

1.) DATE: Aug 21, 2017	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) COURSE PROPOSED: Prefix: ENH Number: 140AA Title: SPORTS IN LITERATURE AND FILM Credits: 3	
CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;	
4.) COMMUNITY COLLEGE INITIATOR: ROBERT BARON PHONE: 480-461-7611 FAX: 480-461-7636, robert.baron@mesacc.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW: <input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area). POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA: <u>Core Areas:</u> Select core area... <u>Awareness Areas:</u> Historical Awareness (H)	
6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.	
7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> DECENG, FMS, EXW prefix <input type="checkbox"/> Elective Current General Studies designation(s): Effective date: 2018 Fall Course Equivalency Guide Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director: DR. CRAIG JACOBSEN	Chair/Director Signature:

AGSC Action: Date action taken: Approved Disapproved

Effective Date:

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 8-11, 17-18, 23-28, 34-35, 40, 43; Test #1, Test #2; Essays #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 8-11, 17-18, 23-28, 34-35, 40, 43; Test #1, Test #2; Essays #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text chapters 1, 6
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 8-11, 17-18, 23-28, 34-35, 40, 43; Test #1, Test #2; Essays #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text chapters 1, 6
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 8-11, 17-18, 23-28, 34-35, 40, 43; Test #1, Test #2; Essays #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; MacMahan text chapters 1, 6
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> • Courses that are merely organized chronologically. 	

ASU--[H] CRITERIA		
	<ul style="list-style-type: none">• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
	<ul style="list-style-type: none">• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	General Studies Designation
ENH	140AA	Sports in Literature and Film	H

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course.	SPORTS IN LITERATURE AND FILM, ENH 140AA, traces the history of sports in America from the early 17th Century to the present. Sports are not isolated "games" but reflect the times in which they originate and thrive. As a microcosm of their society, they may reinforce or challenge the prevailing mores, but invariably they shed public light on issues that have been festering in the dark, involving racism, sexism, competition, and capitalism, among others.	Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 8-11, 17-18, 23-28, 34-35, 40, 43; Test #1, Test #2; Essays #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17
2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	ENH 140AA analyzes how sports reflect our values and how they have changed over time. It may be difficult to measure the full impact of sports on the American character since the 17th Century, but the progression of humanity to a more equality based ethos has certainly been dramatized by historical sports events past and present. From the early controversial Puritan prohibition of any types of play or	Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 8-11, 17-18, 23-28, 34-35, 40, 43; Test #1, Test #2; Essays #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text chapters 1, 6

	<p>athletics to the nationalistic pride of the United States capturing the first "America's Cup" from Great Britain, from the 1919 "Black Sox" gambling scandal to the 1989 lifetime baseball ban of Pete Rose, from the double standard applied to Native American Olympic champion Jim Thorpe to the rise of the "separate but equal" Negro League to Jackie Robinson breaking the "color barrier" in 1947 with the Brooklyn Dodgers, to Muhammad Ali's refusing induction into the military in 1967, to the passage of Title IX in 1972, opening the playing field for women, to the "Miracle on Ice" against the rival Soviet Union in the 1980 Olympics, to the Lance Armstrong "doping" controversy of 2012, to the Ray Rice domestic abuse case in 2014 - all these were seminal historic sports related events that caused America to re-examine its values, philosophy, and national character.</p>	
<p>3. There is a disciplined systematic examination of human institutions as they change over time.</p>	<p>ENH 140AA examines the evolution of sports from the early days of "rounders," a primitive form of baseball spread across the country by Civil War veterans to the high powered billion dollar NFL empire today. Along the way sports has influenced American society, while being influenced by it; society's changes over time run parallel to, and overlap, that of sports. As a result, the world of sports, closely linked with society, has become more secular, focused on equality, specialization, legalization, rules, bureaucracy, and quantification. ENH 140AA thus studies the interaction of</p>	<p>Course description, course competencies, 1-4, course outline I-V; syllabus: classes 1-4, 8-11, 17-18, 23-28, 34-35, 40, 43; Test #1, Test #2; Essays #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text chapters 1, 6</p>

	<p>sports with societal institutions and how they both have symbiotically evolved.</p>	
<p>4. The course examines the relationship among events, ideas and artifacts and the broad social, political and economic context.</p>	<p>ENH 140AA recognizes that sports are dynamic and dramatic echoes of society, reflecting its shifting values. Through the lens of literature and film, it examines how sports have been impacted by the changing cultural, historical, political, and socioeconomic trends and movements over the last five centuries, and observes and analyzes how unique sporting events have triggered key shifts in public perception and priorities. As the last sentence of the Davies text concludes, "{To} understand America, its history, its present, and its future, it is instructive to recognize and appreciate the centrality of sports to the underlying national culture."</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus classes 1-4, 8-11, 17-18, 23-28, 34-35, 40, 43; Test #1, Test #2; Essays #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text 1, 6</p>



Sports in Literature and Film

Course: ENH140AA	Lecture 3.0 Credit(s) 3.0 Period(s) 3.0 Load
First Term: 2018 Fall	Course Type: Academic
Final Term: Current	Load Formula: S - Standard Load

Description: Explores how a particular field of endeavor is and has been represented in narrative literature and film, using US and international examples from a range of media. Investigates the ways in which narrative representation engages changing cultural and historical contexts, and shapes of how fields of human endeavor are perceived. Focus on analysis of narratives` form and content, and the construction of meaning.

Requisites: Prerequisites: Appropriate reading placement test score and eligibility for ENG101 as indicated by appropriate writing placement test score.

