# JOUR 499

**The Athlete, Sports Media and Popular Culture Four Units**

**Day and Time: Tuesday, 6:30 to 9:50 p.m. Section: #21495R**

**Location: ASC G26**

**Instructors: Jeff Fellenzer, Joe Saltzman**

**Office: ASC 102B**

**Contact Info:**

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**Office Hours: TBA**

1. **Course Description**

Sports in America is not only big business, but it also has deep cultural significance and relevance to our citizens, conveying many of the ideals concerning the public’s perception of competition, hard work and adversity. It touches on profound social issues of race, class and gender. For example, the integration of African‐American athletes into major sports such as baseball, basketball, football and track preceded integration of people of color in all other aspects of society. Studying race, class and gender in sports offers a unique historical perspective on the acceptance of integration in all aspects of society. The athletes who integrated sports showed how integration could be beneficial to a skeptical world beyond sports. They made integration acceptable and doable and gave us a precedent that would be followed again and again – in the workplace, in the social order, at home and in public places.

How are athletes and sports media portrayed in the movies and television, and what effect does this have on our perception of our athletes and the news media?

The image of the athlete in films and television has changed dramatically in the last 25 years. With rare exceptions, films and TV shows usually glorified the athletes presenting them as larger-­‐than-­‐life images. Today there is a much greater emphasis on authenticity and telling the true story. The public demands nothing less.

Athletes and the men and women who cover them in the news media are important. The reason? We live in an era where sports is a $400-billion industry, where athletes have become billion-­dollar mini-corporations and brand names. The most watched program in TV history is the Super Bowl. Twenty-­one out of the highest rated TV shows each Fall are National Football League games. Sports is flourishing in America, and the images of athletes in films and television reflect this. The athlete is one of the few heroes left intact in American culture.

We will look at the image of the athlete and the sports media by focusing on certain specific themes and reflections. We will see how films and TV programs glorify the athlete, then relish chronicling their downfall. We’ll see images of athletes overcoming adversity, heroic images, memorable tearjerkers and realistic images devoid of any mythology that have become part of our culture. We’ll look at films and TV programs that commemorate female athletes as well as those that take the image of the athlete and turn it upside down in parodies that make fun of all of the images we have come to adore about sports, athletes and the sports media.

# Overall Learning Objectives and Assessment

By analyzing all of the varied images of the athlete and sports media in popular culture, we will have a better understanding of America’s love-hate relationship with sports – the people in it and the people who cover it. Students will see up close and personal how athletes have set key examples when it comes to exploring America’s conception of competition, hard work, adversity, race, class and gender. The recent history of the integration of people of color and gays into the mainstream of competitive sports has had a profound effect on this country’s perception of who and what we are…and should be. By using the prism of athletes in popular culture to look at society as a whole, we will better understand the historical and present-day context of key social issues in America society.

Since sports is such an integral and powerful part of the American culture, analyzing athletes and the sports media will give us insight into who our heroes and villains are and why they have such a strong hold on the American psyche.

Students will learn how to analyze these images and get a better sense of why so many Americans love sports and their athletes so much, and how the sports media creates an environment in which athletes are both loved and admired or hated and scorned. Scholars have often contended that you can judge a society by who it selects as its heroes and villains, and looking at the images of athletes and sports media is one prism that will help students get a better grasp on who and what we are as a people and a nation, and what this means for our future.

# Description of Assignments

An individual paper that analyzes the athlete and the sports media in one specific film, television program or novel.

A midterm and a final examination.

# Grading

1. **Breakdown of Grade**

|  |  |  |
| --- | --- | --- |
| **Assignment** | **Points** | **% of Grade** |
| Participation | 5 | 5 |
| Paper | 20 | 20 |
| Midterm Examination | 35 | 35 |
| Final Examination | 40 | 40 |
|  |  |  |
| **TOTAL** | 100 | **100%** |

1. **Grading Scale**

|  |  |  |
| --- | --- | --- |
| 950 to 1000: A | 770 to less than 800: C+ | 600 to 6:30: D- |
| 900 to less than 950: A- | 730 to less than 770: C | Under 600: F |
| 870 to less than 900: B+ | 700 to less than 730: C- |  |
| 830 to less than 850: B | 670 to 700: D+ |  |
| 800 to less than 830: B- | 630 to 670: D |  |

1. **Grading Standards**

**“A” –** The paper and examinations that do 90 percent of what is expected. The writing is clear and lucid, all your conclusions and opinions are carefully referenced, and the paper/examination shows a keen understanding of the subject and critical thinking.

