

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

**Course: CRCJ 4002D**  
**Term: Winter 2021**

**Prerequisites:** Fourth-year standing in B.A. Honours Criminology and Criminal Justice or by permission of the Institute.

**Day and time:** Asynchronous with live Q&A sessions Thursdays 2:35-3:35 p.m. EST

**Room:** Online via cuLearn

**Instructor (contract):** Julia Chan

**Office Hours:** Thursdays 2:35-3:35 p.m. EST or by appointment

**Email:** julia.chan@cunet.carleton.ca

### **Academic Accommodation**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or Faculty of Public Affairs 20 Teaching Regulations 2020-21 as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520- 6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit:

<https://carleton.ca/equity/sexual-assault-support-services>

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

## **COURSE DESCRIPTION**

### **Picture This: Imagery, Violence, and Crime**

Welcome to CRCJ 4002. In this course, we will study the complex ways in which crime and criminality are visualized in Western culture, and specifically how images and imaging technology can play roles in experiences of violence, surveillance, and punishment. Images and visual representations of crime are inseparable from how we understand, think about, talk about, and engage with crime. At the same time, images and imaging technologies may be used as tools for inflicting harm or abuse—as well as tools for exposing harm or abuse. In this class we will look at images and imaging technologies from many different vantage points, and we will pay close attention to the ways in which race, gender, sexuality, and other forms of difference subtend the ways in which images are made, received, and deployed in the context of violence and crime.

### **Learning Outcomes**

Upon completing this course, students will be able to:

- Recognize and explain the roles that images and visual representation play in cultural, social, legal, and political understandings of crime and criminality
- Recognize and critique the roles that questions of difference play in the confluence of crime, images, and imaging technologies, including but not limited to race, gender, ability, sexuality, and class
- Understand and analyze the roles that images and imaging technology may play in experiences of violence, surveillance, and punishment
- Apply theoretical learnings to “real world” events and engage critically with visual culture

### **Course Format**

This will be a primarily asynchronous class with prerecorded lectures, assigned readings/viewings, and a discussion forum in cuLearn. Weekly class materials will be uploaded Thursdays by 12 p.m. Please note that if this timeline needs to be adjusted due to technical issues, the class will be notified.

I will be online and available for questions about the course material (such as readings and lecture videos) on Thursdays from 2:35-3:35 p.m. EST via video chat. All students are welcome to log in during that time to ask questions about the course material (for general course questions, please see the section below). These synchronous sessions are optional and do not count toward your grade. If you have questions about course material but cannot make that time, email me ahead of time and I will answer them during this live session. Please note that I may record this session and post it on the class page for other classmates to access afterward. Instructions for accessing these sessions will be posted in cuLearn.

### **Communication**

I read and respond to email Monday to Friday between 10 a.m. and 4 p.m. I will respond to emails within 48 hours (excluding weekends and holidays). Students are required to use their Carleton email addresses for any email communication with their instructors. I will not respond to emails sent from non-Carleton addresses. Please include your full name and student number in email communications. It is your responsibility to check both your Carleton email and the course page on cuLearn regularly, where updates about the class will be sent or posted.

If you have general questions about the course (deadlines, technical questions, assignment format, etc.), please consult the Q&A forum on cuLearn, the course syllabus, or the course page first. If you still have a question, post it in the Q&A forum in cuLearn so that others may benefit. I will monitor the forum and respond to questions within 48 hours, Monday to Friday between 10 a.m. and 4 p.m. (excluding weekends and holidays).

Outside of the online sessions on Thursdays (see section above, “Course Format”), I am also available by appointment.

### **Online Etiquette**

Please treat each other with kindness when engaging online, whether it is in one of the forums or during a live session. It is acceptable to disagree, but it is not acceptable to treat others with disrespect. Abusive language or behaviour will not be tolerated. For guidelines and suggestions, please visit: <https://carleton.ca/online/online-learning-resources/netiquette/>

### **Statement on Declining Online Imaging and Recording**

This course includes optional live sessions that use videoconferencing. You are not required to attend these sessions, or to turn your camera on during them if you do. Note that these sessions may be recorded by the instructor and made available to the class afterward. Students should not record online sessions or other class materials without an accommodation letter from Carleton University.

*This statement was created by/adapted from the research-creation project Cam Hunters (artist-scholars Julia Chan and Stéfy McKnight [STÉFY]). For more information about imaging and consent, please email camhunters@protonmail.com or visit www.camhunters.org.*

### **REQUIRED TEXTS**

All required texts will be available via cuLearn.

