

**San José State University.**  
**College of Health & Human Sciences.**  
**Department of Kinesiology.**  
**KIN 68, *Visual Representations of Sport and Culture.***  
**Section 80 (online), Fall 2024.**

**Instructor:** Mr. Daniel  
Murphy.

**Office Location:** (Zoom).

**Telephone:** N/A.

**Email:**  
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**Office Hours:** M/W 1:30pm. – 2:30pm & M/T 3:00pm PST, by Appt.  
(Zoom).

**Class Days/Time:** T (Online) (Mandatory Synchronous on Tues, 10:30am –  
11:45am PST).

**Classroom:** Canvas - Zoom.

**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.**

### **Goals**

Students develop their understanding of the historical and cultural contexts in which works of art and humanistic inquiry are created and interpreted. Courses enable students to participate in social and cultural communities associated with artistic and humanistic endeavors, thus enriching their lives and promoting lifelong appreciation of the humanistic and creative arts.

### **GE Area C1 Learning Outcomes (ALOs).**

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

- ALO1 identify aesthetic qualities and processes that characterize works of the human intellect and imagination;
- ALO2 explore and articulate their own subjective aesthetic and intellectual responses to such works;
- ALO3 analyze the role and impact of the creative arts in culture and on the interrelationship of self and community;
- ALO4 research and apply relevant aesthetic criteria and/or artistic conventions in effective written responses to works of art.

### **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.

<b>GE-ALOs.</b>	<b>Activities &amp; Assessment.</b>
To identify aesthetic qualities and processes that characterize works of the human intellect and imagination. [ALO1].	Students will identify aesthetic qualities and processes that characterize works of the human intellect and imagination in sport films and documentaries.  <u>Assessment:</u> Targeted exam questions, weekly quizzes, and online discussion posts assignments.
To explore and articulate their own subjective aesthetic and intellectual responses to such works. [ALO2].	Students will learn how to explore and articulate their own subjective aesthetic and intellectual responses to sports films from a critical and artistic perspective.  <u>Assessment:</u> Film critiques.
To analyze the role and impact of the creative arts in culture and on the interrelationship of self and community. [ALO3].	Students will learn how to analyze the role and impact of the creative arts in culture and on the interrelationship of self and community.  <u>Assessment:</u> Online discussion posts and team project.
To research and apply relevant aesthetic criteria and/or artistic conventions in effective written responses to works of art. [ALO4].	Students will learn how to research and apply relevant aesthetic criteria and/or artistic conventions in effective written responses.  <u>Assessment:</u> Film critiques.
<b>GE Content.</b>	
Diversity: Issues of diversity shall be incorporated in an appropriate manner.	Students will examine how contemporary sports movies have represented issues of diversity, both positively and negatively.  <u>Assessment:</u> Film critiques that address particular issues of equality and identity including gender, race, class, and sexual orientation.
Writing: The minimum writing requirement is 1500 words (approx. 6 pages) in a language and style appropriate to the discipline.	Students will receive feedback regarding content, clarity, grammar, and coherence.  <u>Assessment:</u> On-line discussion postings: 7 pages (250 words min each) Film critiques: 8 pages (x2, 2-4 pages each)
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.

<p>Understand the historical or cultural contexts in which specific works of art were created.</p>	<p>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).</p> <p><u>Assessment:</u> Film critique assignments and final media project.</p>
<p>Recognize the accomplishments of and issues related to women and diverse cultures reflected in such works of art.</p>	<p>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.</p> <p><u>Assessment:</u> Targeted on-line discussion postings and weekly quizzes.</p>

### Required Texts/Readings.

#### Textbook.

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

**ISBN-10:** 0205236391.

**ISBN-13:** 978-0205236398.

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

**ISBN-10:** 0415569931.

**ISBN-13:** 978-0415569934.

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 online course will be driven by discussion and dialogue. Therefore, it will be extremely important for each student to thoroughly read each assignment *engaging in discussion posts*. 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.

