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Film Analysis of A League of Their Own:
Myths and Portrayals of
Heroines in Sport

A Thesis Proposal
Presented to
The Faculty of the Department of Human Performance
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
K. Vantornhout
December 1995

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ABSTRACT

FILM ANALYSIS OF A LEAGUE OF THEIR OWN: MYTHS AND PORTRYALS OF HEROINES IN SPORT

by Kris Vantornhout

The writer analyzed three main characters (Dottie, Kit, and the Team) in the film A League of Their Own. Each character was analyzed using an integrated mythological paradigm. This paradigm was created by interfacing Joseph Campbell's and Maureen Murdock's heroic journeys to provide a balanced androgynous model (C-M model).

Lincoln and Guba's method of naturalistic inquiry was applied for data analysis. Internal validity of the study was determined through peer debriefing, member checking, and triangulation. Reliability of the study was established through a reflexive journal and an inquiry audit.

Results indicate that each heroine successfully completed the heroic journey to varying degrees. The three heroines transcended social norms to assume positions in the patriarchal arena of professional baseball. This snapshot of history (1943-1954) gave women athletes the opportunity to integrate mind/body/spirit as a unified field of intelligence and reach their full potential as human beings.

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Film Analysis of A League of Their Own:

Myths and Portrayals of

Heroines in Sport

Chapter 1

Introduction

As women strive to gain equality within sport and society, it is vital to create positive role models and new mythologies for other women to follow. Both sport and media act as catalysts to create role models.

Sport, for instance, has provided a strong component for creating heroes or heroines due to its popularity within American culture, and its potential to be revenue producing (Reising, 1971). Historically, sport has had a strong influence within society in portraying and supporting heroes or heroines. This influence began with the Greek Olympic games and continues to grow in popularity. Coakley (1990) reported that "Sport is an element of American life so pervasive that virtually no individual is untouched by it. . . . About seven of every ten Americans either watch sports . . . or talk about sports with their friends every day" (p. 4).

Sport provides a popular form of entertainment. It also provides a means of communicating cultural values, norms, and sanctions. These cultural characteristics are seen as positive components for creating role models, which can

change according to the current needs of society (Nelson, 1991). Sport has often been viewed as a microcosm of society; it can be used as an instrument to reinforce cultural beliefs and/or implement new ideals into the social structure. Sport role models are usually molded by current societal ideals.

In addition to sport, the film industry provides an equally provocative portrayal of role models. It acts as a powerful mechanism for socialization due to its vast popularity as a form of entertainment in American society. The media has been a strong tool for socialization; it also provides cohesiveness within the community through the use of uniform images (Hart & Birrell, 1981).

Films also have the power to create, destroy, and reinforce old myths. Essentially, the film industry has become a master storyteller of myth and magic in modern society (Edgerton, 1983). The essential ingredient in establishing a myth is the characterization of the hero or heroine. As noted by McGhee (1988), "Like the divine heroes of old, popular movie stars move through myth-making adventures which fulfill ancient patterns of human fears and human desires" (p. 10). Sometimes these human elements are portrayed by heroes or heroines of sport, illustrated by such films as The Natural, Field of Dreams, A League of Their Own, and Personal Best.

One of the functions of mythology throughout the ages has been to disseminate information from the past to the present and to express a mirror of societal beliefs. In modern society, however, old myths are "cracking under the strain of abrupt shifts in the very foundation of social organization" (Feinstein & Krippner, 1988, p. 6). This view is further supported by May (1991) who stated that the current twentieth century society is struggling because "Our myths no longer serve their function of making sense of existence, the citizens of our day are left without direction or purpose in life, and people are at a loss to control their anxiety and excessive guilt feelings" (p. 16).

The current chaotic changes within our structured society have influenced many leading authors to address the need for new myths (Campbell, 1990; Eisler, 1987; Heinberg, 1989; May, 1991; Murdock, 1990; Nelson, 1991; Noble, 1994). Myths are stories which have been passed down through the ages within each culture throughout the world. These stories describe personal and cultural attributes, norms, and values which are used to facilitate a greater understanding of how human beings relate to their outside world. Stories are usually rooted in "cosmological truths," yet often embellished with fictional figures and symbols, providing a more appealing storyline. Stable myths which portray positive heroic individuals are vital. Campbell (1973)

discovered many reoccurring themes throughout different mythologies around the world which he has called the "monomyth." He found that mythic heroes or heroines had to follow a common journey in order to attain the heroic status.

In order to achieve heroine status, many females in both sport and society feel compelled to embark on heroic paths. Duncan and Hasbrook (1992) pointed out that females strive for equality within a patriarchal society where "the sociopolitical belief that men are dominant and superior and women are subservient and inferior" (p. 2) still reins. Thus, achieving heroine status becomes a complex issue for women because they lack strong role models/heroines and well established female versions of a heroic journey.

Most women have the choice of either following the male version of the hero's journey as depicted by Campbell, or blindly jumping into an unknown journey in which the female finds her own path to wholeness. Campbell's (1973) model does not adequately address the obstacles which women must endure within a patriarchal society. This model also fails to address the feminine perspective. Consequently, if the heroine is to achieve a sense of wholeness, she is required to establish a new myth or paradigm for her journey (Murdock, 1990; Noble, 1994; Raffa, 1992).

The process of establishing new myths includes intense scrutiny of old myths still influencing cultural beliefs. One such area of scrutiny involves physiological myths about women participating in sport, for example, that females are more prone to bone injury or that physical activity causes more damage to female versus male reproductive organs than to males. These physiological myths are discredited by current scientific research (Coakley, 1990).

Performance myths, involving differences between men and women in terms of strength and endurance, also need to be reevaluated. Although fundamental biological differences exist between the sexes, the largest factor influencing female performance has been the lack of experience and participation in sport. Performance myths about the female athlete are strongly influenced by social and cultural beliefs which are unfounded such as loss of femininity through sport participation, and that an increase in athleticism and physical efficacy will threaten the male image (Coakley, 1990).

As noted by Oglesby (1978), the traditional masculinity-femininity definitions are not valid tools for describing the sport experience. Instead, Oglesby advocated for a more androgynous approach, where both instrumental and expressive behaviors are expressed in the sporting experience. Heilbrun (1973) has expressed that androgyny

provides a tool to heal the wounds of separation within an individual's inherent feminine and masculine sides, as well as the separation between men and women in our society.

The lack of androgynous role models within sport and society contribute to the unhealthy duality within individuals and between genders. This is especially apparent within a patriarchal society. However, transition sport has the potential to aid women in expressing their instrumental (masculine) traits. For example, sport films featuring strong and courageous females who successfully overcome obstacles have the potential to portray androgynous role models. A depiction of such role models within sport films can suggest to women and men that obtaining a healthy balance between expressive (feminine) and instrumental (masculine) traits is acceptable and even desirable. For example, Fisher (1988) suggests that balanced heroines provide a strong and healing model for women to emulate while entering unfriendly waters in a hostile environment of social change and uncertainty.

Given the importance of the androgynous role model for women, it seems critical to analyze the beliefs and ideals which currently surround the image of heroines. Thus, it becomes necessary to determine how women are portrayed to the public and what barriers still obstruct the view of equality within modern society. Mythology provides an

encompassing tool for analyzing sport films. This type of analysis can shed light on how new myths can be created to establish gender equality within society.

