



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
TIMOTHY ROBICHEAUX	trr10	Liberal Arts (LA)	Not Available
JOHANNA WAGNER	jir105	Liberal Arts (LA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal: Add Change Drop

Course Designation

(IT 225N) Organized Crime in Film and Society

Course Information

Cross-Listed Courses:

CRIM 225N(LA)

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Crime in Film&Soc
Discipline: General Education
Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits: 3

Maximum Credits: 3

Repeatable: NO

Department with Curricular Responsibility: Spanish, Italian, Portuguese Department (UPLA_SPITP)

Effective Semester: FA 2018

Travel Component: NO

Course Outline

A brief outline or overview of the course content:

IT/CRIM 225, Organized Crime in Film & Society, examines the relationship between criminological and justice theories regarding organized crime and the portrayal of the mafia in popular Italian American film. The course follows two simultaneous threads of inquiry: an examination of historical and theoretical models of organized crime in the United States and the state and federal laws that address them; and an analysis of how and why such models are depicted in American films and television about the the Italian American community.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Week 1-2: Introductions, definitions of sociological inquiry and cinematic analysis.

Week 3-5: Module #1 The Black Hand, The Musketeers of Pig Alley, Scarface

IT Am cultural themes: Disorganization (familial and religious), immigrant on immigrant crime, culturally vague and distanced from "civilized" America, violence & masculinity

Organized Crime Definitions/Models/Theories: Alien conspiracy theory/immigration, trait theories, reactive legislation, rational choice theories

Week 6-8: Module #2 The Godfather I & II

IT Am cultural themes: Blood bonds vs Organization bonds, the Fallacy of the "American Dream," spiritual hypocrisy and Old World traditions, hybrid masculinities and gender roles, extrajudicial justice

Organized Crime Definitions/Models/Theories: State definitions of organized crime, La Cosa Nostra (hierarchical) model of crime structure; enterprise model of organized crime, prohibition, Valachi testimony, omertà, RICO

Week 9-11 Module#3: Mean Streets, Goodfellas, A Bronx Tale

IT Am cultural themes: Faith and crime, family loyalty and organization loyalty, post-migrant poverty, sustenance as cultural and fraternal necessity, mythology vs reality

Organized Crime Definitions/Models/Theories: scholarly definitions of organized crime, social disorganization, network models of organized crime, differential opportunity (& deviant subcultures)

Week 12-14 Module #4 The Sopranos, Reality Television

IT AM cultural themes: banality of "real-life" crime, Catholic hypocrisy, spaghetti with a side of violence, global networks and end of the golden Italian American mafia age

Organized Crime Definitions/Models/Theories: social disorganization, money laundering, tax evasion, subculture theories, situational models

Week 15: Conclusions, Final analysis prep

Course Description:

IT 225 / CRIM 225, Organized Crime in Film & Society, examines the relationship between criminological and justice theories regarding organized crime and the portrayal of the mafia in popular Italian American film. The course follows two simultaneous threads of inquiry: an examination of historical and theoretical models of organized crime in the United States and the state and federal laws that address them; and an analysis of how such models are depicted in American films and television about the the

Italian American community.

By the end of the course, students will gain key literacy skills by identifying varied definitions of organized crime and distinguishing between structural models, particularly La Cosa Nostra and network models. Students will also sharpen analytical and critical thinking skills through written and spoken interpretations of films and the scholarly approaches to studying organized crime (e.g. research methods). Throughout the semester students will also be able to apply knowledge of the social scientific aspects of organized crime to guide their observations and analyses of film and Italian American culture, thus refining Integrative Thinking across the humanities and social sciences.

