


UNIVERSITY OF GUAM SYLLABUS Hybrid Course FAÑOMNĀKAN (SPRING) 2025

 <p>AMERICAN LITERATURE: <i>American Crime & Punishment</i> EN 317 Section 01 Tu/Th: 11:00am-12:20pm EC 103 & Online (via Zoom)</p> <p>Moodle Page: https://moodle.uog.edu/ Moodle Page Enrollment Key: [REDACTED]</p>	<p>Instructor Information: Jason Vest, Ph.D. Office: EC 216A Office Hours: Tu/Th: 2:00pm – 4:00pm W: 10:00am – 12:00pm By Appointment Office Phone: (671) 735-2735 Email: [REDACTED]</p>
<p><u>Tuesday Zoom Sessions</u> Meeting ID: [REDACTED] [REDACTED] 3</p>	<p><u>Thursday Zoom Sessions</u> Meeting ID: [REDACTED]</p>

Required Texts

* Free copy posted to EN317-01's Moodle page

- **Chandler, Raymond:** *Annotated Big Sleep, The* (1939; Vintage Crime/Black Lizard, 2018)*
- **Hammett, Dashiell:** *Maltese Falcon, The* (1929; Vintage Crime/Black Lizard, 1992)*
- **Highsmith, Patricia:** *Plotting and Writing Suspense Fiction* (1983; St. Martin's Griffin, 2001)*
- **Highsmith, Patricia:** *Strangers on a Train* (1950; W.W. Norton, 2001)*
- **Himes, Chester:** *Rage in Harlem, A* (1957; Vintage Crime/Black Lizard, 1989)*
- **Nickerson, Catherine Ross:** *Cambridge Companion to American Crime Fiction, The*
(Cambridge UP, 2015)*
- **Penzler, Otto, ed.:** *Black Noir: Mystery, Crime, and Suspense Fiction by African-American Writers*
(Pegasus Books, 2009)*
- **Poe, Edgar Allan:** *Best of Poe, The: Detective Stories* (Andronum, 2008)*
- **Woods, Paula L.:** *Inner City Blues* (1999; W.W. Norton, 2009)*
- **Internet/WiFi access** to access EN 317-01's Moodle page, Zoom sessions, & WhatsApp group

Suggested Texts

- **Cawelti, John:** *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*
(U of Chicago P, 1976)*
- **Elroy, James:** *L.A. Confidential* (1990; Grand Central Publishing, 1997)*
- **Hanson, Curtis & Brian Helgeland:** *L.A. Confidential: The Screenplay* (Warner Books, 1997)*
- **Himes, Chester:** *Collected Stories of Chester Himes, The* (Da Capo Press, 2000)*
- **Mosley, Walter:** *Devil in a Blue Dress* (1990; Washington Square Press, 2002)*
- **Priestman, Martin:** *The Cambridge Companion to Crime Fiction* (Cambridge, 2003)*
- **Rzepka, Charles & Lee Horsley, eds.:** *A Companion to Crime Fiction* (Wiley-Blackwell, 2010)*
- **Woods, Paula L.:** *Spooks, Spies, and Private Eyes: Black Mystery, Crime, and Suspense Fiction of the 20th Century* (Main Street Books, 1996)*

Overview

Crime & thriller fiction represents violence, inequality, sexuality, race, religion, socioeconomic class, & the American justice system in graphic (& often disturbing) ways. This course will consider novels, short stories, films, & television programs that feature crime, suspense, & violence to understand how American writers reflect upon the political, cultural, legal, religious, & sexual anxieties of their eras. We will consider the cultural & political contexts of crime & thriller fiction to recognize how these related genres provide intriguing explorations of the 20th- & 21st-Century American experience.

Student Learning Objectives

To complete successfully this course, the student must:

- 1) Understand the main structural elements of American crime & thriller fiction;
- 2) Master significant terminology about American crime & thriller fiction;
- 3) Analyze and evaluate the quality of American crime & thriller fiction;
- 4) Appreciate the historical contexts of American crime & thriller fiction;
- 5) Recognize the significant literary terms, movements, and traditions that influenced American crime & thriller fiction, including this fiction's place within the traditions of 19th-, 20th-, and 21st-Century literatures written in English;
- 6) Write effective, thesis-driven response papers, exams, and essays about American crime & thriller fiction.

