ENG 109 01 – FS 309 01 THE SPORTING SPIRIT
Course Syllabus

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Office Hours: M-W-F 9:30-11:30 AM/ T-TH 1:00-2:00 PM
Class Hours:  T-TH  2:00-3:30 PM     Room: TC 210
Text: 8 reading packets are available on our class D2L page. Readings are drawn from journal articles, essays and book chapters. Several handouts will be distributed in class.

Course Description

*The Sporting Spirit* invites students to consider a variety of classic and contemporary, international and domestic sports films featuring heroes and villains from baseball, basketball, boxing, biking, track & field, football, auto racing, soccer and other sports stages. Students will develop a rhetorical analysis of a socially significant sports film after exposure to numerous critical perspectives. Sports films will be understood as communicative acts born in social contexts. A myriad of social issues will be explored through the lens of sports film including, but not limited to nationalism, globalism, racial and ethnic identity, gender identity, communalism, individualism and commodification. Epideictic, inspirational and motivational aspects of sports films will also be examined.

Course Objectives

- The student will be able to demonstrate an understanding of the communication process as it relates to film.
- The student will be able to demonstrate an understanding of several terms related to film production and analysis.
- The student will be able to identify generic components of classical and contemporary sports films.
- The student will be able to write 2 essays in response to questions arising from particular sports films in social contexts.
- The student will be able to research, construct and deliver a sports film character epideictic speech.
- The student will be able to create and participate in a small group discussion analysis of a sports film of the group’s choosing.
- The student will be able to explain several critical approaches to film study including: literary “hero’s journey” analysis, narrative/dramatistic perspective, feminist criticism, social values approach, epideictic form analysis and metaphoric perspective.
- The student will be able to describe, analyze and evaluate a sports film through a critical perspective.
Class Rules

Class will be conducted in an environment of mutual respect. Do not enter the room while classmates are giving speeches. Attention should be given to student speakers at all times. Participation in class discussion is expected. There will be moments, perhaps entire class periods where it will be beneficial to be connected to the worldwide web. At other times, this class will be a sacred space free from all outside influence and interference. Assume the latter. I’ll announce the former.

Attendance

Be here on time. A three-absence rule will be enforced. Every absence beyond three will incur a 10% deduction from your final grade. If you are traveling with a team or representing the school in other official capacities, be sure to clear your absence with your professor ahead of time. Also, if you know you’ll be missing class for these reasons, then make every effort not to have any unexcused absences. Work will not be accepted late. DO NOT MISS CLASS ON A DAY ON WHICH YOU ARE SCHEDULED TO SPEAK OR TAKE AN EXAM. Speeches cannot be made up. Likewise, in-class quizzes cannot be made up.

Evaluation

Final grades will be based on the following assignments:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Film Response Essay #1 (100 pts)</td>
<td>______</td>
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<tr>
<td>Film Response Essay #2 (100 pts)</td>
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<td>Film Character Epideictic Presentation (100 pts)</td>
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<td>Midterm Exam (100 pts)</td>
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<tr>
<td>Final Paper Draft (100 pts)</td>
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<tr>
<td>Final Exam- Film Group Presentation (200 pts total)</td>
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<tr>
<td>Group Grade (100 pts)</td>
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<tr>
<td>Individual Grade (100 pts)</td>
<td>______</td>
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<tr>
<td>Final Paper (200 pts)</td>
<td>______</td>
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<tr>
<td>Class Participation/Engagement/Quizzes (100 pts)</td>
<td>______</td>
</tr>
<tr>
<td>TOTAL (1000 pts)</td>
<td>______</td>
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Scale:

- 900-1000 A
- 800-899 B
- 700-799 C
- 600-699 D
- Below 600 The Hickory Huskers are searching for a new assistant coach...
Assignment Description

Film Response Essays: (100 pts each, 200 total) Students are required to develop a 2 page (typed) essay in response to 2 of the 9 films viewed in class. Each student must complete at least one essay before Spring Break. Essays are due the class period immediately following the last class in which the film was viewed. Essays should be developed in response to one of the two prompt questions provided by your instructor.

Film Character Epideictic Speech: (100 pts) A 3-5 minute presentation in which speakers will praise or blame a group or individual. The group or individual must be drawn from a fictional film. (Example: I will speak in praise of the Bad News Bears, or I wish to blame Rocky Balboa's girlfriend/wife, Adriane.) An epideictic speech handout will be provided in class.

