School of the Arts and Media
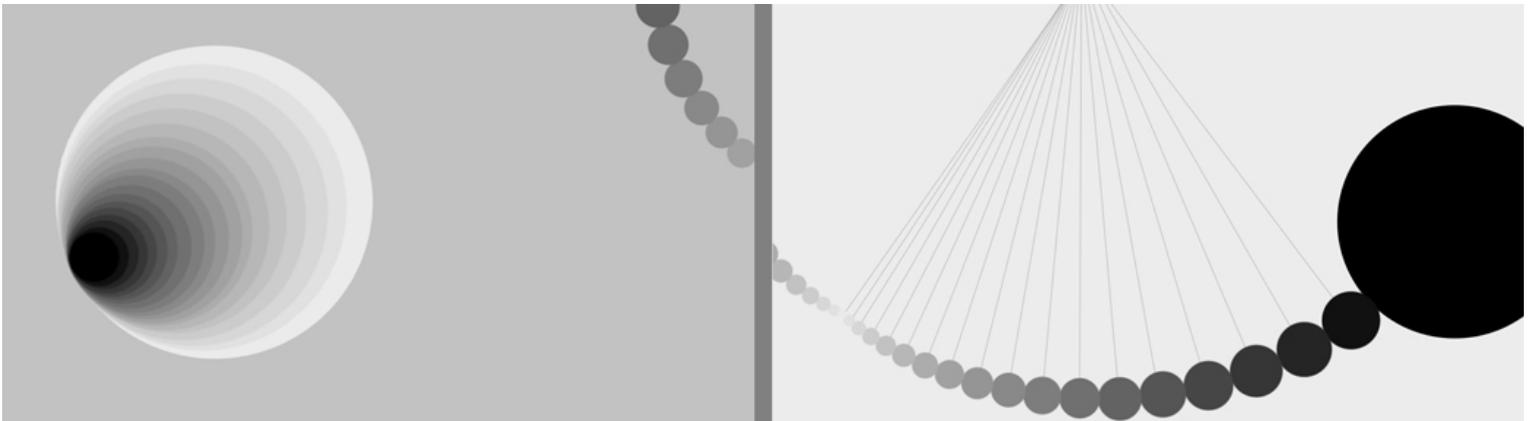
Faculty of Arts and Social Sciences

ARTS3045

Worlds of Crime: Reading Crime Fiction in a Global Context

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Helen Rydstrand	h.rydstrand@unsw.edu.au	By appointment.	Webster 231O	—

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: https://sam.arts.unsw.edu.au

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Course Details

Credit Points 6

Summary of the Course

"To go wrong in one's own way is better than to go right in someone else's" writes Dostoyevsky in *Crime & Punishment*. Taking Dostoyevsky's observation as a starting point this course explores crime as an idea and as a fiction – of reinvention, resistance, alternative worlds, and subjectivities. Why are we so compelled by maverick detectives, violent crimes, elicit schemes, deception and betrayal? From its beginnings in the late 18th Century, crime fictions of various kinds have captivated readers and challenged literary, cultural and moral conventions. This course will trace the historical emergence and circulation of this genre from Edgar Allan Poe and Conan Doyle through to its contemporary global proponents. You will explore key issues that have shaped the history of consuming crime fictions – the emergence of mass culture, taste and 'the art of murder', sensationalism, violence, the nexus of literary and cinematic storytelling, horror, and the grotesque.

