Course Description

This course is an introduction to the study of inequality in terms of race, class, ethnicity, gender and species from the standpoint of social science and sociology. It focuses on the social construction of stratification, inequality, oppression, race, class, ethnicity, gender, speciesism, environmental degradation, and how these phenomena intersect and influence identity and personal well-being. The class begins with an overview of society, basic sociological concepts and assumptions, methods, and the nature of social stratification and inequality. The course then highlights the many ways in which these factors interact to produce and perpetuate inequality, oppression, and suffering. It concludes with a discussion of present and future trends and possible strategies for effective social change that might ameliorate current conditions of injustice, prejudice, and discrimination. If given adequate notice, the syllabus may be changed and does not constitute a contract. My teaching assistant will be monitoring the discussion board and doing some of the grading.

Course Goals

The primary goal of this class is to give students a clear understanding of key sociological conceptions of power, authority, stratification, inequality, race, ethnicity, class, gender, intersectionality, and the nature of oppression. In emphasizing how these phenomena interact, students should acquire a better understanding of sexism, racism, ethnocentrism, ageism, speciesism, patriarchy, class bias, and environmental degradation. Through the use of a variety of theoretical paradigms and research, students should also benefit from a deeper understanding of inequality and the lived experience of oppressed groups. This should help them think critically about many contemporary social problems, make better decisions, and take meaningful actions toward reform. Students who find the materials overly stressful should consider not taking the class or taking another class.

Pedagogy

This is an online class organized in terms of modules that contain materials to be addressed each week. The materials contain weekly reading assignments, videotaped lectures
and assigned videos. There are 3 to 4 taped online lectures per week that address core materials, readings, videos, and reviews for exams. In terms of time, this averages out to be about the same amount of time you would have spent in class in an on-campus course. Note outlines are supplied for the lectures. There is one midterm worth 70 points, a final worth 70 points and as explained below also up to 20 points in extra credit that can be earned. Sarah Dyer is assisting me in teaching this class, and she will be monitoring the discussion board, posting, and occasionally responding to questions and comments on the discussion board. If you have any particular questions regarding the materials, she can be reached on canvas or by email. She will also be grading your extra credit papers.

I advise all students to stay up with the readings and if possible get a week ahead. If you get behind and try to cover everything in the last week before an exam you will not do well. So, stay up with the readings and the class will be more fun and less stressful. I urge each of you to introduce yourself on the discussion page, by noting your interests, major, or something unique about yourself. This is also a good way to make new friends and form study groups. When you do this, if you prefer, you may note the gender pronoun or designation you prefer. If you have any problems or questions feel free to call me at my office or email me or Joanna. If you have technical problems, please contact TACC at 801-581-6112. If they can’t fix, it call me.

Exams, Grading, and Extra Credit

The exams are objective exams, true false, multiple choice, fill in the blank and there will be reviews before all exams. Normally, I assign a final paper, but due to the stress, difficulties, and uncertainties associated with Covid-19, this semester, instead of assigning a paper, I am giving students extra credit options some of which may include writing a short paper. There are three options for extra credit. First, to receive 10 extra credit points, all students can post-up at least 10 times during the semester on the discussion board with a question or response regarding materials addressed in the lectures and readings or materials posted by myself, Joanna or other students. All posts should be thoughtful, respectful, clearly written and address the topic at hand, and be more than just token responses. Students also have two other writing options for extra credit, and can only do one, not both.

Writing Option One: To receive 5 extra credit points a student can write a 2 page (double-spaced) paper on a movie or documentary chosen from the Suggested Movies or Documentaries listed in the syllabus. In this short paper, a student should cover the main themes or ideas put forth and summarize their relevance to inequality, privilege, oppression and prejudice and the relevant theories, concepts, and research addressed in class.

Writing Option Two: To receive 10 extra credit points a student should write a 5 to 6 page (double-spaced) paper that reflects the student’s understanding of materials in the class that pertain to social inequality in terms of wealth, privilege, oppression, and the intersectionality of race class, and gender. These papers may address any of the following topics: (1) Applying materials and concepts from the class, write a sociological biography or personal ethnography in which you address how you been affected by privilege or oppression in terms of the socially constructed categories of race, ethnicity, class, gender and sexuality, noting which of those factors has had the most pronounced influence and how they may have interacted. (2) Choose a
particular institution (family, religion, education, economics, government, military, media, art, science, sports, recreation, and leisure) and describe the inequalities associated with it, and the extent to which it is or has been influenced by privilege or oppression in terms of race, class, ethnicity, and gender. (3) Write a paper that addresses what you see as a constructive and effective public strategy for social change that may reduce structural inequality, advantages rooted in privilege and or oppression associated with discrimination and inequality. (4) With an eye to social inequality, privilege and oppression in terms of race, class and gender, write a paper on a book from the Suggested Readings list. (5) Summarize and define what you think are the most important concepts and principles addressed in the class, emphasizing their relevance to important moral and political issues.