Problem Statement

The purposes of the study were the following:

1. To analyze specific sport heroines portrayed in A League of Their Own (1992) via the integration of Campbell's and Murdock's models of the heroic journey.
2. To present and describe a logical progression of the heroine's journey in an androgynous setting.

Limitations

This study was limited in the following manner:

1. The observation and analysis of the heroines involved a video of A League of Their Own rather than the actual film. The process of transforming a film to a video produces notable changes within the structural framework. The decreased size within a given frame, for example, can cause a shift in the mood and focus of the intended message within segments of the film. Although subtle in nature, the viewer can receive different messages than those originally intended (Duncan & Hasbrook, 1992).
2. The theme and atmosphere of the film can differ drastically if the intent of the film is mainly focused on making a profit. If the intent of the film is to target the upper-middle class versus the mass market, then the film may

convey less traditional themes and focus on such issues as social class, inequality, sexuality, and other less romantic themes. In contrast, most mass-marketed films are produced primarily for quick financial gain, which may influence how the heroines are portrayed. The film analyzed in this paper is oriented toward the mass market and consequently, may have an effect on the portrayal of the heroines (Quirk, 1981).

3. Since a videotape versus the actual film will be used for data analysis, there will be a slight discrepancy in the counting of the video frames (seconds) when rewinding, fast forwarding, or repeating a viewing. This will cause a slight variation in the recording of time frames. This is due to tightening and loosening of the tape as it is fast forwarded and rewound repetitively. Also, each VHS system will differ slightly in the recording of time frames. Thus, repeatability of the study (looking at specific time frames) may be minimally compromised in its consistency.

Delimitations

The study will be delimited by:

1. The portrayal of heroes or heroines in Western culture. The common heroic individual in Western society is depicted as the alienated individual who most fully embraces and embodies cultural ideals (Gery, 1988). Western heroes

are also portrayed as rugged individuals who often play in a melodramatic struggle between good and evil (Engel, 1988). Although women do not tend to play such extreme versions of this Western archetype, some undertones are felt within the heroic journey. Therefore, this study may have been affected by the common image of the Western archetype when analyzing the three heroines in the film A League of Their Own.

2. A single sport film which focuses on heroines in a less traditional sport setting such as women's professional baseball. In choosing a less traditional sport, an increased likelihood of observing clearer obstacles which women must overcome to achieve heroic status exists. Baseball is traditionally less acceptable in society for women (Metheny, 1965; Oglesby, 1978). Although acceptable sport forms have changed in the two decades since Metheny's (1965) study, current definitions addressing this topic have not been established. Considering the time period addressed within the film (1943-1954), Metheny's (1965) definition of "less traditional" sport forms seemed applicable for this project.

3. The historical time period in which the film was written, produced, and edited. The cultural beliefs of the particular time period will directly influence the portrayal of females in sport. Many women throughout film have been depicted as sex symbols (Miller, 1985) or as the powerful and seductive Pandora (Kaplan, 1985). Although A League of

Their Own was produced in 1992, it reflects an earlier time period (1943-1954).

4. The influence of the director's, producer's, and the writer's personal biases and their perceptions of women in sport and society. For instance, a male directing the flow of the theme and plot within a given film may have a personal belief that women should assume particular stereotypical roles within society, and consequently, this belief will be reflected in the end product. This could potentially affect the manner in which heroines are portrayed. It will also affect the central themes throughout the film (Acker, 1985). On the other hand, Penny Marshall, as a female Executive Producer and Director of A League of Their Own, may have portrayed less stereotypical players involved in the film.

5. The analysis of only one sport film, A League of Their Own, and the associated three heroines (Dottie, Kit, and the team as a collective unit). Although each heroine follows a slightly different journey throughout the film, it is the same producer's personal biases which influence the portrayal of the heroines. Therefore, the analysis will be somewhat restricted in its application to other comparisons or generalities.

Assumptions

The assumptions for this study were the following:

1. That Joseph Campbell's framework of the hero's journey would provide a strong foundation for analysis of the heroine's journey, yet will not be sufficient in and of itself.
2. That integrating Murdock's and Campbell's models would provide an instrument that would yield a more complete and holistic analysis of the heroine's journey.
3. That a "less traditional" sport form for women would produce a more vivid portrayal of a heroine's journey and the associated obstacles than a less acceptable sport form.
4. That choosing to analyze only one film would provide a limited representation of female role models within other sport settings.
5. That the investigator of this study would influence the phenomenon studied due to personal biases and personal realities of reference.

Definition of Terms

Androgyny

Androgyny is defined as a "condition in which an individual has both masculine and feminine characteristics" (Cox, 1985, p. 213). Cox defined masculinity as including "qualities desired in both sexes, but found in greater abundance in men" (p. 212); and femininity described

similarly, as the opposite, where it is more prominently found in women. Heilbrun (1973) defined androgyny as "a condition under which the characteristics of the sexes, and the human impulses expressed by men and women, are not rigidly assigned" (p. 5). Oglesby (1978) described some of the traits of stereotypic labels where masculine was equated to "life risker, active, aggressive, public, cultural, rule-governed, instrumental, goal-oriented, organized, dominating, competitive, and controlled" (p. 37). Feminine was equated to "life giver, passive, submissive, private, natural, idiosyncratic, expressive, chaotic, disorganized, subordinate, cooperative, and uncontrolled" (p. 38). For the purposes of this paper, androgyny was used to describe the integration of expressive (feminine) and instrumental (masculine) traits, apollonian and dionysian traits, as well as other polarities to present a holistic portrayal of the ideal heroine.

Heroine

A female who has given "her life to something bigger than oneself . . . a main character . . . who has found or done something beyond the normal range of achievement and experience" (Campbell, 1988, p. 175). The mythic heroine is also described as being "strong, noble, and brave . . . who is regarded as an innovator and a catalyst" (Smith, 1973, p. 59). Noble (1994) described heroines as women who "live

lives of courage, strength, initiative, and independence" (p. 5). The heroine portrays the characteristics of the androgynous prototype who has integrated both masculine and feminine traits within herself (Murdock, 1990). For purpose of this paper, a heroine will be defined by the characteristics of an androgynous female who has successfully undertaken a "heroine's journey" as described by an integrative mythological model involving the works of Joseph Campbell (1973) and Maureen Murdock (1990).

Mythology

Mythology is the study of imaginary legends which often involve supernatural elements and sometimes portray elements of cultural reality. Typically, myths have been defined as stories about gods. Campbell (1988) suggests that god is a "personification of a motivating power or a value system that functions in human life and in the universe—the powers of your own body and of nature" (p. 68). He then defined myth as a metaphorical image of spiritual potentiality within humans. Mythology has also been defined by Mascetti (1990) as a symbolic language which is intuitive in nature and reaches into the subconscious of individuals, allowing them to tap into the larger collective unconscious of their society. May (1991) described myths as "self-interpretation of our inner selves in relation to the outside world . . . and narrations by which our society is unified" (p. 20). He

further described myths as being "essential to the process of keeping our souls alive and bringing us new meaning in a difficult and often meaningless world" (p. 20). Heinberg (1989) suggested that myths serve "to connect two realities—the visible and the invisible, Earth and Heaven—and this process of bringing worlds into relation is accomplished through metaphor, symbol, and allegory" (p. 31). He further described myths as "ancient symbolic treatments of universal human longings, fears, and aspirations (which) serve as guides to our present experience by making the contents of the personal and collective unconscious accessible" (p. 32). For the purposes of this study, mythology was viewed in an all-encompassing manner that includes the perspectives previously mentioned.

