

15-49

UWUCC: App 9/22/15
Senate Info: 10/6/15

Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Existing and Special Topics Course

Course: English 281 Special Topics: Sports Film and Literature

Instructor(s) of Record: Tim Hibsman

Phone: 724-357-2261 Email: Thibsman@iup.edu

Step Two: Departmental/Dean Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative

[Signature] 8/26/15
Signature of Department Designee Date

Endorsed: _____
Signature of College Dean Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative

Signature of Committee Co-Chair Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: Provost Approval

Approved as distance education course Rejected as distance education course

Signature of Provost Date

Forward form and supporting materials to Associate Provost.

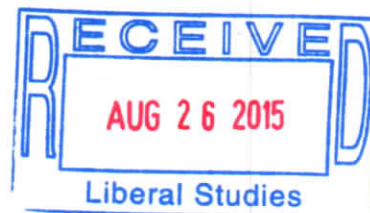


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Narrative Rationale for Items A1-A5

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

Dr. Hibsman received his doctorate in Educational Technology and has regularly used D2L in all the courses he has taught at IUP. Prior to coming to IUP, Dr. Hibsman worked for over eight years teaching and developing online courses as part of his full-time course load for undergraduate and graduate programs using several educational website platforms (D2L, Moodle, Blackboard, and ECollege). At IUP Dr. Hibsman participated in the Designing Your First Online Course: the Basics, Plus workshop offered in December 2011 by David Porter, Online Learning Specialist from the Office of Distance and Continuing Education. Dr. Hibsman has taught multiple online courses at IUP: Engl-222 Technical Writing, Engl-202 Advanced Composition, Engl-281 Nautical Film & Literature.

2. How will each objective in the course be met using distance education technologies?

ENGL-281 Special Topics: Sports Film & Literature

Examines a variety of English and American literature and films in which various sports acts as the setting, a body of symbolism, a competition, the agent of divine wrath, a human challenge, a means of escape, and a reason to reflect on the human relationship to health and sports. Studies the importance of sports as a literary motif.

How each course objective will be met via distance education technologies is summarized below:

- A. Students will analyze a wide range of authors of different cultures and ages focusing on sports and athletic related subject matter.

Students will be introduced to multiple readings and movie viewings to a variety of sports topics focusing on Moments of Glory, Inspirational Films, Motivation, Game of Life, Famous Speeches, Sports and Family, and the Lighter Side of Sports. Students will get reading assignments from lesson modules in D2L and participate in the discussion forums that will provide students an opportunity to practice strong analytical writing

skills while clearly expressing and defending their viewpoints. In all their online postings, assignments, and projects they will have to incorporate correct grammar, punctuation, and spelling. Students will be evaluated using D2L discussion forum and short writing assignments submitted by email or to the D2L Dropbox.

- B. Students will identify, interpret, and evaluate the different perspectives humans use to look at sports through competition, leadership, health & physical toll on the body, and life experience.

Students will have to research and analyze diverse writings and film and provide a different group perspective (interrupting how various audiences will perceive the work) as assigned by the instructor. Students will share individual and group papers to the discussion area of D2L.

- C. Students will critique and analyze diverse literary genres--poetry, drama, novel and short story and the impact of genre on representations of sports. These literary genres will be compared to their film counterpart.

Students will have to determine how the literary genres present the best features and attributes of the work. The students will have the opportunity to evaluate the imagery displayed in each genre. A comparison between different genres, authors, and themes will be presented in their final portfolio.

- D. Students will illustrate, critique, and evaluate the important common issues which authors often examine sports (In spite of their different backgrounds, cultures, and genres.).

As we proceed through the different works, students will examine the author's approach in each work. What are the common characteristics that authors used in relation to the sports, coaches, players, and audience? What common imagery did the authors use throughout the term? How did the backgrounds of the authors affect their writing style, themes, and approach to story-telling? Final overview of authors will be placed in the course portfolio. Every week (day) students will have to critically analyze assigned readings and films. They must submit writing assignments for every module to the Drop Box and post their results and opinions to the Discussion area.

3. How will instructor-student and student-student, if applicable, interaction take place?

A variety of formal and informal interactions will be built into the course for the purposes of feedback and evaluation. As part of all weekly modules and assignments,

students will be expected to participate in threaded discussions regarding course content. Furthermore, the student will collaborate with other group members via team discussion area and then document and present their interaction and group project to the instructor in D2L. The instructor's role in these discussions is to provide feedback to the students, to clarify information, to correct false assumptions, and to provide additional guidance in understanding the course content. The instructor will also assist students (through Skype or email) in preparing class projects that evaluate student ability to apply new concepts learned in this course. Additional teacher-student interactions will take place via e-mail, using Wimba, telephone and online office hours as needed.

