

Carleton University**Institute of Criminology & Criminal Justice****Course Outline**

COURSE:	CRCJ 4400A Emotions, Affect, and Criminology
TERM:	Fall 2024
PREREQUISITES:	CRCJ 1000, CRCJ 2100, fourth-year standing, and enrollment in a B.A. or Minor in Criminology and Criminal Justice, or by permission of the Institute.
CLASS:	Day & Time: Mon. 2:35 pm - 5:25 pm Room: TBD
PROFESSOR:	Lara Karaian
CONTACT:	Office: 2017 Dunton Tower Office Hours: Mon. 1:30-2:30 or by appointment (via zoom, phone, or in person) *Email: lara.karaian@carleton.ca Calendly Link: https://calendly.com/larakaraian/1-on-1-with-lara

*You must use your Carleton email address in all correspondence with the professor.

Link to Brightspace page: <https://brightspace.carleton.ca/d2l/home/288498>

ACKNOWLEDGEMENT & AFFIRMATION**ANISHNABE**

Ni manàdjiyànànig Màmìwinini Anishinàbeg, ogog kà nàgadawàbandadjig iyo aki eko weshkad. Ako nongom ega wikàd ki mìgiwewàdj.

Ni manàdjiyànànig kakina Anishinàbeg ondaje kaye ogog kakina eniyagizidjig enigokamigàg Kanadàng eji ondàpinangig endàwàdjìn Odàwàng.

Ninisidawinawànànig kenawendamòdjig kije kikenindamàwin; weshkinìgidjig kaye kejeyàdizidjig.

Nigijewenimànànig ogog kà nìgànì sòngideyedjig; weshkad, nongom; kaye àyànikàdj.

ENGLISH

We pay respect to the Algonquin people, who are the traditional guardians of this land. We acknowledge their longstanding relationship with this territory, which remains unceded.

We pay respect to all Indigenous people in this region, from all nations across Canada, who call Ottawa home. We acknowledge the traditional knowledge keepers, both young and old.

And we honour their courageous leaders: past, present, future.

COURSE DESCRIPTION

This course introduces students to theories of emotions, affect, the senses, before considering how these theories help us make sense of crime, criminalization, victimization, punishment, and social control. We begin with an introduction to the “emotional turn” in criminology. From here we survey foundational texts on the sociology of emotions, affect, and law and the senses. We consider how emotions and affect challenge the rational/emotional duality in criminology. Experiences of fear, anxiety, panic, pleasure, lust, disgust, distress, shame, humiliation, pain, empathy, and revenge are examined in relation to fear of crime, offending, processes of criminalization, victimization, adjudication, parole, imprisonment, and the desire for punishment and social control.

LEARNING OUTCOMES

Successful completion of this seminar contributes to the following ICCJ learning outcomes (LO):

LO1: Identify, describe, explain, and apply the key concepts and theories employed in a multidisciplinary criminology, which not only draws on psychological, sociological, and legal knowledge, but also on historical, philosophical, political, and cultural forms of knowledge.

LO2: Explain the relevance of systemic oppression and social justice to contemporary criminological issues.

LO3: Explain the implications of criminological research for criminological policy and practices.

LO4: Demonstrate clear and effective communications skills, including but not limited to written and oral communications, for both academic and non-academic audiences.

LO5: Articulate the benefits and limits of criminological, social, psychological, and legal knowledge and the implications of these.

LO6: Analyze and problem solve through critical thinking.

TEXTS

All course materials will be made available on Brightspace and through Ares.

EVALUATION

Please note that all course components must be completed to earn a passing grade.

Please read the detailed assignment guidelines provided on Brightspace before writing any of your assignments. The following are general descriptions.

