

Submit original with signatures + 1 copy + electronic copy to UAF Governance.  
 See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

**TRIAL COURSE OR NEW COURSE PROPOSAL**

**SUBMITTED BY:**

Department	ENGL	College/School	CLA
Prepared by	Karen A. Grossweiner	Phone	474-5012
Email Contact	kgosswe@alaska.edu	Faculty Contact	Karen A. Grossweiner

1. ACTION DESIRED  
 (CHECK ONE): Trial Course  New Course

2. COURSE IDENTIFICATION: Dept ENGL Course # 465 No. of Credits 3

Justify upper/lower division status & number of credits: Course will include intensive reading in literature, theory and criticism as well as research project or projects using the same. Credits appropriate for number of hours met during semester.

3. PROPOSED COURSE TITLE: Genre

4. To be CROSS LISTED? YES/NO No If yes, Dept: Course #  
 (Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)

5. To be STACKED? YES/NO No If yes, Dept: Course #

6. FREQUENCY OF OFFERING: Every Spring  
 Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) - or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING (if approved) Spring 2012

8. COURSE FORMAT:  
 NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check all that apply)  1  2  3  4  5  6 weeks to full semester

OTHER FORMAT (specify)

Mode of delivery (specify lecture, field trips, labs, etc) Lecture, discussion

9. CONTACT HOURS PER WEEK: 3 LECTURE hours/weeks LAB hours/week PRACTICUM hours/week

Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty/cd/credits.html> for more information on number of credits.

OTHER HOURS (specify type)

10. COMPLETE CATALOG DESCRIPTION including dept., number, title and credits (50 words or less, if possible):

ENGL F465 Genre (h)

3 Credits Offered Every Spring

Intensive study of genre focusing on variable subjects such as epic, romance, science fiction, horror narratives, detective narratives, utopian fiction, and roman noir. Intensive readings and research in both primary texts and genre theory will foster in-depth understanding of chosen topic. Course may be repeated once for credit when content varies. Prerequisites: ENGL F211X or ENGL F213X or permission of instructor. (3+0)

11. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities  S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? YES  NO

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, Format 6  W = Writing Intensive, Format 7  Natural Science, Format 8

12. COURSE REPEATABILITY:

Is this course repeatable for credit? YES  NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

The course covers substantially different subject matter in each iteration.

How many times may the course be repeated for credit? 1 TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course? CREDITS

13. GRADING SYSTEM: Specify only one.

LETTER:  PASS/FAIL:

RESTRICTIONS ON ENROLLMENT (if any)

14. PREREQUISITES ENGL 211X or ENGL 213X or permission of instructor

These will be required before the student is allowed to enroll in the course.

RECOMMENDED

Classes, etc. that student is strongly encouraged to complete prior to this course.

15. SPECIAL RESTRICTIONS, CONDITIONS none

16. PROPOSED COURSE FEES none

Has a memo been submitted through your dean to the Provost & VCAS for fee approval? Yes/No

17. PREVIOUS HISTORY

Has the course been offered as special topics or trial course previously? Yes/No  No

If yes, give semester, year, course #, etc.:

18. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

This course is part of a major revision of the undergraduate curriculum and is being substituted for a prior course that is being deleted. Total number of 400 level course offerings will not change. Current facilities adequate.

**19. LIBRARY COLLECTIONS**

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No	<input type="checkbox"/>	Yes	<input checked="" type="checkbox"/>	Contacted Karen Jensen on September 14, 2010. Received approval that materials needed would fit into library budget.
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**20. IMPACTS ON PROGRAMS/DEPTS**

What programs/departments will be affected by this proposed action? Include information on the Programs/Departments contacted (e.g., email, memo)

English
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**21. POSITIVE AND NEGATIVE IMPACTS**

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

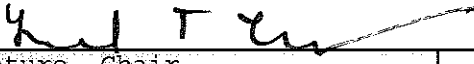
This course is designed to update the English major and minor so they are aligned with current national trends. This course will only impact the English department and will not duplicate offerings in other units.
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**JUSTIFICATION FOR ACTION REQUESTED**

