

## **American Politics and Film:**

**Entertainment, Commerce, and Political Communication**

Political Science 3250-01 SAINT LOUIS UNIVERSITY

Spring 2018 Beracha Hall 221 Thursdays 4:15-7pm

**INSTRUCTOR: Dr. Sandra Olmsted**

**Phone:** 977-8192 It is a shared phone, and messages may go astray; therefore, email is best!

**email:** SandraOlmstedPhD@gmail.com olmsteds@slu.edu

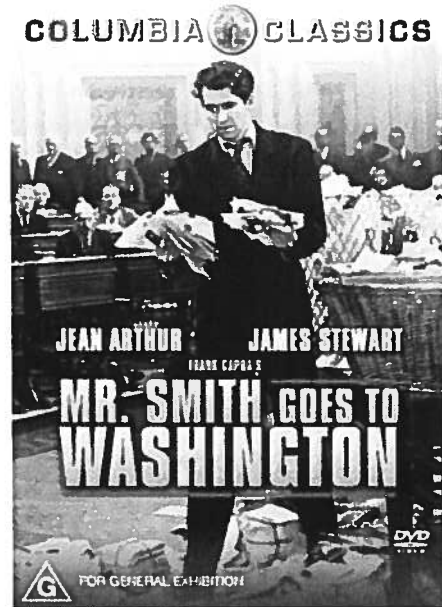
**OFFICE** McGannon 126 **HOURS:** Before, after class, whenever we schedule a meeting.

This class considers the American movie industry's changing perspectives on U.S. political institutions and processes. Award winning cinema classics are analyzed both as art and as political communication within the context of their historical settings. Students research a particular work in terms of context, art, and political communication. **This class meets the Social Science core requirement; see page 3**

**REQUIREMENTS:** Students are required to view the film and to read the assigned reading to be discussed prior to class. DVDs of the films can be viewed in the library and/or through the library's streaming services, information for which will be posted as available.

Copies of books A-C are ordered through SLU's bookstore; however, the editions may be different causing the listed readings to be adjusted accordingly.

**A REVISED SYLLABUS WILL BE POSTED WHEN THE BOOK ORDER IS SETTLED.**



### **Sources of Required Readings:**

A) ANALYZING POLITICS: *Politics and Politicians in American Film* by Phillip L. Gianos. Praeger, Westport Connecticut: 1998.

B) *Projecting Politics: Political Messages in American Films* by Terry Christensen and Peter Haas. M.E. Sharpe, Armonk, New York : 2005.

C) *Politics and Film* by Daniel Franklin.

### **Other print resources of value are:**

D) *The Political Film* by Michael A. Genovese, Simon & Schuster , NY: 1998. Marxist analysis.

E) *The Big Screen* by David Thomson, Farrar, Straus and Giroux, NY: 2012

F) *Movies as Politics* by Jonathan Rosenbaum. University of California P, Berkeley, Ca., 1997.

G) *Here's Looking at You: Hollywood, Film, and Politics* by Ernest Giglio American

H) *Politics in Hollywood Film* by Ian Scott. Fitzroy Dearborn. Chicago, Il. 2000 (This is a difficult read without a semiotics dictionary; which is available online at <http://visual-memory.co.uk/daniel/Documents/S4B/sem-gloss.html>).

## ASSIGNMENTS:

1) **Student Critiques:** Each student will write three two-page critiques (Format: paragraph, line spacing: double) of any of the films presented in class. Liberal use of the concepts from valid, peer reviewed sources and/or Gianos, Christensen, Franklin (See Appendix 1 in Christensen) is anticipated for this project. You will be self consciously analytical and/or you will indicate what you thought of the film. **Each is worth 100 pts. (300 points).**

