

First Year Seminar: The Art of the Detective in Fiction and Film

Dickinson College, Fall 2014 (FYSM 100-36)

MF 11:30-12:45, Durbin Classroom, Old West

Class Blog: <http://blogs.dickinson.edu/fysdetective/>

Professor Sarah E. Kersh

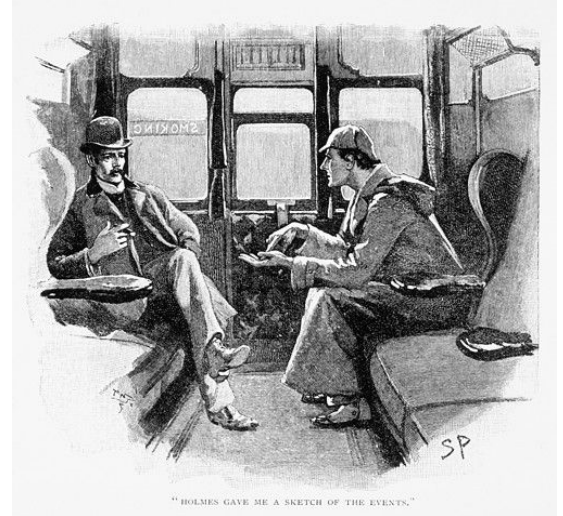
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and by appointment

**“...when you have eliminated all which is impossible,
then whatever remains, however improbable, must
be the truth.” ~Sherlock Holmes**



Course Materials

The following texts are required for the course and are available at the college bookstore:

1. *Writing Analytically*, 6th Edition, by David Rosenwasser and Jill Stephen (Cengage Learning, 2011) ISBN#: 978-0495910084
2. *The Adventures of Sherlock Holmes*, by Sir Arthur Conan Doyle (Dover Thrift Editions, 2009) ISBN #: 978-0486474915
3. *The Maltese Falcon*, by Dashiell Hammett (Vintage Crime/Black Lizard, 1989) ISBN#978-0679722649
4. *The Girl with the Dragon Tattoo*, by Stieg Larsson (Vintage Crime/Black Lizard; Mass Market Paperback edition, 2011) ISBN#: 978-0307949486
5. Additional readings are available on our class website unless otherwise specified in the syllabus.

*Note: We will also be screening 3 films/TV episodes. You will need to either attend screenings, view the required texts on your own or in the library where they are on reserve. Films/episodes to be screened are:

- *Rear Window*, dir. Alfred Hitchcock (1954)
- *Sherlock*, “A Scandal in Belgravia”, created by Steven Moffat and Mark Gatiss (season 2, episode 1; 2012)
- *Veronica Mars*, “Piolet”, created by Rob Thomas (season 1, episode 1; 2004)

In addition you will need to have both a folder and either a notebook or 3-ring binder/folder for this course. You will complete almost-daily writing assignments that you must bring with you to class.

Learning Goals and Course Description

The First-Year Seminar (FYS) introduces you to Dickinson as a “community of inquiry” by developing habits of mind essential to liberal learning. Through the study the art of detective fiction and film, students will:

- critically analyze information and ideas in the texts we discuss;
- examine issues from multiple perspectives;
- discuss, debate and defend ideas, including one’s own views, with clarity and reason;
- learn to find, evaluate, and correctly incorporate outside sources so as to avoid plagiarism;
- create clear academic writing.
- utilize the small group seminar format to interact and engage in discussion with your peers as well as with me, your professor

For our FYS, we will examine the appeal of the mystery and suspense genre. We’ll work to develop an understanding of the literary devices used to foster audiences’ experience of mystery and suspense, including point of view, characterization, plot, and setting. In mysteries, characters and plots are driven by issues of power, crime, and law, but also gender, desire, politics, class, race, individuality, and society—just to name a few! This is a genre driven by questions: questions of identity (Who is it?



Whodunnit?), questions of epistemology (How do we know?_What do we know?), and questions of hermeneutics (How should we interpret and understand?). Over the course of the semester we will examine 19th -, 20th - and 21st century short stories, novels, and films as well as a range of secondary readings that will provide theoretical frameworks through which *you* will become the investigators of literary and cultural contexts.

What Is Required of Me? (aka: What *all* professors expect from Dickinson students)

You should complete all readings and writing assignments in advance of the class in which they will be discussed. You should also complete the tasks from the Course Schedule that are listed in the columns labeled “Reading Assignments due IN CLASS” and “Writing Assignments due IN CLASS.” You will want to reference this column every day so that you know what is expected of you at each class.

