

1.) DATE: 9/25/19	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) PROPOSED COURSE: Prefix: ENH Number: 140 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: DR. BOB BARON PHONE: 480-461-7611 EMAIL: 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> Cultural Diversity in the United States (C)	
6.) REQUIRED DOCUMENTATION <input checked="" type="checkbox"/> Cover Form <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Course Description <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	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> DECENG, FMS, EXWprefix <input type="checkbox"/> Elective Current General Studies designation(s): HU Requested Effective date: 2020 Spring Course Equivalency Guide Is this a multi-section course? Yes Is it governed by a common syllabus? Yes	
Chair/Director: JENNIFER ADCOCK-SHANTZ/CRAIG JACOBSEN, ENGLISH IC CO-CHAIRS Chair/Director Signature:	

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

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

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Course description, course competencies 1-4, course outline I-V; syllabus classes 2-4, 8-9, 13-15, 19-23, 26-32, 35, 39-42; Davies text chapters 1-6, 8-10, 12-17, and Epilogue
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	Course description, course competencies 1-4, course outline I-V; syllabus classes 2-4, 8-9, 13-15, 19-23, 26-32. 35, 39-42; Davies text chapters 1-6, 8-10, 12-17 and Epilogue
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	Course description, course competencies 1-4, course outline I-V; syllabus classes 2-4, 8-9, 13-15, 19-23, 26-32, 35, 39-42; Davies text chapters 1-6, 8-10, 12-17 and Epilogue

ASU--[C] CRITERIA

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.</p> <p>*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.</p> <p>**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus classes 2-4, 8-9, 13-15, 19-23, 26-32, 35,39-42; Davies text chapters 1-6, 8-10, 12-17 and Epilogue</p>
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Course Prefix	Number	Title	General Studies Designation
ENH	140AA	Sports in Literature and Film	C

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)
Example- See 2b. Compares 2 U.S. cultures	Example- Compares Latino & African American Music	Example- See Syllabus Pg. 5
1. The course must contribute to an understanding of cultural diversity in contemporary U. S. society.	Culture is never static but is constantly in the process of evolving. Culture is not an isolated island but is consistently influenced by the many currents surrounding it. Culture is never wholly "contemporary" as its so-called "inviolable tenets" did not magically materialize in the current year, but were courageous emotional battles won over the decades (and sometimes centuries) before. For example, the 19 th Amendment passed on August 11, 1920 enabling women to vote, would not have been possible without the First Women's Rights Convention in Seneca Falls, New York which met on July 19-20, 1848 and which laid the initial foundation for women's suffrage. Similarly the LGBTQ community would not be what it is today without the Stonewall Uprising in New York City beginning on June 28, 1969 which similarly launched the gender equality movement. ENH140AA, Sports in Literature and Film, traces the evolution of sports from the early 17 th Century to the present. Sports are not isolated "games" but reflect the times in which they originate and thrive. As a microcosm of their	Course description, course competencies 1-4, course outline I-V; syllabus classes 2-4, 8-9, 13-15, 19-23, 26-32, 35, 39-42; Davies text chapters 1-6, 8-10, 12-17 and Epilogue

	<p>society, they may reinforce or challenge the prevailing cultural mores, but invariably they shed nationwide public light on issues that have been festering in the dark involving racism, sexism, and gender inequality, among others.</p>	
<p>2a. The course is an in-depth study of culture-specific elements, cultural experiences or cultural contributions of gender, racial, ethnic, and/or linguistic minority groups within the United States.</p>	<p>ENH140AA analyzes how sports reflect our values, both positively and negatively, and how they have changed over time, often themselves being a catalyst for change. Sports have been impacting the culture of America since the beginning and the progression of humanity to a more egalitarian ethos has manifestly been dramatized by sporting events past and present, as they thrust their various cultural contradictions into the public eye, especially important in today's social media culture whereby every transgression is portrayed online in excruciating detail. For example, Jim Thorpe, a Native-American, now recognized as perhaps the greatest athlete of the 20th Century, had to surrender all his gold medals after the 1912 Olympics; many considered this action directly related to his ethnicity, and as the text notes "this controversy brought into sharp public focus the relationship between sports and race." Some believe we should "whitewash" the past and overlook or ignore when the United States was less attuned to racial harmony, but these cultural milestones must be critically examined if we are to understand how changes for equal rights were generated. Racial watershed moments from the rise of the "separate but equal" Negro Baseball League to Jackie Robinson breaking the "color barrier" in 1942 in baseball to Nat Clifton doing the same in 1950 in the NBA to Muhammad Ali's refusing induction into the military in 1967 (even changing his "slave name" of Cassius Clay</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus classes 2-4, 8-9, 13-15, 19-23, 26-32, 35, 39-42; Davies text chapters 1-6, 8-10, 12-17 and Epilogue</p>

	<p>to Muhammad Ali shocked mainstream America) to Tommie Smith and John Carlos, heads bowed but black gloved fists raised on the victory podium at the 1968 Olympics in Mexico City in a Black Power protest salute, an image sent worldwide, to Colin Kaepernick's NFL's "kneeling crusade" - all these were heralded by the media of their day as critical historic sports related events that caused Americans nationwide to sit up and take notice and re-examine their cultural values, philosophy and national character.</p>	
<p>2b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender, racial, ethnic and/or linguistic minority groups in the United States.</p>	<p>ENH140AA celebrates diversity through the cultural contributions of groups seeking to realize "The American Dream," a concept first articulated by James Truslow Adams in 1931 in THE EPIC OF AMERICA. He stated that it is "that dream of a land of which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement...It is not a dream of motor cars and high wages merely, but a dream of social order...unhampered by the barriers...erected in the older civilizations, unrepressed by social orders which had developed for the benefits of classes rather than for the simple human being of any and every class." Adams could not know at the time that he was creating an inspirational blueprint for later individuals and groups denied access to that very dream, but who were paramount in breaking through those barriers by way of the so-called "carefree" world of sports. Men like Jackie Robinson, Jack Johnson, Muhammad Ali, and Jim Thorpe, while not celebrated at the time, served as inspirational models for the way the world outside their sport SHOULD be, not accepting how it was. Women like Babe Didrickson, Billie Jean King, Martina Navratilova, and Althea</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus classes 2-4, 8-9, 13-15, 19-23, 26-32, 35, 39-42; Davies text chapters 1-6, 8-10, 12-17 and Epilogue</p>