Course Attributes:
Common Competency Course

MCCCD Official Course Competencies

1. Analyze how the formal elements of narrative communicate ideas and emotions. (I, II)
 2. Analyze how narrative representations of human endeavor reflect, reinforce, and/or challenge the historically-derived values and assumptions of culture, particularly issues of ethnicity, race, socioeconomic status, and gender. (III, IV)
 3. Evaluate the accuracy of narrative portrayals of historical, real world situations and ethical conflicts within a field of endeavor. (III)
 4. Analyze the ways in which narrative representations engage persistent cultural mythology and archetypes related to a field of endeavor. (V)
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MCCCD Official Course Outline

- I. Formal elements of narrative
 - A. Elements of story
 - B. Elements of narrative discourse
- II. Formal elements of narrative media
 - A. Literature
 - B. Film
- III. The field
 - A. Historic
 - B. Current
- IV. Cultural contexts
 - A. US
 - B. International
- V. Cultural mythology and archetypes

A. Myths of the field

B. Archetypes of the field

MCCCD Governing Board Approval Date: December 12, 2017

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

ENH 140AA - SPORTS IN LITERATURE AND FILM – FALL 2018

Mesa Community College

11:00AM – 11:50AM

Dr. Bob Baron (Room10)

MWF LA3S (Southern & Dobson campus)

480-461-7611

Homepage: www.mc.maricopa.edu/~baronb/

e-

mail:baronb@mesacc.edu

Course Description: ENH 140AA explores how sports are and have been represented in narrative literature and film, using examples from a range of U. S. and international media. It investigates the ways in which literary and cinematic narrative representations engage changing cultural and historical contexts, and shape how sports are perceived. It focuses on analysis of narrative form and content and the construction of meaning.

1. M Aug 20 Introduction:

DEFINITION OF SPORTS

INTRODUCTION TO NARRATIVE ELEMENTS IN
LITERATURE AND FILM

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE 1, 2

2. W. Aug 22 (S) CH 1 The Emergence of Organized Sports 1607-1869 (Pages 7-
30)

COURSE COMPETENCIES 2, 3

COURSE OUTLINE III, IV

3. F Aug 24 Discussion of THE MEANING OF SPORTS IN SOCIETY (M)
Michael Mandlebaum

[[THE MEANING OF SPORTS IN SOCIETY

A. The Industrial Revolution

B. Public schools and sports

C. Growth of cities

D. Transportation

- E. Uniform standards**
- F. Emotional needs**
- G. Drama and tension**
- H. Play**
- I. Diversion**
- J. Coherence**
- K. Appeal to everyone**
- L. Stars**
 - 1. Emulation**
 - 2. Admiration**
 - 3. Role Models**
 - 4. Achieved rather than Ascribed Status**
- M. Cooperation/ Competition**
- N. Rules**
 - 1. Universal**
 - 2. Transparent**
 - 3. Legitimate]]**

COURSE COMPETENCIES 2, 3, 4

COURSE OUTLINE III, IV, V

4. M Aug 27

TEST 1 on THE MEANING OF SPORTS

[[Sample Questions:

1. TRUE or FALSE: In both the world of movies and sports, at first the power resided with the owners and management, but movies and sports gained their highest popularity when the power shifted to the individual star whom people identify with and will pay to see.

2. What do sports narratives and religion have in common?

A) They are not necessary for physical survival like food and water, but they nourish the spirit

B) They offer a diversion from the routine and anxieties of modern life

C) In a world of chaos and unpredictability, they offer a sense of stability and structure

of

- D) They offer role models to admire, emulate, and inspire
- E) All of the above
- F) The leaders of both institutions wear hats, sometimes funny ones

"team" is

3. TRUE or FALSE: Team sports evolved from individual ones as society evolved from single farmers working on a single farm to today's more interconnected workplace where the more important than any one individual.

4. The rules governing sports are similar to the rules governing overall society in what way?

- A) They change daily, they are created and known only by those in power, and they are unpopular
- B) They are rarely enforced, they seem arbitrary, and there are no appeals
- C) Ideally, they apply equally to all, they are known by all, and they are essentially accepted by all
- D) Unwritten rules will always be more important than written ones
- E) All of the above]]

(S) CH 2 Baseball: "America's Game" (Pages 33-42, 46-48)

COURSE COMPETENCIES 2, 3, 4

COURSE OUTLINE III, IV, V

5. W Aug 29

ROCKY (1976) [[IN CLASS VIEWING]]

Director: John Avildsen

(SAVE THE TIGER, THE KARATE KID I, II, III, ROCKY V W. W. AND THE DIXIE DANCEKINGS, SLOW DANCING IN THE BIG CITY, THE FORMULA, JOE, 8 SECONDS)

6. F Aug 31

ROCKY [[IN CLASS VIEWING]]

7. W Sep 5

Narrative Analysis and discussion of ROCKY

[[SAMPLE DISCUSSION QUESTIONS:

WHY DOES THE MOVIE BEGIN WITH A CLOSEUP OF CHRIST AND THE HOLY EUCHARIST?

WHY DO AUDIENCES IDENTIFY WITH ROCKY BALBOA?

WHAT IS ROCKY'S ENVIRONMENT LIKE AND HOW DOES THAT INFLUENCE HIS MOTIVATIONS?

WHAT DO ROCKY AND APOLLO CREED SHARE IN COMMON AND HOW ARE THEY DIFFERENT?

WHY IS IT IMPORTANT THAT APOLLO CREED IS AN AFRICAN AMERICAN?

WHAT ELEMENTS OF THE MOVIE ROCKY WERE SO APPEALING THAT AUDIENCES WANTED TO SEE REMAKE AFTER REMAKE?

WHAT IS THE FILM'S ATTITUDE TOWARDS SPORTS?

WHAT THEME OR THEMES EMERGE IN ROCKY?]]

