

WEEK 16: Term report due. (See Week 16 Lecture for help with preparing the report for evaluation.)

FINALS: EXAM III due. (See Final Lecture for help with review.)

Assignment for Reader Response #1

Christie's "Witness for the Prosecution" and "The Puzzle Game" essay (50 points) Choose one of the characters listed below and write an analysis of that character's role in the puzzle-game presented in "Witness for the Prosecution." Your paper should address the main issue — How important to the story is this character? — by answering the following questions: What is this character's function in this story? How does he or she fit into the puzzle game? How would the story be different without this character? Use evidence from both the story and the essay to develop your response.

Character choices: Mr. Mayherne, Leonard Vole, Romaine Heilger, Janet Mackenzie.

Assignment for Reader Response #2

Grafton's "The Parker Shotgun" and the Kaufman and Kay essay (50 points) With reference to *both* the story and the essay, discuss how Grafton's use of a female detective affects the traditional hard-boiled detective character type. Consider the standard description of the hard-boiled private eye discussed in the Unit II lectures: The detective is a loner with few social ties and no family. He is physically strong, willing and able to fight, and always armed, usually with a gun. Until recently, the private eye was almost always male, which makes for interesting study of the role of female characters in these stories. The private investigator usually distrusts women, and he absolutely does not trust the police.

Mysteries of O'ahu

Local Detective Fiction in the Composition Classroom

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The question of appropriate subject matter has always vexed composition instruction. Even as many have argued for the transformative power of reading literary texts in the writing classroom, critics warn that such material may dominate the course and impair the focus on basic skills. Still others champion mass and popular culture as the best way to engage student writers; as Marjorie Smelstor and Carol Weiher have it, "There is no shortage of discussion or complaints that 'I don't know what to write about' when popular culture is the vehicle for teaching composition" (42). Smelstor and Weiher suggest attention to popular genres such as the detective story, as do other commentators such as Velea Boyd and Marilyn Robitaille. At least one instructor, Robert Georgalas, describes a composition course that revolves entirely "around authors such as Edgar Allan Poe, Arthur Conan Doyle, Agatha Christie, Dashiell Hammett and others." In teaching several sections of the "Writing Skills" course at the University of Hawai'i, West O'ahu, I find that a tandem emphasis upon mystery and local setting successfully engages composition students in a variety of majors. Heeding the caveat that literary and/or mass cultural subject matter may "take over the course" (Tate 305), I seek to provide a learning experience directed to writing skills that traverse a range of academic disciplines.

A historically upper-division institution, UH West O'ahu has for some years organized its writing curriculum around "Writing Intensive" courses that span the disciplines. These courses require twenty pages of formal academic writing including a drafting component that may take the form of peer-editing or instructor review. Enrollment in these courses is contingent upon a placement essay exam by which students may be either placed in or exempted from "Humanities 310: Writing Skills": a cross-curricular writing course that emphasizes the basic conventions of college research and writing. While some students are eager to take the preparatory "Writing Skills"

course, many more are reticent. This is not surprising, given that most of these folks struggle with college writing and have now been given another reminder of their difficulties. Such disappointment is compounded by the fact that the enrollee has already passed one or two lower-division writing courses at another institution. A recent internal assessment project reveals that UHWO students on the whole understand and appreciate the need for a review course prior to upper-level Writing Intensive courses. But this hindsight has little to do with the dejection that often attends a negative score on the placement exam and the prospect of sixteen weeks in a difficult course only indirectly related to one's major field of study. In this respect, UHWO's composition course distills the almost mythic predicament in which instructors and students find themselves: how to animate the complicated and sometimes arduous process of teaching and learning academic writing.