	<p>Gibson showed America the path to gender equality through their performance in the public eye of athletic competition.</p> <p>ENH140AA, Sports in Literature and Film, is primarily a comparative study of the cultural contributions played out over the history of sports in America in the real world arena of black/white, male/female, gay/cisgender, upper/working class, traditional/radical world views.</p>	
<p>2c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender, racial, ethnic, and/or linguistic minority groups within the United States.</p>	<p>Sports," a word derived from the 14th Century word "disport," originally referred to what could transport individuals away from hardh reality into a carefree world. However, sports throughout history have come to be closely interwoven with the realities, issues, and cultural transformations of American life.</p> <p>ENH140AA, Sports in Literature and Film, is far from an objective history of athletes throwing and catching balls. Instead, it is a cultural record of how sports have publicized and advanced those groups traditionally marginalized and excluded from access to the same rights and liberties of those of the mainstream. A few key cases exemplify the power of sports to alter the nation's cultural consciousness. In the 1890s, a "bicycle craze" swept across America. While it was simply a machine to allow people to travel and created the sport of cycling, Susan B. Anthony called it "the freedom machine" because "it offered women a unique opportunity to expand their mobility and increase physical activity" (Davies). Similarly, an 1895 book called "A WHEEL WITHIN A WHEEL" stated that while women in the past were expected to remain home, and if they left, were to be "protected" by accompanying males, women who rode regularly achieved "a heightened sense of individual</p>	<p>Course description, course competencies 1-4, course outline I-V; syllabus classes 2-4, 8-9, 13-15. 19-23, 26-32, 35, 39-42; Davies text chapters 1-6, 8-10, 12-17 and Epilogue</p>

	<p>worth." Because the traditional long flowing skirts of the time tended to get caught up in the spokes and chain drive, women's fashion also changed as pants and shorter divided skirts became acceptable. In 1903, Jack Johnson was called "The Negro Heavyweight Champion" because he was not allowed to box white opponents in America. When he had to go to Canada to defeat the white Canadian champion, Tommy Burns, newspapers raged against Johnson and called for the white champion, James Jeffries to fight him, because, in the words of Jack London, "The white race must be rescued." 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 of equals. According to Davies, "Johnson stood proudly at 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" (in 1912 Johnson was convicted of violating The Mann Act and jailed on trumped up racially motivated charges, but he was just pardoned 106 years later on May 24, 2018). 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</p>	
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	<p>had commented that his victory would put "Billy Jean and all the other women libbers 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 leadership 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>Clearly, sports are more than games - they are and have always been the primary focal point for exposing social problems in America and encouraging a nationwide debate about cultural diversity and the admittance of minority groups based on race, ethnicity, gender, and religion into the mainstream. Too many today have forgotten the past and assume society has always embraced cultural diversity with open arms. However, awareness of the historical roots of sports related cultural landmarks can resurrect and deepen our appreciation of those hard fought victories that can "illuminate our collective past, present, and future and help us to achieve greater mutual understanding and respect." (Davies)</p>	
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Justification of [C] designation:

Even though the ASU – [C] Criteria form states that “The course must contribute to an understanding of cultural diversity in **contemporary** U. S. society,” it later adds that “The history of the United States involves the experiences not only of different groups of European immigrants and their descendants, but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans and Asian Americans – all of whom played significant roles in the development of contemporary culture and together shape the future of the United States...Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.”

ENH140AA Sports in Literature and Film would argue that culture is never static but is constantly in the process of evolving. Culture is not an isolated island but is consistently influenced by the many currents surrounding it. Culture is never wholly "contemporary" as its so-called "inviolable tenets" did not magically materialize in the current year, but were based on courageous emotional battles won over the decades (and sometimes centuries) before. For example, the 19th Amendment passed on August 11, 1920 enabling women to vote, would not have been possible without the First Women's Rights Convention in Seneca Falls, New York which met on July 19-20, 1848 and which laid the initial foundation for women's suffrage. Similarly the LGBTQ community would not be what it is today without the Stonewall Uprising in New York City beginning on June 28, 1969 which similarly launched the gender equality movement. ENH140AA, Sports in Literature and Film, traces the evolution of sports from the early 17th Century to the present and recognizes that 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 cultural mores, but invariably they shed nationwide public light on issues that have been festering in the dark involving racism, sexism, and gender inequality, among others. The word **contemporary** must include those past critical events and people who contributed to the current state of cultural diversity or we will be denying the courageous legacy of those who came before.



Sports in Literature and Film

Course: ENH140AA	Lecture 3.0 Credit(s) 3.0 Period(s) 3.0 Load
First Term: 2019 Fall	Course Type: Academic
Final Term: Current	Load Formula: S - Standard Load

Description: Explores how sports are and have been represented in narrative literature and film, using examples from a range of U.S. 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:

General Education Designation: Humanities and Fine Arts - [HU] Common Competency Course

MCCCD Official Course Competencies

1. Analyze how the formal elements of narrative communicate culturally influenced ideas and emotions. (I-IV) [1, 2A](#)
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. (I-IV) [1, 2A, 2B, 2C](#)
3. Evaluate the accuracy of narrative portrayals of historical, real world cultural situations and ethical conflicts within a field of endeavor. (III, IV) [1, 2A, 2B, 2C](#)
4. Analyze the ways in which narrative representations engage persistent cultural mythology and archetypes related to a field of endeavor. (III-V) [1, 2A](#)

MCCCD Official Course Outline

- I. Formal elements of narrative [1, 2A, 2B, 2C](#)
 - A. Elements of story
 - B. Elements of narrative discourse
- II. Formal elements of narrative media [1, 2A](#)
 - A. Literature
 - B. Film
- III. The field [1, 2A, 2B, 2C](#)
 - A. Historic
 - B. Current
- IV. Cultural contexts [1, 2A, 2B, 2C](#)
 - A. US Ideology
 1. Traditional values
 2. Non-traditional values
 - B. Diversity [1, 2A, 2B, 2C](#)

1. Ethnicity
 2. Gender
 3. Class
 4. Religion
- V. Cultural mythology and archetypes [1, 2A](#)
- A. Myths of the field
 - B. Archetypes of the field
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MCCCD Governing Board Approval Date: **May 28, 2019**

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 – SPRING 2019

11:00AM – 11:50AM Mesa Community College Dr. Bob Baron (Room10)
MTWTH LA3S Southern & Dobson campus 480-461-7611
Homepage: www.mc.maricopa.edu/~baron/ e-mail:baronb@mesacc.edu