Liberal Feminist Theory

This liberal perspective has been defined by Griscom (1991) and applied by Coakley (1990) to critically evaluate the role of male/female relationships within society. Coakley (1990) also indicates that this theory includes the point of view that: "(1) sees women as exploited, devaluated, and often repressed; (2) is committed to changing the condition of women; and (3) adopts a critical perspective toward dominant intellectual traditions that have ignored and/or justified women's oppression" (p. 37). There are many aspects of this broad feminist theory present

in our current society. Most of these aspects include the ultimate goal of equality and unity among the sexes. Chodorow (1989) inferred that a feminist theory should be more "holistic and pluralistic- encompassing a number of organizational axes-and at the same time not absolute" (p. 88). Chodorow emphasized the need for focusing on the elements and the dynamics of gender differences, and not just the exclusive focus on male dominance. Griscom (1991) strongly advocated the need for the feminist theory to include unifying the masculine and feminine qualities within our own souls which will then help mirror a healthy picture to the outer environment. Griscom suggested that women should take full responsibility for playing their defined roles in an oppressive patriarchal society. Thus, she advocated that both women and men need to heal their own souls and redefine the labels placed on each specific gender. For the purpose of this study, liberal feminist theory will be applied as an associated tool for evaluating the portrayal of women in A League of Their Own. This study will focus on the composite characteristics previously discussed as aspects of the feminist theory. This study will include primarily the feminist theory as defined by Griscom (1991).

Non-traditional Sport

Non-traditional sport forms for women are described by socially sanctioned images reflected in sports which are acceptable for women. Metheny (1965) identified the following sports forms are "categorically unacceptable" for women: "wrestling, judo, boxing, weightlifting, hammer throw, pole vault, the longer foot races, high hurdles, and all forms of team games—with the recent exception of volleyball" (p. 119). Her analysis of these unacceptable sport forms was based on the socially sanctioned images of femininity, where it is not appropriate to have bodily contact with an opponent, to use direct application of bodily force in using a heavy object, or project the body over long distances or for long periods of time. Oglesby's (1978) research has indicated that Metheny's theories concerning social acceptance of female athletes are indeed supported by public opinion. Harris (1974) suggested that stereotypes, prejudices, and misconceptions of a given social structure can curtail the participation of females in sports which are more vigorous and competitive in nature. The "non-acceptable" sports tend to include these more vigorous and competitive sport forms. Although a current description of acceptable and/or unacceptable sport forms for women is not as available, a greater number of sport forms appears to have become more socially acceptable for

women over the past 10 years. Thus, it appeared to the writer that Metheny's definitions are somewhat obsolete. For the purpose of this study, "non-traditional sport" was a term which was used to describe professional baseball in relation to the film being analyzed. Therefore, it is noted that baseball is (and was) not an acceptable sport form for women.

Importance of the Study

This study investigated how women were portrayed within a sport film and how this portrayal reflected cultural beliefs within society. The writer specifically analyzed the portrayal of heroines and the related obstacles they overcame in both sport and society. From a sociological perspective, the liberal feminist theory suggests the importance of striving for gender equality, including addressing barriers which impede the full participation of women in sport and society.

Acknowledging mythology in sport and film allows a broad and holistic approach for analyzing women in sport. Mythology conveys a method of observing various steps involved in creating role models (heroines) in society. Mythology can be applied on a more personal level—sports psychology—and/or on a more sociopolitical level—sports sociology/philosophy. This study can potentially add significant insight to the less tangible aspect of sport by

providing a spiritual quality to sport and thus, broadening the knowledge of the sporting experience. The blatant lack of information concerning females in sport combined with the need to create new myths to support both gender equality and androgyny, support the need for this study.

Chapter 2

Review of the Literature

Sport heroes or heroines have been frequently observed in television, the print media, and the film industry. Sport and the medium of film together create potent characterizations of heroes or heroines. They provide a vibrant avenue to depict strong role models for creating new heroines and myths. The primary objective of the following review of literature was to provide a multidimensional analysis of mythology. Applying mythology as a tool to evaluate heroines within a sport film provides an in-depth analysis of desirable human attributes. The analysis which follows emphasizes the personal myths of the heroine and the sociocultural values and mores which are transmitted through the heroine's interaction with her environment.

The Importance of Mythology

Joseph Campbell's writings in the field of mythology are numerous in nature and inspiring to the human spirit. As he indicates in The Power of Myth (Campbell, 1988), "mythology is the song of the imagination, inspired by the energies of the body" (p. 37). He also suggests that myths provide the true wisdom of life, and serve as metaphors of the spiritual potential of human existence. Campbell (1988) describes myth as "the secret opening through which the inexhaustible energies of the cosmos pour into human

cultural manifestations. . . . It has always been the prime function of mythology and rite to supply the symbols that move the human spirit forward" (p. 39). Campbell (1973) noted that mythology has been a concern for our species since recorded time. Examples of universal themes which mythology has addressed are recognition of one's own mortality and awareness of the great mysteries of the universe (creationism, superior forces, seasonal changes, and fertility).

Campbell (1988) described four basic functions of myth:

1. The mystical function of understanding the universe.
2. The cosmological function of portraying the shape of the universe.
3. The sociological function which supports and validates a particular social order.
4. The pedagogical function which teaches an individual how to live under any circumstance.

In addition, mythology portrays other possible spiritual dimensions and realities which are often lacking in contemporary role models. Mythic images portrayed by heroic individuals affect observing audiences on a physical, mental, and spiritual level. This influence of mythic images allows the observer to experience different realities and dimensions of awareness, creating greater spiritual reflection (Feinstein & Krippner, 1988).

It is important to acknowledge myth as multidimensional and multigenerational. The significance of mythology is elaborated by Heinberg (1989) when he states that "myth . . . in its original form . . . is not a mere tale told but a reality lived" (p. 18). Myth provides this living reality through symbols and ideals that have enriched the lives of humankind for centuries. Myth asserts a more important reality which can positively influence individuals in expanding their thoughts and expressions within new paradigms. The knowledge of myth can provide individuals with motives for ritual and moral acts, along with directions for their performance (Heinberg, 1989). Myth has also been described as a living presence within our world view which "flows as an imaginative spring, continually renewing itself through growing elaborations in successive generations" (Bond, 1993, p. 7).

Unfortunately, myth has not always been viewed and understood for its inherently expansive and responsive nature. Like many negative stereotypes found in our society, myth has also been burdened with false truisms. May (1991) has proposed that the mistaken definition of myth as mere fairy tale is due to contemporary emphasis on rational and logical left-brain activity within our society. That over-emphasis on rationality (left brain) and lack of creative imagination (right brain) causes a psychological imbalance

which can lead to disease and/or destruction. He continues to warn us against labeling myths as falsehoods, indicating that the denial of myths reflects our culture's "refusal to confront our own reality and that of our society" (May, 1991).