In order for our meetings to be successful, it will be important for you to do the following:

(taken from the book, *Peer Instruction for Astronomy*, by Paul J. Green, p. 29)

1. READ. Come to class prepared to discuss the material.
2. RISK. Be open with your opinions and your questions. Listen to and encourage everyone’s ideas so they can take risks too.
3. RELAX. Don’t take criticism of your own ideas personally. Change your mind when the evidence shows that you should.
4. RESPECT. Act toward your peers as you would have them act towards you. Be civil. Be charitable.
5. REASON. Play the skeptic, but be critical of reasoning, ideas, and data -- not of people.
6. RESTATE. Try to paraphrase another’s explanation in a way that makes sense. Focus on coming to the best possible answer.

Attendance and Participation

Preparation, attendance, and participation are crucial to this course and your success in it. Regular attendance and conscientious preparation for class are assumed and expected. That said, I recognize things sometimes come up, and as such, I give you **two** absences throughout the course of the semester without penalty. Missing classes beyond that will result in a reduction of your participation grade. Just showing up for class, however, is not enough to guarantee a high participation grade. Your participation grade will be calculated based on the following criteria:

- You come to class having done the day's reading.
- You prompt discussion and/or respond to your peers.
- You enter the conversation without dominating or silencing others.
- You offer more than just personal opinion or anecdote – that is, you root your comments in the text we are discussing. (In other words, people who try to comment on things they have not read will lose points.)
- You attend peer review sessions with a complete rough draft.
- You work collaboratively with people to achieve learning goals when you are placed in a small group.
- You are present and engaged in every class. Therefore, you take care of your needs before you come to class. You will lose all of your participation points if you make a regular habit of excusing yourself in the middle of class to take a phone call or to use the restroom.

I recognize that some students are hesitant to speak in front of class. If this is the case, please come talk with me during office hours early in the semester. In addition, if extenuating circumstances arise that are interfering with your ability to attend and/or participate in this class or others, please come see me as soon as possible. Dickinson has many resources available to you that might help you navigate a challenging time or situation. As both your advisor and your professor I am in a great position to help point you toward those resources. Don't hesitate to ask!

Journals

Frequently, I will ask you to complete some form of a writing task (be sure to check the column in the Course Schedule labeled "What to prepare for class today") in your journals. You are expected to bring your journal with you to every class. I will be collecting these throughout the semester for completion grades.

Papers

Each paper will go through the invention, drafting, feedback, and revising process. The process of revision and the ultimate success of the paper depend upon a thoughtful first draft as well as a polished final draft. For each paper, you will have ample time for writing the first version and for revising after receiving feedback on the draft. All papers (first and final versions) must be word-processed and meet standard format practices: double-spaced; 12 point font, pages numbered in the right hand corner, title and name on first page, date of submission. Throughout the paper, the citations and documentation style should be consistent. Late papers will be penalized one full letter grade.

Evaluation Policies for Writing Assignments

In general, I will evaluate your writing by considering how well you have achieved the following goals (developed by the Writing Program):

1. The author crafts an introduction that identifies a question, frames the question, and states a thesis.
2. The author organizes the writing, demonstrates a progression of ideas, and maintains a consistent focus or thread.
3. The author contextualizes the question and supports it with evidence.
4. The author sustains analytical inquiry throughout the assignment.
5. The author effectively incorporates relevant outside information.
6. The author engages the intended audience with a consistent, distinctive voice appropriate to the task.
7. The author adheres to appropriate standards for language use.
8. The author conforms to appropriate formats for citation of source material.

Grading Overview

Beyond in-class participation, your grade will be based on weekly journals and three more formal papers. The relative weight of each component is as follows:

Attendance and Participation	10%
Paper #1	15%
Paper #2	15%
Paper #3	15%
Paper #4	20%
Journal, other writings, and Information Literacy assignments	25%



Paper topics will be handed out in class at least a week before the first draft is due and we will engage in a peer-review process during class. You will have a week after peer review to revise your paper before handing it into me.

Grade Calculations:

I use an excel worksheet to calculate my grades. If you would like to discuss graded work, please take at least two days to review my comments, along with the grading criteria for the assignment. While I don't negotiate grades, I am happy to discuss strategies for improving your writing.