(E) THE ELEMENTS OF WRITING ABOUT LITERATURE AND FILM: ANALYZING LITERATURE AND FILM:

[[CH 4 ANALYZING FILM

A. Shot Selection

- 1. Close-up**
- 2. Medium Shot**
- 3. Long shot**

B. Camera Movement

- 1. Pan**
- 2. Tracking**
- 3. Crane**
- 4. Steadicam**

C. Camera Angles

- 1. High angle**
- 2. Low angle**
- 3. Dutch angle**
- 4. Eye level**

D. Editing

- 1. Invisible**
- 2. Montage**

3. Jump cut
4. Parallel
5. Crosscutting
6. Flashback
7. Flash Forward

E. Cinematography

1. Lighting
2. Mise-en-scene
3. Lenses
4. Film stock

F. Sound

1. Diegetic (sound whose source is visible on the screen or implied to be part of the "real" world" of the film, such as the voices or songs of the characters or musical instruments played that are visible or implied to be part of the film)
2. Non-Diegetic (sound whose source is not visible in the film such as narration or sound effects or music adding mood to the film)]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

8. F Sep 7

Discussion of THE POPULARITY OF SPORTS NARRATIVE: BONDING, VALUE CONFIRMATION, REFLECTED GLORY, IDENTITY

[[POPULARITY OF SPORTS NARRATIVE: THEORIES

A. Stress

1. Breaks the routine
2. Relieves the tension of modern life

B. Catharsis and aggression

1. Assists in releasing pent up frustrations
2. Allows fans to enjoy violence committed by others but not by themselves
3. Terms used to describe a win by a team
 - i. Killed
 - ii. Crushed
 - iii. Manhandled
 - iv. Stomped

- v. Battered**
- vi. Gunned down**
- vii. Massacred**
- viii. Routed**
- ix. Smashed**
- x. Destroyed**
- xi. Annihilated**
- xii. Blown away**
- xiii. Slaughtered**

C. Entertainment

- 1. Adds stimulation**
- 2. Enables fans to enjoy aesthetically pleasing product**

D. Confirmation of Accepted Values

- 1. Hard work**
- 2. Success**
- 3. Persistence - never quit**
- 4. Loyalty**
- 5. Teamwork**
- 6. Competition**
- 7. Deferred Gratification**
- 8. Progress**
- 9. Materialism**
- 10. Respect**
- 11. National Identity**
- 12. Conformity**
 - i. Conformity to local and national laws**
 - ii. Conformity to expectations of others**

E. Achievement

- 1. Helps fans bask in the reflected glory of athletes**
- 2. Raises self esteem**

F. Salubrious Effects

- 1. Encourages mental health**
- 2. Offers physical rejuvenation**

G. Because of urbanization, the move to big, anonymous cities, the decline of the American family and the rise of a restless, mobile population, and technology that separates rather than connects people, fans seek "convergence" in sports

- 1. Eliminates alienation and loneliness**
- 2. Facilitates bonding with others in a like community which accepts the**

minded

same symbols - team
coaches, team colors and
schedule, stadium

logo, mascot, players,
uniforms,

**3. Empowers individuals to embrace a "cause"
that gives meaning to their lives**

4. Helps formulation of identity

**H. Wars, revolutions, and economic disasters caused
fragmentation and loss of overall meaning and people
some kind of foundation or anchor against**

sought
disorientation.
end. One team will
Rules are

**Each game has a beginning, middle, and
always win and one will always lose.
straightforward and consistent.**

**I. Each game is suspenseful and leads to the long term
suspense of the accumulation of games leading to a
championship**

potential

**J. Like most great literature dealing with the successful
completion of a journey such as *The Odyssey*, the team must
engages in a series of challenges over time and overcome
them to achieve its ultimate goal]]**

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

9. M Sep 10

(S) CH 3 Sports and the Emergence of Modern America 1865-1920
(Pages 65-72)

COURSE COMPETENCIES 2, 3

COURSE OUTLINE III, IV, V

10. W Sep 12

(S) CH 4 The Emergence of King Football 1869-1920 (Pages 74-93)

COURSE COMPETENCIES 2, 3

COURSE OUTLINE III, IV, V

11. F Sep 14

Discussion of SPORTS NARRATIVE AND RELIGION:
ESSENTIAL NON-ESSENTIALS, RITUAL, COHERENCE,

PROGRESS, CREATION, ROLE MODELS, SACRIFICE,
REDEMPTION, MIRACLES

[[SPORTS NARRATIVE AND RELIGION

nature

A. Most sporting contests were originally religious in

B They address the needs of the mind and spirit

C. They are removed from what is necessary for physical survival: money, food, and shelter

D. They are breaks from the routine of the everyday working world

E. They offer models of coherence, stability, and progress a way to make life orderly and understandable

as

F. They provide models of how to and how not to live a life

good

G. They offer those to love - saviors - and those to hate - sinners

H. They have creation stories

1. Origin of different sports

2. Founders

I. They feature sinners who falls from grace

J. They offer those who seek redemption

K. They offer prophecies for the future

L. They feature heretics and rebels

M. They provide icons to stand the test of time

N. They concretize rituals

1. Rules

2. Patterns of behavior before, during, and after games

O. They have places for their congregations to meet

P. They are involved in types of worship

1. Pregame prayers

2. Athletes make the sign of the cross or kneel down after success

3. Athletes thanking God

4. Fans love their idols

Q. They highlight sacrifice

R. They provide miracles

S. Many religions honor those most holy by venerating their relics such as a cloth or item of special significance.

Sports
other

honor heroes in a hall of fame with a jersey, or memorabilia]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

12. M Sep 17

Discussion of THE NATURAL (NA) - Bernard Malamud

(E) THE ELEMENTS OF WRITING ABOUT LITERATURE AND FILM: ANALYZING LITERATURE AND FILM:

[[CH 1 ANALYZING FICTION

A. Plots

1. Subplots

B. Irony

C. Motifs

D. Symbols

1. Archetype

2. Universal

E. Point of View

1. First

2. Second

3. Third

4. Omniscient

5. Limited

6. Unreliable

7. Stream of Consciousness

F. Setting

G. Mood

H. Tone]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

13. W Sep 19

Discussion of THE NATURAL (NA) - Bernard Malamud

[[SPORTS AND MYTH

A. Myths supply models for human behavior

B. Myths give meaning and value to life

C. Functions of myths

1. The mystical

- i. Awareness of what a wonder the universe is, what a wonder a person is, and experiencing awe and a sense of mystery as a result of that realization
- 2. The Cosmological Dimension
 - i. Scientific understanding that increases the awe and mystery
- 3. The Sociological
 - i. The support and validation of a social order
- 4. The pedagogical
 - i. How best to live a human life]]

