

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



**MASTER SYLLABUS**

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

**CIP Code: 230101**

**Created by: Cindy Lou Daniels, MFA, 2002**

**Updated by: Nadine N. Jennings, PhD, 2020**

**SCHOOL OF BUSINESS AND LIBERAL ARTS**  
**DEPARTMENT OF ENGLISH AND HUMANITIES**  
**SPRING 2020**

A. **TITLE:** PERPETRATORS & VICTIMS: Crime and Violence in Literature

B. **COURSE NUMBER:** ENGL 305

C. **CREDIT HOURS:**  
 3 Credit Hours  
 3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D. **WRITING INTENSIVE COURSE:** Determined by Semester

E. **GER CATEGORY:** 7 Humanities

F. **SEMESTER(S) OFFERED:** Fall

G. **COURSE DESCRIPTION:**

In this course 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.

H. **PRE-REQUISITES/CO-REQUISITES:**

- a. Pre-requisite(s): ENGL 101: Composition and the Spoken Word AND one literature course AND one literature course
- b. Co-requisite(s): None
- c. Pre- or co-requisite(s): None

I. **STUDENT LEARNING OUTCOMES:**

<b><u>Course Student Learning Outcome [SLO]</u></b>	<b><u>PSLO</u></b>	<b><u>GER</u></b>	<b><u>ISLO</u></b>
a. <i>Analyze, evaluate, and critique</i> various works in order to determine literary merit.		7	2 [CA]
b. <i>Analyze, evaluate, and critique</i> various works in order to discover apparent factors leading to crime as reflected through literature.			2[CA]
c. <i>Analyze, evaluate, and critique</i> various works in order to discover victim responses to			2[CA]

crime and coping strategies as reflected through literature			
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 [O, W]

KEY	<u>Institutional Student Learning Outcomes [ISLO 1 – 5]</u>
ISLO #	ISLO & Subsets
1	<b>Communication Skills</b> Oral [O], Written [W]
2	<b>Critical Thinking</b> <i>Critical Analysis [CA] , Inquiry &amp; Analysis [IA] , Problem Solving [PS]</i>
3	<b>Foundational Skills</b> <i>Information Management [IM], Quantitative Lit./Reasoning [QTR]</i>
4	<b>Social Responsibility</b> <i>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</i>
5	<b>Industry, Professional, Discipline Specific Knowledge and Skills</b>

J. **APPLIED LEARNING COMPONENT:** Yes \_\_\_\_\_ No X \_\_\_\_\_

K. **TEXTS:**

Baldwin, James. *Giovanni's Room*. (Vintage International). New York: Vintage, [1956] 2013.

Capote, Truman. *In Cold Blood*. New York: Vintage International, [1966] 1994.

Graeber, Charles. *The Good Nurse: A True Story of Medicine, Madness, and Murder*. New York: Hachette, 2013.

Meile, Trish. *I Am the Central Park Jogger*. New York: Scribner, 2004

Schechter, Harold. *True Crime: An American Anthology*. New York: Library of America

L. **REFERENCES:**

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. **SUGGESTED MEASUREMENT CRITERIA/METHODS:**

- Exams
- Quizzes
- Papers
- Participation

P. **DETAILED COURSE OUTLINE:**

- 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 19<sup>th</sup> Century D 19<sup>th</sup> 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