Course Goals and Learning Outcomes

There are three main goals for this course. The first is to use movies, documentaries, and docudramas as means of addressing important moral, political and existential issues in the world. The second is to utilize movies to teach students how to understand and apply relevant sociological models, concepts and research to the world and to movies and media. The third is for students to learn to evaluate movies in terms of how they can uncritically transmit bias in terms of stereotypes, misconceptions, and various ideological views associated with conceptions of class, inequality, gender, race, species, and the environment. This includes a critical analysis of movie depictions of human well-being and what constitutes progress and movies that do put forth relevant and constructive depictions of the world and contributions made by real people. By the end of the course, students should have a basic knowledge of core sociological concepts and a number of powerful movies both old and new that they otherwise might not have seen. More importantly, they should be able to effectively utilize them to better analyze and understand the world the role of media in the world. Ultimately, this knowledge should help students make better decisions in their personal and public life.

Pedagogy and Requirements

This online class will utilize commercial full-length films, documentaries, docudramas and film clips to illuminate and demonstrate sociological, concepts, phenomena and important social issues. Videos and video clips will be presented online on Canvas. The majority of the assigned and recommended videos can be accessed through Canvas on the class web page, where they can be downloaded or watched on a computer or patched into a television. Students may have to access a few of the videos online through Amazon, Movies on Demand, or Netflix for a small charge usually no more than $4.00. Many of the assigned videos can also be obtained at the reserve desk in the Marriott library. There is no textbook for the class, but students are typically required to watch one movie or documentary and two or three 30 minute taped lectures every week. Occasionally a short documentary will be coupled with a variety of clips. On average, students will spend about four hours per week watching clips, videos and lectures, which is appropriate for a four class, which would normally entail 3 hours in class. With adequate notice to the students, this syllabus can be changed any time during the semester.
In the taped lectures, I will discuss core sociological concepts and research, and their application to assigned movies and other movies or documentaries. Students who find any of the videos objectionable should consider not taking the class. In addition to the assigned videos, the syllabus will also list some recommended videos which while not required are relevant to the topic being studied. Students are encouraged to watch them and I will refer to them in class.

There will be one midterm, a final exam, and paper for this class. The midterm exam is an objective exam utilizing true-false and multiple choice questions pertaining to the assigned movies and clips, and the sociological concepts addressed in the video-taped lectures. On the final exam, students can choose to take either an online objective exam or a take-home 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.

**Paper:**

There are two options for the assigned paper. Option one entails writing a paper on a video from the Suggested Movies or Suggested Documentaries lists found in the syllabus. In this paper, the student is expected to analyze a movie in terms of theories and concepts addressed in the class, and should feel free to make their own evaluation and interpretation in terms of its strengths or weaknesses. If you want to write on a video not on the assigned list, first clear it with me. The second option is to write an outline or treatment of your own screenplay that includes an overview of the theme, plot, and main characters, and a few pages depicting images, camera angles, and dialogue of one or more scenes. This should be something you could send to an agent or producer. All papers should be five to seven pages double spaced in a reasonable sized font, with a title page and a reference page for any citations. Papers on suggested movies 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. Screenplay treatments will be evaluated in terms of creativity, authenticity, and organization, as will all papers. Plagiarism will result in an E grade, so be sure to do your own work, and be consistent following either the ASA, APA or MLA guidelines. My criteria for grading the 60 point papers are as follows:

- Up to 30 points if the paper is readable, coherent, and the proper length.
- Up to 10 points for correct application of concepts and materials.
- Up to 10 points if the paper is insightful and insightful.
- Up to 5 points if there are no or only a few grammatical or spelling errors.
- Up to 5 points if the paper is authentic and creative.