2) **Examinations** are worth **200 pts each/400 pts total.**

3) **Student Projects:** Each student will wrap him or herself around one motion picture selected from the list of approved films or based on negotiation with the instructor. **This is not to include films discussed or viewed in class, except as compared to and/or contrasted with class movies.** The student will learn everything about the picture. This knowledge should then be organized in some logical fashion. What is the picture about –summarize the main action. What genre is the film and what themes are developed in the film? Relate any of these materials to class readings. When was the movie made? How did the time of production influence the production? What did the director and producer say about their film? What did the critics say about the picture? Did anybody go to see the film? Did it win prizes? Alternatively a filmmaker (whose oeuvres include a political film, may be featured. This may include but not be limited to Capra, Kazan, Coppola, Stone, or Moore. Some type of presentation will be made during the last three weeks of class. The presentation can be done in any appropriate way the student wishes. A handout for each student might summarize the student's description and analysis of the film. Students are encouraged, however, to use multimedia for their class presentations—this may be as common as overheads or powerpoints. Students are encouraged to use the "social presentation" web sites such as Glogster or Museum box to support their presentations. Free or cheap software such as prezi are also appropriate. **The Presentation is worth 200 points.**

4) **Participation: Written Responses and STUDENT'S INFORMED PARTICIPATION**, i.e. thoughtful, well-prepared remarks and observations which are absolutely vital to this class. Since value of every class meeting will depend on discussion, exchange of ideas, and advancing the direction of the course, **Written Responses and Informed Participation is worth 100 pts** and will be evaluated based on participation in the class discussion and on turning in, at the beginning of each class, a type **Written Response** consisting of 1) five intelligent observations and 2) five provocative questions about the film and readings to stimulate conversation. These **Written Responses** will be used to discuss the issues and ideas raised by the film, readings, and questions in the syllabus. Being in class and on time is essential to getting credit for participation. There is no make up for **Written Responses**; the **Written Responses are due at the beginning of class and cannot be emailed or handed in later.**

### **GRADING:** Grading Scale

A = 93-100   A- = 90-92   B+ = 87-89   B = 83-86   B- = 80-82   C+ = 77-79   C = 73-76  
C- = 70-72   D = 60-70   F below 60   Plagiarized Assignments = 0 (Zero)

**EVALUATIONS:** Please complete an online evaluation for this and all your other courses. We are aware that there are other things on one's mind at the end of a course and semester. Instructors do read these and use the evaluations to improve their instruction. The University also needs these as part of its ongoing evaluation.

### **Social Science core requirement**

**Student Outcomes:** Students will acquire conceptual tools and methodologies to analyze and understand their social world. With these tools, they will be able to act in their world more effectively and become forces for positive change. They will gain a better understanding of human diversity. Students will be able to think and write critically about human behavior and community. They will become aware of the various methodological approaches used by social scientists.

### **Writing Services and Help**

**University Writing Services:** I encourage you to take advantage of University Writing Services; getting feedback benefits all writers! Trained writing consultants can help with any writing, multimedia project, or oral presentation. During one-on-one consultations, you can work on everything from brainstorming and developing ideas to crafting strong sentences and documenting sources. *These services do fill up*, so please make an appointment! Also, bring your assignment description, and a few goals, to the consultation! For more information, or to make an appointment, visit [www.slu.edu/writingservices.xml](http://www.slu.edu/writingservices.xml) or call 977-3484.

### **Other information**

In an effort to make the class more inclusive, students are welcome to drop a typed note in my mailbox if there is anything they'd like to share with me anonymously -- perhaps about struggles students face or what doesn't work for them in the classroom.

### **SLU's Undergraduate Syllabi Statements**

#### **Academic Integrity Syllabus Statement:**

Academic integrity is honest, truthful and responsible conduct in all academic endeavors. The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of falsehood demean and compromise the corporate endeavors of teaching, research, health care, and community service through which SLU embodies its mission. The University strives to prepare students for lives of personal and professional integrity and therefore regards all breaches of academic integrity as matters of serious concern.

The governing University-level Academic Integrity Policy was adopted in Spring 2015, and can be accessed on the Provost's Office website: <https://www.slu.edu/the-office-of-the-provost/academic-affairs-policies>

Additionally, each SLU college, school and center has adopted its own academic integrity policies, available on their respective websites. All SLU students are expected to know and abide by these policies, which detail definitions of violations, processes for reporting violations, sanctions, and appeals. Please direct questions about any facet of academic integrity to your faculty, the chair of the department of your academic program, or the dean/director of the college, school or center in which your program is housed.

Specific College of Arts and Sciences Academic Honesty Policies and Procedures may be found [here](#).

### **Title IX Syllabus Statement**

Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University.

If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX coordinator, Anna R. Kratky (DuBourg Hall, room 36; [anna.kratky@slu.edu](mailto:anna.kratky@slu.edu); 314-977-3886) and share the basic fact of your experience with her. The Title IX coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus.