Integrating the mystery genre with local setting dramatically extends this course's appeal, affording students a broader range of topics for discussion, research, and writing. Beginning with relevant secondary texts, we survey "mysteries of O'ahu" written throughout the twentieth century. Students must write five thesis-oriented essays: an article review, two short critical essays, a research paper, and an in-class final exam. While instructor guidance plays a major role in organizing discussion and generating paper topics, students have also demonstrated a great deal of initiative in bringing their diverse interests and knowledge to the texts at hand. Our first reading assignments involve essays that establish the course's focus. With recourse to relevant chapters from Michael Harvey's *The Nuts and Bolts of College Writing*, we discuss the basics of the college essay genre: thesis, structure, exposition of evidence, mechanics, and documentation. Students then read one or two web-based encyclopedia entries on the history of mystery fiction before reviewing a critical essay about twentieth-century cultural imaginations of Hawai'i. Available online via Findarticles.com, Chris Routledge's entry on "Detective Fiction" in *The St. James Encyclopedia of Popular Culture* provides not only a helpful overview of the genre but also an exemplum of academic writing conventions that students are expected to adopt and emulate. George Lewis's 1996 article "Beyond the Reef: Cultural Constructions of Hawaii in Mainland America, Australia and Japan," on the other hand, speaks to the ways in which the islands have been narrated as a setting for Euroamerican love and leisure. Published in the *Journal of Popular Culture*, this piece is available to students via UHWO's online research databases. These secondary texts, drawn from the adjacent disciplines of literary studies and cultural history, respectively, enable discussion of formal issues such as voice, structure, evidence, and documentation. We compare the respective merits of the essays and reflect upon revisions that

might lend to clarity and persuasiveness. Students enjoy the opportunity to react and respond to published academic writing, recognizing the fact that even accomplished writers may benefit from revision. Our first writing assignment asks students to compose a brief thesis-oriented summary of one of these pieces, an overview that confines personal response or critique to the conclusion. This summary may be revisited as students draft successive papers that invoke these secondary texts. I cannot overstate the importance of assigning secondary texts to serve as models for student writing; drawn from a variety of disciplines, such inclusions help to maintain a general emphasis upon academic writing rather than literary criticism alone.

After clarifying distinctions between primary and secondary texts, we move from critical essays to fiction and film. This phase of the course broadly conforms to Routledge's historical survey of twentieth-century mystery fiction: a treatment of the Golden Age "cozy" followed by encounters with hard-boiled fiction, the police procedural, and late twentieth-century revisionist or "anti-detective" stories. With respect to O'ahu mysteries, the Charlie Chan novels of Earl Derr Biggers make for an effective historical starting point: I have assigned *The House Without a Key* (1925) and *The Black Camel* (1929) with good results. I generally make the latter available via library reserve. After visiting Waikiki as a tourist, Biggers published *The House Without a Key* in serial installments for *The Saturday Evening Post*; this first Charlie Chan novel inaugurated a six-book series that concluded with *The Keeper of the Keys* (1932). While *The House Without a Key* subordinates detective fiction to the coming-of-age adventure of its hero, priggish Bostonian John Quincy Winterslip, *The Black Camel* reflects the growing popularity of Honolulu Police Inspector Charlie Chan. Recalling our recent discussions of literary and historical scholarship, I encourage students to compose papers that generically and historically situate Biggers' fiction:

With recourse to Chris Routledge's article "Detective Fiction" discuss the ways in which writer Earl Derr Biggers uses various mystery subgenres in *The House Without a Key*. Is this novel a Golden Age mystery, a hard-boiled fiction, a police procedural, or a combination of these various formulae?

Digest George Lewis's article "Beyond the Reef" and use this piece to interpret the treatment of Hawai'i tourism in *The House Without a Key*. You may wish to consider issues such as cultural tourism, descriptions of the setting, and romance/sexuality.

While these prompts seem most appropriate to literary and cultural history, the Charlie Chan novels also sustain critiques more relevant for students in the Social Sciences. As with later assignments, a student may research and deploy relevant clinical resources in order to analyze a literary character:

“Describe the psycho-emotional growth of John Quincy Winterslip in *The House Without a Key*. Consider the extent to which John Quincy’s Hawaiian sojourn contributes to his ‘psychic’ transformation. Feel free to use any relevant secondary sources.” Although this topic appears a variation on literary criticism, I have known psychology instructors to assign papers in which students must exercise their diagnostic abilities upon subjects drawn from fiction and film.

The foregoing topics elide the controversies surrounding Charlie Chan novels and films, but these debates likewise enable writing projects. Beginning in the 1960s, critics such as Frank Chin, William F. Wu, and Sheng-mei Ma have condemned the Honolulu policeman as a racist caricature that dominates perceptions of Asian-Americans. Jessica Hagedorn, for example, decries Charlie Chan as “our most famous fake ‘Asian’ pop icon — known for his obsequious manner, fractured English, and dainty walk” (xxi). I suggest that interested students familiarize themselves with this response to Charlie Chan and compose an essay about the extent to which *The House Without a Key* or *The Black Camel* contributes to racist stereotypes of Chinese-Americans and Asian-Americans in general.