• Syllabus Contract & Quiz	5%	Sept. 9 th (11:59PM)
• In-class Participation	20%	Ongoing
• Critical Reading Response	10%	Ongoing (Monday 2:30PM)
• Final Paper/Alternative Assignment Proposal	15%	Oct. 28 th (11:59PM)
• Proposal Peer Review	15%	Nov. 11 th (11:59PM)
• Final Research Paper/Alternative Assignment	35%	Dec. 6 th (11:59PM)
• Bonus Assignments	Up to 5%	Ongoing (Mondays at 2:30PM)

Please note: Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

In accordance with the Carleton University Undergraduate Calendar, the letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100	B+ = 77-79	C+ = 67-69	D+ = 57-59	
A = 85-89	B = 73-76	C = 63-66	D = 53-56	
A - = 80-84	B - = 70-72	C - = 60-62	D - = 50-52	F=Below 50

Syllabus Contract & Quiz (5%, Sept. 9th, 11:59PM)

Once you have read through this syllabus carefully and in its entirety, please complete the syllabus contract and quiz in Brightspace. This short multiple choice, true/false quiz will test your understanding of the course and academic integrity as outlined and defined on the course syllabus. You have until Sept. 9th at 11:59pm to complete this.

In-Class Participation (20%, Ongoing):

The seminar format relies on students taking an active role in generating, sharing, and learning knowledge. Attendance is taken for every class and your participation is evaluated at the end of each seminar. You are allowed to miss one class without repercussion. After this, a penalty applies for every class missed. However, if you have a reason for missing class, please contact me ASAP (preferably beforehand) and I will be happy to discuss accommodations. If you are feeling sick, please do not come to class.

Your participation grade is reflective of your attendance; your ability to discuss the *specifics* of the assigned readings; your ability to make connections between readings and class discussions, and the quality of your insights. Failure to attend regularly can result in a failing grade regardless of specific assignment results.

Critical Reading Response (10%, Ongoing, Monday at 2:30PM):

You must pick one (1) course reading that interest you from the first 5 weeks of the course and write a response paper. Your response is due before or by **2:30PM on the Monday before** the class that the reading will be discussed. You cannot submit a response about a reading that has already been discussed in class. The idea is to write a reading response in preparation for our discussion of the reading.

Your response paper should include a short yet thorough summary of the reading, as well as a thoughtful engagement with the article's key arguments. Your response paper should be 2-3 pages (font size 12, double spaced) and should do the following:

1. Provide a concise explanation of the author's topic and their main goals.
2. Summarize the author's specific arguments and sub-arguments.
3. Note which methods and theoretical framework(s) are being used by the author(s). If no methods or theoretical frameworks are explicitly identified, explain what you think is being used and why.
4. Provide a thoughtful reflection on the article's **arguments** (not just its general topic). Your response must draw a connection to **one previous course reading** and **some content from our in-class discussions**.

Final Paper/Alternative Assignment Proposal (15%, Oct. 28th, 11:59PM):

This assignment requires you to develop a proposal explaining what your final paper or alternative assignment will examine. Your final assignment must engage with a topic that relates to course themes but that has not been discussed in class. Examples of possible topics will be provided. Before beginning the Proposal assignment, you should familiarize yourself with the Final Research Paper/Alternative Assignment guidelines.

The proposal allows you to get an early start on your final assignment and to receive useful feedback from me and your peers. Your proposal should be approx. 2-3 pages (font size 12, double spaced), be written in complete sentences, and include the following:

1. Topic: What is the specific topic of your final assignment? What lead you to choose this topic?
2. Format: What format will your final assignment take; a written essay or some other creative output? If the latter explain what this output is, why you have chosen it, and any relevant details about how you plan to execute it.
3. Argument: What is your preliminary central argument? This argument can change as you continue to research your topic.
4. Theoretical Framework: What theoretical framework(s) inform your analysis?
5. Examples: What examples will you use to help ground and support your arguments? Examples include: case law, legal and political debates, cultural phenomena such as emerging films, TV/YouTube series, social media examples, technological developments, etc.?
6. Scholarship: What two (2) course readings will you use to develop and support your argument? Provide some details about why you chose these texts and how will you incorporate them.
7. A minimum of five (5) peer-reviewed scholarly materials that you are considering using for your assignment. Provide a short explanation for why you think each source is relevant.