All extra credit papers must be in a readable sized font, at least size 12. Papers on Option One on a Movie or Documentary do not need a cover page, abstract or reference page. Option Two papers require a cover page, with a short abstract at the bottom of the cover page, and a reference page only if needed. ASA, APA, and MLA guidelines are recommended for Option Two, but being stylistically consistent is more important. The grade a student receives on extra credit papers will reflect the degree to which the student can make concise sound arguments and effectively define and explain sociological concepts and evaluate their relevance to sociological theory and important moral and political issues. Papers are also graded on good grammar and spelling, and more importantly, the extent to which they are authentic, insightful and creative. All extra credit papers must be turned in before the final exam begins. My specific criteria for grading 2 page extra credit papers on movies or documentaries are as follows: These points are doubled to 2 points on the longer 5 or 6 page papers.

1 point if the paper is readable, coherent, and the proper length.
1 point for the correct application of concepts and materials.
1 point if the paper is thoughtful and insightful.
1 point if there are no or only a few grammatical or spelling errors.
1 point if the paper is authentic and creative.

There are 140 possible total exam points possible for this class, plus up to 20 possible extra credit points. Final grades reflect the following scale: 93-100%=A, 90-92%=A-, 87-89%=B+, 82-86%=B, 80-81%=B-, 77-79%=C+, 72-76%=C, 70-71%=C-, 67-69%=D+, 62-66%=D, 60-61%= D-, below =E. If no one gets 100% on an exam, I will add points to all the scores until at least one or more students get 100%. If given adequate notice the syllabus may be changed and does not constitute a contract.

Text and Reading Materials


Assigned Readings: Found in Modules on the course Canvas Page.
**Readings Designed “RB” are from the Rothenberg Reader (book) and listed by the approximate page number where the article begins. All other readings can be found in the modules.**

**Course Outline**

**Module 1: Sociological Perspective and Stratification**

Week One, August 23: Basic Sociological Model / Core Concepts

Online Lectures: 1-3

Readings:

Rothman: Chapter 1

Weber: Defining Contested Concepts

Dill & Zambrana: Critical Thinking about Inequality

Markus: Who Am I?

Assigned Online Video: People Like Us. Social Class in America (120 mins.)

Week Two, August 30: Macro-Micro Linkages / Introduction to Stratification

Online Lectures: 4-7

Readings:

Howard & Alamilla: Gender & Identity

Waters: The Cost of a Costless Community

RB 263, The Problem: Discrimination

RB 13, Omi & Winant: Racial Formations

Assigned Video Clip: Michael Parenti, Race, Class, and Gender (15 minutes.)

Assigned Audio clip : The Myth of the Founding Fathers, Real History. Michael Parenti (25 minutes)

Assigned Video Clip: Race Sorting Exercise. (5 minutes)
Module 2: Race and Ethnicity

Week Three, September 6: Defining Race and Ethnicity

Online Lectures: 8-11

Readings:
- RB 33, Buck: Constructing Race, White Privilege
- RB 175, McIntosh: White Privilege
- RB 125, Tatum: Defining Racism
- RB 133, Bonilla-Silva: Color-Blind Racism

Assigned Online Video: The Differences Between Us. Illusion and Race (60 min)

Week Four, September 13: Key Concepts regarding Race, Gender, Class and Speciesism.

Online Lectures: 12-15

Readings:
- Osajima: Internalized Racism
- Dovidio & Gaetner: Prejudice
- Desmond & Emirbayer: What is Racial...
- RB 141, Sethi: Smells Like Racism

Assigned Video: Ethnic Notions (60 minutes)

Assigned Video Clip: Why is Jesus White? Mohammad Ali (10 minutes)

Week Five, September 20: Discrimination in Everyday Life

Online Lectures: 16-19

Readings: RB 501, Indian Tribes: A Quest for Survival
RB 512, Prohibiting the Teaching of Slaves.

RB 410, Civilize Them With a Stick

RB 422, Wu: Yellow

Assigned Video: White Like Me (100 mins)

Week Six, September 27: Institutional Racism and Sexism

Online Lectures: 20-23

Readings: RB 385, Feldman: Savage Inequalities

Shooting an Elephant: George Orwell

Garroutte: Racial Formation of American Indians

Letter to My Son, Ta-Nehisi Coates

Assigned Video: Echo, Elephant Matriarch, and Cynthia Moss (60 mins)

Week Seven, October 4: The Social Construction of Race, Midterm Review and Midterm

Online Lectures; 24-26

Readings:

RB 430, Gomez: The Event of Becoming

RB 435, Kashef: This Person Doesn’t Sound..

RB 39, Brodkin: How Jews Became White

Frederick Douglas Intro and Chapter One

Midterm: Online Midterm on Modules One and Two, Weeks 1-7, October 8-9.