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

There are two ways in which students can earn up to 15 extra credit points. First students can post up at least 10 times during the semester with a comment or analysis of a required movie or a response to someone else’s comment, and receive 10 extra credit points. Students also can earn an additional 5 points by writing a two page double spaced review and analysis of a video on the Recommended or Suggested Movies or Documentaries lists. In the review, a student should apply any materials from the course that are relevant and feel free to make their own evaluation and interpretation of the movie in terms of its strengths or weaknesses. Students choosing this option cannot write on the same movie or documentary for their final paper.

Sexual Misconduct

According to Title IX, harassment based on sex and gender is a civil rights offense. If you are 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.

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)

Assigned Videos

The Awakenings (Robin Williams, Robert De Niro)

Tough Guys 2

The Enigma of Kasper Houser: Every Man for Himself and God Against All, (Bruno S. Walter Ladencast)

Language of War

Dr, Strangelove

The Heart Is a Lonely Hunter (Alan Arkin, Sandra Locke)
Wolves at the Door

Lord of the Flies, (new color version)

Lust for Life, (Kirk Douglas and Anthony Quinn)

Heat, (Robert De Niro, Al Pacino)

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

Ordinary People, (Donald Sutherland, Mary Tyler Moore)

Grapes of Wrath, (Henry Fonda)

People Like Us. American Class Structure

Ethnic Notions

A Better Life (Demian Birchir)

Global Village or Global Pillage

A Light in the Jungle (Malcom McDowell)

Clockwork

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

The Razors Edge, (Bill Murray)

Gandhi

Zorba the Greek

Iron Jawed Angels (Hilary Swank, Margo Martindale, Angela Huston)

The Early Days of Rock n Roll

*Recommended Movies and Documentaries also available on Canvas Page in modules.
Course Outline

Week One:  (January 8) Introduction to Sociology: What Is Society: The Basic Sociological Model and Contextualizing;

  Online Lecture:  What is Society, Sociological Perspective, Levels of Analysis,
  Online Lecture:  Contextualizing
  Online Lecture:  Basic sociological Model
  Assigned Movie:  The Awakenings (Robin Williams, Robert De Niro)
  Assigned Documentary:  Tough Guys 2
  Recommended Documentary:  Mickey Mouse Monopoly*

Week Two:  (January 15) Theoretical Schools, and Introduction to Core Concepts and Principles

  Online Lecture:  Screen Play Outline and Synopsis
  Online Lecture:  Theoretical Schools
  Online Lecture:  Theoretical Schools
  Assigned Video:  Sex, Murder and Video Games
  Assigned Documentary:  Language of War
  Recommended Movie:  Dr. Strangelove*
  Recommended Documentary:  Miss Representation*
  Recommended Movie:  Rashomon, Tishiko Mifune, 1950

Week Three: (January 22) Core Concepts, Culture and Socialization.

  Lecture:  Culture
  Lecture:  Socialization
  Assigned Movie:  The Enigma of Kasper Houser: Everyman for Himself, and God Against All
  Assigned Documentary:  Wolves at the Door
  Recommended Movie:  The Miracle Worker, Anne Bancroft*
  Recommended Movie:  The Bear
Recommended Movie: Gorillas in the Mist
Recommended Documentary: Harry and Snowman

Week Four: (January 29) Socialization, Social Control, Deviance

Online Lecture: Social Control
Online Lecture: Deviance (Introduction)
Online Lecture: Power and Authority.

Assigned Video Medley: Kasper Houser, The Miracle Worker, The Enchanted Forest
Assigned Movie: The Heart is a Lonely Hunter
Assigned Movie: Lord of the Flies (recent color version)
Recommended Movie: The Enchanted Forest (1946 color movie)

Week Five: (February 5) Institutions and The Social Order

Online Lecture: Institutions & Social Order and Social Disorganization
Online Lecture: Institutions and the Social Order

Assigned Video: Lust For Life, Kirk Douglas, Anthony Quinn
Assigned Movie: Eye in the Sky (Helen Mirren)
Recommended Video: Bound By the Wind*
Recommended Movie: Frances (Jessica Lange, Sam Shepard)
Recommended Movie: The Ballad of Varayama, Shohei Imamara

Week Six: (February 12) Roles, Role Playing, Impression Management,

Online Lecture: Role Theory
Online Lecture: Impression Management and Social Identity

In class Video Medley: Abbott and Costello, Double Talk, Hamlet, Zorba the Greek, On the Waterfront, Lust for Life.

