

LIT 3003: Narrative of Forms
“Case Reopened: Investigating Crime Narrative Forms
Spring 2018

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Class Meeting Time: MWF Period 5 (11:45am-12:35pm)
Section: 2456

Office: TUR 4103
Office Hours: MW Period 6
Location: TUR 2336

Course Description:

“It is the author who creates the crime,” Julian Symons lyricizes, “so victim and means are found.” As bookstore shelves, TV guides, and movie theater marquees prove, crime narratives are everywhere, and we find them in many forms. In this course, we will investigate crime fiction from the last 160 years. We will also consider the means of storytelling that authors use to create a text whether it’s a poem, short story, novel, film, TV show, game, graphic novel, or non-fiction study.

Narratology – the study of narrative form, structure, and perception – theorizes that how a story is told influences the narrative’s content, meaning, genre codes, and audience reception. In form and content, crime narratives have morphed with the historical, legal, cultural, literary, and philosophical transformations in western societies. We will use such social transformations (and critical conversations about them) to inform our study of crime storytelling as a dynamic process that takes place between author and reader, where form determines the reader’s relationship to narrative creation.

Outcomes:

By the conclusion of the course, students will be able to:

1. Demonstrate knowledge of specific literary works, their structures, and genre conventions.
2. Read, write, and think critically about narrative structures, theories of narrative, and different forms of narrative.
3. Articulate how crime narratives create meaning and how they invite audiences to make meaning read like detectives.
4. Conduct formal research on literary texts, multimedia texts, and cultural materials then apply this knowledge in a written paper and to a public project.

Required Texts:

Crime and Horror in Victorian and Culture Vol. 2 (CH2)- Ed. Matthew Kaiser (Cognella 2012)
Angel Street (Gaslight) [play] - Patrick Hamilton
In Cold Blood [Creative Non-Fiction] - Truman Capote
The Murder of Roger Ackroyd [Novel] - Agatha Christie
Jack the Ripper [Graphic Novel] - Francois Debois & Jean-Charles Poupard
Broken Harbor [Novel] - Tana French

*All other texts can be found on Canvas or in the library reserves

Course Policies:

1. Attendance –

- Attendance is required. We cover a lot of material during our meeting times, and any missed sessions could affect your understanding of subsequent classes or assignments. Absence #4 and #5 will result in the loss of 20 points per absence. If you miss 6 classes (or 2 weeks of class), you will not pass the course. Exemptions from this policy will be made only for those absences deemed excusable according to UF policy, including university-sponsored events, such as athletics and band, severe illness (which will require a doctor's note), military service, and religious holidays.
- If you are absent for any reason, it is your responsibility to turn in work on the assigned due date.
- If you are absent, any graded daily activities or quizzes may *not* be made up. These will be assigned a zero in the grade book unless your absence is one of the exempted absences outlined above.
- It is also your responsibility to check Canvas for any new announcements or assignment details/rubrics. You should be checking Canvas daily.

2. Tardiness –

- If students enter class after roll has been called, they are late, which disrupts the entire class. Two instances of tardiness count as one absence. Please be aware that if I give a surprise-reading quiz, it will be within the first 5 minutes of class. If you are tardy and arrive after the quiz has been turned in, you may not make it up, and the grade becomes a zero.

3. Classroom Behavior:

- Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.
- We will be conducting some of our in-class work on Canvas, so please make sure you can connect to the site via your mobile device or a laptop. However, I reserve the right to deduct points from any activity or ask you to put away any device that proves distracting to you or others. Cell phone use, either texting or surfing, is **not** permitted during class.

4. Assignment Submission & Paper Maintenance Responsibilities:

- Papers are due at the *beginning* of class on the assigned deadline. Late papers are penalized. After 24 hours, I reserve the right to not accept late work submissions. Please

note that failure of technology is not an excuse for late work, so plan your time accordingly.

- All papers must be submitted as Word or PDF documents to E-learning/Canvas through turnitin.com (hard copies will be used *only* when requested).
- Students are also responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. You will also need to have copies of all your work for the final project.
- As members of a literature course, we will use MLA style formatting for all work:
 - o Double spaced
 - o 12 point, Times New Roman Font
 - o 1 inch margins on all sides (these are usually the default settings in Word)
 - o MLA style headers with page numbers
 - o MLA style heading
 - o MLA style citations.

