

Sociology 190.2

The Sociological Voice in Documentary Film and the Use of Documentary in Sociological Practice: Kinship and Distinctions

University of California, Berkeley
Spring 2012

Course Details

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Office: 488 Barrows Hall (BP); Media Resources Center, Moffitt Library (GH)

Office hours: Monday, Wednesday, **TBA (BP)**; Tuesday, Thursday 2-4 (GH)

Lecture: Monday 2-4, seminar; Wednesday 2-4, film screening

Location Media Resources Center, Large Viewing Room, 150D Moffitt Library

NOTE: Since course meetings (seminar and screenings) take place within Moffitt Library, students need their Student ID to enter the building. Also – library rules about eating and drinking apply, even in the screening room.

Required books: Bill Nichols, *Introduction to Documentary*. Bloomington, IN: Indiana University Press, 2001.

Kristin Luker. *Salsa Dancing into the Social Sciences*. Cambridge, MA: Harvard Univ Press, 2010.

Calhoun, Craig. *Sociology in America: A History*. University of Chicago Press, 2007.

<http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10265910>

Additional required: Some required materials will be posted at the course b-space site, under RESOURCES

Course reader: Available WHEN ANNOUNCED at Copy Central, 2560 Bancroft Way, Berkeley, CA 94704;

Course Themes

Defining Documentary Film and Exploring its Sociological Content. How has sociology been present in documentary films? How has it informed the work of practitioners of this branch of moviemaking? By design? By happenstance? Directly? Indirectly?

We embark on this comparison in part to identify ways documentary films with sociological content can be useful to the practice of sociologists as researchers, writers, teachers, or public intellectuals. We do this by viewing a set of classic and contemporary films that have constituted landmarks or redefined the genre, and by

comparing their content, methods, and effects to a set of sociological writings on topics related to those addressed in the films.

We claim that films attract sociological interest because of their treatment of subjects, offering arguments with explanations and interpretations for the situations they portray. We will consider the extent to which sociological work actually has been conducted through the work of documentary, and reflect on the value of those contributions to the field. We will explore whether documentary ultimately serves as a medium for presenting and diffusing the fruits of sociological investigation.

Kinship and Differences between Sociology and Social Documentary. The main goal in this course is to consider the kinship and compatibility of documentary film and sociological practice, and examine some distinctions between these independent, longstanding, diverse, evolving and contested domains of cultural activity.

They share common interests. Some of their practices overlap. From its inception, documentary filmmaking has taken the dilemmas of social life as its focus, seeking to discover new meanings about the ordinary and exceptional moments in life and reveal them to a wider audience. Whether documentaries present themselves as works of objective reportage or vehicles for the expression of socially-located subjective experience, they have consistently located their human subjects and their thought and action in distinctly social and historical frames.

With sociological theory and research at our service, we can identify features of these particular films that make them sociological or sociologically interesting. Throughout we will be asking how closely the films come to achieving the goals of sociological practice for many in the field – adding to empirical and theoretical knowledge about the structure of the social world, its processes, its consequences, and effects on human action.

What documentary adds to sociology and sociology has offered documentary. With an eye on the visual power and emotional impact of documentaries that set them apart from even the most passionate and engaged sociological investigations, we should consider how the documentary form transforms analysis and understanding of a topic, either enhancing or undermining the goals of sociology. In our work we sometimes will exchange the lenses commonly applied in the analysis of works of documentary and sociology in their respective domains, to consider the attributes of documentaries sociologically, and the documentary qualities in works of sociology.

Documentary and sociology as products of analytical labor. We will consider works of sociology and documentary not simply in their finished forms, but as products of concerned and curious investigators' efforts to capture, analyze, and represent reality within the conventions of these disciplines (or fields of activity). Beyond looking at these works for their content, conclusions, and impact, we will pay attention to the ways they have been constructed. What choices have sociological investigators made in selecting a subject, identifying data sources, following protocols of data gathering and analysis, formulating conclusions, and representing them in published texts for specialized or general audiences? In this work, we will be guided by the lively and practical methodological reflections of Kristin Luker in *Salsa Dancing into the Social Sciences*. Film scholar Bill Nichols's *Introduction to Documentary* as genre and craft will help us see the choices filmmakers face at key stages of their work as they define their subjects, gather their materials or data, edit their footage, and incorporate it into a final product with a compelling argument that engages the interest of viewers.

