



# Sociology Through Film

**Sociology 3042-001 & 342-001 / 3  
Credit Hours / Hybrid Class**

**Monday, Wednesday, 10:45-11:35 /  
Marriott Library Rm. 1130**

**Spring Semester, 2014 / University  
of Utah**

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Office Hours: Monday – Thursday 1:00  
pm-4:00 pm, or by appointment.

## Goals of the Course

There are three main goals for this course. The first is the use of movies, documentaries, and docudramas to illuminate sociological phenomena and events and effectively use these mediums to teach basic sociological models and concepts. The second is to utilize different types of media as a means of teaching students how to apply relevant sociological models, concepts, and research to movies and to the real world, and thereby see the world through a sociological lens that allows them to analyze and think about the world in sociological terms. The third goal is to evaluate movies in terms of the extent to which they uncritically transmit stereotypes, misconceptions and ideologies regarding gender, race, ethnicity, poverty, social change, and social and political life. Ultimately, the goal of this course is to help students apply concepts taken from social science in a way that will enhance their judgment and help them make better decisions in both their personal and public life.

## Hybrid Class

As a hybrid class, this class will meet Monday and Wednesdays from 10:45- 11:35. In this class the students will watch a variety of feature length movies and documentaries that will be used to highlight important social realities and processes within society. Students will watch

these movies on Canvas at home on their computers which they can if they desire plug into their TV's. On Friday's or whenever it is convenient for them, students will also watch one 40 minute lecture wherein the instructor will address core principles from social science that will be useful in interpreting and understanding the films. During class meetings students will discuss their understanding and interpretations of the films and documentaries. During these live class sessions, the instructor will also highlight sociological perspectives on the movies in terms of concepts and theories from social science

## **Class Requirements**

This class will utilize commercial full-length films, documentaries, and docudramas to illuminate and demonstrate sociological, concepts, phenomena and important social issues. Some of the videos will be presented in class, while others will be available on line on Canvas. All the assigned videos and one weekly lecture by the professor can be accessed through Canvas at the class web page, where they can be downloaded or watched on a computer or patched into a television. There is no textbook for the class, but students will be required to watch the equivalent of two full length videos every week, some being about an hour long, others being longer. In class, students will discuss and analyze all the videos and movies in terms of basic sociological concepts, phenomena and social issues that will be presented and discussed in class. In that this course relies heavily on videos as core content, students who find any of the videos objectionable should consider not taking the class. 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.

There will be one midterm, a final exam, and paper for this class. The midterm exam will be an objective exam utilizing true-false and multiple choice questions. 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.

There will also be one assigned paper on a video from the Suggested Movies or Suggested Documentaries lists found at the end of the syllabus. In this paper, the student is expected to analyze a movie in terms of theories and concepts addressed in the course. If a student wants to write on a video not on the assigned list, she must first clear it with the instructor. The paper should be double-spaced and six to eight pages in length. It constitutes roughly a third of the student's grade. Exams and papers will be graded in terms of the student's ability to define and apply relevant sociological concepts, principles, research, and theories addressed in this class. Students are urged to try to stay one week ahead when watching videos. There are no prerequisites for this course. Plagiarism or cheating will result an E grade for an assignment or exam. Be sure to do your own work and make clear citations following either ASA or APA guidelines. With reasonable notice given to the student, the syllabus may be changed and does not constitute a contract.

## **Extra Credit**

Students can earn 5 extra credit points by writing a short review of any video on the Suggested Movies or Suggested Documentaries. The review should highlight aspects of the video relevant to sociology. Students can earn an additional 5 extra credit points by going to the discussion board on Canvas and posting up 5 times during the semester with a comment or analysis or response regarding one of the assigned movies. All extra credit work must be submitted before the final exam.