Course Description: ENH 140AA explores how sports are and have been represented in narrative literature and film. 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 JAN 14 Introduction:

CRITERIA 1, 2A

DEFINITION OF SPORTS

INTRODUCTION TO NARRATIVE ELEMENTS IN
LITERATURE AND FILM

COURSE COMPETENCIES 1, 2, 3

COURSE OUTLINE 1, 2, 4, 5

2. W JAN 16 CH 1 The Emergence of Organized Sports 1607-1869
(8-10, 12-15, 19 bottom - 30)

CRITERIA 1, 2A, 2B

[[FOUNDATION OF AMERICAN SPORTS

A. MALE UPPER CLASS

1. HORSE RACING

2. YACHT RACES

B. WORKING CLASS

1. DEMOCRATIZATION OF THE TROTTERS

2. ANIMAL BAITING

3. “PIG BLADDER” FOOTBALL

4. HUNTING

5. FISHING

6. LACROSSE

7. PEDESTRIANISM

- 8. ROWING
- 9. "BASE-BALL"
- 10. ROUGH AND TUMBLE
- C. MINORITY RESTRICTIONS
- 1. SLAVE CONTESTS]]

COURSE COMPETENCIES 2, 3, 4

COURSE OUTLINE III, IV

3. F JAN 18

Discuss THE MEANING OF SPORTS IN SOCIETY

CRITERIA 1, 2C

[[THE MEANING OF SPORTS IN SOCIETY

- A. The Industrial Revolution**
- B. Public schools and sports**
- C. Growth of cities**
- D. Cultural bonding**
- 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. Culture 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 JAN 23

TEST 1 on THE MEANING OF SPORTS - 10 points
Discuss CH 2 Baseball: "America's Game" (33-42, 46-48)

[[Sample Discussion Questions:

CRITERIA 1, 2C

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 as ideal representations of their culture 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 unifying cultural stability and structure

D) They provide models of how to and how not to live a good life based on deep seated cultural values so as to admire, emulate and inspire

E) All of the above

3. TRUE or FALSE: Team sports evolved from individual ones as historically culture 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. TRUE or FALSE: The earliest sports such as horse racing, tennis, and golf, were dominated by the ruling "upper classes" as a way to distinguish themselves from those of the "working classes"

5. TRUE or FALSE: As in the case of the Native American creation of lacrosse, the rules and popularity of sports are defined by the cultural mores of individual societies]]

[[How did the Civil War and its aftermath contribute to the popularity of baseball?]]

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

[[HOW HAS THE IMPLIED RACISM OF THE NOVEL BEEN MUTED AND TRANSFORMED IN THE FILM?]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

5. F JAN 25

INTRODUCTION TO FILM ANALYSIS

(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)]]**

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)

COURSE COMPETENCIES 1, 2

COURSE OUTLINE I, II

- | | |
|-------------|------------------------------|
| 6. M JAN 28 | ROCKY [[IN CLASS VIEWING]] |
| 7. W JAN 30 | ROCKY [[IN CLASS VIEWING]] |
| 8. F FEB 1 | Discuss ROCKY |

[[SAMPLE DISCUSSION QUESTIONS:

CRITERIA 1, 2C

**WHY DOES THE MOVIE BEGIN WITH A CLOSEUP OF
CHRIST AND THE HOLY EUCHARIST AND LATER THE
BACKGROUND SIGN "RESURRECTION A. C."?**

WHY DO AUDIENCES IDENTIFY WITH ROCKY BALBOA?

HOW DOES THE FILM CHARACTERIZE ROCKY'S WORKING-CLASS CULTURE?

WHY IS BOXING CONSIDERED THE ULTIMATE "MANLY" SPORT? WOULD ROCKY BE PERCEIVED DIFFERENTLY HAD WOMEN BEEN CAST IN THE LEAD ROLES?

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 THEME OR THEMES EMERGE IN ROCKY?]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

9. M FEB 4

Discuss CH 3 Sports and the Emergence of Modern America 1865-1920 (53, 60-72)

CRITERIA 1, 2B, 2C

[[SPORTS AND SOCIAL CLASS

A. Private athletic clubs organized

- 1. Tennis**
- 2. Golf**
- 3. Horseback riding**
- 4. Foxhunting**

B. Minority groups marginalized

- 1. Native American Jim Thorpe**
 - a. Success**
 - i. Baseball**
 - ii. Football**
 - iii. 1912 Olympics**
 - b. Prejudicial Punishment**

- i. Violation of amateur code
- ii. Stripped of medals]]

COURSE COMPETENCIES 3, 4

COURSE OUTLINE III, IV, V

- 10. W FEB 6 REMEMBER THE TITANS (2000) [[IN CLASS VIEWING]]
Director: Boaz Yakin
(BOARDING SCHOOL, SAFE, MAX, FRESH)
- 11. F FEB 8 REMEMBER THE TITANS [[IN CLASS VIEWING]]
- 12. M FEB 11 REMEMBER THE TITANS [[IN CLASS VIEWING]]
- 13. W FEB 13 Discuss REMEMBER THE TITANS

[[SAMPLE DISCUSSION QUESTIONS:

CRITERIA 1, 2B, 2C

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

HOW DOES THE FILM DEAL WITH THE FACT THAT THE TITANS' QUARTERBACK - RON "SUNSHINE" BASS (KIP PURDUE) - IS GAY?

HOW ARE THE TOWNSPEOPLE CHARACTERIZED? HOW IS THEIR BEHAVIOR CONDITIONED BY THE CULTURE OF THE TIMES? WHY DO SOME BREAK FREE FROM THE PREJUDICES OF THE DAY?

HOW IS MUSIC AN IMPORTANT ELEMENT IN THE FILM?

WHO WERE THE ORIGINAL TITANS?

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

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

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

14. F FEB 15

Discuss CH 4 The Emergence of King Football 1869-1920
(74-82, 85-93)

CRITERIA 1, 2A, 2B

[[Why was the Native American football team from Carlisle Indian School so successful?]]

