

**DEPARTMENT OF MODERN LANGUAGES  
AND CULTURAL STUDIES**

<https://uofa.ualberta.ca/modern-languages-and-cultural-studies>

**2016-2017** MLCS 299 B1: Sherlock Holmes and the Transcultural Imagination  
(Winter Term)

Instructor: Mimi Okabe  
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Personal Website: N/A

Time: M W F 10:00 am to 10:50am  
Place: ESB 1 33  
Office Hours: Monday 12:00 to 1:00 pm  
Course Website: eClass

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**Course Prerequisite:** None.

**Course-based Ethics Approval** in place regarding all research projects that involve human testing, questionnaires, etc.?

Yes  No, not needed, no such projects approved.

**Community Service Learning** component

Required  Optional  None

**Past or Representative Evaluative Course Material Available**

- Exam registry – Students’ Union  
<http://www.su.ualberta.ca/services/infolink/exam/>
- See explanations below
- Document distributed in class
- Other (please specify)
- NA

**Additional mandatory Instructional fees (approved by Board of Governors)**

Yes  No

**Course Description and Objectives:**

Ever since his first appearance in *A Study in Scarlet* (1887), Doyle’s Sherlock Holmes has become an iconic detective who has captured the popular and global imagination. This course aims to introduce students to a selection of transcultural and trans-media adaptations of Sir Arthur Conan Doyle’s Sherlock Holmes short stories and novels. Among the vital questions this course investigates are: Why is the quintessential Victorian detective adapted across so many cultures and media? What do contemporary cultural adaptations of Holmes reveal about the nature of detection? What is the connection between detection and the politics of identity? And how do adaptations renegotiate dynamics of power and authority? By exploring these

questions, this course will begin with a critical examination of selected short stories and novels by Doyle, followed by an introduction to theories of adaptations. By establishing the theoretical framework of this course, students will be equipped with the critical tools to analyse various adaptations (novels, films, animation, and comics) of Doyle's original works. From England, to France, to America, to India, and to Japan, this course maps out the multiple ways in which Holmes has been re-interpreted and revised to address questions of diversity, gender and race. So go grab your deer cap and cape for the game is afoot! Let our journey begin!

#### Learning Outcomes:

- By reading Doyle's original works and their adaptations, students will gain familiarity with the Sherlockian Canon and methods of analysing short stories, novels and other media from a global/comparative perspective. Student will demonstrate and apply this knowledge in their first essay.
- Students will be able to identify various rhetorical and stylistic strategies employed in adapted works and apply these techniques in their creative projects.
- The supplementary critical readings will enable students to assess and theorize the formative, cultural work of adapted texts and encourage them to think and communicate their ideas in sophisticated, meaningful ways.

#### Texts:

Required Texts (7):

Other (electronic) versions are OK.

- Doyle, Sir Arthur Conan. *The Complete Sherlock Holmes: All 4 Novels and 56 Short stories*. Vol 1. New York: Bantam Classics, 1986. Print. ISBN-10: 0553328255 (\$13.72)
- Aoyama Gosho. *Cased Closed*. 1<sup>st</sup> ed. San Francisco: Viz Media, 2004. Print. ISBN-10: 1591163277 (\$12.33)
- Douglas, Carol Nelson. *Goodnight Sherlock Holmes*. New York: Forges Books, 2009. Print. (\$13.48)
- LeBlanc, Maurice. *Arsene Lupin vs. Sherlock Holmes: The Blonde Phantom*. Trans. Randy Lofficier and Jean-Marc Lofficier. n.p. Hollywood Comics, 2005. Print. ISBN-10: 1932983147 (\$25.75)
- Ranpo, Edogawa. *Edogawa Ranpo: The Early Cases of Akechi Kogoro*. Trans. William Varteresian. Tokyo: Kurodahan Press, 2014. Print. ISBN-10: 4902075628 (\$21.04)
- Okamoto, Kido. *The Curious Casebook of Inspector Hanshichi: Detective Stories of Old Edo*. Trans. Ian MacDonald. Honolulu: University of Hawaii Press, 2007. Print. ISBN-10: 0824831004 (\$34.69)
- Titus, Eve. *The Great Mouse Detective: Basil the Baker Street Detective*. n.p. Aladdin, 2016. Print. ISBN-10: 1481464019. (\$7.99)

Note: Prices shown are approximate.

Recommended Texts:

- Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. n.p.: Australia, 2015. Print.
- *The Modern Language Association. MLA Handbook for Writers of Research Papers*. 8th ed. Modern Language Assn. of America.

