7.1 (1975): 135-63. Print.

Kim, Julie. *Class and Culture in Crime Fiction: Essays on works in English since the 1970s*. Jefferson, NC: McFarland & Co., Inc., 2014. Print.

Macherey, Pierre. *A Theory of Literary Production*. Translated from the French by Geoffrey Wall. London and New York: Routledge, 1978. Print.

McCracken, Scott. *Pulp: Reading Popular Fiction*. Manchester: Manchester UP, 1998. Print.

McDonald. *Romantic Comedy: Boy Meets Girl Meets Genre*. London: Wallflower, 2007. Print.

McGee, Micki. *Self-Help, Inc.: Makeover Culture in American Life*. New York: Oxford UP 2005. Print.

Miller, Laura J. *Reluctant Capitalists: Bookselling and the Culture of Consumption*. Chicago: U of Chicago, 2006. Print.

Miller, Toby. *Cultural Citizenship: Cosmopolitanism, Consumerism, and Television in a*

Neoliberal Age. Philadelphia: Temple UP, 2007. Print.

Nickerson, Catherine Ross. *The Cambridge Companion to American Crime Fiction.* Cambridge: Cambridge UP, 2010. Print.

Palmer, Jerry. *Potboilers: Methods, Concepts and Case Studies in Popular Fiction.* London and New York: Routledge, 1991. Print.

Pearson, Nels, and Marc Singer. *Detective Fiction in A Postcolonial and Transnational World*. London: Ashgate, 2009. Print.

Perrin, Tom. *The Aesthetics of Middlebrow Fiction: Popular U.S. Novels, Modernism, and Form, 1945-1975*. New York: Palgrave Macmillan, 2015. Print.

Pieterse, Jan Nederveen. *Globalization and Culture: Global Melange*. Lanham: Rowan, 2015. Print.

Rabinowitz, Paula. *American Pulp: How Paperbacks Brought Modernism to Main Street*. Princeton: Princeton UP, 2014. Print.

Radway, Janice. *Reading the Romance: Women, Patriarchy, and Popular Literature*. Chapel Hill: U of North Carolina P, 1994. Print.

Reddy, Maureen T. *Traces, Codes, and Clues: Reading Race in Crime Fiction*. New Brunswick: Rutgers UP, 2003. Print.

Roberts, Thomas J. *An Aesthetics of Junk Fiction*. Athens: U of Georgia, 1990. Print.

Saricks, Joyce J. *The Readers' Advisory Guide to Genre Fiction*. Chicago and London: American Library Association, 2001. Print.

Smith, Erin A. *Hard Boiled: Working Class Readers and Pulp Magazines*. Philadelphia: Temple, 2000. Print.

Stout, Steve. *The Tanning of America: How Hip-Hop Created a Culture That Rewrote the Rules of the New Economy*. New York: Penguin, 2012. Print.

Swirski, Peter. *From Lowbrow to Nobrow*. Montreal: McGill-Queen's UP, 2005. Print.

Thoma, Pamela. *Asian American Women's Popular Literature: Feminizing Genres and Neoliberal Belonging*. Philadelphia: Temple UP, 2014. Print.

Wilson, Clint et al. eds, *Racism, Sexism, and the Media*. Los Angeles: Sage, 2013. Print.

Young, Helen. *Race and Popular Fantasy Literature: Habits of Whiteness*. London: Routledge, 2016. Print.

ENGLISH 254: POPULAR LITERARY GENRES: SYLLABUS

COOL HEADS AND MEAN STREETS: THE U.S. DETECTIVE GENRE

Required Texts:
Auster, Paul, *City of Glass*
Green, Anna Katharine, *That Affair Next Door*
Hammett, Dashiell, *The Maltese Falcon*
King, Laurie R. *A Grave Talent*
Mosley, Walter, *Devil in a Blue Dress*
Course packet

Course Description: Death, murder, mayhem—why are we so fascinated with crime fiction and detective stories? Television shows such as *Law and Order* and *CSI* not only have garnered long-running ratings success but also have spawned a number of spin-offs; true crime narratives—whether the first season of the Peabody award-winning podcast *Serial* or the latest murder mystery on *Dateline* or *Snapped*—seem to mesmerize their audience. Some have dismissed detective stories as mere formula fiction, not art, while others have argued that the pleasure in genre fiction is derived from the powerful "repetition and differences" found in genres that constrain and disrupt forms, including shattering our very notions of who we are and the world in which we live. Focusing upon narratives of crime and detection, this class will primarily explore the genre of the U.S. detective story, from nineteenth century tales by Edgar Allan Poe to the contemporary murder mystery. While we will examine the detective story form (for example, classical, hard-boiled, metaphysical, police procedural), we will also examine why our culture seems to crave and consume stories of crime and detection. We will examine the American detective story not only as a genre, but also as a means of critiquing the psychological and social anxieties rendered in this popular mass media form.