Mythology and rituals are often discussed from the standpoint of modern mentality, comparing myths with scientific discoveries such as creation myths dealing with the evolution of the earth. However, according to Campbell (1990), the significance of myths is not concerned with analyzing and discovering causes, but relating the human being to his or her environment. He describes mythology as alive, where myth portrays a symbolic picture which connects an individual with his or her own universe. Campbell (1985) emphasizes that mythology is mysterious and unpredictable in nature; "it is not something projected from the brain, but something experienced from the heart, from recognitions of identities behind or within the appearances of nature, perceiving with love a 'thou' where there would have been otherwise only an 'it'" (p. 25). This I-Thou relationship suggests a connection between oneself and the universe. Thus, myth serves to facilitate an individual's feeling of interconnectedness within society.

Cultural Mythology and the Need for New Myths

Myths serve to disseminate cultural knowledge to each new generation, providing support and guidance to the collective members of society. Yet, in modern society, myths tend to be less stable in construct, fading in and out like an elusive dream. Ancient myths included reoccurring and elaborate stories which inspired intense forms of rituals within a particular society. The spirits and deities who portrayed ancient unrivaled role models in tribal, classical, and medieval cultures have "faded into antiquity" (Feinstein & Krippner, 1988). Strong mythical role models have become virtually extinct due to the lack of integration of myths in contemporary culture.

Heroic individuals serve to reflect the collective aspiration, ideals, hopes, beliefs, and dreams within a given society. The rediscovery of myths and their associated heroes or heroines helps to inspire other individuals in the community to tap into their own greater human potential. Psychologists, sociologists, and folklorists have consistently demonstrated that the heroic individual portrays desirable social interactions which typify aspects of the cultural norms. In fact, the heroic individual is often thought of as "an index to the national mind or spirit" (Roberts, 1974, p. 11).

Ultimately it is vital that our society provide a way for its citizens to 'feel heroic' (May, 1991). Therefore, it becomes important for individuals within society to take responsibility for rediscovering the power of myths as a valuable tool in integrating humankind with its environment. Myths, however, must have heroic individuals. The ancient heroes or heroines have been replaced in our culture by mere mortals who cannot uphold the pristine image which is expected by modern society. To distinguish the heroic individual from the ordinary, society expects him/her to be sincere, to have great insight, and to be fully self-developed. Furthermore, society expects the heroic individual to motivate and inspire, as well as to behave in such a way as to "perpetuate collective values, affirm social norms, and contribute to the solidarity of the society" (Smith, 1973, p. 59). Because of these expectations, it is difficult to be a modern hero or heroine.

Our society must rediscover the fundamentals of heroism to acknowledge the current need for new myths. Friedrich Nietzsche (1984) strongly advocated such a need when he stated, "that there should ever and again be men [women] among you able to elevate you to your heights: that is the prize for which you strive. For it is only through the occasional coming to the light of such human beings that

your own existence can be justified. . . ." (p. 223).

Nietzsche's statement supports the need for continual growth and expanding awareness in our society.

The key question in our current society is determining what values and beliefs we would like our heroes and heroines to portray. Campbell (1990) infers that our culture has outgrown many of the mores of old myths. He, however, claims that ancient myths can be transformed throughout time to incorporate the changing needs of the culture. Campbell (1990) also suggests that it would be wise to create new myths as well as revise old myths.

In capturing the ongoing dynamics of applying mythology to our current society, it is important to focus on specific themes and ideals. Three reoccurring principles appear to require the most immediate attention within our society: (a) achieving a partnership model of social interaction (Eisler, 1987; Nelson, 1991; Noble, 1994); (b) establishing a balance in feminine energy within individuals, community, and environment (Diamond, 1994; Heilbrun, 1973; LaPuma, 1991; May, 1991; Murdock, 1990; Noble, 1994; Raffa, 1992; Woolger, 1989); and (c) obtaining the ultimate spiritual goal of enlightenment, described as "oneness" (Bole, 1979; Bond, 1993; Campbell, 1990; Csikszentmihalyi, 1990; May, 1991).

The first principle involves the idea of achieving a partnership model of social integration. Eisler (1987)

defines two basic forms of power within the social structure of a given society. One model of society is called the dominator model which is also known as either a patriarchy or matriarchy; this would involve the ranking of one-half of humanity over the other. The second model is described as the partnership model. This model is primarily based on the principle of "linking rather than ranking" (p. 9). The partnership model advocates equality among male and female where "diversity is not equated with either inferiority or superiority" (p. 9). This partnership model of living is strongly supported among many current thinkers in this new era (Heilbrun, 1973; Heinberg, 1989; Nelson, 1991).

In order to bring a fundamental shift in social interactions among individuals from the dominator to partnership model, there has to be a transformation of human consciousness. Eisler (1987) maintains the belief that a new mythology can develop which will integrate our ancient myths and symbols with modern ideas, ultimately linking and transforming the feminine and masculine energies within individuals and society at large. Eisler indicated that this mythology will move us forward in our evolutionary path as a species, and provide greater conscious awareness worldwide which will enable humankind to feel the connection with the environment and each other.

The second most prevalent theme is the need to establish a balance in feminine energy within individuals, community, and environment. Currently, our society segregates the sexes through labels and constrictive expectations. The patriarchal society in which we live clearly portrays domination of men over women. A patriarchal model presents obstacles and constrictions for both sexes; these obstacles often inhibit rather than facilitate the further development of human beings. A similar problem would occur if society was dominated by a matriarchal model (Fisher, 1988; Heilbrun, 1973; Murdock, 1990; Nelson, 1991). Reclaiming and raising feminine consciousness is fundamental to many existing social problems: (a) human conflict, (b) ecological imbalance, and (c) oppression and inequality (Eisler, 1987). The need for integration of feminine values, such as (a) caring, (b) compassion, (c) empathy, (d) sensitivity, and (e) gentleness can enhance the lives of both men and women as individuals (Heilbrun, 1972). Ultimately, the goal is to attain an androgynous state of being.

The integration of the feminine and masculine perspectives would help to eliminate the one-sided view of rationalism (logical, analytical) and individualism (egocentric), which are predominantly left-brain activities (May, 1991). Integration of both perspectives would allow

individuals to be both rational and irrational, predictable and spontaneous, and egocentric and communal (apollonian vs. dionysian). The fusion of feminine energies (yin) with the masculine energies (yang) will provide the tools to create a new reality of oneness among humans, earth, and the universe (Griscom, 1991). The feminine energy is also described as spiritual and heartfelt in nature, providing a healing avenue for everyone.