Midterm Exam: (100 pts) The midterm will be taken in class on Thursday, March 15. True-False, Multi-Choice, Matching, Listing, Fill-in and Essay questions will be drawn from class discussion, readings, films special lectures.

Film Group Final Exam Presentation: (200 pts) Students will be divided into groups of three and asked to analyze a sports film of their choosing (drawn from the approved list provided in the syllabus). Each group will present a 10-15 minute presentation in class. A film-group presentation handout will be provided in class. Students will receive both a group grade and an individual grade.

Final Paper Draft: (100 pts) Students will be asked to analyze a sports film of their choosing in light of a critical perspective discussed in class. A thoroughly completed draft of the paper (minimum 6 pages, typed) will be due on April 12. The paper will consist of three sections:

Part I: Explanation of Critical Perspective
Part II: Analysis of Film in light of Critical Perspective
Part III: Evaluation/Implications

A handout will be provided in class.

Final Paper: (200 pts) The final paper will address the issues and edits highlighted by the draft response. It should be in perfect form (MLA or APA). Final papers will be turned in at the close of the final exam period, Thursday, May 10.

Class Participation/Engagement/Quizzes: (100 pts) All daily quiz grades will be included in this total. Whatever points remain after quiz totals will be considered the total points for participation. Participation points will be granted based on the quality of comments offered in class and the overall level of engagement.
Participation grades will be severely impacted by class absences beyond 3 class periods.

**Criteria for Evaluation of Speeches**

To receive a C on your speeches, you must meet the following standards:
1. The speech must be original.
2. The type of speech presented must be appropriate to the assignment.
3. The topic must be appropriate for the audience and sufficiently focused.
4. The speech must fit the time requirements of the assignment.
5. The speech must be presented on the day assigned.
6. Main ideas must be supported with adequate supporting material.
7. The speech must have a clear sense of purpose.
8. The speech must have an appropriate design, complete with an introduction and a conclusion.
9. The speech must be presented in the mode of delivery prescribed by the instructor.
10. The speaker must use language correctly.
11. The speech must satisfy the specific requirements of the assignment including: number of references cited, formal outline, and use of visual aids.

To receive a B on your speeches, you must meet the following standards:
1. Satisfy all requirements for a C speech.
2. Select a challenging topic and adapt it appropriately to your audience.
3. Reflect a greater depth of research.
4. Clearly identify sources of information and ideas.
5. Create and sustain attention throughout the speech.
6. Make effective use of transitions, previews and summaries.
7. Use good oral style.
8. Present the speech with poise.

To receive an A on your speeches, you must meet the following standards:
1. Satisfy all requirements of a B speech.
2. Demonstrate imagination and creativity in topic selection and development.
3. Develop and sustain strong bonds of identification among the speaker, audience and topic.
4. Consistently adapt content to the experiential world of your audience.
5. Reflect an even greater depth of research.
6. Demonstrate artful use of language and stylistic techniques.
7. Make a polished presentation that artfully integrates verbal and nonverbal communication skills.
A D speech does not meet one or more of the standards for a C speech or:
1. Is obviously unrehearsed.
2. Is based entirely on biased information or unsupported opinions.

An F speech does not meet three or more of the standards for a C speech, reflects either of the problems associated with a D speech, or:
1. Uses fabricated supporting material.
2. Deliberately distorts evidence.
3. Is plagiarized.

Time Penalty: Students will be assessed a penalty of 1 points for every 15 seconds over or under the established time limits.

ACCOMMODATION

Westminster College is committed to providing services and resources to remove unnecessary barriers for students with disabilities, as consistent with the Americans with Disabilities Amendments Act and Section 504 of the Rehabilitation Act. Students with disabilities who are seeking options to address any potential physical and programmatic barriers, which includes academic accommodations, should contact the director of Disability Resources for further information. The director will meet with the student to discuss his or her demonstrated concerns, Westminster’s related requirements, relevant resources, and potential options to appropriately address the issue(s). You can contact the Office of Disability Resources by calling 724 946-7192.

ACADEMIC INTEGRITY

Central to the purpose and pursuit of any academic community is academic integrity. All members of the Westminster community, including students, faculty, staff, and administrators, are expected to maintain the highest standards of honesty and integrity, in keeping with the philosophy and mission of the College. The College’s expectation for strong integrity applies to all academic work, including work on campus, online, and at other locations where Westminster courses are offered. Academic dishonesty is a profound violation of this code of behavior. Outlined below are examples of and specific consequences for academic dishonesty at Westminster. The list of examples is not meant to be exhaustive, but rather to provide an overview of the community’s common concerns. Students who are unsure as to whether specific behavior not listed here will constitute academic dishonesty should consult with their individual course instructors.