Even as Biggers integrated romantic, touristic visions of Hawai‘i with the pastoralism of the Golden Age cozy, other writers found in the islands material for hard-boiled fiction and film noir. We begin this phase of the course with one of O‘ahu’s historical mysteries: the catastrophic episode known as the “Massie Affair.” In 1931, Thalia Massie, the wife of a naval officer, accused five local teenagers of sexual assault. These youths, all working class Hawaiians and Asian Americans, were subject to police misconduct and victimized by servicemen outraged at the affront to white womanhood. This vigilantism peaked when Thalia’s husband, along with her mother, Grace Fortescue, and two sailors, kidnapped one of the suspects, Joseph Kahahawai, and shot him to death while attempting to coerce a confession. Although Kahahawai and his friends were never convicted of the crime, the vigilantes were found guilty of manslaughter and sentenced to ten years in prison. Yielding to political pressure exerted by high-ranking naval officers, Territorial Governor Lawrence M. Judd commuted the killers’ sentence to one hour. Prefiguring the Sleepy Lagoon incident that transpired in Los Angeles some ten years later, the Massie case exposes the racism and brutality that has marred Hawai‘i’s recent history. In “Writing Skills,” we screen Mark Zwonitzer’s film *The Massie Affair* (2005) and discuss various implications of the case. Useful resources for this *American Experience* film, including a full transcript, are available via the PBS website. Students may then respond to one of several prompts that generally recall assignments in a history or political science course:

With respect to the Massie case, describe the role of either business, politics, or journalism.

Review George Lewis’s article “Beyond the Reef: Cultural Constructions of Hawaii in Mainland America, Australia, and Japan.” What are the basic themes that inform “hapa haole” (Euroamerican) representations of Hawai‘i? Is this vision of Hawai‘i supported or contradicted by the events described in *The Massie Affair*?

Describe the extent to which the Massie case reflects race and class tensions present in Territorial Hawai‘i.

I have consistently assigned *The Massie Affair* throughout my several sections of “Writing Skills”; invariably responding with deep interest, students have composed some of their best papers on this engaging documentary. In my experience, incorporating a “true crime” text into the course offsets its literary nature and provides a natural segue into adjacent disciplines.

Following discussions of *The Massie Affair*, we turn our attention to hard-boiled crime stories. Although Routledge’s survey of the mystery story here again proves useful, this commentator has also written discrete entries on hard-boiled detective fiction and film noir. I have variously led discussions of these materials at the outset of the “unit” and set them aside as resources for individual writing prompts. With Routledge’s remarks in mind, we consider William Campbell Gault’s 1947 short story “Hibiscus and Homicide.” Originally published in *Thrilling Detective* magazine, this story has been collected in Maxim Jakubowski’s *The Mammoth Book of Pulp Fiction*, which, with Biggers’ novel, I place on library reserve. This unusual story revolves around a hard-drinking Honolulu private investigator named Sandy McKane. A Filipino boxer hires this cynical dick to find his missing girlfriend, Waikiki torch singer Dolly Valdez. Throughout the course of his investigation, McKane ranges about O‘ahu, rubbing shoulders with criminals and cops, working folk and Honolulu’s elite. Here again, detective fiction evokes a spectrum of disciplinary responses:

Using Stevenson’s article or another relevant secondary source, discuss William Campbell Gault’s “Hibiscus and Homicide” as an example of hard-boiled detective fiction.

After consulting appropriate secondary sources of your own choosing, offer a psychological analysis of protagonist Sandy McKane. Direct particular attention to McKane’s alcohol use and his relationship with various authority figures.

Armed with Routledge’s definition of the hard-boiled formula, students find in “Hibiscus and Homicide” a local reiteration of conventions most often associated with Dashiell Hammett and Raymond Chandler. But literary his-

tory offers only one of many avenues into this piece: even as psychology students enjoy analyzing McKane's alcohol abuse, business students find in the private detective an exemplum of the entrepreneur.

Midcentury examples of film noir set in Hawai'i are quite as scarce as hard-boiled fictions, and yet at least one example may be found in John H. Auer's 1954 *Hell's Half Acre*. Written by Steve Fisher (who penned the roman noir *I Wake Up Screaming*, published in 1941), *Hell's Half Acre* is a convoluted melodrama about a woman seeking her MIA husband in Honolulu. This melodramatic B film turns upon nicely expressionistic sequences shot on location in the titular neighborhood of downtown Honolulu. Moreover, it is a rare example of film noir that foregrounds a female protagonist. We have enjoyed many productive discussions about the ways in which Fisher and Auer juxtapose gritty urbanism with touristic images that hearken back to the 1920's "hapa haole" era discussed by George Lewis.

