

1.) DATE: Dec 11, 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	
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> Humanities, Arts and Design (HU) <u>Awareness Areas:</u> Select awareness area...	
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: CJ	

AGSC Action: Date action taken: Approved Disapproved

Effective Date:

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 7-13, 16-18, 22-28, 32-35, 39-43; Essays #1, #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text chapters 1, 3,4, 6</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 7-13, 16-18, 22-28, 32-35, 39-43, Essays #1, #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text chapters 1, 3, 4, 6-8</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 7-13, 16-18, 22-28, 32-35, 39-43, Essays #1, #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text chapters 1, 3, 4, 6-8</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</p>	

ASU - [HU] CRITERIA			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</p>	<p>Course description, course competencies 1-4, course outline I - V; syllabus: classes 1-4, 7-13, 16-18, 22-28, 32-35, 39-43, Essays #1, #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>b. Concerns aesthetic systems and values, especially in literature, arts, and design.</p>	<p>Course description, course competencies, 1-4, course outline I-V; syllabus: classes 1-4, 7-13, 16-18, 22-28, 32-35, 39-43; Essays #1, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text chapters 1, 3, 4, 6-8</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus: classes 1, 5-8, 11-16, 17, 19-22, 26-32, 36-39, 41-42, Essays #1, #2, #3, #4; Davies text chapters 10, 12-13, 14-17; McMahan text 1, 3, 6-8</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>d. Concerns the analysis of literature and the development of literary traditions.</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus: classes 1, 12-13, 16, 17, 24, 41-42 Essays #1, #3, #4; McMahan text chapters 1, 3, 6-8</p>

ASU - [HU] CRITERIA	
	THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:
	<ul style="list-style-type: none">• Courses devoted primarily to developing skill in the use of a language.
	<ul style="list-style-type: none">• Courses devoted primarily to the acquisition of quantitative or experimental methods.
	<ul style="list-style-type: none">• Courses devoted primarily to teaching skills.

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

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 checksheet)	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. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	ENH 140AA, Sports in Literature and Film, examines the evolution of sports in the United States from 1607 to 2017 through the focal lens of literature and film, and examines how sports helped to bring to the forefront a variety of social, philosophical, and ethical issues from ethnicity to socioeconomic status to race to gender, resulting in society wide debate, re-evaluation, and sometimes resolution. As the last sentence of the Davies text makes clear, "{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."	Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 7-13, 16-18, 22-28, 32-35, 39-43, Essays #1, #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text chapters 1, 3, 4, 6
2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	ENH 140AA's analysis of the influence of sports on society and society on sports through narrative literature and film requires a close examination of formal elements of both the word and the image that ultimately allow for the communication of meaning.	Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 7-13, 16-18, 22-28, 32-35, 39-43; Essays #1, #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17, McMahan text chapters 1, 3, 4, 6-8
3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historic development of artistic or design traditions.	ENH 140AA - the overall study and analysis of the history of sports in literature and film - must be grounded in specific popular cultural artifacts that in their individual nature, shed light on the overall perception of sports as they have evolved over the centuries, and ultimately lead to a better understanding of the wide range of human thought, heritage, and culture.	Course description, course competencies 1-2, 4, course outline I-V; syllabus: classes 1-4, 7-13, 16-18, 22-28, 32-35, 39-43; Essays #1, #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17; McMahan text chapters 1, 3, 4, 6-8

