

San José State University
College of Applied Sciences and Arts
Department of Kinesiology
KIN 68, *Visual Representations of Sport and Culture*
Section 1, Semester & Year

Instructor: Daniel Murphy

Office Location: SSC 419
(or YUH upstairs Patio by
Appt)

Telephone: 924-3028

Email:
Daniel.murphy@sjsu.edu

Office Hours:	10:30 – 11:45am.
Class Days/Time:	DBH
Classroom:	133
GE Category	GE Area C1
Prerequisites	None

Catalog Description

Critical examination of visual representations of sport in popular culture. Facilitate a deeper understanding and appreciation of the artistic qualities that exemplify works of human creativity as related to sport.

Course Description

This course will critically examine visual representations of sport in popular culture. Particular attention will be paid to how media, as a form of popular culture, is produced, represented and, ultimately, consumed. An important goal of the course is to facilitate a deeper understanding and appreciation of the artistic qualities that exemplify works of human creativity in sport. A secondary aim of the course is to help students understand the power of visual representations to shape and reproduce our social reality through the development of media literacy skills. Moreover, the course will examine how dominant ideologies are often perpetuated and, perhaps, resisted in and through a variety of visual forms.

Student Learning Outcomes

GE Student Learning Outcomes (GE-SLOs)

Upon successful completion of this course, students will be able to:

- GE-SLO1 recognize aesthetic qualities and processes that characterize works of the human intellect and imagination.
- GE-SLO2 respond to works of art both analytically (in writing) and affectively (in writing or through other forms of personal and artistic expression).
- GE-SLO3 write clearly and effectively.

Course-Specific Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- SLO 1 demonstrate understanding of the interaction of analytical and creative processes involved in the production and consumption of significant works of the human intellect and imagination. Particularly, this course will focus on how sports movies present and represent dominant ideologies in American popular culture.
- SLO 2 illustrate how media images (particularly motion pictures) are constructed and, therefore, gain a greater insight into how they are able to communicate particular messages.
- SLO 3 use concepts, theories, and media literacy tools to critically explain the possible meanings and messages embedded within sports movies.
- SLO 4 analyze American popular culture representations as depicted in sports movies and show how these representations oftentimes perpetuate stereotypical and narrow views of particular populations.
- SLO 5 explain the significance of the historical and cultural contexts of how these images are created and interpreted, and how these images correlate with American historical events.
- SLO 6 develop and demonstrate critical writing and reading skills by responding to popular culture both analytically (in writing) and affectively (in writing or through other forms of personal and artistic expression).
- SLO 7 create a multimedia/artistic project, applying class material to a topic relevant to their interests.

GE-SLOs	Activities & Assessment
<p>To recognize aesthetic qualities and processes that characterize works of the human intellect and imagination. [GE-SLO1]</p>	<p>Students will read theoretical essays and book chapters that outline the ways film has been used as an important artistic expression, focusing on the technical elements such as lighting, music, and plot.</p> <p><u>Assessment:</u> Final paper, targeted exam questions, and in-class writing assignments.</p>
<p>To respond to works of art both analytically (in writing) and affectively (in writing or through other forms of personal and artistic expression). [GE-SLO2]</p>	<p>Students will learn how to evaluate sports films from a critical and artistic perspective.</p> <p><u>Assessment:</u> Film critiques that address certain thematic elements of each film, and creation of a media project that presents an alternative or critical slant on sport. Artistic creativity is highly encouraged!</p>
<p>To write clearly and effectively. [GE-SLO3]</p>	<p><u>Assessment:</u> Film critiques, in-class writings, and final paper. Feedback will be provided on all written assignments, and several drafts of the final paper will be submitted by students throughout the semester for both instructor and peer review.</p>
GE Content	
<p>Diversity: Issues of diversity shall be incorporated in an appropriate manner.</p>	<p>Students will examine how contemporary sports movies have represented issues of diversity, both positively and negatively.</p> <p><u>Assessment:</u> Film critiques that address particular issues of equality and identity including gender, race, class, and sexual orientation.</p>
<p>Writing: The minimum writing requirement is 1500 words (approx. 6 pages) in a language and style appropriate to the discipline.</p>	<p>Students will receive feedback regarding content, clarity, grammar, and coherence.</p> <p><u>Assessment:</u> On-line discussion postings: 8 pages (8 x 1 pg ea) Film critiques: 4 pages (2 x 2 pages each) Final paper: 4-6 pages</p>

Experience significant works of art in the classroom and in performances and exhibitions.	Students will screen works of art (motion pictures) in the classroom and, if possible, in performances and exhibitions in a theater setting.
Understand the historical or cultural contexts in which specific works of art were created.	Students will explore the historical or cultural contexts in which specific works of art were created through application of film study theory (readings and discussion). <u>Assessment:</u> Film critique assignments and final media project.
Recognize the accomplishments of and issues related to women and diverse cultures reflected in such works of art.	Students will read popular and theoretical material, as well as screen films that center on particular issues of diversity and/or have been produced by historically underrepresented artists. <u>Assessment:</u> Targeted on-line discussion postings.

