

## **The World Game: The History and Culture of Soccer (SLC/HST 214)**

### **SYLLABUS**

**T-Th 12-1:15pm, CRTVC 212**

**Professors Paul Arena and Enrico Minardi**

**Office: 302C Durham Hall**

**Office Hours: Paul Arena, appointment only on Zoom: <https://asu.zoom.us/j/7904860268>**

**Enrico Minardi, TTH 10-11am, and by appointment (<https://asu.zoom.us/j/5030407472>).**

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**Class's Zoom link: <https://asu.zoom.us/j/5030407472>**

### **COURSE DESCRIPTION**

This course will give students a survey of the cultural significance of and global reach of soccer, both historically and in contemporary culture. Students will study materials in several mediums: large excerpts from important literary works from around the world; films that explore the cultural impact of the game will also be screened; students will even be looking at contemporary articles from international journals and newspapers dedicated to the game from around the world.

Students will come away with a comprehensive sense of the history, personalities, rivalries, fandom, and even the finances and scandals of the world's "beautiful game."

### **LEARNING OBJECTIVES**

- Recognize the basic facts about Soccer and its History, including its periodization, major historical events, as well as the major individuals who have had a large impact on the sport.
  - Comprehend and interpret Soccer's history and culture, placing it within the framework of broader issues in society in the United States, Europe, and the rest of the world.
  - Learn to appreciate Soccer's contribution to the cultures and traditions of individual countries, regions, and the world at large.
  - Think critically about the literary, journalistic and visual sources when assessing Soccer's history and culture, taking into account the cultural origin of the writer or director when completing their assessments.

## **CLASS MATERIAL**

### **Required Texts:**

John Foot, *Winning at All Costs* ISBN 9781568583686

David Goldblatt, *The Ball is Round: A Global History of Soccer* ISBN 9781594482960

Jonathan Wilson, *Inverting the Pyramid* ISBN 9781568589190

### **Optional texts:**

Gwendolyn Oxenham, *Under the Lights and in the Dark* ISBN 9781785781537

Bruce Arena, *What's Wrong with US?* ISBN 9780062803955

### **Required Movies and video-material (all available on Canvas):**

Pete Davies, *One Night in Turin* (2010)

Stephen Chow, *Shaolin Soccer* (2001)

Nick Love, *The Football Factory* (2004)

Paolo Zucca, *The Referee* (2013)

Additional Materials (as excerpts) will be provided on Canvas

### **Please note these key points on classroom safety:**

Classrooms must always maintain social distancing by remaining at 50% or less capacity. This percentage is determined based on classroom capacity not total enrollment.

This class will feature group work and group organization. All group activities will be conducted online via canvas and other social networking forums. As mentioned above, we will be enforcing strict social distancing and the wearing of masks in class, but you are still encouraged to communicate with your group members online and via safe distancing.

**Expected classroom behavior.** Classroom behavior: be sure to arrive on time for class. Excessive tardiness will be subject to sanctions. Try to be courteous to your classmates. Try not to allow your cell phone to ring during class. Any disruptive behavior, which includes ringing cell phones, listening to your mp3/iPod player, text messaging, constant talking, eating food noisily, reading a newspaper will not be tolerated.

Please try to use common sense when being considerate to your classmates. **The use of laptops, tablets and smartphones will be allowed, and in some cases necessary in class – but that does not mean you have to be rude!**

## LIST OF ASSIGNMENTS

### Group Assignments

**Groups:** We shall divide the students of the course up into groups of 4 or 5. The classmates in your group will be your reading response partners and will co-author the response posts for the semester, but more importantly, each group will collaborate on a Final Project to be presented to the class in the final weeks of the semester. The details on the groups (and your group's F.C. name) will be posted on Canvas. Every group will have its own name and home area on Canvas to communicate and discuss class materials.

**Response Posts:** On Canvas we will post several questions before each week. Members of the groups will be responsible for answers to the questions posted online under Discussions. You should come up with answers for these questions as a group. You are encouraged to use your group home areas (under the "People" tab) and online social networking to work on these.

**Guest Lecturers:** Certain times during the semester we will schedule a special "guest lecturer." Each group will be required to come up with ONE CRITICAL QUESTION for our guest. Appropriate themes for these questions will be discussed before each Guest Lecture.

**Group Presentation:** In addition to the weekly "responses," your groups will also be responsible for one presentation during the semester. We will start to schedule these 2-3 weeks into the course. We shall allow groups a lot of freedom when picking their topics – topics widely covered in this course should obviously be avoided. The exact parameters of the group project will be posted on Canvas in a separate document.

