

Comparative Literature 151:

Death & Detection

Monday / Wednesday 11-12:20

G32 FLB

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Participation: Class time will be almost entirely discussion of the texts that we read (or films we saw) for that day, and *you* will be the primary contributors to that discussion. Every day you should have something to say about the reading: an observation, a question, a challenge, an interpretation. Your participation grade will have more to do with quality than with quantity, but it is important that each of you be a *consistent* contributor.

Attendance: Because our class will be almost entirely seminar-style discussion, you need to regularly come to class, *having done the assigned reading*. This will be just as true on the days when papers or other assignments are due.

Work: In addition to the reading and viewing of films, there are two papers for this course, each 7-8 pages in length.

Important: You must turn in your work in person, during class. No electronic submissions are allowed—*do not e-mail me your papers*. Your work must always be, of course, *entirely original and entirely your own*. I will assign an F in the course to students who plagiarize.

Late Work: Work turned in late is marked down one notch (an A- becomes a B+, a B becomes a B-) for every business day (not every class meeting) it is late. A paper due Thursday is marked down one notch on Friday, two on Monday, three on Tuesday, and so on. If you are having trouble completing an assignment on time, *please contact me* so we can work it out.

Grading: Two Papers: 70% (together); Attendance and Participation: 30%.

Films: There are a number of films for this course—it will be your responsibility to view the films in advance of our discussion (they are all available at the undergraduate library media center, as well as Rentertainment). It is equally important that you view them *actively*, the same way you would read a literary text, and I strongly recommend viewing them twice (or at least going back over a few scenes that you might like to discuss).

date	text	paper
1/22	introduction	
early & classic detection		
1/27	Poe: "Rue Morgue," "Marie Roget" & "The Gold Bug"*	
1/29	Conan Doyle: "The Speckled Band," "The Final Problem," "The Empty House" & "The Dancing Men"*	
2/3	Brontë: <i>Jane Eyre</i>	
2/5	Brontë: <i>Jane Eyre</i>	
2/10	Brontë: <i>Jane Eyre</i>	
2/12	Brontë: <i>Jane Eyre</i>	
2/17	Conan Doyle: <i>The Sign of Four</i>	
2/19	Conan Doyle: <i>The Sign of Four</i>	
2/24	Christie: <i>Murder on the Orient Express</i>	
2/26	Christie: <i>Murder on the Orient Express</i>	
noir & the femme fatale		
3/3	<i>The Maltese Falcon</i> (Huston)	
3/5	<i>The Maltese Falcon</i> (Huston)	
3/10	<i>Out of the Past</i> (Tourneur)	
3/12	<i>Out of the Past</i> (Tourneur)	
3/17	<i>Blade Runner</i> (Scott)	
3/19	<i>Blade Runner</i> (Scott)	#1
3/24	— Spring Break —	
3/26	— Spring Break —	
the death of the other, the death of the self		
3/31	<i>Vertigo</i> (Hitchcock)	
4/2	<i>Vertigo</i> (Hitchcock)	
4/7	Rendell: <i>No More Dying Then</i>	
4/9	Rendell: <i>No More Dying Then</i>	
4/14	<i>The Sixth Sense</i> (Shyamalan)	
4/16	<i>The Sixth Sense</i> (Shyamalan)	
4/21	<i>The Talented Mr. Ripley</i> (Minghella)	
4/23	<i>The Talented Mr. Ripley</i> (Minghella)	
4/28	Calvino: <i>If on a winter's night a traveler</i>	
4/30	Calvino: <i>If on a winter's night a traveler</i>	
5/5	Calvino: <i>If on a winter's night a traveler</i>	
5/7	conclusions	
5/12	—	#2

Items marked with a star (*) are handouts. Novels are available at the campus bookstore, and films are to be seen outside of class—you may either rent (Rentertainment should have all of these films) or watch them at the Undergraduate Library Media Center. You might also wish to organize viewings in groups.