Violations
Violations of the Westminster College Academic Integrity Policy (AIP) include, but are not limited to, the following:

Cheating
1. Copying answers from another student during a quiz, test, or examination.
2. Divulging answers or information to another student during a quiz, test, or examination, or accepting such aid.
3. Using unauthorized aids (e.g., notes, books, or electronic devices) during a quiz, test, or examination.
4. Collaborating improperly with another student on an open-book, take-home or online quiz, test, or examination.
5. Exceeding the time limit, when one exists, on an open-book, take-home or online quiz, test, or examination.
6. Aiding another student improperly on in- or out-of-class assignments.
7. Leaving a physical or digital testing area to obtain answers or aid.
8. Handing in another’s work or ideas as one’s own.
9. Acting as or using a substitute online to submit work that is not your own.
10. Taking a quiz, test, or examination with prior knowledge of its contents, when that knowledge has not been authorized or consented to by the instructor.
11. Engaging in any activity which may give an unfair advantage to oneself or another.

Misconduct
1. Engaging, during a class or testing session, in conduct that is so disruptive as to infringe upon the rights of the instructor or fellow students.
2. Submitting the same work, including oral presentations, for different courses without the explicit consent of the instructors.
3. Stealing or intentionally damaging or destroying notes, research data, laboratory projects, library materials, computer software (including the intentional passing of a computer virus), or any other work of another member of the Westminster community.
4. Acting as or using a substitute in any academic evaluation procedures.
5. Depriving others of necessary academic resources.
6. Sabotaging the work of another member of the Westminster community.
7. Unethically obtaining answers or other information about a quiz, test, or examination before it is administered, even if not a member of the class in which the quiz, test, or examination is given.
8. Violating copyright restrictions, i.e., stealing the intellectual property of another.

Plagiarism “Derived from the Latin word for kidnapping, plagiarism is the theft of someone else’s ‘brainchild’ — that person’s language, ideas, or research — and the origin of the word conveys the seriousness of such offenses in the view of college teachers and administrators. The reason is that words, ideas, and research are the main forms of currency in academic life.” — Keith Hjortshoj, The Transition to College Writing (Boston: Bedford/St. Martin’s, 2001), 172.
1. Quoting or paraphrasing, without proper citation and acknowledgment, the published words, ideas, or work of another (including anonymous publications and online publications).
2. Submitting, as one’s own work, a paper, an oral presentation, or a visual presentation authored wholly or partially by someone else (including commercial services).
3. Borrowing and appropriating, without proper citation and acknowledgement, facts that are not matters of general knowledge, including all statistics and translations, and/or the general idea or logic of another’s argument.

Providing False Information
1. Furnishing false information to the College for the purpose of obtaining special consideration or privilege (e.g., postponement of an examination or a deadline).
2. Misrepresenting source material or information or participating in the falsification or misrepresentation of citations.
3. Falsifying laboratory data, notes, or results, or research data of any type, and presenting it as one’s work.
4. Providing false identification in an online course or using someone else’s account and password to access course or College materials.

Process and Consequences
If a course instructor suspects that a student has violated this policy, the instructor will speak with the student, review appropriate materials, and reach a conclusion. If the instructor determines that a violation has occurred, the following process will apply:

1. The instructor will inform the student that he or she has violated the AIP and that the vice president for academic affairs (VPAA) will be notified. In the event that a violation occurs in graduate courses, the director of the graduate program (DGP) will be notified.
2. The instructor will impose an academic penalty at his or her discretion (e.g., 0 for the assignment without possibility of revisions, failing grade for the course, or other appropriate academic sanctions).

In this class, the minimum penalty will be a “0” given on the assignment, with a maximum of an “F” for the course. Please see the College Catalog for further details on Academic Integrity and a student’s process for petition.
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**Film Response Essays**

Students must choose two films and complete one essay option for each film.

*Pride of the Yankees* (1942)

1. How is cinematography, and lighting in particular employed to shape the narrative?
2. Was the “Lou Gehrig” portrayed in the film by Gary Cooper a legitimate hero? How do athlete heros/heroines today compare to this character? How did the presence of actual ballplayers (Babe Ruth, Bill Dickey) impact your acceptance of the narrative?