Course Objectives

Students will:

1. Describe how the detective genre emerges from, responds to, and shapes its historical and
   cultural contexts.

2. Analyze how audiences interact with and respond to generic conventions.

3. Analyze the ideologies that underlie genres and are implicit or explicit within specific works.

4. Demonstrate an understanding of the structural elements of storytelling.

5. Demonstrate critical reading skills and further hone their analytical writing skills.

6. Demonstrate the ability to analyze culturally diverse texts.

GE Student Learning Outcomes

Students will:

1. Explain and reflect critically upon the human search for meaning, values, discourse and expression in one or more eras/stylistic periods or cultures.

2. Analyze, interpret and reflect critically upon ideas of value, meaning, discourse and expression from a variety of perspectives from the arts and/or humanities.

3. Use appropriate critical vocabulary to describe and analyze works of artistic expression, literature, philosophy or religion and a comprehension of the historical context within which a body of work was created or a tradition emerged.

4. Describe and explain the historical and/or cultural context within which a body of work was created or a tradition emerged.

Week I

> "I am talking about the general psychological health of the species, man. He needs the existence of mysteries. Not their solution." —John Fowles

> Overview of the American detective genre

Weeks II & III: POE AND THE CLASSICAL DETECTIVE

> "The detective story, as created by Poe, is something as specialised and as intellectual as a chess problem . . . " —T.S. Eliot

Read: Poe's "The Murders in the Rue Morgue," "The Mystery of Marie Rogêt," "The Purloined Letter"; Todorov's "The Typology of Detective Fiction"; Cawelti's "The Formula of the Classical Detective Story"

Weeks III: & IV: GENDER AND THE DETECTIVE STORY—HOW COZY IS THE DOMESTIC MYSTERY?

Anna Katharine Green, the "mother of detective fiction," created in Amelia Butterworth "the prototype for the clever but nosey spinster whose descendants include Agatha Christie's Miss Marple" and in Violet Strange "the beginnings of the 'girl' detective." (Patricia D. Maida)

Read: Green's *That Affair Next Door*; Irwin's "Detective Fiction as High Art"; Smith-Rosenberg's "The New Woman as Androgyne"

Weeks V & VI: THE MEAN STREETS AND THE HARD-BOILED DETECTIVE

"Down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid. The detective must be a complete man and a common man and yet an unusual man. He must be, to use a rather weathered phrase, a man of honor." — Raymond Chandler

Read: Hammett's *The Maltese Falcon*; Chandler's "The Simple Art of Murder"

Week V—Review of Writing Prompt and Writing Samples

Weeks VII & VIII: BLURRING THE LINES

"People, feelings, everything! Double! Two people in each person. There's also a person exactly the opposite of you, like the unseen part of you, somewhere in the world, and he waits in ambush." —Patricia Highsmith, *Strangers on a Train*

View: Hitchcock's *Strangers on a Train*

Week VII—Rough Draft Due

Week VIII—Paper #1 Due

Weeks IX & X: NEW JOURNALISM'S DETECTIVE—TRUE CRIME

"I thought that Mr. Clutter was a very nice gentleman. I thought so right up to the moment that I cut his throat." —Truman Capote, *In Cold Blood*

Read: Excerpts from Capote's *In Cold Blood;* Browder's "True Crime"

Weeks XI & XII: RACE AND THE DETECTIVE STORY

"I am an invisible man…I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me." —Ralph Ellison, *The Invisible Man*

Read: Mosley's *Devil in a Blue Dress*; Reddy's "Race and American Crime Fiction"

Weeks XIII & XIV: POLICE PROCEDURAL AND THE FEMALE DETECTIVE

> "The criminal is the creative artist; the detective only the critic."—G. K. Chesterton

Read: King's *A Grave Talent*; Scagg's "The Police Procedural"; Shuker-Haines and Umphrey's "Gender (De) Mystified"

Weeks XIV & XV: POSTMODERN/METAPHYSICAL DETECTIVE STORY

> "A metaphysical detective story is a text that parodies or subverts traditional detective-story conventions […] with the intention, or at least the effect, of asking questions about mysteries of being and knowing which transcend the mere machinations of the mystery plot." —Patricia Merivale and Susan Elizabeth Sweeney

Read: Auster's *City of Glass;* Pearson and Singer's "Open Cases: Detection, (Post)Modernity, and the State"

Week XIV—Rough Draft due

Week XV—Paper #2 due

Week XVI—Final Exam

REQUIREMENTS

<u>Papers</u>: During the semester, you will write two analytic essays. Please note when essays are due; these essays should be turned in at the <u>beginning</u> of the class period. Unless you have a personal emergency, you will be penalized for a late paper. (Late papers will be marked down one half step--e.g. from a B- to a C+--for each school day after the due date.) If you do not submit your paper within two weeks of the due date for that essay, you will receive an "F" for that assignment. Anyone caught plagiarizing will fail the course. Please note that I only assign an "I" if a student has an emergency.