**“B”** – an examination and paper that does 80 percent of what is expected. The writing is serviceable, the majority of your conclusions and opinions are referenced, and the paper/examination shows a good understanding of class content.

**“C”** – an examination and paper that does 70 percent of what is expected. The writing is passable, but few of your conclusions and opinions are referenced. The paper/examination shows an adequate understanding of class content.

**“D”** – an examination and paper that does 60 percent of what is expected. The writing is barely passable. The paper is filled with unreferenced conclusions and opinions. The paper/examination shows a minimal and unacceptable understanding of class content.

**“F”** – an examination and paper fails to meet the major criteria of the assignment, is late, has numerous errors, no references and little understanding of class content or both. The following are some other circumstances that would warrant a grade of “F” and potential USC/Annenberg disciplinary action:

* + Fabricating a story or making up quotes or information.
  + Plagiarizing a script/article, part of a script/article or information from any source
  + Missing a deadline.

# Assignment Submission Policy

All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be marked down.

# . Required Readings and Supplementary Materials

Freedman, Russell, *Babe Didrikson Zaharias: The Making of a Champion*

Fountain, Charles, *The Betrayal: The 1919 World Series and the Birth of Modern Baseball*

# La Motta, Jake, Joseph Carter, Peter Savage, Nick Tosches (Introduction), *Raging Bull: My Story*

Leerhsen, Charles, *Ty Cobb: A Terrible Beauty*

Rampersad, Arnold, *Jackie Robinson: A Biography*

Sayers, Gale, Al Silverman, *I Am Third: The Inspiration for Brian's Song: Third Edition* Toobin, Jeffrey, *The Run of His Life: The People v. O.J. Simpson*

# Laptop Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the **Annenberg Virtual Commons** for more information. To connect to USC’s Secure Wireless network, please visit USC’s **Information Technology Services** website.

**Add/Drop Dates for Session 001 (15 weeks: 8/21/17 – 12/1/17)**

**Friday, September 8:** Last day to register and add classes for Session 001

**Friday, September 8:** Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund for Session 001

**Tuesday, September 12**: Last day to drop a Monday-only class without a mark of “W” and receive a refund for Session 001

**Friday, October 6:** Last day to drop a course without a mark of “W” on the transcript for Session 001. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

**Friday, October 6:** Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

**Friday, November 10:** Last day to drop a class with a mark of “W” for Session 001

# Course Schedule: A Weekly Breakdown

***Important note to students:*** *Be advised that this syllabus is subject to change based on the progress of the class, news events, and/or guest speaker availability.*