Students will interact with one another through the threaded discussion forums and course e-mail. Within the discussion forum a specific topic is usually set aside for informal student interactions to discuss topic off topic, but to still build relationships and communication skills.

4. How will student achievement be evaluated?

Assignment and class participation – 70%: Students will complete at least twelve writing assignments throughout the weekly modules. Assignment breakdowns will be posted in the Content section of D2L with due dates and submittal location (DropBox and/or Discussion Area). Feedback will be provided to students every week so they can evaluate their understanding and enhance their papers prior to being placed in their course portfolio.

Discussion Threads—20% (Online Collaboration) – Students will post at least five of their assignments to a group discussion. Detailed descriptions and directions for the assignment will be provided on the D2L course page. Student discussion posts will complement their assignment and provide them differing views on how to complete the assignment. They must evaluate and critically analyze other student papers. Then they must take the remarks made to their papers and revise the assignment before placing it in their portfolio. The discussion threads will be evaluated by quantity, as well as, by quality.

Career Portfolio– 10%: The course portfolio will contain electronic versions of their revised work, Author Overview, Genre Breakdown, and final opinion paper.

5. How will academic honesty for tests and assignments be addressed?

Academic integrity will be maintained using a variety of methods. These methods include the use of informal writing assignments (to establish a norm) and testing controls available in D2L. Additionally, students will be informed of policies pertaining to academic integrity and expected to agree to a statement regarding course policies to assure their understanding. The following statement will be included among the course policies in the course syllabus:

Academic Integrity Policy

Indiana University of Pennsylvania expects a full commitment to academic integrity from each student. This syllabus represents a contract between you and the instructor of this course and that you agree to follow the rules and expectations set up therein. The following instances are considered violations of academic integrity:

- *Providing or receiving unauthorized assistance in coursework, including papers, quizzes, and examinations.*
- *Using unauthorized materials and resources during quizzes and tests.*
- *Possessing course examination materials without the prior knowledge of the instructor.*
- *Plagiarizing which is the use of papers, dissertations essays, reports, speeches and oral presentations, take-home examinations, computer projects, and other academic exercises or the passing off of ideas or facts beyond common knowledge with attribution to their originators.*
- *Engaging behaviors that are disruptive or threatening to others.*
- *Using computer technology in any way other than for the purposes intended for the course.*

Please note that IUP faculty use a variety of technologies and techniques to check the authenticity of student work. Violations of academic integrity will be handled per IUP's Academic Integrity Policy and Procedures. Failure to comply with the policies and procedures may result in a decrease in grade, involuntary withdrawal from an academic program, suspension, expulsion, or rescission of a conferred degree. IUP's "Academic Integrity Policy and Procedures" are available in the Undergraduate Catalog, which is available at <http://www.iup.edu/registrar/catalog/>.

The methods to be employed for each type of assessment are included below.

Commitment to Course Policies—Students will be required to certify through the completion of a D2L quiz that they have read and understand the policies and procedures set out in the course syllabus. The instructor will monitor the scores to identify students who may not understand or be in agreement. The commitment statement is included below:

I understand that the syllabus represents a contract between the professor of this course and myself. I have read the syllabus for Engl-215: Introduction to Legal Writing and understand my expectations and the course policies, including those regarding grading, course participation, and academic integrity. I also understand that the professor has the right to alter the syllabus as dictated by the needs of the course. By committing to this statement, I affirm that I understand the course rules and policies and that I have been given the opportunity to ask questions.

- a. *I commit to the course policies and expectations outlined in the syllabus.*
- b. *I DO NOT COMMIT to the course policies and expectations outlined in the syllabus.*

Paper can be submitted to Turnitin.com for evaluation by the professor to avoid any plagiarism.

Introductory Writing Assignment—At the onset of the course, students will be required to introduce themselves, tell what discipline they are studying, what they know about technical writing, why they chose this course, and what courses, if any, they have taken online. If desired, students may also include a photograph in their discussion posts by using the attachment feature. This informal assignment will be used as a baseline writing sample to which to compare student written work through the remainder of the course for the purposes of detecting potential plagiarism and academic dishonesty.

Syllabus

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Welcome to Sports Film and Literature

I. Catalog Description

English 281 Special Topics: Sports Film & Literature

3 credits

Prerequisites: None

Examines a variety of English and American literature and films in which various sports acts as the setting, a body of symbolism, a competition, the agent of divine wrath, a human challenge, a means of escape, and a reason to reflect on the human relationship to health and sports. Studies the importance of sports as a literary motif.