### Individual Assignments

**Quizzes:** during the semester there will be multiple, "mini" multiple-choice/short-answer quizzes. These will usually be given on TUESDAYS. These quizzes will feature multiple-choice questions and short answers to test your knowledge of the current readings/lecture material. These quizzes can be taken online and are due by 11:59pm the day they are given. More information on these quizzes will be provided on Canvas.

**Reaction Paper:** Over the course of the semester, students will complete **FOUR reaction papers in which they will practice using the primary readings to answer significant critical questions.** The reaction papers will have separate guides posted on Canvas.

**Reaction papers are to be no more than 2 pages long and cite evidence from the course source material to support a student's answers to the topic questions. More information on the "Reaction Paper" assignment will be provided on Canvas.**

## **GRADING**

Your final grade will be determined by the categories below. (NB: Before you ask, we do not grade on a curve. If you want to know why, it is because curves are unfair to students, however high or low the quality of their work).

### ***Exams and Papers***

4 Critical Reaction Papers	40%
Final Presentation	15%

### ***Classwork***

Quizzes	20%
Response Posts	20%
Attendance and Participation	5%

### **Response Posts Grading Rubric:**

When prompted by the weekly Response Questions each group is responsible for TWO posts for EACH STUDY QUESTION: one original post answering the question and one reply to another group member's answer. Your original post should be 150 to 200 words, your reply 50 to 100 words.

The posts will be scored according to this rubric:

10: Answers the question(s) asked thoroughly and thoughtfully. Cites sources where necessary. MEETS THE MINIMUM REQUIREMENT OF ONE ORIGINAL POST AND ONE RESPONSE POST.

8-9: Answers the question well but not in enough detail. Some errors. (9s are usually given for entries that would otherwise be 10s but lack citations)

6-7: Begins to answer the question but speaks only in vague generalizations, instead of making an argument. Some errors. Does not meet the minimum word count.

1-5: Submitted the assignment but does little to answer the question. Major errors.

0: Did not submit the assignment.

### **Course Grading Rubric:**

100 and above = A+

93-99 = A

90-92 = A-

87-89 = B+

83-86 = B

80-82 = B-

77-79 = C+

70-76 = C

60-69 = D

below 60 = E

**One last caveat:** This syllabus may be changed at any time by the instructors as they deem fit. Students will be informed of any changes.

### **TECHNOLOGY SUPPORT**

To complete the class workload, you will need internet access in order to access class-related documentation available through Canvas such as pedagogic material (cultural artifacts, and critical essays) and assignments. We will make all assignments available through Canvas and you will have to post them electronically (We will not access hard-copy submissions), within the deadline accompanying the assignment. For any technical issues and troubleshooting Canvas-related, please see ASU Help Desk Information.

### **ASU SYNC**

This course uses Sync. ASU Sync is a technology-enhanced approach designed to meet the dynamic needs of the class. During Sync classes, students learn remotely through live class lectures, discussions, study groups and/or tutoring. You can find out more information about ASU Sync for students here:

<https://provost.asu.edu/sync/students> and <https://www.asu.edu/about/fall-2020>.

To access live sessions of this class, go to myASU and click the Attend via Sync button next to this class on your schedule. Please check your Canvas site for detailed information on class attendance and your attendance assignment.

Students are expected to bring headphones to avoid feedback noise and a mobile device (laptop, smartphone, tablet such as iPad/Chromebook/Samsung Galaxy Tab/etc.) with them to class. A laptop is the recommended device. If you do not have one of these devices, you can request one from the [ASU library](#).

## **COURSE POLICIES AND NEEDS**

### **Attendance**

Attendance is mandatory and worth a third of your participation grade (5%). Let me know ahead of time if you cannot come to class. After 4 unexcused absences (i.e. not for verifiable health reasons), your grade for the course will drop a step (i.e. B > B-), and another step for each additional absence. If you miss 8 classes, you will have missed 25% of the course and we can no longer give you a grade, which means you will need to drop the course or we will need to fail you. You can keep track of how many classes you have missed on Canvas in your grade center.

### **Late submissions**

You will be always allowed throughout the whole class to post late assignments, or take late tests. However, the grade you earn for this missed assignment or test will be based on how late you will have submitted or taken it, unless you show a valid reason for it (such as a doctor note, or other documents justifying your tardiness). Making up missed assignments or taking tests without losing any points depends on the following conditions:

- The instructor's general policy on absences.
- Information on excused absences related to religion observances/practices that are in accordance with ACD 3-4-04 "Accommodations for Religious Practices."
- Information on excused absences related to university sanctioned events activities that are in accord with ACD 304-02 ("Missed Classes Due to University-Sanctioned Activities.")

