Instructor: Dr. Frank Page  
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Office Hours: Monday – Thursday 3:00 pm – 5:00 pm, or by appointment.

Class Requirements

This class will utilize commercial full-length films, documentaries, and docudramas to illuminate and demonstrate sociological concepts, phenomena and important social issues. The students will watch and discuss videos. Some of the videos will be presented in class, while others will be available online, and can also be obtained from local video stores and the Marriott Library. All the videos can be accessed through Canvas at the class web page, where they can be watched on your computer or patched into your television. Each of these videos will be online for a period of three weeks. Students will discuss and analyze all the videos and movies in terms of basic sociological concepts, phenomena, and issues that will be presented and discussed in class. In that this course relies heavily on videos, students who find any of the videos objectionable should consider not taking the class.

There is no required textbook for the class. The theory and sociological assumptions developed and applied to the movies in the class will be addressed in the lectures. However, students are advised to acquire a Sociological Dictionary, of which there are many, or possibly Introduction to Sociology by Bruce J. Cohen or and Terri L. Orbuch, or Sociology by Cliffs notes, which contain very short summaries of basic sociological theories and concepts addressed in class. These books can be useful for references and clarifications regarding particular theories or concepts. They are very inexpensive and can be purchased online.

There will be one midterm, a final exam, and paper for this class. The midterm exam will be an in-class objective exam. The final will be a six to eight page take-home exam in which the students will analyze the videos in terms of relevant social theories, concepts, and issues. There will also be one assigned paper on a video from the suggested video list. If a student wants to write on a video not on the assigned list, she must first clear it with the instructor. The paper should be double-spaced and six to eight pages in length. Exams and papers will be graded in terms of the student's ability to define and apply relevant sociological concepts, principles, research, and theories addressed in this class. Each exam is worth 70 points and the paper is worth 60 points, making a total of 200 points.

Assigned videos, grades and some lecture notes will be posted on Canvas. If you have any problems getting on, please contact TACC at 801-581-8985. If you still have problems contact me by phone or email.
Goals of the Course

There are three main goals for this course. The first is the use of movies, documentaries, and docudramas to illuminate sociological phenomena and events and effectively use these mediums to teach basic sociological models and concepts. The second is to utilize different types of media as a means of teaching students to apply relevant sociological models, concepts, and research to the real world, and thereby see the world through a sociological lens that allows them to analyze and think about the world in sociological terms. The third goal is evaluate movies in terms of the extent to which they uncritically transmit stereotypes regarding gender, race, ethnicity, poverty, important social issues, and conventional views and ideological explanations of social life and social change. Students are urged to try to stay one week ahead when watching videos.

Assigned Videos:

Videos will be available on line on Canvas, or they can be rented or checked out from the Marriott Library. Instructors Copies are also available upon request.

- Mickey Mouse Monopoly
- Mean World Syndrome
- Every Man for Himself, and God Against All, (Bruno S. Walter Ladencast)
- Frances, (Jessica Lange, Sam Shepard)
- Heat, (Robert De Niro, Al Pacino)
- Lust for Life, (Kirk Douglas and Anthony Quinn)
- Lord of the Flies, (New color version)
- Boyz in the Hood, (Ice Cube, Angela Bassett)
- The Straight Story, (Richard Farnsworth)
- Grapes of Wrath, (Henry Fonda)
- Jesus Camp
- Mississippi Burning, (Gene Hackman)
- The Corporation
- Why We Fight
- Network, (Faye Dunaway, Robert Duval, William Holden)
- Blade Runner, (Harrison Ford)
- The Razors Edge, (Bill Murray)

Students with Disabilities

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you need academic accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. With prior notification to the Center for Disability Services, all written information in this course can be made available in an alternative format.
# Course Outline

**Week One: (January 10, 12) Introduction to Sociology: Core Concepts in Sociology, The Basic Sociological Model, Theoretical Schools**

- Lecture: Sociological Perspective
- Lecture: Basic sociological Model

  - Assigned Video: *Everyman For Himself, and God Against All*
  - Assigned Video: *Mean World Syndrome*

