**English 202.W02 / W06 • Texts in Conversation: Sports and Social Justice • Spring 2021**

**W06** 10: 55 – 12:00 • **W02** 12:15 – 1:20 • Monday/Wednesday in MCH 114 **ǀ** Friday on Zoom

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(she/her/hers)

Office Hours: by appointment on Zoom ( <https://stthomas.zoom.us/j/6519625632> )

**What is any sports event but a story—multiple stories—playing out before our eyes?** Sports by definition involve conflict: conflict within the self, conflict in relationships, conflict against the elements, and, if we believe it possible, conflict with the supernatural. It’s no accident that some of our greatest metaphors, hands down, come from athletic competition. In this class, we’ll be investigating multiple literary genres using the lens of sport. Sport allows us to look at the values of America: the best we have to offer…and sometimes, unfortunately, the worst. In the arena of competition, issues of race, gender, class, and sexuality intertwine with the desire to perform and the will to win. Throw your hat in the ring – let’s do this! Because, as we’ll see, **whatever elements are in play, sports are always high drama.**

This course is designed to help you become better **readers**, **writers**, and **critical thinkers**, even if you’re already good. Like any skill on the field or in the classroom, there’s more to learn & practice makes you better.

English 202 is a **Writing Intensive** course with substantive thinking, writing, researching, revising, and editing.

Ultimately, I hope you develop confidence in your writing, recognize writing tools you already own, enjoy the literature you read, and take bold rhetorical chances. Make this class your own; take charge of what you learn.

**Texts we’ll be reading + the corresponding assignments** (listed, mostly, in the order we’ll use them)

* MacMullan, Jackie & Glenn Stout, eds. *Best American Sports Writing 2020* (non-fiction essays)
  + Rhetorical Analysis
* Bennett, Michael. *Things that Make White People Uncomfortable* (non-fiction memoir)
  + Personal Narrative
* Matejka, Adrian. *The Big Smoke* (poetry)
  + Poetry Annotations + Poetry Analysis
* Snyder, Carrie. *Girl Runner* (novel)
  + Literary Analysis OR Research Essay OR Autoethnography
* Greenberg, Richard, *Take Me Out* (play)
  + Dramatic Reading, in class
* other poems, stories, articles, movies, etc. as listed on the schedule & posted to Canvas

**Assessment / Assignments**

10% Team Led Discussion (using *Best American Sports Writing* essays) (5 teams of 4 each)

5% Sports Shorts (brief presentations on sports history, sports news, or sports films)

10% 20 Writing Inventory Entries (short responses to readings—see schedule)

5% Occasional Quizzes (keeps us reading and gives us discussion topics)  
 5% Essay Conferences w/ Dr. W. (2) (come to these prepared so I’m not grumpy)

5% Writing Workshops in class (4) with **complete** first drafts (½ drafts = ½ credit; no draft = 0 credit)

60% Final Portfolio: 3 – 4 essays ≥ 15 pages of **revised, polished** writing

Be strategic. Do all the little stuff well and you’ve got a 40% boost your final grade. Plus, all those smaller, low stakes assignments create inventory you can use in the high stakes Portfolio essays.

**How to be in class**

On Zoom, please **keep your video on**. Feel free to use a virtual background. If you have a need to keep your video off, clear it with me first. The reason for this is that we work better if we create a community, a team. To be a team, we have to know each other. We’ll work to make this happen.

We’re going to take safe space one step further and run a brave space classroom: a place to have maybe uncomfortable but hopefully productive and positive discussions, even when we disagree.

Here’s the info on how to move from safe space discussions into ways to be brave in our space:

**SAFE SPACE:                                                BRAVE SPACE:**

|  |  |
| --- | --- |
| Agree to disagree | Accept controversy with civility; i.e. edifying disputatiousness |
| Opt out of challenges that make you uncomfortable | If you choose to opt out, ask questions about that. For example: “How is my daily life affected by the choice to opt out of this challenge?  How is the daily life of the group we’re talking about affected?” |
| No attacks | Okay, also no attacks here, either. But maybe what’s happening is more of an opportunity to consider a previously unconsidered idea.  Attack: “You’re a jerk.” Opportunity: “Could that comment be rooted in unquestioned heterosexism?” |
| Don’t take it personally | Acknowledge that the personal *is* political. Own up to intent and to the impact that we can have. Talk it out. |
| Respect | Also respect, but in a Brave Space we figure out together what “respect” means to us. Remind each other to have/give respect. |

In sum, get ready for some tough and frank conversations about race, sex, class, genders, religions. I’ll periodically ask you for feedback on how we’re doing with Brave Space.  Don’t expect to always and already do this perfectly.  It’ll take time, we’ll make mistakes along the way, *and that’s ok*. We’re likely a little too detached if we’re not making a mistake now and again. What’s important is action *after* we make the mistake: talk, read, research, listen, learn. Learn. **We’re not here to prove we know everything already; we’re here to be open & learn.** We may discover things we never knew existed.

(Note: Information on Safe Space / Brave Space is adapted from Dr. Lucia Pawlowski. Dr. P. relied on the article ““From Safe Spaces to Brave Spaces: A New Way to Frame Dialogue around Diversity and Social Justice” by Brian Arao and Kristi Clemens.)

**Class Attendance** is required. Just like you wouldn’t miss a practice, don’t miss class. You get four flexible days to take off for any reason (sports, sickness, overslept, chem. test, hangnail…) Why? Because writing is not just product, it’s also process. Process happens in class. If you miss class, f**irst, ask a classmate** about missed information. Then, if you need further clarification, set up a Zoom chat with me. Be proactive. **Be a team**. If you are gone, we’ll miss you. **We are a community of scholars.**

**Late Papers / Missed Conferences / Missed Writing Workshops / Missed Team or Solo Presentations**

Notify me as soon as you know you’ll have to miss a conference, workshop, or presentation. Let me know if a paper will be coming in late. I will be as fair as possible to you and to your classmates in an attempt to hold everyone to the same high standards. I get that life sometimes interrupts learning, so there is and ought to be some flexibility.