If you wish to speak with a confidential source, you may contact the counselors at the University Counseling Center at 314-977-TALK. View SLU's [sexual misconduct](#) policy.

### **Student Success Center Syllabi Statement**

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. The Student Success Center assists students with academic related services, and is located in the Busch Student Center (Suite, 331) and the School of Nursing (Suite, 114). Students who think they might benefit from these resources can find out more about:

- Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.
- University-level support (e.g., tutoring services, university writing services, disability services, academic coaching, career services, and/or facets of curriculum planning) by visiting the Student Success Center.

### **Disability Services Academic Accommodations Syllabus Statement**

Students with a documented disability who wish to request academic accommodations are encouraged to contact Disability Services to discuss accommodation requests and eligibility requirements.

Please contact Disability Services, located within the Student Success Center, at [disability\\_services@slu.edu](mailto:disability_services@slu.edu) or 314-977-3484 to schedule an appointment. Confidentiality will be observed in all inquiries.

Once approved, information about academic accommodations will be shared with course instructors via email from Disability Services and viewed within Banner via the instructor's course roster.



**A NOTE ON CITATION:** Although Turabian is the preferred citation style (modified Chicago) in the Political Science department, MLA is also acceptable for citations in this class. Here is a link if you'd like to use Turabian: <https://www.slu.edu/departments-of-political-science-home/about/political-science-links>

Availability of films:



**This page is under construction because SLU's online streaming system has changed since last spring and now goes through the library. As soon as this information is available, it will be posted in a revised syllabus. Until then the films will be available for viewing in the library via reserved DVD copies.**

***YOU ARE, OF COURSE, WELCOME TO FIND  
THE FILM ELSEWHERE SUCH AS  
PUBLIC LIBRARIES & ONLINE STREAMING SERVICES***

**Mr. Smith Goes to Washington**

LINK

**Casablanca 93008**

LINK

**On the Waterfront**

LINK

**Dr. Strangelove 91071**

LINK

**The Candidate**

LINK

**Apocalypse Now pt1**

LINK

**Apocalypse Now pt2**

LINK

**Do the Right Thing 91563**

LINK

**Primary Colors**

LINK

**Wag the Dog**

LINK

## SCHEDULE OF CLASSES/FILMS/READINGS:

### **Week One Thursday, January 18. Readings: Franklin: Chapters 1-4**

Introduction: Intro of class materials, instructor and members. Expectations and limitations.

Syllabus review: Each week we will explore and discuss issues of entertainment as commerce and political communication in American political culture. In addition to the following types of questions, we will explore historical context—Films across eight decades -- and current approaches to political questions. Questions for each week are included as suggestive prompts. The following are general prompts for every film assigned or suggested for this class and will be of help to you as you decide what films to cover in your presentation.

*What is the picture about i.e. what is the main action? What is the major theme or message?*

*What genre is the film, and what major and minor themes or messages are developed in the film? Relate any of these materials to class readings.*

*When was the movie made? Why was this film made at that time? How did the time of production influence the production and the time of release influence the reception?*

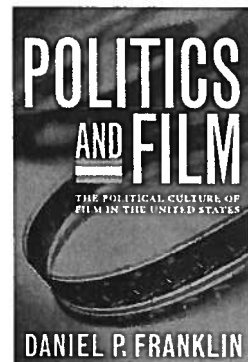
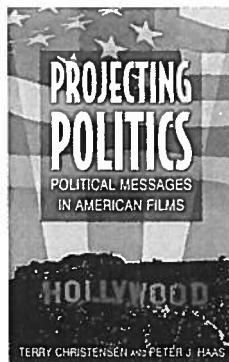
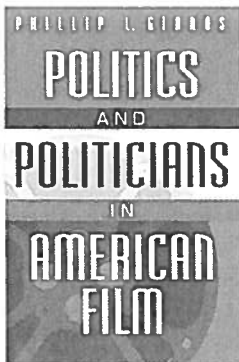
*What did the director and producer say about their film? Was it political element?*

*What did the critics say about the picture? Was there a political element to their responses?*

*Did the film garner awards? If so, which ones? Was there a political element to the film, cast, and/or crew winning these awards?*

*Who was the intended audience? Did audience go to see the film when it was released? Did it become more popular later, and if so, when and why?*

*Alternatively, a filmmaker (whose oeuvres include a political film, may be featured. This may include but not be limited to Capra, Kazan, Coppola, Stone, Moore. How does this film fit into the filmmaker's body of work? How has the filmmaker's political stance involved?*



**Week Two Thursday, January 25 *Mr. Smith Goes to Washington* Readings: Gianos Chapters 1 and Christensen, Chapters 1-5, Franklin, pp. 137-142 DUE: *Written Response***



**Questions to consider:**

What is this film trying to say about American democracy?