## Grading Policy

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

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

## Students With Disabilities

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in the course will be made available in alternative format with prior notification to the Center for Disability Services. ([www.hr.utah.edu/oeo/ada/guide/faculty](http://www.hr.utah.edu/oeo/ada/guide/faculty))

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

Every Man for Himself, and God Against All, (Bruno S. Walter Ladencast)  
Mickey Mouse Monopoly & Mean World Syndrome  
Frances, (Jessica Lange, Sam Shepard)  
Heat, (Robert De Niro, Al Pacino)  
Bound by the Wind  
Lust for Life, (Kirk Douglas and Anthony Quinn)  
Lord of the Flies, (New color version)  
Boyz in the Hood, (Ice Cube, Angela Bassett)  
On Family, Berry Brazelton  
Ordinary People, Donald Sutherland, (Mary Tyler Moore)  
Wolves at the Door  
Grapes of Wrath, (Henry Fonda)  
Inequality for All (Robert Reich)

Jesus Camp  
Mississippi Burning, (Gene Hackman)  
The Corporation  
Why We Fight  
Network. (Faye Dunaway, Robert Duval, William Holden)  
Blade Runner, (Harrison Ford)  
The Razors Edge, (Bill Murray)

## Course Outline

### **Week One: (January 6, 8) Introduction to Sociology: Core Concepts in Sociology, The Basic Sociological Model, Theoretical Schools**

Lecture: Sociological Perspective

Lecture: Basic sociological Model

Assigned Video: Everyman For Himself, and God Against All

Assigned Video: Mickey Mouse Monopoly

Recommended Video: Lester F. Ward. A Life's Journey, Biography of a Famous American Sociologist.

### **Week Two: (January 13, 15) Theoretical Schools**

Lecture: Theoretical Schools

Assigned Video: Mean World Syndrome

Assigned Video: Frances (Jessica Lange, Sam Shepard)

Recommended Video: Anthropology (Faces of Culture Part 1)

### **Week Three: (January 22) Culture and Socialization.**

No class Monday. Martin Luther King Day

Lecture: Culture and socialization

In class Video Medley: Every Man for Himself, The Miracle Worker, The Enchanted Forest

Assigned Video: The Blues According to Lightnin Hopkins

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

Recommended Video: Language of War /After Desert Storm.

#### **Week Four: (January 27, 29) Social Control, Deviance, and Anomie**

Lectures: Theories of Deviance

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

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

Assigned Video: Lust For Life, Kirk Douglas

Recommended Video: An Enemy of the People, play by Henrik Ibsen, Steve McQueen

#### **Week Five: (February 3, 5) Roles, Role Playing, Impression Management,**

Lecture, Role Theory

In class Video Medley: Abbott and Costello =Diner, Playing Dice, Who's on First, and Double Talk, Who's Afraid of Virginia Wolf, Hamlet, Zorba the Greek, On the Waterfront, The Pawn Broker, Lust for Life.

Assigned Video: Lord of the Flies (recent color version)

Assigned Video: Wolves at the Door

Recommended Video: Zorba The Greek, Anthony Quinn

#### **Week Six: (February 10, 12) Institutions and The Social Order**

Lecture: Institutions

Lecture: The Social Order

In class Video: Institutions, family religion, economics.

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

Recommended Video: Crime and Punishment in America.

**Week Seven: (February 19) Family**

No Class Monday. President's Day

Lecture On Family.

In class Video: Changing Family

Assigned Video: Barry Brazelton on Family

Assigned Video: Ordinary People

Recommended Video: People Like Us. Social Class in America

**Week Eight: (February 24, 26) Economic Institutions / Political Institutions / Social Class**

Lecture: Economics and Politics

In class Video: Julius Caesar, Marlon Brando, The Ugly American, Marlon Brando

Assigned Video: Grapes of Wrath

Assigned Video: Crisis of Faith

Recommended Video: Ishi, The Last of His Tribe.

Online Midterm: Weeks 1-6, Feb. 28 – March 2<sup>nd</sup>.

**Week Nine: (March 3, 5) Religious Institutions**

Lecture: Religion and Religious Organization

Video Clips: Elmer Gantry

Assigned Video: Jesus Camp

Recommended Video: God and Gays (documentary on gay experience)

**Week Ten. (March 9, 11) Spring Break, No Class**

Assigned Video: Ethnic Notions

Assigned Video: Mississippi Burning, (Gene Hackman)

Recommended Video: Amistad, Morgan Freeman, Anthony Hopkins.