The last principle, the enlightenment of oneness, is the ultimate desire to feel connected to everyone and everything in our universe. This is the third prevalent theme which encompasses contemporary thought in establishing new myths (Bond, 1993; Campbell, 1990; Eisler, 1987; Griscom, 1991; Heinberg, 1989). May (1991) indicates that the feeling of separateness is one of the largest wounds felt in our current society. Therefore, the cry for new myths carries the internal drive to feel the ultimate joy of connectiveness within the I-Thou relationships described in oneness (May, 1991). Campbell (1990) describes the feeling of oneness as "the realization of the universal consciousness of which we are all manifestations . . . So in that sense you and that other are one" (p. 133). Campbell also implies that the experience of separateness is really only a secondary experience within a particular reference point of time and space. This secondary experience is based

on the perception of the participant at a fixed moment in time, therefore, if there was no such concept of time and space, we would not feel separate. Perhaps the illusion of time and space only fits linear reality, leaving open possibilities of transcending such an illusion and thus finding "oneness." Myths can provide tools to elevate conscious awareness to such new and expanding realities.

Cultural Mythology Reflected in Sport and Media

Myths permeate all areas of our lives, and are especially prevalent within sport and media (Nelson, 1991). Sport has reflected cultural values and norms throughout history. This can be seen clearly in the Greek culture of about 900 B.C. Early Greek games were based on mythology and religious beliefs. Often the games were used in conjunction with various festivals which included prayer, sacrifices, dancing, and ritual feasts (Coakley, 1990). Games could be used as a method of recreational enjoyment and/or a method of resolving communal conflicts (territorial, status issues). Eventually, the Greek games developed into the modern Olympic games. The Olympic games adopted the Greek philosophy "that the harmonious discipline of body, intellect, and spirit in athletics can lead men and women to understand both themselves and the right way to live" (Lucas, 1974, p. 6). This is supported by John Fairs' (1968)

description of Greek philosophy. The Greek philosophy advocates the integration of mind, body, and spirit, sometimes referred to as the delphic spirit. The holistic viewpoint of Greek philosophy has diminished over the ages. The spiritual aspect of sport has become virtually extinct. Modern sport reflects the loss of the Greek idealism, having been affected by increasing chauvinism and commercialism (Lucas, 1974).

Although the influence of the Greek philosophy has diminished, it has not completely disappeared. The spiritual aspect is slowly becoming more acceptable in modern sport. Murphy (1992) advocates that athletes "dramatize our capacity for self-exceeding" (p. 113) and often experience "paranormal events, altered states, and ecstatic moments bordering on the mystical" (p. 113). He continues to describe sports as providing a spiritual avenue of attainment through intense disciplines of the body which can tap into the deeper aspects of the mind. Murphy indicates that many sport participants have reported being "zoned," a condition beyond their normal functioning. This condition usually describes a feeling of intense focus and awareness which catapults the individual into an extraordinary realm of achievement. Being zoned is commonly accompanied by spiritual insights "that lifts us to certitudes we have not experienced before" (p. 115) and is based on the ability of

transcending the ego. Csikszentmihalyi (1990) has also described spiritual awareness in sport as the "flow" experience which denotes the psychology of optimal performance. He indicates that flow is "a state in which people are so involved in an activity that nothing else matters" (p. 4); the individual experiences the optimal feeling of the I-Thou relationship of oneness. Flow is characterized by "a marked concentration upon the activity at hand; by intrinsic motivation rather than a search for secondary benefits; by a reduction or absence of limiting self-consciousness (ego); by a pronounced sense of mastery; by highly efficient psychophysical functioning; by positive moods; and by growth in complexity of the self" (p. 6). Csikszentmihalyi believes that the main dimensions of flow includes intense concentration, specificity of goals, loss of a sense of time, lack of self-consciousness (ego), and transcendence of a sense of self (oneness).

The term "synchronicity," introduced by Jung, also supports the concept of flow or optimal experience which can be achieved through sport. Synchronicity is a descriptive term for "the link between two events that are connected through their meaning, a link that cannot be explained by cause and effect" (Bolen, 1982, p. 79). Bolen continues to describe this phenomenon as a subjective experience which is emotionally charged and very unique within each individual

event. Furthermore, synchronicity and flow both exhibit the characteristics of the I-Thou expression of oneness.

The spiritual aspects found in the sport experience can reflect ideals desired within society. Sport heroes or heroines continuously change in order to meet the ideals of the society they mirror. Therefore, heroes or heroines become role models which help portray the attainable possibilities of human potential for all individuals (Smith, 1973). The archetypal hero or heroine provides a larger than life figure through which people can escape. Because sport represents major cultural values, the athletic hero or heroine has become an accepted role model. Palmer (1973) noted that millions of people in America are interested in sport because it allows the fans to watch the struggle, "man against man, and man against the fates . . . (like) the demi-gods and heroes were to the ancient Greeks" (p. 53).

Smith (1973) suggested that the sport hero or heroine is becoming an endangered species within modern society due to the overwhelming number of sports and related players, and the inability to form a genuine heroism in a democratic society. He claimed that the heroism is commonly described as a single individual achieving optimal performance, yet, it is difficult in our democratic society for one individual to obtain such significant notoriety. In a democratic society, most sports are team-oriented, focusing less on

individual success. Ultimately, Smith indicates that heroes or heroines are emerging instead as composite figures, such as an entire team.

Individuals establishing personal success within the sport arena usually require a certain amount of support by the media. The media is directly impacting the portrayal of sport role models by making sport more visible and more marketable. Due to its power to reach a wide range of individuals, mass media can intensify and extend the effects of a heroic role model within society. Coakley (1990) suggests that sport would be significantly less prevalent within American society without media influence. Smith (1973) noted that "today, more than ever before belief in the hero is a synthetic product. Whoever controls the microphones and the printing presses can make or unmake beliefs overnight" (p. 33).

One of the greatest media machines in mythmaking is the film industry. Film has the gift of persuading people's senses into a lull of mystery and magic which leaves strong and lasting impressions. Therefore, the film industry has become the master storyteller of modern times. Unfortunately, the media's role to provide information, interpretation, and entertainment is directly influenced by making profits and building reputations. Such biases can have negative effects on how heroes or heroines are

portrayed in films, including such films as A League of Their Own, Personal Best, The Natural, and Field of Dreams.

In film and media, myth represents a drama which begins as an historical event and then "takes on its special character as a way of orienting people to reality" (May, 1991). With films one can travel backwards or forwards in time, making this industry the special art of the twentieth century. Myth transcends time and allows a creative avenue for exploring uncharted mysteries, either directly within our own essence, or from the external surrounding environment. Films allow such avenues to come to life by portraying three-dimensional mythical stories or adventures (May, 1991).

Unfortunately, current films, which provide powerful portrayals of cultural attitudes and mores, are mostly dominated by stories about men and boys embarking upon various quests at the exclusion of women. The female characters are seen usually waiting patiently for the heroes to return, living their lives behind shadows cast by male adventure (Nobe, 1994). Most films consist of white male heroes. The film industry reflects the opinion that mythology about women is "created by men and, in a culture dominated by men, it may have little to do with flesh-and-blood women" (Noble, 1994, p. 67). Therefore, it becomes imperative that women start to take a more active role in

creating new heroic myths which includes redefining women's potential to overcome obstacles found within social, political, and environmental crises.