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Topics/Daily Activities** | **Readings and Homework** | **Deliverable/Due Dates** |
| **Week 1**  Date: 8/22 | **Orientation. Introduction to the class.**  **Technology to view videos at home**  **Image of the Athlete in Films and Television Summary Montage and Discussion** | **View: The Jackie Robinson Story**  **42.**  **Readings: Rampersad, Arnold, *Jackie Robinson: A Biography,* Chapters 6, 8, Epilogue** | **Assignment: Chose one film or TV program for paper** |
| **Week 2**  Date: 8/29 | **The Integration of Baseball: The Jackie Robinson Story and 42** | **View: The Jackie Robinson Story**  **42** |  |
| **Week 3**  Date: 9/5 | **The Integration of Baseball: The Jackie Robinson Story and 42**  **Guest: TBA** | **Treatment of African-­‐ American Athletes in Track-­‐and-­‐Field:**  **View:**  **Race – The Story of Jesse Owens**  **Olympic Pride, American Prejudice** |  |
| **Week 4**  Date: 9/12 | **Treatment of African-­‐ American Athletes in Track-­‐and-­‐Field:**  **Race – The Story of Jesse Owens**  **Olympic Pride, American Prejudice** | **View:**  **O.J. Made in America**  **Readings: Toobin, Jeffrey, *The Run of His Life: The People v. O.J. Simpson,* Prologue, Chapters 1, 7, 21. Epilogue** |  |
| **Week 5**  Date: 9/19 | **The Downfall of an American Hero, Part Two: O.J. Simpson**  **Possible Guest:**  **Ezra Edelman, producer/ director of O.J.: Made in America** | **View:**  **The Babe Ruth Story Babe**  **Readings: Montville, Leigh, *The Big Bam: The Life and Times of Babe Ruth.*  Introduction., pp. 24-247, 251, 361-362** |  |
| **Week 6**  Date: 9/26 | **The Glorification of the American Athlete on film and television: Two versions of the Babe Ruth Story show how in earlier years, athletes were glorified with negative aspects of the character ignored More modern videos on the same athlete show some of the warts in their characters** | **The Realistic Image of the Athlete: Part**  **View:**  **One Eight Men Out Concussion**  **Readings: Fountain, Charles, *The Betrayal: The 1919 World Series and the Birth of Modern Baseball.* Chapters 6, 8, 9.** |  |
| **Week 7**  Date: 10/3 | **The Realistic Image of the Athlete, Part One. Shows the underbelly of sports in analyzing gambling and physical problems.**  **Eight Man Out, Concussion.** | **The Realistic Image of the Athlete: Part Two**  **View:**  **Cobb Raging Bull**  **Readings: Leerhsen, Charles, *Ty Cobb: A Terrible Beauty.* Parts One and Two, Epilogue.**  **La Motta, Jake, Joseph Carter, Peter Savage, Nick Tosches (Introduction), *Raging Bull: My Story.*  Introduction.** | **NOTE: Week 7 Films will be on the Final Examination, not the Mid-Term Examination** |
| **Week 8**  Date: 10/10 | **Midterm Examination** | **Midterm Examination** | **Midterm Examination** |
| **Week 9**  Date: 10/17 | **The Realistic Image of the Athlete, Part Two: First realistic portrait of an American hero showing him to be a deeply flawed human being: Cobb.**  **Raging Bull – one of the most realistic portraits of a boxer in film history.** | **Athletes Overcoming Great Difficulties**  **Tearjerkers: Iconic images of the Athlete that have become part of the American popular culture:**  **View:**  **Brian’s Song**  **Fear Strikes Out**  **Readings: Sayers, Gale, Al Silverman, *I Am Third: The Inspiration for Brian's Song: Third Edition.* Part Three**  **Piersall, Jim, Al Hirshberg, *Fear Strikes Out: The Jimmy Piersall Story,* first and last chapters** |  |
| **Week 10**  Date: 10/24 | **Athletes that have become part of the American popular culture including tearjerkers: Brian’s Song**  **Fear Strikes Out** | **Cultural Icons, Part One: Films offering honest and memorable portrayals of sports and athletes:**  **View:**  **Bull Durham**  **Hoosiers** |  |
| **Week 11**  Date: 10/31 | **Cultural Icons, Part One: Films offering honest and memorable portrayals of sports and athletes:**  **Bull Durham Hoosiers**  **Guest: Ron Shelton, creator of Bull Durham** | **Cultural Icons, Part Three: Films creating heroic images that have become a part of our popular culture: Rocky**  **Creed** |  |
| **Week 12**  Date 11/7 | **Cultural Icons, Part Three: Films creating heroic images that have become a part of our popular culture: Rocky**  **Creed** | **Women in Sports: Images of the female athlete in film and television**  **View:**  **In a League of Her Own**  **Babe: The Babe Didrikson Story**  **Readings: Freedman, Russell, *Babe Didrikson Zaharias: The Making of a Champion.* Chapters 1. 13.** | **PAPER DUE** |
| **Week 13**  Date: 11/14 | **Women in Sports: Images of the female athlete in film and television:**  **In a League of Her Own Babe Didrikson Zaharias** | **Satire: Making fun of the Image of the Athlete;**  **Major League Space Jam** |  |
| **Week 14**  Date:11/21 | **Satire: Making fun of the image of the Athlete:**  **Major League Space Jam** |  |  |
| **Week 15**  Date:11/28 | **Preparation for Final Examination. Summary of class.** | **Preparation for final examination** |  |
| **FINAL EXAM**  Date: 12/12, 7-9 p.m. | **FINAL EXAM** | **FINAL EXAM** | **FINAL EXAM** |

**THE PAPER**

**Film-TV Program Assignment: August 22, 2017**

**Paper Due: November 7, 2017**

The paper assignment is a review of a film or TV program of you own choosing that must be approved by the instructors. Below is a list of more than 270 films and TV programs already approved. Each student must pick a different film or TV program. Approval will be given on a first come, first served basis.