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

This course forms part of a major revision to the English undergraduate 400 level curriculum. It is designed to better utilize the expertise of English department faculty and to incorporate current disciplinary developments into the English Department curriculum. Both departmentally and institutionally, the quality of UAF education will increase with the addition of this course.
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APPROVALS:

	Date	10/13/10
Signature, Chair, Program/Department of: College/School Curriculum Council	CLA	

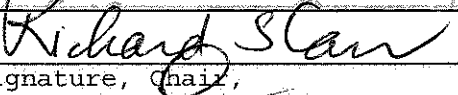
	Date	
Signature, Chair, College/School Curriculum Council for:		

	Date	10-14-10
Signature, Dean, College/School of:	CLA	

	Date	
Signature of Provost (if applicable)		
Offerings above the level of approved programs must be approved in advance by the Provost.		

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE		
	Date	
Signature, Chair, UAF Faculty Senate Curriculum Review Committee		

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking)

	Date	9-28-10
Signature, Chair, Program/Department of:	English	

	Date	
Signature, Chair, College/School Curriculum Council for:		

	Date	
Signature, Dean, College/School of:		

**ATTACH COMPLETE SYLLABUS (as part of this application).**

Note: The guidelines are online: <http://www.uaf.edu/uafgov/faculty/cd/syllabus.html>  
The department and campus wide curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course change will be denied.

**SYLLABUS CHECKLIST FOR ALL UAF COURSES**

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

**1. Course information:**

Title,  number,  credits,  prerequisites,  location,  meeting time (make sure that contact hours are in line with credits).

**2. Instructor (and if applicable, Teaching Assistant) information:**

Name,  office location,  office hours,  telephone,  email address.

**3. Course readings/materials:**

Course textbook title,  author,  edition/publisher.  
 Supplementary readings (indicate whether  required or  recommended) and  
 any supplies required.

**4. Course description:**

Content of the course and how it fits into the broader curriculum;  
 Expected proficiencies required to undertake the course, if applicable.  
 Inclusion of catalog description is *strongly* recommended, and  
 Description in syllabus must be consistent with catalog course description.

**5.  Course Goals (general), and (see #6)**

**6.  Student Learning Outcomes (more specific)**

**7. Instructional methods:**

Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

**8. Course calendar:**

A schedule of class topics and assignments must be included. Be specific so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

**9. Course policies:**

Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

**10. Evaluation:**

Specify how students will be evaluated,  what factors will be included,  their relative value, and  
 how they will be tabulated into grades (on a curve, absolute scores, etc.)

**11. Support Services:**

Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

**12. Disabilities Services:**

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials.

State that you will work with the Office of Disabilities Services (208 WHIT, 474-5655) to provide reasonable accommodation to students with disabilities."

ENGL F465  
Fall 2011  
TR 11:30-1:00 Gruening 408  
E-mail: kgrosswe@alaska.edu  
Office phone: 474-5012

DR. KAREN A. GROSSWEINER  
Office: 864 Gruening  
Office hours: Tues./Thurs. 3:40-5:10  
& by appointment

### **GENRE: ROMAN NOIR (3 credits)**

### **COURSE DESCRIPTION & GOALS**

This course is designed to build upon the 300-level survey courses and 400-level historical period and/or geographically-based courses by focusing on a specific genre. This semester we will focus on roman noir.

The term "film noir" tends to evoke a series of well-known conventions: drifters, femme fatales, seedy private-eyes, crooked police, tortured or corrupt heroes, low-key photography, wet city streets, subjective narration, and flashbacks. And, above all, it often evokes the term "American." This course will expand upon this somewhat limited understanding by examining the phenomenon of "noir" in a variety of literary texts, American, European and Asian. Our **goals** will be to explore noir conventions and narrative strategies; noir's problematic generic status, and the political, social and cultural ideologies that construct and are reflected by noir. However, we will explore these topics as manifest in different media, different cultures and different historical/political periods. We will also contextualize these texts by examining how noir developed out of contemporary philosophy especially existentialism and modernism. Questions we will consider include: What social and power structures cause noir texts to occur? What draws people to noir? Why does noir as a phenomenon occur globally in different cultures with different values? How do cultural restrictions (i.e., censorship) impact how noir texts are produced at home and distributed abroad; and how do these restrictions function differently in the different media? We will focus primarily on written texts; however, many of the novels we will read have been made into brilliant films, so we will supplement our reading with viewing of cinematic adaptations.