THE NATURAL (1984) [[IN CLASS VIEWING]]

Director: Barry Levinson

(BUGSY, RAIN MAN, GOOD MORNING, VIETNAM, DINER)

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

- 14. F Sep 21 THE NATURAL [[IN CLASS VIEWING]]
- 15. M Sep 24 THE NATURAL [[IN CLASS VIEWING]]
- 16. W Sep 26 Narrative analysis and discussion of THE NATURAL

[[SAMPLE DISCUSSION QUESTIONS:

WHY DOES HARRIET BIRD (BARBARA HERSHEY) SHOOT ROY HOBBS (ROBERT REDFORD)?

WHAT ROLE DOES LIGHTNING PLAY?

WHAT ELEMENTS TAKEN TOGETHER - EDITING, CAMERA PLACEMENT, MUSIC - MAKE THE SEGMENT WHERE ROY HOBBS (ROBERT REDFORD) HITS A HOME RUN OFF JOHN RHOADES (CHRISTOPHER REHBAUM) TO WIN THE PENNANT BOTH SUSPENSEFUL AND EMOTIONALLY EFFECTIVE?

WHAT ARE SOME MYTHOLOGICAL DIMENSIONS OF THE STORY, INCLUDING THE CHARACTERS, THEIR ACTIONS, AND THEIR NAMES?

HOW ARE THE NOVEL AND THE FILM DIFFERENT, SPECIFICALLY WITH REGARD TO THE ENDING?

WHAT'S THE FILM'S ATTITUDE TOWARDS SPORTS?

WHAT IS THE NOVEL'S ATTITUDE TOWARDS SPORTS?

WHAT THEME OR THEMES EMERGE IN THE NATURAL?]]

(E) THE ELEMENTS OF WRITING ABOUT LITERATURE AND FILM: WRITING ABOUT LITERATURE AND FILM

[[CHAPTER 6: PLANNING THE PAPER:

- A. Pose the question**
- B. Make an outline**
- C. Create a thesis**
- D. Utilize specific details as support**
- E. Compare and contrast in each paragraph**
- F. Summarize main ideas in conclusion**
- G. Rewrite and rewrite]]**

Essay #1 assigned: Comparison and Contrast: Narrative Strategies of THE NATURAL: Book vs. Film - due Oct 11

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

17. F Sep 28

**(S) CH 5 The National Pastime: Baseball 1890-1930
(Pages 95-197, 100-102, 106 bottom - 116 top)**

COURSE COMPETENCIES 2, 3

COURSE OUTLINE III, IV, V

18. M Oct 1 (S) CH 6 Playing Nice: Women and Sports 1860-1945
(Pages 120-127, 129 bottom -137)

COURSE COMPETENCIES 2, 3

COURSE OUTLINE III, IV, V

19. W Oct 3 REMEMBER THE TITANS (2000) **[[IN CLASS VIEWING]]**
Director: Boaz Yakin
(BOARDING SCHOOL, SAFE, MAX, FRESH)
20. F Oct 5 REMEMBER THE TITANS **[[IN CLASS VIEWING]]**
21. M Oct 8 REMEMBER THE TITANS **[[IN CLASS VIEWING]]**
22. W Oct 10 Narrative Analysis and discussion of REMEMBER THE TITANS

[[SAMPLE DISCUSSION QUESTIONS:

HOW IMPORTANT ARE THE TIME - 1971 - AND THE PLACE - ALEXANDRIA, VIRGINIA - TO UNDERSTANDING THE FILM?

WHAT IS THE RELATIONSHIP BETWEEN COACH BOONE (DENZEL WASHINGTON) AND COACH YOST (WILL PATTON)? DOES IT CHANGE OVER TIME?

HOW ARE THE TOWNSPEOPLE CHARACTERIZED?

HOW IS MUSIC AN IMPORTANT ELEMENT IN THE FILM?

WHY IS THE ROLE OF LOUIE LASTICK (ETHAN SUPLEE) A CRUCIAL ONE?

WHO WERE THE ORIGINAL TITANS?

WHAT CAUSES THE INITIAL RACIAL TENSIONS ON THE TEAM TO EASE?

WHAT IS THE FILM'S ATTITUDE TOWARDS SPORTS?

WHAT THEME OR THEMES EMERGE IN REMEMBER THE TITANS?]]

ESSAY #1 due: Comparison and Contrast: Narrative Strategies of THE NATURAL: Book vs. Film

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

23. F Oct 12 (S) CH 8 Sports on Campus 1920-1950 (Pages 163-175, 179-184)

COURSE COMPETENCIES 2, 3

COURSE OUTLINE III, IV, V

24. M Oct 15 Discussion of SPORTS AND PHILOSOPHY: SOCIAL DARWINISM, CAPITALISM, MARXISM, PROTESTANT WORK ETHIC, THE AMERICAN DREAM, MUSCULAR CHRISTIANITY, UTOPIAN SENSIBILITY

[[SPORTS AND PHILOSOPHY

A. Charles Darwin and Social Darwinism

- 1. Struggle for survival rewards the strong**
- 2. Struggle for survival eliminates the weak**

B. Herbert Spencer

- 1. The weak must perish for society to evolve**
- 2. The strong help society progress to the next level of achievement**

C. William Graham Sumner

- 1. The struggle to win is paramount of all human values**
- 2. Winning is the just reward of the superior individual**
- 3. Losing is the mark of the inferior individual**
- 4. The "law of the jungle" permeates all of society**

D. Capitalism

- 1. Competition strengthens everything**

E. Karl Marx

1. Sports allow those in power to maintain control without the necessity of armed forces by encouraging the illusion of power

F. The Protestant Work Ethic

1. Hard work
2. Thrift
3. Saving
4. Investment

G. The American Dream (*The Epic of America* James T. Adams 1931)

1. Rags to riches
2. Anyone can become president
3. Horatio Alger novels
 - i. Courage
 - ii. Faith
 - iii. Hard, honest work
4. It is not just an opportunity but an obligation to move up and not become content with current status or achievement.

