

# Sociology in Film / Sociology 3042-001 / Tues

Professor: Dr. Frank J Page

## Spring 2013



Movies, documentaries, and docudramas illuminate sociological phenomena and events and can introduce sociological models and concepts. As we become familiar with sociological models, concepts, and research we can see how they may play out in the real world. Sometimes movies may uncritically transmit stereotypes, misconceptions and ideologies regarding gender, race, ethnicity, poverty, social change, and social and political life. We'll develop critical tools for better understanding how these portrayals may reinforce existing views and how to challenge them.

You will learn to apply concepts taken from social science in a way that will enhance your judgment and help you to make better decisions in both your personal and public life.

**Sociology in Film / Sociology 3042-001**  
**3 Credit Hours**  
**Monday, Wednesday, Friday. 10:45-11:35**  
**Beh. Sci. 116**  
**Spring Semester, 2013**  
**University of Utah**

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Office Hours: Monday -Wednesday- Friday 1:00 pm-4:00 pm, or by appointment.

**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 how to apply relevant sociological models, concepts, and research to movies and 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 to evaluate movies in terms of the extent to which they uncritically transmit stereotypes, misconceptions and ideologies regarding gender, race, ethnicity, poverty, social change, and social and political life. Ultimately, the goal of this course is to help students apply concepts taken from social science in a way that will enhance their judgment and help them make better decisions in both their personal and public life.

**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 on line, 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 a computer or patched into a television. Each of these videos will be online for a period three weeks. There is no textbook for the class, but students will be required to watch the equivalent of two full length videos every week. 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 as core content, students who find any of the videos objectionable should consider not taking the class.

There will be one midterm, a final exam, and paper for this class. The midterm exam will be an exam wherein students will be graded on how effectively they can analyze various movies in terms of their sociological content. Students can choose to take either one, but not both.

There will also be one assigned paper on a video from the suggested video list. In this paper, the student is expected to analyze a movie in terms of theories and concepts addressed in the course. 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. It constitutes roughly a third of the student's grade. 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. Students are urged to try to stay one week ahead when watching videos. Because most of the conceptual material will be addressed in class, class attendance is crucial. There are no prerequisites for this course. Plagiarism will result an E grade for an assignment, so be sure to do your own work and make clear citations following either ASA or APA guidelines. With reasonable notice given to the student, the syllabus may be changed and does not constitute a contract.

### **Grading Policy**

Each exam is worth 70 points and the paper is worth 60 points, making a total of 200 points. The letter grade will reflect percentage score of the student on all assignments and exams. The student's letter grade will reflect the student's total percentage for all assignments. The grading scale is outlined below.

94%+ = A	83-86% =B	73-76%=C	63-66%=D
90-93% =A-	80-82%=B-	70-72%=C-	60-62%=D-
87-89% =B+	77-79%=C+	67-69%=D+	59-below E

### **Students With Disabilities**

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the 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. All information in the course will be made available in alternative format with prior notification to the Center for Disability Services. ([www.hr.utah.edu/oeo/ada/guide/faculty](http://www.hr.utah.edu/oeo/ada/guide/faculty))

**Assigned Videos: Videos will be available on line on Blackboard, or they can be rented or checked out from the Marriott Library. Instructor's copies are also available.**

Every Man for Himself, and God Against All, (Bruno S. Walter Ladencast)

Mickey Mouse Monopoly

Mean World Syndrome

Frances, (Jessica Lange, Sam Shepard)

Heat, (Robert De Niro, Al Pacino)

Bound by the Wind

Lust for Life, (Kirk Douglas and Anthony Quinn)

Lord of the Flies, (New color version)

Boyz in the Hood, (Ice Cube, Angela Bassett)

On Family, Berry Brazelton

Ordinary People, Donald Sutherland, (Mary Tyler Moore)

Wolves at the Door

Grapes of Wrath, (Henry Fonda)

Jesus Camp

Mississippi Burning, (Gene Hackman)

A Better Life, Damian Bichir, Jose Julian

The Corporation

Why We Fight

A Light in the Jungle, Malcolm McDowell

Network. (Faye Dunaway, Robert Duval, William Holden)

Blade Runner, (Harrison Ford)

The Razors Edge, (Bill Murray)

## Course Outline

### **Week One: (January 7, 9, 11) 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: Mickey Mouse Monopoly

### **Week Two: (January 14, 16, 18) Theoretical Schools**

Lecture: Theoretical Schools

Assigned Video: Frances (Jessica Lange, Sam Shepard)

### **Week Three: (January 23, 25) Culture and Socialization.**

No class Monday. Martin Luther King Day

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: (January 28, 30, Feb. 1) Social Control, Deviance, and Anomie**

Lectures: Theories of Deviance

In class Video: Medley: Bar Fly (Mickey Rourke), Thelonious Monk

In class Video: Bound with the Wind (Elite Deviance)

Assigned Video: Lust For Life, Kirk Douglas

**Week Five: (February 4, 6, 8) 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 11, 13, 15) 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 20, 22) Family**

No Class Monday. President's Day

Lecture On Family.