Assigned Movie: Heat, (Robert De Niro, Al Pacino)
Assigned Movie: I'm Not Rappaport (Walter Matthau and Ossie Davis)
Week Seven: (February 19) Deviance Theory

Lecture: Overview of Deviance theory

Lecture: Deviance as seen depicted in movies.

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

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

Recommended Movies: Ishi, The Last of His Tribe & A Carol for Another Christmas (anti-war)

Week Eight: (February 26) Midterm on Weeks 1-7. Lectures on Family,

Online Midterm on Weeks 1-7: March 3.

Online Lecture: Family

Online Lecture: Communication for better or worse.

Assigned Class Video clips: Changing Family, Ordinary People, Who’s Afraid of Virginia Wolf

Assigned Documentary: Barry Brazelton on Family

Assigned Movie: Ordinary People

Recommended Movie: Ikuru, Tishiko Mifune, 1952

Recommended Movie: The Straight Story (Richard Farnsworth)

Recommended Movie: Shadrack (Harvey Keitel, Andie McDowell)

Recommended Movie: Islands in the Stream: George C. Scott, Claire Bloom

Week Nine. (March 12) Racism, Sexism, and Speciesism

Online Lecture: The Social Construction of Race and Gender

Online Lecture: Racism, Sexism, and Speciesism

Assigned Movie: A Better Life

Assigned Documentary: Ethnic Notions

Recommended Movie: Amistad, Morgan Freeman, Anthony Hopkins.
Recommended Movie: 12 Years a Slave, Chiwetel Ejiofor, Lupita Nyang'o

Recommended Movie: Moonlight, Mahershala Ali, Trevante Rhodes

Recommended Documentary: 13th, (racism, failure of Criminal Justice System)

Week Ten: (March 5) Economics, Politics, Class

Online Lecture: Stratification and Class

Online Lecture: The Nature of Poverty

Online Lecture: Class, Class Predation and Conflict

In class Videos: Clips from Julius Caesar (Marlon Brando), Pawn Broker, (Rod Steiger)

Assigned Documentary: People Like Us, The American Class System

Assigned Movie: Grapes of Wrath

Recommended Documentary: Why We Fight*

Recommended Movie: Tomorrow (Robert Duvall) Faulkner existential story

Week Eleven: (March 19) Spring Break, No Lectures.

Assigned Documentary: Global Village or Global Pillage

Assigned Documentary: Inequality for All (Robert Reich)

Week Twelve: (March 26) Corporations, Inequality and Poverty

Lecture: Corporations

Lecture: Globalization

Assigned Movie: A Light in the Jungle

Assigned Documentary: Clockwork

Recommended Documentary: The Corporation*

Recommended Movie: Bicentennial Man (Robin Williams)

Recommended Movie: Citizen Cane
Week Thirteen: (April 2) Media, Globalization and the Nature of Wealth

Lecture: Globalization

Lecture: What is Wealth?

In class video, clips from Network, Blade Runner, and Bubble Land

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

Assigned Movie: There’s Never Any Trouble Here in Bubble Land. Mr. Rogers Opera

Recommended Movie: Blade Runner (Harrison Ford)

Recommended Documentary: The World According to Monsanto

Recommended Movie: Fight Club (Brad Pitt)

Week Fourteen: (April 9) Modernity, Progress, Alienation and Meaning

Lecture: Marx, Industrialization and class

Lecture: Marx on alienation, human nature and happiness

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

Assigned Movie: The Razor’s Edge

Assigned Documentary: The Early Days of Rock n Roll

Recommended Movie: Metropolis (Fritz Lang)*

Recommended Movie: Modern Times (Charlie Chaplin)

Recommended Movie: Rhinoceros (Gene Wilder, Zero Mostel)

Week Fifteen: (April 16) Social Change and Social Movements

Lecture: Social Change and Social Movements

Assigned Movie: Iron Jawed Angels: (Feminist Movement in the U.S.)