H. Muscular Christian Ethos

1. Importance of character building
2. Acquisition of moral qualities
3. Fair play
4. Winning not as important as actively participating
5. Ideas spread by ministers like Henry Ward
and Thomas Wentworth Higginson, and writers
Ralph Waldo Emerson, Henry David Thoreau,
Nathaniel Hawthorne, and Henry Longfellow
6. Amos Alonzo Stagg in football and James Naismith
in basketball introduced combination of
and Christian discipline
7. Theodore Roosevelt "The Strenuous Life"
8. Calvin Coolidge
 - i. "Nothing in the world can take the place of persistence... Persistence and determination alone are omnipotent."
9. The Boy Scouts (1910)
10. Utopian Sensibility
 - i. Richard Dyer
 - a. Sports as entertainment offer "the image of something better to escape into or something we want deeply that our present day to day lives don't

Beecher
like

competition

provide...the feelings it utopia would be

utopian is contained in the embodies. It presents... what feel like rather than how it organized."

b. Follow the rules and just try harder, and opportunity, abundance and happiness await

11. Walt Disney

1. Rugged individualism

2. Patriotism

3. Persistence

i. Tortoise and the Hare

4. Thrift

5. Optimism

6. The good always triumph

7. Films about "real" people based on fairy and legends

8. Promotes the American way of life]]

tales

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

25. W Oct 17

(S) Ch 9 America's Great Dilemma (Pages 185-209)

COURSE COMPETENCIES 2, 3

(IF SUGGESTED CHANGE IS ACCEPTED)

COURSE OUTLINE III, IV, V

26. F Oct 19

(S) Ch 10 "The Thrill of Victory, The Agony of Defeat": Television Revolutionizes Sports (Pages 217-236)

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

27. M Oct 22

(S) CH 12 Play for Pay: Professional Sports in America (Pages 291-295, 302-304)

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

(S) CH 13 Do You Believe in Miracles?: U.S. Victory Over Russia in 1980 Olympics (Pages 306-310)

THE MIRACLE (2004) - EXCERPTS

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

28. W Oct 24

ARCHETYPE:
CULTURAL AND
ULTIMATE
BELIEFS

Discussion of THE NARRATIVE SPORTS HERO AS
SOCIAL CONTROL AND INTEGRATION,
NATIONAL IDENTITY, COMMUNITY,
REALIZATION OF CULURAL

[[The Hero in sports narrative

A. Definition

1. Cultural archetype

B. Function of heroes

1. Shining examples of cultural beliefs

2. Agents of social control

3. Social integration

4. Cultural identity

5. Encourage community of followers

C. Categories of heroes

1. Winner

2. Skilled performers

3. Social acceptability

4. Group servant or martyr

5. Risk taker

6. Reluctant quiet competence

7. Charismatic

8. Anti-hero]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

29. F Oct 26 LOVE AND BASKETBALL (2000) **[] IN CLASS VIEWING]]**
Director: Gina Prince Bythewood
(THE SECRET LIFE OF BEES, BEYOND THE LIGHTS)
30. M Oct 29 LOVE AND BASKETBALL **[] IN CLASS VIEWING]]**
31. W Oct 31 LOVE AND BASKETBALL **[] IN CLASS VIEWING]]**
32. F Nov 2 Narrative Analysis and discussion of LOVE AND BASKETBALL

[] SAMPLE QUESTIONS:

MOST FANS SEEM TO ASSUME THAT SPORTS STARS SHOULD BE CONSISTENT FROM GAME TO GAME, ALMOST LIKE UNEMOTIONAL ROBOTS, NOT THE HUMAN BEINGS THAT THEY ARE, UNAFFECTED BY EVERYTHING AROUND THEM. HOW DOES LOVE AND BASKETBALL TAKE A DIFFERENT VIEW?

WHAT IS THE CENTRAL CONFLICT FACING MONICA'S MOTHER (ALFRE WOODARD)?

WHAT IS THE CENTRAL CONFLICT FACING QUINCY'S FATHER (DENNIS HASBERT)?

HOW DOES MONICA (SANAA LATHAN) CHANGE OVER TIME?

HOW DOES QUINCY (OMAR EPPS) CHANGE OVER TIME?

IS RACE IMPORTANT IN THE FILM?

WHAT IS THE FILM'S ATTITUDE TOWARDS SPORTS?

WHAT THEME OR THEMES EMERGE IN LOVE AND BASKETBALL?

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

33. M Nov 5
COMPETITION (N)

Discussion of NO CONTEST: PLAY, FUN, AND

[[SAMPLE DISCUSSION QUESTIONS:

IS COMPETITION HARD WIRED INTO HUMANITY?

IS COMPETITION THE ONLY WAY GAMES CAN BE PLAYED? IS WINNING THE ONLY OUTCOME?

DO SOME SOCIETIES PLAY SPORTS IN WHICH THERE IS NO WINNER?

IS COMPETITION CLOSELY LINKED WITH CAPITALISM AND THE AMERICAN WAY?

DOES COMPETITION BUILD CHARACTER?

DO MEN AND WOMEN DIFFER IN THEIR ATTITUDE TOWARDS COMPETITION?

ARE SPORTS AND "PLAY" ANTITHETICAL?

IS COMPETITION "GOOD" FOR SOCIETY?]]