### **STUDENT LEARNING OUTCOMES**

By the end of this course students should be able to:

- Identify major themes and motifs of the roman noir and point them out in specific textual examples
- Explain differences between American noir texts and European/Asian ones
- Discuss how censorship has impacted roman noir
- Explain some of the important aspects of genre theory and how they are applicable to roman noir

- Discuss how noir developed out of existentialism and modernism.
- Design and complete a research project that focuses on some aspect of roman noir

**Prerequisite:** ENGL 211X or ENGL 213X or permission of instructor

### INSTRUCTIONAL METHODS

Class time will consist of a combination of lecture, discussion, and small group work

### REQUIRED TEXTS

- Robert Polito, ed. *Crime Novels: American Noir of the 1930s and 40s*. New York: Library of America, 1997.
- Jim Thompson, ed. *Crime Novels: American Noir of the 1950s*. New York: Library of America, 1997.
- Raymond Chandler. *The Big Sleep*. Vintage, 1988.
- James Ellroy. *L.A. Confidential*. Grand Central, 1997.
- Vera Caspary. *Laura*. New York: Feminist, 2005.
- Dashiell Hammett. *Complete Novels: Red Harvest, The Dain Curse, The Maltese Falcon, The Glass Key, The Thin Man*. New York: Library of America, 1999.
- Jean-Patrick Manchette. *The Prone Gunman*. Trans. James Brook. City Lights, 2002.
- Manuel Vazquez Montalban. *Southern Seas*. London: Serpent's Tail, 2000.
- Shuichi Yoshida. *Villain: A Novel*. Trans. Philip Gabriel. Pantheon, 2010.
- John Frow. *Genre*. The New Critical Idiom. New edition. Routledge, 2005.

Required texts are available at the UAF bookstore. Additional material will be found on e-res (password: noir)

### COURSE REQUIREMENTS

Most of the novels are reasonably short, so we will normally read one book per week unless the text is unduly long. Please have the novel finished by Tuesday, so we can discuss the entire text.

Students will write a 3-4 page essay and a 12-15 page research essay. Other requirements include

- Participating in a group oral presentation
- Completing all assigned readings
- Vigorously participating in class discussions
- Writing a final essay examination

All work must be completed to receive credit for the course.

## **IMPORTANT MATTERS**

### **ATTENDANCE POLICY:**

Regular attendance is crucial. Every absence over 4 will cause your final grade to be lowered by 3 points. Your 4 non-penalized absences should be used for personal illness, family illness, travel, automobile problems, etc. Please do not use all your absences early in the semester, as I do not distinguish between excused and unexcused absences.

If you do miss a class, it is your responsibility to contact someone in the class to find out what you missed.

Students are expected to be in class on time. Tardiness of 10 minutes or more will be counted as half an absence. Please allow extra time for road delays and/or parking problems.

### **CLASS RULES**

Students should not leave class except in the case of an emergency.

Any student found doing work for another course while class is in session will be asked to leave and will receive an absence for the day.

Computers should only be used for taking notes. Anyone found using a computer for any other purpose will be prohibited from using their computer for the remainder of the semester.

Also, cell phones and MP3s should be turned off and put away before class begins.