Essay I (app. 4-5 pages)

In your first essay, you will engage in an analysis of one or two texts, highlighting the role of the detective. Drawing from issues that we discussed in class (for example, the changing conventions of the detective genre, underlying ideologies present in the texts, debates about the detective genre), present an original, organized, and well-supported argument.

Essay II (app. 7-8 pages)

In your second essay, you will write a comparison and contrast paper. You may either focus on two works (you may wish to choose one early and one later work), or you may choose a clip from your presentation and a work in class to compare/contrast. For this final paper, you may

incorporate some background research into your paper, but your essay will still focus upon the development of your own ideas and the analysis of the works you will examine.

For both these papers, make sure you clearly focus and organize your analytic argument. Use excerpts from the text to support your point.

Final Exam: For your final exam, we will develop, as a class, key study questions that highlight the most important concepts we discussed during the semester. Your exam will consist of short answers and an essay, all developed from our collaborative work on creating class questions.

In-class Presentation: Working in groups with three to four of your classmates, you will be responsible for identifying key conventions of the works that we are reading in class and for finding current examples that will enrich our discussion of the detective genre. Your group will also bring a brief clip (from a film, television program, YouTube video, or other relevant format that you find provides a contemporary example of the specific detective form) and lead a class discussion on their findings. You should feel free to select non-American examples (such examples will provide us with globalized contexts from which to view our U.S. works). Your report should be approximately fifteen to twenty minutes and highlight the conventions related to our reading. For instance, when we discuss the classical detective, you may want to bring in clips from contemporary tales of Sherlock Holmes, identifying the characteristics of the classical detective and perhaps even comparing and contrasting Bernard Cumberbatch's Holmes with Jonny Lee Miller's Sherlock or Robert Downey Jr.'s Holmes. When we examine the hard-boiled detective genre—a typically masculine form—you may want to bring in an example of a contemporary female hard-boiled detective, so that we can examine how conventions of the genres are continually transformed and how genres reflect, influence, and are shaped by shifting social and cultural norms. At the end of the semester, I will factor in your group presentation evaluation with your participation grade—your overall participation elements will constitute 20% of your grade.

Format: Essays must be typed (or done on a letter quality printer) on unruled white 8 1/2 x 11" bond paper. Leave a margin of 1 inch on all four sides of the page. Double space and number the pages. Make sure you carefully proofread your work.

Attendance and Participation: Prompt and regular attendance is expected. Participation in class discussion is important. Part of your participation will be evaluated by pop quizzes on your readings. Reading assignments to be completed before the day on which they are assigned. If you have difficulty participating in class discussions, you may wish to turn in an optional journal (each entry is due at the beginning of class) so that you may receive appropriate credit for participation.

Class Etiquette: Please arrive on time. Please turn off your cell phones during the class period.

Conferences: I encourage everyone to meet with me. I am available during my office hours and by appointment. Please don't hesitate to ask for help.

Grading Factors:

    1. Preparation, quizzes, discussion and group presentation   20

2. Paper #1   20

3. Paper #2   35

4. Final   <u>25</u>

                                                               100%

The plus/minus system will be used for grading.

Disability Resources and Educational Services

Students with disabilities may register with the Disability Resources and Educational Services (DRES) center and complete a services agreement each semester. Staff within DRES will verify the existence of a disability (based on the documentation provided) and approved accommodations. Students who are approved for test-taking accommodations must provide an Alternative Testing Form to their faculty member signed by a counselor in DRES prior to making testing arrangements. DRES is located in Bayramian Hall, Room 110. Staff can be reached at (818) 677-2684.

CSUN Policy on Plagiarism

To plagiarize means to: 1) steal and pass off (the ideas or words of another) as one's own; 2) use (another's production) without crediting the source; 3) commit literary theft; or 4) present as new and original an idea or product derived from an existing source.

Cheating or plagiarism in connection with an academic program at a campus is listed in Section 41301, Title 5, California Code of Regulations, as an offense for which a student may be expelled, suspended, or given a less severe disciplinary sanction (*California State University Northridge Undergraduate/Graduate Catalog).* For more info, see: http://library.csun.edu/Guides/ResearchStrategies/AvoidingPlagiarism

Please note that this syllabus may be subject to change.

COURSE ALIGNMENT MATRIX

14. Directions: Assess how well ENGL 254 contributes to the program's student learning outcomes by rating each course objective for that course with an I, P or D.