THE POPULARITY OF SPORTS

[[POPULARITY OF SPORTS: 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**

a. Killed

b. Crushed

c. Manhandled

d. Stomped

e. Battered

f. Gunned down

g. Massacred

h. Routed

i. Smashed

j. Destroyed

k. Annihilated

l. Blown away

m. Slaughtered

C. Entertainment

- 1. Adds stimulation**

2. Enables fans to enjoy aesthetically pleasing product

D. Confirmation of Culturally 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

a. Conformity to local and national laws

b. 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 cultural "convergence" in sports

1. Eliminates alienation and loneliness

2. Facilitates bonding with others in a like-minded community, regardless of background or ethnicity, which accepts the same symbols - team logo, mascot, players, coaches, team colors and uniforms, schedule, stadium, promotions

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

4. Helps formulation of personal and cultural identity

H. Wars, revolutions, and economic disasters caused fragmentation and loss of overall meaning and people sought some kind of foundation or anchor against disorientation. Each game has a beginning, middle, and end. One team will always win, and one will always lose.

Rules are straightforward and consistent so that fans achieve coherence in a world seemingly out of control.
I. Each game is suspenseful and leads to the long term suspense of the accumulation of games leading to a potential championship
J. Like most great literature dealing with the successful completion of a journey such as *The Odyssey*, the team must engage in a series of challenges over time and overcome them to achieve its ultimate goal]]

COURSE COMPETENCIES 2, 3, 4

COURSE OUTLINE III, IV, V

15. W FEB 20

Discuss CH 5 The National Pastime: Baseball 1890-1930
(95-97, 100-102, 106 bottom - 116 top)

CRITERIA 1, 2A, 2A, AC

[[SPORTS AND CULTURAL VALUES

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**
- 2. Maximizing of human potential**

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
 - a. Courage
 - b. Faith
 - c. 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.
5. Cultural Contradictions: Dream Deferred
 - a. Racism
 - b. Sexism
 - c. Homophobia

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
 - a. "Nothing in the world can take the place of persistence... Persistence and determination alone are omnipotent."
9. The Boy Scouts (1910)
10. Utopian Sensibility
 - a. Richard Dyer
 - i. 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

provide...the utopian is contained in the feelings it embodies. It presents... what utopia would feel like rather than how it would be organized."

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

11. Walt Disney

1. Rugged individualism

2. Patriotism

3. Persistence

a. *Tortoise and the Hare*

4. Thrift

5. Optimism

6. The good always triumph

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

8. Promotes the American way of life]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

16. F FEB 22 LOVE AND BASKETBALL (2000) [[IN CLASS VIEWING]]
Director: Gina Prince Bythewood
(THE SECRET LIFE OF BEES, BEYOND THE LIGHTS)

17. M FEB 25 LOVE AND BASKETBALL [[IN CLASS VIEWING]]

18. W FEB 27 LOVE AND BASKETBALL [[IN CLASS VIEWING]]

19. F MAR 1 Discuss LOVE AND BASKETBALL

[[SAMPLE DISCUSSION QUESTIONS:

CRITERIA 1, 2A, 2B

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 DOES MONICA (SANAA LATHAN) MEAN WHEN SHE SAYS TO HER MOTHER (ALFRE WOODARD) “I’M A LESBIAN”?

WHAT DOES MONICA MEAN WHEN SHE SAYS TO QUINCY (OMAR EPPS) “YOU JUMP IN SOME GUY’S FACE, YOU TALK SMACK AND YOU GET A PAT ON YOUR ASS, BUT BECAUSE I’M A FEMALE, I GET TOLD TO CALM DOWN AND ACT LIKE A LADY. I’M A BALLPLAYER.”

WHAT IS THE CENTRAL CULTURAL CONFLICT FACING MONICA'S MOTHER?

HOW DO MONICA AND QUINCY CHANGE OVER TIME?

ACCORDING TO THE FILM, ARE THERE ANY DIFFERENCES BETWEEN THE WAY MEN AND WOMEN THINK ABOUT SPORTS?

HOW DOES THE ENDING RUN COUNTER TO TRADITIONAL GENDER STEREOTYPES?

HOW IMPORTANT IS RACE IN THE FILM?

WHAT THEME OR THEMES EMERGE IN LOVE AND BASKETBALL?

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

20. M MAR 4

Discuss CH 6 Playing Nice: Women and Sports 1860-1945 (120-127, 129 bottom -137)

CRITERIA 1, 2B, 2C

[[ORIGINS OF WOMEN’S SPORTS

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**

- a. 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)**

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

- 3. Threatening to male domination**

- 4. Masculinization of women**

- a. "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)**

- 5. Senda Berenson creates the Smith Rules for women's basketball to help players limit "roughness" and maintain their "femininity"**

B. Agents of change

- 1. Matthew Vassar**

- a. Vassar curriculum emphasizes physical education in building called Calisthenium**

- 2. Bicycle craze of the 1890s**

- a. Dubbed the female “freedom machine” by Susan B. Anthony because it encourages female independence and expands women’s clothing options (long skirts get caught in spokes)
3. "Gibson Girl" sketches of women active in sports 1895-1914
4. Ina Gittings U of A educator encouraged rigorous competition
5. Helen Wills, first female tennis star
6. Gertrude Ederle, swimming champion
7. "Babe" Didrikson - star of all sports and Olympic champion
8. All-American Girls Baseball League 1941

[[HOW DID SOCIETY’S CULTURAL VALUES MARGINALIZE WOMEN’S HISTORICAL PARTICIPATION IN SPORTS?]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

21. W MAR 6 Discuss CH 8 Sports on Campus 1920-1950 (165-175)

CRITERION 1

[[SPORTS AND MYTH

A. Myths supply models for human cultural behavior

B. Myths give meaning and value to life

C. Functions of myths

1. The Mystical

a. 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

a. Scientific understanding that increases the awe and mystery

3. The Cultural

a. The support and validation of a social order

4. The Pedagogical

a. How best to live a life]]

THE NATURAL: Novel vs. Movie - edited

[[SAMPLE DISCUSSION QUESTIONS:

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?

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

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

HOW DOES THE CULTURE OF THE TIME INFLUENCE THE ACTIONS OF THE MAJOR CHARACTERS? HOW WOULD THE STORY BE DIFFERENT IF SET AGAINST THE POPULAR CULTURE OF 2018?