Module 3: Gender and Sexuality (Fall Break)

Week Eight, October 11: Sexism and Media

No Online Lectures

No Readings
Assigned Video: Miss Representation (90 minutes)

Recommended Video: Bro Code (60 minutes)

Week Nine, October 18: Gender and Sexuality

Online Lectures: 27-29

Readings:

Surgery, But Not Happiness, New York Times

RB 54, Lorber: Night to His Day

RB 149, Frye: Oppression

RB 153, Johnson: Patriarchy

RB 66, Hubbard: Construction of Sexuality

Assigned Movie. Tough Guise 2 (80 minutes)

Week Ten, October 25: Gender and Sexuality in Systems of Oppression.

Online Lectures: 30-32

Readings:

RB 70, Katz: Invention of Heterosexuality

RB 82, Kimmel: Masculinity as Homophobia

RB 163, Pharr: Homophobia as a Weapon

RB 513, Seneca Falls Convention

Assigned Video Clip: Men and Women are Different. (20 minutes)

Assigned Video Clip: Gender Biology (20 minutes)

Week Eleven, November 1: Intersectionality: Race, Gender, Disability & Class

Online Lectures: 33-35

Readings:

Reflections from a Wheelchair, New York Times
Be Afraid of Bigness, New York Times

RB 448: Pigskin, Patriarchy & Pain, Sabo

Copeland: Out of the closet

Antiracist Language (Yes Magazine)

Assigned Video Clip: Fifty Shades of Gay (20 minutes)

Assigned Video: Sexuality and Justice (95 minutes)

Week Twelve, November 8: Perpetuating Class Inequality, Oppression, and Prejudice

Online Lectures: 36-39

Readings:

The Wage Gap

RB 180, Lareau: Unequal Childhoods: Class, Race and Family Life

RB 389, Reuss: Cause of Death; Inequality

It's Not Just About Bad Choices, NY times

Carl Sandburg: Chicago Poems (class oppression up-close)

Assigned video: Out of the Past: Gay and Lesbian History (70 minutes)

**Module Four: Class and Intersectionality**

Week Thirteen, November 15: Equality and Social Justice

Online Lectures: 40-43

Readings:

RB 618, Mantsios: Media Magic: Making Class Invisible

How Racism Doomed Baltimore

RB 611, Parenti: Plutocratic Culture

Wendell Berry: The Idea of a Local Economy

Assigned Video: Why Capitalism is Killing Us. Gabor Mate (25 minutes)
Assigned Video: Factory Farming (20 minutes)

Recommended Video: Eisenhower / Military Industrial Complex (15 min)

Week Fourteen, November 22: Globalization, Inequality and Wealth

Online Lectures 44-46

Readings: Rise of Robots and Shadow Work by Barbara Ehrenreich

Readings: Inside Amazon.com

Readings: The Myth of Underdevelopment, Michael Parenti (audio 14 minutes)

Assigned Video: Inequality For All (90 minutes)

Assigned Video: Global Village or Global Pillage (30 minutes)

Recommended: Illicit Ivory (20 minutes)

Recommended Video: Raoul Martinez: The Birth Lottery (15 minutes)

Week Fifteen, November 29: Ending Inequality and Prejudice and Effective Coping

Online Lectures 47–48)

Readings:

Kimmel: Real Men Join the Movement

Kivel: How White People can serve as allies for People of Color..

RB 672: Ayvanzain: Interrupting the Cycle of Oppression…

RB 689: Rothschild: Demand the Impossible

What an Ecological Civilization Looks Like (Yes Magazine)

Assigned Video Clip: Seventeen Solutions (15 minutes)

Assigned Video Clip: Wendell Berry, Hopes for the Future (30 min.)

Assigned Video Clip: Barry Lopez Interview: Saving the World (35 min)

Week Sixteen, December 4: Coping with Modernity and Summary

Week Seventeen, December 13, Final Review and Exams
All Extra Credit Due by Midnight, December 12.

Online final Review, Lecture 49 (Weeks 8-15), Final Exam Dec 13-14.