**Post-Game Notes:** “Post-Game Notes” aren’t required; this is just my way of inviting feedback. So, if you have an appreciation, an apology, or an aha! moment (something interesting you discovered), feel free to post it to our Discussion link on Canvas. If you want to respond to someone else’s post, that’s allowed as well, as long as we always respect each other as fellow human beings, working towards better understanding and an expanding notion of the common good.

**Little Help?**

**Military veteran, military reserves, ROTC?** Please let me know if you have any particular time / space / learning accommodations, and I’ll do my best to create a navigable classroom and schedule for you.

**First Gen?** Well, right on, friend! Let me know if I can help you figure out any higher ed craziness… because there will definitely be some situations that feel weird and crazy. Email, text, or call.

**Missing class because of UST sports?** I’d much appreciate an official coach’s note with dates you’ll be missing class. Be proactive about due dates – get stuff in in early if you have to. **Four absences total.**

**LGBTQ+ / gender-nonconforming?** If you’d like to share a pronoun preference, please let me know. Feel free to suggest ways I can create an optimal learning environment for you and for everyone.

**New or nursing parent?** That’ll keep you busier than most. Let me know if family life will require adjustments to academic life. We’ll do what we can to make it work.

**Everyone –** please email or set up a Zoom chat if you’re having trouble learning, reading, writing, discussing, researching, or just being in class. Learning can be and sometimes should be uncomfortable, but only in a way that prompts growth and not ever in a way that makes you feel diminished.

A note on electronics: it is so easy to use them to be distracted rather than engaged. Be engaged.

**Need Some Assistance? Consult the Center for Writing**   
The Center for Writing is for any writer at any level who wants some qualified, one-on-one input on any writing issue for any class. I’m quite fond of the Center for Writing. They do Zoom and email appointments.

Contact info: [writing@stthomas.edu](mailto:writing@stthomas.edu) OR 651-962-5601

**Disability Resources**

Get in touch with Kim and Katy in MHC 110 or call @ 651-962-6315; they are great and helpful folks. Academic accommodations will be provided for qualified students with documented disabilities including but not limited to mental health diagnoses, learning disabilities, Attention Deficit Disorder, Autism, chronic medical conditions, concussions, visual, mobility, and hearing disabilities. Students are invited to contact the Disability Resources office about accommodations early in the semester. For further information, you can locate the Disability Resources office on the web at <http://www.stthomas.edu/enhancementprog/>.

**Course Content Disclaimer**: Occasionally, we may be working with material that contains controversial content including violence, sexually explicit behavior, drug use, racism, and sexism, as well as language that could be offensive to some students. You should be aware that we will not skirt this content in class discussion. If you feel that any frank discussions we have might cause you excessive unease or discomfort, you may want to consider taking one of the many other 2XX courses from the UST English Department. Not every course is a good fit for every student, and that’s okay.

**Finally…Don’t cheat**. Don’t have your parent (or anyone else) write or edit your papers. Don’t forget to cite all of the sources you consult. You are scholars and therefore are required to hold yourselves to high academic standards. Be proud of yourself & the work you accomplish; don’t steal someone else’s stuff.

**Grading Scale: A = superior; B = above avg.; C = average; D = below avg.; F = far below avg.**

94-100 = A 90-93 = A- 87-89 = B+ 84-86 = B 80-83 = B- 77-79 = C+

74-76 = C 70-73 = C- 67-69 = D+ 64-66 = D 60-63 = D- < 60 = F

**Play-by-play of the assignments….**

**10% Team Led Discussion** (using *Best American Sports Writing 2020*)

We’ll have five teams of four persons per team. Each team will be responsible for reading all of the essays assigned to them. Additionally, each team will choose two essays from their list of essays (see chart below) for the class to read and discuss. So, you’ll be reading all the articles listed for your team, plus you’ll read two essays assigned by each of the other teams.

All of the essays will come from *Best American Sports Writing 2020*, according to the chart listed below. I’ve split up the readings based on about 60 pages of reading per group rather than assigning each group the same number of essays.

**Free Agency:** I’ve assigned you each to a team, but if you know you want different articles or a different presentation date, you can ask someone from another team for a trade. Just be sure to email me and CC the person you’re switching with, for my records. Let the rhetoric games begin!

|  |  |  |
| --- | --- | --- |
| Team | Authors & Article Titles | Page #s |
| One | Bill Plaschke, “For People Suffering from Alzheimer’s…”  Davy Rothbart, “The Believer”  Roberto José Andrade Franco, “As the Boarder Bled…”  Kurt Streeter, “Which Way, Richmond? Which Way America?”  Bryan Burrough, “Shooting a Tiger”  Joshua Hammer, “Chaos at the Top of the World” | 1  5  15  27  32  51 |
| Two | Nick Paumgarten, “The Symptoms”  Aishwarya Kumar, “The Grandmaster Diet”  Mark Gozonsky, “Gritty All Day Long”  Elizabeth Weil, “Did Venus Williams Ever Get Her Due?”  Chloé Cooper Jones, “Champion Moves” | 66  76  82  88  106 |
| Three | Steve Politi, “He Told a Kid to Slide. Then he Got Sued.”  Ken Rosenthal and Evan Drellich, “The Astros Stole Signs…”  Tim Layden, “Disqualified”  Kevin Arnovitz, “How NBA Executive Jeff David Stole $13 Million…”  Steven Leckart, “The Bicycle Thief” | 123  134  141  147  164 |
| Four | Chris Ballard, “Fumbled Recovery”  May Jeong, “Patriot Act”  Mike Kessler and Mark Fainaru-Wada, “44 Years. 41 Allegations…”  John Griswold, “The Exiled and the Devil’s Sideshow” | 189  205  222  248 |
| Five | Kent Babb, “Olympic Cyclist Catlin Was Driven to the End”  Amy Ragsdale and Peter Stark, “What it’s Like to Die from…”  Andrew Keh, “The Champion Who Picked a Date to Die”  Emily Giambalvo, “A Second Chance”  Elizabeth Merrill, “Whatever Happened to Villanova Basketball…” | 258  274  287  297  305 |

**Requirements for Leading Discussion**

On discussion day, provide our class with each item listed below. Distribute these tasks evenly amongst your teammates. Do them in any order that makes sense for your team and your discussion. Feel free to do more if you would like, for example use video clips, PowerPoint, etc., or use class discussion strategies such as Kahoot! or a poll (if we’re on Canvas).