Documentary and sociological work as socially situated cultural artifacts. A historical and developmental perspective on documentary shows some fascinating parallels between the evolution of this genre and developments in schools and conventions of sociological research. In exploring some unique and common threads that link works in each domain -- and across them -- we will look at the *climate of ideas* that appear to

have affected expectations and purposes of filmmakers and sociologists. The work of documentarians and sociologists alike has taken place in specific *historical times and social spaces* that have shaped it: agenda, content, product, impact. We will reflect on the importance of *social, cultural, political, and institutional environments* for the *norms of research and documentary practice*, particularly through the support and recognition provided. We will consider the *political debates, social transformations, economic crises, and cultural changes that have defined the working environments* of these producers of cultural knowledge. We will consider the ties of both filmmakers and social researchers to *communities of intellectuals and cultural, political, and social movements* that may have influenced their work. We will look at the *effects of new developments in technologies* in these fields that have deepened and broadened their work. We will note the sometimes *passionate debates and critiques in these respective domains about aims of the practice* and the criteria for evaluating products that have led to normative innovation and the availability of new works and novel treatments of familiar issues in both fields.

Course Requirements

Assignment	Handout date	Due date	Grade	Notes
PARTICIPATION			35 percent	
1. Weekly Response Journal on Documentary Film Screenings	First Class, Wednesday, January 18	Weekly. Post at bspace by Sunday, 11 pm	15 percent	2-3 pages of single spaced commentary. Comment on screened films each week, following guidelines for viewing, interpreting, and integrating readings
2. Organize and Conduct One Seminar Session in a Group	First Class, Wednesday, January 18	Once in the semester; Group sign-ups in class	10 percent	
3. Seminar Participation: Active contributions in seminars meetings; attendance at both screenings and discussions; office hour visits			10 percent	
RESEARCH PROCESS			25 percent	

<p>3. Proposal for Sociological Research on Three Documentaries</p>	<p>First Class, Wednesday, January 18</p>	<p>Week 4, Monday February 13</p>	<p>5 percent</p>	<p>Social Documentary Research:</p> <p>Identify three films of interest for close study, linked by filmmakers, subjects, genres, or time period. Explain their possible interest to sociologists and the ways they draw on or reflect sociological content or reasoning in their construction or effects.</p>
<p>4. Annotated Bibliography for the Final Research Paper</p>	<p>Week 4, Monday February 13</p>	<p>Week 6, Monday February 27</p>	<p>10 percent</p>	<p>70-100 word summaries and comments on 10-15 sources.</p> <p>Material should be divided among:</p> <ul style="list-style-type: none"> a. works on the content and critical reception of particular films; b. works on the significance of the films in film history or among film genres or rhetorical modes; c. works on techniques and technologies used in the films; d. works on the organizational contexts of filmmaking or the professional and social contexts of the lives and careers of filmmakers; and e. sociological works on the substantive topic of the film; the populations and communities represented in it; and on the social structure, history, and political environment of the filmmakers and filmmaking.
<p>5. Notebook of Observations on Three Study Films.</p>	<p>Week 9, Monday March 19</p>	<p>Week 11, Monday, April 9</p>	<p>10 percent</p>	<p>Detailed Observations on the Content of Three Study Films for Research Paper. 8-10 pp.</p> <p>Notes should cover a mix of</p>