Suggested Readings

- *Our Kids, The American Dream in Crisis*, Robert Putnam
- *The Price of Inequality, How Today’s Divided Society Endangers Our Future*, Joseph E Stiglitz
- *Agenda For a New Economy, From Phantom Wealth to Real Wealth*, David C. Korten
- *Saving Capitalism, Robert B. Reich*
- *Tortilla Curtain*, T. C. Boyle, (novel about race, class and immigration in the U.S.)
- *The Good Society, John Kenneth Galbraith*
- *The House on Mango Street*, Sandra Cisneros (Growing up Latina in urban U.S.)
- *Dark Ages Ahead*, Jane Jacobs (coming decline of western civilization)
- *A Peoples History of the United States*, Howard Zinn
- *White Like Me*, Tim Wise
- *Never Cry Wolf*, Farley Mowat (naturalist, deep ecology, speciesism)
- *For Those I Loved*, Martin Grey (holocaust autobiography, alienation, survival)
- *The Heart of Darkness*, Joseph Conrad (imperialism, society, paradox, and truth)
- *The Sane Society*, Erich Fromm (alienation, capitalism)
- *The Feminine Mystique*, Betty Friedan
- *The Subjection of Women*, John Stewart Mills
- *Of Wolves and Men*, Barry Lopez (speciesism, wolf society)
- *Bury My Heart at Wounded Knee*, Dee Brown (racism, imperialism)
- *Gorillas in the Mist*, Diane Fossey (speciesism)
- *The Acquisitive Society*, R. H. Tawney
- *The Culture of Narcissism*, Christopher Lasch (anomie, alienation in America)
- *On Being Human*, Ashley Montagu (social interdependence and meaning)
- *Native Son*, Richard Wright (racism)
- *Black Boy*, Richard Wright (racism)
- *There Are No Children Here*, Alex Kotlowitz (documentary on life in the ghetto)
- *The Jungle*, Upton Sinclair (industrialization, exploitation, alienation)
- *The Clansman*, Dixon (turn of the century racist novel, telling artifact)
- *Cry of the Kalahari*, (overpopulation, ecology, animal rights)
- *Animal Rights*, Peter Singer
- *The Acorn People*, Ron Jones. (Life with disabled and terminally ill kids, stigma)
- *The Sword and the Dollar*, M. J Parenti (imperialism)
- *The Conditions of the Working Class*, Frederick Engels
- *The Hidden Injuries of Class*, Sennett & Cobb (real people talk on stratification)
- *Democracy for the Few*, Michael Parenti (radical view on elitism, class wars)
- *The Revolution Within*, Gloria Steinem (sexism)
- *The Second Sex*, Simone de Beauvoir (feminism, sexism)
- *Savage Inequalities*, Johnathan Kozol (school inequalities)
- *The Pursuit of Attention*, Charles Derber (identity, recognition, status in America)
- *Race Matters*, Cornel West (racism)
• *Man’s Search For Meaning*, Viktor E. Frankl (holocaust, racism, survival)
• *Black Elk Speaks*, John G. Neihardt (American Indian biography, racism)
• *Why the Caged Bird Sings*, (racism) Maya Angelou
• *A Vindication of the Rights of Women*, Mary Wollenscraft
• *Of Mice and Men*, John Steinbeck (human nature, stratification, social order, poverty)
• *Grapes of Wrath*, John Steinbeck (stratification, human nature, social criticism)
• *The Power Elite*, C. Wright Mills, (Elites)
• *Why We Work*, Barry Schwartz (*happiness in the workplace*)
• *The Causes of World War Three*, C. Wright Mills, (social criticism)
• *Theory of the Leisure Class*, Thorstein Veblen
• *Guyland, The Perilous World Where Boys Become Men*, Michael Kimmel, (male violence and socialization)
• *Real boys: Rescuing Our Sons From The Myths of Boyhood*. William Pollack (male socialization and violence)
• *The Human Zoo*, Desmond Morris (human nature, naturalist, biology, sex)
• *Mutant Message from Forever*, Marlo Morgan (Aboriginal assimilation, persecution)
• *Working*, Studs Terkel (work and class in America)
• *Uncle Tom’s Cabin*, H. B. Stowe (racism)
• *Geronimo*, Penn Muller (imperialism, racism, war, exploitation)
• *The Nature of Prejudice*, Gordon Allport (prejudice)
• *On Civil Disobedience*, Thoreau (dissent, morality and society)
• *On Violence*, Hannah Arendt (social psychology of violence)
• *Life is A Miracle*, Wendell Berry (science, art, knowledge, morality)
• *In the Presence of Fear*, Wendell Berry (globalization, class, and poverty, community)
• *Feminist Thought, A Comprehensive Introduction*, Rosemarie Tong (feminism)
• *On the Future of the Planet*, Edward O. Wilson (deep ecology)
• *The European Dream*, Jeremy Rifkin (comparative analysis of the U.S and Europe)
• *Souls of Black Folk*, W.E. B. Du Bois (classic on race in America)
• *Anatomy of Peace*, Arbinger Institute (Classic study on objectification of the other)
• *Primates and Philosophers*: How Morality Evolved, Frans De Waal
• *Gang Leader For a Day*, Sudhir Venkatsh (ethnography of a gang)
• *Go Tell It On the Mountain*, James Baldwin (racism)
• *The Fire Next Time*, Games Baldwin (racism)
• *A Long Way Gone*, Memoirs of a Boy Soldier, Ishmael Beah (child soldier in Africa)
• *The Lucifer Effect: Understanding How Good People Become Evil*, Philip C. Zimbardo
• *The Righteous Mind: Why Good People are Divided by Politics and Religion*, Jonathan Haidt (Ideology, psychology, politics)
• *The New Jim Crow*. Michelle Alexander (the war on drugs mass incarceration of blacks)
• *Seventeen Solutions*. Ralph Nader
• *On The Run, Fugitive Life in American City*, Alice Goffman (Young Black Men *
• *The Razor’s Edge*, Somerset Maugham
• *A Doll’s House*, Henrik Ibsen (patriarchy)
• *An Enemy of the People*, Henrik Ibsen (One man’s fight against city hall)
• *The Sea of Cortez*, John Steinbeck (classic on science, art, modernity)
- *Gorillas in the Mist*, Diane Fossey (animal rights)
- *Mountains and More Mountains*, Dr. Paul Farmer (liberation theology and activism)
- *Buddha's Brain: The Practical Neuroscience of Happiness and Wisdom*, Rick Hansen
- *Working*, Studs Terkel (stratification, occupation, income, well-being, first person)
- *Transbodies, Trans Selves*, Edited by Laura Erikson-Schroth*
- *Shop Class as Soulcraft*, Mathew B. Crawford (revaluing skilled labor in the modern age)
- *Real Boys, Rescuing Our Sons from the Myths of Boyhood*, William Pollack
- *Reviving Ophelia, Saving the Selves of Adolescent Girls*, Mary Pipher
- *In the Realm of Hungry Ghosts*, Gabor Mate (Drug Addiction and Modern Society)
- *Rise of the Robots*, Ford. (automation and a polarized work force)
- *The Heart is a Lonely Hunter*, Carsen McCullers (disability, racism, sexism)
- *White Trash: 400-Year Untold History of Class in America*, Nancy Insberg,
- *The Seven Habits of Highly Effective People*, Stephen R. Covey (business ethics)
- *The Collected Essays of Wendell Berry, 1965-1980*
- *Unsettling America*, Wendell Berry
- *Countdown, Our Last, Best Hope for a Future on Earth*, Alan Weisman
- *Pedagogy of the Oppressed*, Paul Freire
- *Narrative of the Life of Frederick Douglass*, Frederick Douglas
- *The Sociology of Survival*, Charles Anderson
- *The Rediscovery of North America*, Barry Lopez (blind colonialism)
- *Fiver and the Psychology of Rabbits*, Dr. Frank J. Page (A novel about meaning and choice in the modern world) (Available at Kings English, Sam Weller’s, The University Bookstore, and on Amazon.com in paperback and Kindle)

