

SOC 358 | UNDERDOGS, DELINQUENTS, REBELS: A SOCIOLOGY OF TRANSGRESSION Fall 2024

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Course Description

Norms and laws constitute the ethical contours of our societies, yet deviance from norms is as old as societies themselves. Transgression - a concept defined as conduct that breaks rules, exceeds boundaries or social limits, or even breaks the law – is situated at the limits of acceptable behavior. At various moments in history moral transgression has been deemed as criminal and/or pathological and as such transgressors were harshly punished, either via the legal route or via social exclusion. Transgression is central in processes such as labelling, stigmatization, and criminalization and historically it has played a key role in consolidating and enforcing norms. In all types of societies, some groups are systematically situated outside the normative order, for instance, minority groups have played this role in modernity. “Good” and “bad”, “moral” and “immoral”, “normal” and “abnormal”, “conformity” and “subversion” are binaries produced through this process, which attributes the desirable characteristics to the dominant group and the undesirable to those who are perceived as deviants across different historical and social contexts.

Yet, despite its ambiguous relationship to lawfulness and normality, transgression elicits a great deal of fascination: outlaws, rebels, underdogs, deviants, delinquents, outcasts, and their subcultures have often captured the imagination and their stories are being represented in various art forms, from cinematography to literature and contemporary art. What makes these stories of non-conformity attractive? How is the deviant self produced? And can we distinguish between a positive and a negative outcome of a transgression? When does the suspension of order, the disruption it causes, opens up potentialities?

In search of these answers, we will explore the meaning of collective transgressive acts: from abiding to local codes of honor which prevail over the formal law, to strategies of survival, to resistance to marginalization, to performances of masculinity and femininity, and to the counter-narratives invented by those who “deviate”, transgression constitutes a field which cannot simply be addressed by the idea of “crime” and associated discussions about “prevention”. Adopting a sociological perspective which gives emphasis on the social construction of meanings, this course proposes to comprehend transgressive acts by taking into account both the dominant moral narratives about transgression, as well as the ways these are resisted, appropriated or re-interpreted by the deviant subjects.

Greece, our gate to the exploration of transgression is a country with a rich cultural tradition of resistance to forms of authority, and a particular perception of unlawfulness where laws are not thought as set in stone but as malleable and negotiable. As such, we will address the factors that such perceptions and attitudes have historically prevailed, while also using Greece as an exemplar to understand transgression in different cultural and social contexts.

This is an interdisciplinary course, drawing mainly from the sociological toolkit, while also being receptive to contributions from cognate disciplines which can shed light to the questions raised and discussed, namely anthropology and criminology.

We will examine significant aspects of modern manifestations of transgression, which include:

- Vendettas and local codes of honor
- Bandits and rebels
- Gangs and the “badass” culture
- Prison subcultures
- Animal fights and the gambling culture
- Boxing and the culture of fighting sports
- Gender and transgression: drag queens and the performance of gender
- Musical subcultures: Hip hop, rebetiko, tango, flamenco, and the subcultures of the ports

- Sociology of mafias
- Transgression in cinematography: a sociology of noir

Learning Goals

By the end of the course, students should be able to:

- demonstrate solid theoretical grounding in questions related to transgression and the ways it functions as a boundary in our types of societies,
- understand the social dynamics that lead to the transgression of norms,
- critically address both the criminalization of deviant groups by dominant narratives and their romanticization by alternative perspectives,
- discuss the meanings and interpretations that deviant individuals and groups attribute to their acts, lifestyles, and subcultures.

Course Requirements and Assessment

CYA Attendance Policy

CYA regards attendance in class and on-site (in Athens or during field study trips) as essential, so attendance at all scheduled meetings is required. All absences are recorded and have consequences that may affect your grade.

