GENERAL STUDIES COURSE PROPOSAL COVER FORM

Copy and paste current course information from Class Search/Course Catalog.

College/School: College of Liberal Arts and Sciences
Department/School: School of Historical, Philosophical and Religious Studies

Prefix: HST  Number: 302  Title: Studies in History (History of the Olympic Movement)  Units: 3

Course description:

Is this a cross-listed course? No
Is this a shared course? No

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? Yes
If yes, each topic requires an individual submission, separate from other topics.

Requested designation: Humanities, Arts and Design - HU
Mandatory Review: Yes
Note- a separate proposal is required for each designation.

Eligibility: Permanent numbered courses must have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:
For Fall 2020 Effective Date: October 10, 2019
For Spring 2021 Effective Date: March 5, 2020

Area proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:
Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:
☒ Signed course proposal cover form
☒ Criteria checklist for General Studies designation being requested
☒ Course catalog description
☒ Sample syllabus for the course
☒ Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:
Name: Marissa Timmerman  E-mail: Marissa.R.Timmerman@asu.edu  Phone: 480-727-4029

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Richard Amesbury  Date: 10/23/2019
Chair/Director (Signature):
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 *either 1, 2 or 3 and 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.

<table>
<thead>
<tr>
<th>YES</th>
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<th>Identify Documentation Submitted</th>
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1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.

2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.

3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.

4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:
   - Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.
   - Concerns aesthetic systems and values, especially in literature, arts, and design.
   - Emphasizes aesthetic experience and creative process in literature, arts, and design.
   - Concerns the analysis of literature and the development of literary traditions.

### THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:

- Courses devoted primarily to developing skill in the use of a language.
- Courses devoted primarily to the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
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.

<table>
<thead>
<tr>
<th>Criteria (from checklist)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<tr>
<td>1. the study of values; development of philosophies, religions, ethics, or belief systems</td>
<td>The founders of the modern Olympic Games were troubled by aggressive nationalism at the turn of the twentieth century and brought back the Games as a peace movement to celebrate shared humanity. Students learn about these origin stories, the principle of Olympism, and evaluate how these ideas change and remain over time.</td>
<td>Module 1: Introduction and The International Olympic Committee Module 2.1: Nationalism, Multiculturalism, Olympic Internationalism Module 2.2: Olympism Module 3.1: The Host City/Nation on Global Display Module 3.2: Olympic Platform: Human Rights and Social Justice Activism Module 5.1: Sex Testing Module 5.2: Doping</td>
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<td>4c. emphasizes aesthetics experience and creative process</td>
<td>sports are about bodies, aesthetics, and maximizing performance; the Olympics are about consuming, evaluating, and celebrating those bodies and performances; changes in technology have amplified this function of the modern Olympic Games, from TV to sports science to performance-enhancing drugs</td>
<td>Module 3.1: The Host City/Nation on Global Display Module 3.2: Olympic Platform: Human Rights and Social Justice Activism Module 5.1: Sex Testing Module 5.2: Doping Module 6.1: Mega-Event Production and Television; Human Potential (and Failure) in High Definition</td>
</tr>
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<td>4b. concerns aesthetics systems and values</td>
<td>The founders of the modern Olympic Games were also elite men who saw &quot;amateurism,&quot; or &quot;sports for sports sake&quot; as a virtue. Students learn about these origin stories, the principle of Olympism, and evaluate how these ideas change and remain over time as the Olympics democratize across the 20th century.</td>
<td>Module 1: Introduction and The International Olympic Committee Module 2.1: Nationalism, Multiculturalism, Olympic Internationalism Module 2.2: Olympism Module 3.1: The Host City/Nation on Global Display Module 3.2: Olympic Platform: Human Rights and Social Justice Activism Students learn how the conflicting ideas inherent in amateur sport come to a head during the Cold War, when an American president of the IOC, Avery Brundage, determines Western forms of subsidization (private money) to be on the dirty side of the amateur line while Soviet and Eastern Bloc forms of subsidization (state support) to be on the clean side. By the 1980s this was no longer sustainable the Olympic Movement abandons its founding principle of amateurism, despite doomsday rhetoric that the Games</td>
</tr>
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would die from losing their purity and foundational purpose…
HST 302: History of the Olympic Movement  
Spring 2019, SLN 28069/28070  
B Session, Online

Dr. Victoria Jackson  
Victoria.Jackson@asu.edu  
Coor Hall 4469  
Office Hours: by appt.  
Twitter: @HistoryRunner  
(480)965-2368 *better to email

*This syllabus is subject to copyright law and may not be posted on any websites.

**Required Texts:**
*Books available at ASU Bookstores*  

See below (pp. 4-6) for additional required online articles, films, and podcasts.

