

## Defining the Rules of Our Game, Sports in America

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<b>Class Days/Time:</b>	(85) TTh 9:00 (39) TTh 10:30
<b>Classroom:</b>	(85) Clark 306 (39) Clark 316
<b>Prerequisites:</b>	Passage of Written Communication 1A (C or better) or approved equivalent.
<b>GE Category:</b>	Written Communication C3

### General Course Description

English 1B is the second course in SJSU's two-semester lower-division composition sequence. Beyond providing repeated practice in planning and executing essays, and broadening and deepening students' understanding of the genres, audiences, and purposes of college writing, English 1B differs from English 1A in its emphasis on persuasive and critical writing (with less attention paid to the personal essay), its requirement for fewer but longer essays, and its introduction to writing informed by research. Students will develop sophistication in writing analytical, argumentative, and critical essays; a mature writing style appropriate to university discourse; reading abilities that will provide an adequate foundation for upper-division work; proficiency in basic library research skills and in writing papers informed by research; and mastery of the mechanics of writing.

**Grading A-F.** To take the Writing Skills Test and move to upper-division coursework, you must earn at least a C in English 1B.

**Prerequisites:** Passage of Written Communication 1A (C or better) or approved equivalent.

### About This Section: An Inquiry into the Meaning of Sports in America

In this section, we will work as a community of scholars and writers to engage a common set of reading and writing assignments; these assignments research the sports in which all of us are immersed and require you to develop sound arguments responsive to current debates about sports in America. The reading and writing you do in this course will be grounded in the discussions of our community and our community will serve as the audience to shape the purposes, and therefore design, of your essays.

**Why This Method?** Writers don't write because they are told to write. Students do. Perhaps that is why students find it so difficult to be writers in classrooms. (You've all heard it, probably even said it at one point or another: "I just couldn't get into this topic.") Writers write when they are compelled to write, when they feel the need to explore and explain a subject—to themselves, to

others. And writers don't write to teachers; they write to people who share an interest in what they are writing about. A bank teller writes a memo to her boss asking for a day off; a mother writes a letter to a son who is off at college to tell him his sister is ill; a novelist writes a book about the way fathers and sons lose touch only to find each other again in some poignant but ordinary moment—planting a tree at the son's new house. These are all scenarios in which writing happens, and with great effect. None of these is the scenario of a traditional writing course.

I want to change that. In this course, I want you to ignore me as teacher-audience and to write to each other—to read and to write with each other in order to explore and explain, to yourselves and to your classmates, the sports that you watch and engage in. Using these cultural performances as a set of common events and dividing the class into writing/discussion groups of three to four members, we will explore the meaning of our sports within contemporary American culture. We will communicate to each other, in writing, the insights and understandings we thus piece together, tentative though those insights and understandings might be. Finally, we are going to use this writing we do to learn something about the way writing gets done and what makes writing effective, to discover the best modes of argumentation and to build effective arguments by applying the principles of rhetoric and logic.

**What Does This Method Demand of You?** This design for the course is going to require that you approach the course somewhat differently than you may have approached writing courses in the past.

*First, this design will require you to think about the texts for the course differently.* The texts fall into five categories:

- essays on sports that I have compiled in a course reader and that will provide a common source of ideas about sports as personal experience, as history, and as culture
- a textbook that defines and samples the rhetorical and logical principles of argumentation
- the "texts" that you bring into class as you research your own sport
- your own writing, which you will share with your reading/writing groups
- a grammar/rhetoric handbook to which you can refer as you develop your writing

The essays in the reader not only provide you with models you can study and emulate, but also with source materials to analyze and from which to forge connections with your audience. As you refer to these shared readings in your essays, you build a relationship with the specific audience whom you address. Thus, these texts provide the material for discussion, revision and collaborative research that will be at the core of defining audience and purpose in each assignment. These are **required** reading.

- **TIP FOR SUCCESS #1:** Read the opening section of your course reader, entitled "On Writing as Conversation." Heed my advice at the end of that preface: read the essays in the reader with an eye toward responding to them, with the purpose, that is, of joining the conversation they engage. How will you enter this conversation on sports?

Andrea Lunsford's *Everything Is An Argument* will teach you how to analyze arguments you read and how to write effective arguments yourself. The text outlines the principles and strategies you will use to solve the rhetorical and logical problems each assignment poses. You will need to apply the concepts you read about in this textbook as you read—and prepare to discuss in class—the essays from the reader.