				<p>these topics as pertinent to the films and study topic:</p> <ul style="list-style-type: none"> a. Filmmaker’s apparent aims; b. “thesis,” point of views on the topic; stages of the analysis and components of the argument; c. sources and material, used in the film; d. sociologically significant visual and thematic content; e. styles and modes of presentation, including shooting techniques, camera work, scripting, sound, and editing/cutting; d. attitude toward the topic and film subjects; e. conclusions, final impressions on viewers, ways they were made
ASSEMBLING THE PAPER			40 percent	
<p>Thesis Claim and Analysis Plan</p> <p>What will be argued in the paper?</p>	<p>Week 9, Monday March 19</p>	<p>Week 11, Monday, April 9</p>	<p>10 percent</p>	<p>2-3 page statement presenting the thesis of the final paper on the sociological significance of the three films studied.</p> <p>What is the puzzle of interest to the writer ? What will be argued about the content and significance, sociological or otherwise, of the chosen films?</p> <p>Which research materials including course texts will be used in the formulation of a thesis and persuasive final paper?</p>
<p>Draft Paper for Review</p> <p>Developing the Thesis Claim</p>		<p>Week 13</p>	<p>REQUIRED/P/NP</p>	<p>5-7 page draft of the final paper, reflecting the thesis that will be developed, the stages/phases of analysis, and how research materials will</p>

				be used to support the argument.
7. Workshops on Integrating Elements of the Analysis in Papers.		RRR Week Monday, April 30	REQUIRED FOR PARTICIPATION CREDIT	Workshop on the Research Paper: Strength of Thesis, Supporting for the argument, Use of sociology sources and film history and criticism, conclusions
8. Final Paper		Wednesday, May 9	30 percent	15-20 page paper: Analysis of the Sociological Voice in Documentary, and its uses in Sociological Practice

Working in a Seminar

Several characteristics distinguish seminars from other courses: smaller enrollments, focus on special topics, active participation of students in the weekly meetings, intensive effort on course projects over the semester, independent research within the framework of the course, and above all, completion of a significant research project developed through work conducted throughout the term. These attributes affect our expectations of students and the way we design and weight the assignments.

Learning and Viewing. All our efforts over the term aim to support students' writing a solid, individual research paper on the sociological content and social contexts of a set of documentary films of their choice. Weekly screenings of films, seminar meetings, and the viewing journals students will keep and post for sharing on a weekly basis, will develop students' skills watching and analyzing the documentary form, including locating films in their social and historical contexts, and identifying the effects of these contexts on the content and effects of the films.

Researching and Writing. Students will apply their developing skills in sociologically informed viewing and analysis of film starting early in the semester as they begin work on their research papers and submit evidence of their progress in different writing products at different stages: the research topic proposal, review of the literatures and bibliographical sources, a notebook of observations on students' chosen study films, a draft submission of a thesis statement and analysis plan, a draft of the research paper, and the final paper product. We will provide feedback and guidance on the work through our comments on all of these and other writing tasks through the course, including the weekly journals.

Students must recognize that none of these "assignments" is actually a stand-alone task – each represents a step in the preparation of the final paper. Each is critical to its success. For its part that paper brings together all the components of research and analysis. While individual assessments of these assignments will be provided, and will count toward the final course grade, we expect that these writings will culminate in a final paper that will show the integration of efforts and work over the semester.

Grading and Credit

Because each assignment has a purpose in the design of the course for students' development, *all* the required assignments for this course must be completed for course credit. Unexcused, missing work will prevent students from passing the class.

Attendance is required at all film screenings and seminar meetings. Students will be signing in at screenings and seminars. Unexcused absence will affect the participation grade.

The success of a seminar depends on students' active participation and preparation. A major form of participation is writing and posting at b-space weekly response journal entries of 2-3 single spaced pp in length. These are brief, thoughtful and personal responses to each set of films shown on Wednesdays. They should refer to course readings as well as the films. They will develop in sophistication and perceptiveness over the semester students. Journal entries must be posted at the designated location at the course website at bspace by 11 pm the Sunday following the Wednesday screenings, to be available to class members for review and discussion in the seminar held on Mondays.

Each student is responsible for co-leading one seminar session with a group of colleagues during the semester.