The name(s) of the faculty member(s) responsible for the development of the course:

| Name: TIMOTHY R ROBICHEAUX (trr10)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

| Name: JOHANNA WAGNER (jir105)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

By the end of the course, students will gain key literacy skills by identifying varied definitions of organized crime and distinguishing between structural models. Students will also sharpen analytical and critical thinking skills through written and spoken interpretations of films and the scholarly approaches to studying organized crime (e.g. research methods). Throughout the semester students will also be able to apply knowledge of the social scientific aspects of organized crime to guide their observations of film and Italian American culture, thus refining Integrative Thinking across the humanities and social sciences.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed.

The procedures for determining students' grades should be specifically identified.

Final Grade Breakdown:

Mini-guided analyses 20%

Final Essay 30%

Participation 20%

Quizzes 15%

Presentations 15%

The largest assessment and student outcome goal is the final paper in which students compare the representation of organized crime in a film to the structural models, and social and legal theories identified throughout the semester. Ultimately, by looking at how film differs/converges with such models and theories, students can formulate an argument about how film reflects/influences cultural associations of organized crime specifically in the Italian American context.

To achieve this overarching learning objective for students, the semester will be broken up into four modules that address complimentary themes/practices from the two threads of inquiry organizing the semester. Each module will cover a film or series of films intercut with discussions of criminological theory and research findings and will assess students both informally and formally. For instance, to prepare for the final analysis, each module will include an in-class scene analysis followed by a minute paper to practice the close reading of visual texts. There will also be punctuated lectures and discussions with various in-class activities such as application cards, student-generated quiz questions, and presentations, etc. At the close of each module students will be asked to produce a mini-guided analysis of the films in question to match them with appropriate criminological and legal theories or examples.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

This course addresses the needs of students who have an interest in organized crime and its relevant cinematic portrayals in the Italian American context. Students who have an interest in the intersection of film and "real life" will find the course particularly relevant. The course can supplement various courses in the Italian curriculum such as IT485 Italian American Cultural studies and IT475 Italian Literature and Film.

The course complements courses that students might take in criminology, film, sociology, and political science by providing

students with a foundation for a theoretical and methodology approach to understanding criminal behavior. Within the Department of Sociology and Criminology, the course would allow students to observe the relevance of criminological theories (CRIM 012) to organized crime, and the course would be an excellent precursor to a full course on organized crime (CRIM 425). The course does not have any prerequisites.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This course will fulfill an Integrative Studies requirement.

A description of any special facilities:

A classroom with audio/visual equipment is a necessary component for this course.

Frequency of Offering and Enrollment:

Once a year (possible summer offering) with approximately 30 students

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

b. KEY LITERACIES

During each module, students will learn about many of the ways that data are collected in the study of crime (generally) and organized crime (specifically). The course also focuses on theory generation and hypothesis testing, as we will consider theoretical explanations for criminal behavior. Students will simultaneously develop vocabulary to identify and discuss film techniques and genres and to interpret cinematic language (aesthetic). Participants in the course will also gain a historical overview of Italian American culture through the depiction of cultural traditions, practices and language as well as the origin of stereotypes of criminality associated with Italian Americans.

c. CRITICAL AND ANALYTICAL THINKING:

Students will spend a great deal of time exploring the historical and criminological contexts of each series of films from the early 20th century to today, before then evaluating the cinematic depiction of such events. Comparing real-world crimes, law enforcement practices and juridical outcomes to the artistic rendering of similar events, practices and outcomes will require a significant amount of reflection and observation that will lead to an analysis of how the film functions within its cultural context in relation to these real world situations.

d. INTEGRATIVE THINKING

The culminating objective for the course is for students to draw from a the vast body of knowledge about theoretical concepts, legislation, history, crime control, and models of organized crime and the depiction of these in American film production to provide evidence for and develop an independent thesis about Italian Americans and organized crime. To prepare, students will be asked to draw upon real-world examples to formulate comments and draw conclusions about the cinematic examples depicted, thus

continually working between the two disciplines throughout the semester.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

There will be a series of informal and formal assessments for each module.