Program, General-Education, and Institutional Learning Objectives

To read all other learning objectives and associated documents approved by the University of Guam, please visit this Moodle page: <https://moodle.uog.edu/course/view.php?id=734>. After signing into Moodle, search for "Vest's Learning Objectives" or "Vest's Objectives" to locate this page.

Grading

Each student's final grade will be computed according to the following criteria:

• <u>Presentation</u>	10%
• <u>Weekly Quizzes</u>	15%
• <u>Response Paper</u>	15%
• <u>Take-Home Exam</u>	15%
• <u>Participation (includes discussion questions)</u>	20%
• <u>Final Project</u>	25%

The following grade scale will apply to all assignments:

A	95-100	C	73-76
A-	90-94	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	F	59 below

Hybrid-Course Policies

As hybrid course, **EN317-01 WILL NOT meet in person** during the second (or back) half of the semester (with one notable exception), but **WILL MEET in person** during the semester's first (or front half). This "front-half/back-half" pedagogical structure eliminates all writing assignments from the back-half (except for the Final Project), while requiring a weekly back-half reading quiz that's due every Friday. The back-half, in other words, frees those weeks for students to pursue other projects and opportunities instead of attending in-person sessions. As such, we must follow specific policies to ensure that EN317-01 runs as smoothly as possible:

- 1) We will meet **in person every Tuesday and Thursday, from 11:00am-12:20pm, in EC103** during the front-half, but not during the back-half;
- 2) Beginning on Thursday, March 27, 2025, **we DO NOT meet in class** except for Tuesday, April 22, 2025;
- 3) **On Tuesday, April 29, we WILL MEET in class** to discuss everyone's Final-Project progress;
- 4) The Course Calendar marks every session either as **"In Class" or "On Your Own" (OYO)** to clarify when we meet in person. From January 23 until March 25, **we WILL MEET in person** every Tuesday and Thursday from 11:00am-12:20pm. Beginning on March 27, **we WILL NOT meet in person**;
- 5) The back-half's writing load is lighter than the front-half's, while each back-half week includes **a reading quiz due by 11:59pm each Friday**;
- 6) Although this hybrid course's front-half may seem to move at an accelerated pace, please remember that the semester's back-half remains free from attending in-person class sessions.

Jason's Advice for Hybrid-Course Success

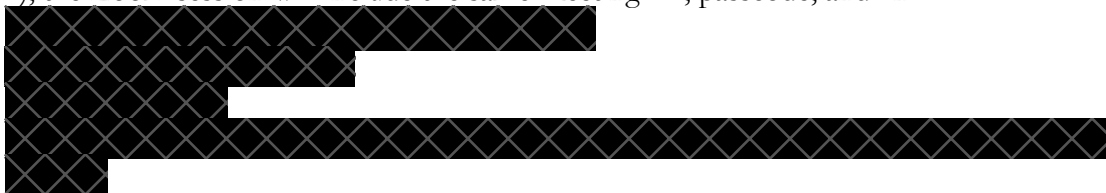
Hybrid courses pose inherent problems for procrastinators. The temptation to do nothing after March 25 will be strong, so Jason offers the following recommendations for success:

- 1) When this course concludes in-person sessions on March 25, the tendency to "slack off" by not completing assigned readings and quizzes may loom large, but do not let this impression derail your progress toward finishing the Final Project and completing the course;
- 2) In other words, Jason encourages you **work on the Final Project during every back-half week to ensure that it arrives on time while completing all 7 reading quizzes**;
- 3) Remember that we will not meet in person for 7.5 weeks, offering each student additional time to devote to other courses and projects;
- 4) This course's structure and pace **will never be a valid excuse** for failing to complete all necessary assignments on time. There will be no exceptions and no extensions.