**Scholastic dishonesty:** Scholastic dishonesty on any assignment will result in a failing grade (E) for that assignment which may not be dropped. If that E results in your failing the course as well, I will apply for a grade of XE from the Dean's Office; an XE grade can never be erased from your transcript, bars you from extra-curricular activities, and may have other negative consequences, such as affecting your admission into graduate programs. Scholastic dishonesty includes submitting any work that is not your own and that has received assistance from outside sources, including print sources, the internet, and your fellow students. If you need clarity on what comprises scholastic dishonesty, see me or consult the following website: <https://provost.asu.edu/academicintegrity/defined>. Note too that all written assignments are run through several databases – ASU's own SafeAssign database and independent plagiarism-checker software – upon submission.

**Guidelines for Papers:** Papers must be double-spaced and responsive to all aspects of the assignment, including length (provide a word count on the first page), and prepared according to the *Modern Language Association Handbook for Writers of Research Papers* or *Chicago Manual of Style*. Make sure you document every reference--in quotation or paraphrase--including page numbers, using the in-text format: "Four score and seven years ago" (304). Feel free to write in the first person. Most important, a paper is an argument: no argument, no paper. Support your thesis with evidence.

**Accommodating students with disabilities:** Students who feel they will need disability accommodation in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthew Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965 90000 (TTY). For additional information, visit: [www.asu.edu/studentaffairs/ed/drc](http://www.asu.edu/studentaffairs/ed/drc).

**SILC Learning Support Services:** Located in the basement level of the Language and Literature Building (administrative offices in LL64), the SILC LSS provides technology-focused instructional support for students and faculty in the School of International Letters and Cultures. It is an excellent place to inquire about resources to assist you in this and other courses - for example, with the presentations and for films needed for the course. For more information, see: <https://silc.asu.edu/learning-support-services>

**Policy against threatening Behavior**

All incidents and allegations of violent and threatening conduct by an ASU student (whether on- or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students ([SSM 104-02](#)). If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

**Reporting Title IX Violations:** Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at (<https://sexualviolenceprevention.asu.edu/faqs>). ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately.

### **Sexual violence and discrimination:**

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [discrimination](#), [harassment](#), and [retaliation](#) by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately.

**Copyrighted Materials:** A warning to students that they must refrain from uploading to any course shell, discussion forum, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.



## **SCHEDULE OF TOPICS AND READINGS**

### **Week 1**

**TH 8/20      Introduction**

Read over the syllabus

“Soccer and Covid: The Global Game and the Global Pandemic”

\*Initial Group Organization

### **Week 2**

**T 8/25      Studying Soccer as a Subject**

*Goldblatt Forward & Introduction*

\*Group Names!

**TH 8/27      The Origins of the Game**

*Goldblatt Ch.1*

"Proto-Soccer: ancient and medieval antecedents"

\*Final Group Organization

### **Week 3**

**T 9/1      England: Where the game was born?**

"England and the Birth of Soccer"

*Goldblatt Ch. 2*

Mini Quiz #1 will cover Goldblatt 1,2/lectures/discussion

4 multiple choice questions plus 3 Short Answer. No tricks here -- if you have read over Goldblatt and paid attention in class, you should be fine!

**TH 9/3      Exporting the Game: Colonialism and Football**

"Colonialism and Soccer"

*Goldblatt Chs. 4, 5*

n.b. Response Posts for this week focus on Goldblatt Chs.4 & 5. You need to make sure you know your group and understand how to interact with them -- the first group assignment needs to be posted online this week. You should see the link for this assignment both in Discussion and under Assignments on Canvas.

**Week 4**

**T 9/8      Brazil: The Beautiful Game is Born**

"Made in Brazil"

*Goldblatt Chs. 8, 10;*

Quiz #2 will cover Goldblatt 4,5,8/lectures/reading responses  
4 multiple choice questions plus 3 Short Answer.

**TH 9/10      Brazil and Argentina: South American Legends**

"Argentina"

*Goldblatt Ch. 15*

Reading Response Posts - Goldblatt Chs.8,10 & 15

**Week 5**

**T 9/15      The World Cup: Origin and Early Years**

"FIFA's World Cup: The Early Years"

*Goldblatt Ch.7*

Quiz #3 will cover Goldblatt 15 & 7/lectures/reading responses(Maradona documentary!)  
4 multiple choice questions plus 3 Short Answer.