b. KEY LITERACIES

Informal: discussion, vignettes

Formal: Quizzes, presentations

A set of quizzes for each module will assess student knowledge of theoretical concepts, legislation, history, crime control, models of organized crime, cinematic terms and context and other key literacies through the combination of multiple-choice, short answer, and possible essay questions and student generated questions. Further, hypothetical vignettes and subsequent questions will require students to demonstrate competency of key literacies in a real-world context. Mini presentations of theories and/or films will provide further assessment of this objective for material covered in the class as a whole.

c. CRITICAL AND ANALYTICAL THINKING

Informal: Minute papers, vignettes, discussion

Formal: Guided analysis

The use of a hypothetical or real-world vignette in class will require application, critical, and analytical thinking on the part of the student. For example, when students must take a position on a topic (e.g., the model of organized crime represented in the vignette), they will be required to think critically and apply the concepts to defend their choice. There could be multiple "correct" answers to such questions, but students will be assessed on how well they support their answers through thoughtful analysis. Students will also be asked to write quick minute-papers after viewing a scene with one critical aspect in mind (i.e. cinematography, dialogue, sound, etc) to practice "reading" cinematic texts and developing hypotheses for these artistic choices. At the end of each module, students will write a guided-mini analysis that walks them through the steps of first, identifying key theories of crime pertinent to a given film and then second, developing persuasive arguments for how and why the film depiction differs or reinforces these theories.

d. INTEGRATIVE THINKING

The final paper and presentation in this course will require students to integrate material and methods from both the social sciences and the humanities to recognize and identify relationships, patterns and links between real-life crime and artistic representations of it.

General Education Domain Criteria

General Education Designation: Inter-Domain

GH Criteria

- Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

A. Demonstrate knowledge of cultural currents, issues and developments through time.

Students will gain a cultural and historical knowledge of Italian Americans in the United States from the 1880s to today to contextualize some of the most successful American films and television shows of the 20th Century that link Italian Americans to organized crime. Viewing films and television by Italian American filmmakers such as Francis Ford Coppola, Martin Scorsese and David Chase within this context, invite students to consider how the relationship between Italians and criminality developed historically (Black Hand, 19thC prejudice, 1891 lynchings, Prohibition, Sacco and Vanzetti, etc) and in popular culture over time. In addition, students will explore how Italian American filmmakers and actors shaped, transformed and/or eschewed the stereotype, thus complicating their understanding of how stereotypes function within and beyond ethnic communities.

B. & C. Critically evaluate texts in the humanities & Demonstrate competence in critical thinking

As the semester progresses, student comparisons of the works and of the cinematic dialogue between them, solicits a more sophisticated understanding of the contradictory role that such films play in Italian American ethnic identity creation in both perpetuating and undermining stereotypes. Students will also demonstrate a keen understanding of how popular culture influences ethnicity in a broader sense. This is achieved through readings, discussions and student presentations of the body of scholarly interpretations surrounding such films.

The course modules are designed to build students' critical ability through guided in-class scene analyses, identifications of cinematic techniques deployed by directors, in-class debates that challenge or bolster peer interpretations, and comprehension/discussion of various scholarly interpretations of each work and how it relates to Italian Americans. The culminating final analysis is preceded by three guided drafts that incrementally introduce close reading activities, critical comparisons between films and finally an interpretation and critique of a film with supported evidence and theoretical research.

