

Carleton University
Institute of Criminology and Criminal Justice
Course Outline

Course: CRCJ 4002A
PictureThis Imag. Viol. & Crim
Term: Fall 2021

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

Day and time: Mondays, 6:05 - 8:55 p.m.

Room: Nicol Building, Room 3030

Instructor (contract): Julia Chan

Office Hours: 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, 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 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>

COVID-19

All members of the Carleton community are required to follow COVID-19 prevention measures and all mandatory public health requirements (e.g. wearing a mask, physical distancing, hand hygiene, respiratory and cough etiquette) and mandatory self-screening prior to coming to campus daily.

If you feel ill or exhibit COVID-19 symptoms while on campus or in class, please leave campus immediately, self-isolate, and complete the mandatory symptom reporting tool. For purposes of contact tracing, attendance will be recorded in all classes and labs. Participants can check in using posted QR codes through the cuScreen platform where provided. Students who do not have a smartphone will be required to complete a paper process as indicated on the COVID-19 website.

All members of the Carleton community are required to follow guidelines regarding safe movement and seating on campus (e.g. directional arrows, designated entrances and exits, designated seats that maintain physical distancing). In order to avoid congestion, allow all previous occupants to fully vacate a classroom before entering. No food or drinks are permitted in any classrooms or labs.

For the most recent information about Carleton's COVID-19 response and required measures, please see the University's COVID-19 webpage and review the Frequently Asked Questions (FAQs). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca.

Please note that failure to comply with University policies and mandatory public health requirements, and endangering the safety of others are considered misconduct under the Student Rights and Responsibilities Policy. Failure to comply with Carleton's COVID-19 procedures may lead to supplementary action involving Campus Safety and/or Student Affairs.

COURSE DESCRIPTION

Picture This: Imagery, Violence, and Crime

Welcome to CRCJ 4002A. 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 class will be conducted in person. Departmental permission is required for completing this course online. Class materials will be available on the course page in Brightspace.

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 in Brightspace 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 course syllabus, the course page, or the Q&A forum in Brightspace first. If you still cannot locate the answer, please either ask in class or post it in the Q&A forum in Brightspace so that others may benefit.

I am also available by appointment. Please email me at julia.chan@cunet.carleton.ca to arrange a time. To maintain physical distancing, please do not remain in academic spaces before or after class. If you would like to speak to me after class, we will move out of the classroom into a larger space and/or arrange to meet later over Zoom.

Statement on Declining Online Imaging and Recording

This course may use videoconferencing technologies. Students are not required to turn their cameras on. The instructor will always inform students ahead of time if an online session is being recorded. Students should not record any 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 and supplementary texts

All texts will be available via the course page on Brightspace.

EVALUATION

Personal Reflection: Image Ethics	15%
Class Presentation	20%
Short Essay	20%
Class Discussion Summary/Thoughtful Responses	10%
Final Essay	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.

Personal Reflection: Image Ethics (750-1000 words) – due Oct 7 by 11:59 p.m.

In this personal reflection, you will draw upon the concepts raised in Week 2 to consider what it means to you to engage with images of crime or violence ethically, whether in the context of this class, over the course of your academic/professional career, and/or in your personal life.

Short Essay (1000-1200 words) – due November 3 by 11:59 p.m.

In this assignment, you will choose a crime film, documentary, or television show to analyze. You must apply two (2) texts from the class and include at least one (1) outside academic text.

Class Presentation (10 minutes, not including discussion) – weekly presentation schedule will be posted in Brightspace)

For this presentation, you will be assigned a specific week in which you will create a prerecorded presentation that will be posted in Brightspace. The presentation will (a) briefly summarize the week's reading(s) in your own words, (b) offer a critique of them, and (c) present an example (such as a news item, a clip from a film, etc.) that illustrates at least one of the main concepts from the reading(s). You will also prepare one (1) thoughtful question based on your presentation and lead a short discussion in class. For students completing the course online, contact me as soon as possible to arrange your mode of presentation.

Class Discussion Summary (500-750 words)/Thoughtful Responses (350-500 words) – weekly schedule will be posted in Brightspace

You will be assigned a specific week to take notes during class discussion and then create a summary based on your notes, to be posted in Brightspace. For those completing the course online, you will instead write two (2) extended thoughtful responses to two (2) different week's summaries (each response worth 5% of your final mark).