The review must include the following:

\*A summary of the image of the athlete as depicted in the film or TV program

\*A summary of the sports media as depicted in the film or TV program,

\*Pros and cons of the image of the athlete as depicted in the film or TV program

\*Pros and cons of the image of the sports media as depicted in the film or TV program

\*How this film or TV program fits into the other films and TV programs seen in class up to October 31, 2017. Similarities and differences.

Length: Not less than five pages, no more than 10 pages.

Please feel free to e-mail Joe Saltzman ([Saltzman@usc.edu)](mailto:Saltzman@usc.edu)) if you have any questions about the assignment.

**List of Approved Films and Television Miniseries, Series and Documentaries**

|  |
| --- |
| **’51 Dons (2014)** |
| **26 Years: The Dewey Bozella Story (2012)** |
| **61\* (2001)** |
| **9.79” (2012)** |
| **A Triumph of the Heart: The Ricky Bell Story (1991)** |
| **Against the Tide (2013)**  **Air Bud (1997)** |
| **Ali (2001)**  **Alibi Ike (1935)**  **All the Right Moves (1983)** |
| **Anchorman: The Legend of Ron Burgundy (2004)** |
| **Angels in the Outfield (1951)** |
| **Angels in the Outfield (1994)** |
| **Any Given Sunday (1999)** |
| **Are We Don’t Yet? (2007)** |
| **Assault in the Ring (2008)** |
| **At All Costs (2016)** |
| **Bad Boys (2014)**  **Balls of Fury (2007)**  **Baseball (TV Documentary Series, Ken Burns – 1994)** |
| **Battle of the Sexes (2017)** |
| **Believeland (2016)**  **Bend It Like Beckham (2002)** |
| **Benji (2012)** |
| **Bernie and Ernie (2013)**  **Big Wednesday (1978)** |
| **Big Shot (2013)** |
| **Black Sunday (1977)** |
| **Blades of Glory (2007)** |
| **Bleed for This (2016)**  **Bloodsport (1988)**  **Blue Crush (2002)**  **Bobby Deerfield (1977)** |
| **Bobby Jones: Stroke of Genius (2004)** |
| **Body and Soul (1981)** |
| **Borg vs. McEnroe (2017)** |
| **Branded (2013)** |
| **Breaking Away (1979)** |
| **Breaking the Surface: The Greg Louganis Story (1997)** |
| **Brian and the Box (2014)**  **Bring It On (2000)** |
| **Broke (2012)**  **Cars (20060**  **Cars 2 (2011)**  **Cars 3 (2017)** |
| **Carter High (2015)** |
| **Catching Hell (2010)** |
| **Catholics vs. Convicts (2015)**  **Champions (1984)**  **Champion (1949)** |
| **Chariots of Fire (1981)** |
| **Charismatic (2011)** |
| **Chasing Tyson (2014)**  **Cinderella Man (2005)** |
| **City Dump: The Story of the 1951 CCNY Basketball Scandal (1998)**  **Cliffhanger (1993)** |
| **Consolation Marriage (1931)** |
| **Cool Runnings (1993)** |
| **Crazy Legs (1953)**  **D2: The Mighty Ducks (1994)**  **D3: The Mighty Ducks (`995** |
| **Damn Yankees (1958)** |
| **Dawn! (1979)**  **Days of Thunder (1990)** |
| **Death on the Diamond (1934)** |
| **Dempsey (1983)** |
| **Designing Woman (1957)** |
| **Do You Believe in Miracles (2001)** |
| **Doc and Darryl (2016)** |
| **Dodgeball A True Underdog Story (2004)** |
| **Don’t Look Back: The Story of Leroy “Satchel” Paige (1981)** |
| **Down in the Valley (2015)** |
| **Downhill Racer (1969)** |
| **Draft Day (2014)**  **Driven (2001)**  **Eddie the Eagle (2016)** |
| **Elway to Marino (2013)** |
| **Endurance (1999)** |
| **Everybody Loves Raymond (TV Series – 1996)** |
| **Facing Ali (2009)** |
| **Fear Strikes Out (1957)** |
| **Fear Strikes Out (1957)** |
