

**General Education Course Information Sheet**  
*Please submit this sheet for each proposed course*

Department & Course Number Film and Television 98Ta  
 Course Title Race and Gender in Sports Films

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis \_\_\_\_\_
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis X

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This seminar is a discussion based course where students are tasked with critically analyzing sport films, engaging specifically with the contesting social and cultural identities represented on screen. Students will be given weekly readings that will help them explore issues of race and gender representation in society, sports, and film. Guided by the instructor, students will apply the work of critical race and gender theories and methodologies as they develop their critical thinking and writing skills. In addition, students will be encouraged to discuss their ideas on the films screened and the readings with the instructor and each other in this interactive and discussion based seminar.

3. List faculty member(s) who will serve as instructor (give academic rank):

Kathleen McHugh (Professor) & Allyson Nadia Field (Assistant Professor) and Samantha Sheppard, Teaching Fellow

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	<u>X</u>	Spring	_____
GE Course Units	<u>5</u>	Enrollment		Enrollment	

5. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

This course provides students with a fuller understanding of the humanities, specifically film studies and cultural studies. This course teaches students how to apply the work of critical race and gender theory and methodologies within cinema and media studies to illuminate the relationship between film, society, and the politics of representation.

Integrative Learning

This course is based on an interdisciplinary approach to cinema and media studies. The diverse theoretical frameworks employed in the seminar include: film theory, critical race studies, feminist theory, performance studies, sports studies, sports sociology, and sports history.

Ethical Implications

Cultural Diversity

Focusing on sports films, this course provides a unique opportunity for students to critically engage with issues of race and gender, discrimination, stereotypes, and social and cultural advancement. Students will learn how to articulate (in both their writing and verbal discussion) how sports films construct competing identities and discourses on race and gender.

Critical Thinking

This course will embolden and strengthen student’s critical thinking skills. Through analyzing sports films, students will develop their interpretive reasoning skills, grounding their analysis of the films screened with their weekly readings. Students will be supported by the instructor as they synthesize, challenge, and engage with the course materials (films and readings) through their written assignments and class discussions.

Rhetorical Effectiveness

This course will provide students with the skills necessary to both deliver and defend argumentation (both written and verbal) on issues of race and gender in sports films. Argumentation based on critical thinking, textual support, and contextual reasoning will be emphasized throughout the seminar. Students will be able to draw from the films and weekly readings to construct persuasive arguments on race and gender in sports films as well as tie their analysis to sporting and non-sporting historical, social, and or/political cultural contexts.

Problem-solving

Library & Information Literacy

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- 1. Lecture: 5 (hours)
- 2. Discussion Section: \_\_\_\_\_ (hours)
- 3. labs \_\_\_\_\_ (hours)
- 4. Experiential (service learning, internships, other): \_\_\_\_\_ (hours)
- 5. Field Trips: \_\_\_\_\_ (hours)

**(A) TOTAL Student Contact Per Week** 5 **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	<u>0</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>0</u>	(hours)
5. Information Literacy Exercises:	<u>          </u>	(hours)
6. Written Assignments:	<u>3</u>	(hours)
7. Research Activity:	<u>1</u>	(hours)
<b>(B) TOTAL Out-of-class time per week</b>	<b>10</b>	<b>(HOURS)</b>
<b>GRAND TOTAL (A) + (B) must equal at least 15 hours/week</b>	<b>15</b>	<b>(HOURS)</b>

## Race and Gender in Sports Films Theater, Film, TV, & Digital Media 98Ta

Instructor: Samantha Sheppard  
Email: [samshep@ucla.edu](mailto:samshep@ucla.edu)

Office Hours:  
Mailbox: 103 East Melnitz

### Required Texts:

Baker, Aaron. *Contesting Identities: Sports in American Film*. Urbana: University of Illinois Press, 2003.

Course reader available at

### Optional Recommended Text:

Zirin, Dave. *A People's History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008.

### Course Description:

One cannot deny the importance of sports to American society and popular culture, and this seminar will study sports films' vital significance in representing the intersection of sports and social identities. Therefore, this seminar looks to understand how the role of competition between individuals and teams in sports films relate to the competing discourses on race and gender in society at large? How are social issues in relation to race and gender understood in sporting terms and concepts, such as: the hero and the underdog; urban and rural; natural talent versus hard work; and the individual versus team identity? How do social identities and social issues play themselves out in sports films, and in what ways do the tensions and contradictions within sports films' contests signify broader ideological contestations? Through asking these questions, this seminar will invite students to consider the competing discourses presented by, around, and through sports films, where the interplay of history, power, and identity produces literal and ideological contestation on and off the playing field. This seminar will consider how sports films mobilize race and gender identities to both reinforce and challenge the construction and intersection of social identities and sports.

The course is organized around sports films' narrative tropes and themes. This framework recognizes and utilizes how prevalent sporting analogies are in everyday life and how these analogies are used in sports films to highlight broader, everyday life issues and experiences. By organizing the course around these tropes and themes, this class reinforces the centrality of sports to the construction of personal identities as well as popular culture at large.