- TIP FOR SUCCESS #2: Come to class prepared to discuss how the readings assigned for that day demonstrate the principles outlined by Lunsford: If you are reading a chapter that outlines the kinds of arguments, for instance, you will want to be able to identify the kind of argument(s) used in the reading(s).

While some essays about sports are assigned, you will need also to discover your own research sources as well—in newspaper clips and magazine articles and sports editorials, in videos, sound bites and commercials, in books and essays. From these sources, as you begin to write research papers, you will define the dialogue about your particular sport as it has developed in our history, and select information to corroborate your developing thesis about your sport in American culture.

***Second, this course design will require that you think about your role in this class differently.***

You are not just a passive audience for my wise words, you are yourself a producer of words, of knowledge; the words you produce are part of an on-going dialogue in this classroom and in the culture at large about the role of sports in America.

- TIP FOR SUCCESS #3: Don't sit on the bench and watch. This is not a spectator sport! Speak up in class, both in small group discussions and in class discussions. The more you exercise your voice in person, the more easily it will "flow" on paper.

***Third, the design I've proposed will require that you become aware of your fellow students as writers and as audiences for your writing.*** The issues we will tackle in this course comprise a complex—and sometimes controversial—cultural experience that requires intelligent and open inquiry and a sensitive and careful use of language; if it didn't, it wouldn't be such a compelling motive for writing.

- TIP FOR SUCCESS #4: Write all your papers with this question in mind: what do my classmates, through our conversations and shared reading, already know about sports in America; how and what am I adding to what they know, think, or feel about sports in America?

***Fourth, and most important I think, the design for this course will require you to think of yourself as a writer first, a student second.*** A writer is one who uses language to explore, understand, and communicate a subject. This course design requires that you take yourself seriously as a writer who reads what other people have said, forms intelligent responses and arguments to what others have said, and engages the writing process—from invention to revision and editing—to effectively take a position, in writing, within that conversation. (This part of the course curriculum is designed to meet G.E. Area C3 learning objectives 1, 2, and 3.)

- TIP FOR SUCCESS #5: Take seriously this opportunity to develop yourself as a writer. The writing exercises you engage require you to develop yourself as a writer the same way you develop yourself as a basketball player or skateboarder. Write everyday with the aim of improving a specific skill, doing drill work if you need it. Find the help you need to develop all your skills, especially those you have let lag or not taken seriously before. This is your chance to improve your writing game!

### **C3 Course Goals and Student Learning Objectives**

Building on the college-level proficiencies required in English 1A, students shall achieve the ability to write complete essays that demonstrate advanced proficiency in *all* of the following:

- Clear and effective communication of meaning.
- An identifiable focus (argumentative essays will state their thesis clearly and will show an awareness, implied or stated, of some opposing point of view).

- An appropriate voice that demonstrates an awareness of audience and purpose.
- Careful attention to review and revision.
- Effective and correct use of supporting materials, including independent research (e.g., quoting, paraphrasing, summarizing, and citing sources);
- Effective analysis, interpretation, evaluation, and synthesis of ideas encountered in multiple readings.
- Effective organization and development of ideas at paragraph and essay levels.
- Appropriate and effective sentence structure and diction.
- Command of conventional mechanics (e.g., punctuation, spelling, reference, agreement).

### **Student Learning Objectives:**

SLO 1: Students shall write complete essays that demonstrate the ability to refine the competencies established in Written Communication 1A.

SLO 2: Students shall write complete essays that demonstrate the ability to use (locate, analyze, and evaluate) supporting materials, including independent library research, and identify key concepts and terms that describe the information needed.

SLO 3: Students shall write complete essays that demonstrate the ability to select efficient and effective approaches for accessing information utilizing an appropriate investigative method or information retrieval system.

SLO 4: Students shall write complete essays that demonstrate the ability to synthesize ideas encountered in multiple readings.

SLO 5: Students shall write complete essays that demonstrate the ability to incorporate principles of design and communication to construct effective arguments.

SLO 6: Students shall write complete essays that demonstrate the ability to identify and discuss issues related to censorship and freedom of speech.

### **Information Available Online**

You are responsible for reading the following information online at

<http://www.sjsu.edu/english/comp/policy/index.html>

- Course guidelines
- Academic policies (academic integrity, plagiarism, ADA and DRC policies)
- Estimation of Per-Unit Student Workload
- Recording policies
- Adding and dropping classes

## Required Texts/Readings

### Textbooks

There are three texts for this course: a course reader, which you will purchase from Maple Press, and both *Everything's an Argument* (6<sup>th</sup> edition, without readings) and *Everyday Writer* (SJSU's campus handbook). Both of these books are by Andrea Lunsford, and are available from the bookstore.

