ENG-2760: DETECTIVE FICTION: MYSTERY, MURDER, AND MALICE

Cuyahoga Community College

Board of Trustees:
2011-05-26

Academic Term:
Fall 2018

Subject Code
ENG - English

Course Number:
2760

Title:
Detective Fiction: Mystery, Murder, and Malice

Catalog Description:
Study of detective fiction as a genre from the nineteenth century to the present day.

Credit Hour(s):
3

Lecture Hour(s):
3

Requisites

Prerequisite and Corequisite
ENG-1020 College Composition II or ENG-102H Honors College Composition II; or departmental approval.

I. ACADEMIC CREDIT

Academic Credit According to the Ohio Department of Higher Education, one (1) semester hour of college credit will be awarded for each lecture hour. Students will be expected to work on out-of-class assignments on a regular basis which, over the length of the course, would normally average two hours of out-of-class study for each hour of formal class activity. For laboratory hours, one (1) credit shall be awarded for a minimum of three laboratory hours in a standard week for which little or no out-of-class study is required since three hours will be in the lab (i.e. Laboratory 03 hours). Whereas, one (1) credit shall be awarded for a minimum of two laboratory hours in a standard week, if supplemented by out-of-class assignments which would normally average one hour of out-of-class study preparing for or following up the laboratory experience (i.e. Laboratory 02 hours). Credit is also awarded for other hours such as directed practice, practicum, cooperative work experience, and field experience. The number of hours required to receive credit is listed under Other Hours on the syllabus. The number of credit hours for lecture, lab and other hours are listed at the beginning of the syllabus. Make sure you can prioritize your time accordingly. Proper planning, prioritization and dedication will enhance your success in this course.

The standard expectation for an online course is that you will spend 3 hours per week for each credit hour.

II. ACCESSIBILITY STATEMENT

If you need any special course adaptations or accommodations because of a documented disability, please notify your instructor within a reasonable length of time, preferably the first week of the term with formal notice of that need (i.e. an official letter from the Student Accessibility Services (SAS) office). Accommodations will not be made retroactively.

For specific information pertaining to ADA accommodation, please contact your campus SAS office or visit online at http://www.tri-c.edu/accessprograms. Blackboard accessibility information is available at http://access.blackboard.com.

Eastern (216) 987-2052 - Voice
Metropolitan (216) 987-4344 – Voice. (216) 987-4048 – TTY.
Western (216) 987-5079 – Voice. (216) 987-5117 – TTY.
III. ATTENDANCE TRACKING

Regular class attendance is expected. Tri-C is required by law to verify the enrollment of students who participate in federal Title IV student aid programs and/or who receive educational benefits through other funding sources. Eligibility for federal student financial aid is based in part on enrollment status.

Students who do not attend classes for the entire term are required to withdraw from the course(s). Additionally, students who withdraw from a course or stop attending class without officially withdrawing may be required to return all or a portion of their financial aid based on the date of last attendance. Students who do not attend the full session are responsible for withdrawing from the course(s).

Tri-C is responsible for identifying students who have not attended a course before financial aid funds can be applied to students’ accounts.

Therefore, attendance is recorded in the following ways:

- For in-person and blended-learning courses, students are required to attend the course by the 15th day of the semester (or equivalent for terms shorter than five weeks) to be considered attending. Students who have not met all attendance requirements for in-person and blended courses, as described herein, within the first two weeks or equivalent, will be considered not attending.
- For online courses, students are required to login at least two times per week and submit one assignment per week for the first two weeks of the semester, or equivalent to the 15th day of the term. Students who have not met all attendance requirements for online courses, as described herein, within the first two weeks or equivalent, will be considered not attending.

At the conclusion of the first two weeks of a semester or equivalent, instructors report any registered students who have “Never Attended” a course. Those students will be administratively withdrawn from that course. However, after the time period in the previous paragraphs, if a student stops attending a class or wants or needs to withdraw, for any reason, it is the student’s responsibility to take action to withdraw from the course. Students must complete and submit the appropriate Tri-C form by the established withdrawal deadline.

Tri-C is required to ensure that students receive financial aid only for courses that they attend and complete. Students reported for not attending at least one of their registered courses will have all financial aid funds held until confirmation of attendance in registered courses has been verified. Students who fail to complete at least one course may be required to repay all or a portion of their federal financial aid funds and may be ineligible to receive future federal financial aid awards. Students who withdraw from classes prior to completing more than 60 percent of their enrolled class time may be subject to the required federal refund policy.

If illness or emergency should necessitate a brief absence from class, students should confer with instructors upon their return. Students having problems with coursework due to a prolonged absence should confer with the instructor or a counselor.

IV. LEARNING OUTCOMES ASSESSMENT

Occasionally, in addition to submitting assignments to their instructors for evaluation and a grade, students will also be asked to submit completed assignments, called ‘artifacts,’ for assessment of course and program outcomes and the College’s Essential Learning Outcomes (ELOs). The artifacts will be submitted in Blackboard or a similar technology. The level of mastery of the outcome demonstrated by the artifact DOES NOT affect the student’s grade or academic record in any way. However, some instructors require that students submit their artifact before receiving their final grade. Some artifacts will be randomly selected for assessment, which will help determine improvements and support needed to further student success. If you have any questions, please feel free to speak with your instructor or contact the Learning Outcomes Assessment office.