Your grade for this course will be based on the following distribution:

- Class attendance and participation: 25%
 - Class participation includes participation in class discussions, informed contributions with evidence of awareness of the required readings, applications of theory as requested (instructions will be given in class)
- Creation of a podcast: 15%
- Creation of a poster: 15%
- Midterm reflection essay: 10%
- Research paper or project: 30%
- Presentation of the research paper or project: 5%

Class Attendance and Participation

Class attendance is compulsory and your active participation in all class activities and class discussion is key for the successful completion of the course. Participation is evaluated on the basis of raising thoughtful questions, analyzing relevant issues, building on others' ideas, synthesizing across readings, expanding the class' perspective, appropriately challenging assumptions and perspectives. Class participation also includes applications of theory, namely exercises designed to hone your sociological skills and allow you to apply theoretical concepts on sociological realities.

Podcast (group work)

Podcasts give the opportunity to students to engage creatively with a theme related to the course. This exercise aims to foster your sociological imagination and analytical faculties by exploring ways beyond writing or visual material.

Poster (group work)

This group exercise is to enhance the ability for collective work, to identify accurate data, to present information in an intelligible and accessible manner, and to creatively combine textual and visual data.

Midterm reflection essay

Part of your midterm grade is the submission of a reflection essay of 800-1000 words which will be comparing the two films which are part of the course material along with the ideologies represented in each of these films.

Research Paper or Project

You must produce and submit one research paper or project of 2,500 words on one of the core issues linked to the course. The precise topic will be discussed with the course instructor at the beginning of the semester. You should make an argument and support your position based on the bibliography provided by the course but also on research conducted by you. This can be a theoretical piece, a piece based on bibliography or secondary sources or an empirical project based on primary data or sources that you will collect. It can be an individual or a group assignment (with word limit adjusted accordingly).

Presentation of the Research Paper or project

In the last week of the semester you must present your research paper or project in front of the class. A power point must be used and submitted to the course instructor after the presentation. Your presentation should last no more than ten minutes and will be followed by a five-minute Q&A and feedback session.

Policy on Assignments and Make-up Work

Details about assignments will be given in advance. No late assignments will be accepted unless discussed with the instructor in advance. If you are unable to come to class, please let the instructor know in advance beforehand.

If you miss a session for which applications of theory are scheduled, you must submit the work scheduled via email to the instructor. This is typically translated to 300-500 words piece on the topic under discussion. If you miss one of the group assignments, you must submit a 1000 words essay on the topic assigned to your group.

CYA Policies and Regulations

Academic Accommodations

Students are required to submit an official letter from the office at their school that handles academic accommodations (generally the Office of Disability Services), or to have that office send a letter. Students who have submitted such a letter to CYA should also talk to their professors individually to discuss how these accommodations will work in each specific course.

Site Visits and Accessibility

This course requires students to give verbal (group and individual) presentations as well as participation in weekly exercises and assignments in front of the class as part of their assessment.

ePolicy on Original Work

Plagiarism is literary theft. As such, it is a serious offense which will not be tolerated either at your home institution or at CYA. Plagiarism on an examination or in a paper will result in an F for the course. You must cite the author of any and all ideas that you use that is neither common knowledge nor your own idea. If you are in doubt, it is safest to cite the source. Your work should be original and reflect your own ideas and thoughts. If you are unsure about what counts as original work, please consult your professor and check the Student Handbook.

Use of Laptops

In-class or onsite use of laptops and other devices is permitted if this facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if devices are not used for class-related work.

Upgrade to 400-level course

Courses can be upgraded to a 400-level. This constitutes usually 25% additional work on the part of the student. The option to upgrade opens the second week of classes. If you are interested in this option, please talk to your professor.