### Course Objectives:

After completing this seminar, student will have an enhanced knowledge and ability in:

- Understanding sports films engagement with contesting social identities, particularly race and gender issues
- Apply the work of critical race and gender theory and methodologies to analyses on sports films
- Effectively engage and verbally communicate in class discussions and presentations, using the readings to ground and challenge observations and conclusions made by authors

- Make important and critical connections between representations on screen and actual historical, social, cultural, and political contexts
- Develop writing skills and enhance skills in brainstorming, drafting, and polishing university-level essays
- Cultivate and refine research skills with a variety of sources and garner an understanding of creating one's own research methodology

## **Course Requirements:**

### Active Course Participation

Students are expected to come to class each week well prepared and ready to engage with the course materials. Students should come to each class having completed all of the assigned readings. Active and thoughtful participation in this course is required. The weekly class discussions are shaped by student involvement, and this seminar depends on you coming to class open to learn and express, respectfully and critically, your ideas and thoughts as well listen to the ideas and thoughts of your fellow students.

### Course Readings and Screenings

Students are provided with readings that will enhance their knowledge as well as introduce them to key concepts in the studies of sports, cinema, gender, and race. Beyond the required text, Aaron Baker's *Contesting Identities: Sporting in American Film*, all other readings will be available in the form of a course reader. The course includes optional recommended reading from Dave Zirin's *A People's History of Sports in the United States: 250 Years of Politics, Protest, People, and Play*. While not required, students are highly encouraged to read the optional chapters as they provide a useful account of sports and socio-cultural history in America. All films, including the clips screened in class, will be available at the Media Collections and Services in Powell Library. Please note that many of these titles can also be found through such companies as Netflix, iTunes, and Amazon.

### Short Response Paper and Presentation (3-5 Pages)

During Week 1, students will choose from a list of ESPN *30 for 30* and *Nine for IX* documentary films. A detailed paper prompt will be distributed at this time. Students will critically analyze how their chosen film depicts issues of race and gender difference, paying particular attention to how masculinity, femininity, and difference shape the film's analysis of sporting figures and sports history. The goal of this short response paper is to explore how film, specifically documentary films, center race and gender, accounting for how social identities help us understand how sports matter culturally, socially, and politically. Students will not only do critical textual analysis, they will also research the event/figure depicted in their selected film and consider how documentary film enhances or obscures the complex analyses of social identity and representation in the history of sports. This paper is due Week 4 and at that time students will give a 5-7 minute presentation on their paper.

### Final Paper Abstract & Annotated Bibliography (300-words)

To prepare for your final paper, you are required to turn in a 300-word final paper abstract. The abstract is an outline of your proposed final paper, which includes a brief description of the topic and main argument of your paper. In this summary, please be specific about your essay's thesis

statement, putting the sentence(s) in bold. In addition to the abstract, please include an annotated bibliography of at least five potential sources (books, articles, and/or reviews). You may count up to three readings on the syllabus towards your three potential sources. A detailed prompt on how to write an abstract, construct a thesis statement, and annotate a bibliography will be distributed Week 2. This assignment is due Week 5.

#### Rough Draft of Final Paper (8-10 pages)

A rough draft of your final paper is due in Week 8. The rough draft needs to be at least eight to ten pages long. While you may not have all elements of your paper figured out, the rough draft is an important step in working through the overall structure and argumentation of your paper. Each student will meet with me to discuss their draft progress as well as receive written comments on the draft itself.

#### Presentation of Final Paper

Students will present the topics of their final paper during weeks 9 and 10. Depending on enrollment numbers, presentations will be 7-10 minutes long. Students will provide the class with a brief description and overview of their final paper's main argument and methodological approach as well as what potential conclusions they have drawn thus-far.

#### Final Paper (12-15 pages)

For the final paper, students will write a 12-15 page essay on a sports film of their choosing. Following the seminar's topic of race and/or gender analysis, students are expected to write an essay that is related to, engages with, or expands on the narrative themes and topics that we have discussed over the course of the quarter. Students may also choose to write on a film clip that was shown in seminar, but they are **not** allowed to write on films screened in their entirety in the seminar. Students are encouraged to tie their analysis to sporting and non-sporting historical, social, and/or political cultural contexts. The final paper is due Finals Week.

#### **Formatting Requirements for Short Response Paper and Final Paper:**

Please format the short response paper and final paper according to MLA format. If you do not have the MLA handbook, the book can be found in the library (Call Number: [LB2369 .G53 2009](#)). A useful online reference is: <http://owl.english.purdue.edu/owl/resource/747/01/>.

#### **Policy on Late Work:**

All assignments should be turned in on time. Late work, while accepted, will be penalized. Each day the paper is late, the assignment will be marked down 1/3 of a grade.

#### **Office Hours:**

I am invested in your success in this seminar. If you need to consult with me on class readings, screenings, or paper assignments, please feel free to attend my appointed office hours. If the office hours are unsuitable, we can set up an appointment for us to meet when both of our schedules permit.