Recommended Movie: Selma (Martin Luther King)*

Recommended Movie: Suffragettes

Recommended Movie: Gandhi
Week Sixteen: (April 23) Conclusions on Society and the Social Nature Society and Human Well-being

Lecture: Coping in the Modern World

Assigned video: Dolphins

Assigned Video: Wendell Berry

Assigned Video: Seventeen Solutions. Ralph Nader (short 15 min. clip)

Recommended Documentary: You Can't be Neutral on a Moving Train, Howard Zinn*

Recommended Documentary: Agenda for a New Economy, David Korten*

Paper Due April 25

Online Final Exam, Thursday and Friday, April 27-29, due before midnight.

*Recommended Movies and Documentaries available on Canvas Page in modules.

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 Spacek (suicide)
The Heart is a Lonely Hunter, Alan Arkin (anomie, alienation, drama about life being deaf)
Lonely are the Brave, Kirk Douglas (soc. change, post modernism)
Lord of the Flies, modern version, (social disorganization)
Metropolis, 1920's classic film (industrialization, class warfare)
Modern Times, 1920's classic film (Chaplin on industrialization, modernization)
Black Like Me, James Whitmore (racism)
The Pawn Broker, Rod Steiger (alienation)
Blade Runner, Harrison Ford (simulacrum, alienation, technology, mass society)
Gorillas in the Mist, Sigourney Weaver (speciesism)
The Mission, Robert De Niro (racism, imperialism)
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)
Matawan, (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 Chatterley's Lover, (sexism, industrialization)
The Bear, (speciesism)
Apocalypse Now, Marlon Brando, (war, alienation)
Paths of Glory, Kirk Douglas, (war, authority, injustice)
Boyz in the Hood, Spike Lee (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 Di Niro, (anomie, powerlessness)
A Light in the Jungle, Malcolm McDowell (bio of Albert Schweitzer, globalization)
The Black Robe, (religious/cultural imperialism)
Network, Faye Dunaway, Peter Finch (globalization, alienation)
The Insider, Al Pacino (Elite deviance)
Gulliver's Travels, Jonathan Swift (Early Social Criticism)
Tuesdays with Morrie, Jack Lemon
Falling Down, Michael Douglas (alienation, anomie)
Malcolm X, Denzel Washington (racism, Islam, social movements)
Frances, Jessica Lange (sexism)
Mississippi Burning, Gene Hackman, Willem Defoe (racism)
Bicentennial Man, Robin Williams (sentiment, happiness, death)
Everyman for Himself, and God Against All, (socialization, deviance)
The Straight Story, 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 siege)
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)
To Kill a Mocking Bird, (racism), Gregory Peck
Dark Night, Christian Bale, Heath Ledger, Aron Eckhart (deviance, alienation)
Native Son, Victor Love, Matt Dillon (race, racism, black experience)
Grapes of Wrath, Henry Fonda, (class conflict)
Bound for Glory, David Carradine (class conflict, labor movement, depression)
Born on the Fourth of July, Tom Cruise (war, ideology, socialization)
Bojangles, Gregory Hines (racism)
Who's Life is This, Anyways, Richard Dreyfuss (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)
Amistad, Morgan Freeman, Anthony Hopkins (Racism)
The Accused, Jodie Foster (Rape)
The Chosen, Rod Steiger, Maximilian Schnell, Robby Benson, (Jewish sect in America)
Inherit the Wind, George C. Scott & Jack Lemon (evolution vs. creationism)
Save the Tiger, Jack Lemon (alienation)
Hotel Rwanda, Don Cheadle (Racism, Genocide)