### **GRADING:**

3-4 page essay	15%
12-15 page research essay	45%



Group oral presentation	10%
Class participation	10%
Final examination	20%

All work must be completed for students to receive credit for this course

### **GRADING SCALE**

100-98 A+    97-93 A    92-90 A-    89-88 B+    87-83 B    82-80 B-    79-78 C+    77-73  
C    72-70 C-    69-60 D    59 and lower F

### **GRADING CRITERIA**

Grading for this class will follow UAF guidelines:

A = An honor grade, indicates originality, a thorough mastery of the subject, and the satisfactory completion of more work than is regularly required

B = Indicates outstanding ability above the average level of performance

C = Indicates a satisfactory or average level of performance

D = The lowest passing grade, indicates work of below average quality and performance

F = Indicates failure to meet lowest standards

### **ORAL PRESENTATIONS**

For your oral presentation, I will put you in groups of approximately 2 people. The subject of your presentation is up to you as long as it elucidates some aspect of roman noir. You could focus on an article about the text we are reading that day, a specific sequence or passage in this text, or particular thematic conventions. You might compare the film adapted from this text (if applicable). You could focus on a particular character type (detective, femme fatale, homme fatale), stylistics, existential concerns (such as alienation and loneliness, existential choice, meaningless or purposeless of existence), narrative fragmentation, etc. Importantly, explore how your text specifically reinterprets this convention or technique and how it relates to the overall text thematically, narratively or stylistically. Don't just give general comments about the text; instead, be sure you are elucidating something specific. I'd prefer to have you analyze something small in depth rather than a lot of material superficially. Also, be sure not to just summarize events or point out when a particular convention occurs.

Your report should last approximately 30 minutes, and both members of the group should speak. Try to make this a coherent presentation, not 2 totally separate reports. Be prepared for a short question and answer session after the formal portion of the report. I will, of course, support you should the discussion becomes excessively lengthy or a question prove unduly complicated. You should also prepare a handout to distribute to your audience.

Reports will be graded on depth of content, organization, presentation, and effectiveness of handout. Reports should not be read.

### **RESEARCH ESSAY**

Your research essay should be 12-15 pages (12 pt. font, double spaced, 1" margins) and should focus on one text or compare two texts (two literary texts or one literary cinematic). The text(s) you choose need not have been read in class as long as they can be considered as roman noir.

The subject of this essay is wide open as long as the essay focuses on some *noir* aspect of your text(s) and as long as the essay is thesis driven (in other words, you should have a specific argument, not just report about a particular subject). For instance, you could discuss narrative technique, argue something about the importance of the setting in your text, focus on one or at most two characters and argue how they represent and differ from conventional *noir* characters. You could argue how a text reflects/is constructed by the current economy or political situation or focus on readership or spectatorship: perhaps, how men & women might view a text differently. You could explore existential or modernist motifs or ideologies in your text. You could also compare a film and the literary source upon which it's based. If you are going to work on a neo-*noir* text, you could argue whether this text is a pastiche (an artistic work imitating the style of previous work) or is incorporating *noir* themes, conventions, techniques, etc. in a new way.

You should include a minimum of 8 secondary sources (scholarly articles or books, not web sites nor film reviews; scholarly articles found on-line are fine) as well as a Works Cited page using MLA style of documentation. At least two of these sources must be from after 2000 and at least six should be from after 1985. Anything prior to 1960 needs to be approved by me (some early material is still important and relevant; some is not). Be sure to incorporate these sources into your arguments but to retain your own voice. I'll be happy to make some suggestions regarding important critics.

This essay is due on December 8 and is worth 45% of your grade. This is a firm deadline.

### **PLAGIARISM**

Plagiarism means using someone else's words or ideas and attempting to pass them off as your own—this includes material taken from the Internet. Students should not utilize secondary sources in written assignments unless specifically instructed; moreover, not completely documenting secondary sources constitutes plagiarism. Plagiarism is an extremely serious offense, and any student caught plagiarizing will automatically and irrevocably receive a failing grade in the course. Academic dishonesty is easily detected and easy to avoid. If you have any questions or doubts, see me before turning in the paper in question, as misunderstanding does not constitute a valid excuse.