#### **Plagiarism:**

UCLA expects and requires academic honesty and integrity. When writing papers, students are expected and required to properly cite all sources of information. Using another's ideas,

thoughts, or words without proper credit to the originating author constitutes plagiarism, which is a serious offense that will result in failure of this seminar. For more information about what plagiarism is and how to avoid it, please ask your instructor for guidance and visit UCLA's academic honesty and code regulations at: <http://www.deanofstudents.ucla.edu/conduct.htm>

### Grade Breakdown:

Active Class Participation .....	25%
Short Response Paper and Presentation.....	15%
Final Paper Abstract with Annotated Bibliography.....	15%
Rough Draft of Final Paper.....	10%
Presentation of Final Paper.....	5%
Final Paper.....	30%

### Assignments:

Due Week 4—Short Response Paper and Presentation (3- 5 pages)  
 Due Week 5—Final Paper Abstract with Annotated Bibliography  
 Due Week 8—Rough Draft of Final Paper (8-10 pages)  
 Due Week 9 & 10—Presentation of Final Paper  
 Due Final's Week—Final Paper (12-15pages)

### Seminar Schedule and Assignments:

#### Week 1: *Sports (at the) Center*

In Class: Introductions and review of seminar syllabus. Students sign-up film for Short Response Paper from provided list of ESPN *30 for 30* and *Nine for IX* documentary films. Handout on Short Response Paper given.

Discussion Topics: What are sports films? How do sports films present competing discourses on race and gender? Why are sports films such a malleable genre that can address social, political, and cultural issues and differences? What is Baker's methodological approach to reading the significance of race and gender in *Any Given Sunday*?

#### Readings:

- Baker, Aaron. "Introduction: Sports Films and the Contest for Identity" in *Contesting Identities: Sports in American Film*. Urbana: University of Illinois Press, 2003. 1-6.
- Baker, Aaron, "Masculinity, Race, and Violence on *Any Given Sunday*." 26 pages. (provided courtesy of the author)
- Baker, Aaron "Sports Films, History and Identity." *Journal of Sport History* 25.2 (Summer 1998): 217-233.
- Jones, Glen. "In Praise of an 'Invisible Genre'? An Ambivalent Look at the Fictional Sports Feature Film." *Sport in Society* 11:2 (March 2008): 117-129.
- King, Richard C. and David J. Leonard. "Why Sports Films Matter; Or, Refusing a Happy Ending" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 227-238.

- Rowe, David. "If You Film It, Will They Come? Sports on Film." *Journal of Sports and Social Issues* 22.4 (1998): 350-359.

Screening: *Any Given Sunday* (Oliver Stone, 1999)

Optional Recommended Reading:

- Zirin, Dave. "Until the Twentieth Century" and "Rough Riding" in *A People's History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 1-48.

## **Week 2: *Field of (American) Dreams***

In Class: Students provided with detailed handout explaining how to write an abstract, construct a thesis statement, and annotate a bibliography.

Discussion Topics: How does history and nostalgia function in sports films? In what ways are concepts of the rural and pastoral tied to constructions of race, specifically whiteness? How are "fields" and "courts" structured as "urban" racial spaces? In what similar and different ways do baseball and football films construct masculinity and patriarchy? How is the "American Dream" idealized in sports films? How does Dyer explain whiteness in relation to racial imagery and embodiment? What is the role of racial difference in the construction of sporting spaces and sporting pasts?

Readings:

- Briley, Ron. "Basketball's Great White Hope and Ronald Reagan's America: *Hoosiers* (1986)." *Film & History* 35.1 (2005): 12-19.
- Dyer, Richard. "The Matter of Whiteness" in *White*. New York: Routledge, 1997. 1-40.
- Hunter, Latham. "What's Natural about It?: A Baseball Movie as Introduction to Key Concepts in Cultural Studies" in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: University Press of Kentucky, 2008. 86-102.
- Leonard, David J. "'Is This Heaven?' White Sporting Masculinities and the Hollywood Imagination" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 165-194.
- Paino, Troy D. "*Hoosiers* in a Different Light: Forces of Change Versus the Power of Nostalgia." *Journal of Sports History*. 28.2 (Spring 2001). 63-80.
- 

Screening: *Field of Dreams* (Phil Alden Robinson, 1999)

In Class Clips: *The Natural* (Barry Levinson, 1984), *Hoosiers* (David Anspaugh, 1986)

Optional Recommended Reading:

- Zirin, Dave. "Sports and Leisure" in *A People's History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 49-62.



### Week 3: *A Level Playing Field*

Discussion Topics: How is a “level playing field” constructed in sports films? Is there an inherent social critique in such portrayals? What happens with issues of racial differences are played out on the “field of dreams?” How do images of athletic heroes, such as Jackie Robinson, function as signs and signifiers of social, cultural, and political issues? How is heroism tied to social struggle?

#### Readings:

- Early, Gerald. “Why Baseball was the Black National Pastime,” in *Basketball Jones: American Above the Rim*. Eds. Todd Boyd and Kenneth L. Shropshire. New York: New York University Press, 2000. 27-50.
- McDaniels III, Pellom. “As American As... Filling in the Gaps and Recovering the Narratives of America’s Forgotten Heroes” in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: The University Press of Kentucky, 2008. 129-154.
- Raengo, Alessandra. “A Necessary Signifier: The Adaptation of Robinson’s Body-image in ‘The Jackie Robinson Story.’” *Adaptation* 1 (2008): 79-105
- Sobchack, Vivian. “Baseball in the Post-American Cinema, or Life in the Minor Leagues” in *Out of Bounds: Sports, Media, and the Politics of Identity*. Eds. Aaron Baker and Todd Boyd. Bloomington: Indiana University Press, 1997). 175-197.
- Tudor, Deborah K. “Introduction” and “Images of the Athletic Hero in Films,” in *Hollywood’s Vision of Team Sports: Heroes, Race, and Gender*. New York: Garland Publishing, 1997. xi- xxvi & 45-77.