**SUGGESTED MOVIES**

- *A Boy Erased*, (coerced gender change therapy) Nichol Kidman, Russel Crowe
- *Green Book*, (racism) Mahesheli Ali, Viggo Mortensen
- *Roma*, (survival in Mexico City) Yalitza Aparicio
- *Never Cry Wolf*, Charles Martin Smith, Bryan Dennehy (speciesism, ecology)
- *Gabbi*, (stigma, life among the physically challenged)
- *The Heart is a Lonely Hunter*, Alan Arkin (anomie, alienation, drama about being deaf)
- *Black Like Me*, James Whitmore (racism)
- *The Pawn Broker*, Rod Steiger (alienation)
- *Gorillas in the Mist*, Sigourney Weaver (speciesism)
- *Native Son*, Victor Love, Oprah Winfrey, Matt Dillon (racism)
- *Matewan*, (racism, class warfare)
- *Elephant Man*, Anthony Hopkins, John Hurt, (deviance, labeling)
- *The Bear*, (speciesism)
- Boyz in the Hood, (class/race/poverty)
- El Norte, (immigration, stratification, ethnocentrism, exploitation)
- The Last of His Tribe, John Voight Graham Greene (ethnocentrism, colonialism).
- The Color Purple, Whoopi Goldberg, Danny Glover (racism, sexism)
- A Light in the Jungle, Malcom McDowell (bio of Albert Schweitzer, globalization)
- The Black Robe, (religious/cultural imperialism, racism)
- Malcolm X, Denzel Washington (racism, Islam, social movements)
- Frances, Jessica Lange (sexism)
- Mississippi Burning, Gene Hackman, Willem Defoe (racism)
- The Razors Edge, Murray (social change, ideology, class)
- Me Familia, Jimmy Smits, Esa Morales, (Latino family)
- Uncle Tom’s Cabin (racism, racist ideology)
- Grapes of Wrath, Henry Fonda, (class conflict)
- Bound for Glory, David Carradine (class conflict, labor movement, depression)
- Bojangles, Gregory Hines (racism)
- City of God, (Poverty and crime in South America, drugs, culture of poverty)
- Amistad, Morgan Freeman, Anthony Hopkins (Racism)
- The Accused, Jodi Foster (rape, sexism)
- Hotel Rwanda, Don Cheadle (Racism, Genocide)
- Twelve Angry Men. Any version (witness testimony, prejudice)
- Maria Full of Grace, Catalina Sandino (drugs and the drug war)
- Crash, Matt Dillon, Sandra Bullock (alienation, racism, class)
- Shadrack, Harvey Keitel (family, class, ageism, death)
- Iron and Silk, Shirley Sun, Mark Salzman (Modern Chinese Family)
- My Big Fat Greek Wedding, Nia Vardalos, John Corbet (Greek American marriage)
- Salt of the Earth, (Mexican American families fighting exploitation, black-listed in 50’s)
- Monsoon Wedding, Naseeruddin Shah (arranged eastern Indian wedding)
- The Beautiful Country, (orphans, mixed marriage and family in Vietnam and the U.S.)
- Upside Down, Fred Astaire (ageism, aging, and death)
- Hedda Gabler, Jane Fonda, (patriarchy and sexism in family)
- The Wrestler, Mickey Rourke (anomie, alienation, class)
- The Mission, (religion and colonial exploitation), Robert De Niro
- The Hurricane, Denzel Washington (criminal justice system, racism)
- Nineteen Hundred, Robert De Niro, Burk Lancaster (fascism, capitalism, class conflict)
- Burn, Marlon Brando, Imperialism in the raw.
- A Better Life, (immigration, class, stratification, globalization)
- A Light in the Jungle, (Albert Schweitzer) (globalization, modernity)
- The Ballad of Narajama (power of culture and socialization in the extreme) x rated
- Caterpillar (nationalism, machismo, and sexism) x rated
- Twelve Years a Slave, Chiwetel Ejiofor, Michael K. Williams, Michael Fassbender (racism, class, power)
- The Butler, (Forest Whitaker, Oprah Winfrey, John Cusack (class, racism)
- The Color Purple, Whoopi Goldberg, Danny Glover, (racism)
- Dallas Buyers Club, Michael McConaughey, Jennifer Garner, (aids and prejudice)
- The Help, Emma Stone Viola Davis, Octavia Spencer (oppression, class, race)
- Philadelphia (aids and prejudice)
- **Mandela, Long Walk to Freedom**, Idris Elba, Naomie Harris, Terry Pheto (apartheid)
  Gandhi, Ben Kingsley, Apartheid, racism