HOW IS THE NOVEL'S CONCLUSION DIFFERENT FROM THE MOVIE? WHAT CONTEMPORARY CULTURAL VALUES CAUSED THEM TO CHANGE IT?]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

22. F MAR 8

Discuss Ch 9 America's Greatest Dilemma (185-209)

CRITERIA 1, 2A, 2B, 2C

[[SPORTS AND RACE

- A. Gunnar Myrdal – AN AMERICAN DILEMMA**
- B. Jim Crow laws**
- C. Voting disenfranchisement**

D. Lynchings

E. Plessy v. Ferguson

F. Cultural Progress in Sports

1. Isaac Murphy – horse jockey
2. Marshall Taylor - cyclist
3. Jack Johnson first black heavyweight champion 1908
4. Founding of the Negro Baseball League 1920
 - a. Satchel Paige
 - b. Josh Gibson
5. Jesse Owens wins 4 gold medals in the 1936 Olympics
6. Joe Louis defeats Nazi heavyweight Max Schmeling in 1938
6. Kenny Washington and Woody Strode first black NFL players 1945
7. Jackie Robinson, first black baseball player in the National League 1947, Larry Doby the first black baseball player in the American League
8. Creation of black basketball teams the New York Renaissance and the Harlem Globetrotters
9. Chuck Cooper, Earl Lloyd and Nat Clifton first black NBA players 1950
10. Arthur Ashe, tennis
11. Charlie Sifford first black golfer on PGA tour 1959
12. Muhammad Ali
13. Civil Rights Act of 1964]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

23. M MAR 18 Discuss Ch 10 "The Thrill of Victory, The Agony of Defeat":
Television Revolutionizes Sports (217-236)

[[SAMPLE DISCUSSION QUESTIONS:

CRITERIA 1, 2A, 2C

AS OPPOSED TO ACTUALLY ATTENDING A GAME IN PERSON, HOW ARE PEOPLE'S PERCEPTION OF SPORTS AND ATHLETES INFLUENCED BY WATCHING THEM ON VARIOUS MEDIA?

HOW DO THE MEDIA STEREOTYPE AND PORTRAY IN A DIFFERENT MANNER MALE AND FEMALE ATHLETES IN SPORTS? DO THEY TREAT DIFFERENTLY WHITE ATHLETES AND PEOPLE OF COLOR?

SHOULD SPORTS STARS BE EXPECTED TO BE CULTURAL ROLE MODELS?

ARE THE MEDIA NEUTRAL PORTALS FOR THE CONVEYANCE OF OBJECTIVE SPORTS REPORTING OR DO THEY HAVE A SUBJECTIVE AGENDA TO PRESENT SPORTS IN A PARTICULAR MANNER?]]

BEND IT LIKE BECKHAM (2002) [[IN CLASS VIEWING]]

Director: Gurinder Chadha

(BRIDE AND PREJUDICE, VICEROY'S HOUSE, BHAJI ON THE BEACH, WHAT'S COOKING, ANGUS, THONGS AND PERFECT SNOGGING, IT'S A WONDERFUL AFTERLIFE)

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

24. W MAR 20 BEND IT LIKE BECKHAM [[IN CLASS VIEWING]]

25. F MAR 22 BEND IT LIKE BECKHAM [[IN CLASS VIEWING]]

26. M MAR 25 Discuss BEND IT LIKE BECKHAM

[[SAMPLE DISCUSSION QUESTIONS:

CRITERIA 1, 2A, 2B, 2C

HOW DOES THE FILM REINFORCE STEREOTYPES ABOUT ASIAN CULTURE?

HOW DOES THE FILM RUN COUNTER TO STEREOTYPES ABOUT ASIAN CULTURE?

WHAT IS THE FILM'S APPROACH TO THE LGBTQ CULTURE?

ACCORDING TO THE FILM, ARE THERE ANY DIFFERENCES BETWEEN THE WAY MEN AND WOMEN REGARD AND PLAY SPORTS?

WHAT THEME OR THEMES EMERGE IN BEND IT LIKE BECKHAM?]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

27. W MAR 27 Discuss CH 12 Play for Pay: Professional Sports in America (291-295, 302-304)

CRITERION 1

[[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 II, III, IV, V

28. F MAR 29

THE OLYMPICS

Discuss CH 13 Do You Believe in Miracles?
(309-310, 316-322, 325-327)

MIRACLE (2004) – edited **[[IN CLASS VIEWING]]**

Director: Gavin O'Connor

(THE ACCOUNTANT, WARRIOR, TUMBLEWEEDS)

[[SAMPLE DISCUSSION QUESTIONS

CRITERIA 1, 2B, 2C

BARON PIERRE DE COUBERTIN STATED THAT WHEN HE CREATED THE MODERN OLYMPIC GAMES IN 1896, “THEY WERE NOT DESIGNED TO INTENSIFY NATIONALIST SENTIMENTS, BUT INSTEAD EXISTED FOR THE EXALTATION OF THE INDIVIDUAL ATHLETE.” WHAT OLYMPIC CONTROVERSIES DEMONSTRATED THAT THEY WERE MORE THAN JUST GAMES, BUT PLATFORMS FOR EXTOLLING CULTURAL VALUES?

WHY WERE WOMEN NOT ALLOWED TO COMPETE IN THE FIRST 24 YEARS OF THE MODERN OLYMPICS?

HOW DID BRUCE JENNER’S SUCCESS IN THE 1976 OLYMPICS, WINNING GOLD MEDALS IN THE 110 HURDLES, JAVELIN THROW, POLE VAULT, AND 1500-METER RUN, MAKE HIS TRANSFORMATION INTO CAITLIN JENNER AN INTERNATIONAL PHENOMENON THAT SHED POSITIVE LIGHT ON THE PREVIOUSLY HIDDEN TRANSGENDER EXPERIENCE?

WHY WAS IT SO IMPORTANT THAT THE UNITED STATES WON THE MATCH WITH RUSSIA? CAN A COUNTRY’S CULTURAL GREATNESS BE DETERMINED BY WHO WON A HOCKEY GAME?

WHY DOES COACH BROOKS (KURT RUSSELL) CONSISTENTLY REFERS TO HIS PLAYERS AS “MY BOYS”? WHAT DOES HE DO TO ENCOURAGE MALE BONDING?

HOW ARE THE AMERICAN ATHLETES CONTRASTED WITH THE RUSSIANS? HOW IS THE RUSSIAN CULTURE PORTRAYED?

WHAT DOES THE TEXT MEAN WHEN IT STATES THAT THE VICTORY “WAS RIGHT OUT OF AMERICAN MYTHOLOGY” AND “THE HOCKEY TRIUMPH PROVED TO BE A CLASSIC EXAMPLE OF HOW POLITICS AND SPORTS HAD BECOME INTRICATELY INTERTWINED”?