Final Essay (2000-2500 words) – due December 10 by 11:59 p.m.

In this final assignment, you may choose your own case study to research and analyze. The essay must refer to at least three (3) texts from the course and at least two (2) academic texts from outside the course.

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).

CLASS SCHEDULE

<p>Week 1: Monday, September 13</p> <p>Why images and crime?</p>	<ul style="list-style-type: none"> • Watch instructor video before class • Suggested reading: <ul style="list-style-type: none"> ○ Carrabine, Eamonn. “Just Images: Aesthetics, Ethics and Visual Criminology.” <i>British Journal of Criminology</i>, vol. 52, 2012, pp. 463-489.
<p>Week 2: Monday, September 20</p> <p>Images and ethics</p>	<ul style="list-style-type: none"> • Watch instructor video before class • Required reading: <ul style="list-style-type: none"> ○ Biber, Katherine and Derek Dalton. “Making Art from Evidence: Secret Sex and Police Surveillance in the Tearoom.” <i>Crime Media Culture</i>, vol 5, no. 3, 2009, pp. 243-267. ○ Juhasz, Alexandra. “How Do I (Not) Look? Live Feed Video and Viral Black Death.” <i>JSTOR Daily</i>, July 20, 2016. https://daily.jstor.org/how-do-i-not-look/ ○ Fain, Kimberly. “Viral Black Death: Why We Must Watch Citizen Videos of Police Violence.” <i>JSTOR Daily</i>, September 1, 2016. https://daily.jstor.org/why-we-must-watch-citizen-videos-of-police-violence/ ○ 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.
<p>Week 3: Monday, September 27</p> <p>Visual culture: ocularcentrism, colonialism, whiteness, and visuality</p>	<ul style="list-style-type: none"> • Watch instructor video before class • Class presentations and discussions (check schedule in Brightspace) • Required reading: <ul style="list-style-type: none"> ○ 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. • Suggested reading:

	<ul style="list-style-type: none"> ○ Mirzoeff, Nicholas. "Introduction," <i>The Right to Look: A Counterhistory of Visuality</i>, 2011, Duke University Press, pp. 1-34.
<p>Week 4: Monday, October 4</p> <p>Crime and popular film</p>	<ul style="list-style-type: none"> ● Submit Personal Reflection: Image Ethics this week (due October 7 by 11:59 p.m.) ● Watch instructor video before class ● Class presentations and discussions (check schedule in Brightspace) ● Required reading: <ul style="list-style-type: none"> ○ Nicol, Bran et al. "Introduction: Crime Culture and Modernity." <i>Crime Culture: Figuring Criminality in Fiction and Film</i>, edited by Bran Nicol, et al. Bloomsbury Publishing, 2012, pp. 1-9. ○ Cavender, Gray and Nancy C. Jurik. "Risky Business: Visual Representations in Corporate Crime Films." <i>Routledge International Handbook of Visual Criminology</i>, eds. Michelle Brown and Eamonn Carrabine, Routledge, 2017 pp. 215-228. ● Suggested reading: <ul style="list-style-type: none"> ○ 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 & Francis, 2010, pp. 83-97.
<p>Week 5: Monday, October 11</p>	<p>STATUTORY HOLIDAY - NO CLASS</p> <p>You are encouraged to schedule a Zoom appointment sometime this week (or earlier) if you would like to consult with me on your Short Essay, which is due Week 7.</p>
<p>Week 6: Monday, October 18</p> <p>The mugshot: visualizing criminality</p>	<ul style="list-style-type: none"> ● Watch instructor video before class ● Class presentations and discussions (check schedule in Brightspace) ● Required reading: <ul style="list-style-type: none"> ○ Sekula, Allan. "The Body and the Archive." <i>October</i>, vol. 39, Winter 1986, pp. 3-64. ● Suggested reading: <ul style="list-style-type: none"> ○ Finn, Jonathan. "Making the Criminal Visible: Photography and Criminality." <i>Routledge International Handbook of Visual Criminology</i>, eds. Michelle Brown and Eamonn Carrabine, Routledge, 2017, pp. 121-134.
<p>Monday, October 25</p>	<p>FALL BREAK – NO CLASS</p>