Zoom Meetings**Tuesday Sessions**

If we must meet online during any regularly scheduled Tuesday session (from 11:00am-12:20pm), the Zoom session will include the same Meeting ID, passcode, and link:

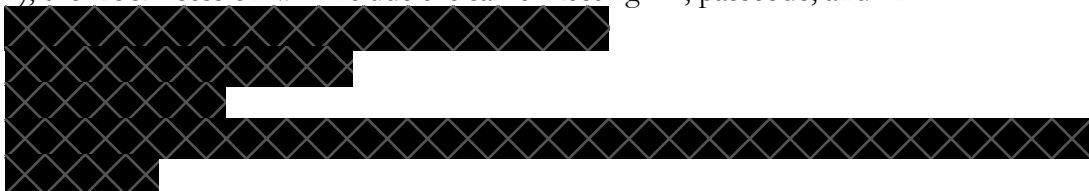
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Thursday Sessions

If we must meet online during any regularly scheduled Thursday session (from 11:00am-12:20pm), the Zoom session will include the same Meeting ID, passcode, and link:

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**Zoom Meeting Policies & Protocols**

- 1) Please place all phones, laptops, tablets, and other electronic devices **in silent mode** to minimize distractions;
- 2) Please **mute your microphone when not speaking** to minimize distractions;
- 3) Please raise a hand in front of your camera when wishing to speak **and wait for Jason to acknowledge you before speaking**;
- 4) In other words, **let's not all talk over one another**;
- 5) If muting your camera, please click the "raise hand" icon when wishing to speak **and wait for Jason to acknowledge you before speaking**.

Attendance and Participation Policies

Attendance: Regular attendance in this course is crucial, for all written assignments develop from discussions that take place during class, while the course's writing skills cumulatively build. Students who miss class sessions are responsible for obtaining all information, assignments, and/or handouts (from this course's Moodle page).

Participation: This course depends upon regular participation for its success. Come to each class session having read the material and prepared to contribute to each discussion. Good participation involves consistent and thoughtful contribution to the classroom community, engagement with course materials and conversations, and general responsiveness to (and respect for) one's fellow students and instructor.

Discussion Questions: **Before each in-person Tuesday class session**, please email Jason (japaves@yahoo.com) at least one discussion question about that day's assigned text(s). This question should be a probing and intelligent query that displays your grasp of the readings. Our conversations will develop from these questions. Feel free to ask anything that intrigues, delights, disturbs, or confuses you.

Conferences: Please feel free to seek assistance during regularly scheduled office hours or by arranging appointments with Jason.

EEO / ADA Statement: UOG is committed to providing an inclusive and welcoming environment for all community members. Federal and local laws protect this community from any act of sex discrimination. If you need assistance with EEO (Equal Employment Opportunity) and/or Title IX concerns, please contact the Director of EEO/ADA & Title IX Office at (671) 735-2244, (671) 735-2971, TDD (671) 735-2243, or eeo-ada@triton.uog.edu.

For individuals covered under the ADA (Americans with Disabilities Act) who require academic accommodation(s), please contact the Student Counseling and Advising Service

Accommodations Office to discuss your confidential request. Please provide an accommodation letter from the Disability Support Services/Student Counseling and Advising Service Accommodation counselor. To register for academic accommodations, please contact or visit the Student Center, Rotunda office #6, disabilitysupport@triton.uog.edu or telephone/ TDD (671) 735-2460.

Written Assignment Policies

Submission Policies: Students will electronically submit assignments to UOG's Moodle site **by 11:59pm on the date specified in the course calendar.** Submitting all written assignments to Moodle by the prescribed deadline is the **only way to receive credit.** **NOTE:** In the event that Moodle does not work, please send written assignments to [REDACTED] by 11:59pm on the due date.

File Names: To simplify and standardize the submission process, all files should follow this naming format: **student's surname, student's given name_assignment name_date.** Examples include: vest, jason_response paper_1-27-25; vest, jason_prospectus_2-23-25; vest, jason_quiz #6_3-9-25; or vest, jason_final project_4-6-25.

Submission Deadlines: All assignments are due **by 11:59pm** on the date specified in the course calendar. Late submissions will receive a score of zero and not be read by Jason (see "Late Papers" for additional comments). Submitting a written assignment to Moodle by 11:59pm on the due date determines whether or not the assignment is completed on time.

Weekly Quizzes: Each back-half week requires a reading quiz due **by 11:59pm that Friday night.** These quizzes will include 5 fill-in-the-blank and 5 multiple-choice questions (for a total of 10 questions) that cover all assigned readings up to the day they are due.

These quizzes are available on Moodle. Please follow the instructions given there.