Course Schedule

Week 1 Jan 18 Critical Visual Representations of Social Experience

SCREENING: Social Documentary Mix: Early film *actualités* and still photography by Hine, Riis, and others;

- Nichols. *Intro to Documentary*. Chapter 2: "Why Are Ethical Issues Central to Documentary Filmmaking?" <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10437993>
- Nichols. *Intro to Documentary*. Chapter 5 "How Did Documentary Filmmaking Get Started?" pp 120-128 <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10437993>
- Eitzen, Dirk. "When Is a Documentary?" <http://www.jstor.org/stable/10.2307/1225809>
- Godmilow and Shapiro. "How Real is the Reality in Documentary Film?" https://bspace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20One/nd.edu_%7Ejgodmilo_reality.html.URL

Sociological Ideas

- Kristen Luker. *Salsa Dancing into the Social Sciences*. Cambridge, MA: Harvard Univ Press, 2008. Pp. 1-40.
- Harper, Douglas "Visual Sociology: Expanding Sociological Vision." *The American Sociologist* Vol. 19, No. 1 (Spring, 1988), pp. 54-70
<http://www.jstor.org/stable/27698410>

Week 2 Jan 23 Critical Engagement in Remaking the Social World

SCREENING: Dziga Vertov, *The Man With a Movie Camera*, 1929

- Nichols. *Introduction to Documentary*: "What Gives Documentary Films a Voice of Their Own?" pp 67-93 <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10437993>
- Petric, Vlada. "Vertov's Cinematic Transposition of Reality." In: *Beyond Document: Essays on Nonfiction Film* / edited by Charles Warren. pp: 271-94. Hanover, NH: University Press of New England, c1996.
<https://bspace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Two/Beyond%20Document%20Essays%20on%20Nonfiction%20Film%20Pages%20271-294.pdf>
- Nichols, *Intro to Documentary*. "Poetic experimentation" pp. 128-131 <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10437993>

Sociological Ideas

- Antonio Gramsci. From *The Gramsci Reader: Selected Writings 1916-1935*. ed. David Forgacs. New York: NYU Press, 2000. "'Intellectuals and Education,'" pp. 300-311; "Art and the Struggle for a New Civilization," pp. 391-402. On-line at bspace.

- Victoria Bonnell, *Iconography of Power: Soviet Political Posters under Lenin and Stalin*. Berkeley: UC Press, 1997. "Introduction," pp. 1-16; Chapter 1, "Iconography of the Worker in Soviet Political Art, pp. 1-19. On line at bspace

Week 3 Jan 30 Magisterial Reform from Above: Integrating Divided Nations in The Depression Era

SCREENING: John Grierson, *Housing Problems*, 1937; *Coal Face; Night Mail*. Pare Lorenz, *The River*, 1937; Leo Hurwitz and Paul Strand Films, *Native Land*, 1941 (selections)

- Nichols. Chapter 8: "How Have Documentaries Addressed Social and Political Issues?" pp 212-252 <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10437993>
- Grierson, John "First Principle of Documentary (1932)" In: *The European cinema reader* / edited by Catherine Fowler. Main (Gardner) Stacks PN1993.5.E8 E97 2002 <https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Three/John%20Grierson%3A%20%20First%20Principles%20of%20Documentary>
- Snyder, Robert L. "The River." In: *Pare Lorentz and the Documentary Film*, by Robert L. Snyder. [1st ed.]. pp: 50-79 Norman, University of Oklahoma Press [1968]. ♦ UCB Main PN1995.9.D6 S56 <https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Three/The%20River.pdf>

Sociological Ideas

- Marjorie L. Devault. "Knowledge from the Field." In Calhoun, Craig. *Sociology in America: A History*. University of Chicago Press, 2007. Pp. 155-182. <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10265910>
- Patricia Lengermann and Gillian Niebrugge. "Thrice Told Tales: Sociology's Relation to Social Work." In Calhoun, Craig. *Sociology in America: A History*. University of Chicago Press, 2007. Pp. 155-182. <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10265910>
- [Friederich Engels](#). *The Condition of the English Working Class in 1844*. "The Great Towns." Start with the section on conditions in Manchester. https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Three/www.marxists.org_a20120104160202.URL
- Philip Selznick. *TVA and the Grassroots*, Berkeley: UC Berkeley Press, 1984/1949. Pp. 6-21; 37-45.