Screening: *The Jackie Robinson Story* (Alfred E. Green, 1950)

In Class Clips: *Bingo Long Traveling All-Stars* (John Badham, 1976), *Soul of the Game* (Kevin Rodney Sullivan, 1996), *Sugar* (Anna Boden and Ryan Fleck, 2008)

#### Optional Recommended Reading:

- Zirin, Dave. “No Depression” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 63-90.

### Week 4: *Fair Play*

In Class: Short Response Paper due at the beginning of class. Students give 5-7 minute presentations on their film/paper.

Discussion Topics: How does the concept of “fair play” in sports relate to race and gender representation in films screened? How do sports films place and displace social issues? Can “play” be used to solve and/or absolve racial and gender problems? How does *Remember the Titans* function as a civil-rights text? And is *Remember the Titans* a progressive or conservative reading of the Civil Rights movement? Is there a kind of “fairness” or social justice in individual and/or team triumph? How do men and not women in sports films dominate discussions of fairness and equality?

Readings:

- Farred, Grant. “When Kings Were (Anti-?)Colonials: Black Athletes in Film.” *Sport in Society* 11.2/3 (March 2008): 240-252.
- Sexton, Jared. “‘Life with no hoop’: Black *Pride*, State Power” in *Commodified and Criminalized: New Racism and African Americans in Contemporary Sports*. Eds. David J. Leonard and C. Richard King. New York: Rowan & Littlefield Publishers, Inc. 223-247.
- Shropshire, Kenneth L. “The Roots of Racism and Discrimination in Sports” in *Black & White: Race and Sports in America*. New York: New York University Press, 1998. 20-35.
- Tudor, Deborah K. “The Play of Race Within Sports Films” in *Hollywood’s Vision of Team Sports: Heroes, Race, and Gender*. New York: Garland Publishing, 1997. 123-180.

Screening: *Remember the Titans* (Boaz Yakin, 1950)

In Class Clips: *The Express* (Gary Felder, 2008), *Glory Road* (James Gartner, 2006), and *Pride* (Sunu Gonera, 2007)

Optional Recommended Reading:

- Zirin, Dave. “War and Its Discontents” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 63-90.

**Week 5: *More Than a Game***

In Class: Final Paper Abstract and Annotated Bibliography due at the beginning of class.

Discussion Topics: How do sports films construct games as “more than” events? What are they exactly more than? What are some of the on-and-off the court stakes for Black and White men; how are they different and/or similar? How do concepts such as triumph and defeat take on double meaning in the films screened below? What allegories for social, political, and cultural issues are used in sports films? What are the politics of “losing” in *Friday Night Lights*?

Readings:

- Baker, Aaron. “From Second String to Solo Star: Hollywood and the Black Athlete” in *Contesting Identities: Sports in American Film*. Urbana: University of Illinois Press, 2003. 24-48.
- King, Richard C. “The Field of Fantasy and the Court of Appeal: On *Friday Night Lights* and *Coach Carter*” in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 103-120.
- C. Richard King and Charles Fruehling Springwood. “Posting Up: Introductory Notes on Race, Spors, and Post-America” and “White Out: Erasures of Race in College Athletics” in *Beyond the Cheers: Race as Spectacle in College Sport*. Albany: State University of New York Press, 2001. 1-16. & 17-40.
- Early, Gerald. “Performance and Reality: Race, Sports and the Modern World.” *The Nation*. August 10 and 17, 1998. 11-20.

Screening: *Friday Night Lights* (Peter Berg, 2004)

In Class Clips: “Boobie Miles” (Music Video by Big *K.R.I.T.* ), *Friday Night Lights* (NBC, 2006-2010), *Coach Carter* (Thomas Carter, 2005), *The Blind Side* (John Lee Hancock, 2009)

Optional Recommended Reading:

- Zirin, Dave. “Have We Gone Soft?” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 113-130.

### **Week 6: *Playing Like a Girl***

Discussion Topics: How do films represent “playing like a girl?” Do sports films perpetuate gender hierarchies and misogyny in their depictions of women playing sports? How are women racialized in sporting contests? If depictions of masculinity dominate sports films, what social, cultural, and political interventions are made when women are depicted as sporting agents? How is femininity constructed in sports films, specifically *Girlfight*, and how does race stabilize and destabilize such constructions?

Readings:

- Baker, Aaron. “From He Got Game to We Got Next: Gender in American Sports Films” in *Contesting Identities: Sports in American Film*. Urbana: University of Illinois Press, 2003. 49-99.
- Cahn, Susan. “No Freaks, No Amazons, No Boyish Bobs: The All-American Girls Baseball Leagues” in *Coming on Strong: Gender and Sexuality in 20<sup>th</sup> Century Women’s Sport*. New York: The Free Press. 140-163.
- Cahn, Susan K. and Jean O’Reilly. “Timeline: 125 Years of U.S. Women in Sports” in *Women and Sports in the United States: A Documentary Reader*. Eds. Jean O’Reilly and Susan K. Cahn. Boston: Northeastern University Press, 2007. xxiii-xxx.
- Caudwell, Jayne. “*Girlfight* and *Bend it Like Beckham*: Screening Women, Sport, and Sexuality.” *Journal of Lesbian Studies* 13.3. 255-271.
- Daniels, Danya. “You Throw Like a Girl: Sports and Misogyny on the Silver Screen” in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: The University Press of Kentucky, 2008. 105-128.
- Fojas, Camilla. “Sports of Spectatorship: Boxing Women of Color in *Girlfight* and Beyond.” *Cinema Journal* 49.1 (Fall 2009): 103-115.
- O’Reilly, Jean. “The Woman’s Sports as the New Melodrama” in *Women and Sports in the United States: A Documentary Reader*. Eds. Jean O’Reilly and Susan K. Cahn. Boston: Northeastern University Press, 2007. 283-297.

