

SOC 358 | Underdogs, Delinquents, Rebels: A Sociology Of Transgression Fall 2026

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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

As part of the course, a number of activities and fieldtrips, wherever possible, will take place: these include graffiti walks, meeting artists and activists, walking tours of neighborhoods, exhibitions, sports games.

Course Approach

To investigate these questions, we will read and interpret texts, analyze audiovisual material (films and videos), work in groups to present arguments and debate issues across a range of positions, develop research and writing skills as well as evidence/data collections skills via relevant field trips.

More specifically with regards to each of these modes of learning:

Reading: we will read a wide variety of texts, which are specified below in the weekly class schedule.

Analyzing and interpreting: along with key texts, we will analyze audiovisual material – films and videos – related to the topics examined by the course. The use of audiovisual material will allow students to use the analytical tools acquired through the course to dissect and interpret the phenomena in question.

Group work: teamwork will enhance the culture of collaboration and exchanging of views. Team work also allows for experiencing the difficulties of allocating tasks but also the joys of working together towards a common goal.

Writing: this course involves a substantial amount of writing of different kinds: you will be required to produce creatively apply theoretical concepts to relevant cases/examples and to keep fieldwork notes for use in class; most significantly, the course requires the submission of a 2500-word research essay on one of the key topics addressed throughout the semester.

Oral presentation: class debates and oral presentations are designed to allow you to present your ideas with confidence, to engage in arguments in a structured way, and to convey information in a concise and clear manner.

Learning Objectives

Upon successful completion of the course, students will have:

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

Course Requirements

- Class attendance and participation: active participation the questions provided on the weekly class schedule.
- Creation of a podcast (group assignment).
- Creation of a poster (group assignment).
- Midterm reflection essay (individual assignment).
- Research paper or project of 2500 words on one of the themes addressed by the course (specific topics to be discussed at the beginning of the semester with the course instructor – individual or group assignment after discussion with the tutor).

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 and discussions, expanding the class's perspective, appropriately challenging assumptions and perspectives. A question for discussion is provided for each class session (see below). Class participation also includes weekly applications of theory, that is exercises designed to hone your sociological skills and allow you to apply theoretical concepts to sociological realities.

Podcast

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

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 discussing and reflecting on any of the topics (or an associated topic) the course has addressed up to the midterm period.

Research Paper or Project

You must produce and submit one research paper or project of 2500 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

On 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.

Evaluation and Grading

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: 10%
- Midterm reflection essay: 15%
- Research paper or project: 25%
- Presentation of the research paper or project: 10%

Evaluation Criteria - Course Assignments 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's 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 to 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 aims to enhance the skills required for collective work, to develop the ability to apply the theoretical insights discussed throughout the course in an innovative manner, and to hone students' sociological imagination.

Midterm reflection essay

Part of your midterm grade is the submission of a reflection essay of 600-800 words which will be discussing and reflecting on any of the topics (or an associated topic) the course has addressed up to the midterm period.

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

On 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.

CYA Attendance and absences policy: [see Appendix I for important details](#)

Make-up work and grading:

More than 3 unexcused absences automatically lower the final grade, unless make-up work is submitted. Every missed unexcused class beyond three unexcused absences lowers the final grade by 2%.

Make up work – both for excused and unexcused absences – consists of a written summary of 600-800 words of the topic addressed in class, based on the powerpoint slides and the required reading. This should not be a simple reproduction of main points, but a reflective piece based on the information provided by the powerpoint slides and the required reading.

Punctuality:

Punctuality is expected of all students. Arrivals more than fifteen minutes late will be recorded as an absence, unless prior arrangements have been made with the instructor.

e Policy on Original Work

Unless otherwise specified, all submitted work must be your own original work. Any ideas taken from the work of others must be clearly identified as quotations, paraphrases, summaries, figures etc., and accurate internal citations and/or captions (for visuals) as well as an accompanying bibliography must be provided (Check the Student Handbook, pg. 7).

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.**

Use of Laptops Accommodation for Students with Disabilities

If you are a registered (with your home institution) student with a disability and you are entitled to learning accommodation, please inform the Director of Academic Affairs and make sure that your school forwards the necessary documentation.

Etiquette

Food consumption is forbidden in class.