**Course Description:**
This course explores the history of the Olympic Movement through the major topics and issues of our most recent Summer Olympics, the Rio 2016 Games. The course’s structure is both chronological and thematic, with Allen Guttmann’s *The Olympics* providing the chronology and journal articles and video lectures providing the themes. This course gives students the opportunity to dive deep into critical issues in the modern Olympic Games, like nationalism and internationalism, idealism, violence and peace, human rights and social justice, amateur and professional sport, elite performance and the transcendence of human limitations, ethics, entertainment and mega-event production, and ideas about the imagined global community. We will explore the International Olympic Committee, sports governing bodies, and the principles of Olympism as products of the turn of the twentieth century. We will analyze the ways in which the Games provide a window into the host nation’s local history as well as its ideals and ambitions. Finally, we will look at how Olympian bodies carry layers of meaning that conflict, contradict, remain, and change over time. Topics and assignments in this course ask students to pay special attention to ideas and structures concerning race, ethnicity, nationality, social class, gender, sexuality, and religion.

**Course Requirements:**
Students are responsible for all required media, and are expected to complete readings, video lectures, films, and assignments by 11:59pm Arizona time on the date next to which they are listed under “Course Schedule” (pp. 6-7) and in Canvas. The course includes two papers and five discussions. Students are expected to regularly check their email and Canvas, which will be updated frequently.
Grading:  
Discussions (5) 50  
Papers (2) 50  
Total 100

Discussions:  
Each week, students will participate in class discussions in Canvas. Students will work from a provided list of questions to write essays for the first post, and reply to at least 2 other students to keep the conversation going. We will discuss topics within the context of the course and the information learned from assigned materials and video lectures. Further instructions and a grading rubric are provided in Canvas.

Papers:  
The LA84 Foundation and the International Olympic Committee have made many primary source documents available and free online. In the first assignment, students will interpret the “Official Olympic Report” of two Summer Games that took place at least 30 years apart. In the second assignment, students will analyze an oral history interview with an Olympian as well as the “Official Olympic Film” of the Games in which the Olympian competed. Prompts for the two papers will include the grading rubric as well as instructions for formatting, citations, and submission in Canvas.

Late Policy:  
Late assignments will receive a 10-percent reduction in grade per day (24-hour period).

Interacting with the Instructor:  
My purpose is to be a resource for you as you proceed on your intellectual journey as an ASU student. I am happy to answer questions pertaining to the content of the course. If you have questions about assignments or the course structure, please consult the syllabus and course Canvas site before emailing me; you may be able to find the answer on your own. I will respond to all email messages within 24 hours.

Technology Issues and Problem Shooting:  
The university provides many resources for you if you encounter technological problems. Visit MyASU for IT support. If there is an issue with the course Canvas site or assigned online media, please alert me to the issue. First, however, delete your browsing history and cookies, and try a different web browser (Chrome, IE, Firefox, Safari). If the issue with Canvas or assigned online media still occurs, please contact me.
Students with Disabilities:
Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc.

Academic Integrity Policy and Plagiarism:
Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see http://provost.asu.edu/academicintegrity

ASU’s Policy on Threatening Behavior:
All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

ASU’s Title IX Policy:
Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at https://sexualviolenceprevention.asu.edu/faqs
As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, https://eoss.asu.edu/counseling, is available if you wish discuss any concerns confidentially and privately.

A Note on Notetaking:
Studies demonstrate that taking notes improves comprehension and retention, performance on assignments, and, therefore, grades. More recent studies suggest that taking notes by hand may improve learning and retention more than digital notetaking. To succeed in this course, I highly recommend taking notes while watching video lectures, reading assigned texts, viewing films, and listening to podcasts.
Some resources on notetaking:

Films (in order of appearance):
Instructions to access films are provided in Canvas.
5. The Dream Team. NBA TV, 2012.

Online Readings (in order of appearance):
Online readings are provided in a downloadable PDF file; courtesy of ASU Libraries.

Podcasts (in order of appearance):

**Students are responsible for information in the syllabus, as well as college policies and the Student Code of Conduct. Students will be notified of any changes in the course requirements or policies.**

**Course Schedule (subject to change):**

**Module 1, Monday, March 11- Sunday, March 17**
*Module 1.1: Introduction*
Jackson Video: Welcome Video
Readings: Guttman, *The Olympics*, Introduction and Chapters 1-2 (pp. 1-35); Online Reading 1- Boykoff

*Module 1.2: The International Olympic Committee*
Jackson Video: Owning the Olympics
Reading: Guttman, *The Olympics*, Chapters 3-5 (pp. 37-84)
Film: *Chariots of Fire*

**Module 1 Discussion begins Monday, March 11, ends Sunday, March 17**

**Module 2, Monday, March 18-Sunday, March 24**
*Module 2.1: Nationalism, Multiculturalism, Olympic Internationalism*
Reading: Online Reading 2- Chappelet; Online Reading 3- Booth; Online Reading 4- Hoberman; Online Reading 5- Shachar