**TH 9/17      FIFA and the Transformation of the World Game**

"FIFA's World Cup: Havelange and early Globalization"

*Goldblatt Ch.13*

## **Week 6**

### **T 9/22 Italy: Calcio and Professionalization**

"Great Cities and Clubs of Italy" (Foot chs. 3 & 4)

"Italian Style of Football" (Foot 5 & 8)

\*please note your background text for this week is Foot's *Winning at all Costs*

### **TH 9/24 Italy: Calcio and Professionalization**

"Catennacio and the Italian Style of Football" (continued from Tuesday)

Introduction to Jonathan Wilson and work on Tactics

Reaction Paper 1 (\*see the full guide on Canvas!)

## **Week 7**

### **T 9/29 Managers and Tactics: Catenaccio v. Total Football**

\*WATCH Juventus/Ajax '73 (Under Movies and Documentaries. There is also a quick link to an article on Johan Cruyff under Readings.)

*Wilson Ch. 12*

### **TH 10/1 Guest Speaker: Alessandro Zauri ("Italian Tactics and Managers")**

Quiz #4 will cover Goldblatt 14, Foot 3 & 8/lectures from 9/22, 9/24, 9/29  
4 multiple choice questions plus 3 Short Answer.

## **Week 8**

### **T 10/6 Soccer's Crisis in the 70's and 80's; Berlusconi's Milan**

"Soccer in Europe: the Crisis of the '70s and '80s"

*Goldblatt Chs.14, 17; \*Project Topics Due -- post in Discussion Area*

**TH 10/8      The World Cup: Italia 90**

" Sacchi's Milan and The World Cup: Italia 90"

*Film: "One Night in Turin" (on Canvas!); Wilson Ch.17 (Discussion Posts will be based on this film and reading!)*

**Week 9**

**NO CLASS T 10/13 -- catch up on your reading and projects!!**

**TH 10/15      The BOOM of the 90s**

"The BOOM of the 90s" (Goldblatt 17)

**Week 10**

**T 10/20      Italian Scandals**

*Goldblatt Ch. 17, Foot Ch.9*

Quiz #5 will cover Goldblatt 14, 17, the film "One Night in Turin"/lectures from 10/8, 10/15, 10/20  
4 multiple choice questions plus 3 Short Answer.

**TH 10/22      Champions League Tactical Analysis**

**\*Discussion Posts on Italian Scandals due.**

**Reaction Paper 2 (Full Guide Posted on Canvas)**

**Week 11**

**T 10/27      *Guest Speaker: Luca Ercolani***

**TH 10/29      Soccer in Africa and Asia**

“Overview of FIFA's Confederations”

“The CAF and Overview of African Soccer”

“Intro to Film: ‘Shaolin Soccer’”

Background reading for Africa: Goldblatt Chs. 12, 16, 20

## **Week 12**

### **T 11/3 Soccer in Asia (Soccer and Pop Culture)**

The AFC: Japan, South Korea, 2002 World Cup (Goldblatt 19)

"China and Shaolin Soccer"

**Quiz 6 (see separate announcement for details)**

### **TH 11/5 Soccer and Pop Culture; Intro to US Soccer**

“Pop Culture: Manga, Anime, Video Games”

“Soccer in the United States -- Origins and History” (Goldblatt 20)

**Reading Response Groups -- Film: "Shaolin Soccer"**

## **Week 13**

### **T 11/10 The Women’s Game: Allie Long's Story**

*Oxenham, “La Gringa” (Canvas Reading Assignments)*

Guest Speaker: Victoria Jackson

### **TH 11/12 US SOCCER: Origins through the 80s**

(Check out Goldblatt Ch.18)

**Please watch the film "The Referee" -- Reaction Paper 3 (due 11/18)**

## **Week 14**

### **T 11/17 Soccer in the US -- Where are we headed?**

Liverpool – “Soccer’s Greatest Comebacks!”

Barcelona – “Current Trends U.S. Men’s National Team”

**TH 11/19      Football Rivalries: the Club Derbies**

*Oxenham, “The Manchester Derby” (Canvas Reading Assignments)*

Group Presentations Begin:

Arsenal – “Lionel Messi”

Manchester U. – “Alex Ferguson”

**Week 15**

**T 11/24      Football Rivalries: the National Team**

Bayern Munich – “Footballers Who Died on the Field”

Excel FC – “Phoenix Rising FC”

Pitchfork FC – “Sunderland A.F.C.”

**Class Excused Thanksgiving Holiday 11/26-27**

**Week 16**

**T 12/1      Fans, Supporters, Ultra**

*Foot; Film: “The Football Factory”*

AC Milan – “Athletic Bilbao”

Phoenix Rising – “Luis Enrique”

**REACTION PAPER #4**

**TH 12/3      Passion of the Supporter: Personal Experiences!**

FC Zona – “Low Budgets, High Hopes!”

Tempe FC – “Jurgen Klopp”

## **Course Conclusions!**