

SYLLABUS

SPORT AND WORLD CINEMA

FR4306/SPMT3390/COMM3329

Class: W, 2:30-5:10 pm, Northrup 278

Office hour: M, 10:30-11:30 and TH, 11:30-12:30, Nor. 273 (please email to confirm appointment)

Course calendar

<i>Date</i>	<i>Program</i>	<i>Assignments</i>
Week 1 (Aug 24) Course introduction	Course introduction <i>The world of sport, the world of cinema: between theory and practice</i>	<i>Due on each class day by noon (2 hours before class) except for the short response 1</i>
Week 2 (Aug 31) The Olympic mission (*Aug 29, add/drop ends)	<i>Watch list: Stephen Hopkins, Race (2016)</i> <i>Reading list: article by Włodarczyk (Olympia)</i>	Short response 1 – formal scene analysis (not graded)
Week 3 (Sept 7) Kick off: playing the American dream (1/3)	<i>Watch list: Mark Robson, The Harder They Fall (1956)</i> <i>Reading list: storyboard?</i>	Short response 2 – formal scene analysis
Week 4 (Sept 14) Kick off: playing the American dream (2/3) (*Sep 12, pass/fail ends)	<i>Watch list: Peter Yates, Breaking Away (1979)</i> <i>Reading list: article by Bauer and Leconte.</i>	Short response 3 – narrative techniques
Week 5 (Sept 21) Kick off: playing the American dream (3/3)	<i>Watch list: Craig Gillespie, I, Tonya (2018)</i> <i>Reading list: article by Paulina Korzeniewska-Nowakowska.</i>	Essay 1 – the fiction of sports & cinema
Week 6 (Sept 28) Sporting minorities (1/3)	<i>Watch list: Mike Brett, Next Goal Wins (2014)</i> <i>Reading list: article by McDonald</i>	Short response 4 – formal scene analysis
Week 7 (Oct 5) Sporting minorities (2/3)	<i>Watch list: Chloe Zhao, The Rider (2018) .</i> <i>Reading list: shooting techniques (on location)</i>	Short response 5 – narrative techniques
Week 8 (Oct 12) Sporting minorities (3/3)	<i>Watch list: Majid Majidi, Children of Heaven (1997)</i> <i>Reading list: article by Chehabi</i>	Essay 2 – sporting minorities & empowerment

Week 9 (Oct 19) From athletics to aesthetics (1/3)	<i>Watch list:</i> Keisuke Yoshida, <i>Blue</i> (2021) <i>Reading list:</i> article by Manzenreiter	Short response 6 – formal scene analysis
Week 10 (Oct 26) From athletics to aesthetics (2/3)	<i>Watch list:</i> Ashutosh Gowariker, <i>Lagaan</i> (2001) <i>Reading list:</i> Planning a short film	Short response 7 – narrative techniques
Week 11 (Nov 2) From athletics to aesthetics (3/3)	<i>Watch list:</i> Patrick Imbert, <i>The Summit of the Gods</i> (2021) <i>Reading list:</i> article by Bauer, Leconte and Visioli.	Essay 3 – sports, aesthetics & philosophy
Week 12 (Nov 9) Beyond sports (1/3)	<i>Watch list:</i> Philippe Lioret, <i>Welcome</i> (2009) <i>Reading list:</i> interview with Lioret	Short response 8 – formal scene analysis
Week 13 (Nov 16) Beyond sports (2/3)	<i>Watch list:</i> Clint Eastwood, <i>Invictus</i> (2014) <i>Reading list:</i> article by Wise	Final project drawing board
Week 14 (Nov 23)	Thanksgiving break – no class	No assignment due
Week 15 (Nov 30) Beyond sports (3/3)	<i>Watch list:</i> Jafar Panahi, <i>Offside</i> (2006) <i>Reading list:</i> article by Pfister	No assignment due – prepare your final project
Week 16 (Dec 7) Conclusion	Final project review and preparation	
Week 17 (Dec 14)	Final project due by midnight, Dec 14.	

1. Course description:

This course will introduce students to the long standing and multifaceted relationship between sports and world cinema. The class will cover a variety of films using sports as their main focus, depicting its practice across different eras, genres and cultures. Each week, we will analyze a film part of a “segment” – **Kick off: playing the American dream** (1) – **Sporting minorities** (2) – **From athletics to aesthetics** (3) – **Beyond sports** (4) – as we aim to understand how sports films can transform our appreciation of both sport and cinema as active participants in the elaboration of complex cultural, political, racial and even philosophical discourses.

The films selected are, in many ways, part of an incomplete and subjective list, yet they shall provide a sharp image of the impact produced by sports in world cinema and its myriad possibilities; they will help us cultivate new ways of looking at various cultures and their relationship to sport and cinema, ultimately showcasing the profoundly human side of these two mediums.

Our discussions will simultaneously focus on the films' formal qualities (cinematography) and their narrative structure, as we address the following questions:

- What is the history and the relationship between sport and cinema?
- What differences and commonalities do these two mediums share among various cultures?
- What are the different genres of sport films, and what are their uses?
- How do films depict the experience of sport and athletes, and what can this teach us?

These questions hope to provide all students with the critical skills necessary to understand cinema, a deceptively compound medium, which uses sports as means to illustrate a variety of artistic and discursive approaches to central themes of the human experience: stories of origins, class, religion, immigration, discrimination, gender, racial and cultural diversity.