CYA guidelines on AI use: [see Appendix II for important details](#)

- All AI use for the course's assignments must be disclosed.
- Students should use the format given by a specific professor, or the following format: **"AI Usage Disclosure: [specific AI tool] was used in the creation of this work in the following ways: [list uses and outcomes]. The content can be viewed here [add link] and has been reviewed and edited by [student's full name]."**
- You are permitted to use AI tools for research and advice) organization of an assignment (you must disclose this use)
- You are permitted to use AI to summarize long documents for research (but not work related to the required readings)
- You are permitted to use A for language editing purposes.
- You are not permitted to use AI to write the assignment content for you.

Class Day	Day/Date	Topic / Readings / Assignments Due
1	WEEK 1	<p>Understanding transgression: the scope, the terms, the theoretical background</p> <p>Description 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>Required reading Peter Ronald Desouza (2019), "Transgression": Explaining Contemporary India, The India Forum. https://www.theindiaforum.in/article/transgression-explaining-contemporary-india</p> <p>Optional bibliography 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. American Sociological Review, Vol.3, No. 5, pp. 672-682.</p>
2	WEEK 1	<p>Understanding transgression: the scope, the terms, the theoretical background</p> <p>Description 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>Required reading Hall, S. et. al. (1978). Policing the Crisis. Mugging, the State, The Law and Order. London: The MacMillan Press (chapter 1 "The Social History of a Moral Panic", pp.3-28).</p> <p>Optional bibliography Becker, H. S. 1963. Outsiders. New York: Free Press (Chapters 1 & 2, pp. 1-39).</p>
3	WEEK 2	<p>Vendettas and local codes of honor</p> <p>Description 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>Required reading Tsantiroopoulos, A. (2008) Collective Memory and Blood Feud: The Case of Mountainous Crete, Crimes and Misdemeanours 2(1), 60-80.</p> <p>Optional bibliography Herzfeld, M. (1980) Honour and Shame: Problems in the Comparative Analysis of Moral Systems. Man, 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, History and Anthropology, 21:2, 121-138.</p>
4	WEEK 2	<p>Vendettas and local codes of honor</p> <p>Description 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>Required reading Mustafa, M. and Young, A. (2008). Feud narratives: contemporary deployments of kanun in Shala Valley, northern Albania. Anthropological Notebooks, 14(2), 87-107.</p> <p>Optional bibliography Shryock, A. J. (1988). Autonomy, Entanglement, and the Feud: Prestige Structures and Gender Values in Highland Albania. Anthropological Quarterly, 61(3), 113-118.</p>
5	WEEK 3	<p>Bandits and rebels</p> <p>Description 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>Required reading 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>Optional bibliography Xenakis, S. (2021). Trouble with the outlaws: Bandits, the state, and political legitimacy in Greece over the</p>

longue durée. *Journal of Historical Sociology*, 34 (3), 504–516

6	WEEK 3	Bandits and rebels Description 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.
7	WEEK 4	Gangsters and Gangsta culture Description 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. Required reading Bengtsson, T.T. (2012). Learning to become a "gangster"?, <i>Journal of Youth Studies</i> , Vol. 15, No. 6, September 2012, 677-669. Optional bibliography McLean, R. and Holligan, C. (2018) The Semiotics of the Evolving Gang Masculinity and Glasgow. <i>Social Sciences</i> 7(125), 1-17.
8	WEEK 4	Gangsters and gangsta culture Description 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. Required reading Jameson, F. (2010). Realism and Utopia in "The Wire", <i>Criticism</i> , 52(3 & 4), 359–372. Optional bibliography 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.
9	WEEK 5	Prison subcultures Description 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. Required reading Hanser, R. D. (2019). Introduction to Corrections. London: SAGE (chapter 9 "Prison Subculture and Prison Gang Influence", pp. 235-263). Optional reading 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.
10	WEEK 5	Prison subcultures Description 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.
11	WEEK 6	Animal fights and the culture of gambling Description 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. Required reading Geertz, C. (1972). Deep Play: Notes on the Balinese Cockfight. <i>Daedalus</i> , 101(1),1–37. Optional bibliography Evans, R. D. & Forsyth, C. J. (1998) The social milieu of dogmen and dogfights, <i>Deviant Behavior</i> , 19:1, 51-71.