Week 4 Feb 6 Unfiltered Facts Speak for Themselves: Cinema Verite and Direct Cinema. The Filmmaker as Neutral Technician

SCREENING: Frederick Wiseman, *Titicut Follies*, 1967

- Nichols, *Intro to Documentary*. Chapter 7: How Can We Describe the Observational, Participatory, Reflexive, and Performative Modes of Documentary Film? pp 172-211 <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10437993>
- Richard Leacock and Robert Drews on Direct Cinema (YouTube) <http://youtu.be/8TsAnUmIzYY>
- Albert Maysles on Direct Cinema (YouTube) <http://youtu.be/BxeqfZ7kOkw>

- Barry Keith Grant, “Ethnography in the First Person: Frederick Wiseman’s Titicut Follies,” In: *Documenting the Documentary: Close Readings of Documentary Film and Video*, ed. Barry Keith Grant and Jeanette Sloniowski, (Detroit, Michigan: Wayne State, 1998), 238-253. <https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Four/titicut.pdf>

Sociological Ideas

- Erving Goffman, “The Moral Career of a Mental Patient.” *Asylums*. Chicago: Aldine, 1961, pp. 125-169. Online at bspace.
- Luker, “Field and Other Methods,” Chapter 8, pp. 155-189.
- Neil Gross, “Pragmatism, Phenomenology, and Twentieth Century American Sociology.” In Calhoun, Craig. *Sociology in America: A History*. University of Chicago Press, 2007. Pp. 155-182. <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10265910>
- Curry, Timothy Jon "Frederick Wiseman: Sociological Filmmaker?" *Contemporary Sociology*, Vol. 14, No. 1 (Jan., 1985), pp. 35-39 <http://www.jstor.org/stable/2070407>.

Week 5 Feb 13 Researching the Documentary World: Library Session – Data Sources and Bibliography

NO SCREENING SCHEDULED because of the upcoming Monday holiday.

Screening Time Instead will be used for a **required** presentation by teaching librarians on research strategies and accessing data sources on film in the library collections

- Nichols, *Intro to Documentary*. Chapter 8, “How Can We Write Effectively About Documentary.” pp. 253-272. <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10437993>

Sociological Ideas

- Luker, *Salsa Dancing*, Chapter 4, “Reviewing the Literature,” pp. 76-98.
- Steven Gold, "Ethical Issues in Visual Field Work" In G. Blank, James McCartney, and Edward Brent, *New Technology in Sociology*. New Brunswick, NJ: Transaction Publishers, 1989, pp. 99-109. Main (Gardner) Stacks. HM24 .N398 1989

Week 6 Feb 20 (M Holiday); Screening Wed: The Social and Institutional Construction of the Racial Subject

Visit from the Filmmaker – Vivian Ducat!

SCREENING: Vivian Ducat, *All Me: The Life and Times of Winfred Rembert* (2011)

- Nichols, *Intro to Documentary*, Chapter 4, “What Makes Documentaries Engaging and Persuasive?,” pp. 94-119 <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10437993>
- Reading on race...at the suggestion of the filmmaker TBA

Sociological Ideas

- Luker, Chapter 4, “What is this a case of anyway?” pp. 51-75.
- Howard Winant, “The Dark Side of the Force: One Hundred Years of the Sociology of Race,” in Craig Calhoun, *Sociology in America: A History*. University of Chicago Press, 2007, pp. 535-571. <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10265910>
- William Julius Wilson, “Change and Decline in the Inner City,” In: *The Truly Disadvantaged*, U of Chicago Press, 1987, pp. 20-62.

Week 7: Feb 27 Exposing Power and its Calamitous Consequences

SCREENING: Peter Davis, *Hearts and Minds*, 1974

- Grosser, David. "We Aren't on the Wrong Side, We Are the Wrong Side': Peter Davis Targets (American) Hearts." In: *From Hanoi to Hollywood: the Vietnam War in American film* / edited by Linda Dittmar and Gene Michaud. pp: 269-83 New Brunswick: Rutgers University Press, c1990. Main Stack DS557.73.F76 1990; Moffitt DS557.73.F76 1990 ?
<https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Six%3A%20Feb%2020/Heartsminds.pdf>
- Saul Landau. "[Hearts and Minds: An American Film Trial.](#)" (available online)