**Week Two: (January 17, 19) Theoretical Schools**

- Lecture: Theoretical Schools

  - Assigned Video: *Mickey Mouse Monopoly*
  - Assigned Video: *Frances* (Jessica Lange, Sam Shepard)

**Week Three: (January 24, 26) Culture and Socialization.**

- Lecture: Culture and socialization
- In class Video Medley: *Every Man for Himself, The Miracle Worker*

  - Assigned Video: *The Blues According to Lightnin Hopkins*
  - Assigned Video: *Heat* (Robert De Niro, Al Pacino)

**Week Four: (January 31, February. 2) Social Control, Deviance, and Anomie**

- Lectures: Theories of Deviance
- In class Video: Medley: *Bar Fly* (Mickey Rouke), *Thelonious Monk*

  - Assigned Video: *Bound with the Wind* (Elite Deviance)
  - Assigned Video: *Lust For Life*, Kirk Douglas

**Week Five: (February 7, 9) Roles, Role Playing, Impression Management,**

- Lecture, Role Theory
- In class Video Medley:
  - Abbott and Costello (Diner, Playing Dice, Who’s on First)
  - Double Talk, *Frances, Who's Afraid of Virginia Wolf*
  - Lust for Life, *Pawn Broker, On the Water Front*
  - Pink Panther (cartoon)

  - Assigned Video: *Lord of the Flies* (recent color version)
Week Six: (February 14, 16) Institutions and The Social Order

Lecture: Institutions
Lecture: The Social Order
In class video: Wolves at the Door

Assigned Video: Boyz in the Hood (Ice Cube, Angela Bassett)

Week Seven: (February 21, 23) Family

Lecture On Family.
In class Video: Changing Family
In class Video: Who’s Afraid of Virginia Wolf

Assigned Video: Barry Brazelton on Family
Assigned Video: The Straight Story, (Richard Farnsworth)

Week Eight: (February 28, March 1) Economic Institutions / Political Institutions / Social Class

Lecture: Economics and Politics

Assigned Video: Grapes of Wrath

Week Nine: (March 6, 8) Religious Institutions

Lecture: Religion and Religious Organizations

Assigned Video: Crisis of Faith
Assigned Video: Jesus Camp

In-class objective midterm Thursday, March 8th.

Week Ten. (March 13, 15): Spring Break, no class

No Classes

Week Eleven: (March 20, 22 Racism

Lecture: Racism, Sexism, Speciesm

In class Video: Ethnic Notions

Assigned Video: Mississippi Burning, (Gene Hackman)
Assigned Video: The Corporation
Week Twelve: (March 27, 29) Stratification and Poverty

Lecture: Stratification
Lecture: Poverty

Assigned Video: Why We Fight

Week Thirteen: (April 3, 5) Globalization

Lecture: Globalization
In class Video: Race to the Bottom

Assigned Video: Network, Faye Dunaway, William Holden, Robert Duval

Week Fourteen: (April 10, 12) Modernity, Alienation,

Lecture: Marx, Industrialization, Alienation Crime and Criminal Justice System

In Class Video: Medley:
   Clock Work
   Metropolis (Fritz Lang)
   Modern Times (Charlie Chaplin)

Assigned Video: Blade Runner, Harrison Ford

Week Fifteen: (April 17, 19) Social Change and Social Movements

Lecture: Social Change and Social Movements
In class Video: History of Rock and Roll

Assigned Video: Razors Edge (Bill Murray)

Papers Due April 19.

Week Sixteen: (April 24) Conclusions on Society and the Social Nature of the Individual

Conclusions and Discussion.

In Class Video: Dolphins (Robin Williams)

Final Exams handed out, April 24th.

Papers returned April 24th.