Final letter grades will be assigned in the following way:

A = 93-100	B- = 80-82	D = 60-69
A- = 90-92	C+ = 77-79	F = 0-59
B+ = 87-89	C = 73-76	
B = 83-86	C- = 70-72	

Lateness, Cell Phones, and Other Disruptions:

You are expected to be on time. Class begins promptly and if you are more than ten minutes late, I will record you as absent. Please remember to turn OFF all cell phones unless otherwise directed. If

you are a student athlete or member of a student group which requires you to miss class for a university-sanctioned event, please let me know as soon as possible.

Electronics:

Since thoughtful listening and responding will be instrumental to the success of our course, I prefer students not rely on electronic instruments in class. In other words, I do not like for students to use laptops for general note taking in class. I do make a few exceptions—so please see me if you feel laptop/tablet use is important to your success in the course.

Deadlines:

Deadlines are firm. Unless you have asked for and received prior permission to extend the deadline or have extenuating circumstances about which I have been made aware, late assignments will lose one grade increment per day late. I cannot accept assignments more than one week late.

Extra Credit:

If you attend any Dickinson College screening, workshop, or lecture and write a 1-2 page reflection stating how the event related to this class and what was interesting about it for you, I will award 1 point extra credit. You may complete up to 5 extra credit reflections. These points will be added to your lowest paper grade at the end of the semester. I will reject any reflection I feel is insufficient or unsuitable.

“How can I know what I think until I see what I say?” – E.M. Forster

Writing is a process and not an end product. At the end of the semester, you will hand in a written reflection about your writing throughout the course of the semester, so make sure to **keep all** returned in-class writings and short assignments as well as formal papers.

Peer Review and Conferences:

Students will meet with me at least twice during the semester to discuss writing. Failure to meet with me **counts as one absence**. Students will also participate in Peer Review in class. **You must have peer reviews to receive full credit for your final paper.** Further details TBA.

The Writing Center

Writing is an integral part of this seminar and you will be required to visit the Writing Center *at least once* over the course of the term.

Writers of all levels and abilities need feedback in order to develop their ideas and grow as writers. In our course, we have a dedicated Writing Associate, **Nalani Saito**, who is able to provide this kind of feedback. However, for other courses, or if you would like additional help in this course, Dickinson's trained writing tutors can help you generate ideas, begin drafting, revise a rough draft, figure out your professor's preferred documentation style, understand and respond to professor feedback, edit your writing – among other things. You can walk in or call and make an appointment at (717) 245-1620 (or 245-1767 for foreign language writing). For more information about hours and procedures, visit the web: <http://www.dickinson.edu/academics/resources/writing-program/content/Writing-Center/>

Academic Integrity

With respect to all assignments in this course, I expect you to do your own work. You are certainly encouraged to discuss course content and readings with your fellow classmates, but your work in papers must be your own. Regarding outside sources, you will need to cite all of your sources. We will discuss ways of doing this before your first paper is due. If you have any questions about what constitutes cheating or plagiarism, please feel free to ask.

From Dickinson College's Community Standards:

"Respect for ideas — our own and others' — is a hallmark of academic integrity. We show respect by acknowledging when we have used another's words or ideas in our work. We expect others to acknowledge when they use our ideas or words in their work. Students are expected to do their own work on quizzes, papers, examinations, class assignments, etc. Normally, a paper may be submitted in fulfillment of an assignment in only one course. Exceptions require permission from the instructors. Collaboration must be noted in writing and requires the consent of all instructors."



From: http://www.dickinson.edu/download/downloads/id/3694/2014-2015_community_standardspdf

Plagiarism and other forms of academic dishonesty will not be tolerated. Consistent with Dickinson College's Student Code of Conduct, cheating of any kind may lead to disciplinary action, which often includes failing the course. Submission of someone else's written work or using sources without proper credit is unacceptable. Enrollment at Dickinson represents a commitment to abide by the College's principles of academic integrity. Please read Dickinson's plagiarism and academic integrity policy, available at:

http://www.dickinson.edu/download/downloads/id/2976/academic_integrity_and_how_to_avoid_plagiarism

All incoming Dickinson students are required to complete the Academic Integrity Tutorial posted on Moodle by **Monday 9/22**. Students who do not complete this tutorial will not be able to request spring classes during the registration period in October. All questions must be completed to get credit for the tutorial:

- Log on to Moodle through Gateway.
- Select the course entitled "Academic Integrity Tutorial - 2014."
- Click on the link to the tutorial "Join the Conversation: Work Honestly and Use Information Responsibly."
- Follow the instructions carefully.