Response Paper: **This course's Response Paper** will prepare students to write the Take-Home Exam and the Final Project. This Response Paper should include **2-5 pages** that explain how and why **at least 1** of the course's readings/screenings is significant (feel free, however, to discuss more than a single reading/screening). This paper should focus on the reading's/screening's **effects** rather than simply summarizing the story or the argument of the text(s) under discussion. This response paper, in other words, should not simply report what happens in a fictional or scholarly work, but offer critical insight into its argument, writing strategies, and/or crime-fiction content.

This Response Paper should include quotations from the text(s) under discussion, substantial analysis and evaluation of these quotations to prove the student's thesis, a properly formatted Works Cited page, and MLA documentation. Think of these writing assignments as practice for the final project.

Take-Home Exam: **The Take-Home Exam** will include 3 different writing options, including the option to draft a condensed version of the Final Project.

Presentation (Live or Recorded): All students, individually or in small groups of 2 or 3 people, must lead the course's discussion on 1 occasion, **for 15-20 minutes.** These presentations may be given **live (during a front-half class session) or recorded (uploaded to Moodle during the semester's back-half session).**

Students may choose 1 of the following 2 options for their presentation:

1) Significant Cultural & Historical Event/Text: Students choosing this option will research a significant cultural and historical event or text, then discuss the event's/text's importance to the development of American crime fiction. Feel free to choose noteworthy events or literary, dramatic, cinematic, televisual, and other artistic works whose publication, performance, or exhibition generated public interest, passion, and debate about American crime fiction, or about themes, issues, and events that our reading evokes, explores, and references. Presentation leaders should consult **at least 2 reliable secondary sources** (academic monographs, scholarly journal articles, and so forth). The most important aspects of this presentation include: 1) Reviewing the different meanings of the event/text under consideration; 2) Briefly explaining the event's/text's significance; and 3) Connecting the event/text to **at least 1** course reading.

2) Secondary Article: Students choosing this option **will find a peer-reviewed, scholarly journal article** that analyzes and evaluates a specific work of American crime fiction. The most important aspects of this presentation include: 1) Outlining the work's key themes, 2) Offering relevant biographical and historical data, 3) Including the scholarly article's main terms and arguments about the work in question, and 4) Drawing connections between the scholarly article's arguments and one of this course's readings.

Presentation participants are welcome to prepare additional audio-visual aids—including PowerPoint, Prezi, or KeyNote presentations—to supplement their discussion. Small-group participants should understand that their presentation's grade will apply to all members.

Final Project: This course's final project, due on **13 May 2025**, may be chosen from 2 general categories: **1) Traditional Research Essay** or **2) Creative Research Project**.

1) Traditional Research Essay (TRE): This essay must provide a detailed, **8- to 10-page**, source-supported analysis of **1 or more** of the texts that we read/screen during the semester. Students may also write about a text related to the course's content as long as the argument analyzes **at least 1 text** that we read/screen during the semester (for instance, students may wish to write about one of Chester Himes's short stories that we do not read in class, or compare another author's work to Raymond Chandler's *The Big Sleep*).

The TRE must incorporate **at least 2 secondary scholarly sources** about the text(s) and/or author(s) in question. These sources may include critical biographies, scholarly journal articles, essays published in academic anthologies, or other literary/cultural criticism.

The TRE has one (1) initial component, **the Prospectus:** This **1- to 2-page essay**, due on **13 March 2025**, should outline the topic selected for the research essay in as much detail as possible. Please include a provisional thesis, a preview of the points that the essay will argue, and a Works Consulted list at the end of the prospectus that includes **at least one (1) primary source and at least four (4) secondary sources** (for a minimum of **five [5] sources**). This assignment is the semester's first formal attempt to explore the research-essay topic and to receive feedback about that topic's intellectual viability.

2) Creative Research Project (CRP): This project may take many forms based on this course's readings, including: 1) original short stories, 2) original poems, 3) chapters from an original novel, 4) panels from an original graphic novel, 5) acts from an original screenplay, 6) acts from an original teleplay, 7) acts from an original stage play, 8) acts from an original radio play, 9) footage from an original film, 10) footage from an original online video inspired by texts read during class, or 11) adaptations of texts read during this course.