Over 60 years later, is corruption in government as big a problem as it seems to have been back then? What about in your country?

Do similar things happen today that are not called corruption because they're perfectly legal? And in your country?

Was the movie itself, and especially the way it ends, as naïve as Jeff?

How is this film reflective of the situation America found itself in back in the late 1930s?

How would you describe Jeff? Are there lots of naïve and idealistic people like him around today?

Is patriotism a good thing?

Is Joe Paine a fundamentally bad person, or just weak?

Would Jeff and Clarissa be a good couple?

What did you like and not like about this movie?

**Week Three February, 1 *Casablanca* Readings Gianos, Chapter 5, Christensen, Chapter 6.  
DUE: *Written Response***



**Questions to consider:**

The way *Casablanca*'s narrative develops, as is true of most Hollywood films, is through a tight sequence, or chain, of cause and effect. What are some of the important links in that chain?

If the major motivating force in classical Hollywood cinema is *desire*, what are the desires of the major characters in this film? To what extent are these desires satisfied?

Rick and Lazlo can be said to represent two different types of heroism. How would you categorize each one as a hero? What qualities, if any, do they share? How do they most differ from each other?

*Casablanca* has become something of a "cult" film, in part because of the personality of Humphrey Bogart. What is it about Bogart as a performer that makes him interesting?

How is Ilsa characterized in this film? Would it be fair to say that the main female character in *Casablanca* is merely an object of exchange between men? Does Ilsa ever *do* anything in the film?

Although the narrative is constructed on a change of heart on Rick's part, are we ever in any real doubt as to what Rick's final choice will be? What are some of the clues, from the very beginning of the film, that tell us what Rick's future behavior will be?

The story in *Casablanca* takes place in two worlds, Paris and Casablanca. How are these worlds compared and contrasted in the film?

One critic has suggested that *Casablanca* is structured around the concept of theft and thievery. How many different "thefts" are there in the film and how are they related to each other?



**Week Four February 8, *All the King's Men* Readings Gianos Chapter 2**

**DUE: *Written Response***



Oui

.....Mais...Non.....



**Questions to consider:**

Consider as "all the king's men" all those who were closest to Governor Willie Stark: Jack Burden, Sadie Burke, Tiny Duffy, Sugar-Boy, and Willie's family and mistresses. How do these characters interact to support Willie or cause Willie's downfall?

Who is the main character in the novel: Jack Burden or Willie Stark? That is, who is the real focus--the "king" or his "man," Jack? What criteria should we use to determine who the main character is?

Is Jack responsible for Willie's death? Does he really believe that he is? From a moral standpoint, is he guilty?

Compare the fictional character Willie Stark with the historical Huey P. Long. How would any ties between Willie and a real-life figure affect the novel's meaning? What details does the author change for his novel?

As narrator, Jack mentions the notion of time frequently. Consider the meaning of "time" how it relates to both the plot and the symbolic language of the novel. How is time used to express Jack's feelings and to influence the narrative?

Snarky, cynical Jack Burden is one of the more vivid and memorable narrators in modern American literature. Compare Jack's character, experience, and style of narration with that of another 20th-century narrator. Consider, for instance, Holden Caulfield (*Catcher in the Rye*), Nick Carraway (*The Great Gatsby*), Quentin Compson (*The Sound and the Fury*), and Dave Eggers (*A Heartbreaking Work of Staggering Genius*).

As governor, Willie Stark runs his administration ferociously, using dirty tricks, blackmail, and sometimes bribery to keep his opponents in line. Are such tactics always necessary in politics, sometimes necessary in bad circumstances, or never necessary or justified? Consider today's political situation for comparison. Similar topics might include the use of media, oratory, graft, handouts, and digging up dirt.