Graded Final exams can be picked up at my office on Monday May 3rd.
SUGGESTED MOVIES

Food Inc. (corruption and pollution in food industry)
Never Cry Wolf, Charles Martin Smith, Bryan Dennehy (speciesism, ecology)
Straight Time, Dustin Hoffman (deviance, crime, stigma)
Elmer Gantry, Burt Lancaster (religion, fundamentalism)
Gabbi, (stigma, life among the physically disadvantaged)
Night Mother, Sissy Spacek (suicide)
The Heart is a Lonely Hunter, Alan Arkin (discrimination against the hearing impaired)
Lonely are the Brave, Kirk Douglas (social change, post modernism)
Lord of the Flies, modern version, (social disorganization)
Metropolis, 1920’s classic film (industrialization, class warfare)
Modern Times, 1920’s classic film (Chaplain on industrialization, modernization)
Black Like Me, James Whitmore (racism)
The Pawn Broker, Rod Steiger (alienation)
Blade Runner, Harrison Ford (simulacrum, alienation, technology, mass society)
Gorillas in the Mist, Sigourney Weaver (speciesism)
The Mission, Roberto De Niro (racism, imperialism)
Swimming to Cambodia, Spalding Grey (alienation, post modernism)
The Arrangement, Kirk Douglas Faye Dunaway (alienation)
One Flew Over the Cuckoo’s Nest, Jack Nicholson (total institutions, deviance)
Tucker, A Man and his Dream, Jeff Bridges (bureaucracy, power, elitism)
Native Son, Matt Dillon (racism)
Gandhi, Ben Kingsley (Social Change, conflict)
Of Mice & Men, John Malkovich, (sentiments, class, deviance)
Matewan, (racism, class warfare)
King of Hearts, Alan Arkin, (society as an insane asylum run by the inmates)
Elephant Man, Anthony Hopkins, John Hurt, (deviance, labeling)
Lady Chatterly’s Lover, (sexism, industrialization)
The Bear, (speciesism)
Roger and Me, (capitalism / exploitation)
Apocalypse Now, Marlon Brando, (war, alienation)
Paths of Glory, Kirk Douglas, (war, authority, injustice)
Boyz in the Hood, (class/race/poverty)
El Norte, (stratification, ethnocentrism, exploitation)
Seize the Day, (capitalism, alienation)
A Thousand Clowns, Jason Robards, (bureaucracy, alienation, coping)
The Last of His Tribe, John Voight Graham Greene (imperialism, scientific exploitation)
Taxi Driver, Robert Dinero, (anomie, powerlessness)
A Light in the Jungle, Malcom McDowell (bio of Albert Schweitzer, globalization)
The Black Robe, (religious/cultural imperialism)
Network, Faye Dunaway, Peter Finch (globalization, alienation)
The Insider, Al Pacino (Elite deviance)
Gulliver’s Travels, Jonathan Swift (Early Social Criticism)
Tuesdays with Morrie, Jack Lemmon
Falling Down, Michael Douglas (alienation, anomie)
Malcolm X, Denzi Washington (racism, Islam, social movements)
Frances, Jessica Lange (sexism)
Mississippi Burning, Gene Hackman, Willem Defoe (racism)
The Razors Edge, Murray (social change, ideology, class)
Bicentennial Man, Robin Williams (sentiment, happiness, death)
Everyman for Himself, and God Against All, (socialization, deviance)
The Straight Story, (family) Richard Farnsworth
Me Familia, Jimmy Smits, Esa Morales, (Latino family)
It’s a Wonderful Life, Jimmy Stewart, (Idealized family)
Lust for Life, Kirk Douglas (symbolic interaction in art and life)
The Remains of the Day, Anthony Hopkins & Emma thompson (authority)
The Gods Must be Crazy, (progress, globalization)
The Doll Maker, Jane Fonda (family under seige)
Uncle Tom's Cabin, (any version) (racism, racist ideology)
Shawshank Redemption, Tim Robbins, Morgan Freeman, (institutionalized behavior)
Birdman of Alcatraz, Burt Lancaster (institutionalized behavior, penology)
Dark Night, Batman Christian Bale, Heath Ledger, Aron Eckhart (deviance, alienation)
Native Son, Victor Love, Matt Dillion (race, racism, black experience)
Grapes of Wrath, Henry Fonda, (class conflict)
Bound for Glory, David Carradine (class conflict, labor movement, depression)