CRPs must conform to certain parameters: 1) They must be at least **10 pages or 10 minutes long** (although screenplays, teleplays, stage plays, and radio plays must be longer—see below);

2) They must include a **critical introduction/afterword** that incorporates secondary scholarship about American crime fiction to contextualize the CRP within an existing literary/cinematic tradition, subgenre, and/or mode (or, alternatively, to explain why the CRP breaks from previous literary/cinematic traditions, subgenres, and/or modes); and 3) They must include a **Works Cited page** that demonstrates the extent of the research performed to finish the CRP. These projects, in other words, still involve scholarly writing and research.

CRP Prospectus: CRPs must submit a **Prospectus** that follows the same general parameters as the TRE Prospectus (see above), due on **13 March 2025**. The CRP Prospectus will outline the project's creative aspect, outline the critical introduction's/afterword's provisional thesis, preview the introduction's/afterword's points, and include a Works Consulted list that includes **at least one (1) primary source and at least four (4) secondary sources** (for a minimum of **five [5] sources**). This assignment is the semester's first formal attempt to explore the creative-project topic and to receive feedback about that topic's intellectual viability.

CRP Critical Introductions/Afterwords should be at least **3 pages long** (more pages are welcome) and cite at least **2 secondary sources**.

CRP Page Count: For short stories, poems, novels, and graphic novels, students should submit at least **10 double-spaced pages (meaning at least 3 pages of critical introduction/afterword and 7 pages of original work), followed by the Works Cited page**.


The creative-portion page count translates into 1 or 2 short stories (depending upon length), 1 to 4 poems, and at least 1 novel or graphic-novel chapter. For screenplays, teleplays, stage plays, and radio plays, students should submit at least **20 pages in the correct script format in addition to** the critical introduction/afterword and Works Cited page discussed above. This page count translates into 1 to 1.5 screenplay acts, 1 to 1.5 teleplay acts, 1 to 1.5 stage play acts, and 1.5 to 2 radio-play acts.

Films, Video Projects, and Other Electronic Submissions: Students who prepare audio-visual projects should submit their scripts, critical introductions/afterwords, and Works Cited pages along with the audio and/or video tracks. If the audio-visual portion has been uploaded to a website for listening/viewing, make certain that the site is active and that Jason has the appropriate browser, online viewer, and/or software to watch the project.

Paper Formatting: All writing assignments must be typed, proofread, spell-checked, and submitted to Moodle by 11:59pm on the date specified in the course calendar. **They should have one-inch margins; double-spacing; 11- or 12-point Garamond, Times, or Times New Roman font; MLA-style documentation; and page numbers.** Violating any of these formatting requirements lowers the paper's final grade by one third for each violation (for instance, an A- paper with no page numbers becomes B+).


Late Papers: Turning in written assignments on time is essential because catching up can be difficult if you fall seriously behind. **No late papers will be accepted (indeed, Moodle will not accept submissions that arrive after 11:59pm on the due date). All late assignments will receive a score of zero, while Jason will provide no comments.**

NOTE: Last-minute computer, disk, and connection problems are not valid excuses for submitting late assignments. Make appropriate backups of all files and submit all assignments by 11:59pm on their due dates.

WORDS TO THE WISE: Jason recommends submitting drafts of an assignment throughout the day it is due to ensure that at least one version arrives on time, while emailing back-up files to . Although incomplete assignments are imperfect, they will receive some credit (unlike complete assignments that arrive late, but receive no credit).

Plagiarism: Whether intentional or accidental, plagiarism will not be tolerated. All instances will be reported to the appropriate university authorities. In other words, the best rule to keep in mind about plagiarism is: Don't do it. Ever.

Moodle Page/Electronic Resources: To access EN317-01's Moodle page, follow these steps:

- 1) Go to <https://moodle.uog.edu/>;
- 2) Sign into your Moodle account;
- 3) Click the "Courses" button once the enclosed link returns you to UOG's Moodle Site;
- 4) Click the "EN317-01: American Literature: Crime & Punishment (Spring 2025): Vest" link (first click the College of Liberal Arts and Social Sciences link, then click the Department of English & Applied Linguistics link; or enter EN317 into the search field);
- 5) Enter the enrollment key  (all lowercase) in the open field; and, finally,
- 6) Click the "Enroll Me in This Course" button.