GS Criteria

- Explain the various methods of inquiry used in the social and behavioral sciences and describe how the contributions of these fields complement inquiry in other areas
- Identify and explain major foundational theories and bodies of work in a particular area of social and behavioral sciences
- Describe the ways in which many different factors may interact to influence behaviors and/or institutions in historical or contemporary settings
- Explain how social and behavioral science researchers use concepts, theoretical models and data to better understand and address world problems
- Recognize social, cultural, political and/or ethical implications of work in the social and behavioral sciences

What components of the course will help students achieve the domain criteria selected above?

a. METHODS OF INQUIRY

Organized crime is studied in academia and dealt with via legislation and law enforcement. Constructivism plays a key role in discussing organized crime because state definitions tend to suggest that organized crime is unwanted and can only be prevented through legal steps. Many academic definitions of organized crime emphasize the larger society. Most cinematic portrayals of organized crime follow this model. Scholarly definitions of organized crime emphasize the role of corruption and public demand of goods and services--organized crime as an extension of legal markets. This course would cover the methods of inquiry that lead to such disparate definitions. The course would also emphasize legal and criminological theory, and it would explain how understanding the causes of organized crime could ultimately lead to its control. There would also be a peripheral discussion of deductive (theory-driven) and inductive research methods in the understanding of organized crime.

b. IDENTIFY AND EXPLAIN MAJOR FOUNDATIONAL THEORIES

Criminological theories can explain crime, generally, but many have direct relevance to organized crime. For example rational choice theories consider criminals as rational individuals who engage in crime to meet some gain (e.g., financial) when the rewards of crime outweigh the risks. These theories could explain why a lone criminal might choose to network with other criminals for efficiency. We will discuss several broad theories of crime in this class and their relevance to understanding organized crime.

c. UNDERSTAND AND ADDRESS WORLD PROBLEMS

Students will see that the scholarly approach to organized crime is naturalistic in thinking and does not glamorize organized crime as does the cinema or law enforcement. Instead, social scientific research in organized crime supports a view that crime is pervasive and that organized crime exists through graft, corruption, and consumer demand. The structures of organized crime groups are not always neatly arranged with a boss and his henchmen. Instead, research using network models shows a vast interconnection between patrons and clients throughout the system. Viewing organized crime through a social scientific lens will assist students in a critical appraisal of media (or other lay) depictions of the concept.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

By understanding how social scientific theories of (organized) criminal behavior are generated and empirically tested through social scientific methods, students will be prepared to identify reflections of these theories and deviations thereof in artistic representations of organized crime. The films chosen for this course all reflect or interrogate, to some degree, broad theories of criminal behavior as they relate to Italian Americans and Italian American culture.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

The course is divided into four modules that introduce complementary material from both of the tracks of inquiry:

Module #1 The Black Hand, The Musketeers of Pig Ally, Scarface

IT Am cultural themes: Disorganization (familial and religious), immigrant on immigrant crime, culturally vague and distanced from "civilized" America, violence & masculinity

Definitions/Models/Theories: Alien conspiracy theory, trait theories, reactive legislation, rational choice theories

Informal Assessments: Minute-papers, directed paraphrasing, guided analysis, discussion boards

Formal Assessments: Quiz, Mini-guided analysis, presentation

Module #2 The Godfather I & II

IT Am cultural themes: Blood bonds vs Organization bonds, the Fallacy of the "American Dream," spiritual hypocrisy and Old World traditions, hybrid masculinities and gender roles, extrajudicial justice

Definitions/Models/Theories: State definitions of organized crime, La Cosa Nostra model; enterprise model, prohibition, Valachi testimony, omertà, RICO

Informal Assessments: Minute-papers, directed paraphrasing, guided analysis, discussion boards
Formal Assessments: Quiz, Mini-guided analysis, presentation

Module#3

Mean Streets, Goodfellas, A Bronx Tale

IT AM cultural themes: Faith and crime, family loyalty and organization loyalty, post-migrant poverty, sustenance as cultural and fraternal necessity, mythology vs reality

Definitions/Models/Theories: scholarly definitions, social disorganization, money laundering, tax evasion, network model, differential opportunity subculture

Informal Assessments: Minute-papers, directed paraphrasing, guided analysis, discussion boards

Formal Assessments: Quiz, Mini-guided analysis, presentation

Module #4 The Sopranos, Reality television examples

IT AM cultural themes: banality of "real-life" crime, Catholic hypocrisy, spaghetti with a side of violence, global networks