Screening: *Girlfight* (Karyn Kusama, 2000)

In Class Clips: *Bend it Like Beckham* (Gurinder Chadha, 2002), *A League of Their Own* (Penny Marshall, 1992), “Ali vs. Ali” (Adidas Commercial, 2004), “Michael vs. Mia” (Gatorade Commercial, 1997)

Optional Recommended Reading:

- Zirin, Dave. “Sports on the Edge of Panic” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 131-180.

### **Week 7: *White Men Can’t Jump?***

Discussion Topics: What are the problematic race and gender assumptions in the phrase “white men can’t jump?” How are white males constructed as “underdogs” in contemporary sports films? How do the authors below define “new cultural racism?” How is whiteness marked in the films screened as difference? How do contemporary sports films negotiate anxiety over white masculinity? How does *Miracle* construct white male accomplishment as a national symbol of white hegemony?

Readings:

- Birrell, Susan and Mary G. McDonald. “Reading Sport, Articulating Power Lines: An Introduction.” In *Reading Sport: Critical Essays on Power and Representation*. Eds. Susan Birrell and Mary G. McDonald. Boston: Northeastern University Press, 2000. 3-13.
- Bonilla-Silva, Eduardo. ““New Racism,” Color-Blind Racism, and the Future of Whiteness in America” in *White Out: The Continuing Significance of Racism*. Eds. Ashley W. Doane and Eduardo Bonilla-Silva. New York: Routledge, 2003. 271-284.
- Kusz, Kyle W. “*Dogtown and Z-Boys*: White Particularity and the New, New Cultural Racism” in *Visual Economies off/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 135-164.
- Kusz, Kyle W. “Remasculinizing American White Guys in/through New Millennium American Sport Films.” *Sport in Society* 11.2 (March 2008): 209 -226.
- Leonard, David J. “Do You Believe in Miracles? Whiteness, Hollywood, and a Post-9/11 Sports Imagination” in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: University Press of Kentucky, 2008. 219-236.

Screening: *Miracle* (Peter Berg, 2004),

In Class Clips: *Invincible* (Ericson Core, 2006), *Dogtown and Z-Boys* (Stacy Peralta, 2001), *White Men Can’t Jump* (Ron Shelton, 1992)

Optional Recommended Reading:

- Zirin, Dave. “The Flood Gates” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 131-180.

### **Week 8: *He Got Game!***

In Class: Rough Draft of Final Paper due at the beginning of class. Students sign-up for Final Paper Presentation order.

Discussion Topics: What does it mean for a player to “got game?” Does game mean more than skill, and can it be attributed to such things as power, place, and purpose? How is Black male identity associated with and constructed via basketball? How do the authors describe the relationships between social identity and economics? How is race and gender an aspect of commodity culture? How does *He Got Game* structure representations of Black exceptionalism within the framework that if one body wins there are countless other racialized bodies that, having historically have been the overall “losers” in the game of life, don’t win? How does the notion that “he” got game position women outside of the conversation of sports and sporting excellence?

Readings:

- Banet-Weiser, Sarah. “Hoop Dreams: Professional Basketball and the Politics of Race and Gender.” *Journal of Sport and Social Issues* 23 (November 1999): 403-420.
- Boyd, Todd. “The Day the Niggaz Took Over: Basketball, Commodity Culture, and Black Masculinity” in *Out of Bounds: Sports, Media, and the Politics of Identity*. Bloomington: Indiana University Press, 1997. 123-144.
- Dyson, Michael Eric. “Be Like Mike?: Michael Jordan and the Pedagogy of Desire” in *Michael Jordan, Inc.: Corporate Sport, Media Culture, and Late Modern America*. Ed. David. L. Andrews. Albany: State University of New York Press, 2001. 259-268.
- Giardina, Michael D. and Cameron McCarthy. “The Popular Racial Order of Urban America: Sport, Identity, and the Politics of Culture.” *Cultural Studies Critical Methodologies* 5.2 (2005): 145-173.
- Farred, Grant. “The Event of the Black Body at Rest: M  le in Motown.” *Cultural Critique* 66 (Spring 2007): 58-77.
- Lisa Guerrero, “One Nation under a Hoop: Race, Meritocracy, and Messiahs in the NBA” in *Commodified and Criminalized: New Racism and African Americans in Contemporary Sports*. New York: Rowman & Littlefield Publishers, Inc., 2011. 121-146.

Screening: *He Got Game* (Spike Lee, 1998)

In Class Clips: *Through the Fire* (Alistair Christopher and Jonathan Hock, 2005), *Above the Rim* (Jeff Polack, 1994)

Optional Recommended Reading:

- Zirin, Dave. “The 1980s: Welcome to Hell” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 131-180.

## **Week 9: *Bodies on the Line***

In Class: First-half of Presentations of Final Papers.