1. Provide a writing prompt to get us all thinking about the essay or essays in creative ways. The prompt can connect with items 3) or 4) below. Response to the prompt will count as a Writing Inventory entry.
2. Introduce the two essays you want to discuss by telling us when and where they were published and by giving some relevant info about the author and publication. Split the focus evenly on both articles, or explain why you chose to focus on one article more than the other.
3. Choose 2 – 4 specific passages where the writing is really good, and present those to the class. These can be from either or both articles. Explain specific strategies the author used to create these good passages. Your focus should be on mechanics: word choice, sentence structure, arrangement of info, figurative language, etc. Info on these mechanics are what we will be learning in this first unit on rhetoric. Your presentation on these good writing techniques can then lead to # 3 ↓
4. Present about four questions to spark discussion. Here’s where we’ll focus on the keys of rhetoric. Explain how the authors create persona, target an intended audience, address an open and debatable subject, and/or are affected by context. You definitely should talk about the authors’ probable intent. We can never know for sure what a writer intended, but we can use evidence to lead us to plausible possibilities. Additionally, present questions or ideas about larger issues that the article alludes to or addresses (racism, economics, misogyny, guns, religion, migration, nationalism, sexuality, stereotypes, etc.) You might also spark discussion by making connections between the two articles.
5. Bring in one outside source that speaks to one of the issues at hand and put it in conversation with the primary article your team is discussing. The outside source can reflect your own interests. That is, bring in the business aspect, medical advancements, revolutionary equipment changes, coaching, engineering, environmental impact, sports psychology, gender issues, politics, etc. **Make sure your outside source is reliable.**
6. Post a list of works cited (the two articles from *BASW 2020* and your outside source) to our Canvas discussion site. I’ve set up a discussion thread for each team. Feel free to add any additional info that might be helpful for you classmates.

Be honest here; you’ve sat through these class presentations before and know how boring they can be. Here’s what we’re all striving for – *scintillating* ***edifying* *disputatiousness*** (in a kind and collegial manner)… or at the very least, something that’s not boring! Bring in an outside source you really think is worthy of class discussion, and get us all thinking about the importance of a sports/social issue. Use video or podcast clips. Look for sources outside of the norm. I can help.

**Participation.** If you are not on the team leading discussion, then you are part of the group the discussion team is counting on to make their discussion work. Your voice needs to be heard. If participation is problematic for you, see me; we’ll work something out. Otherwise, I’ll expect to hear you chime in. Here’s the thing: in order for this to work, we need to all be okay with working out our ideas as we converse. We don’t need to be 100% right from the get-go. In fact, it’s much better if we use discussion to arrive at a multiplicity of well-supported possible answers. We’ll use Brave Space discussion constructs to help us muddle through. Being uncomfortable is a good thing, if it is productive and doesn’t tip over into disrespect.

**5% Sports Shorts** (brief presentations on sports history, sports news, or sports films)

Let’s connect what we’re doing in the classroom to what’s happening in the world and share cool stuff with each other. There are so many great podcasts, sports shows, movies, and other social media that we have access to. So, I’d like each of us to be curator of our sports info collection. Use this assignment to share something both useful to you (perhaps for one of your essays, particularly the final one) and interesting for the rest of us lovers of sport.

Read, watch, or listen to an essay, an article, a documentary, a podcast, etc. of your choice. In

class, for about five minutes, in an informal and engaging way, share the following with us:

* **Short** summary of what you read, watched, listened to—including info on the author, creator, or speaker and where it was published (emphasis on short; on the continuum of too much info and super boring to crisply delivered and not boring, go with the latter)
* Why it is a valid source for info on sport and/or social justice (or perhaps why not)
* Why it was interesting / useful to you
* Your thoughts on how it connects with ideas we’ve been talking about in class, specifically issues of sport and / or social justice
* **Post one sentence and a link (if you have one) on our Discussion site on Canvas in order to earn credit for doing this assignment.** Presentation + Post = A

**10% Writing Inventory**

Write out your thoughts for **seven minutes**. Sometimes you’ll simply be responding to readings; other times I’ll provide you with a prompt. **Prompts are listed on the daily class schedule**.

* 20 total Writing Inventory (WI) entries: what you are creating is a bunch of ideas you can go back to and use; i.e. an inventory.
* Spend seven minutes writing: responding to the prompt about the reading for the day
* Thoughtful (ish) response, **not summary** (occasional blather is fine)
* Write these so that they are useful to you in class discussion and useful to go back to for ideas when you’re writing essays. They are meant to get you thinking a little deeper about what we read and to provide you with **inventory** for writing your essays.
* Think of these as an **informal** conversation as you navigate your thoughts. Try out ideas; no need to write formal argument. Writing Inventory is simply a sort of **idea bucket** for reflections and possible writing topics. WI entries can become part of your essays.
* We’ll upload entries on the same day we turn in essay drafts

**5% Occasional Quizzes** (keeps us reading and gives us discussion topics)  
These will be super easy, multiple choice and some obvious short answer quizzes. If you’ve done the reading, should be a piece o’ cake. They’ll start after *BASW 2020* and Rhetorical Analysis.

**5% 4 Writing Workshops in class with complete first drafts**

**5% 2 Conferences w/ Dr. W.**

For each essay, we have an in-class **Writing Workshop** one class day before the draft is due. Come to class with a **complete draft** in order to get the full benefit of each workshop…and to **earn an A** for this portion of your overall grade (i.e. this is a super easy A to factor into your overall grade). I create a specific and structured workshop for each paper—think of it as a last practice before a big game. **For an A, you must have a complete draft, even if it is terrible**.