If all goes well, you will be enrolled in the course. Please look at the calendar, then **click all links** to ensure that you can read and/or download all linked files.

Changes to Syllabus: This syllabus may change at Jason's discretion.

COURSE CALENDAR

All readings marked with an asterisk (*) can be downloaded from this course's Moodle page.

Week 1 Thursday, January 23 (In Class)

Introductions, class policies, & preliminary discussion of American crime fiction

Week 2 Tuesday, January 28 (In Class)

Cambridge Companion to American Crime Fiction (CC): "Chronology" (pp. x-xii)*

CC: Nickerson, Chapter 1: "Introduction: The Satisfactions of Murder" (pp. 1-4)*

Poe: "The Murders in the Rue Morgue" (pp. 5-25)*

Poe: "The Mystery of Marie Roget" (pp. 26-56)*

Thursday, January 30 (In Class)

Black Noir (BN): Penzler, Introduction (pp. ix-xiii)*

Pronzini & Adrian: Introduction to *Hard-Boiled* (pp. 3-19)*

Week 3 Tuesday, February 4 (In Class)

BN: Jones, "Old Boys, Old Girls" (pp. 1-32)*

CC: Crosby, Chapter 2: "Early American Crime Writing" (pp. 5-16)*

Hammett: *Maltese Falcon*, Chapters 1-3 (pp. 3-31)*

Poe: "The Purloined Letter" (pp. 57-68)*

Thursday, February 6 (In Class)

BN: Allison, "Corollary" (pp. 53-78)*

CC: Rachman, Chapter 3: "Poe & the Origins of Detective Fiction" (pp. 17-28)*

Week 4 Tuesday, February 11 (In Class)**BN:** Greer, "Oprah's Song" (pp. 79-111)***CC:** McCann, Chapter 5: "The Hard-Boiled Novel" (pp. 42-57)***Hammett:** *Maltese Falcon*, Chapters 4-5 (pp. 32-51)***Poe:** "Thou Art the Man" (pp. 92-101)***Thursday, February 13 (In Class)****Hammett:** *Maltese Falcon*, Chapters 6-9 (pp. 52-89)***Hammett:** "The Scorched Face" (pp. 20-54)*****Assignment: Response Paper (Due 2/13/25)******Week 5 Tuesday, February 18 (In Class)******Screening: *Dragnet* S4E3, "The Big Crime" (1954)******BN:** Petry, "On Saturday the Siren Sounds at Noon" (pp. 113-21)***CC:** Pepper, Chapter 6: "The American Roman Noir" (pp. 58-71)***Hammett:** *Maltese Falcon*, Chapters 10-12 (pp. 90-121)***Thursday, February 20 (In Class)****CC:** Nash, Chapter 7: "Teenage Detectives & Teenage Delinquents" (pp. 72-85)***Hammett:** *Maltese Falcon*, Chapters 13-16 (pp. 122-60)***Spillane:** "The Screen Test of Mike Hammer" (pp. 335-39)***Week 6 Tuesday, February 25 (In Class)******Screening: *Naked City* S3E23, "The One Marked Hot Gives Cold" (1962)******BN:** Chesnutt, "The Sheriff's Children" (pp. 123-44)***CC:** Seed, Chapter 8: "American Spy Fiction" (pp. 86-95)***Chandler:** *Annotated Big Sleep*, Chapters 1-6 (pp. 8-91)***Thursday, February 27 (In Class)****CC:** Von Mueller, Chap. 9: "Police Procedural in Literature & TV" (pp. 96-109)***Chandler:** *Annotated Big Sleep*, Chapters 7-10 (pp. 92-135)*****Assignment: Take-Home Exam (Due 2/27/25) ******Week 7 Tuesday, March 4 (In Class)******Screening: *Perry Mason* S2E2, "The Case of the Lucky Loser" (1958)******BN:** Phillips, "House of Tears" (pp. 145-68)***Chandler:** *Annotated Big Sleep*, Chapters 11-16 (pp. 136-201)***Faulkner, Brackett, & Furthman:** *The Big Sleep* Screenplay (Part 1) (pp. 139-205)*****Thursday, March 6 (Charter Day: No Class)********Screening: *The Big Sleep* (1946)******Faulkner, Brackett, & Furman:** *The Big Sleep* Screenplay (Part 2) (pp. 267-329)*