Essay #2 assigned: Analysis of NO CONTEST: PLAY, FUN, and COMPETITION - due Nov 15

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

34. W Nov 7

(S) CH 14 The Persistent Dilemma of Race (Pages 331-337, 340-349, 353-362)

RACIAL DIMENSIONS OF SPORTS

COURSE COMPETENCIES 2, 3

COURSE OUTLINE I, II, III, IV, V

35. F Nov 9

Discussion of SPORTS AS MICROCOSM OF MODERN SOCIETY

[[SPORTS AS MICROCOSM OF SOCIETY

A. High degree of competitiveness

B. Emphasis on materialism

C. Racist/ Sexist/Homophobic

D. Male Dominance

E. Bureaucracies in charge

F. Unequal distribution of power

G. Good behavior vs. bad behavior

H. Commercialization

I. Combines spectacle with drama

J. Clarity (who won, by how much how, why)

K. Transcendence

L. Desire to connect with something bigger than oneself

M. Rituals

1. Play

2. Risk

3. Community involvement

4. Thrill of physicality

5. Necessity of strategy

6. Victory

7. Defeat

8. Pain

9. Nothing is permanent or fixed; everything can change

N. Modern sports different from those in previous centuries

1. Secularism

i. Non religious, unlike earliest games and Olympics

ii. Like Roman games, emphasis on show and spectacle

2. Equality

- to
- i. Theoretically, everyone has an equal chance play
3. Specialization
- i. Athletes play one sport only
 - ii. Within each sport are specialists
4. Rationalization
- i. Standardized rules for all organized sports
5. Bureaucracy
- i. Goal oriented organizations created to
- achieve
- clearly stated rules
6. Quantification
- i. Documentation maintained for every facet of the game
7. Records
- i. To be "the best ever" reflects people's need for progress as "records" are made to be broken

COURSE COMPETENCIES 2, 3

COURSE OUTLINE III, IV, V

36. W Nov 14 THE BLIND SIDE (2009) [[IN CLASS VIEWING]]
Director: John Lee Hancock
(SAVING MR. BANKS, THE ALAMO, THE ROOKIE)

ESSAY #2 due: Analysis of NO CONTEST: PLAY, FUN, AND COMPETITION

37. F Nov 16 THE BLIND SIDE [[IN CLASS VIEWING]]

38. M Nov 19 THE BLIND SIDE [[IN CLASS VIEWING]]

39. W Nov 21 Narrative Analysis and discussion of THE BLIND SIDE

[[SAMPLE DISCUSSION QUESTIONS:

WHAT KIND OF PERSON IS MICHAEL OHER (QUINTON AARON) AT THE BEGINNING AND HOW DOES HE CHANGE?

WHY DO THE TUOHYS BRING MICHAEL INTO THEIR FAMILY?

WHAT INSIGHTS DO WE GAIN INTO MICHAEL'S CHARACTER BASED ON HIS ESSAY ON 'THE CHARGE OF THE LIGHT BRIGADE' AND HIS CONNECTION WITH FERDINAND THE BULL?

SANDRA BULLOCK WON AN ACADEMY AWARD FOR HER PORTRAYAL OF LEIGH ANNE TUOHY. WHAT ARE THE POSITIVES ABOUT HER CHARACTER? ARE THERE ANY NEGATIVES?

WHAT DOES THE TITLE MEAN?

COULD THE FILM BE ACCUSED OF RACISM?

WHAT IS THE FILM'S ATTITUDE TOWARDS SPORTS?

WHAT THEME OR THEMES EMERGE IN THE BLIND SIDE?]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

40. M Nov 26

(S) CH 15 Playing Nice No Longer: Women's Sports 1960-2015
(Pages 365-371, 377-384)

TITLE IX and GENDER

[[EVOLUTION OF EQUALITY

A. Women discouraged from participation in sports through most of American history

- 1. Not considered feminine or ladylike**
- 2. Strenuous activities "proven" to be harmful to minds and bodies of women**
 - i. 1929 Executive Committee, Women's Division, National Amateur Athletic Federation went on official record as**

"disapproving of competition for women in the Olympic games...Girls are not suited for the same athletic programs as boys...Under prolonged intense physical strain, a girl goes to pieces" (Eitzen and Sage)

ii. 1933 American Physical Education Association officially opposes competitive sports for high school and college women

3. Threatening to male domination

4. Masculinization of women

**i. "All forms of athletic sports...tend to make women's figures more masculine, inasmuch as they broaden the shoulders, deepen the chest, narrow the hips, and develop the muscles of the arms, back and legs, which are all masculine characteristics...Women as a class cannot stand a prolonged mental or physical strain as well as men."
(Sargent)**

B. Agents of change

1. Matthew Vassar

i. Vassar curriculum emphasizes physical education in building called Calisthenium

2. Bicycle craze of the 1890s

3. Basketball and Smith Rules

4. "Gibson Girl" sketches of women active in sports 1895-1914

5. Ina Gittings U of A educator encouraged rigorous competition

6. Helen Wills, first tennis star

7. Gertrude Ederle, swimming champion

8. "Babe" Didrikson - star of all sports and Olympic champion

9. All-American Girls Baseball League 1941

10. Title IX legislation

C. Discrimination with regard to people of color

1. Slavery and its aftermath
2. Jim Crow barriers in the South
3. Legal barriers to success
4. Quotas

D. Agents of change

1. Jack Johnson first black heavyweight champion 1908
2. Founding of the Negro Baseball League 1920
3. Jesse Owens wins 4 gold medals in the 1936 Olympics
4. Kenny Washington and Woody Strode first black NFL players 1945
5. Jackie Robinson, first black baseball player the National League 1947, Larry Doby the first black baseball player in the American League
6. Creation of black basketball teams the New York Renaissance and the Harlem

in

Globetrotters

7. Chuck Cooper, Earl Lloyd and Nat Clifton first black NBA players 1950
8. Althea Gibson and Arthur Ashe tennis
9. Charlie Sifford first black golfer on PGA tour 1959
10. Muhammad Ali
11. Civil Rights Act of 1964

E. Mass media allows access to sports vs. power of money to change the game

F. Mechanism for upward mobility vs. false hopes

G. Connection and solidarity in a community vs. separation of communities from each other

H. Build character vs. bad sportsmanship

I. Ennobles humanity vs. disrespect for "enemy"]]

COURSE COMPETENCIES 2, 3

COURSE OUTLINE III, IV, V

41. W Nov 28
(D)

Narrative Analysis and discussion of DEATH OF A SALESMAN
Arthur Miller

[[SAMPLE QUESTIONS:

WHAT CONFLICTS DOES WILLY LOMAN FACE?