- **Eyes Wide Open**, Ran Danker, Sohar Strauss, (Religion and LGBTQ+)
- **A Dry White Season**, Marlon Brando, Donald Sutherland (apartheid)
- **Blue is the Warmest Color**, Lea Seydoux, Adele Exarchopoulos (Lesbian identity)
- **Monster**, Christina Ricci (sexism and the criminal justice system)
- **To Kill a Mocking Bird**, Gregory Peck, (racism)
- **Ghosts of Mississippi**, Alec Baldwin, J. Wood, W. Goldberg, (Murder of Medgar Evers)
- **Cesar Chavez**, Michael Perio, America Ferrerio, (migrant Labor organizer)
- **Biutiful**, Javiar Bardem, (Poverty, inequality, up close and personal)
- **Heli**, Armando Espitia, (Poverty, desperation, corruption in the social order, up close)
- **Selma**, David Oyelowo, (Martin Luther King, March on Washington)
- **Blood Diamond**, Djimon Housou, Leonard Di Cario (Imperialism)
- **The Heart is a Lonely Hunter**, Alan Arkin, (disability, racism)
- **Suffragettes** (feminist movement)
- **Stonewall** (Gay persecution and movement)
- **About Ray** (Experience of Transgenderedness)
- **The Loving Story**, (documentary about a couple who challenged interracial marriage laws and set the stage for a Supreme Court Case)
- **Iron Jawed Angels** (feminist movement)
- **Moonlight**, Mahershala Ali, Sheriff Earp, Duan Sanderson, Naomi Harris, (race, gender)
- **Hidden Figures**, Tarija P. Henson, Octavia Spencer, Janelle Monae
- **Fences** (Viola Davis, Denzel Washington)
- **Go Tell it on the Mountain** (Paul Winfield, James Bond III, Olivia Cole), James Baldwin
- **I'm Not Rappaport**, (Ossie Davis, Walter Mathau)
- **America’s Dreams, Black Jesus** (Danny Glover, Wesley Snipes)
- **Black Klansman**, (Spike Lee Production) David Washington Laura Harrier, Adam Driver
- **Race**, (Jesse Owens story) Stephen Jones
- **Pride**, Terrance Howard, Bernie Mac Kimberly Elis
- **A Private War** (true story of courageous female journalist covering war in Middle East)
- **Parasite**, Cho Yeo-Jeong, Park So-dam, Choi Woo-shik, class structure in south Korea.
- **The Wind that Shakes the Barely**, Ken Loach Film on Irish revolt against Britain
- **Harry and Snowman**, Interspecies bonding and communication
- **Thirteen Days**, Kevin Costner (Cuban Missile Crisis and group think)
- **A Beautiful Day in the Neighborhood**, Tom Hanks plays Mr. Rogers
- **The Last Black Man In San Francisco**, Jimmy Fails, Johanthan Majors, Danny Glover
- **Harriett Tubman**, Cynthia Erivo, Leslie Odom Jr. (Freedom Fighter and Underground Railroad)
- **Da 5 Bloods**, Spike Lee, by Spike Lee, Delroy Lindo, Chadwick Boseman, Vietnam War
- **If Beale Street Could Talk**, Regina King, Kiki James, Stephan James, based on book by James Baldwin
- **I Know Why The Caged Bird Sings**, Diahanh Carroll, Constance Good, Esther Rolle, Madge Sinclair, book by Maya Angelou
- **The Hate You Give** (Police brutality close up) Amanda Steinberg, Regina Hall
- **Fruitvale Station** (police brutality close up) Michael B. Jordan Octavia Spencer
- **Get Out,** (Racism, prejudice, marriage and family) Daniel Kaluuya, Alison Williams
- **Judas, and the Black Messiah,** Murder of Fred Hampton and infiltration of the Black Panthers by the Chicago Police, Daniel Kaluuya, Laketh Stanfield, Dominique Fishback
- **The Trial of the Chicago 7,** Trial of seven defendants charged with conspiracy at the 1968 Chicago Democratic Convention
- **Father,** Aging, Ageism and family, Anthony Hopkins
- **Mustang,** drama based on true story about using horses to rehabilitate in a Nevada Prison. Matthias Schoenaerts, Bruce Dern
- **Bless Their Little Hearts** (drama about an impoverished family in Watts), from the LA Rebellion movie tradition
- **The Land,** Robin Wright, (social connections and survival) Francis McDormand
- **Nomadland,** Director Chloe Zhao, (immigration/integration/community)