Proposal Peer Review (15%, Nov. 11th, 11:59PM):

Each student will receive a peer's anonymized proposal. For this peer review assignment you are required to provide supportive and useful feedback on the anonymized proposal. Your feedback should be written in complete sentences, 2-3 pages (font size 12, double spaced), and should reflect on the following:

1. **Topic:** In your own words, explain what your peer's paper is about. Does the topic connect well to course themes, theories, and content? Is the topic sufficiently original? Why or why not?
2. **Argument:** Explain their preliminary central argument. Having read their entire proposal, do you think that their proposed argument is clear? Is their proposed argument persuasive? Why or why not? Provide one potential counter argument to your peer's argument. How do you think they could address this counter argument? Remember the point here is not to comment on whether you personally agree or disagree with your peer, but rather to help your peer strengthen their argument.
3. **Resources:** Do you think that the course readings and supporting materials chosen by your peer work well to support their arguments? Why or why not? Suggest one (1) other possible course reading and at least one (1) other academic source that could help them develop their assignment. Briefly explain why you've chosen these resources.
4. **Clarity:** Reflect on the clarity of proposal overall. Is the writing style clear? Are their ideas well organized and introduced. Are there any issues with grammar and style? What suggestions do you have for improving the clarity of their thought and writing?
5. **Originality:** What is something that you find interesting or especially strong about your peer's assignment? Is there something specific about their topic that you would you like to hear more about? If relevant, what is one thing that they did not address that you think might be a good addition?
6. **For those students who have chosen to create an alternative output, comment on the appropriateness, originality, and feasibility of their chosen medium. Have they clearly explained the connection between their creative output, our course themes, and their argument? Are there any artistic suggestions that you can provide to help strengthen the creative output?**

Please keep in mind that you are not graded on how critical your peer response is, but on how *helpful* it is. Criticism should be constructive and respectful.

Final Research Paper/Alternative Assignment (35%, Dec. 6th, 11:59PM):

Option 1: Write a Final Research Paper (10-12 pgs.) on a topic that engages with course themes and content related to the policing of sex. The topic may overlap with but must not reproduce the exact topics discussed in class. The paper must advance and support a central argument. This argument must be developed and supported by at least two (2) course readings and at least eight (8) additional scholarly readings or materials.

OR

Option 2: Generate a creative output that explores course theme(s) and content related to the policing of sex. The topic may overlap with but must not reproduce the exact topics discussed in class. Write a 5-6 pg. paper that explains your creative output. Explain why you chose your selected medium, its connection to the policing of sex, and what argument you are seeking to advance. The accompanying paper must develop and support your central argument using at least two (2) course readings and four (4) other scholarly sources. Examples of alternative outputs include but are not limited to visual art, comics, music, photo essays, poetry, zines, PSAs, collages, fashion, video productions, audio creations (music, podcasts, interviews), video game design, or any other creative outlets.

Bonus Grades (10 x 0.5% = 5%, Ongoing, Monday at 2:30PM):

Throughout the term you will have the opportunity to earn up to 5% in bonus grades. To earn these bonus grades, you must demonstrate your close engagement with up to 10 course readings (one course reading per week up to a maximum of 10 readings). Each reading engagement is worth 0.5% (10 x 0.5% = 5%). Submit your marked-up reading via the Brightspace links by Monday at 2:30 pm *before* the class in which the reading is being discussed.

As you read the article, do the following:

- highlight and/or underline key information as you see fit
- write notes in the margins as you see fit
- write a “Q” next to any questions the author asks or claims to answer.
- write an “A” next to any arguments they make (look for: “I argue”, or “I contend”, or “I claim”, or “I posit,” etc.
- write a “G” next to any goals the author identifies
- write a C next to key concepts- consider defining the concept in the margin
- write an “E” next to any evidence that the author provides
- write an “M” next to methods they use
- write a “T” next to any theoretical frameworks they rely on
- write a “?” next to content that is unclear or leaves you with questions
- write an “!” next to parts you find particularly interesting, or that make you think

PLAGIARISM

The University Academic Integrity Policy defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This includes reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else, including the unauthorized use of generative AI tools (e.g., ChatGPT);
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one’s own; and failing to acknowledge sources through the use of proper citations when using another’s work and/or failing to use quotations marks.