| **Fernando Nation (2010)** |
| **Fever Pitch (1985)** |
| **Fever Pitch (2005)** |
| **Field of Dreams (1989)** |
| **For the Love of the Game (1999)** |
| **Forgotten Miracle (2009)** |
| **Four Days in October (2010)** |
| **Four Falls of Buffalo (2015)**  **Foxcatcher (2014)** |
| **Free Spirits (2013)**  **Friday Night Lights (2004)** |
| **Friday Night Lights (TV Series – 2006-2011)** |
| **Funny Farm (1988)**  **Gallipoli (1981)** |
| **Game of Change (2008)**  **Gentleman Jim (1942)**  **Gentleman Joe Palooka (1946)** |
| **Ghosts of Old Miss (2012)** |
| **Gibsonburg (2013)**  **Girlfight (2000)** |
| **Gleason (2016)** |
| **Glory Road (2005)** |
| **Go, Man, Go! (1954)**  **Golden Boy (1939)** |
| **Golden Gloves (1940)** |
| **Good Sports (TV Series – 1991)**  **Goon (2011)**  **Grand Prix (1966)** |
| **Greater (2016)** |
| **Guru of Go (2010)** |
| **Hands of Stone (2016)**  **Happy Gilmore (1996)** |
| **Happy Valley (2014)** |
| **Hawaiian: Legend of Eddie Aikau (2013)** |
| **Heart Like a Wheel (1983)** |
| **Heaven Can Wait (1978)** |
| **Her Life as Man (1984)** |
| **Hershel (2011)**  **High School Musical 2006)** |
| **Hildago (2004)**  **Hitler’s Pawn – The Margaret Lambert Story (2004)** |
| **Hot News (1953)** |
| **Hurricane Season (2009)** |
| **Hustle (2004)** |
| **I Am Ali (2014)** |
| **I Hate Christian Laettner (2015)** |
| **Ice Castles (1978)** |
| **Into the Wind (2010)**  **Into Thin Air: Death on Everest (1997)** |
| **Invictus (2009)** |
| **Invincible (2006)** |
| **Iron Man (1951)**  **Iron Will (1994)** |
| **It Happened in Flatbush (1942)** |
| **It’s Good to Be Alive: The Roy Campanella Story (1974)** |
| **Jerry Maguire (1994)** |
| **Jim Thrope – All-American (1951)** |
| **Joe Louis: American Hero…Betrayed (2008)**  **Joe Palooka, Champ (1946)**  **Joe Palooka in Humphrey Takes a Chance (1950)**  **Joe Palooka in the Big Fight (1949)**  **Joe Palooka in the Counterpunch (1949)**  **Joe Palooka in the Knockout (1947)** |
| **Jordan Rides the Bus (2010)** |
| **June 17th, 1994 (2010)** |
| **Just for Kicks (2003)**  **K2 (1991)**  **Kansas City Bombers (1972)**  **Kicking & Screaming (2005)** |
| **Kid Galahad (1937)** |
| **Killer McCoy (1947)** |
| **King of the Gamblers (1947)** |
| **King of the World (2000)**  **Kingdom (TV Series 2014-)**  **Kingpin (1996)** |
| **King’s Ransom (2009)** |
| **Knockout (1941)** |
| **Kobe Doin’ Work (2009)**  **Knute Rockne All American (1940)**  **Le Mans (1971)** |
| **Leaf (2008)** |
| **League of Denial (2013)** |
| **Leather Pushers (1940)**  **Legend: The Ben Hogan Story (2016)** |
| **Let Them Wear Towels (2013)** |
| **Little Big Men (2010)**  **Little Fauss and Big Halsy (1970)**  **Little Giants (1994)** |
| **Lou Grant: Sports (1978)** |
| **Love Monkey (TV Series – 2006)** |
| **Manny (2014)** |
| **Marion Jones: Press Pause (2010)** |
| **Matilda (1978)** |
| **Matlock: The Fighter (TV Episode – 1990)** |
| **Maurice Richard (2005)** |
| **Maurie (1973)** |
| **Max Schmeling (2010)** |
| **McFarland, USA (2015)** |
| **Michael Jordan: An American Hero (1998)** |
| **Mighty Ducks (1996-1997 TV Series)** |
| **Million Dollar Baby (2004)**  **Miracle (2004)** |
| **Miracle on Ice (1981)** |
| **Mohammad Ali’s Greatest Fight (2013)** |
| **Monday Night Mayhem (2002)** |
| **Moneyball (2011)** |