II. Course Outcomes

Students will

- A. analyze a wide range of authors of different cultures and ages focusing on sports and athletic related subject matter
- B. identify, interpret, and evaluate the different perspectives humans use to look at sports through competition, leadership, health & physically toll on the body, and life experience.
- C. critique and analyze diverse literary genres--poetry, drama, novel and short story and the impact of genre on representations of sports. These literary genres will be compared to their film counterpart.
- D. illustrate, critique, and evaluate the important common issues which authors often examine sports (in spite of their different backgrounds, cultures, and genres.).

III. Course Outline (Winter Session/Online)

Week	Topics	Assignments
1	<p>Introduction</p> <p>Online Lecture: Motivation and desire in sports.</p> <p>Inspirational Films:</p> <ul style="list-style-type: none"> ✓ The Blind Side ✓ Cinderella Man ✓ Coach Carter ✓ Invincible ✓ See assignment sheet for more options <p>Moments of Glory</p> <ul style="list-style-type: none"> • “Three Cheers for My Daughter” • “Magical Season of the Macon Ironmen” • “Ain’t God Good to Indiana” (tentative) • “In the Pocket” • “400 Meter Freestyle” • “The Passer” • “The Crucible of White Hot Competition” • “The Sprinters” 	<p>Exercises:</p> <ul style="list-style-type: none"> ➤ Participation with all topics in the discussion area. ➤ Film reviews and abstracts (TBA) The Blind Side ➤ Group analysis paper on “Magical Season of the Macon Ironmen” ➤ Response paper to Cinderella Man ➤ Short essay on similarities and differences of assigned readings. ➤ SIP IT (Sorts Images & Pictures for Inspired Teaching) Assignment ➤ Definition report on Sports terms
2	<p>The Game of Life</p> <ul style="list-style-type: none"> • “Offsides” 	<p>Exercises:</p> <ul style="list-style-type: none"> ➤ Participation with all topics in the discussion area. ➤ Film reviews and abstracts (TBA) Any

	<ul style="list-style-type: none"> • “Just Because We’re Female” • “Ball Game” • “Pitcher” • “Jump Shot” • “Ex-Basketball Player” <p>Lecture: Famous Sport Speeches, Fiction and Non-Fiction</p> <ul style="list-style-type: none"> • Miracle on Ice • Gridiron Gang • A League of Their Own • Remember the Titans • The Program 	<p>Given Sunday</p> <ul style="list-style-type: none"> ➤ Analysis of “Just Because We’re Female” ➤ Short answer handout on Famous Speeches ➤ Perspective and mock interview paper on famous coaches.
3	<p>Lecture: Olympics in Sports Film & Literature</p> <p>Sports and the Family</p> <ul style="list-style-type: none"> • “Playing to Win” • “Can’t Anybody Here Play This Game?” • “Fathers Playing Catch with Sons” <p>The Lighter Side of Sports</p> <ul style="list-style-type: none"> • “The Decline of Sport” • “Pass Punt and Talk” • “Who’s on First” <p>Film Clips: “Who’s on First”</p>	<p>Exercises:</p> <ul style="list-style-type: none"> ➤ Participation with all topics in the discussion area. ➤ Film reviews and abstracts (TBA) Leatherheads—Clooney The Best of Times, Caddyshack ➤ Online presentation of chosen film reviews: Munich, Miracle, Prefontaine, Chariots of Fire. ➤ Submittal of final portfolio.

IV. Evaluation Methods

Assignment Titles				
<p>Daily/weekly reports & presentation</p> <ul style="list-style-type: none"> ➤ Film reviews and abstracts (TBA) The Blind Side ➤ Group analysis paper on "Magical Season of the Macon Ironmen" ➤ Response paper to Cinderella Man ➤ Film reviews and abstracts (TBA) Leatherheads — Clooney The Best of Times, Caddyshack ➤ SIP IT (Sports Images & 	<ul style="list-style-type: none"> ➤ Abstract submissions on selected film titles. ➤ Online presentation of chosen film reviews: Munich, Miracle, Prefontaine, Chariots of Fire. ➤ Definition report on sports terms. ➤ Perspective and mock interview paper on famous coaches. ➤ Short answer handout on Famous Speeches ➤ Analysis of "Just Because We're Female" 	<p>70%</p>	<p>Course Portfolio</p> <p>Discussion Topics/Threads</p>	<p>80%</p>

<p>Pictures for Inspired Teaching) Assignment</p>	<p>➤ Short essay on similarities and differences of assigned readings.</p>				
		<p>70%</p>			

V. Sample Grading Scale

The final grade for this course will be determined as follows:

A = 90-100%

B = 80-89.9%

C = 70-79.9%

D = 60-69.9%

F < 60%

VI. Course Attendance Policy

The attendance policy will conform to IUP’s undergraduate course attendance policy.