V. CONCEALED CARRY STATEMENT

College policy prohibits the possession of weapons on college property by students, faculty and staff, unless specifically approved in advance as a job-related requirement (i.e., Tri-C campus police officers) or, in accordance with Ohio law, secured in a parked vehicle in a designated parking area only by an individual in possession of a valid conceal carry permit.

As a Tri-C student, your behavior on campus must comply with the student code of conduct which is available on page 29 within the Tri-C student handbook, available athttp://www.tri-c.edu/student-resources/documents/studenthandbook.pdfYou must also comply with the College’s Zero Tolerance for Violence on College Property available athttp://www.tri-c.edu/policies-and-procedures/documents/3354-1-20-10-zero-tolerance-for-violence-policy.pdf

Outcomes

Course Outcome(s):
Read critically, interpret, and analyze, both verbally and in writing, selected works of detective fiction.

Objective(s):
1. Read at the literal as well as at the inferential level.
2. Read critically and analytically, evaluating assigned selections on the basis of the established criteria of detective fiction.
3. Identify and analyze strategies of detective fiction.
4. Discuss the different categories and subgenres of detective fiction.
Course Outcome(s):
Write college level papers critically analyzing, evaluating, and interpreting detective fiction, incorporating research, using Modern Language Association (MLA) documentation.

Objective(s):
1. Write informed critical analyses about short stories and novels that focus on detective fiction.
2. Conduct college level literary research.
3. Utilize research databases to find scholarly articles.
4. Read critically, summarize, analyze, and synthesize current scholarship on detective fiction.
5. Examine the historical development of detective fiction from the nineteenth century to the present day.

Methods of Evaluation:
1. Exams
2. Quizzes
3. Journals
4. Critical essays
5. Research Projects
6. Group Projects
7. Class Participation

Course Content Outline:
1. Historical development of detective fiction as a genre
   a. Edgar Allan Poe
   b. Wilkie Collins
   c. Sir Arthur Conan Doyle
   d. G. K. Chesterton
   e. Agatha Christie
   f. Dorothy Sayres
   g. Ngaio Marsh
   h. Marjorie Allingham
   i. Raymond Chandler
   j. Dashiell Hammett
   k. Ellery Queen
   l. Rex Stout
   m. Colin Dexter
   n. P.D. James
   o. Martha Grimes
   p. Tony Hillerman
   q. Walter Mosley
   r. Sara Paretsky
   s. Patricia Cornwell
   t. Elizabeth George
2. Categories and subgenres of detective fiction
   a. Mysteries featuring the private detective, including but not limited to the following:
      i. E.A. Poe's C. Auguste Dupin
      ii. Conan Doyle’s Sherlock Holmes
      iii. Agatha Christie’s Hercules Poirot
      iv. Dorothy Sayres’ Lord Peter Wimsey
      v. Raymond Chandler’s Phillip Marlowe
      vi. Dashiell Hammett’s Sam Spade
      vii. Rex Stout’s Nero Wolfe
      viii. Sara Paretsky’s V.I. Warshawski
      ix. Walter Mosley’s Easy Rollins
   b. Mysteries featuring the police detective, including but not limited to the following:
      i. Colin Dexter’s Inspector Morse
      ii. P.D. James’ Commander Adam Dagleish
      iii. Elizabeth George’s Inspector Lynley
iv. Tony Hillerman's Joe Leaphorn and Jim Chee  
v. Martha Grimes' Inspector Jury  
vi. Jeffrey Deaver's Lincoln Rhymes  

b. The Cozy Mystery, including but not limited to  
i. Agatha Christie, Mary Roberts Rinehart  
ii. M.C. Beaton  
iii. Rhys Bowen  
iv. Diane Mott Davidson.  

c. The Specialized Mystery, which include categories such as the following:  
i. Legal mysteries (John Mortimer, John Grisham)  
ii. Medical mysteries (Robin Cook, Patricia Cornwell, Tess Gerritson)  
iii. Academic mysteries (Joan Paton Walsh, Amanda Cross, Joanne Dobson, Jennifer Lee Carrell)  
iv. Psychological mysteries (Ruth Rendell, Patricia Highsmith, Joy Fielding, Stig Larsen)  

d. The Historical Mystery, including but not limited to  
i. Peter Treymayne  
ii. Ellis Peters  
iii. Anne Perry  
iv. C.J. Sansome  
v. Stephanie Barron.  

3. Criteria and strategies of detective fiction  
a. The crime  
b. The victim  
c. The motive  
d. The opportunity  
e. The method  
f. The detective  
g. The clues  
h. The criminal  
i. The solution  

4. Critical scholarship and commentaries on Detective Fiction, including but not limited to the following:  
a. Howard Haycraft, *The Art of the Mystery Story*  
b. Dilys Wynn, *Murder Ink*  
c. Julian Symons, *Bloody Murder*  
d. P.D. James, *Talking About Detective Fiction*  

Resources  