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, Charlton 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 Robards, (bureaucracy, alienation and family)
The Razors Edge, (social change, class and relationships)
The Doll Maker, Jane Fonda (traditional family, and the strength of mothers)
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)
Citizen Kane, Orson Wells (Ambition, alienation, class)
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)
Dr. Shivago, Omar Sharif, Russian Revolution
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
Molokai, The Story of Father Damien, (Christianity in practice with lepers)
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 Ten Commandments, Charlton Heston (conventional view of Old Testament)
Martin Luther, (biography) Stacy Keach
The Mission, (religion and colonial exploitation), Robert De Niro
Jonestown, The Life and Death of the Peoples Temple, (Documentary)
The Last Temptation of Christ, (Radical dramatization of the crucifixion of Christ).
The Crucible, Arthur Miller (Salem Witch Trials)
Resurrection, Ellen Burstein (Gift of Healing)
The 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 Fourth 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)
Matewan, Coal miner’s strike, 1920.
Rhinoceros, Zero Mostel, Gene Wilder (collective behavior and denial)
Long Day’s Journey Into Night, Jason Robards (dark side of family)
Do The Right Thing, Spike Lee, (racism, power, corporations)
The Fountain Head, Ayn Rand author, Gary Cooper (individualism vs. collectivism)
Office Space, Jennifer Aniston, Ron Livingston, (modernity, alienation)
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)
Midnight Cowboy, Dustin Hoffman (anomie, powerlessness, modernity)
Romero, Rual Julia, (Christian activism, power and political repression)
Champion, Kirk Douglas (prestige, status, development, boxing)
Citizen Cane, (Drama about life of William Randolph Hearst, power, alienation)
The Color Purple, Danny Glover, Whoopi Goldberg, (racism, sexism)
Friendly Persuasion, Gary Cooper, (Early Colonial Family, idealized and lost)
The Swimmer, Burt Lancaster (alienation, modernity)
The Peaceful Warrior, Nick Nolte, (Eastern philosophy y applied to modernity)
Reds, Warren Beaty, (Socialist / Communist movement)
War and Peace, Peter Fonda (war and social change)
The Hurricane, Denzel Washington (criminal justice system)
Zorba The Greek, Anthony Quinn, (Existentialist response to modernity)
Dr. Strangelove, George C. Scott, (war as organized insanity)
Nineteen Hundred, Robert De Niro, Burk Lancaster (fascism, capitalism, communism)
Ike, Dwight D. Eisenhower, Commander of allied forces WWII
Burn, Marlon Brando, (Imperialism in the raw)
Fight Club, Brad Pit (alienation)
A Better Life, Damian Bircher (immigration, class, stratification, globalization)
A Light in the Jungle, (Albert Schweitzer) (globalization, modernity)
A Better World, (modernity, alienation)
Passing Strange, Spike Lee, (racism, music, culture)
An Enemy of the People, Steve McQueen (Henrik Ibsen Play on social control and authority)
Patch Adams, Robin Williams, (modern medicine, critical satire)
Seize the Day, Robin Williams, Saul Bellow novel (existential, and dark)
The Ugly American, Marlon Brando, (American cold war foreign policy)
Boys don’t Cry, (persecution of a transgendered person)
Selma (Martin Luther King)
Of Mice and Men, John Steinbeck, class and culture
Boyhood (socialization)