After you turn the draft in to me, we’ll schedule a **Conference**. Instead of the usual “hand in-hand back” routine, we’ll talk through your draft together during a conference.Come to these conferences with ideas about what is working in your paper, as well as what needs work. You’ll leave with a revision strategy and a revision schedule, specific to you. This is another easy way to positively affect your final grade. You are welcome to do this with every essay, if you wish.

If you’re concerned about the essay grade during the writing process, we can discuss it. Remember, though, the grade is malleable until the essay is a final draft (turned in during finals week in your Final Portfolio). The grade earned by the essay in the Final Portfolio replaces all draft grades. Early drafts are hard to grade. Later drafts are in better shape and are grade-able.

While **two conferences are required**, you’re welcome to schedule a Zoom conference about papers as often as you like and over the course of your entire writing process. That is, I’m happy to help you during the brainstorming and writing stages, as well as the revising stages.

**60% Final Portfolio: 15+ pages of revised work + persuasive letter**

**(3 – 4 essays; you choose which essays go into the Final Portfolio for a grade)**

You have four essays to write and revise. We’re required to have 15 or more pages of revised and polished prose. You decide how long each paper needs to be to get the job done. One might be a six-page paper while another is just three great pages. While **everyone has to turn in a complete draft of each of the four essays**, when it comes time to decide what goes into your portfolio, you can choose to include three at 20% each (and drop the one that you don’t want to revise) or choose to include all four at 15% each. Additionally, the final essay can be a traditional literary analysis, or you can write a research paper or choose an even more creative option.

* + **Rhetorical Analysis** (using an article from *BASW 2018*)

What is the author’s rhetorical intent and how is s/he accomplishing it?

* + **Personal Narrative** (with research)

What is your story and what is *your* intent in telling it?

* + **Poetry Annotations & Analysis** (using one or more poems from a collection)

How does poetry become rhetorical? How does creative work shape the narrative?

* + **Final Essay**
    - **Literary Analysis** (make the conventional genre unconventionally interesting)

How do fiction and drama enlighten us?

* + - **Research Essay** (historical, contemporary, rhetorical – sports from your angle)
    - **Creative option** (autoethnography, one-act play, short story, poetry…)

For each essay, produce a text that addresses an important subject and has real intent. Always **think rhetorically**: create a persona, address an open and debatable subject, target an audience, use the right genre, consider context, write with the intent to create change.

**What We’re Shooting For (in other words, Course Goals)**

* Writing three to four revised, polished, high stakes essays (totaling ~15+ pages):
* Playing with types of low stakes writing that lead you to your completed essays:
  + Compost Writing (a type of in-class free writing)
  + Writing Inventory (an on-going collection of notes and responses)
* Evaluating and using some basic and some sophisticated tools for composition:
  + The rhetorical triangle—persona, subject, audience + context, genre, and intent
  + Types of rhetorical appeals—ethos, pathos, logos
  + Research that enhances rhetoric; citations; footnotes; annotations
  + First, second, and third person—I, you, they (when is each appropriate?)
  + Paragraph unity, paragraph structures, and topic sentences
  + Rhetorically appropriate introductions and interesting “what now?” conclusions (no more formulaic five-paragraph essays as your default genre!)
* avoiding the 20 most common grammar/punctuation errors (Stanford’s Top 20)

**We’ll also attempt to achieve the departmental pedagogical goals for English 202 students:**

* Students will write effective formal prose which demonstrates: a clear and complex thesis; logical organization; cohesive paragraphs; effective selection and incorporation of evidence.
* Students will effectively incorporate multiple perspectives into their essays (e.g. secondary sources, peer review, two primary texts read in relation to each other).
* Students will interrogate complex ideas leading to an arguable thesis within their essays.
* Students will find, evaluate, incorporate, and document, using MLA style, their sources.
* Students will know and be able to use vocabulary about their own writing processes and vocabulary specific to work in English Studies.
* Students will reflect upon their work as part of a larger discourse community, within a critical context, and for a specific audience.
* Students will demonstrate a recursive writing process that includes exploratory writing, drafting, incorporating feedback, revision, and editing.
* Students will demonstrate the ability to read literary texts closely.
* Students will demonstrate the ability to read literary texts critically.
* Students will read intertextually.
* Students will know and be able to use vocabulary about their own reading processes.
* Students will demonstrate that the process of interpreting a literary text is the result of re-reading, reflection, discussion, and writing.

**Spring Semester Schedule 2021, English 202: Sport and Social Justice**

**This schedule could easily change! *Check with classmates* if you miss class.**

**February 1 – February 22**

**Texts**:

*▪ Best American Sports Writing 2020*

▪ Info on Rhetorical Keys (uploaded on Canvas)

▪ Info on word choice, sentence structure, and figurative language (uploaded on Canvas)

**Assignments:**

▪ Team Presentations (see schedule for presentation date)

+ five, in-class Writing Inventory entries

▪ Rhetorical Analysis Essay Draft

**Writing Workshop Day:** Friday, February 19

**Upload Rhetorical Analysis Draft:** Monday, February 22

**Conference:** as scheduled with Dr. W.

**February**

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| **Monday 2/1** |  |
| **In class we’ll…** | ▪ Meet teammates  ▪ Try some Compost Writing  Prompt: What makes sense about the connection between sports + literature?  ▪ Glenn Stout’s Intro: What can we tell about this  guy’s persona with just a few sentences?  ▪ Do a bit of our own sports storytelling  ▪ Take a look at the syllabus, assignments, Canvas  ▪ Talk strategy – how to slide through, how to get an A, how to ef grades and actually enjoy learning |