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course.

INTELLECTUAL PROPERTY

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

POLICIES:**(i) Contact with Instructor**

I will be available for consultation with students during my office hour and by appointment. I'm now using Calendly to set-up meetings outside of office hours. Please use the following link and indicate whether you'd rather meet via Zoom or by phone. Please provide a phone number that you can be reached at. If none of the available times work for you, please contact me by email to set an appointment: <https://calendly.com/larakaraian/1-on-1-with-lara>

(ii) E-mail Policy

Every student is expected to have a Carleton e-mail address and to check it regularly. University policy dictates that Professors will not send e-mails to students at any other addresses. If a class must be cancelled, or if there is any other matter that you should know about prior to class, you may be sent an email on your Carleton account. E-mails will generally be returned within two business days. Please note that I read and respond to email between 9:00am-5:00pm on weekdays. Emails received late on Friday may not be responded to until the following Wednesday.

(iii) Late Penalties

Late assignments will be deducted a penalty of 2% for each day submitted after the due date (including week-end days) except under exceptional circumstances, i.e. grave illness. If you require an extension, please make arrangements with me **ahead of time**. Computer failure, conflicts with work schedules or similar problems are not a valid excuse for failing to submit an assignment on time (I recommend saving your assignments on google drive or emailing a version to yourself to ensure you have access to your work should something happen). Students submitting late assignments must submit them via the assignment link on Brightspace. Students are responsible to keep an extra copy of any assignment that is submitted for evaluation.

STATEMENT ON STUDENT MENTAL HEALTH

As a University student, you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a link to information about all of the resources, both on campus and off, that you may find helpful: <https://carleton.ca/wellness/>

ACADEMIC ACCOMMODATION

Carleton is committed to providing academic accessibility for all individuals. You may need special arrangements to meet your academic obligations during the term. The accommodation request processes, including information about the Academic Consideration Policy for Students in Medical and Other Extenuating Circumstances, are outlined on the Academic Accommodations website: <https://students.carleton.ca/course-outline/>

Course Schedule & Readings

The course schedule and readings are subject to change.
Assigned readings are to be read before the class (they will be discussed in class).

WEEK 1

Sept. 9: Introduction to the Course

*****Syllabus Contract and Quiz due 11:59PM*****

WEEK 2

Sept. 16: The Turn to Emotions in Criminology

- Willem de Haan and Ian Loader (2002) "On the Emotions of Crime, Punishment and Social Control" (Introduction to the special issue) *Theoretical Criminology* 6(3): 243-253.
- Majid Yar (2009) "Neither *Scylla* Nor *Charybdis*: Transcending the Criminological Dualism Between Rationality and the Emotions," *Internet Journal of Criminology*, pp. 1-16.

WEEK 3

Sept. 23: Theoretical Frameworks I – Emotion as a Way of Knowing

- Eduardo Bericat (2016) "The Sociology of Emotions: Four Decades of Progress" *Current Sociology* 64(3): 491–513.
- Sarah Ahmed (2004) "Collective Feelings or, The Impressions Left by Others" *Theory, Culture & Society* 21(2): 25–42.

WEEK 4

Sept. 30: Theoretical Frameworks II- Affective and Sensorial Ways of Knowing

- Brian L. Ott (2017) "Affect," Oxford Research Encyclopedia of Communication, pp 1-25.
- McClanahan B. and N. South (2020), "All Knowledge Begins with the Senses': Towards a Sensory Criminology" in *British Journal of Criminology* 60: pp 3-23.