For any MLA style or format questions, please refer to the OWL Purdue website:

<https://owl.english.purdue.edu/owl/resource/747/01/>

5. Assignments and Grading:

- Grading for this course will be thorough. Successful assignments will illustrate a careful regard for spelling, grammar, and citation guidelines. Do not rely on your instructor for copy-editing, even on drafts.
- To create a fair environment for all my students, I do not hand back or publish grades until I have graded everyone's work. This ensures no student receives feedback or grades later than another. Please review all comments on the assignment before discussing any grade questions, so our conversation can be specific and productive.

Assignments and Descriptions:

Reading Quizzes (40 points total)

Participation & Daily Assignments (130 points total)

Leading Daily Discussion (30 points)

Close Reading Analysis (100 points)

Research Paper (150 points)

HARN Project (100 points total)

Participation

This course is largely discussion-based and students are expected to actively participate in all class sessions. Completing assignments and attending class fulfills part of your commitment to the class. Students must also complete all assigned readings before class, pay attention during class, and contribute to class discussions. Sleeping, talking in private conversations, and reading other material are inappropriate behaviors during class time. Daily class activities and some of your homework assignments will contribute to this grade.

Leading Discussion

One time during the semester, you will lead class discussion. You will receive more specifics on this once class begins, but you will be required to generate 1 argumentative statement about the text, 1 text based observation of the text, and 3 questions to foster class discussion.

Close Reading Analysis

This 3-4 page paper will require you to demonstrate skills in close reading and argumentation. This assignment is an opportunity to explore aspects of the text not fully discussed during class. The goal of this assignment is to develop your ability to formulate a specific and substantial critical argument that addresses a significant aspect of a text and justifies its claims through a systematic critique of two or three detailed textual examples. No outside sources may be used for this assignment.

Research Paper

You will write a 7-8 research paper that engages with the course themes, especially those that may directly apply to the HARN Project. The first 2/3 of the paper should be a sustained, formally researched analysis in which you will make an original argument about one or more assigned texts through a particular theoretical, historical, or critical lens. The last 1/3 should further a proposal for the completion of the HARN Project, applying your researched argument and information to the Museum's Digital Mystery. Students will develop a topic of their own choosing, subject to instructor's approval. The paper should incorporate both primary and secondary texts and offer evidence of your critical thinking and interpretive abilities.

HARN Digital Mystery Project

We will be partnering with HARN curator, Eric Segal, to create an art based mystery for the museum's patrons. Smaller individual assignments will be built into the course as we explore theories and texts from the crime genre; these assignments will extend outward and require you to think about how they can apply to the physical space of the HARN. After the research paper is complete, you will be divided into specific teams to develop conceptual work and formal documents for the project's completion. Everything you do in this course from the readings to the written assignments have the potential to be worked into this final public project.

Daily Reading and Assignment Schedule

This schedule may change during the semester. If in doubt, Canvas will be updated to the current schedule and always takes precedence over this one.

*Asterisks indicate the text is on Canvas

Week	Date	Reading Due	Assignments Due
Week 1	M: 1/8	Introductions & Course Content Discussion	
	W: 1/10	*Auden "The Guilty Vicarage," * Chandler "Introduction to Genre Theory"	
	F: 1/12	*Bal <i>Narratology</i> "Introduction" & "Afterward" *Symons "The Guilty Party"	
Week 2	M: 1/15	No Class – MLK Day	
	W: 1/17	*Ginzburg "Clues" Watch Individual Film Selection: <i>DaVinci Code, Entrapment, The Thomas Crowne Affair, How to Steal a Million</i> → Introduce HARN Project – Initial Work	Film Notes
	F: 1/19	HARN Visit – Meet with Eric Segal	
Week 3	M: 1/22	*Le Fanu "The Murdered Cousin," *Poe "Murders at the Rue Morgue" Penzler "The Locked Room Mysteries" (article link on Canvas)	
	W: 1/24	*Poe "Man of the Crowd" *Borges "Death and the Compass" *Cook "Jorge Luis Borges and the Labyrinth of Detection" (selection)	1 page argumentative analysis
	F: 1/26	*Penzler "Introduction" (from <i>Rogues and Villains</i>)	