Course Objectives	Popular Culture Minor SLO #1: Students will demonstrate the ability to apply critical thinking to popular culture.	Popular Culture Minor #2: Students will demonstrate the ability to apply and critically engage with theories relevant to the study of popular culture.	Pop Culture Minor SLO #3: Students will demonstrate the ability to research, critically evaluate, respond to, and ethically use information sources in popular culture studies.	GE Arts & Humanities SLO #1: Explain and reflect critically upon the human search for meaning, values, discourse and expression in one or more eras/stylistic periods or cultures.	GE A&H #2: Analyze, interpret and reflect critically upon ideas of value, meaning, discourse and expression from a variety of perspectives from the arts and/or humanities.	GE A&H #5: Use appropriate critical vocabulary to describe and analyze works of artistic expression, literature, philosophy or religion and a comprehension of the historical context within which a body of work was created or a tradition emerged.	GE A&H #6: Describe and explain the historical and/or cultural context within which a body of work was created or a tradition emerged.
1 Students will describe how genres emerge from, respond to, and shape their historical and cultural contexts.	I	I	P	I	P	P	P
2 Students will analyze how audiences interact with and respond to generic conventions.	P	I	I	I	P	I	P
3 Students will analyze the ideologies that underlie genres and are implicit or explicit within specific works.	I	P	I	I	I	I	I
4 Students will demonstrate an understanding of the structural elements of storytelling.	P	P	I	P	I	P	I
5 Demonstrate critical reading skills and further hone their analytical writing skills.	P	I	P	I	I	I	I
6 Students will demonstrate the ability to analyze culturally diverse texts.	P	I	I	I	P	I	P

15. Assessment of COURSE objectives

Course Objectives	Assessments of Student Performance
1 Students will describe how genres emerge from, respond to, and shape their historical and cultural contexts.	Weekly in-class discussions, participation, research papers
2 Students will analyze how audiences interact with and respond to generic conventions.	Weekly in-class discussions, participation, research papers, in-class presentation
3 Students will analyze the ideologies that underlie genres and are implicit or explicit within specific works.	Weekly in-class discussions, participation, research papers
4 Students will demonstrate an understanding of the structural elements of storytelling.	Weekly in-class discussions, participation, research papers, in-class presentation
5 Demonstrate critical reading skills and further hone their analytical writing skills.	Weekly in-class discussions, participation, research papers
6 Students will demonstrate the ability to analyze culturally diverse texts.	Weekly in-class discussions, participation, research papers

16. If this is a General Education course, indicate how the General Education Measurable Student Learning Outcomes (from the appropriate section) are addressed in this course. *(Attach)*

Student Learning Outcomes for Arts and Humanities:
Students will:

1. Explain and reflect critically upon the human search for meaning, values, discourse and expression in one or more eras/stylistic periods or cultures.

> Students in ENGL 254 will read texts from one or more specific genres and analyze how the generic conventions create meaning and shape cultural values.

2. Analyze, interpret and reflect critically upon ideas of value, meaning, discourse and expression from a variety of perspectives from the arts and/or humanities.

> Students in ENGL 254 will write papers and create other critical texts (e.g. websites, presentations, etc.) that analyze how popular literary genres create values and meaning.

3. Produce work/works of art that communicate to a diverse audience through a demonstrated understanding and fluency of expressive forms.

> N/A

4. Demonstrate ability to engage and reflect upon their intellectual and creative development within the arts and humanities.

> N/A

5. Use appropriate critical vocabulary to describe and analyze works of artistic expression, literature, philosophy or religion and a comprehension of the historical context within which a body of work was created or a tradition emerged.

> Students in ENGL 254 will use critical vocabulary appropriate to the study of literature to describe and analyze texts within specific popular literary genres and will demonstrate an understanding of the historical contexts of these texts.

6. Describe and explain the historical and/or cultural context within which a body of work was created or a tradition emerged.

> Students in ENGL 254 will describe how genres emerge from, respond to, and shape their historical and cultural contexts.

17. Methods of Assessment for Measurable Student Learning Outcomes *(Attach)*

A. Assessment tools
   1. Regular assigned work and presentations regarding readings.

   2. Written assignments, such as a short term paper that builds toward a final written project.

   3. A final paper that advances an argument as to how a literary work and its genre reflect, inform, or index current social, cultural and political developments in American life.

B. Describe the procedure dept./program will use to ensure the faculty teaching the course will be involved in the assessment process (refer to the university's policy on assessment).

   The English Faculty is supportive of the assessment process and, under the guidance of our Department Chair and Assessment Coordinator, periodic meetings will be held to determine if learning objectives and outcomes have been adequately met by students. Adjustments to teaching methodology, course content and evaluation techniques will occur as needed.