You should also have on your writer's bookshelf a college dictionary (unabridged) and perhaps a copy of your favorite sports writers' essays, for inspiration.

If you purchased the campus handbook last term for English 1A, you will not have to purchase a new handbook.

### Other equipment / material requirements

You will need access to a computer. See the information about "Student Technology Resources" below.

We will be using Learning Curve, the online tutorial connected with *Everyday Writer*. The book that you purchase through the bookstore, if a new book, will contain access codes and links you will need for the online writing tools that we will be using.

If you purchase a used copy of the handbook, you will need to purchase an access code for Learning Curve either from the bookstore (ISBN: 9781457643637) or from Bedford/St. Martin's online (<http://www.bedfordstmartins.com/everydaywriter/lc>).

If you have any trouble logging on to Learning Curve, contact the Bedford technical support:

Phone: 1.800.936.6899 (fastest response)

Email: [BFW.TechnicalSupport@macmillan.com](mailto:BFW.TechnicalSupport@macmillan.com)

Online: <http://www.macmillanhighered.com/techsupport>

## Library Liaison for English Courses

Toby Matoush, Dr. Martin Luther King Jr. Library

Voice: 408-808-2096

Email: [Toby.Matoush@sjsu.edu](mailto:Toby.Matoush@sjsu.edu)

Website: <http://libguides.sjsu.edu/profile.php?uid=14949>

## Assignments and Grading Policy

**Grading:** A-F.

### Course Work

Through the course of the semester, you will write several short essays (some of these will be timed writing exercises; others I call "short-write" assignments) and three longer essays. All of your writing will include quotation and discussion of other authors on the topic of sport (from our shared readings) and four essays will include formal library research on your sport. You should be prepared to share all writing with your group and with the class; since the writing will grow in

the context of the group's discussions and therefore be written purposefully with your group as audience, I don't think you will find this requirement a hardship.

All the essays are cumulative: the timed writings ask you to synthesize other authors' arguments about specific issues that inform the conversation you will engage in your research and writing for each topic; the short writing assignments compile information and rehearse ideas for the longer research essays. Thus, these essays are sequenced afford you ample opportunity to continue to explore the writing process, as you did in English 1A, and to refine your strategies for both invention and revision.

**Readings.** I have compiled a set of readings on sports in America. As I said before, these readings are required. And while you are not quizzed on them, your grade will depend on completing them, since you will be expected to discuss these readings in your own essays as you address the conversation of each assignment. Failure to link your essays to the shared reading is failure to demonstrate to me one of the key skills you are supposed to learn in this class—the ability to read and synthesize sources, the ability to formulate a reasoned response, the ability to use quotation effectively to represent the conversation in which you are engaging your audience.

**Timed Writing: synthesis and response essays.** Three essays will be written in a timed-writing session: you will be given two passages on a shared topic and asked to define the debate that informs the two passages and to enter that debate yourself, explaining the extent to which your own experiences, observations and reading correspond with the arguments. These essays will allow you to rehearse effective strategies for your longer essays, including synthesis of ideas and quotation and discussion of other authors' ideas.

I grade these essays according to the department's scoring guide for timed writing, a copy of which you will receive with your diagnostic exam when I return it.

**Extended Writing Exercises: essays grounded in personal experience and research.** Six out-of-class writing assignments will allow you to explore your subject from three different angles: personal, historical, and cultural. From each of these angles, you will write two assignments: one a brief essay (a "short write" of at least 1000 words) composed for and workshopped by your writing group; and the second a longer, formal argument (of at least 1500 words), to be workshopped with your writing group and then submitted to me for evaluation.

The short-write exercises will require no more than two pages, typed single-spaced, but these short "sprints" of writing will allow you to start developing evidence and analysis for your longer essays and will help you to focus on specific writing skills.

The longer essays will require you to analyze and contextualize the information you started to develop in the short exercises, developing that information as a formal argument in the context of our ongoing conversation on and reading about sports. These essays will, therefore, require more writing—and the history and culture essays will also require independent research. These papers will be approximately 3 pages, typed single-spaced, with at least 7 sources in each research paper.

All papers are to be formatted according to MLA conventions, and research essays are to use MLA's documentation system, including parenthetical references and a Works Cited.

