



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit College of Letters and Sciences Department IHC  
 Subject ENG Number 245 Title Popular Culture Issues Units: 3.0  
 Is this a cross-listed course? No  
 If yes, please identify course(s) \_\_\_\_\_  
 Is this a shared course? Yes If so, list all academic units offering this course CLAS  
 Course description: \_\_\_\_\_

**Requested designation:** Literacy and Critical Inquiry-L

*Note- a separate proposal is required for each designation requested*

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
 For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto:Lauren.Leo@asu.edu).

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

**A complete proposal should include:**


- ☒ Signed General Studies Program Course Proposal Cover Form
- ☒ Criteria Checklist for the area
- ☒ Course Catalog description
- ☒ Course Syllabus
- ☒ Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

**Contact information:**

Name Ian Moulton Phone 480 727-1172  
 Mail code 0180 E-mail: ian.moulton@asu.edu

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Ian Moulton Date: 2/3/15  
 Chair/Director (Signature): 

**Arizona State University Criteria Checklist for**  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i>	syllabus
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; margin: 10px auto; width: 80%;">             Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-1".           </div> C-1			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 2:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.	syllabus
1. Please describe the way(s) in which this criterion is addressed in the course design.			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; margin: 10px auto; width: 80%;">             Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-2".           </div> C-2			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 3:</b> The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.	syllabus
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; margin: 10px auto; width: 80%;">             Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-3".           </div> C-3			

## ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i>	syllabus
1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; margin: 10px auto; width: 80%;"> <p>Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-4".</p> </div>			
C-4			

Course Prefix	Number	Title	General Studies Designation
ENG	245	Popular Culture Issues	L

Explain in detail which student activities correspond to the **specific** designation criteria.

**Please use the following organizer to explain how the criteria are being met.**

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	Course grade is almost entirely based on writing assignments.	4 of the 5 assignments of the course (80% of the semester grade) are essays, and the 5 <sup>th</sup> (the map assignment) also involves writing.
2	Writing is analytical in nature.	All 5 writing assignments are analytical in nature--even the first assignment, "Pastiche" involves analysis of style.
3	Writing is sustained and grade is based on lengthy assignments.	All five assignments are substantial and involve critical inquiry and evaluation. All encourage deep and detailed engagement with the course readings.
4	Feedback on writing is constant throughout the semester.	Projects are due throughout the semester: Jan. 30, Feb. 20, March 20, April 3, May 1.

**Catalog Description:**

ENG 245 Popular Culture Issues

Selected topics in various forms of popular culture related to written texts.

# Sherlock Holmes: Canon and Curiosities

ENG 245 (Popular Culture Issues)

Spring 2015

Sherlock Holmes is immortal. Ever since *A Study in Scarlet* appeared in *Beeton's Christmas Annual* in 1887, the world's first consulting detective has been its favorite. Though Arthur Conan Doyle tried to kill off his creation—infamously tipping him over the Reichenbach Falls—ultimately, Doyle could not withstand the enormous pressure from his audience, publishers, friends, and family (even his mother!) to revive Sherlock Holmes. Over the past century, fans, poets, novelists, illustrators, filmmakers, television producers, and comic book authors have joined these efforts to keep him alive and reinvent him for different cultural and historical moments. As we sample Doyle's own original writings (the canon) and various adaptations and pastiches (the curiosities), we will examine "Sherlock Holmes" both as a set of texts and as a cultural touchstone.

This fast-paced course will introduce you to Sherlock Holmes in a wide variety of media formats and will ask you to complete a wide variety of assignments as you encounter these Holmesian iterations. You will learn about the relevant social, cultural, technological, criminal, political, geographic intertexts that will make these stories come alive for you intellectually. Five units will focus on specific topics: first, Genre and Style; second, Criminality; third, London; fourth, Imperialism and Geopolitics; and fifth, Adaptation and Afterlives. On average, during each three-week-long unit, you will read a novella and six short stories, read three or four short "curiosities," listen to podcasts, watch about two or three hours of Holmes on TV or film, and complete a project.

By the end of this course, you will have encountered Sherlock in just about as many media and textual forms as the great detective has disguises: novels, short stories, illustrated serials in *The Strand*, plays, poems, essays, parodies, TV episodes, silent films, Hollywood films, comic books, and fan fiction. And you will participate in this flowering of Sherlockiana by producing a pastiche, a juridical ruling, a map, an introduction, and a book review. In short, you will become an expert on all things Sherlock Holmes, not only as a fan, but also as a literary critic, cultural historian, and media scholar.

## Texts: Paper (Buy)

Arthur Conan Doyle. *The Complete Sherlock Holmes: All 4 Novels and 56 Short Stories*.