Sociological Ideas

- George Steinmetz, “American Sociology before and after World War II: The (Temporary) Settling of a Disciplinary Field,” in Craig Calhoun, *Sociology in America: A History*. University of Chicago Press, 2007. Pp. 314-366. <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10265910>
- Tom Wells, *The War Within: America's Battle over Vietnam*. UC Press, 1994, pp. 403-457
- James Max Fendrich. “The Forgotten Movement: The Vietnam Antiwar Movement” *Sociological Inquiry*, Vol. 73, No. 3, August 2003, 338–58.
<https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Six%3A%20Feb%2020/onlinelibrary.wile20120102160623.URL>

Week 8 Mar 5 The Filmmaker is Present and Engaged in the Story

SCREENING: Barbara Kopple, *Harlan County, USA*, 1976

- Nichols, Intro to Documentary. Chapter 7; review pp. 179-194 (Participatory Mode) <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10437993>
- Pellet, Gail. "The Making Of Harlan County, U.S.A.: An Interview With Barbara Kopple." *Radical America* 1977 11(2): 33-42. https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Seven%3A%20Feb%2027/dl.lib.brown.edu_p20120102160809.URL

- Rosenthal, Alan. "Harlan County USA." In: *The Documentary conscience: a casebook in film making* / [interviewer Alan Rosenthal Berkeley: University of California Press, c1980 ♦ Main Stack PN1995.9.D6.D55 ♦ Moffitt PN1995.9.D6.D55
<https://bspace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Seven%3A%20Feb%2027/harlancounty.pdf>

Sociological Ideas

- Immanuel Wallerstein. "The Culture of Sociology in Disarray: The Impact of 1968 on U.S. Sociologists." In Craig Calhoun, *Sociology in America: A History*, University of Chicago Press, 2007. Pp. 427-437.
https://bspace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Seven%3A%20Feb%2027/site.ebrary.com_li20120102160912.URL
- Rick Fantasia, *Cultures of Solidarity*. Berkeley: University of California Press, 1988, pp.121-179. On-line at bspace.

Week 9 Mar 12 Theme TBA: Larry Adelman

SCREENING Selections from *Race: The Power of an Illusion* and *Unnatural Causes*

- Readings will be suggested by the filmmaker

Sociological Ideas

- Luker, "Getting Down to the Nitty Gritty," Chapter 7, *Salsa Dancing*, pp. 129-154.

Week 10 Mar 19 Deconstructing the Official Story: Is there a truthful alternative

SCREENING: Errol Morris, *The Thin Blue Line*, 1988.

- Williams, Linda. "Mirrors without memories. Truth, history, and the new documentary." *Film Quarterly*; Vol.XLVI nr.3 (Spring 1993); p.9-21
<http://links.jstor.org/sici?sici=0015-1386%28199321%2946%3A3%3C9%3AMWMTHA%3E2.0.CO%3B2-T>

Sociological Ideas

- Calhoun Craig and Jonathan Van Antwerpen. "Orthodoxy, Heterodoxy, and Hierarchy: "Mainstream Sociology and its Challengers," in Craig Calhoun, *Sociology in America: A History*. University of Chicago Press, 2007. Pp. 367-410.
https://bspace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Eight%3A%20Mar%20205/site.ebrary.com_li20120102160446.URL
- James F. Short, Jr. and Lorine A. Hughes, "Criminology, Criminologists, and the Sociological Enterprise," in Craig Calhoun, *Sociology in America: A History*. University of Chicago Press, 2007, pp. 605-638.

https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Eight%3A%20Mar%205/site.ebrary.com_li20120102160446-1.URL

- Katherine Beckett. *The Politics of Injustice: Crime and Punishment in America*. With Theodore Sasson. Pine Forge Press, 2000. Revised and updated second edition, Sage Publications, 2004. TBA