The Personal Mythology of a Hero or Heroine

The hero or heroine has been described by Campbell (1973) as an individual who must confront the pain in his or her life, overcoming emotional, physical, and/or spiritual obstacles. Campbell's (1988) description of the monomyth of the hero's or heroine's journey includes the cycle of (a) departure, (b) initiation, and (c) return. The stages of the journey also include characteristic steps. The heroic individual must pass through each of the stages and the associated obstacles within the steps in order to obtain heroic status, as seen in Table 1.

Although Campbell's (1973) work is well-known and established, women were not directly included among his thousand faces of the hero. Campbell (1973) believed that mythology symbolically signifies that women represent universal knowingness, while men are portrayed as venturing forth to obtain such knowingness. Noble (1994), on the other hand, suggested that unlike fledgling male heroes, "women had no female role models or allies to guide their efforts; for thousands of years the only standard of independence and achievement was male" (p. 25). Furthermore, Noble described

Table 1

The Hero's Steps Within the Stages of the Cycle

Departure	Initiation	Return
Call to Adventure	Road of Trials	Refusal of Return
Refusal of the Call	Meeting With Goddess	Magic Flight
Supernatural Aids	Women as Temptress	Rescue From Without
Crossing 1st Threshold	Atonement with Father	Crossing Threshold
	Apotheosis	Master of 2 Worlds
Belly of the Whale	Ultimate Boon	Freedom to Live

the heroine's quest as more challenging than a hero's quest due to unique challenges specific to the female. Females must rebel against the traditions of a male society. This rebellion threatens their acceptance in the community, and ultimately leaves them feeling even more separated.

Campbell (1988) implied that everyone has the potential to achieve heroic status. He explains that the trials, tests, and ordeals found within the steps of the journey are ultimately designed to discover one's own true purpose in life and follow one's bliss. Yet, the obstacles implied in Campbell's journey all insinuate that the journey is

oriented for the male quester. This is demonstrated by the choice of gender within his monomyth model: for example,

- (a) **Meeting with Goddess;** (b) **Woman as Temptress;**
- (c) **Atonement with Mother;** and (d) **Master of 2 Worlds.**

Unfortunately, the male hero seems to have "a thousand faces" (many role models), while the female hero has virtually no role models. For centuries females have had limited role models or guides to help them through such an heroic journey. This journey, however, has been well established for men.

While Campbell (1973) called contemporary men to the heroic journey, he observed that to undertake the quest without guides would be a hopeless endeavor. Fortunately, Campbell (1988) indicated the presence of such allies and role models in previous quests.

Furthermore, we have not even to risk the adventure alone, for the heroes of all time have gone before us. The labyrinth is thoroughly known. We have only to follow the thread of the hero path, and where we had thought to find an abomination, we shall find a god. And where we had thought to travel outward, we will come to the center of our existence. And where we had thought to be alone, we will be with all the world.
(p. 123)

Unlike the men for whom this hero-path was designed, "women have had to risk the adventure alone, for the female hero-path has not been drawn before" (Noble, 1994, p. 32). The need for a new heroine-path is also noted by Maureen Murdock (1990), who has creatively altered and added to Campbell's

well-established hero-path. Murdock indicated that the language of the stages within her heroine's journey are specific to women. The journey is described from the perspective of many women who have "sought validation from patriarchal systems and found them not only lacking but terribly destructive" (p. 4). Murdock's journey involves 10 basic steps, as described in Table 2.

Table 2

The Heroine's Stages Within a Woman's Quest for Wholeness

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1. Separation from the Feminine
 2. Identification with the Masculine and Gathering Allies
 3. The Road of Trials: Meeting Ogres and Dragons
 4. Finding the Illusory Boon of Success
 5. Awakening to Feelings of Spiritual Aridity: Death
 6. The Initiation and Descent to the Goddess
 7. Urgent Yearning to Reconnect with the Feminine
 8. Healing the Mother/Daughter Split
 9. Healing the Wounded Masculine
 10. Integration of Masculine and Feminine
-

The holistic development of the hero's/heroine's personal mythology is a core attribute essential in establishing new role models undertaking the heroic journey. In modern culture, psychology has taken the place of personal mythology in the social structure (Mascetti, 1990).

It has been noted that when "the old myths and symbols by which we oriented ourselves are gone, anxiety is rampant . . . The individual is forced to turn inward" (Feinstein & Krippner, 1998, p. 7). Therefore, without myths and symbols found in a cultural mythology to anchor a person to their societal values and beliefs, they have to turn to themselves, creating their own personal mythology. Yet, psychology has focused very little on the spiritual aspect of the psyche, which mythology naturally addresses. Mythology can therefore replace, or at least supplement, psychology.

Myth has been described as the language that most closely mirrors the human psyche. Myth has the ability "to encompass the archetypal dimensions of the unconscious mind" (Feinstein & Krippner, 1988, p. 9). Thus, myth can be applied as a positive tool in developing personal awareness. Each individual obtains a unique mythological reality which is formed from the individual's life experiences (Diamond, 1994). Ultimately, the heroic journey must entail the hero's/heroine's ability to incorporate a strong personal mythology (LaPuma, 1991).

There are similar characteristics portrayed within personal mythologies found among heroic individuals who choose to risk and adventure as they step out of the ordinary and mundane life to become heroes or heroines. To

be successful in the heroic journey, certain personality characteristics are desirable. Two of these qualities found throughout history include a strong inner locus of control (an individual's belief that he or she has personal control of his or her life circumstances) and an androgynous personality. These two traits describe a stable individual who is in touch with his or her own personal mythology (Murdock, 1990). This viewpoint supports Nietzsche's (Shivartz, 1967) philosophy of "amor fati" (the love of fate) which encourages individuals to fully embrace their personal realities.

The first characteristic desirable in strengthening a heroic individual's personal mythology is the development of a strong inner locus of control. People with a strong inner locus of control have a tendency to rely more on intrinsic motivation rather than extrinsic motivation. With internal motivation, a person willfully answers the call to adventure and fully engages in the heroic deed/journey.

Internal locus of control also allows an individual to become conscious of "the degree to which the reinforcement is contingent on one's own behavior" (Laffrey & Isenberg, 1983, p. 36). People with this characteristic believe they are responsible for their choices and behavioral outcomes. This has been noted by Cox (1990) as "an important factor in achievement-oriented behavior" (p. 199). As indicated by

Campbell (1988), "There would be no hero deed unless there were an achievement" (p. 119). An individual choosing to travel on the heroic journey must tap into his or her inner strength to tackle the various obstacles in achieving his or her goals. Inner awareness associated with internal locus of control indicates a connection to the intuitive aspect of one's feminine nature. Thus, becoming more aware of one's own personal needs and desires allows an individual to tap into his or her own feminine nature, intuitively knowing how to support his or her own growth.

The second personality characteristic important in developing a strong personal mythology includes the awareness of an androgynous state of being as a desirable human trait. The fusion of the feminine energy of "being" with the masculine energy of "doing" provides an individual with a more balanced acknowledgment of the inner and outer environments within his or her world, resulting in a healthy androgynous person (Griscom, 1991).