WHAT THEME OR THEMES EMERGE IN MIRACLE?]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I II, III, IV, V

29. M APR 1

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

CRITERIA 1, 2A, 2B, 2C

[[RACIAL CONTROVERSIES AND PROGRESS 1960S TO 2000S

A. Lack of non-white coaches and quarterbacks

B. Muhammad Ali

1. Name change

2. Black Muslim

3. Vietnam opposition

C. Tommy Smith and John Carlos “Black Power” salute in 1968 Olympics

D. Hispanic entrance into baseball

1. Luis Castro

2. Roberto Clemente

E. Charlie Sifford and Lee Elder admitted to the PGA

F. Hank Aaron breaks Babe Ruth’s record

G. Tiger Woods

H. Venus and Serena Williams

I. Yao Ming first Chinese NBA star

**J. By 2000, 25 different countries represented in the NBA –
by 2014, 101 players represent 37 countries]]**

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

30. W APR 3

SPORTS IN LITERATURE: DRAMA

Discussion of DEATH OF A SALESMAN (D) Arthur Miller

[[SAMPLE DISCUSSIONS QUESTIONS:

CRITERIA 1, 2A

WHAT CULTURAL CONFLICTS DOES WILLY LOMAN FACE?

WHAT IS THE PLAY SAYING ABOUT CAPITALIST COMPETITIVE CULTURE?

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 IN THE AMERICAN DREAM?

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

IS IT POSSIBLE TO PARTIALLY BLAME LINDA FOR WILLY'S SUICIDE? HOW DOES HER ALLEGIANCE TO THE CULTURAL NORMS OF A "GOOD WIFE" INDIRECTLY LEAD TO THE TRAGEDY?

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

31. F APR 5

SPORTS IN LITERATURE: DRAMA

Discussion of **FENCES** (F) August Wilson

DEATH OF A SALESMAN vs. FENCES: Fathers & Sons

[[SAMPLE DISCUSSION QUESTIONS:

CRITERIA 1, 2B, 2C

HOW IS TROY (DENZEL WASHINGTON) A SYMPATHETIC CHARACTER? HOW HAVE THE CULTURAL NORMS OF HIS DAY INFLUENCED HIS CHARACTER?

HOW IS HE AN UNSYMPATHETIC CHARACTER?

INSTEAD OF THE 1950S WHEN THE PLAY IS SET, HOW WOULD FENCES AND TROY BE DIFFERENT IN THE CULTURE OF 2018?

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?

WHAT ROLE DOES ROSE (VIOLA DAVIS) SERVE IN FENCES? HOW IS SHE SIMILAR TO LINDA (KATE REID) IN DEATH OF A SALESMAN AND HOW IS SHE DIFFERENT? HOW ARE BOTH RESTRICTED BY THE CULTURAL NORMS OF THEIR TIME?

WHY WAS THE PLAY CALLED FENCES?

HOW IS FENCES SIMILAR TO DEATH OF A SALESMAN? HOW IS IT DIFFERENT?

IS RACISM THE “LENS” THROUGH WHICH FENCES MUST BE VIEWED OR ARE THERE OTHER POSSIBILITIES?

IS THE ENDING POSITIVE OR NEGATIVE?

WHAT THEME OR THEMES EMERGE IN FENCES?

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

32. M APR 8

WIMBLEDON (2004) [[IN CLASS VIEWING]]

Director: Richard Loncraine

(5 FLIGHTS UP, THE HAUNTING OF JULIE, THE MISSIONARY, BRIMSTONE AND TREACLE, MY ONE AND ONLY)

PAPER #1 assigned: "COMPETITION"

33. W APR 10

WIMBLEDON [[IN CLASS VIEWING]]

34. F APR 12

DISCUSS WIMBLEDON

[[SAMPLE QUESTIONS:

CRITERIA 1, 2B, 2C

**ACCORDING TO WIMBLEDON, WHAT KEY ELEMENTS
CREATE A WINNING ATHLETE?**

**THE FILM CONSISTENTLY USES THE METAPHORICAL
TERMS “KILLER” AND “KILLER INSTINCT” AND
MAINTAINS THAT A WINNER MUST DELIVER “A BULLET
TO THE HEART.” WHAT DOES THAT MEAN FOR AN
ATHLETE? IS THERE AN ALTERNATIVE?**

**ACCORDING TO THE FILM, DO WOMEN AND MEN
APPROACH SPORTS DIFFERENTLY?**

**PETER (PAUL BETTANY) SHARES A FRIENDSHIP WITH
DIETER (NICOLAJ COSTER WALDAU), A GAY MAN. IS
THEIR RELATIONSHIP EXPLOITED BY THE FILM OR
JUST PORTRAYED AS NATURAL?**

**HOW IS THE ENDING SIMILAR TO THAT OF LOVE AND
BASKETBALL IN UPENDING GENDER STEREOTYPING?**

WHAT THEME OR THEMES EMERGE IN WIMBLEDON?]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

35. M APR 15

SPORTS IN LITERATURE: THE SHORT STORY AND POETRY

THE ARBITER W. P. Kinsella (K)

[[SAMPLE QUESTIONS:

CRITERION 1

IN “THE ARBITER,” HOW ARE THE VALUES OF THE UMPIRE - THE NEED TO BE IN CHARGE, THE ULTIMATE ARBITER WHO MUST SEE THE WORLD IN ABSOLUTES, SAFE OR OUT, RIGHT OR WRONG, BLACK OR WHITE, NO GRAYS OR AMBIGUITIES – SEEMINGLY INCOMPATIBLE WITH THE MODERN CULTURAL VALUES OF FAMILY AND MARITAL RELATIONSHIPS?

HOW IS THE UMPIRE SIMILAR TO A MINISTER, RABBI OR PRIEST?

WHY DOES THE ARBITER CLAIM THAT “THE ONE PERK THE UMPIRE HAS IS THAT HE IS ALWAYS RIGHT, EVEN WHEN HE IS WRONG”?

FOR THE UMPIRE, WHAT IS THE DIFFERENCE BETWEEN AN ARGUMENT ON THE PLAYING FIELD AND AN ARGUMENT OFF IT?

IN THE POEM “HOW TO TRIUMPH LIKE A GIRL,” HOW DOES THE NARRATOR IDENTIFY WITH A RACE HORSE AND WHY?