VII. Require Textbooks

Access to Netflix and Youtube required to access film choices.

Textbook TBD

Students will be referred to websites (public domain) to find selected readings.

Book excerpts (from the Bibliography below) will be provided or on reserve in the IUP Library.

VIII. Special Resources Requirements

None. (Internet access)

IX. Bibliography

Alvermann, D. E. Huddleston, A., & Hagood, M. C. (2004). *What could professional wrestling and school literacy practice possibly have in common?* *Journal of Adolescent & Adult Literacy*, 47(7), 532-540.

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Campbell, J. (1988). *Myths to Live By*. New York: Bantam Books.

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Hemingway, E. (1987). *The Capitol of the World. The Complete Short Stories of Ernest Hemingway*. New York: Charles Scribner's Sons.

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Jenkins, D. (1985). *Game-Face. Sport Inside Out*. Fort Worth: Texas Christian University Press.

Johnson Jr., R. (2002). Say it ain't so, Jay: Fitzgerald's use of baseball in *The Great Gatsby*. *The F. Scott Fitzgerald Review*, 1(1), 30-44.

Kinsella, W.P. (1982) *Shoeless Joe*. Boston: Houghton Mifflin.

Lardner, R. (1916). A New Busher Breaks In. *You Know Me Al*. New York: Scribners.

London, J. (1905). *The Game*. New York: Grosset & Dunlap.

_____ (1913). *The Abysmal Brute*. New York: Century.

_____ (1958a). A Piece of Steak. In P. Schweb and H. Warren Wind (Eds). *Great Stories from The World of Sport*. New York: Simon & Schuster.

_____ (1958b). The Madness of John Harned. In P. Schweb and H. Warren Wind (Eds). *Great Stories from The World of Sport*. New York: Simon & Schuster.

MacAloon, John J. *This Great Symbol: Pierre de Coubertin and the Origins of the Modern Olympic Games*, Chicago: The University of Chicago Press, 1981.

Malamud, B. (1952) *The Natural*. New York: Avon.

Mandell, Richard D. *The First Modern Olympics*, Berkeley: University of California Press, 1976.

Minchew, S. S. (2002). *Teaching character through sports literature*. *The Clearing House*, 75(3), 137-141.

Nasir, N. S (2002). *Every Pedagogy: Lessons from basketball, track, and dominoes*. *Phi Delta Kappan*, 89(7), 529-532.

Novak, M. (1988). *The Joy of Sports*. Lanham, Maryland: Hamilton Press.

The Natural. Tri-Star Pictures, 1984.

Personal Best. United Artists, 1980.

Rocky. MGM/UA Film, 1976.

Rollerball. United Artists, 1975.

Robertson, J.O. (1980). *American Myth, American Reality*. New York: Hill and Wang.

Shaw, I. (1985). The Eighty Yard Run. In D. Vanderwerken and S. Wertz (Eds.). *Sport Inside Out* (pp.9-19). Fort Worth, Texas: TCU Press.

Speed, E. (1985). The Coach Who Didn't Teach Civics. In D. Vanderwerken and S. Wertz (Eds.). *Sport Inside Out* (pp.680-84). Fort Worth, Texas: TCU Press.

Thayer, E.L. (1971). *Casey at the Bat*. Sports Poems. New York: Dell.

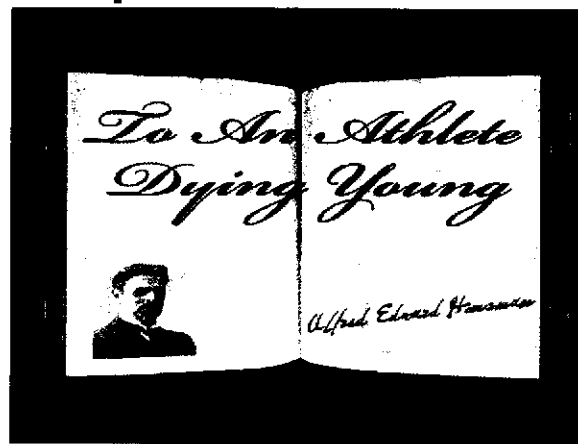
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Weinstein, S. (1984). *The Tournament*. *Arete: The Journal of Sport Literature*, II(1), 131-39.

