

SYLLABUS – CMS 04323: IMAGES OF ATHLETICS IN POPULAR CULTURE



Text Used:
Friday Night Lights
(Season 1)

Fall Semester 2019 | Tuesday & Thursday, 12:30 – 1:45 PM | Wilson 207

Instructor: Dr. Yannick Kluch | ✉ kluch@rowan.edu

Office Location: Victoria 606

Office Hours: 🕒 M & W, 12:30–1:45 PM (& by appointment)

Department of Communication | College of Communication & Creative Arts

COURSE DESCRIPTION

This course examines images of athletes and athletics as they are constructed in contemporary popular culture. Students will analyze how various cultural texts (such as magazine covers, advertisements, television shows, films, or video games) communicate what it means to be an athlete – or a member of the athletics community at large – in both the U.S. and internationally. The course will examine how these images have changed historically and the impact they have on societal norms. Finally, the course analyzes how depictions of gender, race, class, and sexual identity also contribute to our understandings of what it means to participate in sport, as represented in popular culture.

COURSE OBJECTIVES

- ✓ Train students to explore the connection between sport images and culture through a sports communication lens
- ✓ Improve students' communication skills as well as analytical and research skills by reading about, writing about, and discussing sport images
- ✓ Help students develop the ability to deconstruct a variety of sport texts and understand the role sport images play in the creation of social inequality
- ✓ Empower students to critique how sport imagery perpetuates dominant cultural norms and enable students to dismantle such norms

LEARNING OUTCOMES

After taking this course, students will have achieved the following knowledge and skills:

- ✓ A comprehensive understanding of the connection between sport and social as well as cultural values as they manifest in sport images
- ✓ Ability to explain various ways in which sport images provide a means of communication as well as the various ways in which sport images are produced and consumed as a significant site of meaning
- ✓ Ability to describe and apply theories, concepts, and findings from the study of sport images
- ✓ A critical consciousness that views sport imagery as a site to address social justice issues and promote social equality and inclusion

GENERAL EXPECTATIONS

MY RESPONSIBILITIES:

INSTRUCTOR AS COACH

Since this is an active learning course, do not think of me as a lecturer, but rather as a **coach** who ensures you are learning valuable lessons in this class. It is my goal to facilitate a learning environment that allows you to grow academically, intellectually, and personally over the course of the semester. That is why you can expect me to:

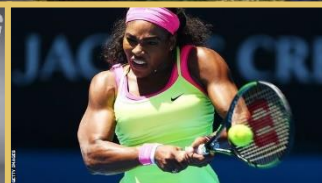
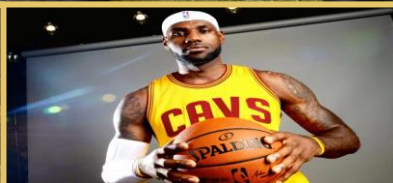
- ✓ Come to each class period prepared to cover the topic assigned for that day with efficiency, thoroughness, and enthusiasm
- ✓ Provide feedback in a timely fashion (e.g., grades)
- ✓ Stimulate your curiosity for the study of sport by pushing you to your intellectual limits and by encouraging you to think beyond the physical and mental boundaries of the classroom

YOUR RESPONSIBILITIES:

STUDENT AS INTELLECTUAL ATHLETE

The success of a coach depends on the team they are in charge of. I view each student in the class as an **intellectual athlete**. The metaphor of an athlete seems appropriate in this context, as I will expect the following of you:

- ✓ Come to each class session prepared to discuss the readings assigned for each day & be physically and mentally present for the duration of each class
- ✓ Complete each assignment in the class to the best of your ability by the deadline (ask for help if needed!)
- ✓ Be eager to build knowledge and to apply that knowledge in order to contribute effectively to the various teams of which you are a part of (e.g., this class, the Rowan community, society as a whole)



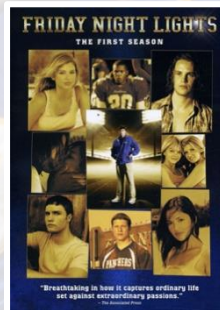
REQUIRED TEXTS/READINGS

There is no textbook in the traditional sense required for this class. However, we will be using the following text throughout the semester – please know that you are required to purchase this text:

Friday Night Lights (TV Show) | Season 1

https://www.amazon.com/gp/video/detail/B000V5RUES/ref=atv_dp

Price: US-\$ 19,99



In addition, course readings will be comprised of various scholarly and popular press articles that will be made available through the Blackboard site for this course.