12	WEEK 6	Risk and gambling
		<p>Description 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>Required reading 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>Optional bibliography Bloch, H. A. (1951) The Sociology of Gambling, <i>American Journal of Sociology</i>, 57 (3) pp. 215 – 221.</p>
13	WEEK 7	Boxing and the culture of fighting sports
		<p>Description 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>Required reading: 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>Optional reading: 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>
14	WEEK 7	Boxing and the culture of fighting sports
		<p>Description 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>Required reading: 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>Optional reading: 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	WEEK 8	Gender and transgression: the performance of gender
		<p>Description 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> <p>Required reading 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>Optional bibliography Greaif, C. (2016) Drag queens and gender identity, <i>Journal of Gender Studies</i>, 25:6, 655-665.</p>
16	WEEK 8	Gender and transgression: the performance of gender
		<p>Description 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 burmesha or “sworn virgins” in the Balkans (women who take a vow of chastity and live as men).</p> <p>Required reading 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>Optional bibliography Tarifa, F. (2006). Balkan Societies of “Social Men”: Transcending Gender Boundaries. <i>Societies Without Borders</i> 2, 75–92.</p>
17	WEEK 9	Musical subcultures: Hip hop, rebetiko, tango, flamenco and the subcultures of the ports
		<p>Description This session focuses on the various musical subcultures that have developed throughout the twentieth</p>

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 ground breaking work on "Subculture: The Meaning of Style".

Required reading

Hebdige, D. (1979). *Subculture: The Meaning of Style*. London and New York: Routledge (Introduction: Subculture and Style, pp. 1-5 and Part Four, pp. 46-70).

Optional bibliography

Fatsis, L. (2019). Grime: Criminal subculture or public counterculture? A critical investigation into the criminalization of Black musical subcultures in the UK. *Crime, Media, Culture*, 15(3), 447-461.

18 **WEEK 9 Musical subcultures: Hip hop, rebetiko, tango, flamenco and the subcultures of the ports**

Description

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.

Required reading

Tanner, J., Asbridge, M., & Wortley, S. (2009). Listening to rap: Cultures of crime, cultures of resistance. *Social Forces*, 88(2), 693-722.

Optional bibliography

Kubrin, C.E. (2005). Gangstas, Thugs, and Hustlas: Identity and the Code of the Street in Rap Music, *Social Problems*, 52(3), 360-378.

19 **WEEK 10 Sociology of Mafias**

Description

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.

Required reading

Santoro, M. (2011). Introduction. *The Mafia and the Sociological Imagination*. *Sociologica Fascicolo 2*, maggio-agosto, 1-36.

Optional bibliography

Giordano, C. (2017). A Disenchanted View of Organized Crime: Mafia, Personalized Networks and Historical Legacies. *International Journal of Re-search in Sociology and Anthropology*, 3(1): 9-18.

20 **WEEK 10 Sociology of Mafias**

Description

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 *The Sopranos* to *Narcos*, *El Chapo* and *Suburra* this session will look to the development of key characters to examine the key tropes through which mafias are glorified and deconstructed.

Required reading

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).

Optional bibliography

Miller, T., Barrios, M. M., & Arroyave, J. (2019) Prime-time narcos: the Mafia and gender in Colombian television. *Feminist Media Studies*, 19(3), 348-363.

21 **WEEK 11 Transgression in cinematography: a sociology of noir**

Description

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 com-mon 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 frame-work of the noir genre span over several decades. This session will explore the development of the genre via the lens of transgression.

Required reading

Naremore, J. (1995). *American Film Noir: The History of an Idea*. *Film Quarterly*, 49(2), 12-28.

Optional bibliography

Short, S., & Short, S. (2019). Introduction: In Pursuit of the Neo-Noir. In *Darkness Calls: A Critical Investigation of Neo-Noir*. London: Palgrave Mac-Millan, 1-41.