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| **Wednesday 2/3** |  |
| **Come to class having read…** | *▪ BASW 2020* – Jackie MacMullan’s Introduction  ▪ Rhetoric Basics 3 Keys (document posted on Canvas)  – Persona, Audience, Subject |
| **In Class we’ll…** | Learn more about the first three keys of rhetoric  Practice some Compost Writing  Preview the Rhetorical Analysis essay  Do some brief Rhetorical Analysis in Teams  Talk about some more syllabus info  Team #1 will assign two essays for Friday |

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| **Friday 2/5**  **Zoom** |  |
| **Come to class having read…** | *▪ BASW 2020* – two articles assigned by Team #1  ▪ Keys of Rhetoric Part II – Genre, Context, Intent (document posted on Canvas) |
| **In Class we’ll…** | Learn more about the next three keys of rhetoric  Team #1 provides **Writing Inventory** (1) prompt  Team #1 leads discussion  Team #2 assigns essays for Monday |

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| **Monday 2/8** |  |
| **Come to class having read…** | *▪ BASW 2020* – articles assigned by Team #2  ▪ Info on word choice (document posted on Canvas with the title “English 201 Sentences and Word”) |
| **In Class we’ll…** | Learn more about word choices (diction)  Team #2 provides **Writing Inventory** (2) prompt  Team #2 leads discussion  Team #3 assigns essays for Wednesday |

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| **Wednesday 2/10** |  |
| **Come to class having read…** | *▪ BASW 2020* – articles assigned by Team #3  ▪ Info on sentence structure (document posted on Canvas with the title “English 201 Sentences and Word”) |
| **In Class we’ll…** | Learn more about sentence structures (syntax)  Team #3 provides **Writing Inventory** (3) prompt  Team #3 leads discussion  Team #4 assigns essays for Friday |

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| **Friday 2/12**  **Zoom** |  |
| **Come to class having read…** | *▪ BASW 2020* – articles assigned by Team #4  ▪ Info on Figurative Language—Schemes (document posted on Canvas with the title “Everyday Use Schemes and Tropes”) |
| **In Class we’ll…** | Learn more about Schemes  Team #4 provides **Writing Inventory** (4) prompt  Team #4 leads discussion  Team #5 assigns essays for Monday |

**February 14 Last day for 100% tuition refund**

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| **Monday 2/15** |  |
| **Come to class having read…** | *▪ BASW 2020* – articles assigned by Team #5  ▪ Info on Figurative Language—Tropes (document posted on Canvas with the title “Everyday Use Schemes and Tropes”) |
| **In Class we’ll…** | Learn more about Tropes  Team #5 provides **Writing Inventory** (5) prompt  Team #5 leads discussion  Do some in-class writing to make progress on a Rhetorical Analysis Draft |

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| **Wednesday 2/17** |  |
| **Come to class having read…** | Model Rhetorical Analysis (posted on Canvas) |
| **In Class we’ll…** | Talk about what works in model essay  Go over 1 – 5 of Stanford’s Top 20 errors  In class Writing Retreat (time in class to write your draft, get help from other writers, get help from me…) |

**Friday 2/19 Writing Workshop – this class is required, and you earn points toward**

**Zoom your final grade for attending with a complete draft**

**Be sure to sign up for a conference with me to review your Rhetorical**

**Analysis and create a strategy for revision**

**Monday 2/22 Upload a complete draft of Rhetorical Analysis**

**Upload 5 Writing Inventory entries**

Watch *Not Just a Game* or *Games of the North* or *Playing for the World*

or Town Hall Conversation between Dave Zirin and Michael Bennett

**February 24 – March 10**

**Texts:**

*▪ Things that Make White People Uncomfortable* by Michael Bennett with Dave Zirin

*▪* Revisit info on keys of rhetoric & word choice, sentence structure, and figurative language on Canvas

▪ “Frozen at Home” and “My Life, My Body” (student-authored personal narratives)

▪ In-class poetry readings: “Talk” by Terrance Hayes

“The Springboard” by Adrienne Rich

“Joan Benoit: 1984 Olympic Marathon Gold Medalist” by Rena Ferrarelli

Additional optional texts: Dave Zirin’s Podcast—*The Nation / Edge of Sports* [*https://www.thenation.com/podcast/society/michael-bennett-protest-nfl/*](https://www.thenation.com/podcast/society/michael-bennett-protest-nfl/)

Zirin’s interview with Bennett for *The Nation* magazine: <https://www.thenation.com/article/it-all-started-with-a-knee-seattle-seahawks-political-athlete-michael-bennett/>

Spike Lee’s *Two Fists Up* (excerpts in class, time permitting)

**Assignments:**

▪ Personal Narrative

▪ Sports Shorts – five students provide us with a five-minute update

▪ five Writing Inventory entries

**Writing Workshop Day:** Wednesday, March 8

**Upload Personal Narrative Draft:** Friday, March 10

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| **Wednesday 2/24** |  |
| **Come to class having read…** | ***Things that Make White People Uncomfortable***  Read the Forward by Martellus Bennett; “Preface: Sit-Down/On  Fear”; “Roots”; ““The NCAA Will Give you PTSD”  + revisit **info on word choice and sentence structures** (Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (6):** Choose a passage from our readings for today, one that leaves you with a clear visual, auditory, tactile or other sensory image. Read it over a couple of times, copy it down in your Writing Inventory Entry, and then try to figure out what about it caused you to remember it – more than just content, think about sentence structure and word choices that contributed to the impact it made on you? What did it tap into from your own experiences? |
| **In class we’ll…** | ▪ Read through the Personal Narrative assignment  ▪ Create a personal timeline, compost write about sensory imagery  ▪ Discuss *TtMWPU* chapters, paying specific attention to word choices and sentence structures |