The Wrestler, Mickey Rourke, alienation, class, family
American Sniper (deviance, cognitive dissonance, war and conflict)
Twelve Years a Slave (U.S. slavery)
The Heart is a Lonely Hunter (isolation, disabilities)
Ballad of the Sad Café (gender, identity)
Erin Brokovich, (corporate environmental oppression) Julia Roberts
Death of a Salesman, Arthur Miller. (modernity, alienation, identity)
The Glass Menagerie, Tennessee Williams (Kirk Douglas)
On the Waterfront, Marlon Brando (class, identity, alienation)
Julius Caesar, Shakespeare, Marlon Brando
Hamlet, Shakespeare, Mel Gibson
Cry Freedom, Denzel Washington, Kevin Kline (racial oppression)
Trumbo, (McCarthy Era Black Lists) Bryan Cranston
Moulin Rouge, (life of Toulouse-Lactrec) Jose Ferrer (1952 film)
Child of God, Cormac McCarthy, (extreme deviance, R rated)
Chi Raq, Spike Lee, (women confronting male violence and racism)
Ironweed, Jack Nicholson Meryl Streep (family under siege, poverty)
Caterpillar (Antiwar movie addressing chauvinism, sexism, and violence) R rated
Versu Uzuala, Akira Kurosawa. (Social Change)
The Ballad of Varayama, Shohei Imamara, (Dark side of social order)
America’s Dream (Danny Glover, Wesley Snipes) Three short stories by James Baldwin
Lawrence of Arabia, Peter O’Toole, British colonialism in the Middle East
Silkwood, (elite deviance) Meryl Streep
All the Way, (Biographic pic on LBJ and the civil rights movement. (Bryan Cranston
Ikuru, Tishiko Mifune, 1952, (Life, death, family careers)
Rashomon, Tishiko Mifune, 1950, (subjective, social creation of reality)
The Suffragettes (feminist movement)
Life is a House, Kevin Kline, (family and loss)
The Sea Inside Me, Javiar Bardem (life and assisted suicide)
Eye in the Sky, (drone warfare)
Before Night Falls, Javiar Bardem (life and oppression of a gay poet)
Mondays in the Sun, Javiar Bardem (Inequality, struggle, and spirit)
I’m a Fugitive from a Chain Gang (Paul Muni) (old black white movie on class and oppression)
Race, Story of Jessie Owens (race)
The Danish Girl (transgender experience)
Fiddler on the Roof, Persecution and adaption of Russian Jews, musical (authority, social order)
I'm Not Rappaport (Ageism) Walter Matthau, Ossie Davis
Iron Jawed Angels (women’s suffrage movement in the U.S.)
Moonlight, (Gender, Race, Oppression) Mahershala Ali, Trevante Rhodes
Tomorrow, Robert Duvall, (The human spirit, Faulkner short story, 1972)
Stroszek, Werner Herzog. (American Dream, dark side) Werner Herzog
Straight Otta Compton, Shea Jackson Jr. (Race, class, oppression)
Hannah Arendt, Docudrama, (Holocaust and the nature of violence)
Denial, Rachel Seise, Tom Wilkenson (Holocaust denial, free speech, academic freedom)
Fences, (Viola Davis, Denzel Washington) Family, Race, Class.
Hidden Figures, (Taraji P. Henson, Octavia Spencer, Janelle Monae, Kevin Costner) (patriarchy)
Rabbit Proof Fence (oppression of colonialism)
A Carol for Another Christmas, Rod Sterling (antiwar movie)
Who is Harry Kellerman and Why is He Saything All Those Awful Things About Me? (alienation) Dustin Hoffman
When Nietzsche Wept, Armand Assante
The Blue Angel (alienation), Emile Jennings, Marlene Dietrich
Paris Texas, Harry Dean Stanton (alienation)
Streetcar Named Desire, class alienation (Marlon Brando)
Wings of Desire, Bruna Ganz (existentialism)
Vito, biodrama on the life Vito Russo, gay activist
The Wizard of Oz, Judy Garland
Norma Rae, (class oppression) Sally Fields
Frida, Artist (biography) Selma Hayek