### **SUPPLEMENTARY TEXTS**

Supplementary texts will be available via cuLearn.

### **EVALUATION**

**(All components must be completed in order to get a passing grade)**

Syllabus Quiz	5%
Personal Reflection: Image Ethics	5%
Case Study	25%
Discussion Board Participation: In-Depth Comment	15%
Discussion Board Participation: Responses (x 3)	15% (3 x 5% each)
Final Essay/Project	35%

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.

#### **Syllabus Quiz (due Jan 21 before 2:30 p.m.)**

Please read through this syllabus in its entirety, then complete the quiz in cuLearn. The purpose of this quiz is to ensure that you have read and understood the information in the syllabus.

#### **Personal Reflection: Image Ethics (500 words, due Feb 4 before 2:30 p.m.)**

In this personal reflection, you are invited to consider what it means to you to engage with images of crime or

violence ethically. You are expected to incorporate some of the issues raised in the course materials in Week 2, but you are also invited to consider other contexts in which images that may show or inflict violence or harm may appear and/or draw on material from previous weeks. You are encouraged to think about what it might mean to engage ethically with images within the context of this class, over the course of your academic/professional career, and in your personal life. Rubric will be posted in cuLearn.

**Case Study (1000-1200 words, due Feb 25 before 2:30 p.m.)**

In this assignment, you will choose a case study to research. You must apply two (2) texts from the class and include at least two (2) outside academic texts. A list of potential subjects, along with the rubric, will be posted in cuLearn.

**Discussion Board Participation: In-Depth Commentary (500 words, due 24 hours before the Thursday of your assigned week by 2:30 p.m.)**

Each student will be randomly assigned a week in which they will write an in-depth commentary on the week's class materials (lectures, readings, and any other assigned materials). The commentary may address the connections between the lectures and readings/other materials, raise questions, and/or connect to relevant ideas you may be studying in another class. The commentary should be posted at least 24 hours before the class in question to allow for other students to read it and post their responses (i.e., if you have been assigned Week 6, please post your commentary at least 24 hours before Week 6 begins on Thursday at 2:35 p.m.). Rubric and schedule will be posted in cuLearn.

**Discussion Board Participation: Thoughtful Responses x 3 (200 words each, due Thursday by 2:30 p.m.)**

Over the course of the term, you are invited to post three (3) thoughtful responses to three (3) different in-depth commentaries. You may choose when you would like to do this, but you may only post one (1) response in a given week. You are welcome (and encouraged) to post responses of any length at any time, but you must indicate to me which responses you want marked. Further instructions and rubric will be posted in cuLearn.

**Final Essay/Project (due April 14 by 11:59 p.m. EST)**

The final assignment may take the form of a traditional essay or a multimedia project (such as a documentary or a PowerPoint presentation with narration). If you choose the multimedia option, you must book a time to consult with me before you begin to create the project. All essays and projects must refer to at least 3 texts from the course and at least 2 academic texts from outside the course. Rubric will be posted in cuLearn.

**Policy on Late Assignments**

Unless arranged with me at least three (3) days in advance, late assignments will receive a 5% penalty per day. After five (5) days, the late assignment will be given a mark of zero.

**STATEMENT ON PLAGIARISM**

The University Senate defines plagiarism as "*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own.*" This can include:

- 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;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written

permission of the course instructor in which the submission occurs."

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).