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| **Friday 2/26**  **Zoom** |  |
| **Come to class having read…** | ***Things that Make White People Uncomfortable***  “NFL Reality” through “Brotherhood”  (pp. 39 – 96)  + info on **schemes** (Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (7):** How is Bennett creating himself as a reliable narrator? What figurative language (schemes in particular) does he use to create his persona? How is he using ethos, pathos, and/or logos to affect you, his audience? and, do you think that *you* are his target audience? Why? If not you, who is the target audience? |
| **In class we’ll…** | ▪ one or two Sports Shorts  ▪ Read the poem “The Springboard” by Adrienne Rich; discuss the open and debatable, philosophical issue of the poem (control?)  ▪ Discuss *TtMWPU* chapters + Discuss *Edge of Sports Podcast*  ▪ Brainstorm together: what is **the** moment in your sport story; what larger issue might it be a part of?  ▪ Do some in-class writing |

**March**

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| **Monday 3/1** |  |
| **Come to class having read…** | ***Things that Make White People Uncomfortable***  “Without Food, Your Ass is Going to Die” through “Black Lives  Matter” (pp. 97 – 164)  + info on **tropes** (Canvas)  Optional: Listen to Dave Zirin’s Podcast with Michael Bennett (link on Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (8):** In what way is Bennett tapping into something that is familiar to you? Is he making you then think of that topic differently or with more depth / complexity? What figurative language does he use that helps him deliver info about his rhetorical subject?  OR Reaction to the Zirin-Bennett podcast |
| **In class we’ll…** | ▪ one or two Sports Shorts  ▪ Read “Talk” by Terrance Hayes; discuss the persona of the voice of the poem  ▪ Discuss *TtMWPU* chapters  ▪ Talk about creating a writing persona using style – word choice, syntax, schemes and tropes (from info on Canvas)  ▪ Watch excerpt from Spike Lee’s *Two Fists Up* (time permitting) |

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| **Wednesday 3/3** |  |
| **Come to class having read…** | ***Things that Make White People Uncomfortable***  “Intersectionality Also Matters” – “Our Daughters and the Power of  Women” (pp. 165 – 192)  “My Body, My Life” and “Frozen at Home” (student-authored essays on Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (9):** Write a little bit about genre: is Bennett’s book a memoir or a rhetorical call to action or something else? How is your personal narrative also a rhetorical call to action? What context (historical events or contemporary news/events) impacts how you write or how an audience might read your work? |
| **In class we’ll…** | ▪ Read “Joan Benoit: 1984 Olympic Marathon Gold Medalist”; talk about how to write toward intent, how to write good conclusions  ▪ Discuss *TtMWPU* chapters  ▪ Some in-class writing and storytelling in small groups |

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| **Friday 3/5**  **Zoom** |  |
| **Come to class having read…** | ***Things that Make White People Uncomfortable***  “Athletes for Impact” through “Afterword: Get Comfortable”  (pp. 193 – end of book) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (10)**: Do some philosophical musings… can stories actually lead people to action? Can stories change people’s hearts and minds? Do stories have value in whatever it is you are studying and / or are hoping for, for a career? |
| **In class we’ll…** | ▪ one or two Sports Shorts  ▪ Discuss *TtMWPU* chapters  ▪ Discuss ways to integrate research into our narratives  ▪ Do some in-class writing  ▪ + 6 – 10 of Stanford’s Top 20 Writing Errors (can bump this to Monday, if time runs out) |

**Monday 3/8** **Writing Workshop – this class is required, and you earn points toward**

**We will be on Zoom! your final grade for attending with a complete draft**

**Be sure to sign up for a conference with me to review your Personal**

**Narrative and create a strategy for revision**

**Wednesday 3/10** **Upload a complete draft of Personal Narrative**

**Upload 5 Writing Inventory entries**

Watch *Not Just a Game* or *Games of the North* or *Playing for the World*

**Friday, March 12 – Friday, March 26**

**Texts:**

▪ *The Big Smoke*

▪ Poetry Terms on Canvas

▪ *Unforgivable Blackness: the Rise and Fall of Jack Johnson* (documentary; excerpts viewed in class)

▪ “The Meaning of Serena Williams” by Claudia Rankine and “The Pregnant Lady Playing Tennis”

**Optional Event:**  Wednesday, March 24 Dr. Todd Lawrence interviews Claudia Rankine

**Assignments:**

▪ Poetry Analysis

▪ Poetry Annotations

▪ Sports Shorts – five students provide us with a five-minute update

▪ five Writing Inventory entries

**Writing Workshop Day:** Wednesday, March 24

**Upload Poetry Annotations and Analysis:** Friday, March 26

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| **Friday 3/12**  **Zoom** |  |
| **Come to class having read…** | *▪ The Big Smoke* – all the poems in the section entitled “Hurt Business”  ▪ Poetry Terms pp. 1 – 3, Alliteration through Enjambment (on Canvas)  ▪ Poetry Annotation example (on Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt 11):** As you read through this section of poems, consult your list of poetry terms. Find some places in which you see Adrian Matejka consciously using poetic strategies for specific effect. |
| **In class we’ll…** | ▪ Do a “Poetry Out Loud” Exercise  (This is a micro example of what you’ll do when you create annotations and then use those annotations to write about your deepening understanding of a poem)  ▪ Talk about how annotations lead to analysis (assignments)  ▪ Discuss poems in teams and in large group using terms from the “Poetry Terms” reading  ▪ Watch an excerpt from *Unforgivable Blackness* – Ken Burns’ documentary on Jack Johnson |

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| **Monday 3/15** |  |
| **Come to class having read…** | *The Big Smoke* – all the poems in the selection entitled “Weigh In”  Poetry Terms pp. 4 – 6, Epigraph through Villanelle (on Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (12):** As you read through this section of poems, what do you know you don’t know? Find lines and stanzas in which Adrian Matejka is obviously referring to a historical event or other contextual information and do a little searching to find out more. Jot down info to share with the class. |
| **In class we’ll…** | ▪ Do a “Poetry Out Loud” Exercise  ▪ This may be a good place for a quick reading quiz…  ▪ Discuss poems in teams and in large group using terms from the “Poetry Terms” reading  ▪ Watch an excerpt from *Unforgivable Blackness* – Ken Burns’ documentary on Jack Johnson |