**Week Eleven: (March 17, 19) Racism**

Lecture: Racism, Sexism, Speciesism

Assigned Video: The Corporation

Recommended Video: A Better Life, Damien Birchir

**Week Twelve: (March 24, 26) Stratification and Poverty**

Lecture: Stratification

Lecture: Poverty

Assigned Video: Inequality for All

Assigned Video Why We Fight

Recommended Video: The World According to Monsanto

**Week Thirteen: (March 31, April 2) Globalization**

Lecture: Globalization

In class Video: Race to the Bottom, and Clips from Network and A Light in the Jungle.

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

Recommended Video: A Light in the Jungle, Albert Schweitzer

**Week Fourteen: (April 7, 9) Modernity, Alienation**

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

Video: Medley: Clock Work, Metropolis (Fritz Lang), Modern Times (Charlie Chaplin), Julius Caesar (Marlon Brando)

Assigned Video: Blade Runner, Harrison Ford

Recommended Video: Metropolis, (Stratification, Technology, Class, Future)

### **Week Fifteen: (April 14, 16) Social Change and Social Movements**

Lecture: Social Change and Social Movements

In class Video: History of Rock and Roll

Assigned Video: Razors Edge (Bill Murray)

Recommended Video: You Can't be Neutral on a Moving Train. Howard Zinn

Papers Due April 19.

### **Week Sixteen: (April 21, 23) Conclusions on Society and the Social Nature of the Individual**

In class Video: Dolphins (Robin Williams)

Conclusions and Discussion.

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

Online Final Exam, Friday, April 25–April 27th, before midnight.

Optional Take Home Exam handed out, April 23th, due Monday April 28<sup>th</sup> at my office.

### **SUGGESTED MOVIES**

Never Cry Wolf, Charles Martin Smith, Bryan Dennehy (speciesism, ecology)

Straight Time, Dustin Hoffman (deviance, crime, stigma)

Elmer Gantry, Burt Lancaster (Religion, fundamentalism)

Gabbi, (stigma, life among the physically disadvantaged)



Night Mother, Sissy Spacheck (suicide)

The Heart is a Lonely Hunter, Alan Arkin (discrimination against the hearing impaired)

Lonely are the Brave, Kirk Douglas (soc. change, post modernism)

Lord of the Flies, modern version, (social disorganization)

Metropolis, 1920's classic film (industrialization, class warfare)

Modern Times, 1920's classic film (Chaplan on industrialization, modernization)

Black Like Me, James Whitmore (racism)

The Pawn Broker, Rod Steiger (alienation)

Blade Runner, Harrison Ford (simulacrum, alienation, technology, mass society)

Gorillas in the Mist, Sigourney Weaver (speciesism)

The Mission, Robert De Niro (racism, imperialism)

The Arrangement, Kirk Douglas Faye Dunaway (alienation)

One Flew Over the Cuckoo's Nest, Jack Nicholson (total institutions, deviance)

Tucker, A Man and his Dream, Jeff Bridges (bureaucracy, power, elitism)

Native Son, Matt Dillon (racism)

Gandhi, Ben Kingsley (Social Change, conflict)

Of Mice & Men, John Malkovich, (sentiments, class, deviance)

Matewan, (racism, class warfare)

King of Hearts, Alan Arkin, (society as an insane asylum run by the inmates)

Elephant Man, Anthony Hopkins, John Hurt, (deviance, labeling)

Lady Chatterly's Lover, (sexism, industrialization)

The Bear, (specieism)

Apocalypse Now, Marlon Brando, (war, alienation)

Paths of Glory, Kirk Douglas, (war, authority, injustice)

Boyz in the Hood, (class/race/poverty)

El Norte, (stratification, ethnocentrism, exploitation)

Seize the Day, Robin Williams (capitalism, alienation)

A Thousand Clowns, Jason Robards, (bureaucracy, alienation, coping)

The Last of His Tribe, John Voight Graham Greene (imperialism, scientific exploitation)

Taxi Driver, Robert Dinero, (anomie, powerlessness)

A Light in the Jungle, Malcom McDowell (bio of Albert Schweitzer, globalization)

The Black Robe, (religious/cultural imperialism)

Network, Faye Dunaway, Peter Finch (globalization, alienation)

The Insider, Al Pacino (Elite deviance)

Gulliver's Travels, Jonathan Swift (Early Social Criticism)

Tuesdays with Morrie, Jack Lemon

Falling Down, Michael Douglas (alienation, anomie)

