

**STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK**



COURSE OUTLINE

ENGL 305-- PERPETRATORS & VICTIMS: Crime and Violence in Literature

Prepared By: Cindy Lou Daniels, MFA, 2002

Revised By: Nadine N. Jennings, PhD, 2015

**SCHOOL OF BUSINESS AND LIBERAL ARTS
DEPARTMENT OF ENGLISH/HUMANITIES**

MAY 2015

- A. **TITLE:** PERPETRATORS & VICTIMS: Crime and Violence in Literature
- B. **COURSE NUMBER:** ENGL 305
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** Determined by semester
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Fall
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 3 lecture hours per week
- H. **CATALOG DESCRIPTION:** Students examine the impact of crime and violence in American culture as reflected in literature. Analysis focuses on both perpetrators and victims of crime and violence. Literary genres may include, but are not restricted to, True Crime, fiction, memoir, the graphic novel, and poetry. Three hours lecture per week.
- I. **PRE-REQUISITES/CO-REQUISITES:** (List courses or indicate “none”)
 - a. Pre-requisite(s): ENGL 101: Expository Writing OR ENGL 102: Oral and Written Expression AND one literature course AND 30 credit hours earned with a cumulative GPA of 2.0
 - b. Co-requisite(s): none
- J. **GOALS (STUDENT LEARNING OUTCOMES):**

By the end of this course, the student will be able to:

<u>Course Objective</u>	<u>Institutional SLO</u>
a. <i>Analyze, evaluate, and critique</i> various works in order to determine literary merit.	2. Crit. Thinking
b. <i>Analyze, evaluate, and critique</i> various works in order to discover apparent factors leading to crime as reflected through literature.	2. Crit. Thinking 3. Prof. Competence
c. <i>Analyze, evaluate, and critique</i> various works in order to discover victim responses to crime and coping strategies as reflected through literature	2. Crit. Thinking 3. Prof. Competence
d. Using appropriate terminology, respond in writing to, and collaborate with, other students, and/or <i>design</i> digital media presentations that explore the issues	1. Communication 2. Crit. Thinking 3. Prof. Competence

covered.	
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K. TEXTS:

The following are examples: Actual choices are determined by the Instructor. **Any digital or paper edition of the following texts can be used.**

Atwood, Margaret. *Alias Grace*. New York: Anchor/Doubleday, 1997.
Capote, Truman. *In Cold Blood*. New York: Random House, 1966.
Meile, Trish. *I Am the Central Park Jogger*. New York: Scribner, 2004
Schechter, Harold. *True Crime: An American Anthology*. New York: Library of America,

Texts are supplemented with several web-based reading assignments

L. REFERENCES: (alternative textbooks, references, and resources for the course)

Allen, Harry E., Edward J. Latessa, and Bruce S. Ponder. *Corrections in America: An Introduction*. 13th ed. New York: Prentice Hall, 2012. Print.

DeSalvo, Louise. *Writing as a Way of Healing: How Telling Our Stories Transforms Our Lives*. Boston: Beacon, 1999.

Dunham, Roger G., and Geoffrey P. Alpert. *Critical Issues in Policing: Contemporary Readings*. 6th ed. Long Grove, IL: Waveland, 2010. Print.

Maruna, Shadd. "Going Straight: Desistance from Crime and Life Narratives of Reform." Ed. Amia Lieblich and Ruthellen Josselson. Thousand Oaks, CA, US: Sage Publications, 1997. 59-93. Web. 19 Feb. 2015.

Nickerson, Catherine R. *Cambridge Companion to American Crime Fiction*. New York: Cambridge University Press, 2010.

Sisters in Crime. Sisters in Crime, 5 Apr. 2012. Web. 5 Apr. 2012.

<<http://www.sistersincrime.org/index.cfm>>.

M. EQUIPMENT: technology enhanced classroom

N. GRADING METHOD: A-F

O. MEASUREMENT CRITERIA/METHODS

- Exams
- Quizzes
- Papers
- Participation

P. DETAILED COURSE OUTLINE: (must use the outline format listed below)

- I. Introduction
 - A. Genre

- B. Terminology
- II. True Crime
 - A. Historical progression
 - B. Short Story conventions
 - C. Journalism
 - D. Short Fiction based on journalism
- III. Non-Fiction Novel
 - A. Discussion of *In Cold Blood*
 - B. Conventions of Novel
 - C. Conventions of reportage
 - D. Attempt to blend techniques of reportage with those of literature
 - E. Potential collateral damage caused by fiction when treated as fact
 - F. Ethical concerns when presenting fiction as fact
- IV. Literary Fiction
 - A. Novel as a source of social history
 - B. Psychological theory
 - C. Conceptions of the criminal behavior in the 19th Century
 - D. 19th Century Penal System if appropriate to text
 - E. Literary criticism methods
- V. Creative Non-Fiction
 - A. Memoir
 - B. Essay
- VI. Coping Strategies of Victims as seen in literature
 - B. Stress reactions that affect recovery from violent crime
 - C. Physical aftereffects that affect recovery from violent crime
 - D. Cognitive processing as a factor in recovery from violent crime
 - E. Emotional processing affecting recovery from violent crime
 - F. The new “normal”

Q. LABORATORY OUTLINE: None