<p>4a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</p>	<p>"Sports," a word derived from the 14th Century word "disport," originally referred to what could transport individuals away from harsh reality into a carefree world. However, sports throughout history have come to be closely intertwined with the realities, issues, and questions of life. The perception of sports has evolved from the "survival of the fittest" philosophy of Charles Darwin and Herbert Spencer, to the Marxist denouncement of sports as a way to maintain control over the masses, to the "Muscular Christianity" ethos of Henry David Thoreau and Ralph Waldo Emerson to the affirmation of the "Protestant Work Ethic" to the embrace of "The American Dream."</p> <p>The earliest sporting events were religious in nature as sports then and now address the mind and spirit, not the physical needs of survival, offer paradigms of coherence, stability, and progress, feature creation stories, heroes and villains, redemption and falls from grace, rituals, role models, and myths.</p> <p>ENH 140AA is far from an objective history of athletes throwing and catching balls. Instead, it is a humanistic record of how sports have advanced the cause of egalitarianism in American society. In the early 1900s Jack Johnson was dubbed the "Negro Heavyweight Champion" because he was not allowed to fight white opponents in America. When he defeated a white Canadian champion, Tommy Burns, newspapers raged against Johnson because he was now the black champion, so James Jeffries, a white heavyweight agreed to fight Johnson, encouraged by Jack London to do so because "The white race must be rescued," his sentiments echoed by novelist Rex Beach that Jeffries would win because of his "breeding and education." When Johnson triumphed in 1910, it sent shock waves throughout America that a black man could stand toe to toe with a white man and win in a contest now of equals: "Johnson stood proudly at</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus: classes 1-4, 7-13, 16-18, 22-28, 32-35, 39-43; Essays #1, #2, #3, #4; Davies text chapters 1-6, 8-10, 12-17</p>
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	<p>the summit, and symbolically, millions of African-Americans stood beside him. For Johnson and his people, the championship seemed a partial but promising fulfillment of their collective hopes and dreams, a portent of a future brighter than their troubled past and present." Similarly, when Jackie Robinson became the first African-American Major League baseball player, his arrival signified more than a black man with good hitting and catching skills. "He was truly a historic figure, using the nation's most popular game as a means of breaking down racial stereotypes and taboos. As such he did much to prepare the nation for the civil rights movement that would soon take wing." (Davies)</p> <p>When the heavily favored Bobby Riggs took on Billie Jean King in a 1973 tennis match after Riggs had commented that his victory would put "Billy Jean and all the other women libers back where they belong - in the kitchen and the bedroom," a record TV audience watched her one-sided win which "set the stage for an upsurge of popularity of women's tennis and is considered an important step in the rise of acceptance of all women's sports." (Davies) Similarly when Title IX was passed in 1972, few at the time understood its importance in ensuring equality for women in athletic programs nationwide. More importantly, since "sports had enabled boys to acquire the qualities needed to assume eadership roles in adult society, girls were now being given the same opportunities...undercutting the social hierarchies that have historically granted men greater authority in political, economic, religious, family and athletic matters." (Davies)</p> <p>Just as the Baltimore Ravens' Ray Rice's brutalization of his fiancee dramatized domestic abuse all across social media, so did the revelation by Michael Sam in the NFL and Jason Collins in the NBA that they were gay helped publicize the movement</p>	
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<p>4b. Concerns aesthetic systems and values especially in literature, arts, and design.</p>	<p>for acceptance of gay rights in the United States. Clearly, sports are more than games - they are and have always been the focal point for exposing social problems in America and encouraging a nationwide humanist debate.</p> <p>Though ostensibly they all deal with characters striving to achieve their best in a sports oriented world, It is not possible to read and discuss THE NATURAL, DEATH OF A SALESMAN, FENCES, and "Shoeless Joe Jackson Comes To Iowa" without recognition of the human values that drive them. A closer analysis of their narrative strategies will reveal the overriding societal mores that shape and determine their fates, but their individual struggles on the playing field are our struggles written large, metaphorically undergoing the trials and tribulations of life we all share existentially.</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus: classes 1, 3, 7-8, 11-13, 16-17, 22, 24, 28, 32-33, 35, 39, 41, 42, Essays #1, #2, #3, #4; McMahan text chapters 1, 3, 5, 6-8</p>
<p>4c. Emphasizes aesthetic experience and creative process in literature, arts and design.</p>	<p>By deconstructing these literary works and by comparing and contrasting them, students will look at sports in a new way, as less of a contest of athletes in combat on a playing field, and more of the character of people searching for expansive meaning within carefully designed boundaries, and at the same time learning to appreciate the artistic decisions made by their creators to involve the reader by creating a consistent and realistic environment through various narrative strategies to heighten the reader's sensation and virtual participation.</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus: classes 1, 3, 7-8. 11-13,16-17, 22, 24, 28, 32-33, 35, 39, 41, 42, Essays #1, #2, #3, #4; McMahan text chapters 1, 3, 5, 6-8</p>