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Sample Assignments/Modules

To an Athlete Dying Young
Sports Film & Literature



To an Athlete Dying Young
by A. E. Housman (1859-1936)

The time you won your town the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought you shoulder-high.

To-day, the road all runners come,
Shoulder-high we bring you home,
And set you at your threshold down,
Townsmen of a stiller town.

Smart lad, to slip betimes away
From fields where glory does not stay
And early though the laurel grows
It withers quicker than the rose.

Eyes the shady night has shut
Cannot see the record cut,

And silence sounds no worse than cheers
After earth has stopped the ears:

Now you will not swell the rout
Of lads that wore their honours out,
Runners whom renown outran
And the name died before the man.

So set, before its echoes fade,
The fleet foot on the sill of shade,
And hold to the low lintel up
The still-defended challenge-cup.

And round that early-laurelled head
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

To an Athlete Dying Young—

Study Guide & Discussion Questions

Sports Film & Literature

Type of Work

"To an Athlete Dying Young" is a lyric poem. Because it praises an athlete who died young, the poem may be further classified as an elegy.

Publication Information

The London firm of Kegan Paul, Trench, Treubner & Company published "To an Athlete Dying Young" in 1896 in *A Shropshire Lad*, a collection of sixty-three of Housman's poems.

Setting

The poem is set in a town and cemetery in nineteenth-century England during the funeral and burial of a young athlete, a runner.

Characters

Athlete: Running champion who died at the peak of his athletic ability after becoming a champion.

Narrator (Speaker): The poet, Housman, who assumes the persona of a resident of the town in which the athlete lived.

Townspeople: Neighbors and admirers of the athlete. They carried him on their shoulders after he won a race.

Theme

Glory is fleeting. The only way a person can capture it and make it last is to die young after achieving greatness. In this way, the person can live forever in the minds of people who remember him at the the peak of his powers. Although Housman does not wish his readers to take this message literally, the undercurrent of cynicism in the poem suggests that life in later years is humdrum and wearisome. Consequently, he praises the young athlete for dying before his glory fades: "Smart lad, to slip betimes away / From fields where glory does not stay. . . ."

In the last century, the early deaths of baseball player Lou Gehrig (age 37), aviator Amelia Earhart (39), actor James Dean (24), actress Marilyn Monroe (36), female athlete Babe Didrickson Zaharias (42), U.S. President John F. Kennedy (46), civil-rights leader Martin Luther King Jr. (39), singer Elvis Presley (42), singer John Lennon (40), singer Janis Joplin (27), and Princess Diana of Great Britain (36) all seem testify to the validity of Housman's thesis. By taking away their lives when they were still relatively young, death gave them eternal life in the minds of their admirers.

Commentary

Housman's cynical view of life may have a certain perverse appeal for young people disenchanted with life. These are the youths who sometimes act on their "death wishes" by taking dangerous risks in fast cars, by experimenting with drugs, or by committing acts of violence that end in suicide. Housman himself was troubled as a youth as a result of his shyness and the fact that his mother died when he was only twelve. At Oxford University, he was a brilliant student but failed his final examinations, and he ended up accepting a humdrum job as a civil servant.

Obviously, "To an Athlete Dying Young" is a thought-provoking poem of considerable merit. It makes the reader think about life and its meaning, and its beautiful imagery and rhyme scheme please the eye and the ear. And, though Housman is right when says people tend to remember public figures of great promise who die young, he neglects to mention that people also remember important men and women who lived well beyond middle age, including Sophocles, the greatest playwright of antiquity, who was 91 when he died; Augustus Caesar, the emperor of ancient Rome during its Golden Age, who was 77 when he died; Michelangelo Buonarroti, the extraordinary Renaissance artist and sculptor, who was nearing 89 when he died; Victoria, queen of the British Empire at the height of its power in the nineteenth century, who was 81 when she died; Pablo Picasso, perhaps the most influential artist of the twentieth century, who was 91 when he died; Albert Einstein, developer of the revolutionary Special and General Theories of Relativity, who was 76 when he died; and Mother Theresa of Calcutta, the Nobel Prize-winning nun famous for her work among the poor, who was 87 when she died. And who will ever forget Mahatma Gandhi, the "father of modern India," who was 79 when he was assassinated, and Pope John Paul II, who helped topple Soviet communism and promoted ecumenism with Jews and other non-Catholics. He was a few months short of his 85th birthday when he died.