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| **Wednesday 3/17** |  |
| **Come to class having read…** | *The Big Smoke* – “Knee Off Canvas” |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (13):** Matejka uses the same title for some of his poems? How are these poems related? Who is the voice of the poem in the poems in this section? Is it always the same? What are some recurring images that Matejka embeds in these poems and to what effect? |
| **In class we’ll…** | ▪ Listen to one or two Sports Shorts  ▪ Do a “Poetry Out Loud” Exercise  ▪ Discuss poems in teams and in large group using terms from the “Poetry Terms” reading  ▪ Watch an excerpt from *Unforgivable Blackness* – Ken Burns’ documentary on Jack Johnson |

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| **Friday 3/19**  **Zoom** |  |
| **Come to class having read…** | *The Big Smoke* – “Bet Your Last Copper” |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (14):** Is there anything problematic in Matejka writing this collection and using the genre of poetry to tell this history? Is there anything enlightening in Matejka presenting Jack Johnson to us, his readers, via poetry and specifically via the voices he creates for these poems? |
| **In class we’ll…** | ▪ Listen to one or two Sports Shorts  ▪ Do a “Poetry Out Loud” Exercise  ▪ Discuss poems in teams and in large group using terms from the “Poetry Terms” reading  ▪ Watch an excerpt from *Unforgivable Blackness* – Ken Burns’ documentary on Jack Johnson |

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| **Monday 3/22** |  |
| **Come to class having read…** | *▪ The Big Smoke* – “No Decision”  ▪ “The Meaning of Serena Williams” by Claudia Rankine  ▪ “To the Pregnant Lady Playing Tennis” (poem) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (15):** Synthesize all the inventory (context, poetry techniques, etc.) and write about how you better understand the poem you’ve chose to write about for your Poetry Analysis essay. Write passages that you could then use to construct your essay. |
| **In class we’ll…** | ▪ Listen to one or two Sports Shorts  ▪ This may be a good place for an easy reading quiz…  ▪ Share our essay ideas  ▪ Talk about Serena Williams and Claudia Rankine  ▪ Discuss elite (and everyday) competition and pregnancy |

**Wednesday 3/24 Writing Workshop – this class is required, and you earn points toward**

**Zoom your final grade for attending with a complete draft**

Review 11 – 15 of Stanford’s Top 20 Errors

**Sign up for a conference with me to review Poetry Analysis and create a**

**strategy for revision**

Dr. Todd Lawrence interviews Claudia Rankine 7:00 – 8:15 via Zoom

**Friday 3/26 Upload Poetry Annotations and Analysis**

**Zoom Upload 5 Writing Inventory entries**

Listen to the *Only a Game* Podcast about Major Taylor

**March 26 Mid-term grades due to Registrar**

**March 29 – April 5 Spring Break + Easter Break**

**April 7 – May 5**

**Texts:**

▪ “Her Marathon” by Jennifer Levin (short story)

*▪ Girl Runner* by Carrie Snyder (novel – i.e. fiction – but based on historical info)

▪ Poetry readings: “A Golf Lullaby” by Margaret Barbour

“To Throw Like a Boy” by Nancy Boutilier

“Competition” by Mariah Burton

“Sports Field” by Judith Wright

“Skating After School” – by Barbara Crooker

▪ Literary Analysis Info on Canvas

▪ Podcast—*Burn it All Down* (on the 800 meters) <https://www.burnitalldownpod.com/episodes/105?rq=800>

**Assignments:**

Literary Analysis, Research Essay, or Creative Project

Very likely we’ll be having some easy quizzes here, to keep us reading

Writing Inventory Entries

**Writing Workshop Day:** Monday, May 3

**Upload Essay Draft:** Wednesday, May 5 (this is optional – upload if you want feedback before

turning it in, in your final portfolio)

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| **Wednesday 4/7** |  |
| **Come to class having read…** | “Her Marathon” – short story by Jennifer Levin (Canvas)  “Golf Lullaby” – poem by Margaret Barbour (Canvas) |
| **Before class write for seven minutes…** | No worries about writing before class – we’ll do some writing in class to get us back in the game |
| **In class we’ll…** | ▪ Listen to a Dr. W. lecture on Women and Sport (w/ PowerPoint!)  ▪ Discuss Literary Analysis Essay + elements of analysis: character development; setting (time & place + summary vs. scenic narration); conflict / plot; narrative point of view; theme; diction, syntax, imagery, symbolism  ▪ Discuss types of character: flat / round; static / dynamic; protagonist / antagonist as we see them emerge in “Her Marathon” and in “Golf Lullaby”  ▪ Write an in-class Writing Inventory entry |

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| **Friday 4/9**  **Zoom** |  |
| **Come to class having read…** | ▪ *Girl Runner* by Carrie Snyder: Prologue – Chapter 3 “Conspirators”  ▪ info on Character, including Protagonist / Antagonist (Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (16):** What do the first few chapters tell us about our narrator, Aganetha Smart? Do you anticipate that she’ll be static or dynamic? Can you already tell if she’s flat or round? What qualities does she have at 104 that you can already see from her narration as a little girl? |
| **In class we’ll…** | ▪ Probably have a multiple-choice reading quiz here…  ▪ Go deep into discussion of analysis of character, using particular passages from our readings for close readings  ▪ Consider historical context of early 1900s Canada |

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| **Monday 4/12** |  |
| **Come to class having read…** | *Girl Runner*: Chapter 4 “Speed” – Chapter 7 “Fall”  info on Narration / Point of View (Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (17):** How does narrative point of view affect our understanding of what’s going on in this novel? What is the relationship between narration and character development—of our central character and of each of the other supporting characters?  OR  What research went into the writing of this novel so that the author could create a believable story? What sports research would you like to dive into? |
| **In class we’ll…** | ▪ Listen to one or two Sports Shorts  ▪ Probably have a multiple-choice reading quiz  ▪ Read “Sports Field” – a poem by Judith Wright (Canvas)  ▪ Discuss Narrative Point of View in the novel (first person) and in the poem (third person)  ▪ Discuss interesting research possibilities |