Discussion Topics: What does the term “bodies on the line” mean in relation to constructions of race and gender? How and why must women’s bodies celebrate or challenge popular notions of femininity? How are women’s bodies figured or displayed in sports films? What role does sexuality play in reading women’s sporting bodies as political? What does Judith Halberstam mean by “female masculinity?”

Readings:

- Chisholm, Ann. “Defending the Nation: National Bodies, U.S. Border, and the 1996 U.S. Olympic Women’s Gymnastics Team.” *Journal of Sport and Social Issues* (November 1999) 23. 126-139.
- Halberstam, Judith. “An Introduction to Female Masculinity: Masculinity without Men” in *Female Masculinity*. Durham: Duke University Press, 1998. 1-44.
- Holmlund, Christine. “Visible Difference and Flex Appeal: The Body, Sex, Sexuality, and Race in the ‘Pumping Iron’ Films,” *Cinema Journal* 28/4 (Summer 1989). 38-51.
- Williams, Linda. “Personal Best: Women in Love,” *Jump Cut* 27 (July 1982). 1-10.

Screening: *Personal Best* (Robert Towne, 1982)

In Class Clips: *Pumping Iron II: The Women* (George Butler, 1985), *Stick It* (Jennifer Bendinger, 2006), *This Is a Game, Ladies* (Peter Schnall, 2004)

Optional Recommended Reading:

- Zirin, Dave. “C.R.E.A.M.” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 131-180.

**Week 10: *The Game of Life***

In Class: Second-half of Presentations of Final Papers.

Discussion Topics: How do sports documentary films depict “the game of life.” How does *Hoop Dreams* position the role of basketball in the creation/disillusion of a “future-self.” In the film, what does the NBA symbolize? What are the differences between documentary and fiction films depiction of basketball hopes and realities?

- Cole, C.L. and Samantha King. “Representing Black Masculinity and Urban Possibilities: Racism, Realism, and *Hoop Dreams*” in *Sport and Postmodern Times*. Albany: State University Press of New York, 1998. 49-86.
- hooks, bell “neo-colonial fantasies of conquest: *Hoop Dreams*,” in *Reel to Real: Race, Sex, and Class at the Movies*. New York: Routledge, 1996. 7-82.
- Maharaj, Gitanjali. “Talking Trash: Late Capitalism, Black (Re)Productivity, and Professional Basketball,” *Social Text* 50 (Spring 1997): 97-110.
- Robbins, Bruce. “Head Fake: Mentorship and Mobility in *Hoop Dreams*” *Social Text* 50 (Spring 1997): 111-120.
- Sperber, Murray. “*Hoop Dreams*, Hollywood dreams,” *Jump Cut: A Review of Contemporary Media* 40 (March 1996): 3-7.



Screening: *Hoop Dreams* (Steve James, 1994)

Optional Recommended Reading:

- Zirin, Dave. "More of the Same Versus Change" in *A People's History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 131-180.

### Course Reading List

Baker, Aaron. *Contesting Identities: Sports in American Film*. Urbana: University of Illinois Press, 2003.

\_\_\_\_\_. "Masculinity, Race, and Violence on *Any Given Sunday*." 26 pages. (provided courtesy of the author)

\_\_\_\_\_. "Sports Films, History and Identity." *Journal of Sport History* 25.2 (Summer 1998): 217-233.

Banet-Weiser, Sarah. "Hoop Dreams: Professional Basketball and the Politics of Race and Gender." *Journal of Sport and Social Issues* 23 (November 1999): 403-420.

Birrell, Susan and Mary G. McDonald. "Reading Sport, Articulating Power Lines: An Introduction." In *Reading Sport: Critical Essays on Power and Representation*. Eds. Susan Birrell and Mary G. McDonald. Boston: Northeastern University Press, 2000. 3-13.

Bonilla-Silva, Eduardo. "New Racism," Color-Blind Racism, and the Future of Whiteness in America" in *White Out: The Continuing Significance of Racism*. Eds. Ashley W. Doane and Eduardo Bonilla-Silva. New York: Routledge, 2003. 271-284.

Boyd, Todd. "The Day the Niggaz Took Over: Basketball, Commodity Culture, and Black Masculinity" in *Out of Bounds: Sports, Media, and the Politics of Identity*. Bloomington: Indiana University Press, 1997. 123-144.

Briley, Ron. "Basketball's Great White Hope and Ronald Reagan's America: *Hoosiers* (1986)." *Film & History* 35.1 (2005): 12-19.

Cahn, Susan. "No Freaks, No Amazons, No Boyish Bobs: The All-American Girls Baseball Leagues" in *Coming on Strong: Gender and Sexuality in 20<sup>th</sup> Century Women's Sport*. New York: The Free Press. 140-163.

Cahn, Susan K. and Jean O'Reilly. "Timeline: 125 Years of U.S. Women in Sports" in *Women and Sports in the United States: A Documentary Reader*. Eds. Jean O'Reilly and Susan K. Cahn. Boston: Northeastern University Press, 2007. xxiii-xxx.