*Module 2.2: Olympism*
Jackson Video: Olympism, or Olympic Idealism
Reading: Guttman, *The Olympics*, Chapters 6-7 (pp. 85-112); Online Reading 6- Ruprecht; Online Reading 7- Brownell; Online Reading 8- Llewellyn and Gleaves
Film: *Tokyo Olympiad*

**Module 2 Discussion begins Monday, March 18, ends Sunday, March 24**

**Module 3, Monday, March 25- Sunday, March 31**
*Module 3.1: The Host City/Nation on Global Display*
Reading: Schiller and Young, *The 1972 Munich Olympics*, Chapters 1-3 (pp. 1-86); Guttman, *The Olympics*, Chapters 8-10 (pp. 113-163)

*Module 3.2: Olympic Platform*
Jackson Video: Human Rights and Social Justice Activism
Reading: Schiller and Young, *The 1972 Munich Olympics*, Chapters 4-5 (pp. 87-156); Online Reading 9- O’Bonsawin; Online Reading 10- Black and Bezanson
Film: *Fists of Freedom* no longer available to stream; read Jackson WaPo article in its place

**Module 3 Discussion begins Monday, March 25, ends Sunday March 31**
Module 4, April 1- April 7
Module 4.1: Terrorism at the Games
Reading: Schiller and Young, *The 1972 Munich Olympics*, Chapters 6-8 (pp. 157-240); Online Reading 11- Hoiberg
Film: *One Day in September*
Module 4.2: Cold War, Hot War
Jackson Video: Cold War, Hot War
Reading: Guttmann, *The Olympics*, Chapters 11-13 (pp. 165-194); Online Reading 12- Riordan; Online Reading 13- Rider; Online Reading 14- Rinehart
Film: *The Dream Team; The Other Dream Team*
**Paper 1 is due Sunday, April 7**

Module 5, April 8- April 14
Module 5.1: Sex Testing
Jackson Video: The Gender Police and Gender-Segregated Sport
Reading: Online Reading 15- Gleaves; Online Reading 16- Pieper
Film: *Runner*
Module 5.2: Doping
Reading: Online Reading 17- Gleaves; Online Reading 18- Yang and Leung; Online Reading 19- Milton-Smith
**Module 5 Discussion begins Monday, April 8, ends Sunday, April 14**

Module 6, April 15- April 21
Module 6.1: Mega-Event Production and Television
Jackson Video: Human Potential (and Failure) in High Definition
Reading: Online Reading 20- Dinces; Online Reading 21- Wenn; Online Reading 22- Billings
Podcasts: *Radiolab* “Cut and Run”; *Radiolab* “Limits of the Body”; *This American Life* “Do These Genes Make Me Look Fatless?”
Film: *The Boxing Girls of Kabul*
Module 6.2: Corporate Games
Reading: Online Reading 23- Lawson; Online Reading 24- Brace
Film: *A Fighting Chance*
**Module 6 Discussion begins Monday, April 15, ends Sunday, April 21**

Module 7, April 22- April 26
Module 7: Whither the Olympics?
Jackson Video: The Games Must Go On
Reading: Online Reading 25- Swart and Bob; Online Reading 26- Scherer; Online Reading 27- Law
**Paper 2 due Friday, April 26**
(fist bump)
Contents

List of Illustrations vii

Introduction 1

1: THIS GRANDIOSE AND SALUTARY TASK
   The Reinvention of the Olympic Games 5

2: ALL THE FUN OF THE FAIR
   The Olympics at the End of the Belle Époque 53

3: NOT THE ONLY GAME IN TOWN
   The Olympics and Its Challengers in the 1920s 93

4: IT’S SHOWTIME!
   The Olympics as Spectacle 147

5: SMALL WAS BEAUTIFUL
   The Lost Worlds of the Post-war Olympics 193

6: THE IMAGE IS STILL THERE
   Spectacle versus Anti-Spectacle at the Games 231

7: THINGS FALL APART
   Bankruptcy, Boycotts and the End of Amateurism 287

8: BOOM!
   The Globalization of the Olympics after the Cold War 327

9: GOING SOUTH
   The Olympics in the New World Order 389

Conclusion 437

Notes 447

Index 491
# CONTENTS

A BRIEF PREFACE  xi

1  All the Way to Moscow  1
2  All Roads to Rome  24
3  No Monarch Ever Held Sway  52
4  May the Best Man Win  70
5  Out of the Shadows  91
6  Heat  110
7  Quicker Than the Eye  125
8  Upside Down  148
9  Track & Field News  161
10  Black Thursday  176
   Interlude: Descending with Gratitude  200
11  The Wind at Her Back  205
12  Liberation  228
13  The Russians Are Coming  248
14  The Greatest  261
15  The Last Laps  285
16  New Worlds  308
17  The Soft Life  324
18  “Successful Completion of the Job”  347
19  A Thousand Sentinels  367
20  “The World Is Stirring”  380
ROME 1960
THE OLYMPICS THAT CHANGED THE WORLD