| **More than a Game (2009)** |
| **Mr. Baseball (1992)** |
| **Mr. Hockey: The Gordie Howe Story (2013)** |
| **Muhammad and Larry (2009)** |
| **Munich (2005)** |
| **My All American (2015)** |
| **My Boys (TV Series – 2006)**  **Mystery, Alaska (1999)**  **Nacho Libre (2006)** |
| **No Mas (2013)** |
| **North Dallas Forty (1979)** |
| **Nowitzki: The Perfect Shot (2014)** |
| **Of Miracles and Men (2015)**  **On Any Sunday (1971)** |
| **Once Brothers (2010)** |
| **One & Done (2016)** |
| **One and Not Done (2016)** |
| **One Day in September (1999)**  **One Heart (2017)** |
| **One in a Million: The Ron LeFlore Story (1978)** |
| **One Night in Vegas (2010)** |
| **One on One (1977)** |
| **One Tree Hill (TV Series – 2009)** |
| **Pacquiao: The Movie (2006)**  **Palooka (1934)** |
| **Paper Lion (1968)** |
| **Pat XO (2013)**  **Pele: Birth of a Legend (2016)** |
| **Personal Best (1982)** |
| **Phantom Punch (2009)** |
| **Phi Slama Jama (2016)**  **Pitch (TV Series, 2016)** |
| **Playing for the Mob (2014)** |
| **Pony Excess (2011)**  **Prefontaine (1997)**  **Pumping Iron (1977)** |
| **Queen of Katwe (2016)** |
| **Rand University (2014)** |
| **Real Steel (2011)** |
| **Rebound: The Legend of Earl “The Goat” Manigault (1996)** |
| **Red Dirt Rising (2011)** |
| **Remember the Titans (2000)** |
| **Renee (2011)**  **Requiem for a Heavyweight (1962)** |
| **Requiem for the Big East (2014)** |
| **Resurrecting the Champ (2007)**  **Riding Giants (2004)** |
| **Right Cross (1950)** |
| **Rise and Walk: The Dennis Byrd Story (1994)**  **Roar of the Crowd (1953)** |
| **Rocky Balboa (2006)** |
| **Rocky II (1979)** |
| **Rocky III (1982)** |
| **Rocky IV (1985)** |
| **Rocky Marciano (1999)** |
| **Rocky V (1990)** |
| **Roll Tide/War Eagle (2011)** |
| **Rookie of the Year (1955)** |
| **Rudy (1993)** |
| **Run for Your Life (2008)** |
| **Run Ricky Run (2010)** |
| **Runner (2013)** |
| **Running Brave (1983)** |
| **Saturday’s Hero (1951)** |
| **Saturday’s Heroes (1937)** |
| **Schooled: The Price of College Sports (2013)** |
| **Seabiscuit (2003)** |
| **Searching for Bobby Fischer (1993)** |
| **Season of a Lifetime (2012)** |
| **Semi-Pro (2008)** |
| **Semi-Tough (1977)**  **Shattered Glory: The Tonya Harding and Nancy Kerrigan Story (1994)**  **She’s the Man (2006)** |
| **Silly Little Game (2010)** |
| **Slap Shot (1977)**  **Slap Shot 2: Breaking the Ice (2002)** |
| **Slaying the Badger (2014)** |
| **Sole Man (2015)** |
| **Somebody Up There Likes Me (1956)** |
| **Something for Joey (1977)**  **Soul Surfer (2011)**  **Southpaw (2015)**  **Speed Racer (2008)**  **Speedway (1968)** |
| **Sports Night (TV Series – 1998)**  **Stealing Home (1988)**  **Sugar (2008)** |
| **Survive and Advance (2013)** |
| **Swoopes (2013)** |
| **Tall Story (1960)**  **Talladega Nights: The Ballad of Ricky Bobby (2006)** |
| **The ’85 Bears (2015)** |
| **The 16th Man (2010)** |
| **The 5th Quarter (2011)** |
| **The Announcement (2012)** |
| **The Armstrong Lie (2013)** |
| **The Basketball Fix (1951)**  **The Benchwarmers (2006)** |
| **The Bingo Long Traveling All-Stars & Motor Kings (1976)** |
| **The Birth of Big Air (2010)** |
| **The Bleeder (2016)**  **The Blind Side (2009)** |
| **The Book of Manning (2013)** |
| **The Bronx is Burning (TV Series – 2007)**  **The Color of Money (1986)**  **The Crowd Roars (1938)** |