ANALYZE WILLY'S PHILOSOPHY OF BEING NOT LIKED, LIKED, OR WELL LIKED.

WHY IS HE UNFAITHFUL TO HIS WIFE?

A TRAGIC CHARACTER IS USUALLY DEPICTED AS ONE WHO DIES WITHOUT GAINING AWARENESS OF WHAT IS REALLY TROUBLING HIM OR HER. DOES WILLY LOMAN FIT THAT PROFILE?

WHAT ARE WILLY'S DIFFERING RELATIONSHIPS WITH HIS SONS? ALTHOUGH WILLY SEEMS TO FAVOR BIFF, IS IT POSSIBLE HAPPY IS TRUER TO WILLY'S VISION OF SUCCESS?

BIFF SEEMS TO BE A SUCCESSFUL FOOTBALL QUARTERBACK. WHY DOES HE ESSENTIALLY GIVE UP AFTER WITNESSING WILLY'S UNFAITHFULNESS?

WHY WON'T WILLY ACCEPT A JOB OFFER FROM CHARLEY?

WHY DOES WILLY KEEP DAYDREAMING ABOUT THE PAST?

WHY DOES WILLY COMMIT SUICIDE? WHAT INFLUENCE DOES DAVE SINGLEMAN HAVE ON HIM?

IS IT POSSIBLE TO PARTIALLY BLAME LINDA FOR WILLY'S SUICIDE?

WHAT IS THE PLAY'S ATTITUDE TOWARDS COMPETITION?

IS THE ENDING OPTIMISTIC OR PESSIMISTIC?

(E) THE ELEMENTS OF WRITING ABOUT LITERATURE AND FILM: ANALYZING LITERATURE AND FILM:

[[Ch 3 ANALYZING DRAMA

- A. Word Choice**
- B. Visualization**
- C. Staging**
- D. Structure**
- E. Conflict**
- F. Characters**
 - 1. Antagonist**
 - 2. Protagonist**
 - 3. Secondary**
- E. Plot Components**
 - 1. Exposition**
 - 2. Rising Action**
 - 3. Climax**
 - 4. Falling Action**
 - 5. Denouement]]**

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

42. F Nov 30

Narrative Analysis and discussion of FENCES (F)
August Wilson

[[SAMPLE QUESTIONS:

WHAT ARE SOME REASONS WHY TROY (DENZEL WASHINGTON) COULD BE CONSIDERED A SYMPATHETIC CHARACTER?

WHAT ARE SOME REASONS WHY HE COULD BE CONSIDERED AN UNSYMPATHETIC CHARACTER?

A TRAGIC CHARACTER IS USUALLY DEPICTED AS ONE WHO DIES WITHOUT GAINING AWARENESS OF WHAT IS REALLY TROUBLING HIM OR HER. DOES TROY MAXSON FIT THAT PROFILE?

WHY DOES TROY OPPOSE HIS SON CORY (JOVAN ADEPO) PLAYING COLLEGE FOOTBALL?

WHY DOES TROY SO OFTEN LIVE IN THE PAST?

WHY IS GABRIEL IN FENCES?

WHAT ROLE DOES ROSE SERVE IN FENCES?

WHY WAS THE PLAY CALLED FENCES?

HOW IS FENCES SIMILAR TO DEATH OF A SALESMAN?

IS THE ENDING POSITIVE OR NEGATIVE?

WHAT IS THE PLAY'S ATTITUDE TO SPORTS?

WHAT THEME OR THEMES EMERGE IN FENCES?

Essay #3 assigned: Comparison and Contrast: DEATH OF A SALESMAN AND FENCES - due Dec 11

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

43. M Dec 3

Discuss CH 16 Only in America (407-419)

Discuss Ch 17 The Democratization of Sports (435-448)

COURSE COMPETENCIES 2, 3

COURSE OUTLINE I, II, III, IV, V

44. W Dec 5

Review for Test

45. F Dec 7

TEST 2 on textbook SPORTS IN AMERICAN LIFE- 50 points

Mon Dec 10

11:00 - 12:50 pm FINAL EXAM

20 multiple choice questions on the movies watched in class - 20 points

ESSAY #4 - 1 essay out of 20 questions based on the movies we watched in class - 10 points

[[SAMPLE QUESTIONS ESSAY #4:

1. What themes do the movies we watched in class share in common? What do sports tell us about our common humanity?

2. Do sports define a country? Can a country's greatness be defined by who wins an athletic contest? If the U. S. had lost to Russia in the 1980 Olympics would we be less of a nation? Why do people place so much emphasis on Olympic success?

3. Why do people enjoy books, plays, and movies about sports?

4. What historical factors influenced the rise in popularity of sports?]]

Essay #3 due: Comparison and Contrast: DEATH OF A SALESMAN and FENCES

Texts:

DEATH OF AS SALESMAN (D) - Arthur Miller (Library Reserve; text and film online)

THE ELEMENTS OF WRITING ABOUT LITERATURE AND FILM (E) - Elizabeth McMahan, Robert Funk, and Susan Day (Library Reserve)

FENCES (F) - August Wilson (Library Reserve; text and film online)

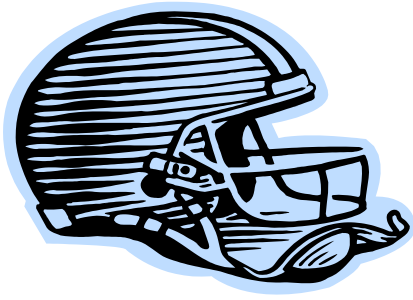
THE MEANING OF SPORTS (M) - Michael Mandelbaum (Library Reserve)

THE NATURAL (NA)- Bernard Malamud (Library Reserve and online)

NO CONTEST: PLAY, FUN, AND COMPETITION (N) - Alfie Kohn (Library Reserve and online)

SPORTS IN AMERICAN LIFE: A HISTORY (S) - Richard O. Davies 3rd Ed.