As Routledge suggests, hard-boiled realism prepared the way for the semi-documentary techniques of the police procedural, which "has become the dominant form of detective fiction":

Police-procedurals adapt readily for TV and film, and come in many forms, adopting elements of the classical and hard-boiled forms in the police setting.... What all of these variations have in common, however, is that the detectives are backed up by state organization and power; they are clever, unusual, inspiring characters, but they cannot operate as detectives alone in the way that Sherlock Holmes and Philip Marlowe can [Routledge].

In "Writing Skills," we treat a series of O'ahu procedurals, including *Hawaii Five-0*, arguably the most famous police story of all time. With their emphasis upon civil service, such texts prove especially relevant for the many Public Administration students who take this course. In one instance, I assigned early chapters of John Jardine and Edward Rohrbaugh's *Detective Jar-dine: Crimes in Honolulu*, a memoir of O'ahu police work during the 1920s through the 1940s. At least one student found herself so intrigued with *Crimes in Honolulu* that she procured and read her own copy of this out-of-print book. Born and raised on O'ahu, Jardine offers a local's perspective of the interplay between civil authority and lived experience: he is a dedicated policeman who yet bends and even violates established procedures. I therefore ask students to consider writing a paper that treats *Crimes in Honolulu* within the context of public administration theory and practice. Edward Ludwig's Red Scare adventure *Big Jim McLain* (1952), on the other hand, returns to the conventional Hollywood take on Hawai'i: John Wayne and James Arness play FBI agents bent on rooting out an incipient communist cell in the islands. During the investigation, Mal Baxter (Arness) struggles to maintain his cool while Wayne's McLain finds true love with a secretary (Nancy Olsen). These

developments enable students to broach the question of professional ethics, along with other topics:

With recourse to George Lewis's "Beyond the Reef," describe the portrayal of tourism in *Big Jim McLain*. To what extent does the film function as a travelogue that acquaints viewers with island attractions? What kinds of tourism are reflected and reinforced within the film?

With characters such as Willie Namaka in mind, discuss the uses of psychology in *Big Jim McLain*. In what ways does the film conflate neurosis or deviant behavior with communist activity? What is the effect of such associations?

John Wayne is often considered a paragon of American masculinity. What does *Big Jim McLain* have to say about gender roles? How does the film encourage distinct behaviors and divisions of labor for men and women?

Many writers have productively approached this film via issues and contexts drawn from earlier discussions; in an exemplary paper, one student argued that Ludwig skillfully integrated tourist attractions into the film in ways that are aesthetically appealing and also culturally important to Oahu residents. I advise those who investigate *Big Jim McLain* to peruse secondary sources such as Emily Soares's online piece "A Heavy-Handed Message of Patriotism in 'Big Jim McLain'" and Rob Wilson's brief commentary on the film in *Reimagining the American Pacific: From South Pacific to Bamboo Ridge and Beyond*.

Rivaled only by Biggers's Charlie Chan fictions, *Hawaii Five-0* (1968–80) is the most famous police story set in the islands. Not surprisingly, this television series sparks energetic classroom discussions and writing projects. I have experimented with various episodes, including the program's pilot "Cocoon" (1968) and "Sweet Terror" (1969). Pitting hero Steve McGarrett (Jack Lord) against his Red Chinese nemesis, Wo Fat (Khight Dheigh), these episodes persist with the Hawai'i Cold War drama inaugurated by *Big Jim McLain*. On one hand, students may write on administrative issues that arise from *Hawaii Five-0*: "Compare and contrast Jim McLain and Mal Baxter with Steve McGarrett as public servants. Consider whether these law enforcement officers embody professionalism, abuse of power, or some mixture of both attributes." But students have also discerned the social and political implications of *Hawaii Five-0*'s frame narrative, which, as critics such as Wilson point out, reiterates the colonialist hierarchies of twentieth-century Hawai'i. Answering directly to "the Governor" (Richard Denning), Steve McGarrett and his lieutenant, Danny "Dano" Williams (James MacArthur), in this respect deploy Hawaiian and Asian-American labor in the service of U.S. power in the Pacific. In one recent section of "Writing Skills," we screened episode 23, "The Big Kahuna" (1969), in which McGarrett and the team rescue native