The three leading women--Anne Stanton, Sadie Burke, and Lucy Stark--are all involved romantically with Willie Stark. Additionally, all three find difficulty in the male world of 1930s politics; women's suffrage, for instance, was relatively new. Do the women have the same range of moral and political differentiation as the men, from strongly moral to pragmatically semi-moral to strongly immoral, and from strong leadership roles all the way down?

**Week Five Thursday, February 15, *On the Waterfront* Readings: Gianos Chapter 3, Christensen Chap. 7 DUE: *Written Response***

**Questions to consider:**

In the 1950s, Hollywood tended more and more to make films on location, in real places rather than on studio sound stages or back lots. *On the Waterfront* was filmed entirely on the waterfront docks of New Jersey and New York. What is the effect of this location filming? Do you think the film would have been equally convincing had it been filmed in Hollywood?



Although *On the Waterfront* was filmed on location, the art director for the film won an Academy Award for his work. What, exactly, do you think the art director (who traditionally designs sets for movies) did to deserve recognition?

What social issues does this film deal with? How would you define the film's point of view in relation to social issues?

Marlon Brando was as important an actor for the 1950s as, say, Clark Gable was for the 1930s or Bruce Willis for the 1990s. How would you describe, on the basis of this film, Brando's appeal? What kind of qualities does he embody?

What is the film's view of the relationship between the individual and society? What, finally, changes the social awareness of Terry Malloy?

What is the function of the priest in *On the Waterfront*? How do you respond to the priest as Karl Malden plays him? Can you imagine another way of playing the same character?

Although ostensibly a "realistic" film, *On the Waterfront* employs a good deal of symbolism and what might be called "poetic" touches. What are some of the film's symbols? How effective is the film in using these symbols? Which work best and which work least well? What do you make of the symbolism of the film's ending? Given the political mood of the time and the director's own experiences, how might the entire film be viewed as a metaphor a symbol for something else?



What is noteworthy about the music in this film? Contrast with *Mr. Smith*.

**Week Six Tuesday, February 22, *Dr. Strangelove* Readings Christensen Chapter 8-9,  
Gianos Chap. 7 DUE: *Written Response***



**Questions to consider:**

Who did the following characters represent in the real world: Dr. Strangelove; President Merkin Muffley; General Buck Turgidson; General Jack D. Ripper (P.O.E.); Group Commander Lionel Mandrake; Major King Kong; Russian Premier Dimitri Kissoff; Ambassador De Sadesky?

Why are there so many sexual references throughout the film--such as the copulatory refueling scene of

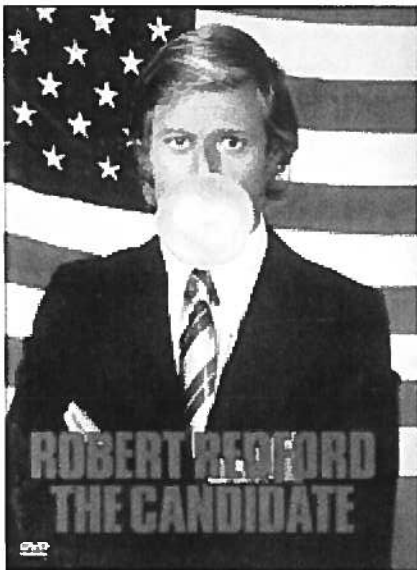
the opening credits, the character names, the seductive messages scrawled on the sides of the missiles, the conflation of military and romantic terminology by Buck Turgidson and his secretary/mistress ("you just start your countdown, honey...")? What explanations for this can you find in Elaine May's essay, "Women, Sex and the Bomb."

On the same wavelength, why so many sports metaphors -- like "the big board" in the War room, references to the dropping of bombs as "scoring," the weather ship that offers refuge for the bombing plane called "TD" as in touchdown, Buck Turgidson's speech encouraging a pre-emptive strike like Knute Rockne in the locker room at halftime? What is Kubrick saying about seeing nuclear war as a game?

To what extent does Jack D. Ripper's concern that fluoridation represents a commie plot and his conviction that his political well being depends on his "denying his essence" to women reflect mainstream fears about Communism in the Cold War years? How many people were drinking rainwater and grain alcohol and striving to "Preserve Our Essence"? What kinds of actual activities was Kubrick parodying with Ripper's paranoia?