In class Video: Changing Family

Assigned: Barry Brazelton on Family

Assigned Video: Ordinary People

Online Midterm Exam. February 22<sup>nd</sup> – 25<sup>th</sup> On weeks 1-6

**Week Eight: (February 25, 27, March 1) Economic Institutions / Political Institutions / Social Class**

Lecture: Economics and Politics

Assigned Video: Grapes of Wrath

Assigned Video: Crisis of Faith

**Week Nine: (March 4, 6, 8) Religious Institutions**

Lecture: Religion and Religious Organizations

Assigned Video: Jesus Camp

Assigned Video: A Better Life

**Week Ten. (March 11, 13, 15) Spring Break, No Class**

Assigned Video: Ethnic Notions

Assigned Video: Mississippi Burning, (Gene Hackman)

**Week Eleven: (March 18, 20, 22) Racism**

**Lecture: Racism, Sexism, Speciesm**

Assigned Video: The Corporation

Assigned Video: A Light in the Jungle.

**Week Twelve: (March 25, 27, 29) Stratification and Poverty**

Lecture: Stratification

Lecture: Poverty

Assigned Video: Why We Fight

**Week Thirteen: (April 1, 3, 5) Globalization**

Lecture: Globalization

In class Video: Race to the Bottom

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

**Week Fourteen: (April 8, 10, 12) 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 15, 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 22, 24) Conclusions on Society and the Social Nature of the Individual**

In class Video: Dolphins (Robin Williams)

Conclusions and Discussion.

Graded papers returned April 24<sup>th</sup>.

Online Final Exam, Friday, April 26 –April 29th, before midnight.

Optional Take Home Exam handed out, April 24th, due Monday April 29<sup>th</sup> at my office.

### SUGGESTED MOVIES

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 Spacheck (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 (Chaplan 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)  
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)  
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, 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, 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, (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 Forth 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)  
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)  
The Accused, Jodi Foster ( Rape)  
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)  
Soylent Green, Charleton Heston (overpopulation modernity)  
Crash, Matt Dillon, Sandra Bullock (alienation, racism, class)  
Blood Diamond Leonardo DiCaprio, Djimon Hounsou (Racism, Social disorganization, conflict)  
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)  
The Namesake, Kal Penn, Tabu, (modern eastern Indian marriage and family in America)  
My Big Fat Greek Wedding, Nia Vardalos, John Corbet (mixed Greek American marriage)  
Salt of the Earth, (Mexican American families fighting exploitation, black-listed in 50's)  
American Beauty, Kevin Spacey (dark side of modern family)  
Monsoon Wedding, Naseeruddin Shah (arranged eastern Indian wedding)  
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 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)  
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 Burstain (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)  
Who Is Harry Kellerman, and Why Is He Saying Those Awful Things About Me. Dustin Hoffman, (anomie, 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)  
Nineteen Hundred, Robert De Niro, Burk Lancaster (fascism, capitalism, communism)  
Burn, Marlon Brando, Imperialism in the raw.  
Oh, God. (comparative religion, alternative views)  
Orwell Rolls in His Grave. Corporate Dominantion in the Media  
A Better Life, (immigration, Class, Stratification, Globalization)  
A Light in the Jungle, (Albert Schweitzer) (globalization, modernity)  
A Better World, (modernity, alienation)

## Suggested Documentaries

Wolves at the Door (naturalist view on wolves)  
Food Inc. (corruption and pollution in food industry)  
Swimming to Cambodia, Spalding Grey (alienation, post modernism)  
Roger and Me, (capitalism / exploitation)  
Paradise Lost, (deviance, crime, rape, murder, criminal justice system)  
The Selling of a Murderer, (deviance, criminal justice system)  
Monster, Christina Ricci (Crime, Criminal Justice System, Deviance)  
Winged Migration, (Deep Ecology, family)  
Mind Walk, Liv Ullman (understanding modern times)  
The Corporation, (social organization, alienation, imperialism)  
An Inconvenient Truth, Al Gore (Global Warming)  
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).  
Religulous, Bill Mahr (religion and atheism)  
The Silent One, (childhood mental illness) Instructor's copy  
Flow. How Do A Handful of Corporations Steal Our Water? (corporate hegemony)  
Jesus Camp, (documentary on aggressive evangelicals)  
The Unexamined Life (Modernity, Existentialism, Ethics)  
Capitalism: A Love Story. Michael Moore  
Miss Representation (modern sexism)  
The War You Don't See (realities of modern war)  
The Invisible War (sexism in the military)  
The World According to Monsanto (bio-engineering dangers)  
Lester Ward: A Life's Journey (Major American Sociologist)  
Orwell Rolls Over in His Grave: (Modern mind control)  
The End of the Line: (Death of the oceans due to over fishing)  
Tell The Truth and Run: (Censorship in the media)  
Forks Over Knives: (Diet for a healthy planet)  
Rulers of the Planet, Michael Parenti (Critical analysis of the state of the world)  
You Can't Be Neutral on a Moving Train. Howard Zinn (Critical analysis of Power and Politics)