- All materials *must be original works of the student* and typed with text and references in APA format.
- Assignments are due by midnight on the assigned date. Papers are to be used for this class only. Late papers (beginning at 12:01am on the due date) will be penalized 1/3 full letter grade per day. After 7 days, there will be a -50% grade reduction.
- 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 live lectures.

- Budget time for assignment completion – this valuable skill will serve you well in your academic life.
- 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/](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.**

#### **Online 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 7 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 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.

#### **Quizzes (SLO 1, 4):**

There will be 10 weekly quiz (1pt. each question; 10 points total), based on that week’s lectures, readings, and viewings. Quizzes are timed, closed book, 1 attempt, lock browser, on Canvas.

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

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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.**

Online Postings:	10%.
Film Critiques (x2):	20%.
Midterm:	20%.
Final Exam:	20%.
Quizzes	10%.
Team Film Project / Project Pitch:	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](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.

**A Note on AI:** Any work written, developed, created, or inspired by artificial intelligence (AI) is considered plagiarism and will not be tolerated. While the ever-Viz Rep of S&C, KIN 68.80 FA24

changing (and exciting!) new developments with AI will find their place in our workforces and personal lives, in the realm of education and learning, this kind of technology does not belong. This is because the use of AI robs us all of the opportunity to learn from our experiences and from each other, to play with our creative freedoms, to problem-solve, and to contribute our ideas in authentic ways. In a nutshell, college is a place for learning, and this class is specifically a space for learning how to improve our writing. AI simply cannot do that learning for us.

### **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/>.

### Fall 2024 Course Schedule.\*

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

Week. Date.	Topic.	Content/Films/Quizzes/Posts/Assignments.	Readings.
1. Aug 22.	<b>Introduction &amp; Overview.</b>  <b>Overview of Sport Sociology.</b>	<b>Class overview, green sheet, student responsibilities, &amp; introductions.</b>  Library quizzes – Due 8/26. Student Introduction Post due 8/26. No live Session #1.	Review Canvas Site.  Corrigan, Ch. 1.
2. Aug 27. Aug 29.	<b>Introduction to Sport Film.</b>	<b>Introduction to Sport Sociology.</b>  Post #1 Due 9/2. Weekly Quiz Due 9/2. Live Session #2.	Crosson, Chap. 1;  Reader: "Using Theory" (canvas); "Film Studies Overview."
3. Sep 3. Sep 5.	<b>Film Studies Overview.</b>  <b>Reading the Sport Film (LN1).</b>	Team Project Groups Assigned.  <b>Introduction to Film Studies.</b>  Doc: <a href="#">Birth of Cinema.</a> <a href="#">Film Studies Study Aide</a>  Review Film terms (Canvas).  Post #2 Due 9/9.  Weekly Quiz Due 9/9.  Live Session #3.	Crosson, Chap. 2;  Corrigan, Ch. 2.  Reader: "Sport Films" (canvas); "Film Theory Overview."



Week (Date).	Topic.	Content/Films/Quizzes/Posts/Assignments.	Readings.
4. Sep 10.  Sep 12.	<b>Sport Film Genre &amp; History 1880s – 1920s (LN2).</b>  <b>American &amp; Soviet Schools.</b>	<b>Overview &amp; History of the Sport Film Genre.</b>  Doc: <a href="#">The Hollywood Dream.</a>  Post #3 Due 9/16.  Weekly Quiz Due 9/16.  Soft Due Date #1: develop the team charter, B-roll shots, topic chosen, roles chosen brainstorm ideas - on G-doc - create G-folder - add instructor - due 9/12.  Live Session #4.	Crosson, Ch. 3.  Reader: "The Early History of Motion Pictures."
5. Sep 20  Sep 22.	<b>Sport Film Genre &amp; History 1920s – 1960s (LN3).</b>	Post #4 Due 9/23.  Weekly Quiz Due 9/23.  Live Session #5.	Corrigan, Chap. 2;  Reader: "Sport & Media" (canvas).
6. Sep 24.  Sep 26.	<b>Sport, Gender, &amp; Media (LN5).</b>  <b>Female Athletes Representation</b>	Documentary Screening: <a href="#">Playing Unfair</a>  <a href="#">Femininity in Film Quiz Study Aide</a>  <a href="#">Women in Sports Study Aide</a>  Weekly Quiz Due 9/30.  Live Session #6.	Crosson, Chap. 5;  Reader: "Coverage of Women Sport"; "2019 Gender Report."