Born on the Firth of July, Tom Cruise (war, ideology, socialization)
Bojangles, Gregory Hines (racism)
Who's Life is This, Anyway, Richard Dryfeus (suicide)
All Quiet on the Western Front, (realities and seduction of war)
In Cold Blood, Robert Blake (deviance, murder)
Dead Man Walking, Sean Penn (deviance, capital punishment)
Paradise Lost, (deviance, crime, rape, murder, criminal justice system)
The Selling of a Murderer, (deviance, criminal justice system)
City of God, (Poverty and crime in South America, drugs, culture of poverty)
Bowling for Columbine, Michael Moore, (guns, gun control, violence)
Amistad, Morgan Freeman, Anthony Hopkins (Racism)
Monster, Christina Ricci (Crime, Criminal Justice System, Deviance)
Winged Migration, (Deep Ecology, family)
The Accused, Jodi Foster (Rape)
Mind Walk, Liv Ullman (understanding modern times)
The Corporation, (social organization, alienation, imperialism)
Inherit the Wind, George C. Scott & Jack Lemon (evolution vs. creationism)
Save the Tiger, Jack Lemon (alienation)
Hotel Rwanda, Don Cheadle (Racism, Genocide)
March of the Penguins* (sociobiology family)
Nine Angry Men, Any version (witness testimony, prejudice)
Thirteen Days, Kevin Costner (decision making processes)
Maria Full of Grace, Catalina Sandino (drugs and the drug war)
An Inconvenient Truth, Al Gore (Global Warming)
Soylent Green, Charlton Heston (overpopulation modernity)
Crash, Matt Dillon, Sandra Bullock (alienation, racism, class)
Sicko, Michael Moore (health care in America)
What the Bleep Do I Know?, (human nature, epistemology)
End of Suburbia, (Social Change in the U.S after oil crisis).
The Examined Life, Peter Singer, Slavoj Zizek, Cornel West, Marth a Mussbaum
Blood Diamond Leonardo DiCaprio, Djimon Hounsou (Racism, Social disorganization, conflict)
Religulous, Bill Mahr (religion and atheism)
Fight Club, Brad Pitt (alienation)
The Arrangement, Kirk Douglas Faye Dunaway (family and alienation)
Kinsey, Liam Neeson (American investigation into human sexuality)
The Godfather, Part One, Al Pacino, Robert De Niro,
El Norte, (international stratification, Immigration and family)
A Thousand Clowns, Jason Robart, (bureaucracy, alienation and family)
Frances, Jessica Lange (sexism, exploitation and family)
The Razors Edge, (social change, class and relationships)
Bicentennial Man, (family and artificial intelligence)
The Doll Maker, Jane Fonda (traditional family, and the strength of mothers)
Long Days Journey into Night, Jason Robards (dark side of family)
Shadrack, Harvey Keitel (family, class, old age and death)
Friendly Persuasion, Gary Cooper (Idealized traditional family)
Who's Afraid of Virginia Wolf, Elizabeth Taylor, Richard Burton (family, deviance)
Ordinary People, Donald Sutherland, Mary Tyler Moore (Dysfunctional family)
Iron and Silk, Shirley Sun, Mark Salzman (Modern Chinese Family)
Salt of the Earth, (Mexican American families fighting exploitation, black-listed in 50's)
American Beauty, Kevin Spacey (dark side of modern family)
Four Seasons, Alan Alda (marriage and adultery).
The Beautiful Country, (orphans, mixed marriage and family in Vietnam and the U.S.)
Sometimes a Great Notion, written by Ken Kesey, Paul Newman (social change ) "Family Upside Down, Fred Astaire (family, aging and human dignity and choice)
Hedda Gabler, Jane Fonda, (patriarchy and sexism in family)
Oh Pioneer, written by Willa Cather, (Jessica Lange matriarchy, family on the frontier)
The Yearling, Gregory Peck (traditional frontier family)
The War, Kevin Costner (family and war)
Seize the Day, Robin Williams, (post-modern family and alienation)
The Silent One, (childhood mental illness) Instructor's copy
The Enchanted Forest, 1946, black and white, (family in nature) Instructors copy
Cloud, (family among horses) Instructors copy