- Caudwell, Jayne. "Girlfight and Bend it Like Beckham: Screening Women, Sport, and Sexuality." *Journal of Lesbian Studies* 13.3: 255-271.
- Chisholm, Ann. "Defending the Nation: National Bodies, U.S. Border, and the 1996 U.S. Olympic Women's Gymnastics Team." *Journal of Sport and Social Issues* (November 1999) 23. 126-139.
- Cole, C.L. and Samantha King. "Representing Black Masculinity and Urban Possibilities: Racism, Realism, and *Hoop Dreams*" in *Sport and Postmodern Times*. Albany: State University Press of New York, 1998. 49-86.
- Daniels, Danya. "You Throw Like a Girl: Sports and Misogyny on the Silver Screen" in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: The University Press of Kentucky, 2008. 105-128.
- Dyer, Richard. "The Matter of Whiteness" in *White*. New York: Routledge, 1997. 1-40.
- Dyson, Michael Eric. "Be Like Mike?: Michael Jordan and the Pedagogy of Desire" in *Michael Jordan, Inc.: Corporate Sport, Media Culture, and Late Modern America*. Ed. David. L. Andrews. Albany: State University of New York Press, 2001. 259-268.
- Early, Gerald. "Performance and Reality: Race, Sports and the Modern World." *The Nation*. August 10 and 17, 1998. 11-20.
- \_\_\_\_\_. "Why Baseball was the Black National Pastime," in *Basketball Jones: American Above the Rim*. Eds. Todd Boyd and Kenneth L. Shropshire. New York: New York University Press, 2000.27-50.
- Farred, Grant. "The Event of the Black Body at Rest: M el e in Motown." *Cultural Critique* 66 (Spring 2007): 58-77.
- \_\_\_\_\_. "When Kings Were (Anti-?)Colonials: Black Athletes in Film." *Sport in Society* 11.2/3 (March 2008): 240-252.
- Fojas, Camilla. "Sports of Spectatorship: Boxing Women of Color in *Girlfight* and Beyond." *Cinema Journal* 49.1 (Fall 2009): 103-115.
- Giardina, Michael D. and Cameron McCarthy. "The Popular Racial Order of Urban America: Sport, Identity, and the Politics of Culture." *Cultural Studies Critical Methodologies* 5.2 (2005): 145-173.
- Guerrero, Lisa. "One Nation under a Hoop: Race, Meritocracy, and Messiahs in the NBA" in *Commodified and Criminalized: New Racism and African Americans in Contemporary Sports*. New York: Rowman & Littlefield Publishers, Inc., 2011. 121-146



- Halberstam, Judith. "An Introduction to Female Masculinity: Masculinity without Men" in *Female Masculinity*. Durham: Duke University Press, 1998. 1-44.
- Holmlund, Christine. "Visible Difference and Flex Appeal: The Body, Sex, Sexuality, and Race in the 'Pumping Iron' Films," *Cinema Journal* 28.4 (Summer 1989). 38-51.
- hooks, bell "neo-colonial fantasies of conquest: *Hoop Dreams*," in *Reel to Real: Race, Sex, and Class at the Movies*. New York: Routledge, 1996. 7-82.
- Hunter, Latham. "What's Natural about It?: A Baseball Movie as Introduction to Key Concepts in Cultural Studies" in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: University Press of Kentucky, 2008. 86-102.
- King, Richard C. "The Field of Fantasy and the Court of Appeal: On *Friday Night Lights* and *Coach Carter*" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 103-120.
- King, C. Richard and Charles Fruehling Springwood. "Posting Up: Introductory Notes on Race, Sports, and Post-America" and "White Out: Erasures of Race in College Athletics" in *Beyond the Cheers: Race as Spectacle in College Sport*. Albany: State University of New York Press, 2001. 1-16. & 17-40.
- King, Richard C. and David J. Leonard. "Why Sports Films Matter; Or, Refusing a Happy Ending" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 227-238.
- Kusz, Kyle W. "*Dogtown and Z-Boys*: White Particularity and the New, *New Cultural Racism*" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 135-164.
- \_\_\_\_\_. "Remasculinizing American White Guys in/through New Millennium American Sport Films." *Sport in Society* 11.2 (March 2008): 209 -226.
- Leonard, David J. "Do You Believe in Miracles? Whiteness, Hollywood, and a Post-9/11 Sports Imagination" in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: University Press of Kentucky, 2008. 219-236.
- \_\_\_\_\_. "Is This Heaven? White Sporting Masculinities and the Hollywood Imagination" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 165-194.
- Maharaj, Gitanjali. "Talking Trash: Late Capitalism, Black (Re)Productivity, and Professional