7. Oct 1. Oct 3.	<b>Femininity &amp; Sport Films.</b>	<p>Film screening: <a href="#">League of Their Own</a></p> <p>Post #5 Due 10/7.</p> <p><b>Project Pitch Meeting:</b> Meet with your Group this week. Work on Rough Drafts Due 10/10:</p> <p>PPT, x4 handouts, x3 pp of storyboard, x2 shot lists, team charter, youtube videos that inspired, doc outline, interview Qs, gatekeeper letter, B-Roll Shots, plus any other materials you have - upload to G-folder - add instructor.</p> <p>Live Session #7.</p>	<p>Crosson, Ch. 5. Reader Article: "LofTO".</p>
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8. Oct 8. Oct 10.	<b>Masculinity &amp; Sport Films.</b>	<p>Documentary Screening: <a href="#">Tough</a> <a href="#">Guise 2.</a></p> <p>Post #6 Due 10/14.</p> <p>Weekly Quiz Due 10/14.</p> <p>Live Session #8.</p>	<p>Reader: <a href="#">Televised Sports Manhood Formula, Messner.</a>"; "Toughguise 2 Discussion Guide."</p>
9. Oct 15. Oct 17.	<b>Masculinity &amp; Sport Films.</b>	<p>Film screening: <a href="#">Rocky I (Amazon)</a></p> <p>Film Analysis #1 Due 10/21.</p> <p>Live Session #9.</p>	<p>Corrigan, Ch. 3. Reader Article: "Rocky".</p>

Week Date	Topic.	Content/Films/Quizzes/Posts/Assignments.	Readings.
10. Oct 22.  Oct 24.	<b>Team Project / Project Pitch.</b>	<p>Meeting online for Team Project / Project Pitch.</p> <p>(Rough drafts: PPT, x4 handouts, x3 pp of storyboard, x2 shot lists, team charter, videos that inspired, PPT., gatekeeper doc outline, plus any other materials you have - producer uploads to canvas dropbox - an put all in a G-folder and upload link).</p> <p>Story Board EG:  <a href="https://www.studiobinder.com/blog/storyboard-examples-film/">https://www.studiobinder.com/blog/storyboard-examples-film/</a></p> <p>Conduct meetings on Zoom; build out G-Folder with materials from Canvas on PP.</p> <p>Weekly Quiz Due 10/28.</p> <p>Live Session #10.</p>	
10. Oct 24.	<b>Midterm.</b>	<p>Midterm Examination (take online - go to Week 10 modules - Midterm).</p> <p>12:01am – 11:59pm.</p> <p>65 Qs, 20% of overall grade.</p> <p><b>No make ups on missed exams.</b> 1 attempt at exam.</p> <p>Start no later than 9:30pm PT.</p> <p>No video capture. Not graded on a curve.</p> <p>Lockdown Browser. No aids. Closed Book.</p>	

