This seminar is intended to introduce students to the study of crime from two perspectives: historical and cultural. On the one hand, the seminar will read introductory and representative texts on the history of crime, particularly in Europe and the Americas. Among the themes to be discussed are: the impact of urbanization and cultural change on historical patterns of crime; the role of transgression and punishment in the construction of collective identities; the everyday relationship of urban populations with the law, the police, and the judiciary, and the gendered meanings of violence. On the other hand, the seminar will work with cultural representations of crime. Movies and literature will be used to understand the themes, genres and explanations that characterize popular understandings of crime. These cultural products will be set in a dialogue with our historical knowledge of criminal practices on the premise that representations and practices of crime are mutually constitutive, although in ways that are specific of different societies.

The course will conclude with a brief research project based on primary sources and the analysis of a relevant movie or work of fiction. Students will have the opportunity to examine criminal records at the New York City archives or other primary sources, such as journalistic and personal narratives, and published judicial reports. The final paper will analyze one case using the analytical tools and methodological examples discussed during the semester.

Grading will be based on:

1. Two- to three-hundred-word responses to each week’s readings. These will be posted in the Courseworks page before noon the day of class.
2. Brief oral presentation on weekly readings.
3. One-page report on sources about crime and punishment. Due October 15.
5. Class participation and attendance.

Required bibliography:

Anonymous, Ballad of Gregorio Cortez.
Cocaine Cowboys 1 (2006) and 2 (Hustlin’ with the Godmother, 2008).


Lang, Fritz, dir. “M.” 1931.


**Additional bibliography:**


**Schedule:**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings and Discussions</th>
</tr>
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<tbody>
<tr>
<td>September 17</td>
<td>Transgression, gender and culture</td>
<td>Walkowitz, <em>City of Dreadful Delight</em>, chaps. 1, 2 and 7. Lang, “M.”</td>
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<tr>
<td>September 24</td>
<td>Crime, urban society</td>
<td>Piccato, <em>City of Suspects</em>; Buñuel, “Los olvidados”</td>
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<td>October 15</td>
<td>Gender and violence</td>
<td>Spierenburg, <em>Men and Violence</em>, chaps. 4, 2, 3, 4, 6.; Haag, &quot;The 'Ill-Use of a Wife'&quot;; Piccato, &quot;El Chalequero&quot;.</td>
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<tr>
<td>October 22</td>
<td>Bandits, borders</td>
<td>Young, “Ballad of Gregorio Gortez”; Paredes, <em>With his pistol</em> (Selections); Fregoso, “From Il(l)egal to Legal”; Anonymous, “Ballad of Gregorio Cortez”</td>
</tr>
<tr>
<td>November 12</td>
<td>Political economies of contemporary crime</td>
<td>Scorsese, “Goodfellas”; Saviano, <em>Gomorrah</em>.</td>
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<tr>
<td>November 19</td>
<td>Drugs and transnational exchanges</td>
<td>Gootenberg, <em>Cocaine</em>, chapters 1, 3, 8 and 9; Soderbergh, “Traffic.”</td>
</tr>
<tr>
<td>November 26</td>
<td>Drugs, immigration</td>
<td>De Palma, <em>Scarface</em>; <em>Miami Vice</em> (TV); Butler, Jeremy G. &quot;Miami Vice&quot;;</td>
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<td>December 19</td>
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<td>Final paper due</td>
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