<p>4d. Concerns the analysis of literature and the development of the literary tradition</p>	<p>ENH140AA, Sports in Literature and Film, seeks to balance the narrative representations of sports in both Film AND Literature by analyzing these works of art into their most basic constituent elements and bringing to bear past and present critical frameworks to establish context and meaning as seen through various critical perspectives.</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus: classes 1, 3, 7-8, 11-13, 16-17, 22, 24,28, 32-33, 35, 39, 41-42, Essays #1, #2, #3, #4; McMahan text chapters 1, 3, 5, 6-8</p>
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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 Mandelbaum

[[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 (M)

[[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**
 - 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

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 "team" is 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

- screen
film,
implied
- 1. Diegetic (sound whose source is visible on the or implied to be part of the "real" world" of the such as the voices or songs of the characters or musical instruments played that are visible or 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 same logo, mascot, players, coaches, uniforms, schedule, stadium
- 3. Empowers individuals to embrace a "cause" that gives meaning to their lives
- 4. Helps formulation of identity

**minded
symbols - team
team colors and**

sought
disorientation.
end. One team will
are

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

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

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

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]]

potential

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**

A. Most sporting contests were originally religious in nature

B They address the needs of the mind and spirit

good

- 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 as a way to make life orderly and understandable**
- F. They provide models of how to and how not to live a life**
- 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. honor heroes in a hall of fame with a jersey, or memorabilia]]**

Sports
other

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

(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 10

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)**

**From Short Story ("Shoeless Joe Jackson Comes to Iowa") To Novel
(FIELD OF DREAMS): THE ESSENTIAL W. P. KINSELLA (K)**

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 Beecher and Thomas Wentworth Higginson, and writers like 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 competition 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
 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

provide...the feelings it utopia would be

tales

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]]

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

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 Discussion of THE NARRATIVE SPORTS HERO AS
ARCHETYPE: SOCIAL CONTROL AND INTEGRATION,
CULTURAL AND NATIONAL IDENTITY, COMMUNITY,
ULTIMATE REALIZATION OF CULTURAL
BELIEFS

[[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 Discussion of NO CONTEST: PLAY, FUN, AND COMPETITION (N)

[[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 14

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**
 - 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**

to

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

in

Globetrotters

York Renaissance and the Harlem

**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 10

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?]]**

PHONE USAGE IN CLASS WILL RESULT IN POINTS DEDUCTED FROM FINAL GRADE

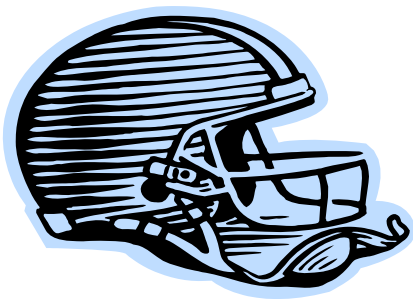
TAKE THIS CLASS ONLY IF YOU ARE PREPARED TO PARTICIPATE ACTIVELY IN CLASS DISCUSSIONS. STUDENTS WHO DO ACTIVELY PARTICIPATE IN CLASS DISCUSSIONS ON A REGULAR BASIS CAN HAVE THEIR GRADES RAISED.

Once a grade has been earned over the course of a full semester, that grade cannot be changed in the last week or once the class has concluded – one's grade is measured by work done consistently over 45 classes, not just over the last few days.

Students are responsible for being aware of, and understanding, the college policies and information contained in this syllabus, the MCC catalog, and the MCC student handbook.

If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact MCC Disabilities Resources and Services (DRS) at 480-461-7447 or e-mail them at drsfrontdesk@mesacc.edu

Students will be notified by the instructor of any changes in course requirements or policies.