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| **Wednesday 4/14** |  |
| **Come to class having read…** | *▪ Girl Runner*: Chapter 8 “Cracks” – Chapter 9 “Rosebud Ladies’ Athletics Club”  ▪ “The Lady Pitcher” – a poem by Cynthia MacDonald (Canvas)  ▪ “To Throw Like a Boy” – a poem by Nancy Boutilier (Canvas)  ▪ Info on Conflict and Plot (Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (18):** Choose any of the conflicts emerging in the chapters of the novel or in either of the two poems and write about the conflict. Is it a conflict in decision making, in relationships, or with the elements? What larger thematic questions does this conflict give rise to?  OR  What in these chapters sparks interesting ideas for research? What might you want to know about the amateur factory teams in the US or Canada for men and women? What do you want to know about the history of amateur vs. professional? |
| **In class we’ll…** | ▪ Listen to one or two Sports Shorts  ▪ Probably have a multiple-choice reading quiz  ▪ Discussion: women, sport, and conflict. How do our texts reflect what’s happening in our society? What’s the same; what has changed? Connect specific passages / stanzas in texts to present day sports headlines, articles, etc. |

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| **Friday 4/16**  **Zoom** |  |
| **Come to class having read…** | *▪ Girl Runner*: Chapter 10 “Golden Girl Runner”; Chapter 11 “House”; Chapter 12 “Homecoming”  ▪ “Skating After School” – a poem by Barbara Crooker (Canvas)  ▪ info on Setting (Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (19):** Setting = time and place. In *Girl Runner*, we flip back and forth in time and encounter some distinctive places. How does our author, Carrie Snyder, create connections between the times and the places (but especially the times). Look for recurring imagery.  OR  Consider the imagery that creates a very distinct setting for the poem “Skating After School”; is the setting a familiar one for you? Then, think about time; is the speaker of the poem delivering info about the present day or is the speaker looking back to an earlier time? How can you tell? |
| **In class we’ll…** | ▪ Listen to one or two Sports Shorts  ▪ Probably have a multiple-choice reading quiz  ▪ Discuss setting, especially scenic narration. Setting is a way for an author to deliver layers of information. It’s what you did (or should go back and do) in your own personal narrative. We’ll go deep into analysis of setting, using passages of scenic narration. |

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| **Monday 4/19** |  |
| **Come to class having read…** | *▪ Girl Runner*: Chapter 13 “Young Love”; Chapter 14 “Two Stories”; Chapter 15 “I Think I Know”  *▪* “Competition” by Mariah Burton (Canvas)  *▪* info on Theme, Symbol, Images, Diction, Syntax (Canvas) |
| **Before class write for seven minutes…** | **Writing Inventory Prompt (20):** Do a close reading of any passage or poetry stanza, unpacking symbolism, imagery, diction, and / or syntax. Consider using a passage that you can use in your Literary Analysis essay. How does this close reading help you towards an understanding of theme? |
| **In class we’ll…** | ▪ Listen to one or two Sports Shorts  ▪ Probably have a multiple-choice reading quiz  **▪ Discuss theme – not just what a text is about but what a text does to expand our understanding** |

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| **Wednesday 4/21** |  |
| **Come to class having read…** | *▪ Girl Runner*: Chapter 16 “Alone” and Chapter 17 “The Obits” |
| **Before class write for seven minutes…** | **Writing Inventory – if you need to make one up, respond to the text or write for seven minutes on your essay / project.** |
| **In class we’ll…** | ▪ Listen to one or two Sports Shorts  ▪ Probably have a multiple-choice reading quiz |

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| **Friday 4/23**  **Zoom** |  |
| **Come to class having read…** | *▪ Girl Runner*: Chapter 18 and Chapter 19 |
| **Before class write for seven minutes…** | **Writing Inventory – if you need to make one up, respond to the text or write for seven minutes on your essay / project.** |
| **In class we’ll…** | ▪ Listen to one or two Sports Shorts  ▪ Probably have a multiple-choice reading quiz |

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| **Monday 4/26** |  |
| **Come to class having read…** | *▪ Girl Runner*: Chapter 20 through to the end (Author’s Notes, Family Tree, Map) |
| **Before class write for seven minutes…** | **Writing Inventory – if you need to make one up, respond to the text or write for seven minutes on your essay / project.** |
| **In class we’ll…** | ▪ Listen to one or two Sports Shorts  ▪ Probably have a multiple-choice reading quiz |

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| **Wednesday 4/28** |  |
| **In class we’ll…** | **Have an in-class writing and / or research retreat!** |

**Friday 4/30 Writing Workshop**

**Zoom**

**May**

**Monday 5/3 Upload a Draft of your Literary Analysis, Research Essay, or Creative**

**Project, if you want feedback before turning in the final draft. If you**

**don’t want feedback, you can just turn it in, in your Final Portfolio.**

**Upload 5 Writing Inventory entries**

**(or more if you’d like or if you missed some along the way)**

**In class, we’ll do a dramatic reading of the first act of *Take Me Out!***

This play has some scenes and language that are offensive. Please be

aware that we will be doing a reading out loud in order to experience,

as closely as possible, the theater experience.

Wednesday 5/5 **In class, we’ll do a dramatic reading of the second act of *Take Me Out!***

Friday 5/7 **In class, we’ll do a dramatic reading of the third act of *Take Me Out!***

**Zoom**

**Writing Inventory Prompt:** This play was radical when it won the Tony

Award for Best Play in 2003. Is it still radical today? It addresses issues

of homosexuality in sports and society, but it also addresses other

issues present in sport and society. What are those other issues, how

does the play ask us to consider them, what might be playwright Richard Greenberg’s intent; that is, what might he have wanted his

audience to understand differently after having seen his play?

Monday 5/10 In class revision retreat and individual conferences

Wednesday 5/12 In class revision retreat and individual conferences

Friday May 14 In class revision retreat and individual conferences

**Zoom Last Day of Classes!**

May 17 Study Day

May 18 – 21 Finals