Discuss instances of irony used to make a point about the absurdity of the Cold War in the film. What do the billboards at the army base ("Peace is Our Profession") and the President's statement to the wrestling Soviet ambassador and Buck Turgidson ("You can't fight in here, this is the War Room!") illustrate? If you have read George Orwell's *1984*, what parallels occur between Orwellian "doublespeak" and Kubrick's ironic statements?

**Week Seven March 1, *The Candidate* Readings Gianos Chapter 7 DUE: Written Response**



**Questions to consider:**

In what ways are political campaigns today similar to Bill McKay's campaign in the Candidate? What does the campaign do to Bill McKay? Examine his relationships to his beliefs, his wife, his friends and his father?

What cinematic innovations were introduced in the movie and to what extent are we still living with them?

Do large constituencies mandate the kind of campaign that Bill McKay ends up in?

Any thoughts about the portrayals of McKay's and Stark's campaigns.



WARNER BROS. PRESENTS ROBERT REDFORD "THE CANDIDATE" A PETER BOYLE FILM TECHNICOLOR  
N55 72/235

**Week Eight Mid-term Thursday, March 8, 2015**  
**One of your reviews and a brief description of your project**  
**are due at Mid-term**

**Week Nine–Spring Break Thursday, March 15, 2015**

**Week Ten Thursday, March 22, *Apocalypse Now* Readings Christensen Chapters 9-10**  
**DUE: *Written Response***



**Questions for consideration:**

Does this film romanticize war? Does it matter that the Vietnam war was over when the film was made?

Was the boat ride an effective use of the stagecoach, das boat technique?

Did you empathize with Willard and/or Kurtz?

Does the movie give clues as to the reasons for the mixed results of the Vietnam War?

Wise people or talking heads blame the current state of civil discourse on the Vietnam war; cynicism about government and the absence of a draft being fulcrums leading to national divisions.

**Week Eleven Thursday, March 29, Easter Break**

**Week Twelve Thursday, April 5, *Do the Right Thing* Readings: Christensen Chapter 13**

**DUE: *Written Response***



**Questions for Consideration:**

What are your affective responses? What are your feelings, at the movie's end, for Mookie, for Sal, for the police, for the community, for Radio Raheem? Who does--and who does not do--"the right thing"? Whose actions seem meaningful, purposeful, humane? What has been earned, learned, or lost?

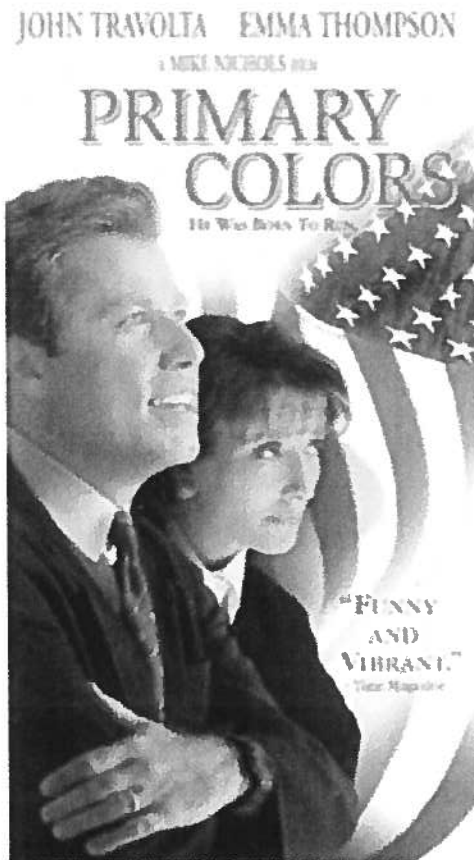
Paraphrase the film's ending quotes from Martin Luther King Jr. and Malcolm X. What is the effect of juxtaposing these two seemingly irreconcilable messages? Which is more important: to do the right thing, or to fight the power? Explain.

Describe Lee's direction. What are the elements of camera angle, movement, and editing used most often? How do the use of leitmotif and other dubbed sound contribute? What uses are made of tone and color?

Michael Cromartie, writing in *World*, accuses Lee of "encouraging senseless violence and rage over superficial issues"; Micah Morrison writes in *National Review* that in *Do the Right Thing*, "People are more threatened by pizza than by drugs"; and other critics have suggested that the film may provoke copy-cat violence by black youth. What are the reasons for such allegations, and to what degree are such criticisms warranted?