**Grade Distribution (see “Explanatory Notes”):**

Class Participation and Attendance: **10%**

Pair Presentation: **10%** (See Presentation Schedule on eClass)

Midterm Exam: **15%** (Monday, February 27<sup>th</sup> 2017)

Essay: **15%** (proposal due date: Monday, March 6<sup>th</sup> 2017) Hardcopy accepted only

(Essay due date: Friday, March 24<sup>th</sup>) Hardcopy accepted only

Final Creative Project or Essay: **30%** (Wednesday April 12<sup>th</sup> 2017)

Must be submitted in class

Final Exam: **20%** (Tuesday, April 25<sup>th</sup> 2017 @ 9:00am)

<http://www.registrarsoffice.ualberta.ca/en/Examinations/Fall-2016-Winter-2017-Exam-Planner.aspx>

**Date of Deferred Final Exam (if applicable):**

A student who has missed a final exam because of incapacitating mental and/or physical illness, severe domestic affliction or for circumstances as described in the University’s Discrimination, Harassment and Duty to Accommodate Policy (including religious belief) may apply for a deferred exam. Please consult the website for more information:

<http://calendar.ualberta.ca/content.php?catoid=6&navoid=806#Examinations> (Exams)

**Explanatory Notes on Assignments:**

**Class Participation and Attendance 10%**

It is mandatory for students to attend all lectures and to engage in class discussions as they will be graded for their attendance as well as participation in class. An attendance sheet at the beginning of each class will be circulated for students to sign-in. An absence without a valid reason will result in a complete loss of the grade for the day missed. Students are responsible for coming to class ready to delve in discussion.

**In-class screening:** It is mandatory for students to attend all in-class screenings and to actively take notes, while watching the film or animation.

**Pair Presentation 10%**

In pairs, students will present on any **ONE** aspect of Sherlock Holmes or any **ONE** adaptation of Holmes not listed on the course reading schedule. These include, but are not limited to: comic books, ads, restaurants, TV series, films, music, plays, art, anime and/or other cultural examples! The presentation will be approximately 15 minutes in length (10 minutes + 5 minutes Q&A). Students will sign up for a presentation date on the first day of class. Additional information regarding this assignment will be made available on eClass (ie. rubric, detailed guidelines).

**Midterm 15%**

The midterm exam will take place in class on **Monday, February 27<sup>th</sup> 2017** and it will cover readings and screenings up to and including the unit on Sir Arthur Conan Doyle's short stories (Weeks 1~6). The midterm will consist of multiple choice questions, short answers, passage identification and analysis and/or definitions of terms.

**Essay 10% (proposal 5%)**

**Essay:** Conduct a comparative analysis using any **ONE** of Sir Arthur Conan Doyle's works from the first half of the course and any other transcultural adaptation (comics, films, TV, shows, other fictional narrative works) of **your choice**. Students can also compare any two texts on the reading list. Be ambitious!

**Proposal:** The proposal must have a thesis and outline the structure of your paper. It must also explain the significance of the selected secondary sources (250-300 words).

**Due date: Monday, March 6<sup>th</sup> 2017**

**Requirements for the essay:** 8-10pages (not including Works Cited page), up to two secondary sources. Proposed topics **MUST** be approved by the instructor. **Due date: Friday, March 24<sup>th</sup> 2016.**

**Final Creative Project OR Traditional Essay 30%**

Create your own (trans)cultural adaptation of your favorite story, novel, or any one of the texts on the syllabus from the second half of the course. It can be the first chapter of a novel, the first act of a play, a short story, a comic book adaptation. **Due date: Wednesday, April 12 2017** (MUST BE SUBMITTED TO THE INSTRUCTOR IN CLASS.) Late projects and projects submitted outside of class will be penalised. See policy on late assignments.)

**Traditional Essay:** 12-15pages (not including Works Cited page), up to three secondary sources. By mid-March students will receive an essay outline, which consists of specific guidelines for the paper.

**For all other Creative Projects:** Short stories, chapters and/or plays must not be less than 12-15 pages. Comic book adaptations must not be less than 10 pages.

**Note:** With exception to the traditional essay, all other creative works must be accompanied by a one page (double spaced) critical response of the students' project.

**Final Exam 20%**

The final exam for this class will take place in class **Tuesday, April 25<sup>th</sup> 2017** and it will cover readings and screenings from weeks 8-14. The final exam will consist of multiple choice questions, short answers, passage identification and analysis and/or definitions of terms.

**Note:** Additional information sheets regarding all assignments will be provided in class and /or posted to eClass.

**Required Notes:**

“Policy about course outlines can be found in the [Evaluation Procedures and Grading System](#) of the University Calendar.”

***Academic Integrity:***

“The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at <http://www.governance.ualberta.ca/en/CodesofConductandResidenceCommunityStandards/CodeofStudentBehaviour.aspx> ) and avoid any behaviour that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.”