Malcolm X, Denzil Washington (racism, Islam, social movements)

Frances, Jessica Lange (sexism)

Mississippi Burning, Gene Hackman, Willem Defoe (racism)

The Razors Edge, Murray (social change, ideology, class)

Bicentennial Man, Robin Williams (sentiment, happiness, death)

Everyman for Himself, and God Against All, (socialization, deviance)

The Straight Story, (family) Richard Farnsworth

Me Familia, Jimmy Smits, Esa Morales, (Latino family)

It's a Wonderful Life, Jimmy Stewart, (Idealized family)

Lust for Life, Kirk Douglas (symbolic interaction in art and life)

The Remains of the Day, Anthony Hopkins & Emma Thompson (authority)

The Gods Must be Crazy, (progress, globalization)

The Doll Maker, Jane Fonda (family under 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)

Dark Night, Batman 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, Anyway, Richard Dreyfus (suicide)

All Quiet on the Western Front, (realities and seduction of war)

In Cold Blood, Robert Blake (deviance, murder)

Dead Man Walking, Sean Penn (deviance, capital punishment)

City of God, (Poverty and crime in South America, drugs, culture of poverty)

Bowling for Columbine, Michael Moore, (guns, gun control, violence)

Amistad, Morgan Freeman, Anthony Hopkins (Racism)

The Accused, Jodi Foster (Rape)

Inherit the Wind, George C. Scott & Jack Lemon (evolution vs. creationism)

Save the Tiger, Jack Lemon (alienation)

Hotel Rwanda, Don Cheadle (Racism, Genocide)

Nine Angry Men, Any version (witness testimony, prejudice)

Thirteen Days, Kevin Costner (decision making processes)

Maria Full of Grace, Catalina Sandino (drugs and the drug war)

Soylent Green, Charleton Heston (overpopulation modernity)

Crash, Matt Dillon, Sandra Bullock (alienation, racism, class)

Blood Diamond Leonardo DiCaprio, Djimon Hounsou (Racism, Social disorganization, conflict)

Fight Club, Brad Pitt (alienation)

The Arrangement, Kirk Douglas Faye Dunaway (family and alienation)

Kinsey, Liam Neeson (American investigation into human sexuality)

The Godfather, Part One, Al Pacino, Robert De Niro,

El Norte, (international stratification, Immigration and family)

A Thousand Clowns, Jason Robart, (bureaucracy, alienation and family)

Frances, Jessica Lange (sexism, exploitation and family)

The Razors Edge, (social change, class and relationships)

Bicentennial Man, (family and artificial intelligence)

The Doll Maker, Jane Fonda (traditional family, and the strength of mothers)

Long Days Journey into Night, Jason Robards (dark side of family)

Shadrack, Harvey Keitel (family, class, old age and death)

Friendly Persuasion, Gary Cooper (Idealized traditional family)

Who's Afraid of Virginia Wolf, Elizabeth Taylor, Richard Burton (family, deviance)

Ordinary People, Donald Sutherland, Mary Tyler Moore (Dysfunctional family)

Iron and Silk, Shirley Sun, Mark Salzman (Modern Chinese Family)

The Namesake, Kal Penn, Tabu, (modern eastern Indian marriage and family in America)

My Big Fat Greek Wedding, Nia Vardalos, John Corbet (mixed Greek American marriage)

Salt of the Earth, (Mexican American families fighting exploitation, black-listed in 50's)

American Beauty, Kevin Spacey (dark side of modern family)

Monsoon Wedding, Naseeruddin Shah (arranged eastern Indian wedding)

Four Seasons, Alan Alda (marriage and adultery),

The Beautiful Country, (orphans, mixed marriage and family in Vietnam and the U.S.)