Bantam Classics, 1986 (about \$8 [here](#)): ISBN 0553328255

Nicholas Meyer, *The Seven-Per-Cent Solution* (1974).

Norton, 1993 (about \$16 [here](#)): ISBN 0393311198

Laurie R. King, *The Beekeeper's Apprentice* (1994).

Picador, 2007 (about \$13 [here](#)): ISBN 1250055709

Ian Edginton and David Fabbri, *Victorian Undead*

WildStorm, 2010 (about \$14 [here](#)): ISBN 1401228402

## Texts: Online (Free)

### By Arthur Conan Doyle

#### Pastiches

"The Field Bazaar" (1896) [here](#)

"How Watson Won the Trick" (1924) [here](#)

"The Lost Special" (1898) [here](#)

*The Strand Magazine* editions: "The Crooked Man," "The Final Problem" (1893)

Both in volume 6. CM is July 1893: (p. 22-32). FP is Dec. 1893 (p. 558-570)

GoogleBooks [here](#): After you click on the link, scroll till you see the table of contents. Click on the title of the relevant story. For "The Final

Problem," make sure you start at page 558 to see classic illustration!

HathiTrust [here](#): Type in the first page number in the box that says "Jump to"

Play script: "The Speckled Band" (1910) [here](#)

Essay: "How I Made My List" (1927) [here](#)

Poems: all [here](#): "A Voyage" (1909), "A Hymn of Empire" (1911), "Empire Builders" (1911), "The Empire" (1902)

### By Other Authors

#### Pastiches

P. G. Wodehouse, "Dudley Jones, Bore-Hunter" (1903) [here](#)

John Bangs, "Introducing Mr. Raffles Holmes," "The Dorrington Ruby Seal."

Both in *R. Holmes & Esq* (1906) [here](#)

J. M. Barrie, "The Adventure of the Two Collaborators (1923) [here](#)

#### Poems

Vincent Starrett, "221B" (1942) [here](#)

William Shweickert, "A Long Evening with Holmes" (1984) [here](#)

Alan Olding, "In Memoriam Moriarty" (1991) [here](#)

Fan fiction: David Marcus, "Descent into Madness" (2011) [here](#)

## Media: Films and Television

*Sherlock Holmes Baffled* (1900) – view on You Tube: [here](#)

*Sherlock Holmes* feat. John Barrymore (1922) – view on You Tube: [here](#)

*The Adventures of Sherlock Holmes* feat. Basil Rathbone (1939)

YouTube: [here](#) OR Netflix: [here](#) OR Amazon: [here](#)

*The Scarlet Claw* feat. Basil Rathbone (1944)

YouTube: [here](#) OR Netflix: [here](#) OR Amazon: [here](#)

*Sherlock Holmes* feat. Robert Downey, Jr. (2009)

Netflix: [here](#) OR Amazon streaming: [here](#) OR disc [here](#)

From Granada Television's *Sherlock Holmes* series featuring Jeremy Brett

*The Solitary Cyclist* (1984)

Netflix: [here](#) (choose Season 1, Disc 1) or YouTube: [here](#)

*The Sign of the Four* (1987)

Netflix: [here](#) or YouTube: in 11 parts beginning [here](#)



From BBC Television's *Sherlock* series featuring Benedict Cumberbatch  
*The Hounds of Baskerville* (2012) (Season 2, Disc 1)

YouTube [here](#) (fee) OR Netflix [here](#) OR Amazon [here](#)  
*The Sign of Three* (2014) (Season 3, Disc 1)

YouTube [here](#) (fee) OR Netflix [here](#) OR Amazon [here](#)

## Projects

Each project is worth 20% of your grade

PROJECT 1: PASTICHE: You write your own Sherlock Holmes scene/anecdote of around 900 words (though you may certainly exceed this range if you wish). You can change **only one** of the following elements: 1) place (outside of England), 2) time (can be before or after Victorian period), 3) Watson (Sherlock's companion can be a different person). You should not change anything about Sherlock or about Doyle's writing style. Make sure your crime is typical of the canon (kidnapping, murder, blackmail, theft of something extremely valuable/political). You will be graded on how accurately you matched Arthur Conan Doyle's style, plot, characters, etc, not on how "artistic" your writing is. (However, as you should expect, grammar and proofreading will be graded.)

PROJECT 2: SENTENCING: Pick some contemporary criminal (Bin Laden, Dahmer, the Craigslist killer, Pirate Bay, even Julian Assange or Edward Snowden), and basically create a judicial ruling for it. Learn what happened to this criminal (how they were found out, how they were punished, and how the media represented their guilt), and then tell me how Sherlock (the detective) and late-19th century Scotland Yard/courts (justice), handled it differently from contemporary courts, media, and writers. Choose one specific Sherlock Holmes story we have read for *this* unit as your proof for how criminality was defined and treated in Doyle's era. Reflect in an essay of at least 900 words about how these differences reflect different concepts of guilt, criminality, justice, and human rights.