Fall 2024 Tentative Schedule

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
	Sep 5-7	Field Study Delphi and Ancient Olympia
1	Sep 10	<p>Understanding transgression: the scope, the terms, the theoretical background</p> <p><i>Description</i> This introductory session will discuss the social construction of norms, anomie, crime and criminal justice, their historical trajectory and shifts in modern societies.</p> <p><i>Required reading</i> Peter Ronald Desouza (2019), "Transgression": Explaining Contemporary India, The India Forum. https://www.theindiaforum.in/article/transgression-explaining-contemporary-india</p> <p><i>Optional bibliography</i> Goffman, E. 1963. Stigma: Notes on the Management of Spoiled Identity. Englewood Cliffs, NJ: Prentice-Hall. (Chapter 4, "The Self and Its Others", pp. 126-139). Merton, R.K. 1938. Social Structure and Anomie. <i>American Sociological Review</i>, Vol. 3, No. 5, pp. 672-682.</p>
2	Sep 12	<p>Understanding transgression: the scope, the terms, the theoretical background</p> <p><i>Description</i> This session will focus on the way labels of "deviance" are attributed and resisted as well as on the creation of moral panics using as a starting point S. Hall's landmark contribution to the sociological understanding of deviance.</p> <p><i>Required reading</i> Hall, S. et. al. (1978). <i>Policing the Crisis. Mugging, the State, The Law and Order</i>. London: The MacMillan Press (chapter 1 "The Social History of a Moral Panic", pp. 3-28).</p> <p><i>Optional bibliography</i> Becker, H. S. 1963. <i>Outsiders</i>. New York: Free Press (Chapters 1 & 2, pp. 1-39).</p>
3	Sep 17	<p>Vendettas and local codes of honor</p> <p><i>Description</i> This session will discuss the social meaning of vendettas and the local codes of honour which make possible such practices. We will examine the nexus of social conditions within which local codes of honor and perceptions of shame, pride and respect may compel individuals and their communities to break the law as a form of "local" or "traditional" justice.</p> <p><i>Required reading</i> Tsantiropoulos, A. (2008) Collective Memory and Blood Feud: The Case of Mountainous Crete, <i>Crimes and Misdemeanours</i> 2(1), 60-80.</p> <p><i>Optional bibliography</i> Herzfeld, M. (1980) Honour and Shame: Problems in the Comparative Analysis of Moral Systems. <i>Man</i>, 15(2), 339-351. Karakatsianis, I. (2010) A Clan-Based Society of South Greece and its Militarization After the Second World War: Some Characteristics of Violence and the Construction of Habitus in the South Peloponnese, <i>History and Anthropology</i>, 21:2, 121-138.</p>
	Sep 18-21	Field Study Crete
4	Sep 24	<p>Vendettas and local codes of honor</p> <p><i>Description</i> This session will address the practices of "vigilante justice" ("taking the law into one's hands") by focusing on the case of "Kanun", as a way of redressing the loss of an individual's or family's honor, and as a case allowing for various understandings of how this traditional form of "law" informs feudal relations, prestige structures and gender values in the Balkans and the Mediterranean.</p> <p><i>Required reading</i> Mustafa, M. and Young, A. (2008). Feud narratives: contemporary deployments of kanun in Shala Valley, northern Albania. <i>Anthropological Notebooks</i>, 14(2), 87-107.</p> <p><i>Optional bibliography</i> Shryock, A. J. (1988). Autonomy, Entanglement, and the Feud: Prestige Structures and Gender Values in Highland Albania. <i>Anthropological Quarterly</i>, 61(3), 113-118.</p>
5	Sep 26	<p>Bandits and rebels</p> <p><i>Description</i></p>