Hawaiian Sam Kalakua (John Morley) from unscrupulous relatives who exploit his religious fervor for financial gain. Many students recognized in this episode a paternalistic dismissal of indigenous beliefs and a subtle argument for “haole” (non-Hawaiian) administration in the islands. And yet this seemingly monolithic series exemplifies the porous nature of television programs, which emerge from the intersection of many distinctive and even contending creative visions. Written by celebrated Samoan-American dramatist John Kneubuhl, “Strangers in Our Own Land” (1969), the second episode of *Hawaii Five-0*, scripts a tragic feud between Native Hawaiians with opposing visions of progress and assimilation. In addition to returning to questions about the police procedural and professional ethics, students may also offer an interpretation of the frame narrative of *Hawaii Five-0* or explore Kneubuhl’s dissonant contribution to the series: “Review John Kneubuhl’s *Hawaii Five-0* episode ‘Strangers in Our Own Land.’ With attention to specific moments in the text, describe the extent to which the character Benny Kalua (Simon Oakland) emerges as a hero or a villain. What does this ambiguous figure suggest about Kneubuhl’s view of Hawaiian history and society?”

With *Hawaii Five-0*, we conclude our survey of conventional O’ahu mysteries—that is, fictions and films drawn from the subgenres of the Golden Age cozy, hard-boiled fiction, and the police procedural. Composing a research paper, writers may either return to an earlier draft or pursue a new project on any of the texts or issues treated in the course. Preparations for this assignment include an annotated outline that holds a working introduction, a topic sentence for each point or section of the paper, and a working bibliography.

Even as students develop the conclusive research essay, we turn our attention to a final exam that treats one or two short mystery texts of the later twentieth century. *Magnum PI* (1980–88) and *Dog: The Bounty Hunter* (2004) furnish useful focal texts for this exam; students may compare and contrast these two unusual TV detectives or write about the way in which one of the programs represents Hawai’i and its peoples. More often than not, however, I conclude “Writing Skills” with Gary Pak’s “The Valley of the Dead Air,” a 1992 short story in which a mysterious stink or “hauna” descends upon the residents of a small windward O’ahu farming village. Throughout the course of the story, rational investigations fail to discover the source of the smell and the villagers must ultimately submit themselves to an ethical, supernatural resolution. In this respect, “The Valley of the Dead Air” may be discussed in terms of anti-detective fiction, which for Routledge “provides an interesting view of detection, and a comment on the futility of trying to understand the universe.” While Pak’s story may not recall the postmodernist anti-detective fictions of Jorge Luis Borges or Paul Auster, this tale does question the Enlight-

enment epistemologies that have historically governed the mystery story. As these exemplary questions suggest, I make every attempt to pursue the cross-curricular nature of the course into the final exam:

Compare and contrast Gary Pak’s “The Valley of the Dead Air” with another O’ahu mystery. Describe the vision of Hawai’i that emerges from each text.

Analyze portraits of business that emerge from “The Valley of the Dead Air.” Which characters may be said to be “businessmen” and what are the ethical implications of their business practices? In other words, what is Pak saying about business?

Analyze the government official in “The Valley of the Dead Air.” How does this figure relate to the residents of Kanawai? What lessons does this character hold for students of public administration?

How might “The Valley of the Dead Air” be interpreted as a story that symbolizes various peoples and events in Hawaiian history? Consider the ways in which each character (or character groupings) represents larger communities such as kanaka maoli (native Hawaiians), immigrants, and settlers. What might Pak tell us about the history of the islands and what might he prescribe as a response for problems that face Hawai’i today?

After appropriate discussion, I provide an assignment description and a set of writing prompts; students must compose a five-to-seven paragraph argumentative essay in response to one of the questions. Although use of secondary materials is optional, the response must include direct references and quotations to the primary texts. After preparing an outline, students write the essay in class during the two-hour final exam period. Citing the convention of working from a written text, students consistently favor “The Valley of the Dead Air” over the aforementioned television programs.

The student response to “Mysteries of O’ahu” has been overwhelmingly positive. With respect to course evaluations, respondents affirm this course an effective workshop for learning and improving academic writing. Some few students underscore the advantages of focusing on local detective fictions; while one commentator deems the course material an “interesting and relevant vehicle to teach writing skills,” another recommends, “Essay questions were thought provoking. The course has allowed me to give more thought to books I read.” Only a few students in a single section of the course noted a feeling of confinement and a desire to move beyond the subject matter of detective fiction. I am pleased to report that most students direct their comments to writing instruction. “I really needed help with writing basics and I feel more confident with writing assignments now,” suggests one reviewer: “I even find myself analyzing how other pieces are written and applying that to my own style.”