IN “IN YOUR YOUNG DREAM,” WHY DOES THE OLD MAN DREAM HE IS YOUNG? WHAT VALUE JUDGEMENTS MIGHT HE BE REGRETTING?]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

36. W APR 17 THE BLIND SIDE (2009) **[[IN CLASS VIEWING]]**
Director: John Lee Hancock
(SAVING MR. BANKS, THE ALAMO, THE FOUNDER, THE ROOKIE)
37. F APR 19 THE BLIND SIDE **[[IN CLASS VIEWING]]**
38. M APR 22 THE BLIND SIDE **[[IN CLASS VIEWING]]**

PAPER #1 due: "COMPETITION"

CRITERION 1

[[SAMPLE DISCUSSION QUESTIONS:

IS COMPETITION HARD WIRED INTO US OR IS IT CULTURALLY INFLUENCED?

ARE COMPETITIVE SPORTS EXPRESSIONS OF SOCIAL DARWINISM, A SURVIVAL-OF-THE-FITTEST APPROACH, WHEREBY THERE CAN BE ONLY ONE WINNER?

DOES OUR CULTURE INFLUENCE MEN AND WOMEN TO COMPETE IN SPORTS IN DIFFERENT WAYS?

ARE COMPETITIVE SPORTS IN AMERICA CLOSELY CONNECTED WITH, AND INFLUENCED BY, CAPITALISM?

IN THE CULTURE OF THE ZUNI AND THE TANGU PEOPLE OF NEW GUINEA, ALL GAMES ARE PLAYED TO BE WON BY EVERYONE IN A DRAW, BUT NEVER BY A SINGLE PARTICIPANT. SHOULD COMPETITIVE SPORTS IN AMERICA BE REPLACED BY COOPERATIVE SPORTS, AS THE AUTHOR SUGGESTS?

DOES COMPETITION ULTIMATELY RESULT IN A BETTER OR WORSE SOCIETY?]]

39. W APR 24

DISCUSS THE BLIND SIDE

[[SAMPLE DISCUSSION QUESTIONS:

CRITERIA 1, 2A, 2B, 2C

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

HOW IS HIS WORKING-CLASS ENVIRONMENT PORTRAYED?

ACCORDING TO MELISSA ANDERSON'S REVIEW IN THE VILLAGE VOICE ENTITLED "SAINTLY WHITE PEOPLE

DO THE SAVING IN THE BLIND SIDE,” SHE STATES THAT “THE MOVIE PEDDLES THE MOST INSIDIOUS KIND OF RACISM, ONE IN WHICH WHITEYS ARE VIRTUOUS SAVIORS COMING TO THE RESCUE OF AFRICAN-AMERICANS.” DO YOU AGREE OR DISAGREE?

WHY DO THE TUOHYS BRING MICHAEL INTO THEIR FAMILY?

THOUGH SANDRA BULLOCK AS LEIGH ANNE TUOHY WON AN ACADEMY AWARD FOR BEST ACTRESS, A FEW CRITICS CRITICIZED HER PERFORMANCE AS A TOO STRONG, ASSERTIVE, PUSHY WOMAN. DO YOU AGREE OR DISAGREE? WOULD A MALE IN THAT ROLE BE SIMILARLY CRITICIZED?

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?

WHAT DOES THE TITLE MEAN?

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

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

40. F APR 26

FEMINISM

CRITERIA 1, 2A, 2B, 2C

[[FOUNDATIONS OF AMERICAN FEMINISM

A. First Wave 1830-1920

1. First Women’s Rights Convention 1848

a. Declaration of Sentiments and Grievances

i. Elizabeth Cady Stanton

ii. Lucretia Mott

- 2. Demand for legal, property, reproductive, and voting rights**
 - a. Margaret Sanger – birth control**
 - b. Suffragettes**
 - i. Margaret Fuller**
 - ii. Susan B. Anthony**
 - 3. 19th Amendment passes enabling women to vote**
- B. Second Wave 1940-1990**
- 1. Birth of Women's Liberation**
 - a. Literary Influences**
 - i. The Second Sex**
 - ii. The Feminine Mystique**
 - iii. Sexual Politics**
 - iv. The Female Eunuch**
 - v. Ms. Magazine**
 - 2. Demand for equal pay, end of all discrimination, open access to all jobs, acknowledgement of a career as an alternative to stay-at-home motherhood, legal abortions, homophobia**
- C. Third Wave 1990-Present**
- 1. Refining and expanding Second Wave goals**
 - a. Rights for all women including women of color, gender and socioeconomic status**
 - b. Diversity**
 - c. Personal issues**
 - i. Harassment**
 - ii. Rape**
 - iii. Domestic Abuse**
 - iv. Fat and slut shaming**
 - v. Transphobia**
 - d. GRRLS rejection of previous Waves' dogma as to how "proper" Feminists must talk and walk and dress and act**
 - e. Acceptance of Feminist gains, while rejection of Feminist label]]**

THECELLULOID CLOSET (1995) [[In Class Viewing]]

[[SAMPLE DISCUSSION QUESTIONS:

WHAT ARE SOME NEGATIVE STEREOTYPES OF LGBTQ CHARACTERS IN HOLLYWOOD FILMS OF THE PAST?

WHAT DETAILS/ACTIONS/DIALOGUE/SITUATIONS OF PAST HOLLWOOD FILMS CONDITIONED AUDIENCES TO DISLIKE AND EVEN HATE GAY CHARACTERS? WHAT WAS LEFT OUT OF SUCH PORTRAYALS?

WHAT ARE SOME POSTIVE PORTRAYALS IN HOLLYWOOD FILMS AND WHEN DID THAT START TO CHANGE?

WHAT HOLLYWOOD FILMS EXAMINE THE CHALLENGES FACED BY LGBTQ ATHLETES?]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE II, III, IV, V

41. M APR 29

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

CRITERIA 1, 2A, 2B

[[PROGRESS IN WOMEN'S SPORTS

A. Title IX (1972)

1. Civil Rights Restoration Act

2. In 1972, 4% of young women participating in organized athletics – by 1999, 33%

B. Billie Jean King “Battle of the Sexes”

C. Mia Hamm and the World Cup

D. WNBA 1997

E. Martina Mavratilova – first openly gay tennis champion

HOW DID TITLE IX INFLUENCE THE COURSE OF WOMEN'S SPORTS?]]