### **SCHEDULE**

<p>Week 1: Thursday, January 14</p> <p><b>Why images and crime?</b></p>	<p><b>Suggested reading:</b></p> <ul style="list-style-type: none"> <li>• Carrabine, Eamonn. "Just Images: Aesthetics, Ethics and Visual Criminology." <i>British Journal of Criminology</i>, vol. 52, 2012, pp. 463-489.</li> </ul>
<p>Week 2: Thursday, January 21</p> <p><b>Images and ethics</b></p>	<p><b>Complete Syllabus Quiz in cuLearn (due by 2:30 p.m. today)</b></p> <p><b>Required reading:</b></p> <ul style="list-style-type: none"> <li>• Fain, Kimberly. "Viral Black Death: Why We Must Watch Citizen Videos of Police Violence." <i>JSTOR Daily</i>, September 1, 2016. <a href="https://daily.jstor.org/why-we-must-watch-citizen-videos-of-police-violence/">https://daily.jstor.org/why-we-must-watch-citizen-videos-of-police-violence/</a></li> <li>• Juhasz, Alexandra. "How Do I (Not) Look? Live Feed Video and Viral Black Death." <i>JSTOR Daily</i>, July 20, 2016. <a href="https://daily.jstor.org/how-do-i-not-look/">https://daily.jstor.org/how-do-i-not-look/</a></li> <li>• Biber, Katherine. "Evidence from the Archive: Implementing the <i>Court Information Act</i> in NSW." <i>Sydney Law Review</i>, vol 33, no. 3, 2011, pp. 575-598.</li> <li>• Wills, Emily Regan. "Alan Kurdi's Body on the Shore." <i>Unwatchable</i>, eds. Nicholas Baer et al., Rutgers University Press, 2019, pp. 102-107.</li> <li>• Introduction to Ethics: <a href="http://www.bbc.co.uk/ethics/introduction/intro_1.shtml">http://www.bbc.co.uk/ethics/introduction/intro_1.shtml</a></li> </ul>
<p>Week 3: Thursday, January 28</p> <p><b>Visual culture: ocularcentrism, colonialism, whiteness, and</b></p>	<p><b>Required reading:</b></p> <ul style="list-style-type: none"> <li>• Sturken, Marita and Lisa Cartwright. "Practices of Looking: Images, Power, and Politics." <i>Practices of Looking: An Introduction to Visual Culture</i>, Oxford University Press, 2005, pp. 10-44.</li> </ul> <p><b>Suggested reading:</b></p>

<b>visuality</b>	<ul style="list-style-type: none"> <li>• Mirzoeff, Nicholas. "Introduction," <i>The Right to Look: A Counterhistory of Visuality</i>, 2011, Duke University Press, pp. 1-34.</li> </ul>
<p>Week 4: Thursday, February 4</p> <p><b>The mugshot: visualizing criminality</b></p>	<p><b>Submit Personal Reflection: Image Ethics (due today by 2:30 p.m.)</b></p> <p><b>Required reading:</b></p> <ul style="list-style-type: none"> <li>• Sekula, Allan. "The Body and the Archive." <i>October</i>, vol. 39, Winter 1986, pp. 3-64.</li> </ul> <p><b>Suggested reading:</b></p> <ul style="list-style-type: none"> <li>• Finn, Jonathan. "Making the Criminal Visible: Photography and Criminality." <i>Routledge International Handbook of Visual Criminology</i>, eds. Michell Brown and Eamonn Carrabine, Routledge, 2017, pp. 121-134.</li> </ul>
<p>Week 5: Thursday, February 11</p> <p><b>Early cinema and crime: "caught in the act" films, chase scenes, race</b></p>	<p><b>Required reading/viewing:</b></p> <ul style="list-style-type: none"> <li>• Gunning, Tom. "Tracing the Individual Body: Photography, Detectives, and Early Cinema." <i>Cinema and the Invention of Modern Life</i>, edited by Leo Charney and Vanessa R. Schwartz, University of California Press, 1995, pp. 15-45.</li> <li>• <i>The Great Train Robbery</i> (Edwin S. Porter, 1903). Library of Congress YouTube channel, December 11, 2017. 14 minutes. <a href="https://www.youtube.com/watch?v=In3mRDX0uqk">https://www.youtube.com/watch?v=In3mRDX0uqk</a></li> </ul> <p><b>Suggested reading:</b></p> <ul style="list-style-type: none"> <li>• Maurice, Alice. "Introduction: Embodying Cinema" in <i>Race and Technology in Early Cinema</i>, University of Minnesota Press, 2013, pp. 1-17.</li> <li>• Young, Alison. "The Scene of the Crime: Is There Such a Thing as 'Just Looking'?" <i>Framing Crime: Cultural Criminology and the Image</i>, eds. Keith Hayward and Mike Presdee, Taylor &amp; Francis, 2010, pp. 83-97.</li> </ul>
<p>February 16-19</p> <p><b>Reading Week</b></p>	<p><b>No lectures or readings</b></p>
<p>Week 6: Thursday, February 25</p> <p><b>"Pics or it didn't happen": images and evidence</b></p>	<p><b>Case Study due by 2:30 p.m. today</b></p> <p><b>Required reading:</b></p> <ul style="list-style-type: none"> <li>• Horeck, Tanya. "Rape on Tape? <i>Raw Deal: A Question of Consent.</i>" <i>Public Rape: Representing Violation in Fiction and Film</i>, Routledge, 2004, pp. 138-155.</li> <li>• Barker, Adam and Prash Naik. "A question of consent." <i>The Guardian</i>, January 28, 2002. <a href="https://www.theguardian.com/media/2002/jan/28/channel4.mondaymediasection">https://www.theguardian.com/media/2002/jan/28/channel4.mondaymediasection</a></li> <li>• Watson, Ryan. "In the Wakes of Rodney King: Militant Evidence and Media Activism in the Age of Viral Black Death." <i>The Velvet Light Trap</i>, no. 84, Fall 2-19, pp. 34-49.</li> </ul>