Sometimes a Great Notion, written by Ken Kesey, Paul Newman (social change) "Family  
Upside Down, Fred Astaire (family, aging and human dignity and choice)

Hedda Gabler, Jane Fonda, (patriarchy and sexism in family)

Oh Pioneer, written by Willa Cather, (Jessica Lange matriarchy, family on the frontier)

The Yearling, Gregory Peck (traditional frontier family)

The War, Kevin Costner (family and war)

Seize the Day, Robin Williams, (post-modern family and alienation)

The Enchanted Forest, 1946, black and white, (family in nature) Instructors copy

Cloud, (family among horses) Instructors copy

Kramer vs. Kramer. (Divorce) Meryl Streep, Dustin Hoffman

Off the Map. Sam Eliot (love, loss, unconventional family)

When Nietzsche Wept. (bio-drama on Nietzsche & Freud) Armand Assante, Ben Cross

Moloki, The Story of Father Damien, (Christianity in practice with lepers)

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)

Elmer Gantry, Burt Lancaster (fundamentalist hegemony)

The Ten Commandments, Charlton Heston (conventional view of Old Testament)

Martin Luther, (biography) Stacy Keach

The Mission, (religion and colonial exploitation), Robert De Niro

Jonestown, The Life and Death of the Peoples Temple, (Documentary)

The Last Temptation of Christ, (Radical dramatization of the crucifixion of Christ.

The Crucible, Arthur Miller (Salem Witch Trials)

Resurrection, Ellen Burstyn (Gift of Healing)

The New Centurions, George C. Scott (cops and crooks, anomie)

The Matrix, Keanu Reeves, Laurence 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)

Rhinoceros, Zero Mostel, Gene Wilder (collective behavior and denial)

Long Day's Journey Into Night? Jason Robards (dark side of family)

The Fountain Head, Ayn Rand author, Gary Cooper (individualism vs. collectivism)

Office Space, Jennifer Aniston , Ron Livingston, (modernity, alienation)

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, Whoopie Goldberg, (racism, sexism)

Friendly Persuasion, Gary Cooper, (Early Colonial Family, idealized and lost)

The Swimmer, Burt Lancaster (alienation, modernity)

Who Is Harry Kellerman, and Why Is He Saying Those Awful Things About Me. Dustin Hoffman, (anomie, alienation, modernity).

The Peaceful Warrior, Nick Nolte, (Eastern philosophy applied to modernity)

War and Peace, Peter Fonda (war and social change)

The Hurricane, Denzil Washington (criminal justice system)

Zorba The Greek, Anthony Quinn, (Existentialist response to modernity)

Dr. Strangelove, George C. Scott, (war as organized insanity)

Nineteen Hundred, Robert De Niro, Burk Lancaster (fascism, capitalism, communism)

Burn, Marlon Brando, Imperialism in the raw.

Oh, God. (comparative religion, alternative views)

Orwell Rolls in His Grave. Corporate Domination in the Media

A Better Life, (immigration, Class, Stratification, Globalization)

A Light in the Jungle, (Albert Schweitzer) (globalization, modernity)

A Better World, (modernity, alienation)

An Enemy of the People, Steve McQueen (Herik Ibsen Play on social control and authority)

Patch Adams, Robin Williams, (modern medicine, critical satire)

Seize the Day, Robin Williams, Saul Bellow novel (existential)

The Ugly American, Marlon Brando, (American cold war foreign policy)

### **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)

Mind Walk, Liv Ullman (understanding modern times)

The Corporation, (social organization, alienation, imperialism)

An Inconvenient Truth, Al Gore (Global Warming)

Sicko, Michael Moore (health care in America)

What the Bleep Do I Know?, (human nature, epistemology)

Religulous, Bill Mahr (religion and atheism)

The Silent One, (childhood mental illness) Instructor's copy

Flow, How Do A Handful of Corporations Steal Our Water? (corporate hegemony)



Jesus Camp, (documentary on aggressive evangelicals)

The Unexamined Life (Modernity, Existentialism, Ethics)

Capitalism: A Love Story, Michael Moore

Miss Representation (modern sexism)

The War You Don't See (realities of modern war)

The Invisible War (sexism in the military)

The World According to Monsanto (bio-engineering dangers)

Lester Ward: A Life's Journey (Major American Sociologist)

Orwell Rolls Over in His Grave: (Modern mind control)

The End of the Line: (Death of the oceans due to over fishing)

Tell The Truth and Run: (Censorship in the media)

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)

Detropia (America, Detroit collapse, and outsourcing)

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

Talibanistan (Taliban, and complexities of conflict)

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)

Captive Audience.The Telecom Industry and Monopoly in the New Golden Age. (media monopoly, latest wave)

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 MacNamera, 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,