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
		<p>This session will address the phenomenon of banditry and organized crime and its relationship to class structures of agrarian societies. We will focus on social bandits, namely robbers and outlaws, elevated to the status of avengers and champions of social justice.</p> <p><i>Required reading</i> Hobsbaum, E. (1969). Bandits. London: Abacus (chapters 1, 2 & 3, “Bandits, States and Power”, “What is Social Banditry”, Who Becomes a Bandit”, pp. 1-45).</p> <p><i>Optional bibliography</i> Xenakis, S. (2021). Trouble with the outlaws: Bandits, the state, and political legitimacy in Greece over the longue durée. <i>Journal of Historical Sociology</i>, 34 (3), 504– 516.</p>
6	Oct 1	<p>Bandits and rebels</p> <p><i>Description</i> In this session we will discuss the two-part film “The Sicilian” (1987 by Michael Cimino) which narrates the story of bandit Salvatore Guiliano, whom the historian Eric Hobsbawm had described as “the last of people’s bandits”. You need to watch the film in preparation for this session as well as the required reading from the previous session in order to conduct a meaningful sociological analysis.</p>
7	Oct 3	<p>Gangsters and Gangsta culture</p> <p><i>Description</i> In this session we will look at the gangsta subculture, its particular lifestyle, its values (respect, loyalty, crime, cruelty) and its particular code of honor, while examining the socio-economic conditions and urban landscapes in which gangster crime emerges.</p> <p><i>Required reading</i> Bengtsson, T.T. (2012). Learning to become a “gangster”?, <i>Journal of Youth Studies</i>, Vol. 15, No. 6, September 2012, 677-669.</p> <p><i>Optional bibliography</i> McLean, R. and Holligan, C. (2018) The Semiotics of the Evolving Gang Masculinity and Glasgow. <i>Social Sciences</i> 7(125), 1-17.</p>
8	Oct 8	<p>Gangsters and gangsta culture</p> <p><i>Description</i> In this session we will address the representation of gangsta culture in cinematography. From the Godfather to The Sopranos, The Wire and Breaking Bad, cinema as well as what has been called the “new TV” has offered compelling portraits of gangsters and their lifestyles. Drawing from various films and tv series excerpts, we will discuss the reality versus fiction representation as well as violence versus glorification aspects related to the public perception of gangsters.</p> <p><i>Required reading</i> Jameson, F. (2010). Realism and Utopia in “The Wire”, <i>Criticism</i>, 52(3 & 4), 359–372.</p> <p><i>Optional bibliography</i> Naef, P. (2018). “Narco-heritage” and the Touristification of the Drug Lord Pablo Escobar in Medellin, Colombia. <i>Journal of Anthropological research</i>, 74(4), 485-502.</p>
9	Oct 10	<p>Prison subcultures</p> <p><i>Description</i> The prison subculture involves distinctive norms, customs, rituals, language, and mannerisms. In this session we will look at prison subcultures as arising from the prisoners' participation in total institutions and the ways they reflect gender and racial divisions.</p> <p><i>Required reading</i> Hanser, R. D. (2019). <i>Introduction to Corrections</i>. London: SAGE (chapter 9 “Prison Subculture and Prison Gang Influence”, pp. 235-263).</p> <p><i>Optional reading</i> Einat, T., & Davidian, M. (2019). ‘There is no sincerer love than the love of food’ (George Bernard Shaw, 1903): The meaning of food and its uses in prison subculture. <i>European Journal of Criminology</i>, 16(2), 127–146.</p>
10	Oct 15	<p>Prison subcultures</p> <p><i>Description</i> In this session we will discuss the film “A Prophet” which follows a delinquent young Muslim man, who is struggling to get by in a French prison and his relationship with a powerful Corsican mob boss. You must watch the film in preparation for the session and come prepared to analyze the film in relation to the readings and concepts we examine in class.</p>