PROJECT 3: MAPPING LONDON: Choose one of the stories we have read for *this* unit. Pin at least 15-20 spaces on a GoogleMap that includes a thesis and makes a coherent, essay-worthy argument by using the description functions on the map. (Aim for 2-4 sentences of explanation per pin.) Pins should focus on spaces mentioned and/or visited by Sherlock Holmes in the story. They can include spaces relevant for Arthur Conan Doyle's life and other Sherlock Holmes stories *if they contribute to your thesis about your chosen story/novel*. You will have to plan, carefully, the order of your pins and how you assemble an argument as your reader navigates your map. (A more detailed set of instructions will be available to you on our course website.)

PROJECT 4: INTRODUCTION: Select a single Sherlock Holmes short story or novel that has a focus on geopolitics, imperialism, and/or national identity. Then write an Introduction of at least 900 words that explains historical events, places, and people the reader should know about before reading the story (wars, weapons, treaties, kings/queens, politicians, soldiers, spies, scandals, economic agreements, emigrants, colonies, bureaucratic organizations, etc). It should end with a "web" bibliography of at least 5

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hyperlinks you used to learn about these political issues. You should prepare your readers so that they can approach the text in an educated, informed manner. *Avoid spoilers!*

PROJECT 5: REVIEW ESSAY: Your book review essay will cover our three major adaptations (Meyer, King, or Edginton/Fabbri) by comparing them to each other and to Doyle's originals. Make detailed criticisms regarding what works and doesn't work in the adaptation. How would you have done it differently? What did you think was done well? You will write a 900-word formal, comparative analysis with me as your audience, and Make sure to take full advantage of your solid authority as someone who has just read a very substantive chunk of the Sherlock canon! You should be able to conclude something rather original and specific about how Sherlock Holmes is depicted today. Why do we need Sherlock? Why do we keep returning to him? How have we changed him?

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## Schedule

### Unit I: Genre and Style

Monday, January 12 - Friday, January 30

Week one		
Listen	Syllabus Podcast	Fri, Jan 16
Read Novel	Doyle, <i>A Study in Scarlet</i>	Fri, Jan 16
Listen	Study in Scarlet Podcast	Fri, Jan 16
Week two		
Read Stories	Doyle, "The Musgrave Ritual," "The Resident Patient," "The Priory School," "A Scandal in Bohemia," "The Devil's Foot," "The Lion's Mane"	Fri, Jan 23
Listen	Genre and Style Podcast	Fri, Jan 23
Week three		
Listen	Doyle Biography and Reception Podcast	Fri, Jan 30
Read Curiosities	Doyle, "The Field Bazaar," "How Watson Won the Trick," <i>The Speckled Band</i> (1910 play)	Fri, Jan 30
Watch	Silent films: <i>Sherlock Holmes Baffled</i> (1900) and <i>Sherlock Holmes</i> (1922)	Fri, Jan 30
Submit	Project 1: Pastiche	Fri, Jan 30

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## Unit 2: Criminality

Monday, February 2 - Friday, February 20

Week one		
Read Novel	Doyle, <i>The Hound of the Baskervilles</i>	Fri, Feb 6
Listen	Hound of the Baskervilles Podcast	Fri, Feb 6
Week two		
Listen	Victorian Crime and Punishment Podcast	Fri, Feb 13
Read Stories	Doyle, "The Solitary Cyclist," "The Dancing Men," "The Illustrious Client," "The Dying Detective," "Charles Augustus Milverton," "The Copper Beeches"	Fri, Feb 13
Listen	Criminality Stories Podcast	Fri, Feb 13
Week three		
Listen	Forensics, Weapons, and Props Podcast	Fri, Feb 20
Read Curiosities	Doyle, <i>The Strand</i> version of "The Final Problem" (1893); Barrie, "The Adventure of the Two Collaborators" (1923)	Fri, Feb 20
Watch	Battle of the TV Channels I: BBC's "The Hounds of Baskerville" (2012); Granada's "The Solitary Cyclist" (1984)	Fri, Feb 20
Submit	Project 2: Sentencing	Fri, Feb 20

C4

## Unit 3: London

Monday, February 23 - Friday, March 20

(of course, with time taken out for Spring Break March 8-15)

Week one		
Read Novel	Doyle, <i>The Sign of the Four</i>	Fri, Feb 27
Listen	Sign of the Four Podcast	Fri, Feb 27
Week two		
Listen	Sherlock's London Podcast	Fri, Mar 6