Suggested Documentaries

Wolves at the Door (naturalist view on wolves)
Food Inc. (corruption and pollution in food industry)
Forks Over Knives. (economics and morality of meat consumption)
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)
Harland County USA, (documentary on the Miner’s strike in Kentucky 1973)
Mind Walk, Liv Ullman (understanding modern times)
Bowling for Columbine, Michael Moore, (guns, gun control, violence)
The Corporation, (social organization, alienation, imperialism)
An Inconvenient Truth, Al Gore (Global Warming)
The Unforeseen, Laura Dunn documentary on development and the environment
Sicko, Michael Moore (health care in America)
What the Bleep Do I Know?, (human nature, epistemology)
Religious, Bill Maher (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)
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)
Ethos, A Time for Change. Noam Chomsky, Chalmers Johnson, Michael Moore, Howard Zinn
Gas Land, Dangers of Fracking
The House I Live In. (failed war on drugs, Prison system)
The Fourth World War. (poverty and revolution)
The Rulers of the World, Michael Parenti
You Can’t Be Neutral on a Moving Train, Howard Zinn (Social Movements)
For The Bible Tells Me So (Religion and gays, problems)
God and Gays (Religion and gays, problems)
Crime and Punishment In America. (Criminal Justice System, Prison)
Burying the Past: Legacy of the Mountain meadows Massacre
Why We Fight. (Military Industrial Complex)
Inside the Mind of a Suicide Bomber. (Interviews with captive former terrorists)
Constantine’s Sword. (Christianity, prejudice and politics)
Dolphins. (Robin Williams narrates on family and communication in dolphins)
People Like Us. Social Class in America. American Stratification
Angola Prison: The Farm. (life and death in prison, up close and personal)
Ethnic Notions (Racism, language, and class)
The Gate Keepers. (Israeli Palestinian conflict)
The Broken Camera (Israeli Palestinian conflict)
March of the Penguins (Socio-biology)
The Fog of War, (Robert McNamara, Vietnam war documentary)
Winged Migration (Socio-biology)
Dirty Lying Bastards (corporate denial of global warming)
Inequality for All (American stratification)
The Act of Killing (Genocide in Cambodia, study on brutality and violence become normative)
Water Shed, (Documentary on the crucial importance of water)
Body of War (Documentary on Veterans returning from war, produced by Phil Donahue)
In Transition1.0: From Oil Dependence to Local Resilience, (Energy conservation movement)
Seventeen Solutions, (Ralph Nader on the future of America)
The Bridge (suicide)
Sacred Planet (beautiful documentary on the wonders of nature)
Prophet’s Prey (Warren Jeffs, fundamentalism)
This Changes Everything (environment)
13th, documentary on failed and racist Prison system in the U.S
An Inconvenient Truth Revisited, (environmental destruction and activism)
Incident at Ogala, (documentary on Lenoard Peltier) Produced by Robert Redford
The Bird, (Drones and collateral Damage)
Jane, Documentary on Jane Jacobs and modern mega-cities.
Vita Activa, Documentary on Hannah Arendt
The Times of Harvey Milk, documentary Harvey Milk, gay activist and politician
I’m Not Your Negro, Biographical Documentary on James Baldwin
Harry and Snowman (Harry Deleyer) Horses, friendship, and meaning
What Happened Miss Simone (life of jazz singer, Nina Simone)
Sons of the Clouds (documentary on colonial refugees and colonial repression in the Sahara (produced by Javier Bardem)
Henry A. Wallace: An Uncommon Man. (documentary on Henry Wallace a true progressive)
The Occupation of the American Mind: A look at Israel’s PR War in the United States.

CSBS EMERGENCY ACTION PLAN

• 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 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 past business hours and would like an escort to your car, please call 801-585-2677. You can call 24/7 and a security officer will be sent to walk with you or give you a ride to your desired on-campus location.

- **As the only institution in the state classified in the highest research category (R1), at the University of Utah you will have access to state-of-the-art research facilities and be able to be part of the knowledge creation process. You will have the opportunity to do research of your own with faculty who are leading experts in their field, engaging in programs that match your research interests. Further, you will interact with and often take classes with graduate students that provide an advanced understanding of the knowledge in your field.**