SPRING BREAK March 26-30

Week 11 April 2 *The Silenced Subjects Wield the Camera*

SCREENING: Sokly Ny and Spencer Nakasako, *aka, Don Bonus*, 1995

Sociological Ideas

- Rumbaut, Rubén G. and Ima, Kenji, “The Adaptation of Southeast Asian Refugee Youth: A Comparative Study” (1987).
- Aiwha Ong. *Buddha is hiding: Refugees, citizenship, the New America*. “Guns, Gangs, and Donut Kings.” Berkeley: UC Press, 2003, pp, 229-249.
<https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Ten%3A%20Mar%2019/sunsite.berkeley.e20120102161326.URL>

Week 12 Apr 9 *The Eloquent Assertion of Socially Situated Identities*

SCREENING: Marlon Riggs, *Tongues Untied*, 1989

- Petty, Sheila. "Silence and Its Opposite: Expressions of Race in *Tongues Untied*." In: *Documenting the Documentary: Close Readings of Documentary Film and Video* / edited by Barry Keith Grant and Jeannette Sloniowski. 416-28. Detroit: Wayne State University Press, c1998. Contemporary film and television series ♦ Main PN1995.9.D6.D58 1998; ♦ Moffitt PN1995.9.D6.D58 1998
<https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Twelve%3A%20Apr%209/marlongriggs.pdf>

Sociological Ideas

- Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, “The Power of Self Definition,” (New York: Routledge, 1991) pp. 91-114.
- Herman Gray, *Cultural Moves: African Americans and the Politics of Representation*. Chapter 1, “The New Conditions of Black Cultural Production.” Berkeley: UC Press, 2005. Pp. 13-32. <https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Twelve%3A%20Apr%209/sunsite.berkeley.e20120102161642.URL>

Week 13 Apr 16 *Truth and its Ambiguities in the Construction of Gender*

SCREENING: Jennifer Miller *Juggling Gender* 1992; Julia Reichert and Jim Klein *Growing up Female* 1971

- Duberman, Martin B. "Transgender Mirrors: Queering Sexual Difference." In: **Queer representations : reading lives, reading cultures** : a Center for Lesbian and Gay Studies book New York : New York University Press, c1997 Main (Gardner) Stacks NX650.H6 Q43 1997
- Straayer, Chris."The Public Private" In: *Deviant eyes, deviant bodies : sexual re-orientations in film and video* / Chris Straayer. New York : Columbia University Press, c1996. Main (Gardner) Stacks PN1995.9.H55 S771996
<https://bpace.berkeley.edu/access/content/group/3220979e-aea6-45cb-88f2-42535357749a/Soc%20190%20Readings/Week%20Thirteen%3A%20Apr%2016/jugglinggenderstrayer.pdf>

Sociological Ideas

- Luker, *Salsa Dancing*, Chapter 10, "Data Reduction and Analysis." Pp. 198-216.
- Myra Max Ferree, Shamus Rahman Khan, and Shauna Morimoto. "Assessing the Feminist Revolution: The Presence and Absence of Gender in Theory and Practice," in Craig Calhoun, *Sociology in America: A History*. University of Chicago Press, 2007, pp, 439-479.
<http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10265910>
- Candace West and Don H. Zimmerman, "Doing Gender." *Gender and Society*, Vol1. 1, No. 2 (Jun 1987) pp. 121-151.

**Week 14 Apr 23 *In the Eye of the Socially Constructed Natural Catastrophe:
Hurricane Katrina in New Orleans***

SCREENING: Ed Pincus and Lucia Small, *The Axe in the Attic*, 2007

- Stevens, Maurice E "From the Deluge: Traumatic Iconography and Emergent Visions of Nation in Katrina's Wake" *English Language Notes*; Fall/Winter2006, Vol. 44 Issue 2, p217-225, 9p <http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=24551698&site=ehost-live>

Sociological Ideas

- Klinenberg, Eric, *Heat Wave: A Social Autopsy of Disaster in Chicago*. U of Chicago Press, 2003, pp. 129-164.
- Klinenberg, Eric "Blaming the Victims: Hearsay, Labeling, and the Hazards of Quick-Hit Disaster Ethnography." *American Sociological Review* 71/4, August 2006: 689-698. <http://asr.sagepub.com/content/71/4/689.full.pdf+html>

RRR Apr 30 *Workshop Sessions on Writing Final Papers*

Exam Period. *Research Papers due on Wednesday, May 9*

Course Format

We begin our “film study week” each Wednesday, starting January 16, with the “screening,” a required viewing as a class of the film selected for study that week. We meet the following Monday for the “seminar” led by students to analyze the content, construction, context, and sociological content of the film. Seminar members must post their comments on the screened film at bspace by Sunday, 11 pm, the day before the Monday seminar.