Definitions/Models/Theories: social disorganization, money laundering, tax evasion, subculture theories, situational models

Informal Assessments: Minute-papers, directed paraphrasing, guided analysis, discussion boards

Formal Assessments: Quiz, Mini-guided analysis, presentation

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

Johanna Wagner is an Associate Teaching Professor in Italian and has been teaching in the program since 2010. She has taught various courses in the Italian curriculum including the general education course, Italian 131: Italian American Culture and Civ, IT485 Italian American Cultural Studies and IT475 Italian Literature and Film

Tim Robicheaux has been an Assistant Teaching Professor in the Department of Sociology and Criminology since 2009. He has taught several courses relevant to the current topic including a Criminology 425 (Organized Crime). He has taught this upper-level organized crime course every year since 2010. He will apply many of the concepts from that course into the proposed course. In addition, he also regularly teaches other relevant criminology courses including general criminology (CRIM/SOC 012), Sociology of Deviance (CRIM/SOC 406), and Race, Crime & Justice (CRIM 451).

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

The largest assessment and student outcome goal is the final paper in which students compare the representation of organized crime in a film to the structural models, and social and legal theories identified throughout the semester. Ultimately, by looking at how film differs/converges with such models and theories, students can formulate an argument about how film changes/influences cultural associations of organized crime specifically in the Italian American context. To prepare for this, each module will include a mini-guided analysis that walks students through this process in steps.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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UPLOADED DOCUMENTS FOLLOW:

Fall 2018: IT/CRIM 225 (3cr): Organized Crime in Film & Society
General Education Integrative Studies Course (Humanities/Social Sciences)

Dr. Johanna Rossi Wagner (jir105)
Dr. Tim Robicheaux (trr10)

Course Description: IT/CRIM 225, *Organized Crime in Film & Society*, examines the relationship between criminological and justice theories regarding organized crime and the portrayal of the mafia in popular Italian American film. The course follows two simultaneous threads of inquiry: an examination of historical and theoretical models of organized crime in the United States and the state and federal laws that address them; and an analysis of how such models, set within the Italian American context, are depicted in American films and television about the mafia.

By the end of the course, students will:

1. Gain **Key Literacy Skills** by identifying varied definitions of organized crime and distinguishing between structural models. Students will simultaneously develop vocabulary to identify and discuss film techniques and genres and to interpret cinematic language. Participants in the course will also consider the socio-historical context of Italian American culture from the 19th Century through the present.
2. Sharpen **Analytical and Critical Thinking Skills** through written and spoken interpretations of films and the scholarly approaches to studying organized crime (e.g. research methods). Comparing real-world crimes, law enforcement practices and juridical outcomes to the artistic rendering of similar events, practices and outcomes will require a significant amount of reflection and observation that will lead to an analysis of how the film functions within its cultural context in relation to these real-world situations.
3. Be able to apply knowledge of the social scientific aspects of organized crime to guide their observations of film and Italian American culture, thus refining **Integrative Thinking** across the humanities and social sciences. Students will rely upon real-world examples to formulate comments and draw conclusions about the films and culture, thus continually working between the two disciplines throughout the semester.

Specific assessment strategies:

The largest assessment and student outcome goal is the final paper in which students compare the representation of organized crime in a film to the structural models, and social and legal theories identified throughout the semester. Ultimately, by looking at how film differs/converges with such models and theories, students can formulate an argument about how film changes/influences cultural associations of organized crime specifically in the Italian American context.

To achieve this overarching goal, the semester will be broken up into four modules that address complimentary themes/practices from the two threads of inquiry organizing the semester. Each module will cover a film or series of films intercut with discussions of criminological theory and research findings and will assess students both informally and formally. For instance, to prepare for the final analysis, each module will include an in-class scene analysis followed by a minute paper to practice close reading cinematic texts. There will also be punctuated lectures and discussions with various in-class activities such as application cards, student-generated quiz questions, and presentations, etc. At the close of each module students will be asked to produce a mini-guided analysis of the films in question to match them with appropriate criminological and legal theories or examples.