- Basketball,” *Social Text* 50 (Spring 1997): 97-110.
- McDaniels III, Pellom. “As American As... Filling in the Gaps and Recovering the Narratives of America’s Forgotten Heroes” in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: The University Press of Kentucky, 2008. 129-154.
- O’Reilly, Jean. “The Woman’s Sports as the New Melodrama” in *Women and Sports in the United States: A Documentary Reader*. Eds. Jean O’Reilly and Susan K. Cahn. Boston: Northeastern University Press, 2007. 283-297.
- Paino, Troy D. “*Hoosiers* in a Different Light: Forces of Change Versus the Power of Nostalgia.” *Journal of Sports History*. 28.2 (Spring 2001): 63-80.
- Raengo, Alessandra. “A Necessary Signifier: The Adaptation of Robinson’s Body-image in ‘The Jackie Robinson Story.’” *Adaptation* 1 (2008): 79-105.
- Robbins, Bruce. “Head Fake: Mentorship and Mobility in *Hoop Dreams*” *Social Text* 50 (Spring 1997): 111-120.
- Rowe, David. “If You Film It, Will They Come? Sports on Film.” *Journal of Sports and Social Issues* 22.4 (1998): 350-359.
- Sexton, Jared. “‘Life with no hoop’: Black *Pride*, State Power” in *Commodified and Criminalized: New Racism and African Americans in Contemporary Sports*. Eds. David J. Leonard and C. Richard King. New York: Rowan & Littlefield Publishers, Inc. 223-247
- Shropshire, Kenneth L. “The Roots of Racism and Discrimination in Sports” in *Black & White: Race and Sports in America*. New York: New York University Press, 1998. 20-35.
- Sobchack, Vivian. “Baseball in the Post-American Cinema, or Life in the Minor Leagues” in *Out of Bounds: Sports, Media, and the Politics of Identity*. Eds. Aaron Baker and Todd Boyd. Bloomington: Indiana University Press, 1997. 175-197.
- Sperber, Murray. “*Hoop Dreams*, Hollywood dreams,” *Jump Cut: A Review of Contemporary Media* 40 (March 1996): 3-7.
- Tudor, Deborah V. *Hollywood’s Vision of Team Sports: Heroes, Race, and Gender*. New York: Garland Publishing, 1997.
- Williams, Linda. “Personal Best: Women in Love,” *Jump Cut* 27 (July 1982): 1-10.
- Zirin, Dave. *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008.



## UCLA Course Inventory Management System

[Main Menu](#)[Inventory](#)[Reports](#)[Help](#)[Exit](#)

## New Course Proposal

	<b>Film and Television 98TA</b>			
	<b>Race and Gender in Sports Films</b>			
<a href="#">Course Number</a>	Film and Television 98TA			
<a href="#">Title</a>	Race and Gender in Sports Films			
<a href="#">Short Title</a>	RACE&GNDR-SPRTS FLM			
<a href="#">Units</a>	Fixed: 5			
<a href="#">Grading Basis</a>	Letter grade only			
<a href="#">Instructional Format</a>	Seminar - 3 hours per week			
<a href="#">TIE Code</a>	SEMT - Seminar (Topical) [T]			
<a href="#">GE Requirement</a>	Yes			
<a href="#">Major or Minor Requirement</a>	No			
<a href="#">Requisites</a>	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
<a href="#">Course Description</a>	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Introduction to critical approaches, analyses, and research on representation of race and gender and construction of social identities in sports films. Letter grading.			
<a href="#">Justification</a>	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
<a href="#">Syllabus</a>	File <a href="#">Film_TV &amp; Digital Media 98Ta syllabus.pdf</a> was previously uploaded. You may view the file by clicking on the file name.			
<a href="#">Supplemental Information</a>	Professor Stephen Mamber is the faculty mentor for this seminar			
<a href="#">Grading Structure</a>	Active Class Participation -25% Short Response Paper and Presentation - 15% Final Paper Abstract with Annotated Bibliography - 15% Rough Draft of Final Paper - 10% Presentation of Final Paper - 5% Final Paper - 30%			
<a href="#">Effective Date</a>	Winter 2014			
<a href="#">Discontinue Date</a>	Summer 1 2014			
<a href="#">Instructor</a>	Name	Title		
	Samantha Sheppard	Teaching Fellow		
<a href="#">Quarters Taught</a>	Fall	Winter	Spring	Summer
<a href="#">Department</a>	Film, Television, & Digital Media			
<a href="#">Contact</a>	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
<a href="#">Routing Help</a>				

## ROUTING STATUS

**Role:** Registrar's Office**Status:** Processing Completed

**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

**Status:** Added to SRS on 10/7/2013 9:33:58 AM

**Changes:** Title, Short Title

**Comments:** Corrected title per Cathy Gentile.

**Role:** Registrar's Scheduling Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

**Status:** Added to SRS on 10/7/2013 9:32:58 AM

**Changes:** No Changes Made

**Comments:** To Leann.

**Role:** Registrar's Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

**Status:** Returned for Additional Info on 10/7/2013 9:32:15 AM

**Changes:** No Changes Made

**Comments:** Reroute to Leann

**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

**Status:** Added to SRS on 8/29/2013 1:17:02 PM

**Changes:** Description

**Comments:** Edited course description into official version.

**Role:** Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

**Status:** Added to SRS on 8/14/2013 2:27:46 PM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** Registrar's Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

**Status:** Returned for Additional Info on 8/14/2013 2:27:29 PM

**Changes:** Short Title

**Comments:** No Comments

**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441

**Status:** Added to SRS on 8/14/2013 2:22:32 PM

**Changes:** Short Title

**Comments:** Added a short title.

**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 8/6/2013 12:39:06 PM

**Changes:** No Changes Made

**Comments:** Routing to Doug Thomson in the Registrar's Office.

**Role:** FEC Chair or Designee - Meranze, Michael (MERANZE@HISTORY.UCLA.EDU) - 52671

**Status:** Approved on 8/5/2013 3:36:01 PM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 8/5/2013 10:41:50 AM

**Changes:** No Changes Made

**Comments:** Routing to Michael Meranze for FEC approval.

**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

**Status:** Approved on 8/2/2013 12:08:06 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen Komar, chair, CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

**Status:** Submitted on 8/2/2013 12:07:14 PM

**Comments:** Initiated a New Course Proposal

[Back to Course List](#)

---

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)  
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045