<p>Week 7: Monday, November 1</p> <p>“Pics or it didn’t happen”: images, evidence, and “truth”</p>	<ul style="list-style-type: none"> • Submit Short Essay this week (due November 3 by 11:59 p.m.) • Watch instructor video before class • Class presentations and discussions (check schedule in Brightspace) • Required reading: <ul style="list-style-type: none"> ○ 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. ○ Rima Wilkes and Michael Kehl, “One image, multiple nationalisms: Face to Face and the Siege at Kanehsata:ke.” <i>Nations and Nationalism</i>, vol. 20, issue 3, July 2014, pp. 481-502. • Suggested reading: <ul style="list-style-type: none"> ○ “One photograph shaped how everyone saw the Oka crisis.” <i>Unreserved</i>, <i>CBC.ca</i>, September 18, 2015. 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 ○ Barker, Adam and Prash Naik. “A question of consent.” <i>The Guardian</i>, January 28, 2002. https://www.theguardian.com/media/2002/jan/28/channel4.mondaymediasection
<p>Week 8: Monday, November 8</p> <p>Surveillant imaging</p>	<ul style="list-style-type: none"> • Watch instructor video before class • Class presentations and discussions (check schedule in Brightspace) • Required reading: <ul style="list-style-type: none"> ○ Magnet, Shoshana and Tara Rodgers. “Stripping for the State: Whole Body Imaging Technologies and the Surveillance of Othered Bodies.” <i>Feminist Media Studies</i>, vol. 12, no. 1, 2012, pp. 101-118. ○ McSorley, Tim. “The Case for a Ban on Facial Recognition Surveillance in Canada.” <i>Surveillance & Society</i>, vol. 19, no. 2, pp. 250-254. • Required watching: <ul style="list-style-type: none"> ○ Zach Blas, “Facial Weaponization Communiqué: Fag Face” (2012, 8 mins.), https://mcachicago.org/Publications/Websites/I-Was-Raised-On-The-Internet/Artworks/Zach-Blas-Facial-Weaponization-Communique-Fag-Face-2012
<p>Week 9: Monday, November 15</p> <p>Body-worn cameras</p>	<ul style="list-style-type: none"> • Watch instructor video before class • Class presentations and discussions (check schedule in Brightspace) • Required reading:

	<ul style="list-style-type: none"> ○ Glasbeek, Amanda, et al. "Seeing and Not-Seeing: Race and Body-Worn Cameras in Canada." <i>Surveillance & Society</i>, vol. 18, no. 3, 2020, pp. 328-342. ○ Laming, Erick and Christopher J. Schneider. "Police body-worn cameras must come with clear policies." <i>Policy Options</i>, July 7, 2020. https://policyoptions.irpp.org/magazines/july-2020/police-body-worn-cameras-must-come-with-clear-policies/
<p>Week 10: Monday, November 22</p> <p>Images of violence</p>	<ul style="list-style-type: none"> ● Watch instructor video before class ● Class presentations and discussions (check schedule in Brightspace) ● Required reading/listening: <ul style="list-style-type: none"> ○ Sontag, Susan. "Regarding the torture of others." <i>New York Times Magazine</i>, May 23, 2004. ○ Berger, John. "Photographs of Agony." <i>About Looking</i>, Pantheon Books, 1980, pp. 37-40. ○ "Witness History: Abuse at Abu Ghraib." <i>BBC</i>, April 30, 2014. 9 minutes. https://www.bbc.co.uk/sounds/play/p01xt3qc
<p>Week 11: Monday, November 29</p> <p>Images as violence</p>	<ul style="list-style-type: none"> ● Watch instructor video before class ● Class presentations and discussions (check schedule in Brightspace) ● Required reading: <ul style="list-style-type: none"> ○ 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.
<p>Week 12: Monday, December 6</p> <p>(Self) Representation: resistance, survival, transgression</p>	<ul style="list-style-type: none"> ● Submit Final Essay this week (due December 10 by 11:59 p.m.) ● Watch instructor video before class ● Class presentations and discussions (check schedule in Brightspace) ● Required reading: <ul style="list-style-type: none"> ○ 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. ○ Mowlabocus, Sharif. "How a live-streamed police killing revealed the power of representation." <i>TheConversation.com</i>, July 11, 2016. https://theconversation.com/how-a-live-streamed-police-killing-revealed-the-power-of-representation-62238 ○ 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.

	<ul style="list-style-type: none">• Suggested reading:<ul style="list-style-type: none">○ 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.○ 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.
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