Final Grade Breakdown:

Mini-guided analyses	20%
Final Essay	30%
Participation	20%

Quizzes	15%
Presentations	15%

Calendar

Readings and Films will be made available via Canvas or, for films in screenings

Week 1-2: Introductions, definitions of sociological inquiry and cinematic analysis, historical context

Readings:

Film Analysis Terminology, Renga (The Corleones at home & Abroad)

Assessments:

Quiz #1

Week 3-5: *Module #1* **The Black Hand, The Musketeers of Pig Ally, Scarface**

IT Am cultural themes: Disorganization (familial and religious), immigrant on immigrant crime, culturally vague ethnic identities and distance from “civilized” America, violence & masculinity, early depictions of violence in film.

Definitions/Models/Theories: Alien conspiracy theory, trait theories, reactive legislation, rational choice theories

Readings:

Maggitti (A different version of biograph kidknapping)

Madison (Scarface Al and his pals)

DSM-IV-TR Diagnostic Criteria for Antisocial Personality Disorder Miro, F. (2014).

Routine activity theory. *The Encyclopedia of Theoretical Criminology*.

Films: *The Black Hand* (1906 McCutcheon) <https://www.youtube.com/watch?v=MWRq2EHHFQY>

The Musketeers of Pig Ally (1912 D. W. Griffith)

Scarface (1936 Hawks)

Assessments:

Mini-Guided Analysis #1

Presentations

Quiz

Week 6-8: *Module #2* **La Cosa Nostra & The Godfather**

IT Am cultural themes: Blood bonds vs Organization bonds, the Fallacy of the “American Dream,” spiritual hypocrisy and Old World traditions, hybrid masculinities and gender roles, extrajudicial justice

Definitions/Models/Theories: State definitions of organized crime, La Cosa Nostra model; enterprise model, prohibition, Valachi testimony, omertà, RICO

Readings:

Gladwell (The Crooked Ladder)

Ferraro (La Cosa Nostra Americana)

Kasper (Machiavelli and Michael Corleone)

JUSTIA.com summary of RICO

Films: *The Godfather I & II* (1972, 1974 Coppola)

Assessments:

Mini-Guided Analysis #2

Presentations

Quiz

Week 9-11 *Module#3: Myth vs Reality*

IT AM cultural themes: Faith and crime, family loyalty and organization loyalty, post-migrant poverty, sustenance as cultural and fraternal necessity, mythology vs reality, Italian precedents/influences (Machiavelli, Fellini)

Definitions/Models/Theories: scholarly definitions, social disorganization, money laundering, tax evasion, network model, differential opportunity subculture

Readings:

Maxfield (The Worst Part)

Ruberto (Where did the Goodfellas Learn how to Cook?)

Firestone (Mafia memoirs: what they tell us about organized crime)

Films: *Mean Streets* (1973 Scorsese), *Goodfellas* (1990 Scorsese), *A Bronx Tale* (1993 De Niro)

Assessments:

Mini-Guided Analysis #3

Presentations

Quiz

Week 12-14 *Module #4 Celebrity Criminals, Law Enforcement Agents & Global Networks*

IT AM cultural themes: banality of “real-life” crime, Catholic hypocrisy, global networks and the “Invented Tradition”

Definitions/Models/Theories: social disorganization, money laundering, tax evasion, subculture theories, situational models

Readings

Yacowar (The Sopranos and the Americ*n Dream)

Nochimson (Waddya Lookin' At?)

Films: Selected episodes from *The Sopranos* & Reality Television series

Assessments:

Mini-Guided Analysis #4

Presentations

Quiz

Week 15: Conclusions, Final analysis prep

Assessments

Final Analysis