THE BATTLE OF THE SEXES (2017) - edited [[IN CLASS VIEWING]]

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE III, IV, V

42. W APR 1

Discuss CH 16 Only in America (407-419)

CRITERIA 1, 2B, 2C

[[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]]**

Discuss Ch 17 The Democratization of Sports (426-427, 435-448)

[[THE RISE OF EXTREME SPORTS

- A. X-Games**
 - 1. Snowboarding**
- B. Mixed Martial Arts**
 - 1. “Rough and Tumble” revived**
 - 2. Ronda Rousey – changing image of women]]**

Discuss Epilogue (Pages 451-460)

[[CONTEMPORARY CONTROVERSIES

- A. Athlete sexual abuse**
 - 1. Joe Paterno, Penn State**
 - 2. Jerry Sandusky, Penn State**
- B. Domestic Abuse**
 - 1. Ray Rice, NFL**
- C. Openly gay athletes**
 - 1. Jason Collins, NBA**
 - 2. Michael Sam, NCAA, NFL**
- D. Bullying and harassment**
 - 1. Jonathan Martin, NFL**
 - 2. Richie Incognito, NFL**

E. Chronic Traumatic Encephalopathy (ETC)

- 1. Mike Webster, NFL**
- 2. Dave Duerson**
- 3. Ray Easterling**
- 4. Junior Seau]]**

COURSE COMPETENCIES 1, 2, 3, 4

COURSE OUTLINE I, II, III, IV, V

43. F MAY 3 **TEST 2** on textbook SPORTS IN AMERICAN LIFE- 50 points

MON MAY 6 11:00 - 1:00 pm **FINAL EXAM**

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

ESSAY #2 - 1 essay out of 20 questions based on the movies we watched in class – 10

Texts:

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

DEATH OF A 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)

THE ESSENTIAL W. P. KINSELLA (K) - (Library Reserve; text and film online)

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; text and film online)

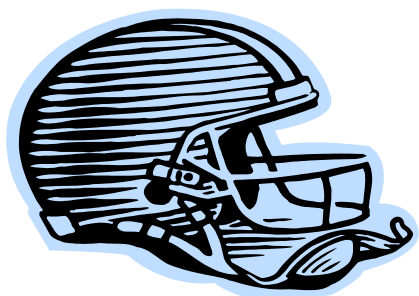
NO CONTEST: PLAY, FUN, AND COMPETITION (N) - Alfie Kohn (Library Reserve and online)

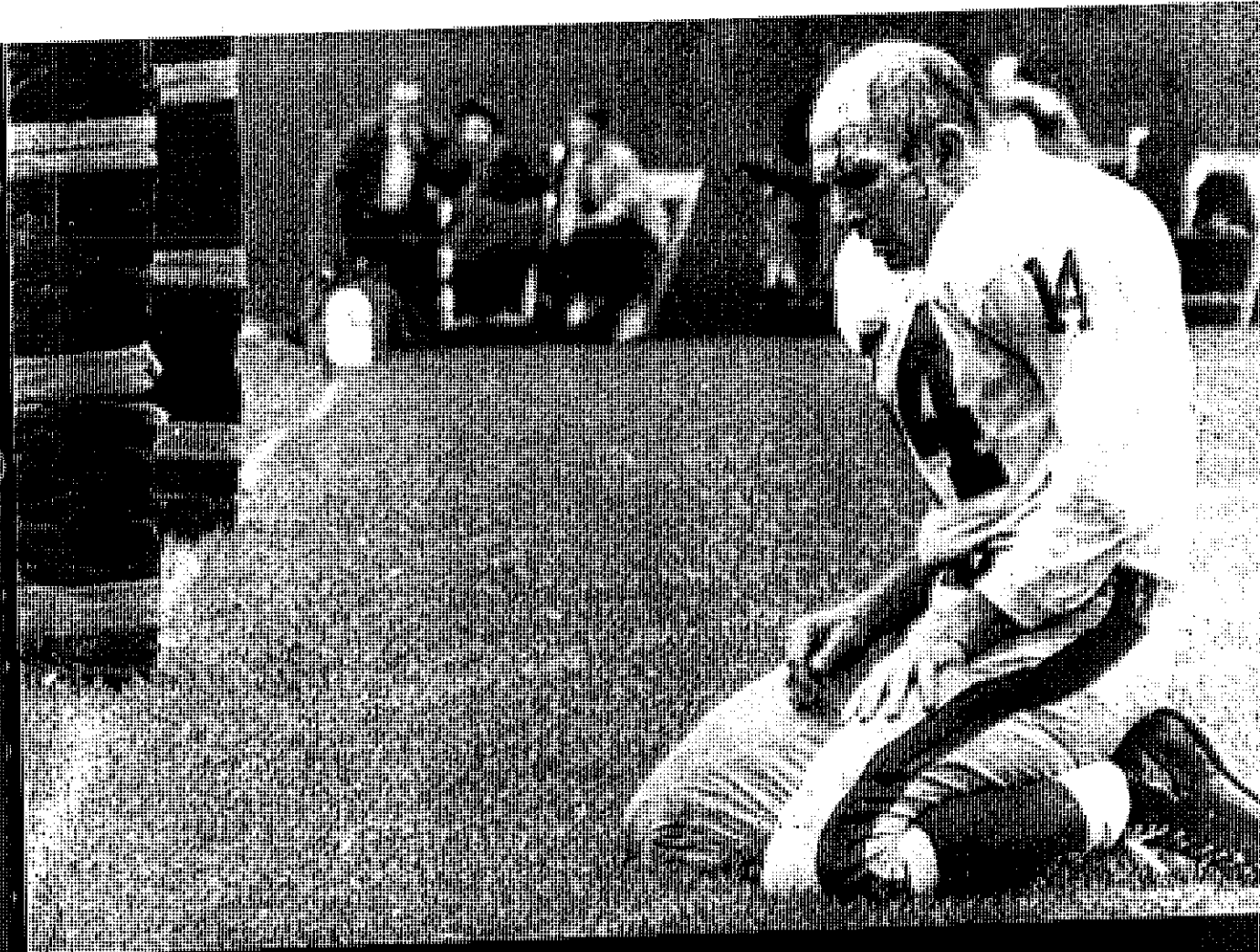
Grades:	Test 1 on Meaning of Sports	10	A 90-100
	Essay #1: Analysis	10	B 80-89
	Test 2 on textbook	50	C 70-79
	Final Exam:		D 60-69

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 disfrontdesk@mesacc.edu

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

Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional. Early Alert Web Page with Campus Resource Information can be located at <http://www.mesacc.edu/students/ears>.





Sports in American Life

A History
Third Edition

Richard O. Davies

WILEY Blackwell

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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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