The androgynous aspect of the hero or heroine has been noted throughout the ages. In earlier ages, heroes were often favored by the gods and in some cases even deified. In the world of myth, it is fairly common to find deities which are androgynous in character, such as Shiva-the Lord of the Cosmic Dance in South India. A core myth found in various cultures is the belief that man and woman were as one in the

beginning, and that they later separated into two independent entities. Campbell (1988) shows how vital androgyny is in the following biblical quotations: "So God created man in his own image, in the image of God created he him; male and female created he them. . . . When the Holy One, Blessed be He, created the first man, He created him androgynous" (p. 219). This clearly shows that there is a male and female inherently present in each individual. The fall from grace in the garden of Eden suggests a split from oneself, creating the nature of duality seen as woman versus man (Heinberg, 1989). This can be equated to the duality of feminine versus masculine, and/or Yin versus Yang (Griscom, 1991).

Most heroic journeys focus on the self-discovery of these personal dualities which are symbolic of the adventure and quest for wholeness which both men and women must obtain (Campbell, 1973; Murdock, 1990; Noble, 1994; Raffa, 1992). An example of healing the dual nature in modern man/woman is symbolically depicted within Murdock's 1990 stages:

(a) **Urgent Yearning to Reconnect with the Feminine**,
 (b) **Healing the Mother/Daughter Split**, (c) **Healing the Wounded Masculine**, and specifically, (d) **Integration of Masculine and Feminine**. Murdock has developed her whole model on the preface that females have denied their own feminine side in order to survive in a patriarchal society.

Murdock's stages imply that the female is striving to reclaim her feminine nature within the first two associated stages: **Urgent Yearning to Reconnect with the Feminine** and **Healing the Mother/Daughter Split**. Once this is achieved, she (the heroine) needs to obtain a healthy masculine nature, portrayed in the stage **Healing the Wounded Masculine**. Ultimately, the desirable androgynous characteristic is obtained in the last stage, **Integration of Masculine and Feminine**, where the heroine has finally achieved full heroic status.

Campbell (1973) also indicates the need to achieve a healthy androgynous state of being, which is demonstrated through similar symbolic steps in healing one's split nature: (a) **Meeting the Goddess**, (b) **Woman as Temptress**, (c) **Atonement with Father**, and (d) **Master of Two Worlds**. The first two steps instruct the budding hero or heroine that a duality exists, while the third step indicates the antecedent to the division of sex. The fourth associated step infers that being the **Master of Two Worlds** is symbolic of healing various dualities within modern man/woman, including integration of the inner male and female, as well as integration of conscious and unconscious awareness. Campbell (1988) suggests that many mythic journeys include a change in conscious awareness in which the hero or heroine discovers his or her true nature to be androgynous. This

ideal form of awareness is strongly supported by other researchers as well (Griscom, 1991; Heilbrun, 1973; May, 1991; Murdock, 1990; Noble, 1994). Thus, in modern society, an individual's personal mythology should include role models who portray the characteristics of a strong internal locus of control, as well as an androgynous nature to support him/her on the path to wholeness.

Development of Heroines in Sport Films

There are a limited number of sport films depicting heroines in Western culture. Consequently, most of the literature and research on heroic individuals in sport films has focused on males. Given the previous information on myths, sport, and film, it is important to construct a comprehensive analysis on how these three institutions affect the development of heroines in sport films. The female athlete must embark on a difficult journey in establishing heroine status due to obstacles found in a patriarchal society, especially within less traditional sport forms for women (baseball, ice hockey) (Sage, 1974, & Cahn, 1994). In order for the heroine to undertake this intense journey, she will have to find her own personal mythology which will then aid her in working through her surrounding cultural mythology (Feinstein & Feinstein, 1988; May, 1991).

In ancient matriarchal societies, women were positively perceived as "the Goddess," and were revered as life-givers and nurturing mothers. Many of the Mesopotamic civilizations, which thrived almost 11,000 years ago, worshipped the Mother Goddess. This view is depicted eloquently by Saktisangama Tantra's (Mascetti, 1990) description of the ancient archetypal women:

Woman is the creator of the universe,
the universe is her form;
woman is the foundation of the world,
she is the true form of the body.
Whatever form she takes,
Whether the form of a man or a woman,
is the superior form.
In woman is the form of all things,
of all that lives and moves in the world.
There is not, nor has been, nor will be
any destiny to equal that of a woman;
There is no prayer to equal to a woman. (p. 25)

The holistic portrayal of the female goddess in ancient civilizations quickly faded into a patriarchal depiction of a subservient, oppressed, and fragmented woman. This change of social organization was strongly influenced by the emergence of organized religion found in various church institutions, and by cultural advancements associated with the birth of a technological civilization (Eisler, 1987; Fox, 1989; Heinberg, 1989). It is hypothesized by various writers (Eisler, 1987; Mascetti, 1990; Nobel, 1994) that the feminine nature of humankind exhibited a mysterious and a dark quality of being which made many men feel threatened.

One way in which women were oppressed was through the development of specific myths which catalyzed the fragmentation of the female psyche. An example of this is noted within Greek mythology, where "The Great Mother" was divided into six Greek Goddesses:

1. Hera (empress, wife, worldly power, tradition, and morality matriarch).

2. Demeter (body as vessel, nurturance, earth mother, daughter, and generation).

3. Artemis (amazon, shamaness, adventuress, huntress, and lady of the beasts).

4. Persephone (occult, psychic power, inner guide, visions, dreams, healing, and death and transformation).

5. Aphrodite (sexuality, body as sacred, romance, beauty, passion, and the arts).

6. Athena (education, city culture, careerist, competitor, intellectual, and rebel or dutiful daughter) (Woolger & Woolger, 1989).

The separation and fragmentation of the 'holistic woman' has effectively diminished her personal empowerment, which has permitted only parts of the female psyche to express itself in the male-dominated world.

It is interesting to note that the combination of all these goddesses would characterize the full status of a heroine within both Campbell (1973) and Murdock's (1990)

framework of an heroic journey. The heroine must discover all aspects of her internal makeup in order to successfully overcome the obstacles within her quest for wholeness. It is also important to note the feminine and masculine qualities which are portrayed for each goddess. Demeter, Persephone, and Aphrodite depict the accepted sex roles of feminine qualities found within a patriarchal society. In contrast, Hera, Athena, and Artemis depict accepted sex roles involving masculine qualities. The combination of these fractioned parts of the "Great Mother" would thus represent an androgynous female. This also reflects the internal split in the feminine and masculine energies seen within males. The split within ourselves mirrors the larger separation from our connection to the earth and to the universe (Diamond, 1994; Griscom, 1991).

The accepted female image within modern society still advocates the feminine qualities of Demeter, Persephone, and Aphrodite. In sport, Athena and Artemis portray qualities which provide more applicable role models necessary to achieve success. These masculine qualities are viewed as less acceptable for women, whether outside or inside of sport (Metheny, 1965).

In the past, traditional stereotypic definitions of masculinity-femininity created strong limitations and huge barriers for women's participation in sport (Oglesby, 1978).

De Beauvoir (1952) observed that myth usually implied "a subject who projects his hopes and his fears toward a sky of transcendence. Women do not set themselves up as Subject and hence erected no virile myths in which their projects are reflected; they have no religion or poetry of their own: they still dream through the dreams of men" (p. 150). In both the past and in the present, it is imperative that women acknowledge their responsibility for allowing unsupportive obsolete myths to stand, and for not implementing new myths to take their place. Therefore, women need to develop their own myths which will specifically address and support the growth of females in Western culture. Heroines can help establish new myths which will reflect new possibilities and new potentials for all women to discover.