Yes, dying an untimely and early death can earn headlines and television eulogies for the deceased person. But long-lasting fame depends more on compiling a record of accomplishments than on "going out in a blaze of glory."

Format: Rhyme and Meter

The poem has seven stanzas. Each stanza consists of two pairs of end-rhyming lines, or couplets. Many of the lines are in iambic tetrameter, four feet that each consist of an unstressed syllable followed by a stressed syllable. Lines 1 and 2 are examples of iambic tetrameter:

.....1.....2.....3.....4
The **TIME**..|..you **WON**..|..your **TOWN**..|..the **RACE**

.....1..... .. 2..... 3.....4
We **CHAIR**ED..|..you **THROUGH**..|..the **MAR**..|..ket-**PLACE**

Some lines are in trochaic tetrameter at the end. Lines 13 and 14 are examples of trochaic tetrameter with catalexis:

.....1.....2.....3.....4
EYES the..|..**SHA** dy..|..**NIGHT** has..|..**SHUT**
.....1.....2.....3.....4

CAN not..|..**SEE** the..|..**REC** ord..|..**CUT**

Notice that in the second example the fourth foot of each line has only one syllable (catalexis).

Figures of Speech

Following are examples of figures of speech in the poem.

Alliteration

Line 1:....The time you won your town the race

Line 5:....road all runners

Line 8:....Townsmen of a stiller town

Line 22:....fleet foot (line 22)

Apostrophe

Apostrophe is a figure speech in which the speaker of a poem, the writer of another literary work, or an actor in a play addresses an abstraction or a thing, present or absent; an absent entity or person; or a deceased person. In "To an Athlete Dying Young," the speaker addresses the deceased athlete.

Metaphor

Line 8:....stiller town

.....**Comparison of a cemetery to a town**

Line 10: fields where glory does not stay
.....**Comparison of glory to a person or thing that leaves the fields**

Line 13: Eyes the shady night has shut
.....**Comparison of death to night**

Line 19: Runners whom renown outran
.....**Comparison of renown to an athlete**

Oxymoron

Line 14: silence sounds

Simile

Line 12: It withers quicker than the rose
.....**Comparison of the endurance of a laurel, a symbol of glory and victory, to the endurance of a rose**
.....**(Some similes use *than* instead of *as* or *like*.)**

Synecdoche

Fleet foot on the sill of shade (*foot* represents the entire body)



Significance of the *Laurel Wreath*

It was customary in ancient Greece to crown champion Olympic athletes with a wreath woven of the large, glossy leaves of the laurel tree. Orators and poets also received laurel wreaths for outstanding achievements. Over the years, other nations and cultures adopted this custom. Today, the phrase *to win one's laurels* is often used figuratively to indicate that an athlete, scholar, or stage performer has earned distinction in his or her field.



. . .
To an Athlete Dying Young
 By A.E. Housman (1896)
 . . .

Text of the Poem

Summaries and Notes

The time you won your town the race

After the athlete won a race, the townspeople carried

We **chaired** you through the market-place;

him home on their shoulders while a crowd stood by

Man and boy stood cheering by,

cheering

And home we brought you shoulder-high.

chaired: carried

To-day, the **road all runners**
come,.....5

Today, the athlete is on the road to the cemetery in a coffin

Shoulder-high we bring you home,

which the townspeople carry and set down at the threshold of

And set you at your threshold down,

the tomb (and of eternity), where he will occupy a quiet town,

Townsman of a stiller town.

the cemetery.

road . . . come: After all human beings run the race of life, they

must travel the road of death.

Smart lad, to slip **betimes** away

The athlete was smart to die young before his glory had a chance

From fields where glory does not stay,.....10

to fade as he grew older. The laurel, a symbol of victory, withers

And early though the laurel grows

faster than the rose, a symbol of an average life span.

It withers quicker than the rose.

betimes: early, promptly

When the **shady night** has shut

Now that his eyes are closed forever, he cannot witness

Cannot see the record cut,

the breaking of records he set. Also, because he can no longer

And silence sounds no worse than cheers.....15

hear, silence and cheers "sound" the same to him.

After earth has stopped the ears:

shady night: death

Now you will not swell the rout

He will not be among the multitude (swell) of athletes who lived

Of lads that wore their honours out,

long and were forgotten when they could no longer perform.

Runners whom renown outran

Fame and glory outran these athletes, so their names died

And the name died before the man.....20

before their bodies.