Attached to each of these longer essays will be a coversheet that you will use to reflect on how you have applied the lessons we studied in class to complete the assignment.

I will grade these essays according to the scoring guides developed for the assignment, which I will make available to you before you turn in your paper.

**Peer Workshops.** For each essay you write, short or long, you will meet with your peers to review and revise your work. These workshops are an essential component of the course: they allow you rehearse your writing with your audience and get feedback on it before submitting it to me for

formal evaluation. Because I offer such extensive and frequent workshops, I expect writing that comes to me to be highly polished and exceptionally well developed; I grade accordingly.

Drafts for workshops are to be complete essays. They are rehearsals of the complete argument you are developing for the assignment. You must bring to workshops 3 typewritten copies of your *completed* draft, and you must turn in to me the workshop copies with the editors' notes. So keep the copies after you leave class!

You must complete all workshops to get credit on the related assignments. That means that for each formal, graded, essay, two workshops are required: both the workshop of the short-write that develops material for and leads to the argument of the longer essay, and the workshop of the draft of the long essay itself. Keep all workshop copies with the editors' notes and submit all of this material with the final essay.

*Essays not accompanied by workshopped drafts will earn no credit.*

To track the lessons you learn in workshop, you will submit to me a type-written paragraph, a *workshop brief*, defining and illustrating a specific lesson learned in the workshop activities. These workshop briefs are due during the class period following the workshop meeting, as noted on the course schedule. Together with the coversheets, this reflective writing will prepare you for your final exam.

***Final Exam: A Reflection on Your Writing This Term.*** We will meet during our regularly scheduled exam period for the day and time of our regular class meeting. The location of this exam will be announced later this term.

During this exam period, you will compose an essay that reflects on the work you have done this term: the purpose of this essay is to demonstrate the lessons you have learned by completing the assignments for this course. You will be asked to speak specifically about the work you have done. The workshop briefs and the coversheets for your longer essays will help you to draw on the work you have done to define and illustrate the lessons you have learned.

You will receive a prompt for this essay in advance and will be able to bring a portfolio of your work to refer to as you compose the essay. You will turn in the portfolio to me along with the essay. The essay will be scored according to the department scoring guide for portfolios, which I will make available to you before the exam.

### **Summary and Analysis of Writing Exercises**

<b>Topic</b>	<b>Assignment</b>	<b>Type</b>	<b>Word Count</b>	<b>SLOs</b>
<b><i>Your Sport as Personal Experience</i></b>				
	In-class #1	Diagnostic	750-800	1, 4, 5
	Short-Write #1	narrative/definition	1000	1, 2, 4, 5
	Essay #1	argument	1500	1-5
<b><i>Your Sport as American History</i></b>				
	In-class #2	synthesis/response	750-800	1, 4, 5
	Short-Write #2	cause-effect/research	1000	1-5
	Essay #2	research/argument	1500	1-5
<b><i>Your Sport as American Culture</i></b>				
	In-Class #3	synthesis/response	800-1000	1, 4, 5
	Short Write #3	ethnography/research	1000	1-5

Essay #3	research/argument	1500	1-5
<b><i>Final Exam: Self Reflection essay</i></b>			
	synthesis/evaluation	800-1000	1, 4, 5

## Course Evaluation

To calculate your final grade, I will weigh your coursework as follows:

- 30% Timed writing assignments (in-class essays #2 and 3 only)
- 45% Extended writing assignments (Essays 1, 2, and 3)
- 10% Workshop participation
- 15% Final Exam (reflection essay, in class)

### ***How Essays Are Scored and Grades Calculated***

Essays are scored using scoring guides, which will be published before you submit your work so that you can use the same criteria I use as you evaluate your own draft and revise your work before submitting an essay for evaluation. I assign a letter grade to each essay evaluated.

Letter grades are converted to a number for the calculation of the final grade. In this process, an A+ is a 12; an A, a 11; an A-, a 10 . . . an F, a 0. The weights are applied to these numerical equivalents.

You must complete all writing to earn credit in the course: 3 in-class and 6 out-of-class essays.

**NOTE:** Course grades for English 1B are reported as A, B, C, D, F. However, a grade of C- does not earn graduation credit for the C3 requirement. **You must earn a C or better in the course to qualify for the WST.**

## My Professional Policies

I have developed these policies over thirty-three years of teaching composition. They are intended to ensure the smooth operation of the class and to encourage a professional working environment congenial to all.