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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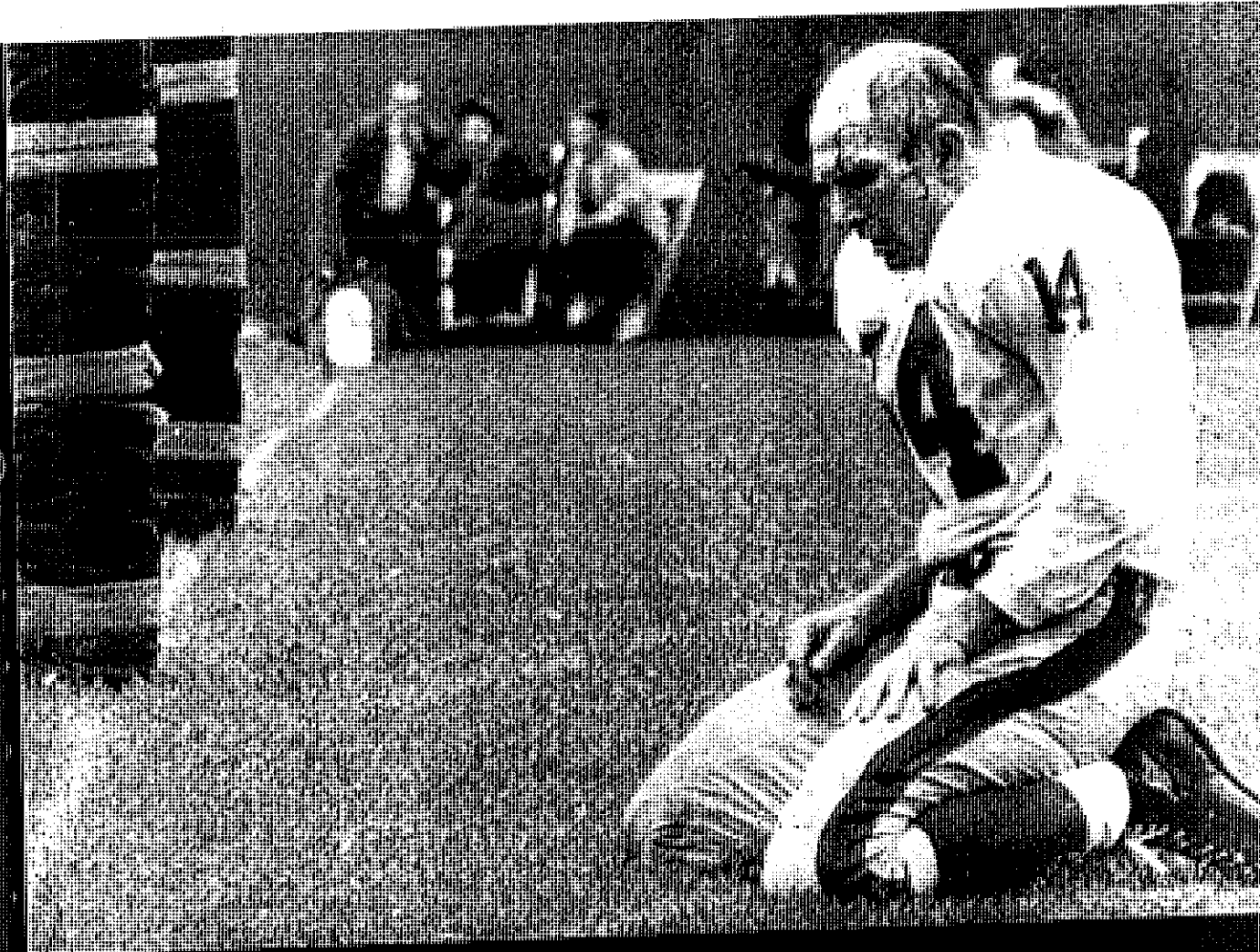
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Sports in American Life

A History
Third Edition

Richard O. Davies

WILEY Blackwell

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