### **LATE PAPERS**

Assignments are due at the beginning of class on the date designated on the course schedule. Late papers are only allowed with 48 hours notice and under extraordinary circumstances; papers must be turned in no later than one week after they were due to receive credit on the assignment. No extensions will be allowed for the final version of the research essay.

### **EXTRA CREDIT & STUDY GUIDES**

I neither offer extra credit assignments nor study guides.

### **DISABILITY SERVICES**

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. Students with a physical or learning disability who may need academic accommodations should contact Mary Matthews in the Office of Disabilities Services (203 WHIT, 474-7043, TTY 474-7045). You will need to provide documentation of your disability. I will work with the Office of Disability Services to make the appropriate accommodation.

## COURSE SCHEDULE

(subject to revision as needed)

**NOTE:** Be sure to have read the complete text (except for *L.A. Confidential*) by Tuesday's class

### WEEK ONE

Thurs. Sept. 1            Introduction to the course

### WEEK TWO

Tues. Sept. 6            Read Dashiell Hammett, *Red Harvest*

Thurs. Sept. 8            Discuss *Red Harvest*  
Read James Naremore, *More Than Night*, "Introduction" and Chapter One "The History of an Idea," (e-res)

### WEEK THREE

Tues. Sept. 13            Read Dashiell Hammett, *The Maltese Falcon*

Thurs. Sept. 15            Discuss *The Maltese Falcon*  
Read James Naremore, Chapter Two "Modernism and Blood Melodrama," (e-res)

### WEEK FOUR

Tues. Sept. 20            Read Raymond Chandler, *The Big Sleep*

Tues. Sept. 22            Discuss *The Big Sleep*  
Read Raymond Chandler, "The Simple Act of Murder: An Essay" (e-res)

### WEEK FIVE

Tues. Sept. 27            Read William Lindsay Gresham, *Nightmare Alley*

Thurs. Sept. 29            Discuss *Nightmare Alley*  
Read *Genre (The New Critical Idiom)*, pp. 1-50

WEEK SIX

Tues. Oct. 4            Read Vera Caspary, *Laura*  
**Short essay due**

Thurs. Oct. 6            Discuss *Laura*  
 Read *Genre (The New Critical Idiom)*, pp. 51-100

WEEK SEVEN

Tues. Oct. 11            Read Cornell Woolrich, *I Married a Dead Man*

Thurs. Oct. 13            Discuss *I Married a Dead Man*  
 Read *Genre (The New Critical Idiom)*, pp. 101-150

WEEK EIGHT

Tues. Oct. 18            Read Jim Thompson, *The Killer Inside Me*

Thurs. Oct. 20            Discuss *The Killer Inside Me*  
 Read *Genre (The New Critical Idiom)*, pp. 151-184

WEEK NINE

Tues. Oct. 25            Read Patricia Highsmith, *The Talented Mr. Ripley*

Thurs. Oct. 27            Discuss *The Talented Mr. Ripley*

WEEK TEN

Tues. Nov. 1            Read Chester Himes, *The Real Cool Killers*

Thurs. Nov. 3            Discuss *The Real Cool Killers*

WEEK ELEVEN

Tues. Nov. 8            Read Manuel Vazquez Montalban, *Southern Seas*

Thurs. Nov. 10            Discuss *Southern Seas*

WEEK TWELVE

Tues. Nov. 15            Read James Ellroy, *L.A. Confidential*, (first half)

Thurs. Nov. 17 Finish *L.A. Confidential*

WEEK THIRTEEN

Tues. Nov. 22 Discuss *L.A. Confidential* and screen sections from film

Thurs. Nov. 24 **NO CLASS. THANKSGIVING VACATION**

WEEK FOURTEEN

Tues. Nov. 29 Read Jean-Patrick Manchette, *The Prone Gunman*

Thurs. Dec. 1 Discuss *The Prone Gunman*  
**12-15 page revised research essay due**

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WEEK FIFTEEN

Tues. Dec. 6 Read Shuichi Yoshida, *Villain: A Novel*

Thurs. Dec. 8 Discuss *Villain: A Novel*

WEEK SIXTEEN

2 hour final examination