*Breaking Away* (1979)

1. What specific lessons did each member of the Cutters team learn from their victory?
2. How does the film compare to your own “breaking away” to college experience?

*Shadowball: Inning Five, Ken Burn’s Baseball* (1994) documentary

1. Do the Negroe Leagues represent a moment of national pride or embarrassment?
2. Explain the title, *Shadow Ball*. Suggest several (at least 3) different meanings and implications inherent in the term.


1. What significant social issues propelled the film to Oscar status? Were they the primary reason for the Best Picture win or did the portrayal of several complex relationships play a starring role?
2. In the closing shot of the film, we see Frankie Dunn (Clint Eastwood) sitting in a diner (presumably eating a slice of lemon pie). Based upon your “reading” of the text, finish the story. What happens in the next few days, weeks or years of Frankie’s life?

*When We Were Kings* (1996) documentary

1. Compare and contrast the roles played and performances turned in by Foreman and Ali leading up to the fight.
2. How do the events portrayed in the documentary contribute to the Ali legend?
Field of Dreams (1989)
#1 Identify and explain three compelling “elements of identification” found in the film. Are these psychological and emotional attachments common in sports?
#2 Compare and contrast the fantasy baseball portrayed in Field of Dreams with fantasy sports played by hundreds of thousands of fans today. Which is more culturally enriching?

Chariots of Fire (1981)
#1 How do the actors, Ben Cross and Ian Charleson embody the contrasting philosophies and motivations of the two main characters? Which philosophy wins?
#2 How are Americans portrayed in the film? Is this perception justifiable?

Hoosiers (1986)
#1 Is Hickory, Indiana a sad place, as Myra Fleener suggests in the film? Considering the film in the present, does Hoosiers represent a fictional attempt to “make America great again”?
#2 If Jimmy Chitwood misses the final shot, are Coach Norman Dale’s, Wilbur “Shooter” Flatch’s and Myra Fleener’s demons exorcised? Does redemption only come through winning?

Raging Bull (1980)
#1 Compare and contrast Raging Bull and Rocky (the original, your professor does not recognize any of the sequels beyond Rocky II as noteworthy sports films). Which is the better film?
#2 How are appeals to the senses of touch, sound and sight artfully developed to enhance the overall impact of the film?

DAILY CLASS SCHEDULE (subject to change by instructor)

T  1/16  Introduction to Course. Intro speeches given
H  1/18  “The Sporting Spirit” debate/ Discussion: Sports and Film  Rdg #1 due

T  1/23  Discussion: The Language of Film  Rdg #2 due
H  1/25  View Pride of the Yankees (1932)

T  1/30  Studying Film: Campbell’s The Heroes Journey  Rdg #3 due
H  2/ 1  View Breaking Away (1979)
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T 2/6  Studying Film: Narrative/Burke's Dramatism  **Rdg#4 due**
H 2/8  Studying Film: Feminist Critique/Mulvey's Male Gaze  **Rdg#5 due**

T 2/13  View *Ken Burn's Baseball* - Inning 5, Shadow Ball (1994) documentary
H 2/15  Documentary Film and Social Issues

T 2/20  Studying Film: Social Value - Frentz/Ferrell  **Rdg#6 due**
W 2/21  Movie at the Manse!!!  8:30 PM, View *Million Dollar Baby* (2004)
H 2/22  View *When We Were Kings* (1996) documentary

T 2/27  Studying Film: Epideictic Criticism  **Rdg#7 due**
H 3/1  Studying Film: Metaphor Be With You  **Rdg#8**

T 3/13  Midterm Review/Presentation Discussion/Paper Discussion
H 3/15  **Midterm Exam**

T 3/20  **Film Character Epideictic Speeches Given A**
H 3/22  **Film Character Epideictic Speeches Given B**

T 3/27  View *Field of Dream* (1989), part 1
H 3/29  View *Field of Dreams*, part 2

H 4/5  View *Chariots of Fire* (1981), part 1

T 4/10  View *Chariots of Fire*, part 2
H 4/12  “That Sporting Spirit: From *Field of Dreams* to *Chariots of Fire*”

**Final Paper Draft Due**

T 4/17  View *Hoosiers* (1986), part 1
H 4/19  View *Hoosiers*, part 2

T 4/24  View *Raging Bull* (1980), part 1
H 4/26  View *Raging Bull*, part 2

T 5/1  Film Theory: Building a Sports Film Genre
H 5/3  “That Sporting Spirit: Epilogue.”