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
11	Oct 17	<p>Animal fights and the culture of gambling</p> <p><i>Description</i></p> <p>In this session we will address the subculture of animal fighting and gambling having as a starting point anthropologist's Clifford Geertz seminal essay "Deep Play: Notes on the Balinese Cockfight" and we will explore the meaning and symbolisms invested in such practices.</p> <p><i>Required reading</i></p> <p>Geertz, C. (1972). Deep Play: Notes on the Balinese Cockfight. <i>Daedalus</i>, 101(1), 1–37.</p> <p><i>Optional bibliography</i></p> <p>Evans, R. D. & Forsyth, C. J. (1998) The social milieu of dogmen and dogfights, <i>Deviant Behavior</i>, 19:1, 51-71.</p>
12	Oct 22	<p>Midterm Week</p> <p>Risk and gambling</p> <p><i>Description</i></p> <p>Gambling, both a subjective experience and a cultural activity, in legalized or illegal forms is often seen as in terms of "leisure". Yet, such (very old) practices cannot be uncoupled from the social, cultural, economic and globalizing processes in which such acts of great risk acquire their meaning. In this session we will look at gambling in Western societies via the lens of the "sociology of risk".</p> <p><i>Required reading</i></p> <p>Cosgrave, J. F. (2017) Sociological Perspectives on Gambling in <i>The Cambridge Handbook of Sociology</i>, edited by Kathleen Odell Korgen, Cambridge University Press (part VIII, chapter 41).</p> <p><i>Optional bibliography</i></p> <p>Bloch, H. A. (1951) The Sociology of Gambling, <i>American Journal of Sociology</i>, 57 (3) pp. 215 – 221.</p>
13	Oct 24	<p>Midterm Week</p> <p>Boxing and the culture of fighting sports</p> <p><i>Description</i></p> <p>This session will have as its starting point L. Wacquant's seminal take on the boxing culture in the USA. Via this exploration we will look at how boxers feel, think and give meaning to their (often misunderstood) craft, while addressing some core ethical dilemmas in social science, such as the dichotomy between empathy and distance while doing sociological or anthropological work.</p> <p><i>Required reading:</i></p> <p>Wacquant L. J. D. (1995). The Pugilistic Point of View: How Boxers Think and Feel about Their Trade. <i>Theory and Society</i>, 24(4), 489–535.</p> <p><i>Optional reading:</i></p> <p>Beauchez, J. (2016). In the Shadow of the Other: Boxing, Everyday Struggles and the Feeling of Strangeness. <i>Sociology</i>, 50(6), 1170–1184.</p>
	Oct 25- Nov 3	Fall Break
14	Nov 5	<p>Boxing and the culture of fighting sports</p> <p><i>Description</i></p> <p>In this session we will look at the relationship between boxing and fighting sports and the performance of masculinity in spaces of regulated violence and ritualized behaviour. In addressing questions of gender, we will also look at the perspective of female athletes and the negotiations of their own gender identity within highly masculinized environments.</p> <p><i>Required reading:</i></p> <p>Woodward, K. (2007). <i>Boxing, Masculinity and Identity</i>. London and New York: Routledge (chapters 1 & 2, "Introduction" and "Masculinity on the ropes? Boxing and gender identities", pp. 1-38).</p> <p><i>Optional reading:</i></p> <p>Davies, S. D. and Deckert, A. (2018). Muay Thai: Women, fighting, femininity. <i>International Review for the Sociology of Sport</i>, 55(3), pp. 327 –343.</p>
15	Nov 7	<p>Gender and transgression: the performance of gender</p> <p><i>Description</i></p> <p>In this session we will look at transgression with regards to gender norms and expectations. In particular, we will look at the unique culture of drag queens to address issues of gender normativity and conformity, challenges to gender norms and their associated values, as well as the history of drag.</p>

