

Boğaziçi University
Department of Western Languages and Literatures

CL48C.01 Fictions of Crime¹
Spring 2024



Instructor: Dr. Ayşegül Turan (a.turan@iku.edu.tr)

Course Schedule: TBA

Office hours: By appointment

Course Description

This course provides an introduction to the history of crime fiction in its diverse forms from its early modern beginnings to the contemporary novel, film and television series. In doing so, it aims to explore the changing portrayals and manifestations of the crime, criminal, and victim in literature within a broader framework. The course will encourage students to engage with crime narratives through their relation to the historical, social, and cultural elements, thus inviting them to examine the fascination with crime and its narratives in modern times. By analyzing literary and visual representations of crime, we will also investigate how these representations affect and contribute to the discussions about justice and law in different circumstances.

Given the focus of this course, the texts may include graphic descriptions of violence in various forms, please keep this in mind while registering for the course.

¹ This is a tentative syllabus; the instructor reserves the right to make changes and announce them in a timely manner.

Required Texts

Short Fiction:

“Murder on the Rue Morgue” Edgar Allen Poe

“The Black Cat” Edgar Allen Poe

“A Scandal in Bohemia” Arthur Conan Doyle

“The Adventure of the Speckled Band” Arthur Conan Doyle

Novels:

Murder on the Orient Express, Agatha Christie

The Maltese Falcon, Dashiell Hammett

Strangers on a Train, Patricia Highsmith

The Secret History of Las Vegas, Chris Abani

Movies and TV Series:

Sherlock (2010-2017) (One episode to be chosen and announced later)

Murder on the Orient Express (2017) dir. Kenneth Branagh

The Maltese Falcon (1941) dir. John Huston

Strangers on a Train (1951) dir. Alfred Hitchcock

Critical Sources:

“A Chronology of Crime” in *Crime Fiction* by John Scaggs (pp.1-33)

“From the Newgate Calendar to Sherlock Holmes” by Heather Worthington in *A Companion to Crime Fiction* (eds. C. J. Rzepka and L. Horsley) (pp. 13-28)

“From Sherlock Holmes to the Present” by Lee Horsley in *A Companion to Crime Fiction* (eds. C. J. Rzepka and L. Horsley) (pp. 28-43)

“The ‘Hard-boiled’ Genre” by Andrew Pepper in *A Companion to Crime Fiction* (eds. C. J. Rzepka and L. Horsley) (pp. 140-152)

Course Requirements

Students are expected to come class having read the reading assignment and watched the movie/TV series, if any, for that week. I am happy to answer your questions and/or arrange office hours about the course via e-mail; I will respond to your messages in a timely manner during working hours.

Respect for each other’s opinions (even when you disagree) and avoiding discriminatory language and behaviors are the first step to create a safe classroom environment. If you have any special needs about learning and/or any disability, please inform me in the first two weeks of the semester so that necessary arrangements can be made.

Assessment Criteria

Participation: 15%

Short paper assignment 15%

In-class responses 30%

Final Exam: 40%

Participation

Active participation in class discussions and in-class exercises is essential for receiving full credit for participation. I will be taking attendance and failure to attend classes regularly without medical reports and tardiness will affect your participation grade. For personal issues and emergencies please contact me via e-mail.

Short paper assignment

For this assignment, you will choose a movie or a TV series to analyze by addressing a certain element. The assignment will be approximately 1000-word long. Detailed information about this assignment will be shared with students later.

In-class response

You will be given a specific prompt about a text and will respond to this prompt in class. These in-class responses will be about the novels and movies, and they will be announced in advance. More information will be provided in class.

Final exam

Final exam will cover all the materials discussed throughout the semester.

Academic Integrity

Students are expected to abide by the university policy on academic integrity in all aspects of this course. All references to ideas and texts other than the students' own must be so indicated through appropriate citation methods, whether the source is a book, an article, or an online site etc. Plagiarism does not only consist of “copying and pasting” from other sources but also refers to other acts such as using the same paper for multiple courses, buying papers online or having someone write your paper etc. Any violation of academic integrity will be subject to appropriate action.

For assignments, please use the following link to familiarize yourself with MLA guidelines for formatting and citation. If you have any questions about how/what to cite, please consult me before you submit your work.

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html

Weekly Reading Schedule

Week 1

Course introduction and syllabus overview

Week 2

“A Chronology of Crime” John Scaggs

“From the Newgate Calendar to Sherlock Holmes” Heather Worthington

“From Sherlock Holmes to the Present” Lee Horsley

Week 3

“Murder on the Rue Morgue” Edgar Allen Poe

“The Black Cat” Edgar Allen Poe

“A Scandal in Bohemia” Arthur Conan Doyle

“The Adventure of the Speckled Band” Arthur Conan Doyle

Week 4

Murder on the Orient Express, Agatha Christie

Week 5

Murder on the Orient Express, Agatha Christie

Murder on the Orient Express (2017) dir. Kenneth Branagh

Week 6

The Maltese Falcon, Dashiell Hammett

“The ‘Hard-boiled’ Genre” by Andrew Pepper

Week 7

The Maltese Falcon, Dashiell Hammett

The Maltese Falcon (1941) dir. John Huston

Week 8

Strangers on a Train, Patricia Highsmith

Week 9

NO CLASS

Week 10

Strangers on a Train, Patricia Highsmith

Strangers on a Train (1951) dir. Alfred Hitchcock

Week 11

The Secret History of Las Vegas, Chris Abani

Week 12

The Secret History of Las Vegas, Chris Abani

Week 13

The Secret History of Las Vegas, Chris Abani

Week 14

Semester review