Required Texts/Readings

Textbook

Corrigan, T. (2011). *A short guide to writing about film* (8th ed.). New York: Pearson Longman.

Crosson, S. (2013). *Sport and film*. London: Routledge

Additional readings will address aesthetic and creative processes of film creation, as well as sociocultural aspects of film in/as popular culture.

Classroom Protocol

This course will be driven by discussion and dialogue. Therefore, it will be extremely important for each student to thoroughly read each assignment *before* arriving in class on the day that each topic is to be discussed. In other words, a significant part of the success of this class will depend upon your willingness and ability to contribute thoughtful and critical comments and questions to the larger class discussion. We will also utilize various alternative media, including the internet and videos, to further promote discussion. Students will participate in class presentations and small group projects to facilitate and foster intellectual community.

- All materials *must be original works of the student* and typed with text and references in APA format.
- Assignments are due at the beginning of class on the assigned date. Papers are to be used for this class only. Late papers (beginning at 5:00 pm on the due date) will be penalized one full letter grade per day. No papers will be accepted more than 1 week late.
- Reading assignments are expected to be read *by the date they are listed on the class plan*.
- Discussion is encouraged! But, please keep “social talking” to a minimum during class-time.
- Budget time for assignment completion – this valuable skill will serve you well in your academic life.
- Please try to be on time and switch off phones & other electronic devices (laptops are acceptable if utilized for educational purposes).
- Following university guidelines, an “incomplete” grade will only be assigned for serious and compelling circumstances.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/) web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

Assignments and Grading Policy

In-Class Participation:

Class will be a combination of lecture, seminar, small group discussion, in-class reflection and writing, and watching and reflecting upon films. Since a significant portion of the course is driven by discussion and dialogue, *it will be extremely important for each student to thoroughly read each assignment before arriving in class on the day that each topic is to be discussed*. While perspectives on particular, often controversial, topics may vary, it is expected that the classroom environment remain a respectful space to have meaningful discussions about the role and impact of sport and motion pictures in contemporary American society.

On-line Discussion Postings (SLO 1, 4):

On-line Discussions – Canvas CMS: Each student will be required to contribute 8 online discussion postings throughout the semester. The postings will be a space for you to reflect on readings, class discussions, or current events, or film & media representations that relate to class topics. You are expected to write approximately 1-2 thoughtful paragraphs per entry. Online postings may be an original response to the particular topic or a reply to a post from one of your classmates. Please keep your tone, language, and content academic and respectful. Topics may be found on the Canvas CMS system under “discussions.”

Film Critiques (SLO 1, 3, 4, 5, 6):

Students will submit two, 2-page typewritten film critiques during the semester, with a minimum of 2 academic references. Critiques are required from the full-length feature film screened in class. Each critique will have particular requirements (TBA) based both on the content of the film as well as class readings and discussion.

Final Paper (SLO 1, 2, 3, 4, 6):

A final term paper will be due toward the end of the semester. The paper provides an opportunity to integrate the larger themes of the class in a written evaluation of a contemporary sports film NOT screened during the semester. Students are expected to incorporate one or more of the analytical perspectives covered in class in their evaluation of a particular sports film.

It will be important to make a claim about the larger social meanings represented in the film by utilizing the “tools” covered in class. *Moreover, it will be important to include a discussion of the technical aspects of the film that support your larger claims.* Students should attempt to tie whatever issues they raise with larger social issues outside of sport, and describe how these issues or representations have or have not affected American society and culture. Some suggested topics might involve individuals or groups that have been confronted by oppressive or unjust practices/policies related to issues of race/ethnicity, class, gender, sexual orientation, religion, disability, or age. Students are required to cite at least three (3) primary sources (i.e., academic journal articles) in the paper (APA Style). The instructor must approve paper topics. The recommended length of the paper is 4-6 double-spaced pages, and normal fonts, margins, etc. are required. Criteria for evaluation of the paper include (1) content (2) organization/structure (3) integration of relevant theory and class materials (4) writing clarity and (5) originality.

Team Media Project (SLO 1, 2, 5, 6, 7):

In small teams, students will be required to create and present a short media project that explores one or more of the larger themes of the class. The larger aim of the project is to provide a space for students to express alternative media representations of sport that counteract or challenge the representations most

often found in contemporary popular culture. The preferred medium for the project is (digital) video; however, other forms of media (animation, print, videotape, live-action) will be acceptable. Creativity is encouraged! Use your imagination. Projects will be evaluated based on the ability to communicate “alternative” media representations of sport, integration of class readings and discussion, creativity, and “production value”. More detailed information to follow.