The course has several components:

- Film Screenings
- Reading assignments
- Seminar meetings
- Research tasks over the semester toward the final course paper
- Workshop on library research and accessing data sources on film and documentary

These components complement and reinforce one another. They have been selected to help you understand the content of course ideas and develop an independent, informed, analytical voice in your writing on the sociological significance and content of documentary films.

Course Sites: bSpace.berkeley.edu and site.ebrary.com/lib/berkeley/

You will need immediate and regular internet access to the course site at b-space. We will post:

- Syllabus
- Administrative announcements
- Downloadable assignment instructions
- Electronically available course readings

Students will post:

- Reflections on Film Screenings
- Notes and Outlines for the Seminar They Organize
- All required course assignments
- Contributions to the FORUMS discussions.
- Electronic resources from the media or internet on topics of interest to seminar members

Office Hours and Contact Information

Email is the best way to communicate with us, at brpowers@berkeley.edu and gchandman@berkeley.edu. You may also leave messages for BP with the Sociology office, (510) 642-4766; for Gary H at the Media Resources Center, (510) 642-8197.

BP office hours will be in 488 Barrows Hall, on Mondays and Wednesdays from xxxx. I may also be available by appointment. Advance requests for office hours get priority. If others are waiting, please circulate a sign-up sheet to establish an order.

Gary H will meet with students Tuesdays and Thursdays, 2-4 in the Media Resources Center,

Each student must visit at least one office hour with one of us to have for approval of your semester-length research project. We invite you to check in with us more often on your developing understanding of course ideas. We can arrange group conversations on particular topics as the semester moves along.

Assignments

All assignments must be submitted on paper in class and electronically through bspace site under the “Assignments” tab. PLEASE DO NOT EMAIL WORK TO US WITHOUT PRIOR PERMISSION.

Course papers must be typed, double-spaced, on one side of the page. You are responsible for keeping a backup of all work submitted. If any work is misplaced, you must be able to furnish a duplicate.

Course Citizenship

Attendance Expected and Required

Attendance is required at all film screenings and seminar meetings.

Email Etiquette

When you use email, please remember to write clearly and professionally. Imagine that you are speaking directly to your recipient, and monitor the content, tone, and attitude of your message accordingly. Please avoid writing emails in a state of panic or extreme stress. If you do not receive a response from us when you wish, please remember there other students in the course who may be contacting us, and we have other obligations besides those important ones to Sociology 190 students. We will appreciate your patience.

Despite the many advantages of email, it may not be the best venue for all concerns students have. For example, it is not a good means to resolve issues you may have about the evaluation and grading of your work. It is better to come to office hours to discuss such a topic.

Some emails are not always welcome, especially those that re-ask a question that has been addressed in class, at the course site as an announcement, or in an email to the class. Pay attention to notifications of updates, schedule changes, new materials, and other clarifications. By all means use email for clarification, but monitor your use. Before hitting the send button on a message for information about course procedures, please double check for earlier information and updates.

Plagiarism and academic dishonesty

You should be aware that we will be especially vigilant in responding to academic dishonesty and plagiarism in this class. You must properly cite sources of all work that is not your own. Consult us for advice in case of uncertainty. You should be aware that penalties for plagiarism are outlined by the university and can include expulsion. Students in my classes have been failed for the entire course for breaching rules of academic honesty. When in doubt about proper use and citations of other’s writings in your work, ask for guidance.

Entering the scholarly conversation

The best way to grow intellectually through the material in the class is to develop your own dialogue with it. Film study, documentary filmmaking, and sociology all are skeptical fields, asking questions about the world in

an effort to make some novel sense of it. You should feel free to be as challenging to these scholarly fields as they are of the world they analyze. Expect to get the most from this course by investing time and energy in the films, readings, discussions and research.