At the conclusion of this course the student will be able to

1. Understand the generic specificity and broad cultural significance of crime fiction
2. Think critically about the range and diversity of crime writing and reading
3. Apply analytical and research skills to both past and present cultural and literary debates around crime fiction in oral and/or written forms
4. Communicate historical, cultural and theoretical concepts in both oral and written forms

Teaching Strategies

The key teaching rationale for this course is to develop an in-depth understanding of how the genre of crime fiction has transformed over time to become a global literary formation. Central to this approach will be using a wide range of literature and critical materials to encourage students to:

1.   Undertake rigorous and engaged scholarly enquiry and analysis of literary texts and concepts.

2.   Demonstrate collaborative and interpersonal skills.

3.   Communicate and debate complex ideas through the construction of clearly written, convincing argument.

4.   Exhibit initiative, resilience and self-direction.

The lecture will introduce students to a range of ideas and arguments in relation to crime fiction and the variety of cultural contexts that have generated new forms of story-telling and patterns of cultural consumption and circulation. Lectures will be interactive and will allow space for student questions. Lectures will also combine textual and visual material and set up the framework for the ongoing discussion that will take place in the 2 hour seminar.

To participate students will need to read the relevant material **in advance** of the lecture. Lecture

attendance is supported by two revision tools: Echo360 and on-line material posted in the week after the lecture.

The seminars will require a high level of preparation, which will form the basis of an informed discussion of crime fiction. For example, seminars might include screenings of material followed by in-depth discussion, or close work with a literary text. In both instances, students will be expected to have read the novel or short story before the seminar. Seminars will also be a place for ongoing reflection, discussion and feedback on written assessments and more formal presentations.

The schedule of seminars will be organised by the convenor around a series of student-driven activities. In response to a schedule of topics set by the convenor, that the students sign up for at the beginning of semester, students will be required to do small presentations based on blogs posted the previous day through LMS. This provides space for students to present their work in both oral and written form. It also requires students to lead discussion on their selected topic and receive feedback from both their peers and the convenor.

Assessment

In addition to the three graded assessments below, all students should **attend the UNSWriting event featuring Australian author Nicole Watson** on the evening of Monday 15 May, and **submit a 500-word blog post** reflecting on the event on the Moodle forum by 4pm Monday 29 May. You are also encouraged to read and respond to each other's posts. While this task is not assessed (i.e. you will not receive a grade), you are expected to both attend the event and complete the blog post – this will be a valuable and unique part of the course. More details will be released on Moodle later in the semester.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Major Research Essay	50%	3000 words	Friday 9 June, 4pm	Via Turnitin
Moodle posting + class presentation	20%	500 word post + 10 minute presentation	Progressive Assessment	See Moodle
Critical Analysis	30%	1000-1500 words	Thursday 13 April, 4pm	Via Turnitin

Assessment Details

Assessment 1: Major Research Essay

Details: 3000-word essay addressing at least 2 texts from the course. This is the final assessment for this course.Written feedback, assessment rubric and numerical grade will be provided via Grademark.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Apply analytical and research skills to both past and present cultural and literary debates around crime fiction in oral and/or written forms
- Communicate historical, cultural and theoretical concepts in both oral and written forms
- Understand the generic specificity and broad cultural significance of crime fiction
- Think critically about the range and diversity of crime writing and reading

Assessment 2: Moodle posting + class presentation

Details: Students prepare a 500-word analysis on a film, tv series or text, including preparation question to prompt seminar discussion, to be posted to LMS one day prior to the assigned class. This submitted work then provides the basis for the student's 10 minute oral presentation of the topic in the seminar, which speaks to the submitted blog post. Students receive feedback via assessment rubric and numerical grade.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Communicate historical, cultural and theoretical concepts in both oral and written forms
- Apply analytical and research skills to both past and present cultural and literary debates around crime fiction in oral and/or written forms

Assessment 3: Critical Analysis

Details: 1000-1500 word analysis on historical contexts of Crime fiction.Feedback provided via assessment rubric, written comments and numerical grade. Students will be able to use feedback to help prepare for the final essay.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Apply analytical and research skills to both past and present cultural and literary debates around crime fiction in oral and/or written forms
- Communicate historical, cultural and theoretical concepts in both oral and written forms
- Understand the generic specificity and broad cultural significance of crime fiction

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documetnation' please refer to the Special Consideration webstie:
https://student.unsw.edu.au/special-consideration