***Learning and Working Environment:***

The Faculty of Arts is committed to ensuring all students; faculty and staff are able to study and work in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment. The Department urges anyone who feels that this policy is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department.

For additional advice or assistance regarding this policy you may contact the [Office of the Student Ombuds](#). Information about the [University of Alberta Discrimination and Harassment Policy and Procedures](#) is described in [UAPPOL](#).

***Academic Honesty:***

**All students** should consult the information provided by the [Office of Judicial Affairs](#) regarding avoiding cheating and plagiarism in particular and academic dishonesty in general (see the [Academic Integrity Undergraduate Handbook](#) and [Information for Students](#)). If in doubt about what is permitted in this class, ask the instructor.

**Students involved in language courses and translation courses** should be aware that on-line “translation engines” produce very dubious and unreliable “translations.”

**Students in languages courses** should be aware that, while seeking the advice of native or expert speakers is often helpful, **excessive editorial and creative help** in assignments is considered a form of “cheating” that violates the code of student conduct with dire consequences.

An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged,

out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. See the [Academic Discipline Process](#).

***Recording of Lectures:***

Audio or video recording of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the content author(s) or as a part of an approved accommodation plan. Recorded material is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the content author(s).

***Attendance, Absences, and Missed Grade Components:***

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections [Attendance](#) and [Examinations](#) of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

**In this course, regular attendance** of the class lectures is very important as it constitutes 10% of your total grade. An absence without a valid excuse (family emergency, health, or personal) will result in a total loss of the participation segment of the day missed. Emergencies are unpredictable, but **please consult with me at your earliest convenience** if you know that you will miss a class(es) for any of the reasons listed above.

***Policy for Late Assignments:***

Students who consult **in advance** with an instructor regarding contingencies preventing the timely completion of an assignment may, at the discretion of the instructor, be granted an extension just one time throughout the course with no penalty. However, if a second excuse will be granted for late assignments, the student will be penalized at 5% per day (including weekends), unless you requested an extension for a valid reason. Extensions will not be granted after the due date. After the period of 7 days (from the due date) no assignments will be accepted.

***Student Accessibility Services:***

If you have special needs that could affect your performance in this class, please let me know during the first week of the term so that appropriate arrangements can be made. If you are not already registered with [Student Accessibility Services](#), contact their office immediately (1-80 SUB; Email [sasrec@ualberta.ca](mailto:sasrec@ualberta.ca); Email; phone 780-492-3381).

***Grading:***

Assessment of the individual course components may be in the form of numerical marks or letter grades. The final letter grade will be based on "a

combination of absolute achievement and relative performance in a class" (University Calendar, [Evaluation Procedures and Grading System](#)). The University Grading Procedure mandates that "a student's level of achievement of the goals/outcomes of a course, their grade, and the descriptor of that grade must be aligned" (<https://policiesonline.ualberta.ca/>). The following guidelines have been adopted by the Department of Modern Languages and Cultural Studies:

**“MLCS Undergraduate Grading Scale”**

Descriptor	Letter Grade	Grade Point Value	%
<b>Excellent.</b> A+, A or A- is earned by work which is superior in content and form and demonstrates an exceptional grasp of the subject matter. The grade of A+ designates work that far exceeds course expectations. Grades in the A range are normally achieved by a small number of students.	<b>A+</b>	4.0	<b>97-100</b>
	<b>A</b>	4.0	<b>93-96</b>
	<b>A-</b>	3.7	<b>90-92</b>
<b>Good.</b> B+, B or B- is earned by work that demonstrates a thorough comprehension of the course material and a good command of relevant skills. Grades in the B range are normally achieved by the largest number of students.	<b>B+</b>	3.3	<b>87-89</b>
	<b>B</b>	3.0	<b>83-86</b>
	<b>B-</b>	2.7	<b>80-82</b>
<b>Satisfactory.</b> C+, C or C- is earned by work that demonstrates an adequate grasp of the course material and relevant skills. Grades in the C range designate work that has met the basic requirements of the course.	<b>C+</b>	2.3	<b>77-79</b>
	<b>C</b>	2.0	<b>73-76</b>
	<b>C-</b>	1.7	<b>70-72</b>
<b>Poor/Minimal Pass.</b> D+ or D is earned by work that demonstrates minimal familiarity with the course material. Grades in the D range generally indicate insufficient preparation for subsequent courses in the subject matter.	<b>D+</b>	1.3	<b>65-69</b>
	<b>D</b>	1.0	<b>60-64</b>
<b>Failure.</b>	<b>F</b>	0.0	<b>0-59</b>