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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 Blackboard 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 three weeks. Students will discuss and analyze all the videos and movies in terms of basic sociological concepts, phenomena and social 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 exams will be six to eight page take-home exams 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 Blackboard. If you have any problems getting on Blackboard, 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 Blackboard, or they can be rented or checked out from the Marriott Library. Instructors Copies are also available upon request.

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 12, 14) 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

Week Two: (January 19, 21) Theoretical Schools

Lecture: Theoretical Schools

Assigned Video: Frances (Jessica Lange, Sam Shepard)

Week Three: (January 26, 28) Culture and Socialization.

Lecture: Culture and socialization
In class Video Medley: Every Man for Himself, The Miracle Worker
In class Video: The Blues According to Lightnin Hopkins

Assigned Video: Heat, (Robert De Niro, Al Pacino)

Week Four: (February 2, 4) Social Control, Deviance, and Anomie

Lectures: Theories of Deviance
In class Video: Medley: Bar Fly (Mickey Rouke), Thelonious Monk
In class Video: Bound with the Wind (Elite Deviance)

Assigned Video: Lust For Life, Kirk Douglas

Week Five: (February 9, 11) Roles, Role Playing, Impression Management,

Lecture, Role Theory
In class Video Medley: Abbott and Costello, Diner, Playing Dice, Who’s on First, Double Talk, Who’s Afraid of Virginia Wolf

Assigned Video: Lord of the Flies (recent color version)
Week Six: (February 16, 18) 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 23, 25) Family

Lecture On Family.
In class Video: Changing Family
In class Video: Barry Brazelton on Family

Assigned Video: The Straight Story, (Richard Farnsworth)

Week Eight: (March 2, 4) Economic Institutions / Political Institutions / Social Class

Lecture: Economics and Politics

Assigned Video: Grapes of Wrath

Week Nine: (March 9, 11) Religious Institutions

Lecture: Religion and Religious Organizations
In class Video: Crisis of Faith

Assigned Video: Jesus Camp

Take home midterm on weeks 1-8 handed out on Thursday.

Week Ten. (March 16, 18) Racism

Lecture: Racism, Sexism, Speciesm
In class Video: Ethnic Notions

Assigned Video: Mississippi Burning, (Gene Hackman)

Take home Midterm due on Thursday

Week Eleven: (March 23, 25) Spring Break, no class

Assigned Video: The Corporation
Week Twelve: (March 30, April 1) Stratification and Poverty

Lecture: Stratification
Lecture: Poverty

Assigned Video: Why We Fight

Week Thirteen: (April 6, 8) Globalization

Lecture: Globalization
In class Video: Race to the Bottom

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

Week Fourteen: (April 13, 15) Modernity, Alienation,

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

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

Assigned Video: Blade Runner, Harrison Ford

Week Fifteen: (April 20, 22) 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 22.

Week Sixteen: (April 27, 29) Conclusions on Society and the Social Nature of the Individual

In class Video: Dolphins (Robin Williams)
Conclusions and Discussion.

Final Exams handed out, April 29th.

Papers returned April 29th.

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 Spaceck (suicide)
The Heart is a Lonely Hunter, Alan Arkin (discrimination against the hearing impaired)
Lonely are the Brave, Kirk Douglas (soc. 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 (Chaplin 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, Robert 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, (specieism)
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, Robin Williams (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, Malcolm 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, Denzil 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, (prosper, globalization)
The Doll Maker, Jane Fonda (family under siege)
Uncle Tom's Cabin, (any version) (raccism, 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 Forth of July, Tom Cruise (war, ideology, socialization)
Bojangles, Gregory Hines (raccism)
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 (Raccism)
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, Charleton 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)
Religious, 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)
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
Moloki, 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, (Hemmingway 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 Anistin, 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 Cane, (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.
Oh, God. (comparative religion, alternative views)
Capitalism: A Love Story, Michael Moore
Orwell Rolls in His Grave. Corporate Dominantion in the Media