- Office hours are yours: you paid for them; use them. (Make this YOUR policy.) If my posted office hours conflict with your schedule, you can request an appointment at another time.
- E-mail cannot be used as a virtual office-hour. I give you my e-mail address only that you may contact me to schedule an appointment or advise me of an absence. All questions regarding papers in progress or papers returned to you require a face-to-face conference, in my office.



- I cannot accept papers via e-mail.
- I do not accept late work. Deadlines shall be honored.
- I do not award attendance; I simply expect it. Attendance provides its own reward: learning. The corollary to this truth: if you're not in class, you are not learning what I'm teaching or what the groups are teaching, and if you are not learning what we're teaching, you won't perform well on assignments. In fact, experience suggests that it is highly unlikely you will be able to get credit even if you submit work.
- Work completed in class cannot be made up. Workshop briefs are due the class period following the workshop meeting, as posted on the schedule of assignments. Workshops are an essential part of the writer's working experience, so your participation in workshops is mandatory. You must bring to workshops 3 typewritten copies of your *completed* draft, and you must turn in to me the 3 workshop copies when you turn in the final, revised draft of the long essay. *Essays submitted without drafts will not be given credit.*
- Essays written in class can be made up only with a doctor's note or other documentation of a serious and compelling reason for the absence. (Tickets to Hawaii are neither serious or compelling. Consult the schedule and arrange your travel plans for another date.)
- Please, type all papers single-spaced to conserve paper.
- I reserve the right to publish your work to the class as part of our workshop activities.

## Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1<sup>st</sup> floor of Clark Hall and on the 2<sup>nd</sup> floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

## SJSU Writing Center



The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter): <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

## SJSU Peer Connections

The Learning Assistance Resource Center (LARC) and the Peer Mentor Program have merged to become Peer Connections. Peer Connections is the new campus-wide resource for mentoring and

tutoring. Our staff is here to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. Students are encouraged to take advantage of our services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10<sup>th</sup> and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

## An Introduction to Our Theme

The appeal of sports, especially of high-performance athletics, . . . is that they permit us to judge people exactly and precisely by what they do. Sports tell us that people are inevitably and irrevocably what they do. This greatly simplifies life because it greatly simplifies meaning and the search for it. We might still be interested in motives, the athlete's own in doing what he or she does, or our own (if we are not the athlete but the spectator), in why we should be interested in what the athlete does. But [sports locate our] primary interest . . . in a moment of action, in a moment of execution that either fails or succeeds. That the action is not merely physical, but indeed an extremely strenuous, intensely ritualized rendition of a highly developed physical skill, a kind of superphysicality, makes it all the more definitive because meaning becomes, in this way, strikingly specific and discernible, explicit and self-evident. Sports do not etherealize the body but make it even more concrete.

(from Gerald Early's "Introduction" to *Body Language*.)

. . . I think it's possible to be athletic without being a good athlete. So what if my peers will never be those clear-eyed sinewy people who talk about lactic acid, "pushing the envelope," pursuing a "challenge." I have no burning questions for those people anyway.

Instead I want to know why a 230-pound man runs ultramarathons, why old ladies tap-dance sweatily in sequins, why former football players break iron bars with their teeth in the name of Jesus, how there is such a thing as a surfing housewife, and why Ted Nugent thinks salvation can be yours if you can put an arrow cleanly through the side of a deer. It is viscerally clear to me that the people who do these things are my people, whereas the Just-do-it crowd are not.

I have this theory: Your body is a garden, the piece of ground you take with you everywhere. Like a garden, it does not always do what you want it to, and, like a garden, it can give you moments of bliss you never expected. . . .

In the process of waiting [to find my sport] and writing [this book], I amassed a lot of athletic stuff--snowboards, snowshoes, bikes, a sailboard, climbing ropes, tennis balls, soggy old running shoes, a kite, a chain saw. A chain saw? Why not? Creating cord wood must be a sport in some part of the world. Shoveling snow is a sport. Jumping rope is a sport. Jumping on the bed is a sport. Eric and I married and made a baby while I was writing this book, and pushing her through the spring mud in a stroller is a sport. If anything has become clear to me in the last two years it is this: Giving your body a chance to exult, however you choose to do it, is the essence of sport.

(from Robin Chotzinoff's "Introduction" to *People Who Sweat*.)