| **The Curse of the Bambino (2003)** |
| **The Diplomat (2013)**  **The Eagle Huntress (2016)** |
| **The Endless Summer (1966)** |
| **The Endless Summer II (1994)** |
| **The Express: The Ernie Davis Story (2008)** |
| **The Fab Five (2010)** |
| **The Fighter (2010)**  **Follow the Sun (1851(** |
| **The Game (TV Series – 2006)** |
| **The Game of Their Lives (aka Miracle Match) (2005)** |
| **The Gospel According to Mac (2015)** |
| **The Great White Hope (1970)** |
| **The Harder They Fall (1956)** |
| **The House of Steinbrenner (2010)** |
| **The Hurricane (1999)**  **The Hustler (1961)** |
| **The Jericho Mile (1979)** |
| **The Joe Louis Story (1953)**  **The Joe Palooka Story (TV Series – 1954)** |
| **The Kick (2014)**  **The Kid From Brooklyn (1946)**  **The Kid From Left Field (1953)**  **The Kid From Left Field (1979)**  **The Legend of Bagger Vance (2000)**  **The Loneliness of the Long Distance Runner (1962)** |
| **The Long Run (2000)**  **The Lords of Dogtown (2006)**  **The Lovebug (1968)**  **The Man From Left Field (1993)** |
| **The Marinovich Project (2011)**  **The Mighty Ducks (1992)** |
| **The Mighty Macs (2009)** |
| **The Natural (1984)** |
| **The Odd Couple (1968)**  **The One and Only (1978)**  **The Other Side of the Mountain (1975)**  **The Other side of the Mountain, Part II (1978)** |
| **The Personality Kid (1934)**  **The Pink Panther (2006)** |
| **The Pistol: The Birth of a Legend (1991)** |
| **The Price of Gold (2013)**  **The Pride of St. Louis (1952)** |
| **The Pride of the Yankees (1942)** |
| **The Program (2015)** |
| **The Real Rocky (2011)** |
| **The Replacements (2000)**  **The Rookie (2002)**  **The Scout (1994)** |
| **The Slap Maxwell Story (TV Series – 1987)** |
| **The Sport Parade (1932)**  **The Stratton Story (1949)** |
| **The Trials of Mohammad Ali (2013)** |
| **The U Part 2 (2014)**  **The Waterboy (1996)** |
| **The Winning Team (1952)**  **The World’s Greatest Athlete (1973)** |
| **There’s No Place Like Home (2012)** |
| **This Is What They Want (2013)** |
| **This Magic Moment (2016)** |
| **To Please a Lady (1950)** |
| **Top Spin (2014)** |
| **Touchback (2012)** |
| **Trainwreck (2015)** |
| **Trojan War (2015)**  **Trouble With the Curve (2012)** |
| **Tuesdays with Morrie (1999)** |
| **Tyson (1995)** |
| **Undefeated (2011)** |
| **Unforgivable Blackness: The Rise and Fall of Jack Johnson (2005)** |
| **Unguarded (2011)** |
| **Unmatched (2010)**  **Varsity Blues (1999)** |
| **Venus and Serena (2013)** |
| **Venus Vs (2013)** |
| **Victor (2008)**  **Vision Quest (1986)** |
| **We Are Marshall (2006)** |
| **Weekend of a Champion (1971)** |
| **When Billie Beat Bobby (2001)** |
| **When the Game Stands Tall (2014)** |
| **When the Garden was Eden (2014)**  **Whip It (2009)** |
| **White, Blue and White (2014)**  **White Men Can’t Jump (1992)**  **Win, Win (2011)**  **Wind (1992)**  **Winning (1969)** |
| **Winning Time: Reggie Miller vs. the New York Knicks (2010)** |
| **Without Bias (2010)** |
| **Without Limits (1998)** |
| **Woman of the Year (1942)** |
| **Woman-Wise (1937)** |
| **Woodlawn (2015)** |
| **You Don’t Know Bo (2012)** |
| **Youngstown Boys (2013)** |
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# Policies and Procedures Additional Policies