Week 8 Tuesday, March 11 (In Class)****Screening: *Columbo* S1E1, “Murder by the Book” (1971)******Bohco:** *Columbo*, “Murder by the Book” Teleplay***BN:** Taylor Bland, “The Canasta Club” (pp. 169-94)***CC:** Browder, Chapter 11: “True Crime” (pp. 121-34)***Chandler:** “I’ll Be Waiting” (pp. 168-84)***Thursday, March 13 (In Class)******Screening: *Hill Street Blues* S1E1, “Hill Street Station” (Pilot) (1981)******Bohco & Kozoll:** *Hill Street Blues*, “Hill Street Station” (Pilot) Teleplay***CC:** Nickerson, Chapter 4: “Women Writers before 1960” (pp. 29-41)***Chandler:** *Annotated Big Sleep*, Chapters 21-26 (pp. 270-363)*****Assignment: Final-Project Prospectus (Due 3/13/25)****

Week 9 Tuesday, March 18 / Thursday, March 20****Spring Break (No Classes)****

Week 10 Tuesday, March 25 (In Class)**BN:** Fisher, “John Archer’s Nose” (pp. 231-85)***Brackett:** “So Pale, So Cold, So Fair” (pp. 348-76)***CC:** Kinsman, Chapter 13: “Feminist Crime Fiction” (pp. 148-62)***Chandler:** *Annotated Big Sleep*, Chapters 17-20 (pp. 220-69)***Highsmith:** *Suspense Fiction*, Preface & Foreword & Chapter 1 (pp. ix-13)***FINAL NOTES BEFORE OUR BACK-HALF “BREAK”**

- As a hybrid course, EN317-01’s only remaining in-person meeting takes place on **Tuesday, 29 April 2025 (so that we may discuss everyone’s Final-Project progress)**;
- **During the back-half session, make certain to keep up** with all reading assignments and **remember to finish all quizzes** before 11:59pm every Friday;
- The back-half’s writing load is lighter than the front-half’s, which should help you more evenly pace the semester’s workload;
- You may submit the Final Project—and, therefore, finish the semester—early, keeping in mind that, once you submit the Final Project, you **MAY NOT revise it**.

Thursday, March 27 (On Your Own)****Screening: *Cagney & Lacey* S2E1, “Witness to an Incident” (1982)******Highsmith:** *Strangers on a Train*, Chapters 1-6 (pp. 9-46)***Highsmith:** *Suspense Fiction*, Chapter 2 & 3 (pp. 14-36)***Friday, March 28 (OYO) (Quiz #1 Day)******Assignment: Quiz #1 Due****

Week 11 Tuesday, April 1 (OYO)****Screening: *Homicide: Life on the Street* S1E5, "Three Men & Adena" (1993)******BN:** Schuyler, "The Shoemaker's Murder" (287-98)***Chandler:** *Annotated Big Sleep*, Chapters 27-29 (pp. 364-405)***Fontana:** *Homicide: Life on the Street*, "Three Men & Adena" Teleplay***Thursday, April 3 (OYO)******Screening: *Millennium* S1E1, "Pilot" (1996)*****BN:** Himes, "Strictly Business" (pp. 219-30)***Carter:** *Millennium*, "Pilot"***Chandler:** *Annotated Big Sleep*, Chapters 30-32 (pp. 406-60)***Highsmith:** *Strangers on a Train*, Chapters 7-13 (pp. 46-90)***Friday, April 4 (OYO) (Quiz #2 Day)******Assignment: Quiz #2 Due******Week 12 Tuesday, April 8 (OYO)****Hernton:** Foreword & Chronology, *Collected Stories of Chester Himes* (pp. ix-xvi)***Highsmith:** *Strangers on a Train*, Chapters 14-21 (pp. 90-135)***Highsmith:** *Suspense Fiction*, Chapters 4 & 5 (pp. 37-60)***Himes:** *Rage in Harlem*, Chapters 1-4 (pp. 5-34)***Thursday, April 10 (OYO)******Screening: *Heat* (1995)******Highsmith:** *Strangers on a Train*, Chapters 22-28 (pp. 136-82)***Highsmith:** *Suspense Fiction*, Chapters 6 & 7 (pp. 61-96)***Himes:** *Rage in Harlem*, Chapters 5-10 (pp. 34-59)***Mann:** *Heat* Screenplay***Friday, April 11 (OYO) (Quiz #3 Day)******Assignment: Quiz #3 Due******Week 13 Tuesday, April 15 (OYO)******Screening: *Strangers on a Train* (1951)******BN:** Haywood, "The First Rule Is" (pp. 299-320)***Highsmith:** *Strangers on a Train*, Chapters 29-40 (pp. 182-231)***Himes:** *Rage in Harlem*, Chapters 11-14 (pp. 60-86)***Van Peebles:** "The Unconquered" (pp. vii-xv)***Thursday, April 17 (OYO)******Screening: *A Rage in Harlem* (1991)******CC:** Reddy, Chapter 12: "Race & American Crime Fiction" (pp. 135-47)***Highsmith:** *Strangers on a Train*, Chapters 41-47 (pp. 232-81)***Highsmith:** *Suspense Fiction*, Chapters 8 & 9 (pp. 97-107)***Himes:** "The Dilemma of the Black Writer in America" (pp. vii-xvi)*