<p>Week 7: Thursday, March 4</p> <p><b>Images and truth</b></p>	<p><b>Required reading:</b></p> <ul style="list-style-type: none"> <li>• “One photograph shaped how everyone saw the Oka crisis.” <i>Unreserved</i>, <i>CBC.ca</i>, September 18, 2015. <a href="https://www.cbc.ca/radio/unreserved/reflections-of-oka-stories-of-the-mohawk-standoff-25-years-later-1.3232368/one-photograph-shaped-how-everyone-saw-the-oka-crisis-1.3232786">https://www.cbc.ca/radio/unreserved/reflections-of-oka-stories-of-the-mohawk-standoff-25-years-later-1.3232368/one-photograph-shaped-how-everyone-saw-the-oka-crisis-1.3232786</a></li> <li>• Rima Wilkes and Michael Kehl, “One image, multiple nationalisms: Face to Face and the Siege at Kanehsatà:ke.” <i>Nations and Nationalism</i>, vol. 20, issue 3, July 2014, pp. 481-502.</li> </ul>
<p>Week 8: Thursday, March 11</p> <p><b>Body-worn cameras</b></p>	<p><b>Required reading:</b></p> <ul style="list-style-type: none"> <li>• Glasbeek, Amanda, et al. “Seeing and Not-Seeing: Race and Body-Worn Cameras in Canada.” <i>Surveillance &amp; Society</i>, vol. 18, no. 3, 2020, pp. 328-342.</li> <li>• Laming, Erick and Christopher J. Schneider. “Police body-worn cameras must come with clear policies.” <i>Policy Options</i>, July 7, 2020. <a href="https://policyoptions.irpp.org/magazines/july-2020/police-body-worn-cameras-must-come-with-clear-policies/">https://policyoptions.irpp.org/magazines/july-2020/police-body-worn-cameras-must-come-with-clear-policies/</a></li> </ul>
<p>Week 9: Thursday, March 18</p> <p><b>Images of violence</b></p>	<p><b>Required reading/listening:</b></p> <ul style="list-style-type: none"> <li>• Sontag, Susan. “Regarding the torture of others.” <i>New York Times Magazine</i>, May 23, 2004.</li> <li>• Berger, John. “Photographs of Agony.” <i>About Looking</i>, Pantheon Books, 1980, pp. 37-40.</li> <li>• “Witness History: Abuse at Abu Ghraib.” <i>BBC</i>, April 30, 2014. 9 minutes. <a href="https://www.bbc.co.uk/sounds/play/p01xt3qc">https://www.bbc.co.uk/sounds/play/p01xt3qc</a></li> </ul>
<p>Week 10: Thursday, March 25</p> <p><b>Images as violence</b></p>	<p><b>Required reading:</b></p> <ul style="list-style-type: none"> <li>• Butler, Judith. “Torture and the Ethics of Photography: Thinking with Sontag.” <i>Frames of War: When is Life Grievable?</i> Verso, 2009, pp. 63-100.</li> </ul> <p><b>Suggested reading/viewing/listening:</b></p> <ul style="list-style-type: none"> <li>• “Rutgers University Mourns Student’s Suicide.” <i>NPR.org</i>, September 30, 2010. Radio recording, 3 minutes. <a href="https://www.npr.org/templates/story/story.php?storyId=130247606">https://www.npr.org/templates/story/story.php?storyId=130247606</a></li> <li>• “‘Thunder Bay Dirty’ Facebook Page Sparks Police Investigation, Anti-Racism Rally.” <i>Huffington Post Canada</i>, May 15, 2015. <a href="https://www.huffingtonpost.ca/2015/05/15/thunder-bay-dirty-first-nations-facebook- n 7154476.html">https://www.huffingtonpost.ca/2015/05/15/thunder-bay-dirty-first-nations-facebook- n 7154476.html</a></li> <li>• Jezebel Staff. “We have a Rape Gif Problem and Gawker Media Won’t Do Anything About It.” <i>Jezebel.com</i>, November 8, 2014. <a href="https://jezebel.com/we-have-a-rape-gif-problem-and-gawker-media-wont-do-any-1619384265">https://jezebel.com/we-have-a-rape-gif-problem-and-gawker-media-wont-do-any-1619384265</a></li> <li>• “These images are a crime scene...it’s massive for us to find the child.” <i>The Guardian</i>, December 3, 2020. <a href="https://www.theguardian.com/global-development/2020/dec/03/these-images-are-a-scene-its-massive-for-us-to-find-the-child">https://www.theguardian.com/global-development/2020/dec/03/these-images-are-a-scene-its-massive-for-us-to-find-the-child</a></li> <li>• “‘Zoom bombing’: FBI warns of hackers, privacy concerns.” <i>CBC YouTube channel</i>, April 3, 2020. <a href="https://www.youtube.com/watch?v=HDY0hUUm84">https://www.youtube.com/watch?v=HDY0hUUm84</a></li> </ul>