Students are expected to check their emails and Blackboard for class information and updates.

# Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-­‐paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must by unpaid and can only be applied to one journalism class.

**Statement on Academic Conduct and Support Systems**

**a. Academic Conduct**

*Plagiarism*

Presenting someone else’s ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* (<https://policy.usc.edu/scampus-part-b/>). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct (<http://policy.usc.edu/scientific-misconduct/>).

*USC School of Journalism Policy on Academic Integrity*

The following is the USC Annenberg School of Journalism’s policy on academic integrity and repeated in the syllabus for every course in the school:

“Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators.”

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

**b. Support Systems**

*Equity and Diversity*

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* (<http://equity.usc.edu/>) or to the *Department of Public Safety* (<http://dps.usc.edu/contact/report/>). This is important for the safety of the whole USC community. Another member of the university community - such as a friend, classmate, adviser, or faculty member - can help initiate the report, or can initiate the report on behalf of another person.The *Relationship and Sexual Violence Prevention and Services* (<https://engemannshc.usc.edu/rsvp/>) provides 24/7 confidential support, and the sexual assault resource center webpage (<https://sarc.usc.edu/>) describes reporting options and other resources.

*Support with Scholarly Writing*

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your adviser or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* (<http://ali.usc.edu/>) which sponsors courses and workshops specifically for international graduate students.

*The Office of Disability Services and Programs* (<http://dsp.usc.edu/>) provides certification for students with disabilities and helps arrange the relevant accommodations.

Students requesting test-related accommodations will need to share and discuss their DSP recommended accommodation letter/s with their faculty and/or appropriate departmental contact person at least three weeks before the date the accommodations will be needed. Additional time may be needed for final exams. Reasonable exceptions will be considered during the first three weeks of the semester as well as for temporary injuries and for students recently diagnosed. Please note that a reasonable period of time is still required for DSP to review documentation and to make a determination whether a requested accommodation will be appropriate.

*Stress Management*

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at (213) 740-7711. The service is confidential, and there is no charge.

*Emergency Information*

If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* (<http://emergency.usc.edu/>) will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

# About Your Instructors

**Jeff Fellenzer** has more than three decades of experience in sports media, sports management and education, and

as an entrepreneur. He is a senior lecturer and full-time professor at the University of Southern California's

Annenberg School for Communication and Journalism, teaching “Sports, Business, Media” and “Sports and Media

Technology.” In a 2012 survey of students, his “Sports, Business, Media” class was voted the No. 4 most popular

class at USC. In April 2014, Fellenzer was featured in Annenberg TV News’ series on “USC’s Most Inspirational

Professors.”

Fellenzer, one of 43 Heisman Trophy voters in California, is a frequent commentator on sports business issues,

having made live, in-studio appearances on the KTLA-TV News in Los Angeles. He was a featured interviewee for

ESPN’s “Trojan War” documentary. Fellenzer also has been interviewed for ESPN’s “Outside the Lines” series,

National Public Radio and KNX News Radio, and has been quoted in publications including Sports Illustrated, the

New York Times, L.A. Times, L.A. Daily News, Associated Press, Forbes.com and MSNBC.com.

**Joe Saltzman**, professor of journalism and communication at USC Annenberg, has been a prolific print and electronic journalist for more than 50 years. He created the broadcasting sequence for the School of Journalism at the University of Southern California in 1974. He has taught for 48 years, is a tenured professor at USC and the winner of several teaching awards, including the Scripps-Howard National Journalism and Mass Communications Professor of the Year and the USC Associates Teaching Excellence Award. He is currently the Director of the Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center, USC Annenberg, and a former associate dean of the Annenberg School for Communication and Journalism.

Before coming to USC, Saltzman was a senior writer-producer at CBS, Channel 2, in Los Angeles. His documentaries and news specials have won more than 50 awards including the Alfred I. duPont-Columbia University Award in Broadcast Journalism (broadcasting’s equivalent of the Pulitzer Prize), two Edward R. Murrow Awards for reporting, five Emmys and four Golden Mike awards. Saltzman is listed in Who’s Who in America, the International Who’s Who in Literature, Who’s Who in California, Who’s Who in the West, Who’s Who in Education and International Biography.