**Suggested Documentaries**

- **They Shall Not Grow Old**, (WWI up close and personal, powerful, honest)
- **RGB,** Documentary on the life of Ruth Allen Ginsburg
- **Wolves at the Door**, (speciesism, naturalist view on wolves)
- **Forks Over Knives**, (economics and morality of meat consumption)
- **Roger and Me**, (capitalism / exploitation)
- **Winged Migration**, (speciesism, deep ecology, family)
- **The Corporation**, (capitalism, and the nature of corporations)
- **Sicko**, Michael Moore (health care in America)
- **Flow,** How Do A Handful of Corporations Steal Our Water? (corporate hegemony)
- **Jesus Camp,** (documentary on aggressive evangelicals)
- **The Unexamined Life** (Modernity, Existentialism, Ethics)
- **Miss Representation** (modern sexism)
- **The Invisible War** (sexism in the military)
- **The World According to Monsanto** (bio-engineering dangers, capitalist predation)
- **The End of the Line** (Death of the oceans due to over fishing)
- **Rulers of the Planet,** Michael Parenti (Critical analysis, race, class, politics)
- **You Can’t Be Neutral on a Moving Train,** Howard Zinn (Power and Politics)
- **Ethos, A Time for Change,** Noam Chomsky, Michael Moore, Howard Zinn
- **The Rulers of the World,** Michael Parenti (class conflict)
- **For The Bible Tells Me So** (religion and persecution of gays)
- **God and Gays** (Religion and gays, problems)
- **Crime and Punishment In America,** (Criminal Justice System, Prison)
- **Burrying the Past:** Legacy of the Mountain Meadows Massacre
- **Constantine’s Sword,** (Christianity, anti-Semitism, prejudice and politics)
- **Dolphins,** (Robin Williams narrates on family and communication in dolphins)
- **People Like Us,** Social Class in America. American Stratification
- **Ethnic Notions** (Racism, language, and class)
- **The Gate Keepers,** (Israeli Palestinian conflict)
- **Five Broken Cameras** (Israeli Palestinian conflict)
- **March of the Penguins** (Socio-biology, speciesism)
Global Village or Global Pillage, (global inequality and corporations)
A Filmed Record: Montgomery to Memphis, (bio on Martin Luther King Jr.)
The Untold History of the United States, Oliver Stone, Peter Kuznick, (class warfare)
Won’t You Be My Neighbor, Mr. Rogers (documentary)
Mickey Mouse Monopoly (Disney, corporate racism, sexism child exploitation)
White Like Me, (white privilege)
Tough Guise 2, (male socialization and violence)
Bro Code, (male socialization and sexism)
Ivory Tower, Educational Inequality in America
Who Do We Invade Next, (Michael Moore) (comparative analysis of U.S. and other countries in terms quality of life).
13th, (documentary on racism in the criminal justice system)
I Am Not Your Negro, (documentary on James Baldwin)
What Happened Miss Simone (documentary Nina Simone, jazz and blues singer)
I Am Not Your Negro, (documentary on James Baldwin)
What Happened Miss Simone (documentary Nina Simone, jazz and blues singer)
I Can’t Breathe: The Live and Death of a Black Man, (CNN special)
Won’t You Be My Neighbor, Biography of Mr. Rogers (true story)
They Will Not Grow Old, (documentary on the reality of war)
Time, Documentary on biased sentencing in the criminal justice system. Garrett Bradley producer.
Crip Camp, Documentary on the lives and struggles of disabled people and a group of teens who start a social movement in the name of equality.
Harry and Snowman (cross species communication and bonding)