<p>Week 11: Thursday, April 1</p> <p><b>“If it bleeds, it leads”: crime imagery, the news, crime-scene photography</b></p>	<p><b>Required reading:</b></p> <ul style="list-style-type: none"> <li>• Lam, Anita. “Decoding the Crime Scene Photograph: Seeing and Narrating the Death of a Gangster.” <i>International Journal for the Semiotics of Law</i>, November 30, 2019.</li> <li>• Graybill, Lela. “The Forensic Eye and the Public Mind: The Bertillon System of Crime Scene Photography.” <i>Cultural History</i>, vol 8, no. 1, 2019, pp. 94-119.</li> </ul> <p><b>Guest lecture:</b></p> <ul style="list-style-type: none"> <li>• Jamie Jelinski (McGill University)</li> </ul> <p><b>Suggested reading:</b></p> <ul style="list-style-type: none"> <li>• Ystehede, Per Jørgen. "Contested Spaces: On Crime Museums, Monuments, and Memorials." <i>The Oxford Handbook of Crime and Criminal Justice</i>. Eds. Paul Knepper and Anja Johansen, Oxford University Press, pp. 338-352.</li> </ul>
<p>Week 12: Thursday, April 8</p> <p><b>(Self) Representation: resistance, survival, transgression</b></p>	<p><b>Final Essay/Project due April 14 by 11:59 p.m. EST</b></p> <p><b>Required reading:</b></p> <ul style="list-style-type: none"> <li>• Yar, Majid. “Crime, Media and the Will-to-Representation: Reconsidering Relationships in the New Media Age.” <i>Crime, Media, Culture</i>, vol. 8, no. 3, Dec. 2012, pp. 245–260.</li> <li>• Mowlabocus, Sharif. “How a live-streamed police killing revealed the power of representation.” <i>TheConversation.com</i>, July 11, 2016. <a href="https://theconversation.com/how-a-live-streamed-police-killing-revealed-the-power-of-representation-62238">https://theconversation.com/how-a-live-streamed-police-killing-revealed-the-power-of-representation-62238</a></li> <li>• Karaian, Lara. “Data Doubles and Pure Virtu(e)ality: Headless Selfies, Scopophilia, and Surveillance Porn.” <i>Expanding the Gaze: Gender and the Politics of Surveillance</i>, eds. Emily van der Meulen and Robert Heynen, University of Toronto Press, 2016, pp. 35-55.</li> </ul> <p><b>Suggested reading:</b></p> <ul style="list-style-type: none"> <li>• Racette, Sherry Farrell. “Returning Fire, Pointing the Canon: Aboriginal Photography as Resistance.” <i>The Cultural Work of Photography in Canada</i>, eds. Carol Payne and Andrea Cunard, McGill-Queen’s University Press, 2011, pp. 70-90.</li> <li>• Richardson, Allison. “Bearing Witness While Black: Theorizing African American Mobile Journalism after Ferguson.” <i>Digital Journalism</i>, vol. 5, no. 6, 2017, pp. 673-698.</li> </ul>