Week 13 Friday, April 18 (OYO) (Quiz #4 Day)****Assignment: Quiz #4 Due****

Week 14 Tuesday, April 22 (OYO)**BN:** Woods, "I'll Be Doggone" (pp. 33-51)***Highsmith:** *Suspense Fiction*, Chapters 10 & 11 (pp. 108-45)***Himes:** "Marijuana & A Pistol" (pp. 185-88)***Himes:** *Rage in Harlem*, Chapters 15-20 (pp. 86-128)***Woods:** *Inner City Blues*, Chapters 1-4 (pp. 11-56)**Thursday, April 24 (OYO)******Screening: *NYPD Blue* S3E10, "The Backboard Jungle" (1996)******CC:** Sweeney, Chapter 14, "Crime in Postmodernist Fiction" (pp. 163-75)***Himes:** *Rage in Harlem*, Chapters 21-25 (pp. 129-59)***Mills:** *NYPD Blue*, "The Backboard Jungle" Teleplay***Woods:** *Inner City Blues*, Chapters 5-7 (pp. 57-100)**Friday, April 25 (OYO) (Quiz #5 Day)******Assignment: Quiz #5 Due****

Week 15 **Tuesday, April 29 (In Class) (Final-Project Progress Reports)******Screening: *Law & Order* S8E1, "Thrill" (1997)******Balcer:** *Law & Order*, "Thrill" Teleplay***Woods:** *Inner City Blues*, Chapters 8-12 (pp. 101-63)***Thursday, May 1 (OYO)******Screening: *The Wire* S1E1, "The Target" (Pilot Episode) (2002)******Simon:** *The Wire*, "The Target" Pilot Teleplay***Friday, May 2 (OYO) (Quiz #6 Day)******Assignment: Quiz #6 Due****

Week 16 Tuesday, May 6 (OYO)**BN:** Mosley, "Black Dog" (pp. 331-49)***Ellroy:** "Gravy Train" (pp. 488-502)***Thursday, May 8 (OYO)****BN:** Dunbar-Nelson, "Summer Session" (pp. 321-30)***Woods:** *Inner City Blues*, Chapters 13-15 (pp. 164-206)***Friday, May 9 (OYO) (Quiz #7 Day)******Assignment: Quiz #7 Due****

Week 17 Tuesday, May 13 (OYO)****Screening: *The Sopranos* S1E1, “The Sopranos” (Pilot Episode) (1999)****CC: Gardaphe, Chap. 10, “Mafia Stories & the American Gangster” (pp. 110-20)*Chase: *The Sopranos*, “Pilot” Teleplay*Woods: *Inner City Blues*, Chapters 16-19 (pp. 207-58)*****Assignment: Final Project (Due 5/13/25)******Thursday, May 15 (OYO)******Screening: *The Shield* S1E1, “Pilot” (2002)****Ryan: *The Shield*, “Pilot” Teleplay**Woods: *Inner City Blues*, Chapters 20-24 (pp. 259-306)*

Week 18 Wednesday, May 21 (12:00pm-1:50pm) *Different Day & Time*

- Final Exam!
- Enjoy Treats!