2. Learning outcomes:

In this course, you will:

- Develop a clear understanding of film terminology and techniques.
- Deploy a wide range of methods for analyzing and discussing films (including formal technique, genre, authorship, and intertextual analysis).
- Grasp the significance of sport in relation to world cinema.
- Think critically and autonomously about the diverse issues evoked during this course and expose their ideas in both synchronously (in class) and asynchronously (in writing).
- Communicate successfully with their peers on several topics, including the interpretive positions, questions, and information introduced during class time.

3. Course requirements and assessments:

During the course of the semester, you will:

- Watch every film and read every text listed on the syllabus for the appropriate day and come to class prepared to participate actively in all discussions (**20%**)
- Submit short responses (one page, double spaced) that will demonstrate your ability to analyze one specific feature (formal scene analysis or narrative techniques) of the film assigned on a given week. Feedback will be short, completion grade (**20%**) *Note: Students enrolled in FR4306 must submit four responses in French.*
- Submit three essays - 750 words maximum - discussing the films part of our different "segments." Each essay must engage with original ideas to showcase your ability to reflect

critically on the films, the readings and the conversations that happened over the course of each “segment.” Structure (introduction, body, conclusion, citations) and content will be graded, and comprehensive feedback will be provided each time (**10% each, 30% total**)

Note: Students enrolled in FR4306 must submit one essay in French.

- Create a final project that summarizes your critical understanding of the significance of sport in world cinema. The following two options are available to you:

1) As a group project, produce a trailer for a sports film (2 ½ to 3 minutes long) showcasing the different stages (pre-production, production, post-production) of your work, including the storyboard, the script and the video clip (studio quality). Part of the usual authorial decisions, you will determine your and your partners’ roles (writing, cinematography, acting, production) and your film’s genre (action, comedy, film noir, documentary, etc.)

2) As a solo project, imagine a script (8-10 pages long) and its storyboard for a sports film scene of your own conception. Part of the usual authorial decisions, you will determine your film’s genre (action, comedy, film noir, documentary, investigation, etc.) and contextualize your scene (location, timeline, budget) in a comprehensive fashion (**30%**)

Summary:

Participation and reading	20%
Short response	20%
Essays (10% each)	30%
Final project	30%
Total	100%

The Grading Scale for is the following:

100-92 A	88-86 B+	79-77 C+	69-67 D+
91-89 A-	85-83 B	76-73 C	66-63 D
	82-80 B-	72-70 C-	62-60 D-
			Below 60 F

4. Course material

Our course material is available on TLearn and Echo (film links available on our course page), including excerpts for the secondary readings. However, students are responsible for purchasing a physical or digital copy of the following film:

- Patrick Imbert, *The Summit of the Gods* (2021), available on Netflix.

5. Classroom Environment:

Students are expected to help maintain a classroom environment that is conducive to learning and growth. Respect, tolerance, and compassion are some of the constitutive elements that can help us achieve such an environment. Unless otherwise approved by the instructor, students are prohibited from engaging in any form of unnecessary distraction. Inappropriate behavior shall result, minimally, in a request to leave class. Repeated inappropriate or disruptive behavior may result in disciplinary action.

In other words, be respectful of everyone (including yourself) and do the right thing in class, at Trinity and everywhere else.

6. Course Supervision:

If you have questions about our course, please contact me at mleconte@trinity.edu. As your professor, I am here to assist you and make sure you get the most of your experience in our class.

7. Disabilities:

Trinity University provides, upon request, appropriate academic accommodations for qualified students with disabilities. For more information, contact the Student Accessibility Services by visiting the following link:

<https://www.trinity.edu/directory/departments-offices/student-accessibility-services>

8. Code of conduct:

All students are covered by a policy that prohibits dishonesty in academic work. Under the Honor Code, a faculty member will (or a student may) report an alleged violation to the Academic Honor Council. It is the task of the Council to investigate, adjudicate, and assign a punishment within certain guidelines if a violation has been verified. **Students are required to pledge all written work that is submitted for a grade: “On my honor, I have neither given nor received any unauthorized assistance on this work” and their signature. The pledge may be abbreviated “pledged” with a signature.**

9. Title IX:

As a Responsible Employee who is committed to creating an environment where every member of our community can thrive, I want to let you know that I am a Mandatory Reporter. What that means is that I am required to report any instances of sexual misconduct, including sexual harassment, non-consensual sexual

intercourse, non-consensual sexual contact, sexual exploitation, intimate partner violence, stalking, and related retaliation that I am aware of to the Title IX Coordinator. So, if you share information with me about any incidents that implicate the Sexual Misconduct or Anti-Harassment Policies, I am required to report all information to the Title IX Coordinator to make sure you have information about support resources and complaint resolution options. My report does not initiate the complaint process, and you are in control over how you choose to engage with our Title IX Coordinator. If you or someone you know has experienced sexual misconduct, including sexual harassment, I encourage you to share this information directly with the Title IX Coordinator or one of the individuals who has been designated as a confidential resource on campus. The reporting form is available [here](#).

10. Religious holidays:

A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor **as far in advance of the absence as possible**, so that arrangements can be made to complete an assignment within a reasonable time after the absence. If these procedures are followed, students will not be penalized. Students are only excused for the actual holiday, and not for the surrounding days. For example, if a holiday falls on a Thursday, the student will be excused for Thursday's absence, but not for an absence on the Friday following the holiday.