Accommodations

I am committed to including all students in this course and am happy to discuss accommodations with students, provided that this conversation happens **early** in the semester and definitely before any papers/projects are due. From Dickinson College's Disability Services:

Dickinson College makes reasonable academic accommodations for students with documented disabilities, according to equal access laws. I am available to discuss the implementation of those

accommodations. Students requesting accommodations must first register with Disability Services to verify their eligibility. After documentation review, Marni Jones, Director of Learning Skills and Disability Services, will provide eligible students with accommodation letters for their professors. Students must obtain a new letter every semester and meet with each relevant professor prior to any accommodations being implemented. These meetings should occur as soon as possible in the semester, and at least five days before any testing accommodations. Disability Services is located in Biddle House. Address inquiries to Stephanie Anderberg at 717-245-1734 or email disabilityservices@dickinson.edu. For more information, see the Disability Services website: www.dickinson.edu/disabilityservices.



Other Needs:

If you have a concern or issue regarding this class, your ability to participate in it, or the material we are covering, please stop by my office hours or email me to set up an appointment. The sooner we can talk about your concerns, the better I will be able to help you negotiate a solution. I am committed to providing equal educational opportunity to all students.

Class Contacts:

If you miss class for ANY reason it is YOUR responsibility to contact another member of the class to see what you may have missed. Please make sure you have at least three contacts:

1. name: _____ cell: _____

2. name: _____ cell: _____

3. name: _____ cell: _____

4. name: _____ cell: _____

Course Schedule:
The Art of the Detective in Fiction and Film
 Class Blog: <http://blogs.dickinson.edu/fysdetective/>

Readings and assignments should be completed by the date on which they appear
 WA=Writing Analytically JNL=Reading Journal Green= Information Literacy Session
 — This schedule is subject to change —

Week	Date	Topic	Reading Assignments due IN CLASS	Writing Assignments due IN CLASS
1 (Th)	8/28	Welcome and Introductions		
1 (F)	8/29	Academic Advising		
1 (S)	8/30	Reading and Writing in College	+ WA: Chapter 1: "Fourteen Short Takes on Writing and the Writing Process" (5-21) + Come prepared to share 3 facts/tips you find illuminating and any questions + Read <i>The Maltese Falcon</i> chapters 1-2	+ JNL: After reading the chapter, what do you think you will need to do differently in college than you did in high school when it comes to reading, researching, and writing?
2 (M)	9/1		+ Read <i>The Maltese Falcon</i> chapters 3-8 + WA: "Pointing" (108-109)	+ Writer's Questionnaire Due + JNL: Record three key sentences from today's reading. (write out full quotation with page #s) + join class blog
2 (F)	9/5		+ Read <i>The Maltese Falcon</i> chapters 9-13 + WA: "Notice and Focus" (24-26)	+ JNL: In today's reading, what is interesting? What is strange? What is revealing?
3 (M)	9/8	Discussion of Essay #1	+ Read <i>The Maltese Falcon</i> chapters 14-17 + WA: "Asking 'So What?'" (33-35)	+ In today's <i>MF</i> reading, what do you identify as the "So what?" question? (4-5 sentence response)
3 (F)	9/12		+ Finish <i>The Maltese Falcon</i> chapters 18-20 + WA: "Thesis Statements" (326-327) and "Analyzing Evidence" (207-213)	+ revise journal entry from 9/8 into a one-page reaction essay (typed)
4 (M)	9/15		+ Richard Straub, "Responding—Really Responding—to Other Students' Writing" (PDF) + short selection from Ernst Kaemmel, "Literature under the Table: The Detective Novel and its Social Mission" (PDF)	
4 (F)	9/19	NO CLASS- Individual Conferences		+ Bring a complete rough draft of essay #1 to peer review (time and place TBA)
5 (M)	9/22	NOTE: Academic Integrity Tutorial should be completed by today.	+ read Sir Arthur Conan Doyle's "A Scandal in Bohemia" + WA: "Personal Response" (153-156) & "Comparison/Contrast" (99-101, 156-157, 331)	+ JNL: Take today's reading and another reading from the class and practice Difference within Similarity. (1-2 paragraphs)