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
		<p><i>Required reading</i> Rupp, L. J., Taylor, V., & Shapiro, E. I. (2010). Drag Queens and Drag Kings: The Difference Gender Makes. <i>Sexualities</i>, 13(3), 275–294.</p> <p><i>Optional bibliography</i> Greaf, C. (2016) Drag queens and gender identity, <i>Journal of Gender Studies</i>, 25:6, 655-665.</p>
	Nov 12-15	Field Study Peloponnese
16	Nov 19	<p>Gender and transgression: the performance of gender</p> <p><i>Description</i> This session will look at traditional and historical forms of gender transgression in a cross-cultural perspective: in particular, we will be focusing on the case of hijras, a hindu case of third gender (often born male but looking and dressing in traditionally feminine ways), as well the cultural practice of burrneshas or “sworn virgins” in the Balkans (women who take a vow of chastity and live as men).</p> <p><i>Required reading</i> Lal, V. (1999). Not This, Not That: The Hijras of India and the Cultural Politics of Sexuality. <i>Social Text</i>, 61, 119–140.</p> <p><i>Optional bibliography</i> Tarifa, F. (2006). Balkan Societies of “Social Men”: Transcending Gender Boundaries. <i>Societies Without Borders</i> 2, 75–92.</p>
17	Nov 21	<p>Musical subcultures: Hip hop, rebetiko, tango, flamenco and the subcultures of the ports</p> <p><i>Description</i> This session focuses on the various musical subcultures that have developed throughout the twentieth century as spaces where youth identities are formed and negotiated, as spaces of transgression but also as loci for the creation and propagation of moral panics. This session will discuss the meaning of musical subcultures as symbolic forms of resistance, taking as a starting point Dick Hebdige’s groundbreaking work on “Subculture: The Meaning of Style”.</p> <p><i>Required reading</i> Hebdige, D. (1979). <i>Subculture: The Meaning of Style</i>. London and New York: Routledge (Introduction: Subculture and Style, pp. 1-5 and Part Four, pp. 46-70).</p> <p><i>Optional bibliography</i> Fatsis, L. (2019). Grime: Criminal subculture or public counterculture? A critical investigation into the criminalization of Black musical subcultures in the UK. <i>Crime, Media, Culture</i>, 15(3), 447–461.</p>
18	Nov 22	<p>(Make-up T TH class)</p> <p>Musical subcultures: Hip hop, rebetiko, tango, flamenco and the subcultures of the ports</p> <p><i>Description</i> In this session we will discuss the evolution of musical subcultures, such as Rebetiko, flamenco, the evolution and blues and jazz, as well as more contemporary styles, such as rap and hip hop and their relationship with transgression, illegality, as well as forms of political dissent.</p> <p><i>Required reading</i> Tanner, J., Asbridge, M., & Wortley, S. (2009). Listening to rap: Cultures of crime, cultures of resistance. <i>Social Forces</i>, 88(2), 693-722.</p> <p><i>Optional bibliography</i> Kubrin, C.E. (2005). Gangstas, Thugs, and Hustlas: Identity and the Code of the Street in Rap Music, <i>Social Problems</i>, 52(3), 360–378.</p>
19	Nov 26	<p>Sociology of Mafias</p> <p><i>Description</i> In this session we will examine the phenomenon of mafia, its code of honour (e.g. contempt for authority, loyalty, omerta), the reasons underlying its emergence, its relationship with structures of power, as well as the political and social ramifications related to its rise.</p> <p><i>Required reading</i> Santoro, M. (2011). Introduction. The Mafia and the Sociological Imagination. <i>Sociologica</i> Fascicolo 2, maggio-agosto, 1-36.</p> <p><i>Optional bibliography</i> Giordano, C. (2017). A Disenchanted View of Organized Crime: Mafia, Personalized Networks and Historical Legacies. <i>International Journal of Research in Sociology and Anthropology</i>, 3(1): 9-18.</p>

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
	Nov 28- Dec 1	Thanksgiving Break
20	Dec 3	<p>Sociology of Mafias <i>Description</i> This session will build upon our discussion on the emergence and structure of mafias to look at the ways mafias have captured the public and cinematographical representations of mafiosos and their lifestyles. From <i>The Sopranos</i> to <i>Narcos</i>, <i>El Chapo</i> and <i>Suburra</i> this session will look to the development of key characters to examine the key tropes through which mafias are glorified and deconstructed.</p> <p><i>Required reading</i> Larke-Walsh, G. S. (2010). Screening the mafia: masculinity, ethnicity and mobsters from the Godfather to the Sopranos. Jefferson, North Carolina and London: McFarland (chapter 4 “Masculinities and Ethnicities”, pp. 160-218).</p> <p><i>Optional bibliography</i> Miller, T., Barrios, M. M., & Arroyave, J. (2019) Prime-time narcos: the Mafia and gender in Colombian television. <i>Feminist Media Studies</i>, 19(3), 348-363.</p>
21	Dec 5	<p>Transgression in cinematography: a sociology of noir <i>Description</i> Whether talking about an authentic genre, a tradition, a school, a point of view, a vision, or a style, noir occupies a unique place in the history of cinema and the representation of transgression. Bound together via a common approach to configurations of plot (blurring the frontier between good and bad or right and wrong, exploring motifs such as of revenge, paranoia, and alienation), distinctive characters (often conflicted antiheroes, trapped in a difficult situation and making choices out of desperation or nihilistic moral systems) and visual staging (low-key lighting, striking use of light and shadow, unusual camera placement), films produced within the framework of the noir genre span over several decades. This session will explore the development of the genre via the lens of transgression.</p> <p><i>Required reading</i> Naremore, J. (1995). American Film Noir: The History of an Idea. <i>Film Quarterly</i>, 49(2), 12–28.</p> <p><i>Optional bibliography</i> Short, S., & Short, S. (2019). Introduction: In Pursuit of the Neo-Noir. In <i>Darkness Calls: A Critical Investigation of Neo-Noir</i>. London: Palgrave MacMillan, 1-41.</p>
22	Dec 6	<p>(Make-up T TH class)</p> <p>Transgression in cinematography: a sociology of noir <i>Description</i> Travelling from the peak of classic American and French noir to today’s neo-noir, as well as looking at the distinct sub-genre of “Scandi noir”, this session will offer a sociological analysis of the conditions, characters and social relations represented by noir cinematography. The main themes that will be explored include among others: the romanticization of criminality and anti-hero figures, the dominant gender representations (e.g., “femme fatale”, “troubled detective”), the distinction between legal and right/ethical, the alienating urban environment or the disturbing hidden side of perfect small rural communities.</p> <p><i>Required reading</i> Tasker, Y. (2013). Women in film noir. In Spicer, A. and Hanson, H. <i>A companion to film Noir</i>. London: Blackwell Publishing, 353-368.</p> <p><i>Optional bibliography</i> Nestingen, A. (2014). Nordic Noir and Neo-Noir: The Human Criminal. <i>International Noir</i>, 155-181.</p>
23	Dec 10	<p>CONCLUSION: PRESENTATION OF PROJECTS <i>Description</i> This session will be dedicated to the presentations of individual projects, which will be a short, ten-minute presentation of the research papers or projects to be submitted on the last day of the semester.</p>
24	Dec 12	<p>CONCLUSION: PRESENTATION OF PROJECTS <i>Description</i> This session will be dedicated to the presentations of individual projects, which will be a short, ten-minute presentation of the research papers or projects to be submitted on the last day of the semester.</p>
	Dec 17	Final Exam Week