Americans are fascinated with sports. Watching them. Playing them. Millions of dollars a year are spent on sporting events, sporting literature, and sporting equipment; millions of man-hours are spent in practicing and playing and, even more, in watching sports. Why? What do sports mean to us? Gerald Early asks, “What does organized play mean? What form of game-playing is sports? Why do we associate game-playing with children when virtually all of our professional sports, when the idea of play as an organized activity, are adult in origin? Why have we, the industrialized and non-industrialized modern world, the left and the right, the capitalist and the collectivist, professionalized our games . . . to such a passionate extent? And if sports can represent the ideology of both the colonizer and the colonized, the communist and the capitalist, the bushman and the urban dweller, even men and women, what, at the root, are the human values that sports truly reflect?” (“Introduction” ix).

The topic I propose for our study this term, then, is this: what do sports mean in America? What sports do Americans play and why? To answer these questions we will focus our attention on the sports we are ourselves engaged in, both as spectators and participants, and we will write to each other, as fellow sports enthusiasts, about our sport. Reading and writing and researching--and practicing your sport of choice—you will, over the course of this semester, explore your topic from three different angles—personal, historical, and cultural—to explain to the class why you do that sport and what it means—to you personally, and to us as Americans.

## English 1B, Spring 2014, Course Schedule

The following schedule is subject to change with fair notice: I will advise you of changes in class or through email (using the email address listed on my roster). Essays and excerpts are located in the course reader that you purchased from Maple Press, located on San Carlos between 10<sup>th</sup> and 11th. Chapters are from *Everything’s an Argument*.

**Table 1 Course Schedule**

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1	Jan 23	Syllabus
2	Jan 28 Jan 30	Oates, excerpt from <i>On Boxing</i> ; and Chapter 1 Hyde, “The Noble Art”; & James, “Raging Bulls”; and Chapter 9
3	<b>Feb 4</b> Feb 6	<b>In-class essay #1: diagnostic</b> Hazelton, “Hers”; Goodwin, “From Father with Love”; Angell, excerpt from <i>Five Seasons</i> ; and Chapter 2
4	Feb 11 <b>Feb 13</b>	Seshadri, “My Pirate Boyhood”; and Chapter 3 <b>Workshop: Short Write #1</b>
5	Feb 18 Feb 20	Smith, “Higher Education”; Bostian, “The Natural”; and Chapter 4 (workshop brief due) Angell, Early Innings; & Chapter 6

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
6	<b>Feb 25</b> <b>Feb 27</b>	<b>Workshop: Essay #1:</b> your sport as personal experience <b>Due: Essay #1</b> (including coversheet and workshop brief); and Chapters 17, 18, 19; <b>library orientation</b> (meet in MLK)
7	Mar 4 Mar 6	Kamp, “Only the Ball Was Brown”; & Chapter 7, pages 131-50 Posnanski, “The Legend of Bo”; Smith, “The Babe Was Always a Boy” and Chapter 8
8	Mar 11 <b>Mar 13</b>	Lewis, “Commie Ball” <b>In-class essay #2</b> (bring dictionary); Naison, “Why Sports History Is American History”
9	Mar 18 <b>Mar 20</b>	Early, “The Unquiet Kingdom of Providence”; & Chapter 7, pages 124-31 <b>Workshop: short writing #2</b>
10	<b>Apr 1</b> <b>April 3</b>	(workshop brief due) <b>Workshop: Essay #2</b> <b>Essay #2 due: your sport as American history</b> (including coversheet and workshop brief)
11	Apr 8 Apr 10	Rowe, “Understanding Sport and Media” Laskas, “The Enlightened Man”; Tadeo, “Le Bron James’ . . . Lawn Mower . . .”; & Chapter 13
12	Apr 15 Apr 17	Solotaroff, “Casualties of the NFL”; Laskas, “This Is Your Brain on Football”; and Chapter 5 Boswell, “Pain” and “No Mas” & Chapter 10
13	<b>Apr 22</b> <b>Apr 24</b>	<b>Workshop: short writing #3</b> (workshop brief due); <b>In-class essay #3</b> (bring a dictionary)
14	Apr 29 May 1	Dowling, excerpt from <i>The Frailty Myth</i> Ross, “Football Red and Baseball Green”
15	May 6 <b>May 8</b>	Early, “House of Ruth, House of Robinson” <b>Workshop: Essay #3</b>
16	<b>May 13</b>	<b>Essay #3 due: your sport as American culture</b> WST info; workshop for final exam
<b>Final Exam</b>		<b>(85) Monday, May 19 @ 7:15 a.m.</b> <b>(39) Friday, May 16 @ 9:45 a.m.</b> <b>(The room number for the exam will be announced later in the term.)</b>