Read Stories	Doyle, "The Empty House," "The Man with the Twisted Lip," "The Red-Headed League," "The Six Napoleons," "The Cardboard Box," "The Norwood Builder"	Fri, Mar 6
Listen	London Stories Podcast	Fri, Mar 6
Week three		
Listen	221B Baker Street Podcast	Fri, Mar 20
Read Curiosities	Wodehouse, "Dudley Jones, Bore-Hunter" (1903), Bangs, "Introducing Mr. Raffles Holmes," "The Dorrington Ruby Seal" (1906)	Fri, Mar 20
Watch	Battle of the TV Channels II: Granada's <i>The Sign of the Four</i> (1987); BBC's <i>The Sign of Three</i> (2014)	Fri, Mar 20
Submit	Project 3: Mapping London	Fri, Mar 20

C4

## Unit 4: Imperialism and Geopolitics

Monday, March 23 - Friday, April 3

Week one		
Listen	Geopolitics and Imperialism Podcast	Fri, Mar 27
Read Stories	Doyle, "The Greek Interpreter," "The Naval Treaty," "The Bruce Partington Plans," "His Last Bow," "The Yellow Face," "The Second Stain"	Fri, Mar 27
Read Curiosities	Doyle's political poems: "A Hymn of Empire" (1911), "Empire Builders" (1911), "The Empire" (1902)	Fri, Mar 27
Listen	Geopolitics and Imperialism Stories Podcast	Fri, Mar 27
Week two		
Read Curiosities	Doyle, "The Lost Special" (1898); <i>The Strand Magazine</i> version of "The Crooked Man" (1893)	Fri, Apr 3
Watch	Basil Rathbone films: <i>The Adventures of Sherlock Holmes</i> (1939); <i>The Scarlet Claw</i> (1944)	Fri, Apr 3
Submit	Project 4: Introduction	Fri, Apr 3

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## Unit 5: Adaptation and Afterlives

Monday, April 6 - Friday, May 1

Week one		
Read Novel	Meyer, <i>The Seven-Percent Solution</i>	Fri, Apr 10
Listen	Seven-Percent Solution Podcast	Fri, Apr 10
Week two		
Read Novel	King, <i>The Beekeeper's Apprentice</i> (first 200 pages only)	Fri, Apr 17
Listen	Beekeeper's Apprentice Podcast	Fri, Apr 17
Week three		
Read Novel	King, <i>The Beekeeper's Apprentice</i> (read until the end)	Fri, Apr 24
Read Curiosities	Marcus, "Descent into Madness" (2011); Doyle, "How I Made My List" (1927)	Fri, Apr 24
Watch	Ritchie's <i>Sherlock Holmes</i> (2009)	Fri, Apr 24
Listen	Girlfriends, Feminists, and Actresses Podcast	Fri, Apr 24
Week four		
Read Comic	Comic Omnibus: Edginton and Fabbri, <i>Victorian Undead</i> (2010)	Fri, May 1
Read Poems	Doyle, "A Voyage" (1909), Starrett, "221B" (1942), Shweickhert, "A Long Evening with Holmes" (1984), Olding, "In Memoriam Moriarty" (1991)	Fri, May 1
Listen	Sherlock's Fans and Zombies Podcast	Fri, May 1
Submit	Project 5: Review Essay	Fri, May 1

C4

E empire

Fam - family inheritance

SHERLOCK

MH manor house

HOLMES

J justice

The Complete Novels and Stories

med medicine

VOLUME I

R race

♥ love

SIR ARTHUR CONAN DOYLE

With an Introduction by Loren Estleman

BS Baker St : 10-1

604-5, 853, 493, 916, 768  
769-770, 776, 703-4, 728

Body 25, 54, 98, 100, 114, 619  
677, 868, 747

no hotel  
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M <sup>the</sup> media

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C crime

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D deduction  
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I intellect/mind

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SH Sherlock

L London

WK work

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DF detective  
fiction

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an animal

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3 The Adventure of the Norwood Builder .....	
2 The Adventure of the Dancing Men .....	
2 The Adventure of the Solitary Cyclist .....	
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# SHERLOCK HOLMES

*The Complete Novels and Stories*

BOOK 1-1000 100

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**SIR ARTHUR CONAN DOYLE**

*With an Introduction by Louis Bickman*

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# SHERLOCK HOLMES

## *The Published Apocrypha*

by

SIR ARTHUR CONAN DOYLE

AND ASSOCIATED HANDS

*Selected and Edited by Jack Tracy*

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**THE  
BEEKEEPER'S  
APPRENTICE**



*Or On the Segregation  
of the Queen*



A Mary Russell Novel

**LAURIE R. KING**

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# The Seven-Per-Cent Solution

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