### Institutional Polices & Procedures

1. **The Americans with Disabilities Act.** 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 & Access, 162 Olpin Union Building, 801-581-5020. CDA will work with you and the instructor to make arrangements for accommodations.
   All written information in this course can be made available in alternative format with prior notification to the Center for Disability & Access.
   a. Accommodation Policy (see Section Q): [http://regulations.utah.edu/academics/6-100.php](http://regulations.utah.edu/academics/6-100.php)

2. **Addressing Sexual Misconduct.** Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and
confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

3. **Drop/Withdrawal.** Students may drop a course within the first two weeks of a given semester without any penalties. Students may officially withdraw (W) from a class or all classes after the drop deadline through the midpoint of a course. A “W” grade is recorded on the transcript and appropriate tuition/fees are assessed. The grade “W” is not used in calculating the student’s GPA. See the Academic Calendar for the last day to withdraw from term, first and second session classes.

4. **Plagiarism/Cheating.** It is assumed that all work submitted to your instructor is your own work. When you have used ideas of others, you must properly indicate that you have done so. Plagiarism and cheating are serious offenses and may be punished by failure on an individual assignment, and/or failure in the course. Academic misconduct, according to the University of Utah Student Code, “includes, but is not limited to, cheating, misrepresenting one’s work, inappropriately collaborating, plagiarism, and fabrication or falsification of information...It also includes facilitating academic misconduct by intentionally helping or attempting to help another to commit an act of academic misconduct.” For detailed definitions and possible sanctions please see the Student Code below. [http://regulations.utah.edu/academics/6-400.php](http://regulations.utah.edu/academics/6-400.php)

5. **Wellness Statement.** Your personal health and wellness are essential to success as a student. Personal concerns such as stress, anxiety, relationships, depression, cross-cultural differences, etc., can interfere with a student’s ability succeed in this course and at the University of Utah. Please speak with the instructor or TA before issues become problems. Additional resources can be found at [www.wellness.utah.edu](http://www.wellness.utah.edu) or 801-581-7776.

6. **Veterans Support Center.** The Veterans Support Center is a “one stop shop” for student veterans to find services, support, advocacy, and camaraderie. They are located in the Park Building Room 201. You can visit their website for more information about their services and support at [http://veteranscenter.utah.edu](http://veteranscenter.utah.edu).

7. **LGBT Resource Center.** The University of Utah has an LGBT Resource Center on campus. They are located in Room 409 of the Olpin Union Building. Hours: M-F 8-5pm. You can visit their website to find more information about the support they can offer, a list of events through the center and links to additional resources: [http://lgbt.utah.edu](http://lgbt.utah.edu).

8. **Learners of English as an Additional/Second Language.** If you are an English language learner, please be aware of several resources on campus that will support you with your language and writing development. These resources include: the Writing Center ([http://writingcenter.utah.edu](http://writingcenter.utah.edu)); the Writing Program ([http://writing-program.utah.edu](http://writing-program.utah.edu)); the English Language Institute ([http://continue.utah.edu/eli](http://continue.utah.edu/eli)).
9. The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

10. Class Rosters are provided to the instructor with the student's legal name as well as "Preferred first name" (if previously entered by you in the Student Profile section of your CIS account. While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class or on assignments.

11. It is my intent that students from all diverse backgrounds and perspectives be well served by this course, and that materials presented will be respectful of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race and culture. Your suggestions for improvement are encouraged. If you are a veteran feel free to utilize the U. of U Veterans Support Center located in room 161 at the Olpin Union Building or at http://veteranscenter.utah.edu/. Let me know if you need any additional assistance.

12. If you immigration status presents obstacles to engaging in specific activities or fulfilling specific course criteria, confidential arrangements may be requested from the Dream Center, and will not jeopardize your student status, financial aid, or any other part of your residence. The Dream Center offers resource to support undocumented students *with and without DACA) as well as students form mixed-status families, and can be contacted at 801-213-3697.
**BUILDING EVACUATION**  
EAP (Emergency Assembly Point) – When you receive a notification to evacuate the building either by campus text alert system or by building fire alarm, please follow your instructor in an orderly fashion to the EAP marked on the map below. Once everyone is at the EAP, you will receive further instructions from Emergency Management personnel. You can also look up the EAP for any building you may be in on campus at http://emergencymanagement.utah.edu/eap

**CAMPUS RESOURCES**  
U Heads Up App: There’s an app for that. Download the app on your smartphone at http://alert.utah.edu/headsup to access the following resources:

- **Emergency Response Guide:** Provides instructions on how to handle any type of emergency, such as earthquake, utility failure, fire, active shooter, etc. Flip charts with this information are also available around campus.
- **See Something, Say Something:** Report unsafe or hazardous conditions on campus if you see a life threatening or emergency situation, please call 911!
- **Safety Escorts:** For students who are on campus at night or passed business hours and would like an escort to your care, please call 801-585-2677. You can a call 24/7 and a security officer will walk with you or give you a ride to your desired on-campus location.