22	WEEK 11	<p>Transgression in cinematography: a sociology of noir</p> <p>Description</p> <p>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>Required reading</p> <p>Tasker, Y. (2013). Women in film noir. In Spicer, A. and Hanson, H. A companion to film Noir. London: Blackwell Publishing, 353-368.</p> <p>Optional bibliography</p> <p>Nesting, A. (2014). Nordic Noir and Neo-Noir: The Human Criminal. <i>International Noir</i>, 155-181.</p>
23	WEEK 12	<p>CONCLUSION: PRESENTATION OF PROJECTS</p> <p>Description</p> <p>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	WEEK 12	<p>CONCLUSION: PRESENTATION OF PROJECTS</p> <p>Description</p> <p>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>

Course Bibliography

- Beauchez, J. (2016). In the Shadow of the Other: Boxing, Everyday Struggles and the Feeling of Strangeness. *Sociology*, 50(6), 1170–1184.
- Becker, H. S. 1963. *Outsiders*. New York: Free Press (Chapters 1 & 2, pp. 1-39).
- Bengtsson, T.T. (2012). Learning to become a "gangster"?, *Journal of Youth Studies*, Vol. 15, No. 6, September 2012, 677-669.
- Bloch, H. A. (1951) The Sociology of Gambling, *American Journal of Sociology*, 57 (3) pp. 215 – 221.
- Charis E. Kubrin, C. H. (2005). Gangstas, Thugs, and Hustlas: Identity and the Code of the Street in Rap Music, *Social Problems*, 52(3), 360–378.
- Clifford, G. (1972). Deep Play: Notes on the Balinese Cockfight. *Daedalus*, 101(1), 1–37.
- Cosgrave, J. F. (2017) Sociological Perspectives on Gambling in *The Cambridge Handbook of Sociology*, edited by Kathleen Odell Korgen, Cambridge University Press (part VIII, chapter 41).
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APPENDIX I

CYA Attendances and Absences policy

Coursework at CYA involves a great deal of experiential learning: classroom discussion, site visits, and the like, which cannot be replicated if the student is absent. Grades reflect a student's performance on assessments, but also acknowledge the degree to which a student has mastered the material through such active learning activities. As a result attendance and punctuality are essential to learning in CYA courses, which rely on in-class and on-site interaction. Faculty is required to record absences and either the Academic Advisor (on academic issues) or Student Affairs (on wellness issues) will check-in with students who have repeated absences.

This policy applies to all scheduled class meetings and off-site activities (Athens sessions and school-wide Field Studies).

1. Punctuality

Students are expected to arrive on time; instructors have a corresponding obligation to begin on time.

2. Recording & Outreach

Instructors must record absences at every class/on-site session.

In the case of repeated absences, the Academic Advisor (for academic issues) or Student Affairs (for wellness issues) will check in with the student.

3. What Counts as an Excused Absence

3.1. Illness

The student must report the illness via the form available in the Student Portal.

If illness requires missing more than one session per class, the student must submit a signed and stamped doctor's note to Student Affairs and remain in communication with them.

Remote [online] appointments and retroactive doctor's notes will not be accepted.

3.2. Other Exceptional Circumstances

Excused absences for non-illness exceptional circumstances require prior approval from the Academic Director (not the course instructor).

3.3. Accommodations

If the student has an academic accommodation that relates to their attendance and has been filed with CYA, they should follow the procedure outlined on the accommodation form that they agreed upon with their professor.

3.4. Timing

The student must seek approval as soon as the problem arises, not retroactively, in order for the absence to be

excused.

3.5. Academic priority

Class attendance takes precedence over other student appointments, travel, volunteering, or visiting friends/family, and missing class for these reasons is not excused. Students are responsible for avoiding such conflicts; the semester calendar is available at the student portal.

4. How to Request an Excused Absence

Before the class submit the relevant form or request (for illness the Student Affairs form; for exceptional circumstances the Academic Director).

Notify your instructor that a request has been submitted, and learn what material will need to be made up and how you will do so.

Provide documentation if required to administration, not the professor (e.g., doctor's note for multi-session illness).

Await the decision from the appropriate office. Professors do not grant excused absence status.

5. Unexcused Absences & Consequences

Three (3) unexcused absences in any class automatically lowers the final course grade.

More than three (3) unexcused absences in a class may lead to: a) the placement of a student on academic probation, and potentially b) the student receiving a failing grade for the course **depending on course requirements**.

6. Make-Up Work & Grading

Students **must** make up missed work for any absence (excused or unexcused) and communicate with instructors about requirements. Failure to complete missed work will result in the reduction of minimum one letter grade.

Quizzes, exams, and in-class assessments missed due to an unexcused absence may receive a zero (0) grade, per course requirements as outlined in the syllabus.