		*Vidoq <i>Memoir</i> selections *LeBlanc "the Mysterious Railway Passenger"	
Week 4	M: 1/29	*Doyle <i>Study in Scarlet</i> Ch. 1-3 *Malmgren "Anatomy of a Murder" *"Detective Descriptions" selections HARN PROJECT → Detective Personas	
	W: 1/31	*Doyle "Speckled Band," *"Silver Blaze," & *"The Adventure of the Abbey Grange"	
	F: 2/2	Lewis <i>The Bells</i> (in CH2)	
Week 5	M: 2/5	*Browning "Porphyria's Lover" & *"My Last Duchess" *Duffy "Psychopath" *Lloyd "Talking to the Dead"	
	W: 2/7	Stevenson <i>Dr. Jekyll and Mr. Hyde</i> (in CH2) <i>Crime & Horror Vol 2</i> "Introduction"	
	F: 2/9	Ripper letter (in CH2), *Newspaper selections, *Queen Victoria's Biography selection, *Cornwall Ch.1, *Anwer "Murder in Black and White"	Close Reading Paper
Week 7	M: 2/12	Debois & Poupard <i>Jack the Ripper</i>	
	W: 2/14	*Ai "The Kid," *Rendell "Loopy," Sword and Scale Episode 2 (Podcast)	
	F: 2/16	*Ai "The Psychic Detective: Identity," Tennyson "Rizpah" (in CH2) *Seltzer "Wound Culture"	
Week 8	M: 2/19	*Highsmith "Woodrow Wilson's Necktie," Madame Tussaud's Chamber of Horrors Tour Blog	

		HARN Project → How Space Affects Narrative	
	W: 2/21	Hamilton <i>Angel Street (Gaslight)</i> Robinson "Neurasthenia" (in CH2)	
	F: 2/23	Watch "Mystery at the Museum: Dial M for Missing" (Show clip on Canvas) Christie <i>Murder of Roger Ackroyd</i> Ch 1-9	
Week 9	M: 2/26	Christie <i>The Murder of Roger Ackroyd</i> Ch. 10-18 S.S. Van Dine "20 Rules for Writing Detective Fiction" (Website link on Canvas) HARN Project → Story and Clue Work	Canvas Post – HARN Story and Clue Concepts
	W: 2/28	Christie <i>The Murder of Roger Ackroyd</i> Ch. 19-27	
	F: 3/2	* Chapman "What Novels Can Do That Films Can't (And Vice Versa)" Watch <i>Now You See Me</i> (film)	
<i>Spring Break March 5 – March 9</i>			
Week 10	M: 3/12	*Poe "The Mystery of Marie Roget" *Thomas "Marie Roget Historical Context" HARN Project → Using cultural artifacts to create fiction	
	W: 3/14	Capote <i>In Cold Blood</i> Ch. 1	
	F: 3/16	Capote <i>In Cold Blood</i> Ch. 2	
Week 11	M: 3/19	Capote <i>In Cold Blood</i> Ch. 3	
	W: 3/21	Capote <i>In Cold Blood</i> Ch. 4	
	F: 3/23	HARN Project – Museum Visit → Image, Structure, Digital Development Work	

		Watch <i>Ocean's 12</i> (film)	
Week 12	M: 3/26	*Chandler "I'll Be Waiting" *Carr "The Footprints in the Sky"	
	W: 3/28	*Chandler "Red Wind" *Hammett "The Gutting of Couffingnal," & selections from <i>The Maltese Falcon</i>	
	F: 3/30	*Omnibus and Anthology Contents pages *Queen's Omnibus "Introduction"	
Week 13	M: 4/2	HARN Project → Team Creation & Project Development	Research Paper
	W: 4/4	<i>Broken Harbor</i> Ch. 1-6	
	F: 4/6	<i>Broken Harbor</i> Ch. 7-9	
Week 14	M: 4/9	<i>Broken Harbor</i> Ch. 10-13	HARN Notes due to Team
	W: 4/11	HARN Project → Team Panels & Q/A "Springfield Museum: Mystery at the Museums" (Website) "Creative Writing Project: Imagining at the Victoria and Albert Museum" (Website)	
	F: 4/13	<i>Broken Harbor</i> Ch. 14-16	
Week 15	M: 4/16	HARN Project – Eric Visits Classroom → Concept Workshop	Team Concept Drafts
	W: 4/18	<i>Broken Harbor</i> Ch. 17-19	
	F: 4/20	HARN Project → Concept Reworking & Draft Work Watch <i>Bones</i> : "The Crack in the Code"	

		(S7E6) Revisit Malmgren Article	
Week 16	M: 4/23	HARN Project → Concept Work Watch: <i>Castle</i> : “Eye of the Beholder” (S4E5) Revisit Ginzburg article	
LAST DAY!	W: 4/25	Course Wrap Up HARN Teams (?)	
	F: 4/27		HARN Project Due

6. Plagiarism:

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student’s own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire [Student Honor Code](#).

Important Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

7. Course Evaluations:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <http://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.”

8. Students Needing Accommodations:

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.