5 (F)	9/26			+ Essay #1 due: Analysis & Close Reading Submit rough draft, peer review worksheets/revision plan, and final draft (more TBA)
6 (M)	9/29	Screening: Sun 9/28 @ 7:00 in East College 300	+ View the BBC's <i>Sherlock: A Scandal in Belgravia</i> (2012) + Read: <u>"It's Just a Movie': A Teaching Essay for Introductory Media Classes"</u> by Greg Smith (online article)	+ JNL : Write a one-page response to the film. Focus on a detail of the film that, had you not read the Smith article, you might have overlooked. Talk about why that detail is significant. (keep in mind the skills we have practiced from <i>WA</i>)
6 (F)	10/3		+ excerpt from <i>The Novel and the Police</i> (PDF) + <i>WA</i> : "Paraphrase X 3" (36-39)	+ JNL : Choose a brief (2-3 sentences) passage from the reading and practice Paraphrase X 3.
7 (M)	10/6	Screening: Sun 10/5 @ 7:00 in East College 300 **Class to be held in library classroom ICC2 (basement)**	How to do a Known Item Search with Dickinson librarian Christine Bombaro (we will Discuss Essay #2 in class) + View Alfred Hitchcock's <i>Rear Window</i> (1954) + Read "How to Find a Known Item in the Library" (PDF) + Read <i>WA</i> : "Reasoning from Evidence and Claims" (165-189)	+ JNL : Translate into your own words the feedback you received on your first essay. What higher order concerns do you need to work on? Copy three sentences with grammatical/mechanical errors; find the rules in <i>WA</i> , Chapter 19 and paraphrase them; and then rewrite the sentences correctly.
7 (F)	10/10		+ "Film Noir" from Susan Hayward's <i>Cinema Studies</i> (PDF) + <u>"What's Wrong with Hitchcock's Women"</u> by Bidisha (online review) + <i>WA</i> : "Making a Thesis Evolve" (223-236, 261-263)	+ JNL : Take today's reading and another reading from the class and practice Difference within Similarity.
8 (M)	10/13		+ "How to Peer Review: Giving Effective Feedback on a Peer's Draft and Responding to Feedback of Your Own Writing" (PDF) + Bring articles from 10/10 with you to class again	+ Prepare your journal to hand in to me . Make sure it is clearly marked with dates and is complete.
8 (F)	10/17	NO CLASS- Individual Conferences		+ Bring a complete rough draft of essay #2 to peer review with Nalani. (Times TBA)
9 (M)	10/20	Fall Pause		
9 (F)	10/24		+ View an episode 1 from Season 1 of <i>Veronica Mars</i> (2004) (Film Screening: TBA)	+ JNL : Make a list of the seminar's five most interesting ideas that you want to learn more about. + Essay #2 due (Comparative Analysis/Response Paper) Submit rough draft, peer review worksheets, and final draft

10 (M)	10/27	Generating Topic-based Keywords to Search for Information & Shaping a Research Question and Finding the Best Sources with librarian Christine Bombaro	+ WA: "Finding, Citing, and Integrating Sources" (283-314) + "Rethinking 'The Getting Even Part': Feminist Anger and Vigilante Justice in a Post-9/11 America" by Tamy Burnett and Melissa Townsend (PDF)	+ Bring your topic-based keywords to class **Class to be held in library classroom ICC (basement)**
10 (F)	10/31		+ TGWTDT pages TBA	+ JNL: Choose a passage from a source you have found and make it speak. (type out quotation, please)
11 (M)	11/3	Discussion of Essay #3	+ TGWTDT pages TBA + WA: "Summaries" (75-76, 152-153) & "Using Sources Analytically: The Conversation Model" (267-282)	+ Submit your research question for the annotated bibliography and the final essay
11 (F)	11/7		+ TGWTDT pages TBA	+ JNL: Translate into your own words the feedback you received on your second essay. What higher order concerns do you need to work on?
12 (M)	11/10		+ TGWTDT pages TBA	+ JNL: Choose a passage from a source you have found and use it to raise a question.
12 (F)	11/14		+ TGWTDT pages TBA	+ Essay #3 due: Prospectus and Source Analysis
13 (M)	11/17	Discussion of Essay #4	+ TGWTDT pages TBA	+ JNL: Choose two sources and place them in conversation with each other. (at least one should be one you have found)
13 (F)	11/21	Revisiting the Research Process and Citation, Documentation, and Avoiding Plagiarism with librarian Christine Bombaro	+ TGWTDT pages TBA	**Class to be held in library classroom ICC2 (basement)**
14 (M)	11/24		+ TGWTDT pages TBA	+ Essay #4 Draft Due: Bring a complete rough draft of essay #4 to peer review (time and place TBA)
14 (F)	11/28	Thanksgiving Break		
15 (M)	12/1		+ Reading TBA	+ JNL: Based on feedback from your last assignment, what additional research might you need to do?
15 (F)	12/5	Last Class wrap up	+ NYT article: " The Neuroscience of Your Brain on Fiction " by Annie Murphy Paul (online article)	Essay #4 due: Analytical Essay with Evolving Thesis