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	Introduction to Worlds of Crime
	Seminar	NO SEMINAR
Week 2: 6 - 12 March	Lecture	Edgar Allan Poe – the Inspector Dupin stories
	Seminar	Edgar Allan Poe – the Inspector Dupin stories
Week 3: 13 - 19 March	Lecture	Arthur Conan Doyle – *The Adventures of Sherlock Holmes*
	Seminar	Arthur Conan Doyle – *The Adventures of Sherlock Holmes*
Week 4: 20 - 26 March	Lecture	Wilkie Collins – *The Moonstone* (Prof Helen Groth)
	Seminar	Wilkie Collins – *The Moonstone*
Week 5: 27 March - 2 April	Lecture	Agatha Christie – *Murder on the Orient Express*
	Seminar	Agatha Christie – *Murder on the Orient Express*
Week 6: 3 - 9 April	Lecture	Daphne Du Maurier – *Rebecca* (Prof Helen Groth)
	Seminar	Daphne Du Maurier – *Rebecca*
Week 7: 10 - 16 April	Lecture	Raymond Chandler – *The Big Sleep*
	Seminar	Raymond Chandler – *The Big Sleep*
Week 8: 24 - 30 April	Lecture	Truman Capote – *In Cold Blood*
	Seminar	Truman Capote – *In Cold Blood*
Week 9: 1 - 7 May	Lecture	*Tehran Noir*, edited and translated by Salar Abdoh (Dr Laetitia Nanquette)
	Seminar	*Tehran Noir*, edited and translated by Salar Abdoh
Week 10: 8 - 14 May	Lecture	Stieg Larsson – *The Girl with the Dragon Tattoo*
	Seminar	Stieg Larsson – *The Girl with the Dragon Tattoo*
Week 11: 15 - 21 May	Lecture	Nicole Watson – *The Boundary* (A/Prof Anne Brewster)
	Lecture	Special evening UNSWriting event with Nicole Watson (attendance compulsory)
	Seminar	NO SEMINARS – classes on *The

Date	Type	Content
		Boundary will be in week 12.
Week 12: 22 - 28 May	Lecture	Shamini Flint – *Inspector Singh Investigates the Singapore School of Villainy*
	Seminar	Nicole Watson – *The Boundary*
Week 13: 29 May - 4 June	Lecture	NO LECTURE
	Seminar	Shamini Flint – *Inspector Singh Investigates the Singapore School of Villainy*

Resources

Prescribed Resources

Edgar Allan Poe – *The Works of Edgar A. Poe Volume 1* – the Inspector Dupin stories:
'The Murders in the rue Morgue'
'The mystery of Marie Roget'
'The Purloined Letter'

Arthur Conan Doyle – *The Adventures of Sherlock Holmes*:
'A Scandal in Bohemia'
'The Man with the Twisted Lip'
'The Adventure of the Speckled Band'
'A Case of Identity'

Wilkie Collins – *The Moonstone*

Agatha Christie – *Murder on the Orient Express*

Daphne Du Maurier – *Rebecca*

Raymond Chandler – *The Big Sleep*

Truman Capote – *In Cold Blood*

Tehran Noir, edited and translated by Salar Abdoh **Abdoh's story available on Moodle as PDF**

Stieg Larsson – *The Girl with the Dragon Tattoo*

Nicole Watson – *The Boundary*

Shamini Flint – *Inspector Singh Investigates the Singapore School of Villainy*

Recommended Resources

See Moodle.

Course Evaluation and Development

ARTS3045 Worlds of Crime is running for the first time in Semester 1, 2017. Student feedback, to be gathered via MyExperience, will be immensely helpful in improving the course for future years. You are also encouraged to speak with the convenor in person or via email if you have any concerns you wish to discuss.

Image Credit

Alex Borland, 'Black And White Fingerprint Pattern', CC. www.publicdomainpictures.net