Name, describe, and characterize as many uses of music -- and their effects -- as you can.

**Week Thirteen . Thursday, April 12, *Primary Colors* Reading Christensen Chapter  
DUE: Written Response**



**Questions to consider:**

One critic has called *Primary Colors* a kind of “political Pompey.” What justifies this evaluation?

What information from the movie and from the careers of the Clintons would justify calling them high risk patrons?

*Primary Colors* raises interesting questions about ends and means in politics. Is the ends and means debate really only personal or does it also apply to governments and political parties?

Who are the main characters in real life, and where are they now?



**Week Fourteen Thursday, April 19, *Wag the Dog* DUE: Written Response**

**Questions to consider:**

*Wag the Dog* is adapted from a book called *American Hero* by Larry Beinhart. Would *American Hero* be a more or less suitable title for the movie? Discuss what each title means to the audience and say why one is the most appropriate.

Why would two such high profile actors, Robert DeNiro and Dustin Hoffman give their services -- 'act' -- for free for this movie?



Are spin doctors evil? How is spinning a story to persuade an audience any different than exaggerating a personal story that you would tell a friend?



Why would the film makers have chosen Albania? Who was the martyr in the movie? Who was the hero? Why?

"It must be true it's on TV." Why is this significant in the movie? What about what we see on social media and the internet? Compare and contrast the responsibilities and motives of the organized business of a free press to that of the responsibilities and motives of witnesses/onlookers who shoot phone video.

How would you verify that the war was actually happening if you had seen the news broadcasts put out by the White House Press Office?

The American President isn't a person; its a product. Explain how the presidency was sold in the re-election TV ads in the movie and list 5 other slogans and the product associated with them.

Compare and contrast *Wag the Dog* with *The Candidate*.



**Week Fifteen Thursday, April 26,  
Class Presentations. All critiques are due.**

**Week Sixteen Thursday, May 3, LAST DAY OF CLASS!  
Class Presentations.**

**Week Seventeen Thursday, May 10, FINAL!**

**Suggested films students may use for their semester projects are listed below.** Students may suggest other films for approval but all film projects must be approved by Mid-term. Projects must be significantly original in comparison to other students' projects.

*Intolerance*  
*Birth of a Nation*  
*The Crowd*  
*All Quiet on the Western Front*  
*Mr. Deeds Goes to Town*  
*Grapes of Wrath*  
*The Wizard of Oz*  
*Meet John Doe*  
*Lifeboat*  
*Citizen Kane*  
*The Man Who Shot Liberty Valence*  
*Stagecoach*  
*High Noon*  
*Last Hurrah*  
*Red Dawn*  
*The Day the Earth Stood Still*  
*Five Days in May*  
*Manchurian Candidate (1 and 2)*  
*China Syndrome*  
*Z*  
*Reds*  
*Invasion of the Body Snatchers*  
*Mississippi Burning*  
*Dead Man Walking*  
*JFK*

*Nixon*  
*Lincoln*  
*All the President's Men*  
*Malcolm X*  
*Green Berets*  
*Full Metal Jacket*  
*The Deer Hunter*  
*Platoon Coming Home*  
*Thelma and Louise*  
*The Contender*  
*Forrest Gump*  
*Bullworth*  
*Bowling for Columbine—Roger and Me*  
*Fahrenheit 9/11*  
*Sicko*  
*American History X*  
*On the Beach*  
*Being There*  
*Dick*  
*Bob Roberts*  
*American President*  
*Charlie Wilson's War*  
*Ides of March*  
*American Hustle*  
*Spielberg's Lincoln*  
*Milk*  
*House of Cards*  
*Vendetta*

**ALSO, although we may watch astrided ones in class, which woul make them ineligible.**

*Rules of Engagement* (Jones & Jackson star)  
*What's Cooking?*  
*Independence Day*  
*Poliwood\**  
*Crash* (2004, Cheadle & Bullock star)  
*Reel Bad Arabs\**  
*To Kill a Mocking Bird*  
*North by Northwest*  
*Black Sunday*  
*Ragtime*  
*Going Hollywood: The War Years\**  
*Going Hollywood: In the 30's\**  
*An Empire of Their Own\**