Kramer vs. Kramer, (Divorce) Meryl Streep, Dustin Hoffman
Off the Map, Sam Eliot (love, loss, unconventional family)
When Nietzsche Wept, (bio-drama on Nietzsche & Freud) Armand Assante, Ben Cross
Molokai, The Story of Father Damien, (Christianity in practice with lepers)
Flow, How Do A Handful of Corporations Steal Our Water? (corporate hegemony)
Jesus Camp, (documentary on aggressive evangelicals)
Doubt, Meryl Streep (Religious Deviance)
The Apostle, Robert Duval (religion, identity, fundamentalism)
Jonestown, The Life and Death of the Peoples Temple, (Documentary)
Revolutionary Road, Kate Winslet (modern suburbia and alienation)
The Wrestler, Mickey Rourke (anomie, alienation)
Bar Fly, Mickey Rourke (anomie, alienation)
High Noon, Gary Cooper (stylized western drama, American individualism)
The Deer Hunter, Robert De Niro (war, alienation)
The Rapture, (fictional drama about evangelical beliefs regarding end-times)
Elmer Gantry, Burt Lancaster (fundamentalist hegemony)
The Ten Commandments, Charlton Heston (conventional view of Old Testament)
Martin Luther, (biography) Stacy Keach
The Mission, (religion and colonial exploitation), Robert De Niro
Jonestown, The Life and Death of the Peoples Temple, (Documentary)
The Last Temptation of Christ, (Radical dramatization of the crucifixion of Christ.
The Crucible, Arthur Miller (Salem Witch Trials)
Resurrection, Ellen Burstein (Gift of Healing)
The New Centurians, George C. Scott (cops and crooks, anomie)
The Matrix, Keanu Reeves, Lawrence Fishburne, (futuristic, modernity)
Islands in the Stream, George C. Scott, (Hemingway book, social change, family)
Collateral Damage, Tom Cruise, (crime, alienation, psychopathology)
Born on the Forth of July, Tom Cruise, (war, socialization for war)
Saving Private Ryan, Tom Hanks, (war)
The Pawn Broker, Rod Steiger (alienation, modernity, capitalism)
Doctor Zhivago, Omar Sharif, Julie Christie (social change, war)
Ballad of the Sad Café, Vanessa Redgrave, (social Identity)
Rhinoceros, Zero Mostel, Gene Wilder (collective behavior and denial)
Long Day's Journey Into Night, Jason Robards (dark side of family)
The Fountain Head, Ayn Rand author, Gary Cooper (individualism vs. collectivism)
Office Space, Jennifer Aniston, Ron Livingston, (modernity, alienation)
Fog of War, (Robert McNamera war and ideology)
The Miracle Worker, Anne Bancroft, (Patty Duke, (socialization)
Sand Pebbles, Steve McQueen, (war and globalization)
We Own the Night, Joaquin Phoenix, (socialization, social control, identity)
The Visitor, Richard Jenkins, (prejudice, immigration)
Wooley Boys, Kris Kristofferson, (modernity, and dying)
Midnight Cowboy, Dustin Hoffman (anomie, powerlessness, modernity)
Romero, Rual Julia, (Christian activism, power and political repression)
Champion, Kirk Douglas (prestige, status, development, boxing)
Citizen Kane, (Drama about life of William Randolph Hearst, power, alienation)
The Color Purple, Danny Glover, Whoopie Goldberg, (racism, sexism)
Friendly Persuasion, Gary Cooper, (Early Colonial Family, idealized and lost)
The Swimmer, Burt Lancaster (alienation, modernity)
The Peaceful Warrior, Nick Nolte, (Eastern philosophy applied to modernity)
War and Peace, Peter Fonda (war and social change)
The Hurricane, Denzil Washington (criminal justice system)
Zorba The Greek, Anthony Quinn, (Existentialist response to modernity)
Hospital, George C. Scott, (alienation and responsibility in health care)
Dr. Strangelove, George C. Scott, (war as organized insanity)
Capitalism, A Love Story, Michael Moore
Nineteen Hundred, Robert De Niro, Burk Lancaster (fascism, capitalism, communism)
Burn, Marlon Brando, Imperialism in the raw.
Constantine’s Sword, James Carrol (religion and violence)
Capitalism: A Love Story, Michael Moore
Orwell Rolls in His Grave, Corporate Dominantion in the Media