**Final Exam- Film Group Presentation session, Thursday, May 10, 11:30-2:00, Final Paper due.**
Course Bibliography

Reading #1


Reading #2


Reading #3


Reading #4


Reading #5


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**Reading #6**


**Reading #7**


**Reading #8**

ENG 109/FS 309  Sports Film List

42 (2013)
*A League of Their Own* (1992)
*Ali* (2001)
*All the Right Moves* (1983)
*Angels in the Outfield* (1951) (1994)
*Any Given Sunday* (1999)
*Bang the Drum Slowly* (1973)
*Bend it Like Beckham* (2002)
*Blades of Glory* (2007)
*Body and Soul* (1947)
*Breaking Away* (1979)
*Brian’s Song* (1971)
*Bull Durham* (1988)
*Caddyshack* (1980)
*Cars* (2006)
*Champion* (1949)
*Chariots of Fire* (1981)
*Cinderella Man* (2005)
*Coach Carter* (2005)
*Cobb* (1994)
*Color of Money* (1986)
*Concussion* (2015)
*Cool Runnings* (1993)
*Creed* (2015)
*Days of Thunder* (1990)
*Division III Football’s Finest* (2011)
*Dodgeball* (2004)
*Eddie the Eagle* (2016)
*Eight Men Out* (1988)
*Facing the Giants* (2006)
*Fever Pitch* (2005)
*Field of Dreams* (1989)
*For the Love of the Game* (1999)
*Foxcatcher* (2014)
Gentleman Jim (1942)
Girlfight (2000)
Glory Road (2006)
Goal! The Dream Begins (2005)
Green Street Hooligans (2005)
Happy Gilmore (1996)
Hardball (2001)
Heart Like a Wheel (1983)
Heaven Can Wait (1976)
He Got Game (1998)
Hoop Dreams (1994)
Hoosiers (1986)
Horse Feathers (1932)
Hurricane Season (2009)
Invictus (2009)
Invincible (2006)
Jerry Maguire (1996)
Kansas City Bomber (1972)
Karate Kid (1984)
Kickboxer (1989)
Kingpen (1996)
Knute Rockne, All-American (1940)
Lagaan: Once Upon a Time in India (2001)
League of Denial (2013)
Love and Basketball (2000)
Major League (1989)
McFarland, USA (2015)
Men With Brooms (2002)
Million Dollar Arm (2014)
Million Dollar Baby (2004)
Miracle (2004)
Moneyball (2011)
Murderball (2005)
North Dallas Forty (1979)
Offside (2006)
Olympia: Festival of Beauty (1938)
Olympia: Festival of Nations (1938)
One on One (1977)
Over the Top (1987)
Pat and Mike (1952)
Personal Best (1982)
Pride of the Yankees (1942)
Race (2016)
Raging Bull (1980)
Remember the Titans (2000)
Requiem for a Heavyweight (1962)
Rocky (1976)
Rocky Balboa (2006)
Rollerball (1975)
Rudy (1993)
Rush (2013)
Seabiscuit (2003)
Secretariat (2010)
Semi-Pro (2008)
Senna (2010)
Shadowball: Inning Five, Ken Burn’s Baseball (1994)
Slap Shot (1977)
 Somebody Up There Likes Me (1956)
 Soul Surfer (2011)
Southpaw (2015)
Space Jam (1996)
The Babe (1992)
The Basketball Diaries (1995)
The Big Blue (1988)
The Blind Side (2009)
The Boxer (1997)
The Champ (1931-32)
The Fighter (2010)
The Freshman (1925)
The Great Dan Patch (1949)
The Great White Hope (1970)
The Greatest Game Ever Played (2005)
The Hammer (2010)
The Harder They Fall (1956)
The Hurricane (1999)
The Hustler (1961)
The Jackie Robinson Story (1950)
The Legend of Bagger Vance (2000)
The Loneliness of the Long Distance Runner (1962)
The Natural (1984)
The Rookie (2002)
The Sandlot (1993)
The World’s Fastest Indian (2005)
The Wrestler (2008)
Tin Cup (1996)
Trouble With the Curve (2012)
Varsity Blues (1999)
Victory (1981)
Warrior (2011)
We Are Marshall (2006)
When the Game Stands Tall (2014)
When We Were Kings (1996)
Whip It (2009)
White Men Can't Jump (1992)
Winning (1969)