WEEK 5

Oct. 7: Fear of Crime

- Murray Lee (2011) "Fear of Crime: A Selective Prehistory" in *Inventing Fear of Crime: Criminology and the Politics of Anxiety*, Routledge, pp 25-55.
- Sarah E. H. Moore and Simon Breeze (2012) "Spaces of Male Fear: The Sexual Politics of Being Watched," *British Journal of Criminology* 52: pp 1172–1191.

***** FALL BREAK: OCT. 21-25 - NO CLASS*****

WEEK 6**Oct. 28: Seduction and Offending*******Final Paper/Alternative Assignment Proposal Due at 11:59pm*****

- Jack Katz (1988) "Introduction," *Seductions of Crime: Moral and Sensual Attractions in Doing Evil*. Basic Books, Harper Collins. Introduction pp 3-11.
- Jack Katz (2016) "A Theory of Intimate Massacres: Steps Toward a Causal Explanation" *Theoretical Criminology*, 20(3) 277–296.

WEEK 7**Nov. 4: Morality, Pain, and Punishment**

- Neema Trivedi-Bateman (2021). "The combined roles of moral emotion and moral rules in explaining acts of violence using a situational action theory perspective," *Journal of Interpersonal Violence*, 36 (17-18), 8715-8740.
- Rob Canton (2015). Crime, Punishment and the Moral emotions: Righteous minds and their attitudes towards punishment. *Punishment & Society*, 17(1): 54–72.

WEEK 8**Nov. 11: Lust, Disgust, and "Sex Crimes"******* Proposal Peer Review due at 11:59PM*****

- Carlton Patrick (2021) "When Souls Shudder: A Brief History of Disgust and the Law," In *Research Handbook on Law and Emotions*, Ed. Susan A. Bandes et. al. Edward Elgar Publishing, pp 80-93.
- Emily Grabham (2009) "Shaking Mr Jones: Law and Touch," *International Journal of Law in Context*, 5,4 pp. 343–353 (2009) Cambridge University Press, doi: 10.1017/S1744552309990206

WEEK 9**Nov. 18: Victimization, Revenge, and Reparations******* Proposal Feedback returned to students*****

- Stanbridge, Karen, and J. Scott Kenney (2009) "Emotions and the Campaign for Victims' Rights in Canada." *Canadian Journal of Criminology and Criminal Justice/La Revue Canadienne de Criminologie et de Justice Pénale* 51 (4): 473–509.
- Lawrence W. Sherman and Heather Strang (2014) "Empathy for the Devil: The Nature and Nurture of Revenge" in Susanne Karstedt, Ian Loader and Heather Strang (Eds.) *Emotions, Crime and Justice*, Hart Publishing, pp. 145-168.

WEEK 10**Nov. 25: Shame, Humiliation, and Reintegration**

- John Braithwaite (1993) "Shame and Modernity." *British Journal of Criminology* 33 (1): 1–18.
- Harris, Nathan, Lode Walgrave, and John Braithwaite (2004) "Emotional Dynamics in Restorative Conferences." *Theoretical Criminology* 8 (2): 191–210.
- Mark. R. Pogrebin et al. (2015) "Rejection, Humiliation, and Parole: A Study of Parolees' Perspectives" *Symbolic Interaction* 38(3): 413–430.

WEEK 11

Dec. 2: Empathy and Punishment

- Michelle Brown (2012) “Empathy and Punishment,” *Punishment and Society* 14(4): 383-401.
- “The End of Empathy” (Podcast) Invisibilia. April 12, 2019
<https://www.npr.org/transcripts/712276022>
- “How Invisibilia Fails Empathy and Itself” <https://wilwilliams.reviews/2019/04/26/how-invisibilia-fails-empathy-and-itself/>

WEEK 12

Friday Dec. 6: Sympathy, the Sublime, and the Consumption of Crime

*****Final Paper/Alternative Assignment due at 11:59PM*****

- Oriana Binik (2020). “Sympathy for the (d)evil’: The fascination with crime,” in *The Fascination with Violence in Contemporary Society: When Crime is Sublime*. (London: Palgrave Macmillan) pp. 5-50.

**END OF TERM
ENJOY YOUR WINTER BREAK!**