GRADING SCALE

There is a total of 1000 points for this course. Grades correspond to the following scale:

Grade	Points	Grade	Points
A	> 930	C	730 – 769
A -	900 – 929	C -	700 – 729
B +	870 – 899	D +	670 – 699
B	830 – 869	D	630 – 669
B -	800 – 829	D -	600 – 629
C +	770 – 799	F	< 599

WOW! A CLASS ABOUT SPORT? WHAT WILL THE CLASS SESSIONS LOOK LIKE?

This course is not simply “about sports,” and you do not need to be obsessed with sports in order to enjoy the class. Rather, we will discuss the communicative role sport as an institution plays in both American and global cultural contexts. For example, while we will not debate which player or team is the best, we will discuss why people identify with certain players or teams. As such, we will regularly examine and engage questions about the impact of sport on our culture, identities, politics, and social lives. Each class covers a topic related to sport imagery, and class sessions will include of a combination of short lectures, activities, and discussion. Finally, we will also dedicate time in class for guest speakers (e.g. athletes, sports professionals, etc.).

COURSE ASSIGNMENTS | FOCUS: DISCUSSING SPORT IMAGES

PARTICIPATION

200 pts.

Your participation and attendance are essential to your success in this class. Attendance is mandatory in this class. I highly value your insights into the topics discussed in class, and I expect you to participate in class discussions and activities. Because your participation and attendance are crucial for your success in this class, both will be graded for the duration of the semester. The points are distributed as follows:

Attendance

(25 pts.)

Participation

(150 pts.)

Please be aware that attendance does not equal participation; both will be graded separately. Instead, you will be graded for your active participation during class each day. You will be graded on both quantity and quality of your contributions to this class. In order to receive high credit for participation, I suggest you participate at least once every class session, although you are certainly welcome to participate more.

Class Conduct

(25 pts.)

In addition to attendance and participation, you will also be graded on class conduct. Class conduct refers to your behavior in class. In order to receive full credit for this class conduct, you are required to do the following:

- Pay attention in class (e.g., do not spend class on your phone, do not have side conversations, etc.)
 - Be in class by the official start time/do not leave class early
- These are easy points that you can earn by simply being an active and respectful member of class.

CONNECTING THE DOTS:

SHORT ESSAY POP QUIZZES

14 for 12.5 pts. each (*)

150 pts.

This course is reading intensive and requires you to spend quite a bit of time outside of class reading material and watching episodes of *Friday Night Lights*, a popular television show focused on high school football that we will be using as a text throughout the semester. Reading all of the assigned readings and watching the assigned *Friday Night Lights* episode(s) for each class session is critical to your success in this course.

During weeks 1 through 15, I will make use of short essay quizzes to test your knowledge about the assigned reading and screening material. While short essay prompts may vary depending on class topic, in each quiz you will generally be asked to demonstrate knowledge of the following items:

- ✓ Brief **summary of overarching thesis & main argument(s)** of the article(s) and episode(s) assigned
- ✓ **Connection of the reading(s) to each other and/or the assigned FNL episode(s)** for that day. How does the FNL episode relate to the readings? Be analytical rather than descriptive here!

Short essay quizzes can be given at any point during the class session. **Important:** While you are not allowed to use the actual readings during the quizzes, you will be allowed to use any notes you may have taken while doing the reading(s) or watching the required *Friday Night Lights* episode(s).

(*) Your lowest two quiz scores will be dropped at the end of the semester. Please note that you can only earn a max. of 150 pts. for this assignments (even if you score 12.5 on each of the quizzes).

COURSE ASSIGNMENTS | FOCUS: WORKING WITH SPORT IMAGES

AUTOBIOGRAPHICAL SPORT IMAGES COLLAGE

75 pts.

Your first assignment in this class requires you to create a collage comprised of images that capture the role sport has played in your life. Reflect on the following question: **Why and how has sport been an important aspect of your life?** The following examples might give you a few starting points for this assignment:

- › If you have been an athlete for most of your life, you could create a collage representing your experience as an athlete throughout your past.
- › If you are an eager fan of a specific sports team, you could use images to represent what that team means to you.
- › If you are not as invested in sports, your collage could reflect some of the barriers to sport you have faced.
- › If you aspire to hold a certain job in the sport industry, your collage could focus on where your passion for that job comes from.

Of course, your collage can focus on multiple sport identities you may hold (e.g., athlete & fan & consumer of sport). Regardless of what route you take, please hand in the following by the stated deadline:

1. **Sport Images Collage** (Physical Copy)
2. **Autobiographical Essay** (250 words minimum)
In the essay accompanying your sport collage, you are to explain in writing how the collage reflects what role sport has played throughout your life. In other words, tell me why your collage looks the way it does.

Do not overthink this assignment – it is first and foremost an opportunity for you to reflect on the role sport has played throughout your life in a creative way.

ICONIC SPORT IMAGE PRESENTATION

75 pts.

Few images are as powerful as that of Muhammad Ali or Colin Kaepernick when discussing activism in sport. The image of Billie Jean King when talking about gender equity in professional tennis in the Title IX era. Or the images of the Philadelphia Eagles celebrating in the streets of Philadelphia after winning the Super Bowl when thinking about community and sport. Indeed, it is iconic sport images like these that help us make sense of the world around us.

Working with a partner, you will give a background presentation on an iconic sport image related to one of the topics covered in this course. Starting in Week 5, these Iconic Sport Image Presentation will complement our class discussions surrounding the topic assigned for that day. In each presentation, students are asked to do the following:

- (a) **Present an iconic sport image to the class**
- (b) **Provide background information on that image**
 - (a) Why was it taken?
 - (b) What was the socio-cultural context in which the image was taken?
 - (c) What makes the image iconic?
- (c) **Explain why the image is an iconic image when discussing the topic assigned to your group**
- (d) **Facilitate discussion by relating the image to concepts covered in the assigned readings**

Your presentation should take between 15-20 minutes (5-8 minute presentation + 10-12 minute discussion facilitation). Detailed instructions will be posted closer to the first presentation.

COURSE ASSIGNMENTS | FOCUS: WRITING ABOUT SPORT IMAGES

ESSAY ASSIGNMENTS

Each paper should be at least 4 full pages in length and should be formatted in 12-point font, Times New Roman, double-spaced, and 1" margins. Put your name, course title, and instructor in the top left corner of your first page (single-spaced; everything else should be double-spaced). Include a title of your paper centered at the top of your essay; your title should be creative and should reflect the points you are making in the essay. Detailed instructions for each essay, including a rubric, will be distributed closer to the stated deadline. For each essay, you are required to cite at least four research articles (up to two of which can be research articles assigned as class readings).

SPORT IMAGE ANALYSIS ESSAY

150 pts.

Your first major essay assignment requires you to analyze a critical sport moment, incident, or persona as depicted in sport imagery for its deeper cultural meaning (e.g., a commercial, a team, an athlete, or a performance). The main question you will have to answer in this essay is the following: How do the sport images making up the critical sport moment/incident/persona you have chosen reflect American cultural ideals and/or values? There are two parts for this essay:

Part I – Description: On the first page of your essay, you are required to describe the sport images constituting the moment/incident/persona you are analyzing in detail.

Part II – Analysis and Deconstruction: You will then deconstruct the sport images and analyze how they construct the sport moment/incident/persona of your choice. Answer the following questions: What does the sport moment/incident/persona tell us about American culture at this point in time? How do the sport images reinforce hegemonic norms and/or dominant American cultural ideals/values?

You must have your topic approved by me prior to starting this assignment. Detailed instructions, along with example paper topics, will be distributed closer to the stated deadline.

SELF-PRESENTATION ANALYSIS ESSAY

150 pts.

Your second major essay asks you to apply what you have learned in Phase III of the course. For this essay, you are required to examine the self-presentation of a marginalized member of the sport community as well as analyze how that self-presentation reinforces, perpetuates, or challenges dominant cultural beliefs held about a specific identity group in sport. Your essay should include the following components:

Part I – Introductory Statement: Who is the sporting figure you are analyzing, and what text(s) are you basing your analysis on?

Part II – Description of Self-Presentation: How does the member of the sport community present themselves in your text of choice?

Part III – Analysis of Self-Presentation: How does this self-presentation reinforce, perpetuate, or challenge dominant cultural beliefs?

Example: Robbie Rogers is the first openly gay male athlete to compete in a major U.S. sport league. In your essay, you could analyze how Robbie challenges dominant cultural narratives surrounding LGBTQ identity through his self-presentation in his autobiography, titled *Coming Out to Play*. Alternatively, you could analyze his self-presentation on social media.

COURSE ASSIGNMENTS | FOCUS: CHANGING SPORT IMAGES

PROPOSAL: *ESPN THE BODY ISSUE* SERIES

200 pts.

For your final project in this class, you will work in groups to create a draft for an *ESPN: The Body Issue* series titled “Showcasing a Diverse Sport Community: _____.” Your series has to consist of a minimum of 6-8 pictures, and you are encouraged to think of “sport community” in broad terms (i.e., there are more individuals than athletes that make up that community). You do not have to actually produce the series, but you will have to provide a detailed proposal for your series. Therefore, this assignment is comprised of the following components:

Storyboard Draft

(50 pts.)

You are to create a storyboard draft of your *ESPN: The Body Issue* series. I am open to the format of the storyboard – you can create digital or physical collages, draw sketches, create a mood board in PowerPoint, or choose a different method that fits your group’s vision and artistic abilities. Given that this is not an art or graphic design course, please note that I will grade your effort in creating the storyboard draft rather than the aesthetics of the draft (this is not to say that you shouldn’t try to create an aesthetically pleasing storyboard draft). Your group’s storyboard draft has to include all pictures that are part of your envisioned series. For example, if you decide to feature six to eight individuals who have used their involvement in sport to promote social justice, your storyboard draft needs to include one picture draft for each athlete.

Concept Outline

(100 pts.)

The most important aspect of your *ESPN: The Body Issue* series proposal is your concept outline. In essay form, you will outline the concept of your proposed series by (a) creating a byline for your series (see blank above) and explaining your choice of focus, (b) providing a rationale for the individuals you would like to feature as part of the series, (c) provide a detailed description of each photo referring to your storyboard draft (e.g., describe pose, lighting, etc.), (d) explain why each of the individuals/groups you would like to feature fit the series title and deserve to be featured using scholarly support, and (e) reflect on how your choice of individuals may have been affected by the new knowledge and skills you have gained in the class. Your concept outline should be at least 8 pages in length (standard formatting). You must cite at least five scholarly sources (three of which can be from class).

Presentation

(50 pts.)

Each group will present their *ESPN: The Body Issue* proposal, consisting of the storyboard draft and the concept outline, during our scheduled final exam period. Presentations should be 15-20 minutes in length. While you are certainly welcome to take advantage of the unique strengths of your group, each group member should contribute to the presentation in some form.

OUR GAME PLAN: THE COURSE SCHEDULE (*)

- PHASE I -

LEARNING TO READ SPORT CRITICALLY: THE STUDY OF SPORT IMAGES AS A SITE OF CULTURE

Week 1: Introduction to the Study of Representations of Sport in Popular Culture

Tuesday, Sept. 3 | Introduction to the Course & Significance of Sport Images as a Communicative Tool

Required Reading(s): Course Syllabus

Required Screening(s): —

Thursday, Sept. 5 | Sports Images as a Site for Studying Culture

Required Reading(s): "Taking Sports Seriously" (Gorn & Oriard);

"Sportswriting and American Cultural Values: The 1984 Chicago Cubs" (Trujillo & Ekdom)

Required Screening(s): —

Week 2: Methods for Analyzing Sport Imagery

Tuesday, Sept. 10 | The Social Role of "The Athlete" in U.S. Culture

Required Reading(s): "The American Dream Goes to College: The Cinematic Student Athletes of College Football" (Miller)

Required Screening(s): —

Thursday, Sept. 12 | Sport Image Analysis (Method): Power & Hegemony in Sport

Required Reading(s): "Critiquing Hegemony Through Mediated Critical Communication Pedagogy: Key Questions for Critical Media Analysis" (Kluch & Lengel)

Required Screening(s): —

Assignment(s) Due: Autobiographical Sport Image Collage

Week 3: Historical Perspectives on Sport Images

Tuesday, Sept. 17 | Sport Images Throughout History – Part I

Required Reading(s): "Male Athlete Representations in Men's Magazines: A Study in Mediated Sport Stacking" (Denham)

Required Screening(s): —

Thursday, Sept. 19 | Sport Images Throughout History – Part II

Required Reading(s): "Women Are a Problem: Title IX Narratives in the New York Times & the Washington Post, 1974–1975" (Lane)

Required Screening(s): —

Week 4: Sport Images and/as Culture

Tuesday, Sept. 24 | Images of Sport Rituals

Required Reading(s): "Super Bowl: Mythic Spectacle" (Real)

Required Screening(s): Friday Night Lights (FNL), Ep. 1 ("Pilot") and Ep. 2 ("Eyes Wide Open")

Thursday, Sept. 26 | Images of Sport Myths

Required Reading(s): Clear Eyes, Full Hearts, *Can Lose: Friday Night Lights* and the Myth of the Rewarding of Morality in Sports" (Phillips)

Required Screening(s): FNL, Ep. 3 ("Wind Sprints")

(*) Please note that this schedule is tentative and that I reserve the right to make changes to schedule, topics, and assignments based on progress and culture of the class. For instance, I may decide to add Reading Quizzes should student participation in class discussions be insufficient.

OUR GAME PLAN: THE COURSE SCHEDULE

- PHASE II -

LOOKING AT SPORT TO SEE WHERE WE BELONG: SPORT IMAGES AS A TOOL FOR BELONGING

*** Starting in week 5, students will start presenting the “Iconic Sport Images Assignment” as part of various class sessions. Topics marked with (*) will be assigned for this assignment. ***

Week 5: Sport Images for Creating Community

Tuesday, Oct. 1 | Images of Sport Rivalries *

Required Reading(s): “Sport Unites, Sport Divides” (Eitzen); “Good Old-Fashioned Southern Rivalries & Why We Love Them” (Bragg)

Required Screening(s): FNL, Ep. 4 (“Who’s Your Daddy”)

Thursday, Oct. 3 | Images of Sport Organizations & Places

Required Reading(s): “Emotionality in the Stands and in the Field: Expressing Self through Baseball” (Trujillo & Krizek)

Required Screening(s): —

Week 6: Representations of the Sports Community

Tuesday, Oct. 8 | Images of Members of the Sports Community: From Mascots to Fans

Required Reading(s): “Home, Where the ‘Buff’ Roams” (Stark); “The Fan” (Onwumechlili)

Required Screening(s): FNL, Ep. 5 (“Git’er Done”)

Thursday, Oct. 10 | Images of the Athletic Lifespan: From High School Sports to Senior Athletes

Required Reading(s): “Senior Games: Service-Learning With Older Adults in a Sport Setting” (Martin, Warner & Bhibha Das)

Required Screening(s): FNL, Ep. 6 (“El Accidente”)

Assignment(s) Due: Sport Image Analysis Essay by 6 p.m. on Friday (Oct. 11)

Week 7: Sport Images of Niche/Adventure Sports, Heroes & Villains

Tuesday, Oct. 15 | Images of Niche & Adventure Sports *

Required Reading(s): “The Intersection of Pop Culture and Non-Traditional Sports: An Examination of the Niche Market of Quidditch” (Cohen, Brown & Welty Peachey)

Required Screening(s): —

Thursday, Oct. 17 | Images of Sport Heroes & Villains *

Required Reading(s): “Heroes in the Sports Pages: The Troubled Road to Victory for Belgian Cyclist Tom Boonen” (Hoebeke, Deprez & Raeymaeckers)

Required Screening(s): FNL, Ep. 7 (“Wind Sprints”)

OUR GAME PLAN: THE COURSE SCHEDULE

- PHASE III -

EXAMINING SPORT IMAGES TO LEARN WHO WE ARE: (PER-)FORMING IDENTITIES IN AND THROUGH SPORT

Week 8: Sport Images of Gender

Tuesday, Oct. 22 | Images of Sporting Masculinities *

Required Reading(s): "Reading the Muscular Body: A Critical Decoding of Advertisements in Flex Magazine" (White & Gillett)

Required Screening(s): FNL, Ep. 8 ("Crossing the Line") and Ep. 9 ("Full Hearts")

Thursday, Oct. 24 | Images of Sporting Femininities *

Required Reading(s): "'It's Cheesy When They Smile': What Girl Athletes Prefer in Images of Female College Athletes" (Krane et al.); "The Angry Female Athlete Stereotype Is Damaging To Women's Sports & Here's Why It Exists" (Moss)

Required Screening(s): FNL, Ep. 10 ("It's Different for Girls")

Week 9: Mediated Constructions of Bodies in Sport Culture

Tuesday, Oct. 29 | Images of Health & Fitness

Required Reading(s): "'Strong is the New Skinny': A Content Analysis of #Fitspiration Images on Instagram" (Tiggemann & Zaccardo)

Required Screening(s): FNL, Ep. 11 ("Never-Mind")

Thursday, Oct. 31 | Images of Injury & (Dis)Ability *

Required Reading(s): "Queering Street: Homosociality, Masculinity, and Disability in *Friday Night Lights*" (Cherney & Lindemann)

Required Screening(s): FNL, Ep. 13 ("Little Girl I Wanna Marry You")

Week 10: Representations of Sexual Orientation & Race

Tuesday, Nov. 5 | Images of LGBT Athletes *

Required Reading(s): "Perception Versus Reality: Gay Male American Athletes and Coming-out Stories from Outsports.com" (Morales & White); "Transgender Athletes and the Queer Art of Athletic Failure" (Fischer & McClearen)

Required Screening(s): —

Thursday, Nov. 7 | Images of Race & Ethnicity *

Required Reading(s): "The Disgrace of Commodification and Shameful Convenience: A Critical Race Critique of the NBA" (Griffin); "Kevin Durant and the Dehumanization of Black Athletes" (Johnson)

Required Screening(s): FNL, Ep. 15 ("Blinders")

Assignment(s) Due: Self-Presentation Analysis Essay by 6 p.m. on Friday (Nov. 8)

Week 11: Depictions of Racial Tensions in Sports

Tuesday, Nov. 12 | Images of Race & Intersectionality

Required Reading(s): "The 'Angry Black Woman': How Race, Gender, and American Politics Influences User Discourse Surrounding the Jemele Hill Controversy" (Harrison et al.)

Required Screening(s): —

Thursday, Nov. 14 | Images of Resistance: Student-Athletes

Required Reading(s): "Don't Just Shut Up and Play" (Hayes); "Athletes and Activism" (Arnett)

Required Screening(s): FNL, Ep. 16 ("Black Eyes & Broken Hearts")

OUR GAME PLAN: THE COURSE SCHEDULE

- PHASE IV -

USING OUR KNOWLEDGE TO MAKE A CHANGE: THE POWER OF SPORT IMAGERY FOR SOCIAL CHANGE

Week 12: Sport Images of Activism and Advocacy

Tuesday, Nov. 19 | Images of Professional Athlete Activism *

Required Reading(s): "Athletes and/or Activists: LeBron James and Black Lives Matter" (Coombs & Cassilo); "Where are the Jocks for Justice?" (Candaele & Dreier)

Required Screening(s): —

Thursday, Nov. 21 | Images of Repercussions to Athlete Activism

Required Reading(s): "Boos, Bans, and Other Backlash: The Consequences of Being an Activist Athlete" (Kaufman)

Required Screening(s): —

Week 13: Using Sport for Activist Causes

Tuesday, Nov. 26 | Images of Activism for Sexual Violence Prevention *

Required Reading(s): "Me Too" (Stewart); "Unprotected" (Sturtz); "How Baylor Happened" (Luther & Solomon)

Required Screening(s): FNL, Ep. 17 ("I Think We Should Have Sex")

Thursday, Nov. 28 | THANKSGIVING BREAK [No Class]

Week 14: Using Sport Images for Activist Causes

Tuesday, Dec. 3 | Images of Mental Health Activism *

Required Reading(s): "Split Image" (Fagan), "We All Go Through It: Media Depictions of Mental Illness Disclosures From Star Athletes DeMar DeRozan and Kevin Love" (Parrott, Billings, Buzzelli & Towery)

Required Screening(s): FNL, Ep. 18 ("Extended Families")

Thursday, Dec. 5 | Images of Activism, Space and Belonging *

Required Reading(s): "Pride of a Nation" (Price); "What I Found in Standing Rock" (Koenig)

Required Screening(s): FNL, Ep. 20 ("Mud Bowl")

Week 15: Reflections & Final Presentations

Tuesday, Dec. 10 | Power of Sport Images – Revisited

Required Reading(s): —

Required Screening(s): FNL, Ep. 21 ("Best Laid Plans") and Ep. 22 ("State")

Assignment(s) Due: Proposal: *ESPN The Body Issue Series* (Concept Outline + Storyboard Draft) **by Friday, Dec. 13 (11:59 PM)**

FINAL EXAM PERIOD | Tuesday, Dec. 17 | 12:30 PM – 2:30 PM

Assignment(s) Due: Proposal: *ESPN The Body Issue Series* (Presentation)

OUR RULEBOOK – PART I: UNIVERSITY POLICIES

Academic Integrity Policy

Plagiarism and other forms of academic dishonesty are a violation of both academic integrity and university policy, resulting in disciplinary action in the classroom and on the part of the University. Students are expected to produce original papers and work independently. You are expected to complete your own work and reference sources when necessary. Cheating and/or plagiarism will result in failure of the course, and a report of an Academic Integrity Violation will be filed with the Provost's office. If you are unsure, please consult your student handbook or visit the following website:

<http://www.rowan.edu/provost/policies/AcademicIntegrity.htm>

Classroom Behavior Policy

The following policy is taken from Rowan's "Classroom Behavior Policy and Procedures", the full text of which is available online:

<http://www.rowan.edu/provost/policies/documents/ClassroomBehaviorPolicyandProcedures.pdf>. Rowan University recognizes

that students play a major part in creating and supporting the educational environment and believes that students have a right to learn and a responsibility to participate in the learning process.

While Rowan University is committed to the fundamental principles of freedom of speech, including controversial positions taken in the classroom, all types of speech and behavior must be balanced with principles of appropriate classroom behavior.

Furthermore, course instructors have a right to establish clear expectations in this regard, and students share the responsibility for maintaining an appropriate, orderly learning environment. Students who fail to adhere to the behavioral expectations outlined by the instructor (either in the syllabus or at the time the behavior occurs) may be subject to discipline in accordance with the procedures described in this classroom behavior policy.

Students and instructors are expected to follow the procedures described in the link above when a concern about student behavior in the classroom arises.

Religious Holidays Policy

Rowan respects the diversity of faiths and spiritual practices in the university community. Students planning to observe religious holidays that occur on scheduled class days must inform their instructors at the beginning of the term. Students who make such arrangements will not be required to attend classes or take examinations on the designated days.

Rowan Success Network

The Rowan Success Network powered by Starfish® is designed to make it easier for you to connect with the resources you need to be successful at Rowan. Throughout the term, you may receive email from the Rowan Success Network team (Starfish®) regarding your academic performance. Please pay attention to these emails and consider taking the recommended actions. In addition, utilize the RSN's scheduling tools to make appointments at your convenience for advising, tutoring and more. Additional information about RSN may be found at <http://www.rowan.edu/rsn>.

Student Accommodation Policy

Your academic success is important. If you have a documented disability that may have an impact upon your work in this class, please contact me. Students must provide documentation of their disability to the Academic Success Center in order to receive official University services and accommodations. The Academic Success Center can be reached at 856-256-4234. The Center is located on the 3rd floor of Savitz Hall. The staff is available to answer questions regarding accommodations or assist you in your pursuit of accommodations. We look forward to working with you to meet your learning goals.

***** The policies listed in the following section are identical for all classes taught by me. Similar to university policies, you are expected to follow these policies at all times. *****

OUR RULEBOOK – PART II: INSTRUCTOR POLICIES

Attendance Policy

Attendance will be taken every class, and you are expected to attend every class session of the semester. However, because we sometimes need to miss class due to circumstances that are outside our own control, you are allowed to miss up to one full week of class meetings without jeopardizing your grade (equivalent to two class sessions). Each absence after your two “freebies” will result in a reduction of your overall participation grade by 10 points per class session missed without a legitimate excuse. Students with an excessive number of unexcused absences may have their overall grade reduced, up to a failing grade for the course. “Free passes” are to be used for: oversleeping, work conflicts, interviews, mental health days, etc. The only absences that are excused are those due to: inclement weather, religious holidays, official university activities (with advance notice and documentation), illness (with documentation), or family emergencies (with documentation). Students who are absent for the reasons listed must inform me of their absence and provide documentation. For planned absences, notice must be given before the missed class meeting. In the case of unexpected absences, documentation must be provided as soon after the absence as possible.

Acceptable Documentation Policy

For absences due to illness, you must provide a doctor’s note, dated, and signed by the doctor on official letterhead or prescription pad. For university sponsored events, you must have documentation from a coach, faculty advisor, or other staff member responsible for the event you are attending.

Punctuality Policy

Arriving late three (3) times will result in one (1) unexcused absence. If there is a special circumstance that prevents you from making it to class on time, please communicate it to me. Leaving early will result in you being considered “absent.”

Class Cancellation Policy

If this class is unexpectedly cancelled, a sign so indicating will be placed on the classroom door prior to the class starting time. The sign will also indicate any assignments you should complete for the course (beyond what is noted on the course schedule). Unforeseen circumstances may result in a late arrival. In that case, I will attempt to contact someone to notify you that I will be late. That is not always possible, due to class times, etc. You should be aware that the university has no policy regarding the amount of time students should wait for a late instructor. Students are expected to be in the class during the scheduled class time, unless there is an official class cancellation. If I am not here and there is no class cancellation sign posted, you should assume that class will be held as scheduled.

Deadline Policy

All assignments or projects submitted later than the due date and time are considered late. Assignments are due by the time class begins on the day marked as the deadline for the assignment (for example, your Autobiographical Sport Image Collage is due on Thurs., September 12, at 12:30 PM), unless indicated otherwise. Since you will be bound to deadlines in your careers after college, I encourage you to get used to meeting deadlines now.

Late Assignment Policy

For unexcused absences when assignments are due, late assignments will be marked down one letter grade per day late, including Saturdays and Sundays. For unexpected excused absences (e.g., due to illness or a family emergency) on days when assignments are due, late assignments must be completed within 1 week of returning to class. It is your responsibility to contact me with ample time to schedule and complete makeup examinations by the deadlines listed above. For expected excused absences (e.g., due to a university activity), you are required to meet the deadline as stated in the syllabus.

OUR RULEBOOK – PART II: INSTRUCTOR POLICIES

Laptop Computers and Other Electronic Devices Policy

You may use recording devices or other electronic devices (cell phones, laptop computers, etc.) in class, as long as they do not disrupt class or negatively impact your ability to pay attention. Please be respectful by silencing your cell phones in class. While I am fine with you checking your phone occasionally, please know that continuous use of cell phones, laptops, etc. for reasons unrelated to class may result in a loss of all participation and attendance points for that day. **Do not spend the whole class on your phone – I will notice and it will affect your grade!**

Team Player Policy

In this class, we will frequently discuss issues that are controversial and/or make you uncomfortable. However, under no circumstance will racist, sexist, homophobic, transphobic, or any other type of oppressive, prejudiced language be tolerated in this class. I am convinced that you have great things to say, but I expect you to take the responsibility to think before you speak and consider your words carefully. I reserve the right to ask you to leave, with no credit for attendance or participation, if your language crosses this boundary. We all need to respect one another's opinions, even when we disagree with them. This is not to say that debate is unwelcome. Rather, I expect healthy, reasoned, thoughtful debate that in all ways respects and values the individual person. Be prepared to provide evidence and support for your arguments. There is to be no ridiculing, laughing at, or disparaging anyone in this class.

Academic Writing Policy

For this course, all written assignments must be typed in a 12-point Times New Roman font, double-spaced, spellchecked, and grammatically correct. For all assignments requiring the use of sources, proper APA style will be standard. If you need help with writing, please take advantage of the excellent assistance offered by the Rowan Writing Center, located in room 131 on the first floor of Campbell Library.

Group Work Policy

Please make sure to support your group by being a dedicated, enthusiastic group member. If you fail to deliver the work you were assigned to do, you will be graded accordingly. In general, groups will be graded as a whole; however, I reserve the right to adjust grades in case of an unequal distribution of effort during group work.

Grading Policy

Please note that I do not give you a grade – you earn it. You have 15 weeks to make sure that you get the grade you want or need in the course, so take that responsibility seriously. If a problem arises and you need help, seek me out immediately.

Grade Appeal/Dispute Policy

Grade appeals should be highly unusual in this class because I provide ample feedback on assignments and expectations of students are clearly explained in the assignment criteria/outlines and in the syllabus. However, in the rare case that an appeal is necessary, you should adhere to the procedure outlined here: <https://confluence.rowan.edu/display/POLICY/Grade+Dispute+Policy>

Assigning an “Incomplete” Policy

In very rare emergency cases, the interim grade of incomplete (IN) may be assigned by me under certain circumstances. In order to qualify for an IN, you must have attended at least 50% of our scheduled class sessions and must have completed at least 50% of the assignments. Please follow the following procedure to request an IN (see section IV-c): <https://confluence.rowan.edu/display/POLICY/Grading+System>.

Instructor Contact Policy

You are encouraged to contact me with any questions related to the course. E-mails will be answered within 24 hours of receipt during weekdays or 48 hours during weekends. **Do not hesitate to reach out to me if you have any questions – I am happy to help!**