So set, before its echoes fade,
The fleet foot on the **sill of shade**,
And hold to the low lintel up
The still-defended challenge-cup.
And round that early-laurelled
head.....25
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

Let us set his coffin down
on the threshold of the
tomb before
the echoes of his running
feet can fade. Let us also
hold up his
trophy, a challenge cup,
before the crossbeam
atop the entrance
to his tomb. **sill of shade**:
entrance to death
The cemetery denizens
(the dead) will come to
look at the
athlete, who is crowned
with a laurel wreath as a
sign of victory.
They will find him and his
laurel wreath well
preserved.

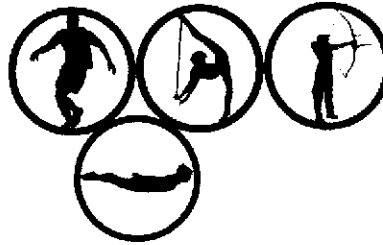
Study Questions and Essay Topics

- Write an essay arguing that many young people ruin their lives in a quest for glory. Be generous with examples of young people who sought or achieved glory but learned too late that they overestimated its importance.
- Write an essay arguing that the idea of achieving glory motivates people to do their best.

- In your opinion, do lines 9 and 10 mean that the young athlete killed himself? Or do they simply mean that he was the victim of a disease, an accident, a crime, or perhaps battlefield combat?
- Explain the meaning of "before its echoes fade" (line 21)?

Submit to Dropbox before the Sunday deadline

Olympics in Film & Literature



Sports Film & Literature

The Olympics

by Patricia Garcia

United today, winners we are all
Millions gathered
Nations far and near
Bond together by a common cause

The desire to succeed
No matter what the cost
No-one wants to lost

The competition is great
Anxiety is high
Don't doubt, don't give up

Step to the plate
Finish the race

Embrace your fears
Don't be afraid
'Believe'
Just be the best
You can be.



Pick one of the suggested films below

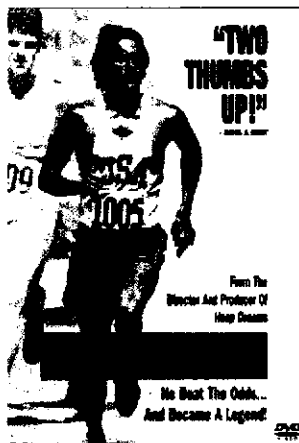
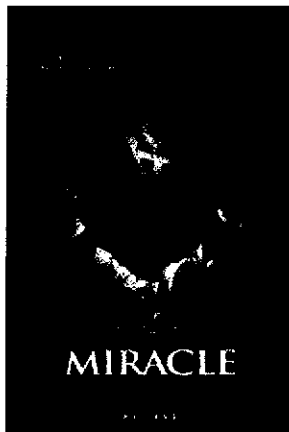
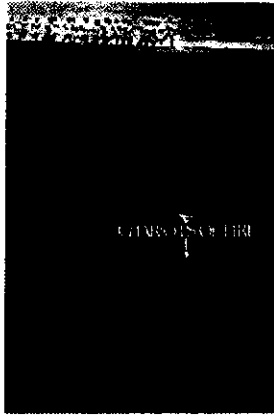
Discussion questions:

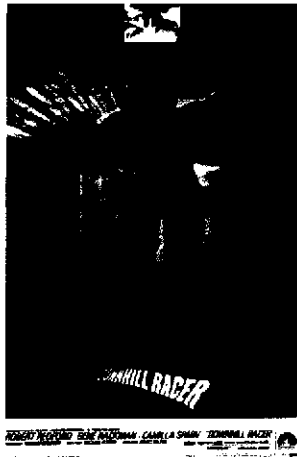
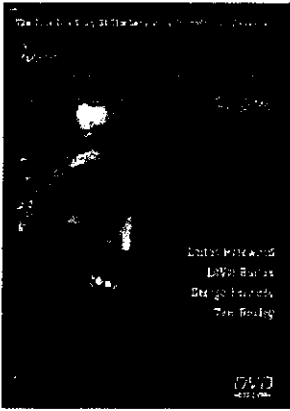
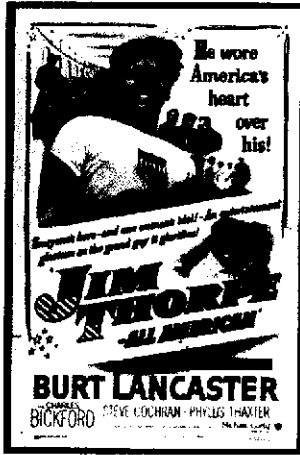
1. Briefly summarize the film you chose.
2. Briefly analyze the main character. What was his (her) motives, struggles, motivation, etc.?
3. How would you describe the intensity of competition in the Olympics versus the professional leagues?
4. What is the attitude of a competitor playing for their country versus being paid to play for a team?
5. Do athletes every push themselves over the limit?
6. What were the physical hardships displayed in the film you chose?
7. What were the mental hardships displayed in the film you chose?
8. What were the social hardships displayed in the film you chose?
9. Did the film show how the country supported their athletes?
10. Did the pressure on the athletes intensify when they played for their country?