Because participation is integral to learning at CYA, a high number of excused absences may still affect the course grade, per the course's participation policy.

Course syllabi specify how attendance and participation affect the final grade.

APPENDIX II

CYA generative AI policy - Developing a culture of appropriate AI use

Our educational mission at CYA is to provide an academically rigorous program that enables students to return home both inspired and intellectually engaged. AI is a means, not an end. When students use AI to bypass the challenges that are essential to the learning process, it undermines the purpose of their courses and the curriculum as a whole.

At the same time, AI can serve as a valuable tool to enhance learning when used responsibly. At CYA, appropriate AI use will vary across courses, depending on each subject's nature and learning objectives. While some students may view such shortcuts as harmless or time-saving, presenting work generated by AI as your own is fundamentally dishonest. It undermines the learning process, violates academic integrity policies, and can carry serious consequences.

For Students:

1. Allowed/disallowed AI uses:

- Students must disclose their AI usage on assignments, following either their professor's guidelines or the guidelines below (see "AI disclosure"). Failure to disclose how AI has been used, or submission of AI work as one's own, is a violation of academic integrity [see relevant section on student handbook]. Using AI in any way that is not explicitly per-mitted by the syllabus, assignment instructions, or the professor is considered a violation of academic integrity. If a professor suspects that AI was improperly used to complete an assignment, they may ask the student to explain or discuss their work orally to confirm that the student has the knowledge their submitted work represents.
- Mistakes made by AI are the responsibility of the student, even when they have dis-closed their AI usage. Using AI does not excuse errors, misrepresentations, plagiarism, or violations of course policies. All allowed AI output should be double-checked and used with caution (see "AI problems" below).
- Because mistakes made by AI are the responsibility of the student, when faculty allows for specific AI uses, faculty also has a responsibility to provide students with the critical tools necessary to evaluate AI output for those uses.

2. AI disclosure

- To disclose the use of AI on submitted work, students should either use the format given by a specific professor, or the following format: "AI Usage Disclosure: [specific AI tool] was used in the creation of this work in the following ways: [list uses and out-comes]. The content can be viewed here [add link] and has been reviewed and edited by [student's full name]."

- Failure to disclose, or incomplete disclosure, is a violation of academic integrity. You are fully responsible for the accuracy, originality, and integrity of any work you submit, regard-less of whether AI tools were used. Keep records of your process (prompts, drafts, and sources) in case your professor requests documentation.

3. Things to consider when using AI:

There are a number of problems with generative AI that students should be aware of.

- Users should keep in mind that AI does not have access to the world, only to its training data and new data brought to it. Its output is not based on the evaluation of the meaning of that data and its content, only on the way words tend to line up and follow each other. It has no concept of truth, of intent, or of accuracy.
- Data is not private. Content entered into most AI tools may be stored and accessed by third parties, or used to improve the system. No one should input personal, sensitive, or proprietary information, or essentially anything they would not like to be seen by others.
- Lack of sources or citations. AI systems often generate text without providing verifiable references, and when citations are supplied they may be incomplete or misattributed. AI is not a primary or secondary source and should not be cited as a source; it is a tool that predicts plausible language. Students must locate, read, and cite credible sources appropriate to their assignments.
- Bias. Because AI models learn from existing data, they can reproduce and amplify historical and social biases found in that data. Outputs may marginalize certain groups, rely on stereotypes, or present dominant perspectives as neutral facts. Students must critically evaluate AI-generated content for fairness and inclusivity, and corroborate claims with di-verse, reputable sources. Students must examine all outputs with such bias concerns in mind.
- Hallucinations (fabricated content). AI may produce confident but incorrect statements, fabricated statistics, misquoted passages, or nonexistent sources. These “hallucinations” can be difficult to spot because the writing style appears fluent and authoritative. Students are responsible for verifying the validity of anything they submit.

4. Using AI for information about living in Greece

For information about everyday life in Greece, particularly anything that is not related to tourism and extensively covered on tourism websites in English, using AI can provide inaccurate and very partial information. For help and support about things like healthcare, postal delivery, local travel, gyms, dietary concerns, and other aspects of everyday living, it is always better to ask a live per-son at CYA, who knows both the local situation and also the experiences of thousands of students who have gone before.