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
	Dec 19	Final Exam Week

Schedule at a glance

Day #	Date	Session	Venue
	Sep 5-7	Field Study	Delphi and Ancient Olympia
1	Sep 10	Understanding transgression: the scope, the terms, the theoretical back-ground	Classroom
2	Sep 12	Understanding transgression: the scope, the terms, the theoretical back-ground	Classroom
3	Sep 17	Vendettas and local codes of honor	Classroom
	Sep 18-21	Field Study	Crete
4	Sep 24	Vendettas and local codes of honor	Classroom
5	Sep 26	Bandits and rebels	Classroom
6	Oct 1	Bandits and rebels	Classroom
7	Oct 3	Gangsters and Gangsta culture	Classroom
8	Oct 8	Gangsters and Gangsta culture	Classroom
9	Oct 10	Prison subcultures	Classroom
10	Oct 15	Prison subcultures	Classroom
11	Oct 17	Animal fights and the culture of gambling	Classroom
12	Oct 22	Midterm Week Risk and gambling	Classroom
13	Oct 24	Midterm Week Boxing and the culture of fighting sports	Classroom
	Oct 25-Nov 3	Fall Break	
14	Nov 5	Boxing and the culture of fighting sports	Classroom
15	Nov 7	Gender and transgression: the performance of gender	Classroom
	Nov 12-15	Field Study	Peloponnese
16	Nov 19	Gender and transgression: the performance of gender	Classroom
17	Nov 21	Musical subcultures: Hip hop, rebetiko, tango, flamenco and the subcultures of the ports	Classroom
18	Nov 22	Make-up T TH class) Musical subcultures: Hip hop, rebetiko, tango, flamenco and the subcultures of the ports	Classroom
19	Nov 26	Sociology of Mafias	Classroom
	Nov 28-Dec1	Thanksgiving Break	
20	Dec 3	Sociology of Mafias	Classroom
21	Dec 5	Transgression in cinematography: a sociology of noir	
22	Dec 6	Make-up T TH class) Transgression in cinematography: a sociology of noir	Classroom
23	Dec 10	Conclusion: presentation of research papers or projects	Classroom
24	Dec 12	Conclusion: presentation of research papers or projects	Classroom

Day #	Date	Session	Venue
	Dec 17	Final Exam Week	
	Dec 19	Final Exam Week	

Course Bibliography (Required and Supplementary Readings)

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