Grades:	Test #1: The Meaning of Sports	5	A	90-100
	Essay #1: Written analysis of the NATURAL	5	B	80-89
	Essay #2 Written analysis of "Competition"	5	C	70-79
	Essay #3 Comparison and contrast: DEATH OF A SALESMAN and FENCES	5	D	60-69
	Test #2 on Textbook	50	F	59 or below



THE

ELEMENTS

OF WRITING

ABOUT

LITERATURE

AND FILM

Elizabeth McMahan

Robert Funk

Susan Day

Preface

This slim text contains the essentials for understanding and writing about literature and film. Despite its brevity, the book is comprehensive. Everything beginning students need to know in order to appreciate and write well about literature and film is here, clearly explained and abundantly illustrated.

The literary approach is mainly traditional (formalist), but reader response (subjective) critics will find that this book incorporates their insights as well. The chapter on film, which dovetails with the chapters on fiction, poetry, and drama, offers ample explanations of techniques that make the study of film unique. In the chapters devoted to writing instruction, film receives equal treatment with fiction, poetry, and drama.

The text is divided into two parts. The first section, "Analyzing Literature and Film," explains in four chapters how to go about understanding fiction, poetry, drama, and film. The second part, "Writing About Literature and Film," provides instruction in conventional literary writing and also encourages the use of writing during all phases of literary study—annotating texts, taking notes, jotting down reactions, drafting responses, writing to explore ideas. That is, it encourages writing as a mode of learning, as a means of sharpening critical thinking. Of course, it also includes traditional instruction on finding an approach, devising a thesis, organizing the ideas, and maintaining a critical focus, as well as offering advice about drafting, revising, quoting, documenting, proofreading, and editing.

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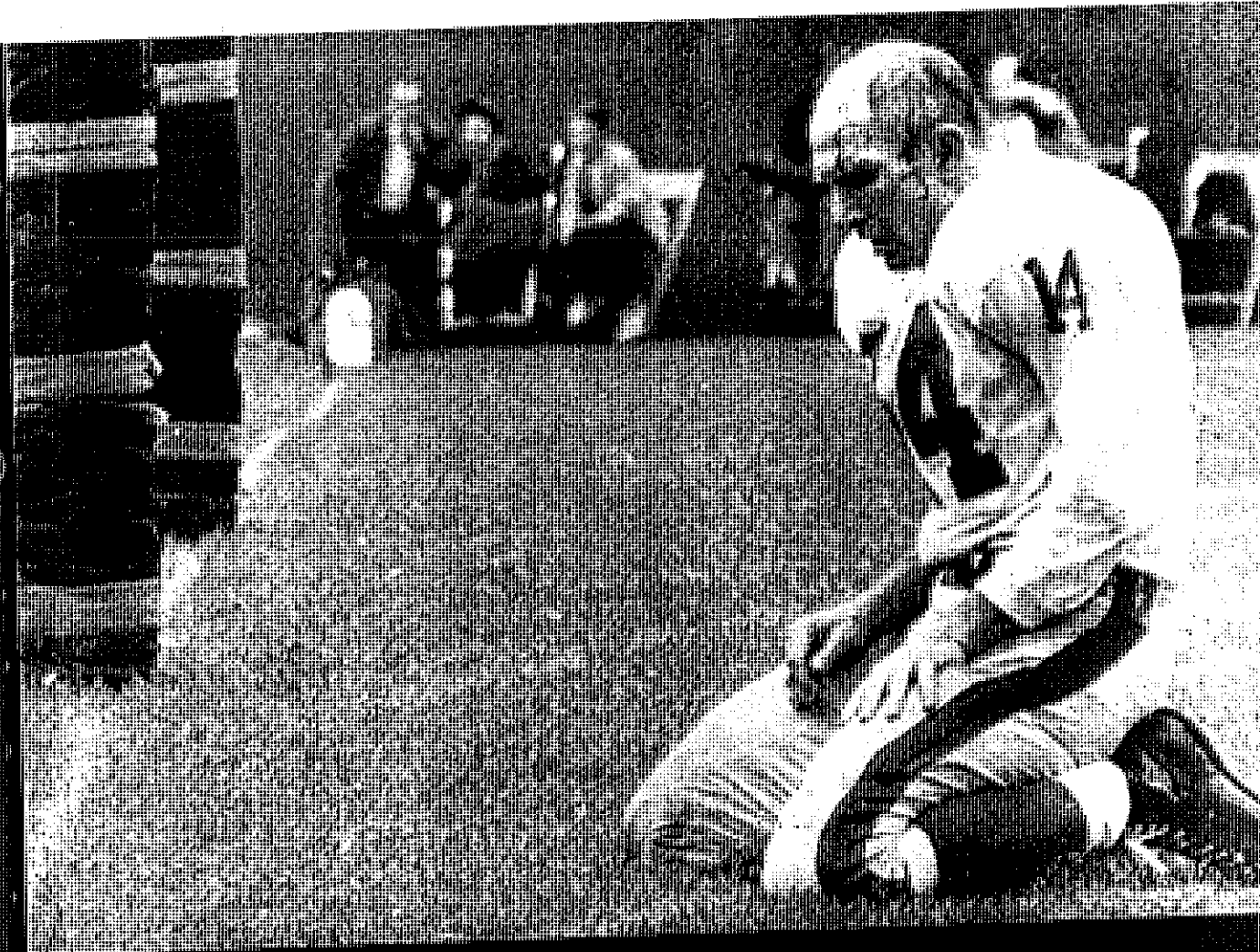
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Sports in American Life

A History
Third Edition

Richard O. Davies

WILEY Blackwell

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