Yet more persuasive are the many original writing projects engendered by the course. Although most of my students work within the various assigned topics, many writers take advantage of the prompts as an opportunity to develop compelling original essays. For example, in an outstanding comparative paper, an English major points out that John H. Auer's *Hell's Half Acre* (1954), while not as acclaimed as Carol Reed's film noir classic *The Third Man* (1949), contains many of the same elements as the earlier film. Attention to texts beyond the syllabus constitutes one way in which students interpret course assignments; others bring new and unexpected paradigms to the narratives discussed in class. Even as one enterprising business major applies Stephen Covey's *The Seven Habits of Highly Effective People* (1989) to the protagonist of *The House Without a Key*, another uses the SWOT analysis (Strengths, Weaknesses, Opportunities, Threats) to assess the business of PI Sandy McKane in "Hibiscus and Homicide." A number of psychology students, on the other hand, interpret McKane via the *Diagnostic and Statistical Manual of Mental Disorders*, probing this detective figure for the symptoms of alcoholism. In my view, writing projects such as these evince the way in which the "Mysteries of O'ahu" course encourages students to develop writing skills within their respective disciplines.

However valuable in terms of course content, the detective story also allows us to reflect upon our own teaching practices. Whether reviewing secondary literature or experiencing the composition classroom firsthand, we might be tempted to deem writing instruction itself a great academic mystery. I would like to think that we could approach this conundrum with the best traits of fictional detectives: the rationality and erudition of the Victorian amateur, the gentility and good humor of the Golden Age sleuth, the tenacity and resolve of the hard-boiled dick, and the patient professionalism dramatized in the police procedural. And yet each of these detective subgenres also encourages a drive for certainty and finality that is inimical to good pedagogy. As Robert Davis and Mark Shadle suggest, mystery is not an enemy to be vanquished, but rather "a source of inquiry, research, and writing": "A collective appreciation of mystery can also be a basis for revising the academy, making it truly a place of free inquiry, where the unknown is approached from many directions, using a variety of ways of thinking, writing, and making" (446). We would therefore do well to temper our investigations of writing instruction with the open-endedness common to anti-detective fiction. In my own experiments with writing instruction, I have found detective fiction an effective way to energize a difficult and intimidating course. And yet the attractive subject matter of the detective must not be regarded as definitive "solution to the mystery" nor allowed to become the sole focus of the course. Given the pervasiveness of the detective story, virtually all geo-

graphical regions have been treated in mystery fiction, film, and television. Keeping an open and creative mind, each of us may discover a rich archive of local mysteries that will enliven the writing classroom.

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1930s–1940s Hard-Boiled Detective Fiction and 1940s–1950s Detective Noir

CHRISTINE PHOTINOS

This essay describes an approach to teaching American hard-boiled detective fiction of the 1930s–1940s, as well as 1940s–1950s screen adaptations of these stories that have been categorized as film noir. Students examine hard-boiled detective stories and their film noir adaptations both in terms of how they can be understood to break with “classical” predecessors (hard-boiled detective fiction with classical detective fiction, and detective noir with classical Hollywood cinema), and in terms of how they can be viewed as continuous with these traditions.

Teaching 1930s–1940s Hard-Boiled Detective Fiction

Hard-boiled detective fiction is generally defined in opposition to the detective fiction that preceded it. The detective story, broadly understood, can be traced far back into literary history (for example, to *Oedipus Rex*, or to *Hamlet*), but the modern form of the detective story is considered by most to have first appeared in Edgar Allan Poe’s 1840s Inspector Dupin stories. It was popularized in the turn-of-the-century Sherlock Holmes stories of Sir Arthur Conan Doyle, and the number of its practitioners greatly expanded in the 1920s–1930s—detective fiction’s so-called “Golden Age.” In laying a foundation for the study of hard-boiled detective fiction, Conan Doyle’s 1892 short story “The Adventure of the Speckled Band” provides a fairly representative example of Holmes and his methods. For an example of a “golden age” detective, and to set up a point of comparison for the study of detective noir, students might watch *The Kennel Murder Case* (1933; dir. Michael Curtiz)—either the entire film or just the final 12 minutes in which detective Philo Vance solves the mystery (“Gentlemen, I think I can fit the pieces of this jigsaw puzzle together....”). Both the Sherlock Holmes story and the Philo Vance film illustrate character types and plot patterns generally associated with the