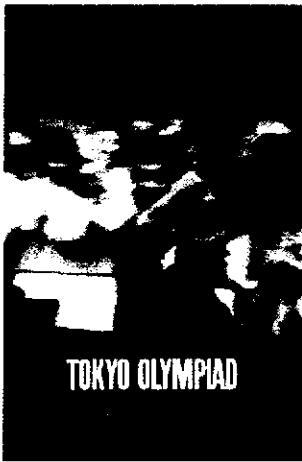
Submit to Dropbox:

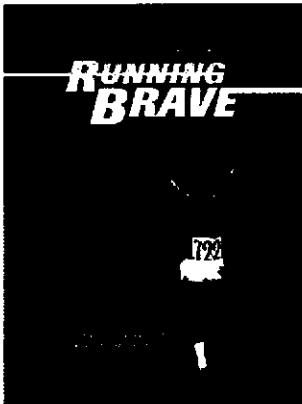
Note: Also post your responses to the Discussion Forum after Wed.

Suggested films:



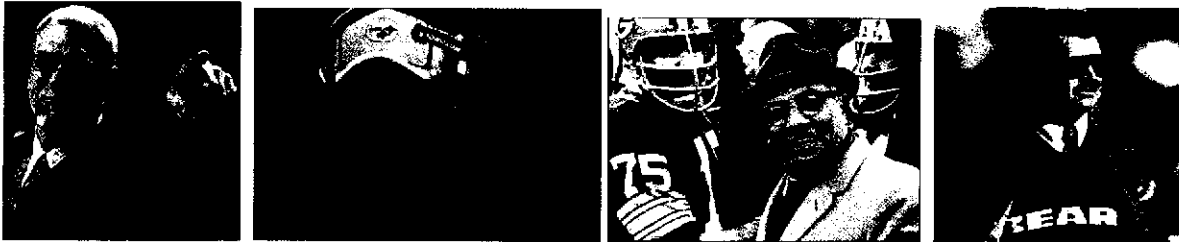






Best Pep-Talk and Sports Movie Speeches

Sports Film & Literature



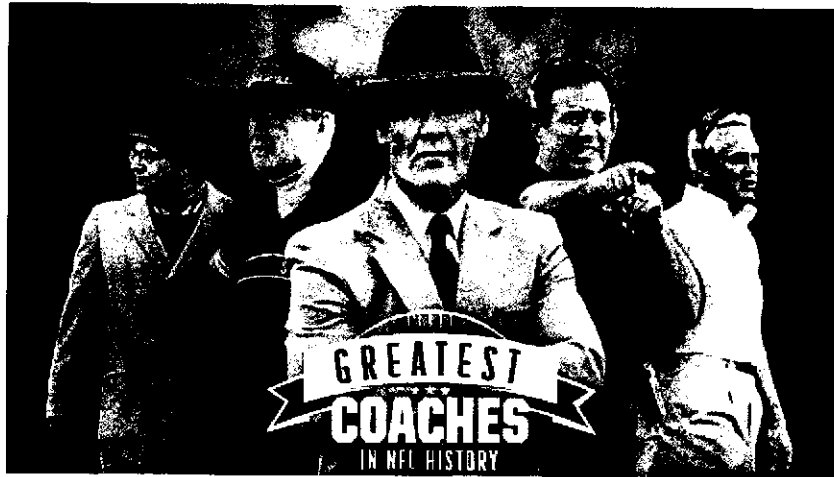
Discussion Questions:

1. Summarize the film
2. Find the inspirational speech in the film. What was the context of the speech?
3. How did the players respond to the speech?
4. What speech techniques did he implement? (Tone, volume, word choice, etc.)
5. Pick a real speech (you can use the link below) and summarize it.
6. Compare and contrast the two speeches.
 - a. Which one was more believable?
 - b. Which one was more dramatic?
 - c. Which coach provided the better delivery? Why?
 - d. Was word choice important?
 - e. Etc.



Top 10 Most Inspiring Sports Speeches:

<http://nesn.com/playlist/top-10-most-inspiring-sports-speeches-of-all-time-video-gallery/1/>



Film Suggestions:

