

SPORT THEME FEATURE FILMS: A VALUABLE RESOURCE FOR SPORT MANAGEMENT EDUCATORS

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Abstract

This paper examines the use of feature films as an instructional tool for cognitive reinforcement in physical education (PE) and sport management (SM) courses. The paper begins by discussing the use of feature films as an instructional medium in the social sciences and humanities. It then reviews the limited research that has been conducted on the use of feature films in PE and SM courses. The paper concludes by arguing that the use of feature films can be an effective way to promote cognitive learning in these courses.

Keywords: Feature films, Instructional tool, Cognitive reinforcement, Physical education, Sport management

1. Introduction

For over a century feature films have depicted and reflected a myriad of sociocultural issues and historical circumstances in American society. Like other aspects of society, the motion picture industry has been impacted as well as influenced by social, political, and economic factors; and as such films have reflected these issues. Movies, metaphorically, are mirrors of the cultures that produce them (Campbell, 2005; Dickerson, 1991; Pearson, 2010).

As a result; they often reflect the mood, sentiment, and cultural disposition of American society. Pragmatically, they have served as purveyors and inculcators of values, mores, and customs. Unbeknownst to many, the sport film has been one such vehicle. An example of this socialization aspect was the use of the 1940 film "Knut Rockne: All American" during freshman orientations at Notre Dame. The use of the feature film as an instructional medium is not new (Bailey & Ledford, 1994; Marcus & Monaghan, 2009; Voller & Widdows, 1993). It has been used quite extensively in the social sciences as well as the humanities (Downey, Jackson, Puig, & Furman, 2003; Metzger, 2007; Valdez & Halley, 1999). Yet few very studies have addressed the feature film as an instructional tool for cognitive reinforcement in physical education (or kinesiology) and sport management. The latter of which is a physical education by-product and viewed as a hybrid discipline. Ironically, many contemporary sport management programs include a course addressing sport related socio-cultural issues because of their interrelatedness.

Frequently referred to as filmography or videography, those employing this medium cite some of the salient benefits as: (a) the ability to stimulate interest; (b) concept reinforcement; (c) instructional diversity; and (d) the group dynamics effect that may come from a feature film discussion (Godwin, 2003). The ease in which films can be incorporated into the classroom is also a noteworthy attribute. Several students or an entire class can view films to highlight simple symbolism or complex contextual cues. They can also provide a common ground for drawing comparative interpretations from the same teaching stimuli. Conversely, books are more individual in nature and subject to individual interpretations, meanings, and depictions. Although the meanings of films may

differ, the presentation can be a shared or collective experience. Sport films, in the context of this discussion, offer much more.

Perceived for many years as a mere cinematic display of nonsensical comedic relief, unwavering heroic altruism, and hypnotic value inculcation, a closer look at the sport film genre reveals a portal through which American society can be analyzed and assessed. Presently, a body of research exists that highlights some of the trends and nuances within American society, sport, and film (Baker, 2003; Cartier, 2014; Daniels, 2005; Pearson, Curtis, Haney, & Zhang, 2003; Tudor, 1997). This research has examined some of the socio-cultural and historical issues, media depictions and characterizations, and contemporary themes addressed in sport films. Pedagogically sport films serve as a viable instructional medium (Bryant & McElroy, 1997; Marcus & Monaghan, 2009); one that can enable the instructor to reproduce a situation whereby the student can vicariously enter the world of the depicted character. Thus, the student can be engaged in the era, lifestyle, political-economic system, and prevailing socio-cultural milieu. As a result, a clearer understanding and more focused analysis can be achieved.

Statement of the Problem

Although the sport film has been a fixture in American popular culture since the nascent years of the motion picture industry, a paucity of published research and/or information related to the pedagogical impact of this medium has been addressed in sociology of sport and physical education texts.

This shortcoming does not imply a gross omission, but quite possibly the need for a broader discussion regarding the term “media and sport.” This paper will discuss (a) the pedagogical value of films, specifically sport theme feature films, as an instructional tool via a sport film analysis project; (b) the efficacy and value of a sport film project via a two-part questionnaire; and (c) the development of a reliable scale for measuring students’ perceptions of the film analysis project. Lastly, it will call attention to the dearth of space devoted to sport films as a pedagogical instructional tool, and provide an example of how sport films have been used for over a decade in a required graduate level sport management core course.

Literature Review

Pedagogical Significance

Early studies by Babcock (1967) and Cawthon (1968) identified heightened enthusiasm and increased understanding of human situations through films. More contemporary studies (Azzarito, 2010; Hovet, 2006; Metzger, 2007; Valdez, & Halley, 1999) have documented similar findings, thereby corroborating some of the perceived benefits of film as an instructional tool. Bailey and Ledford (1994) cited the employment of contemporary films in the classroom as having a significant impact on retention through the mental stamping of vivid images in the mind. Helping students interpret and conceptualize social phenomena, as well as develop a social perspective are salient pedagogical assets of films. They can reinforce existing socio-cultural concepts and lead to the discovery of new ones (Cartier, 2014; Tipton & Tiemann, 1993; Wollensky, 1982). Burton (1988), a major proponent of feature films for instructional purposes, noted that film in all of its formats can be an invaluable teaching tool; while Maynard (1977) suggested that they can be as legitimate as books in the curricula. They are essentially texts and can be used in virtually the same context in the classroom (Voller & Widdows, 1993). The employment of the feature film to address sociocultural issues and themes has significant pedagogical relevance, according to Dickerson (1991):

A sociocultural film analysis assumes that a film or any cultural artifact is not created in a vacuum. Rather it reflects, in a variety of ways, the culture that produced the artifact. Therefore, an intense examination of a cultural artifact will produce meaningful conclusions about the values of the culture producing the artifact. (p. 4)

Scholars from a variety of disciplines have contended that films in general, and sport films in particular, have assisted in the acculturation of immigrants, as well as people around the world (Jowett, 1976; Pearson, Haney,

Curtis, & Zhang, 2001; Sklar, 1994). In fact, they have served as instructional tools by which individuals have learned and acquired American values and mores.

Contextual Cues

Due to the pervasiveness of film in contemporary society it would appear that its use in academe would be far more prevalent. Films enable the instructor and student to reproduce a situation for mutual understanding and optimal analysis. Within the context of this re-creation the learner can vicariously enter the world of the depicted character.

The ability of feature films to capture such rich situational social dynamics is an invaluable asset (Gregg, Hosley, Weng, & Montemayor, 1995). Films have an even greater function than illustration since “a good film can provide emotional immediacy and probing insight” (Demerath, 1981, p. 71). The engaging affect that film has on its viewers, as noted by Max Weber as “*verstehen*” (Abel, 1948) or “motivational understanding” (Abel, 1970), affords individuals the opportunity to view the world through the eyes of another empathetically and vicariously. Burton (1988) elaborated on this unique aspect:

If the film is a strong one, the viewer may not just watch the unfolding screenplay, but he or she participates in it. He or she will often identify with one of the characters, and the result of the experience may be that the viewer may learn something of what it feels like to stand in the shoes of a person of a different time, nationality, ethnic group, or of some other situation vastly dissimilar to his or her own . . .(p. 264)

The expansive nature of sport within society has led many social scientists to view it as a microcosm of society. And like society, sport is a social construction (Coakley, 2015) constantly evolving through the interactions between and among people within their varied environments. The employment of the sport theme feature film has provided a unique window for students to explore a myriad of issues in sport and society; particularly those who aspire to work in the physical activity industry (i.e., sport, fitness, recreation, and health). This situational circumstance is important to note because it provides individuals with a means for explaining social phenomena, which is consistent with an interactionist perspective, and symbolic interaction theory in particular.

According to symbolic interaction theory (Blumer, 1969), individuals construct their own social worlds based on various elements within society (i.e., individuals, groups, institutions, etc.). Researchers agree that films are influential in shaping our views of reality as well (Bailey & Ledford, 1994; Giroux, 2008; Sochen, 1993). This is achieved through the continual construction of our social worlds with film images, depictions, and metaphors.

Sport Film Research

Contemporary sport film studies have been instrumental in highlighting some of the salient socio-cultural and historical issues in American society (King & Leonard, 2006). For example, Pearson et al. (2001) found distinct trends in the kinds of American sport films made over a 69-year period. They opined that the kinds of sport films made and subsequently released were inextricably tied to social, cultural, political, and economic influences, as well as historical circumstances (e.g., Great Depression, World War II, Civil Rights movement, Title IX, etc.). In essence, the disposition of American society had a substantial impact on the images, depictions, and story lines of sport films.

Similar studies have examined the depiction and characterization of women and ethnic minorities in sport films (Baker, 2003; Campbell, 2005; Daniels, 2005; Pearson, 2010; Tudor, 1997), while others chronicled thematic trends (Crawford, 1988; Kibby, 1998; Mosher, 1982). Arguably the most comprehensive study of sport films from their inception through the mid-1980s was compiled by Zucker and Babich (1987). Although inclusive of foreign films, “shorts,” and silent films, this compilation of sport films is noteworthy.

Textbook Incorporation

Based upon a cursory review of 15 prominently used and nationally distributed Sociology of Sport texts, the term "media and sport" rarely referred to or included sport film research. Interestingly, most text space was reserved for discussions pertaining to print (i.e., newspapers and magazines), broadcast (i.e., television and radio), and electronic (i.e., Internet and Twitter) medias (e.g., Coakley, 2015; Sage & Eitzen, 2013; Woods, 2011). Yet, sport films are also a viable media source that warrants discussion. Presently a considerable amount of time, expense, and national attention have been devoted to sport films. Some of which have been critically acclaimed and/or have won the most coveted awards in the motion picture industry (e.g., Raging Bull, 1980; Jerry Maguire, 1996; Million Dollar Baby, 2004; Blind Side, 2009; etc.). They have been found to influence, impact, and reflect various societal trends and patterns. Toplin (1993) echoed this sentiment in his film anthology, and mentioned that historians have frequently used literature, art, and music to analyze change in American society. Film was no exception:

In the past two decades historians have given increasing attention to another valuable source – Hollywood movies. They have examined the ways in which themes developed in the movies sometimes reveal or verify shifts in the public's interests, hopes, fears, and prejudices. (p. vii)

For example, filmmakers were discouraged from making auto-racing films during WWII by the federal government because of the rationing of various products used in the war effort (e.g., gasoline, rubber, steel, etc.). Consequently, a dearth of these films was released during the war years. Other film studies, which have employed content analysis, have yielded data on the lack of female sport role models, limited depictions, and stereotypic characterizations (Crawford, 1984; Pearson, 2010; Tudor, 1997).

Procedures

Sport Film Analysis Assignment

For the past 15 years my colleagues and I have studied sport films and have employed them in the classroom as an instructional tool. We have been a major proponent of their use, and have standardized a project that has been a salient feature of a required graduate course serving both physical education and sport management students at our university (see Appendix A). The Sport Film Analysis Project has been a fixture in the graduate course, which meets once a week (three hours) for 15 weeks, during the spring semester. Initial class meetings traditionally address salient socio-cultural concepts and themes manifested in sport (i.e., deviance, violence, women, role modeling, nationalism, etc.). The project commences with the formation of randomly assigned groups. The random assignment of students to groups is designed to discourage cliques and assure unbiased selection. This can be accomplished through various means.

The film analysis necessitates the identification of various socio-cultural concepts and/or issues addressed in class, thereby reinforcing lecture and textbook content. Each film analysis group is required to: (a) highlight and discuss the socio-cultural issues identified, (b) show their selected film, (c) respond to questions posed by classmates, and (d) construct two objective questions which may be used on the final examination. The latter requirement is a pedagogical strategy employed to encourage student participation and class attendance. Prior to the analyses an example of a film analysis is discussed to acquaint students with the requisite format and structure. Several lists of sport theme feature films, as well as information pertaining to public library holdings and commercial video/DVD store rentals, are disseminated to students.

Method

Scale Development

A Film Analysis Attitude Scale (FAAS) was developed to examine students' perceptions toward the use of a film analysis as an integral part of the course requirements and to examine whether a change of attitude was evident after the introduction of the film analysis assignment. Development of the FAAS was based on a thorough review

of related literature. Two university professors who teach in the area of sport management and have expertise in research design, as well as scale development, examined the content validity of the scale. Exploratory factor analysis was used to examine the factor structure of the scale, whereas the alpha reliability coefficients were used to determine its internal consistency. The initial FAAS had 12 items, and the responses were based on a 5-point Likert Scale (“Strongly Agree”, “Agree”, “Uncertain”, “Disagree” and “Strongly Disagree”). Only the first 11 items of the FAAS were used to measure the students’ attitudes toward the film analysis, whereas the last item assessed students’ preference of an examination over the film analysis project. In addition, an open-ended question was included at the end to seek students’ opinions and recommendations of the film analysis assignment.

Demographic Data

A total of 160 students were enrolled in the course during the years that the study was conducted. The course was “housed” in the Department of Health and Human Performance (HHP), which was in the College of Education. It was a required graduate course for students enrolled in the HHP’s sport management program of study. The gender of those enrolled was 51% female and 49% male. The ethnic breakdown of the students was as follows: White 68%, Black 20%, Hispanic 9%, and Asian 3%. The average age of students enrolled in the university’s master’s degree programs was 29. The questionnaire respondents ($N = 141$) were students who enrolled in the face-to-face graduate sport management course over a seven-year period from 1998 through 2010. The study does not include several years when the course was taught on-line due to a slightly different course structure, and the inability to obtain a reasonable response from distance learning students.

The FAAS was distributed to students during class at the very beginning of the semester. They were told the purpose of the study and informed that their participation would be strictly confidential and voluntary. Students who participated in the study were asked to create a personal code to identify them instead of using their real names. This procedure was necessary since they would use the same personal code when completing the questionnaire the second time (i.e., toward the end of the semester after their film analysis assignment was completed). On the second questionnaire a qualitative research component, in the form of an open-ended prompt, was included to elicit students’ general reactions and recommendations regarding the film analysis assignment. Ideally, the inclusion of this prompt would allow students to express their unbiased perspectives pertaining to this pedagogical technique. In turn, this information would be employed to improve specific aspects of the course.

Results

SPSS 16.0 for Windows (SPSS, 2008) was used for data analysis. The FACTOR REDUCTION procedure was used to conduct the exploratory factor analysis. The criteria for retaining the factors was based on the eigenvalues equal to or greater than one (Guttman, 1954) while comparing to the scree test (Cattell, 1966). Paired-sample t -tests were used to compare the mean differences between pretest and posttest scores. Using the alpha extraction and promax rotation technique, three factors emerged. One item, which had double loading ($> .37$) across two factors, was discarded. The same FACTOR REDUCTION procedure was employed again to the data set without the deleted item. As a result, three factors were identified: Enhancement (3 items), Interaction (2 items), and Preference (5 items). These three factors accounted for 65.74% of the total explained variance. Item description and results of the pattern matrix are presented in Table 1. All items had a factor loading of .40 or higher without double loading. Cronbach’s alpha for the three factors were .76, .77, and .76, respectively.

Table 1: Factor Loadings of the Three-Factor Film Analysis Attitude Scale (FAAS)

	I	II	III
I felt very comfortable when the film analysis project was assigned.	0.53	-0.14	0.05
The film analysis project will help me better understand sociological issues/themes.	0.76	-0.03	0.23
Films appear to provide excellent examples of sociological issues conveyed through sport settings.	0.80	0.15	-0.24
The film analysis project will enable me to establish and build rapport with other members in my group.	-0.01	0.97	-0.13
The use of groups to perform the film analysis will enable me to learn from group members.	-0.01	0.58	0.27
I would prefer to do an individual film analysis as opposed to a group analysis.	0.19	-0.26	-0.60
The film analysis project will make me and my classmates more responsible for learning various sociological issues/themes.	0.19	0.20	0.48
The allotment of points (or percentage of the grade) for the film analysis is appropriate.	0.16	-0.09	0.66
Too much class time will be spent on the film analysis project.	0.11	0.03	-0.77
I would prefer to have an examination over the sociological issues/themes covered in the text than the film analysis project.	-0.01	0.09	-0.57

Among the participants ($N= 141$), 86 completed both questionnaires and were used for data analysis. Paired sample t-tests were used to compare the mean differences between the pretest and posttest scores. Results showed that there were significant ($p < .01$) mean differences in four of those 10 items. The results of the t-tests are depicted in Table 2.

Table 2: Paired Samples T-Tests Comparing Pretest and Posttest Attitude Scores

	Diff.	<i>t</i>	<i>p</i>
Enhancement:			
1. I felt very comfortable when the film analysis project was assigned.	.512	3.53	.001*
2. The film analysis project will help me better understand sociological issues/themes.	.453	4.73	.000*
3. Films appear to provide excellent examples of sociological issues conveyed through sport settings.	.279	3.00	.004*
Interaction:			
1. The film analysis project will enable me to establish and build rapport with other members in my group.	.035	0.34	.738
2. The use of groups to perform the film analysis will enable me to learn from group members.	-.105	-1.04	.301
Preference:			
1. I would prefer to do an individual film analysis as oppose to a group analysis.	-.116	-0.71	.483

2. The film analysis project will make me and my classmates more responsible for learning various sociological issues/themes.	.198	1.71	.091
3. The allotment of points (or percentage of the grade) for the film analysis is appropriate.	.518	5.04	.000*
4. Too much class time will be spent on the film analysis project.	-.163	-1.23	.222
5. I would prefer to have an examination over the sociological issues/themes covered in the text than the film analysis project.	-.047	-0.32	.752

Diff. = Mean difference

* $p < .01$

In addition to the quantitative data results, qualitative techniques such as analysis in terms of frequency counts and nonfrequency analysis (Fraenkel & Wallen, 2000) were employed. This necessitated the categorization of themes or responses (i.e., positive, negative, and neutral) based on the open-ended prompt that solicited students' reactions and recommendations pertaining to the film analysis assignment. A partial listing of positive, negative, and neutral student reactions are documented in Appendix B. Results of the content analysis revealed that a total of 56 students responded to the open-ended prompt. Of that number, 42 (75%) of the respondents believed that the film analysis was of benefit, and contributed to their overall understanding of the course concepts.

For example: "I really enjoyed it. It was a break from the normal classroom lecture, while it allowed us to learn at the same time. It drew my attention toward areas I had not investigated before" (Respondent Delta, 2000). In addition, many of the students were of the opinion that the collaborative aspect of the project enabled them to learn from other students in and outside their respective group.

One respondent summarized this sentiment: "Since my classmates brought up better ideas, the analysis went deeper. I needed the members in my group. It would be stressful if it was an individual assignment" (Respondent!!, 2010). Most of the students who responded favorably toward the film analysis project indicated that they tend to conceptualize sociological issues better because they saw them and analyze films a bit more critically due to the assignment.

Contrarily, five of the 56 respondents (9%) viewed the film analysis project negatively. One student stated: "It was difficult to equally assign workload among group members, & w/graduate work, I would like to be totally responsible for my grade" (Respondent 2223, 2010). Another student felt that more instructor guidance was necessary: "More input from you [instructor] on the films. More clips of the movies & class discussion rather than watching the entire movie" (Respondent 9424, 2002). Although there were few unfavorable responses documented, those that were revolved around collaborative projects, viewing entire films, and group selection.

Lastly, nine of the 56 respondents' comments (16%) were deemed to be neutral. This thematic categorization was delineated because of the respondents' "middle of the road" responses. The responses that were categorized as neutral were characteristic of basic suggestions and recommendations that respondents would like to see incorporated in future classes. One student, for example, wrote: "2 pages was too short – would like to have seen all movies – possibly larger groups with more involvement" (Respondent BB, 2010). Another student's response aptly conveys an ambivalent positive – negative statement: "I would have liked to work on a film of greater social significance. However, my group could not agree on a film. Regardless, I enjoyed taking a deeper look at our film and examining its social impact" (Respondent T1, 2002). Interestingly, none of the neutral responses suggested or alluded to a desire to discontinue the film analysis project as a learning activity.

Discussion

Based on the results of this study, it could be concluded that the FAAS was a valid instrument that could be used to measure students' attitudes toward the film analysis assignment. The data suggest that the film analysis project

changed the perception of many students in diverse ways. First, when it was uncertain in the beginning, the students later found they were comfortable in completing the film analysis assignment and collaborating with other students. They also found that the project helped them better understand sociocultural issues, which were conveyed through sport settings. In addition, students also felt it was fair to use the project to determine part of their final grade in the course. As a matter of fact, most students strongly preferred to participate in the film analysis project rather than sit for a written examination covering selected course content.

In conclusion, this study supported previous research studies that a film analysis could be used to enhance students' learning experience. It also supports the notion that a collaborative project can stimulate group discussion and shared peer learning. Lastly, similar to both Demerath (1981) and Burton (1988), students expressed a vicarious affect and heightened empathy when viewing films with certain socio-cultural themes and concepts in mind, as well as "verstehen" (Abel, 1948) or "motivational understanding" (Abel, 1970).

However, caution should be taken when using it as a teaching aid. As pointed out by Downey, Jackson, Puig, and Furman (2003), though films might simplify or minimize real-life social or psychological complexities and could engage students on multiple levels in their learning process, the characters could not actively engage in dialogue or form relationships with the students. Therefore, students should exercise their critical thinking skills to identify and manage these limitations. As a result of this study, we contend that several other factors must be considered to maximize student benefits when assigning a film analysis project in a graduate level sport management course. Among them are the following: (a) the sport films available to students and the selected film; (b) the ambivalence of some students toward collaborative projects; (c) the decision to have groups show all or part of analyzed films; and (d) the laissez-faire leadership style and shared governance within groups. The latter point alludes to the freedom within groups to address the project collaboratively; however, when there is no identified leader issues pertaining to equity of work can become an inhibiting factor. This may be one of the more salient obstacles encountered when students engage in a collaborative project like the film analysis assignment.

Conclusion

We believe, as do other scholars involved in this type of research, that sport films have much more to offer than their box office appeal and entertainment value. Pedagogically, they can provide a stimulating, interactive, learning environment that facilitates the acquisition and retention of course content. Students' in-class attentiveness, unbridled reactions, dynamic discussions, and course evaluations attest to the instructional impact of sport films. Our study, with its complimentary research methodology, corroborated many of these aspects. The implementation of the FAAS demonstrates the efficacy of quantifying students' perspectives toward an instructional strategy utilizing sport films, thereby validating their salient benefits.

On a personal level sport films can impact the development of self-identity, self-worth, and self-esteem via various depictions and characterizations (or the lack thereof). And like print and broadcast medias, they do offer a viable means for examining American culture regardless of the "poetic license" that filmmakers take; a point argued by Baker (1998) in his analysis of *The Jackie Robinson Story* (1950). Interestingly, the film was perceived to be very liberal for its time, even though it made no mention of Robinson's near dishonorable discharge from the military for his anti-Jim Crow stand. Briley (2005) also noted the poetic license or "artistic freedom" extended to filmmakers in his discussion of sport films during the Reagan administration and how films are inextricably tied to the society and era in which they were released. This suggests that learning can be achieved in diverse ways through the implementation of sport films in the classroom.

This is not to suggest that all sport films have redeeming value and are worthy of discussion, but there is quite often a message conveyed whether it is subtle or overt. We have always been of the opinion that the overrepresentation, under-representation, and omission of certain segments of American society (e.g., women,

ethnic minorities, physically challenged, etc.), as well as the depictions and characterizations in sport films warrant discussion.

It is our hope that discussions regarding the media and sport in contemporary sociology of sport texts be broader and more inclusive of sport films due to their sociocultural and historical significance. In addition, since many sport management and physical education programs include a sport sociology oriented course, it is imperative that the pedagogical strategy employed be dynamic, innovative, and contemporary. Lastly, although we found the FAAS to be a reliable scale for measuring students' perceptions toward the use of a sport film analysis, as an instructional strategy, further research with a larger sample is necessary to determine the instrument's validity.

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Appendix A

Sport Film Analysis Project

Goal:

To acquaint students with, and increase their understanding of, various socio-cultural issues in sport conveyed through film (videocassette or DVD).

Task:

Within randomly formed groups, students will select a movie that has a sport-related theme. With assistance from group members students will analyze the movie in an attempt to identify salient socio-cultural issues in sport. A minimum of five socio-cultural issues must be identified and corroborated through the literature. Each group will work collaboratively to select, analyze, and synthesize their findings. A sport film analysis paper no longer than three and one-half pages in length will be required of each group. Randomly selected groups will present their film and give a brief overview (10-12 minutes) of their analysis in class.

Grading:

A total of 20 percent of the total grade (20 pts.) will be awarded for the project. Grading will be based on several factors: 1) organization and documentation, 2) relevance of material, 3) depth of analysis, 4) clarity, and 5) basic writing skills. Each group member will receive the same grade. Remember, this is a collaborative effort.

Procedure:

- 1) Select a movie to analyze from the list provided.
- 2) With group member assistance analyze the movie.
- 3) Prepare a succinct written summary (3 – 3 ½ pages) of your analysis.
- 4) Identify at least five salient socio-cultural issues in sport (e.g., deviance, race, violence, discrimination, sexism, etc.) and elaborate on them in your summary.
- 5) Write a brief introductory paragraph addressing the following: setting, time period, SES of major character(s), etcetera, to help put the film in perspective.
- 6) Select the film to be analyzed and notify the instructor as soon as possible.
- 7) Write two multiple-choice questions (in confidence) based on your film that may be used on the final examination. The questions must have five options (a-e). Include the answer for each question

Project Due Date:

TBA

Points To Remember:

- Start early by contacting your partners and selecting a sport film to review.
- Only Instructor Approved Films may be analyzed.
- The maximum movie length to be shown in class is two hours.
- Film designation will depend on instructor notification (“first come – first serve” on film).
- The summary must be typed, double-spaced, and with a 12-pt. font.
- Projects must be paginated.
- Group members should contribute equally to the project.
- Select films from the instructor approved list.

- Consult the instructor if there are questions.

Appendix B

Partial Listing of Students' Reactions

Positive Responses:

- “The film analysis was a great idea; it was the type of project that I believe graduate school should have more of. I would strongly recommend using more analysis in the future” (Respondent 3567, 2004).
- “Great teaching tool. Never realized the extent that sport films use many other real world themes. There are many messages other than the sport itself. Thanks for the education!” (Respondent 3914, 2003).
- “Interesting idea. I was not sure about the project at first, but I enjoyed the assignment & the presentations of other groups” (Respondent Boz, 2002).

Neutral Responses:

- “I just have a bias against group work” (Respondent DEM, 2010).
- “We should have done more films and more presentations. Sometimes people learn more from what they see than what they hear!!!” (Respondent Slim, 1998).
- “I really enjoyed doing the Film Analysis. Next time I think that all groups should show their films and discuss their issues. This is a very good idea that needs to be kept in the course” (Respondent 1421, 2000).

Negative Responses:

- “I would not show movies in class time” (Respondent Snake, 1998).
- “It was a hassle to try to organize our group. We ended up doing most of the work over the Internet and one of our groups didn't have access. It would've been easier as a solo project” (Respondent SJSVBC, 2000).