Week (Date).	Topic.	Content/Films/Quizzes/Posts/Assignments.	Readings.
11. Oct 29. Oct 31.	<b>The Sport Film &amp; (Dis)abled Bodies.</b>	<p>Documentary Screening: <a href="#">Murderball</a></p> <p><u>Stream:</u> <a href="https://tubitv.com/movies/499637/murderball">https://tubitv.com/movies/499637/murderball</a></p> <p>Weekly Quiz Due 11/4.</p> <p><b>Project Pitch Meeting:</b> Meet with your Group this week. Work on Updated Rough Drafts: PPT, x4 handouts, x3 pp of storyboard, x2 shot lists, team charter, youtube videos that inspired, doc outline, interview Qs, gatekeeper letter, B-Roll Shots, plus any other materials you have - upload to G-folder - add instructor. Next soft due date: 11/7.</p> <p>Live Session #11.</p>	<p>Corrigan, Ch. 3;</p> <p>pdf on course website: <a href="#">"Tackling Murderball: Masculinity, Disability and the Big Screen" (Gard &amp; Fitzgerald).</a></p>
12. Nov 5. Nov 7.	<b>Basic of Filmmaking – Cinematography.</b>	<p>Work on Team Project / Project Pitch.</p> <p>Basics of Film Making - Shots &amp; Editing.</p> <p>Basics of Film Making – Color &amp; Lighting &amp; Sound. Basics of Shooting Techniques.</p> <p>Video: <a href="#">The Art of Documentary Filmmaking.</a></p> <p>Live Session #12.</p>	<p>Corrigan, Ch 4.</p> <p>Handouts – Modules – Team Project (canvas).</p>

13. Nov 12. Nov 14.	<b>Sport Films &amp; Socioeconomic Status (LN4).</b>	Film Screening: <a href="#">Lords of Dogtown.</a> Post #7 Due 11/18. Project Pitch / Group Evaluations Due 11/19. Final Drafts: PPT, x4 handouts, x3 pp of storyboard, x2 shot lists, team charter, YouTube playlist, doc outline, team charter plus any other materials you have - producer uploads to canvas dropbox - an put all in a G-folder and upload link.	Crosson, Ch. 4. Reader Articles: Skateboarding History.
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<b>Week (Date).</b>	<b>Topic.</b>	<b>Content/Films/Quizzes/Posts/Assignments.</b>	<b>Readings.</b>
		Story Board EG: <a href="https://www.studiobinder.com/blog/storyboard-examples-film/">https://www.studiobinder.com/blog/storyboard-examples-film/</a> Post: #8: Group Project (0 points, mandatory) Due 11/19. Weekly Quiz Due 11/18. Live Session #13.	
14. Nov 19. Nov 21.	<b>Sport &amp; Race Pt. 1.</b>	Documentary Screening: Hoop Dream documentary. <a href="https://www.youtube.com/watch?v=scFTAyis2c0">https://www.youtube.com/watch?v=scFTAyis2c0</a> Film Screening: Goal!. <a href="https://www.youtube.com/watch?v=3EzgKuogE0c">https://www.youtube.com/watch?v=3EzgKuogE0c</a> Film Critique #2 Due 11/28.	Corrigan Ch. 5. Reader Article: Goal! A Dream Begins" (x2). Reader Article: "Hoop Dreams".

		<a href="#">Hoop Dreams (Amazon):</a> <a href="#">Goal! (Amazon).</a> Live Session #14.	
15. Nov 26.  Nov 28.	<b>Sport Films and Race/Ethnicity (LN4).</b>	Film Screening: <a href="#">Friday Night Lights.</a> <a href="https://www.youtube.com/watch?v=O-ml9GajrBc">https://www.youtube.com/watch?v=O-ml9GajrBc</a> <a href="#">Race &amp; Sport Quiz Study Aide</a> Weekly Quiz Due 12/2. Live Session #15.	Crosson, Ch. 4. Reader Article: "Friday Night Lights".
16. Dec 3. Dec 5.	<b>Course Summary.</b>	On-line Discussion Postings Due 12/9. Last Live Session. Final Exam Review All late papers are due. Any late postings due. Live Session #16.	Corrigan, Ch. 6.

<b>Week (Date).</b>	<b>Topic.</b>	<b>Content/Films/Quizzes/Posts/Assignments.</b>	<b>Readings.</b>
17. Dec 16.	<b>Final Exam.</b>	Venue and Time: Canvas, Modules - Week 17 - Final Exam. Due: 12:01am.- 11:59pm PST 1 attempt at exam, closed book, no aids, timed, locked browser. Start no later than 9:30pm PST. 1 attempt at exam, must be completed on due date.	

		No video capture. Not graded on a curve. Not comprehensive.	
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