Grading

In-class Participation:	10%
On-line Postings:	10%
Film Critiques:	20%
Midterm:	20%
Final Paper:	20%
Team Media Project:	20%

Grading Scale

98-100%	A+	78-79%	C+
93-97%	A	73-77%	C
90-92%	A-	70-72%	C-
88-89%	B+	68-69%	D+
83-87%	B	63-67%	D
80-82%	B-	60-62%	D-
		Below 60%	F

0.4 and below is rounded down, 0.5 and above is rounded up
 Example: 82.4 = B-, 82.5 = B

University Policies

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San José State University. The [University's Academic Integrity policy](http://www.sjsu.edu/senate/S07-2.htm), located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sa.sjsu.edu/judicial_affairs/index.html) is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the Americans with Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the [Disability Resource Center](http://www.drc.sjsu.edu/) (DRC) at <http://www.drc.sjsu.edu/> to establish a record of their disability.

Peer Connections

Peer Connections is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Tutors are trained and nationally certified by the College Reading and Learning Association (CRLA). They provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group, individual, and drop-in tutoring are available. Please visit [the Peer Connections website](http://peerconnections.sjsu.edu/) for more information at <http://peerconnections.sjsu.edu/>.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. The writing specialists have met a rigorous GPA requirement, and they are well trained to assist students at all levels within all disciplines to become better writers. The [Writing Center website](http://www.sjsu.edu/writingcenter/about/staff/) is located at <http://www.sjsu.edu/writingcenter/about/staff/>.

Proposed Course Schedule

Schedule is subject to change with fair notice; schedule changes will be announced in class.

Week (Date)	Topic	Content & Due Dates	Readings
1 Jan. 22	Introduction & Overview	Class overview, green sheet, student responsibilities, & introductions	
2 Jan 27 Jan 29	Why Evaluate Sport Films?	Why study sport? What can movies tell us about society? <i>Post #1 Due</i>	Crosson, Chap. 1 Reader: Using Theory
3 Feb 3 Feb 5	Reading the Sport Film	Learning how to “read” the sport film <i>Post #2 Due</i>	Crosson, Chap. 2 Reader: Sport Films
4 Feb 10 Feb 12	The Sport Film Genre Evaluating & Writing about Film	Overview and history of the sport film as a unique artistic genre “Writing about the movies” “Beginning to think, preparing to watch, and starting to write” Post #3 Due	Crosson, Chap 4 Corrigan, Chaps. 1 & 2
5 Feb 17 Feb 19	Writing about Film (cont.)	“Six approaches to writing about the film” Group project teams will be assigned. <i>Post #4 Due</i>	Corrigan, Chap. 4 Reader: Sport & Media
6 Feb 24 Feb 26	Sport, Gender, & Media Representation	“Style and structure in writing” In-class writing project • Women, Sport and Film Discussion: How are female athletes represented in the media & film?	Corrigan, Chap. 5 Reader: Coverage of Women Sport

		Video: <i>Playing Unfair</i>	
7 Mar 3 Mar 5		Film screening: <i>Bend it like Beckham</i> or <i>Rollerball</i> Round table discussion – bring questions! <i>Playing Unfair Qs Due</i> <i>Post #5 Due</i>	Crosson, Ch. 6 Sport & Media
8 Mar 10 Mar 12	Masculinity in Film	• Representing Masculinity Video: <i>Tough Guise</i> Discussion: Televised sports manhood formula <i>*Midterm Examination*</i>	Reader: Televised Sports Manhood Formula, Messner
9 Mar 17 Mar 19		Film screening: <i>This Smashing Machine</i> Round table discussion – bring questions! <i>Film Critique #1 Due</i> <i>Post #6 Due</i>	Corrigan, Ch. 7
10 Mar 24 Mar 26	Spring Work Recess Spring Work Recess		
11 Mar 31 Apr 2	Cesear Chavez Day – No Class Catch-Up Day		Crosson, Ch. 7
12 Apr 7 Apr 9	The Sport Film & (Dis)abled Body	In-class project: What is a sporting body? Film screening: <i>Murderball</i> Round table discussion – bring	pdf on course website: “Tackling Murderball: Masculinity,

		questions! Murderball Qs Due	Disability and the Big Screen” (Gard & Fitzgerald)		
13 Apr 14 Apr 16	Media Project Preparation	*Project Outlines Due* In class: “Pitch your project to the class!” Project work-day In class: Paper outline work session Bring your final paper outline to class Post #8 Due			
14 Apr 21 Apr 23	The Cutting Room...	In-class work day			
15 Apr 28 Apr 30	The Sport Film as Social Critique	Film Screening: <i>Lords of Dogtown</i> Round table discussion – bring questions! *Film Critique #2 Due* Post #7 Due			
16 May 5 May 7	Sport Films and Race/Ethnicity	Film Screening: <i>Remember the Titans</i> Round table discussion – bring questions! Post #8 Due Remember the Titans Qs Due	Crosson, Chap 5		
17 May 12	Paper & Project	Group presentation work day *On-line Discussion Postings* *Final Paper Due* (no exceptions) Last day of class ☺			
Final Exam	Group Project Presentations	Venue and Time : DBH 133 <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>Wednesday, May 20</td> <td>0945-1200</td> </tr> </table>	Wednesday, May 20	0945-1200	
Wednesday, May 20	0945-1200				

--	--	--	--