In establishing new positive perceptions, outdated paradigms must be examined and devaluated. Some of the more constricting images for women in sport include biological weakness and loss of femininity. Only recently has research begun to devalue the biological myth that women are not physically strong enough to engage in specific physical activities (such as marathon running, weight lifting, full-court basketball, rugby, and ice hockey). As women have become liberated from these traditional images, "the gap in sport performance for males and females has been narrowing

dramatically" (Hart & Birrell, 1981, p. 78). The consequences of the women's movement, Title IX (the government legislation which declares equal opportunity between the sexes in sport participation within any federally funded educational programs), and strong determination have all aided in the struggle for full acceptance of highly skilled sportswomen. This struggle mirrors a woman's desire to enrich her personal mythology by discovering a healthy masculine side, "using the competitive aspect of sport as a test to measure her strength, endurance, flexibility, rhythmic acuity, and striving for excellence" (Jernigan, 1974, p. 27).

Perhaps the most limiting image of female athletes (supported by male dominance) is that participation in sport causes a loss of femininity. The separation of females and males into different social categories reinforces the belief that the sexes portray contrasting abilities, ambitions, and attitudes. Such categorization leads to "differential treatment, expectations, and opportunities, and is the major reason that the potential sporting achievements of North American females have been retarded for many years" (Hart & Birrell, 1981, p. 80).

The issue of sexism in women's sport is also interconnected to homophobia. The labeling of women in sport as lesbians portrays another angle of male domination within

sport. The lesbian stereotype supports the rein of heterosexual white males in American society. Some manifestations of homophobia in women's sport are characterized by Griffin (1992) as the following: "silence, denial, apology, promotion of heterosexy image, attacks on lesbians, and preference for male coaches" (p. 22). Homophobia accentuates the old myth that women in sport will lose their femininity. Therefore, "women in contact sports, team sports, and traditionally male-dominated sports are rumored to be lesbian havens" (Nelson, 1991, p. 144).

Yet, the sporting arena allows females to get in touch with their healthy masculine sides which ultimately promotes an androgynous nature. Thus, "Sports arenas have been a place where there are women who are strong and independent" (Nelson, 1991, p. 146). The perception that all women athletes are gay, and that sports make women that way, are both unfounded. Instead, sports might provide liberating experiences which can create opportunities to investigate feelings of homosexuality. To dispel old beliefs surrounding women's sexuality in sports, Nelson (1991) suggests that it would be advantageous for gay women to tell the truth and come out of the closet (Nelson, 1991). As long as real lesbians stay in the closet, the common myths that haunt all women in sport will prevail.

The separation of male and female roles in society is further endorsed by the American media. The film industry is especially adept in portraying the cultural beliefs of expected female qualities, depicting the favored Aphrodite archetype. One main female characteristic observed in modern films is the "femme fatale" which is based on Freudian beliefs that women are "clearly castrating and frigid, manipulating men with their sexuality and laying traps for them" (Kaplan, 1985, p. 23).

Another common portrayal of women in films is the sex symbol. A prime example is the exploitation of Marilyn Monroe's sexual history (Miller, 1985). Film directors represent a major influence on how women are portrayed in films. Most famous directors in the American film industry are males. Males have a different viewpoint on how women should be depicted within film. Males are less likely to explore issues which are relevant to women (cooperation, compassion, love, spirituality, and equality among the sexes), and lack the woman's perspective on various subjects (Acker, 1985). Sport films are not likely to depict realistic portrayals of true female athletes, since, according to popular belief, "males are superior to females in skill, strength, and endurance" (Duncan & Hasbrook, 1992, p. 2).

In the development of the heroine, sociocultural beliefs add major obstacles to her journey. These obstacles would not be present for the male hero in a patriarchal society. Thus, there is an even greater need for the modern female hero to find a strong internal drive and personal mythology in which she can lean on. Campbell (1988) noted in The Power of Myth that everyone has the potential to find the hero within, and that not all heroes are men although the traditional patriarchal roles in many societies have promoted more heroes as men. Campbell (1988) suggests that the heroic deed of giving birth for a female is parallel in significance to a male fighting a life-threatening battle. Murdock (1990) insinuates that the typical role of mother, daughter, and wife is not enough for the modern woman to feel wholeness within her own life and/or give her reason for existence on this planet.

In mythological terms, the hero's or heroine's adventure symbolically describes the journey as finding the central core or essence within oneself. In psychological terms, this inner core can be compared to an individual's inner locus of control. Women who participate in sports have been described as having a stronger inner locus of control. These women were better able to withstand the social pressure of oppressive stereotypes, thus taking more personal risks in the sport arena. They were also more

likely to participate in sports for "personal reasons regardless of societal standards and values" (Kleiber & Hemmer, 1981, p. 29). This is a critical aspect for the heroine in sport. The heroine must be able to push through the cultural limitations placed on her by a patriarchal society. Part of the discomfort for females in a heroic quest is the concept of the hero which has "traditionally implied elitism, singularity, and separation from the community, values that many women immediately reject" (Noble, 1994, p. 47).

It becomes clear that the establishment of female role models embracing new ideals is extremely important. "It's not so much that (women) need heroes who defeat men, but they need heroes who are successful in the larger world, in the public domain; women who climb mountains and drive fast cars and win notoriety and have adventures not in the Powder Puff league, but real adventures, where the adventurers are defined by femaleness" (Nelson, 1991, p. 74). Women need to feel supported in taking risks within a male-dominated culture. This support includes finding female role models who are willing to pave the way into less traditional areas for other women in sport and society.

It is important to acknowledge that the search for new female role models helps each individual heroine to discover more about herself, by learning about the "differences that

divide women, about the conflicts that arise inside each of us, and about the deep connections that often lie beneath these divisions" (Fisher, 1988). It is also critical that we realize that heroes are not superhuman; rather, "they are fully human beings who are forged in the crucible of change, a process fraught with uncertainty, pain, and despair, and demanding heroic responses to life events" (Noble, 1994). Thus, a female role model should portray a heroine status of achievement which is obtainable by any woman regardless of where she is in her life. As more women are willing to fully accept the call to adventure in attaining personal wholeness and gender equality within sport and society, more role models will be established for other women to follow. This will create a stronger sense of solidarity and union for all women taking the "heroine's journey." It will also help dispel old myths currently tainting our society, negatively affecting men as well as women.

Naturalistic Inquiry

For the purpose of this study, naturalistic inquiry will be employed to facilitate the understanding of female heroines in the sport of professional baseball.

Naturalistic inquiry as a paradigm for arriving at "truth" has been referred to as phenomenological, anthropological, or ethnographic inquiry. Naturalistic inquiry has its foundation set in anthropology, a science

addressing the complexities of human behavior and human interactions with their environment. This "discovery-oriented" approach is used to achieve an understanding of natural phenomena occurring in natural environments (Patton, 1980). Naturalistic inquiry and the use of qualitative methods allow researchers to understand people within their own environments. This type of investigation can shed light on how an athlete perceives his or her current situations, which is vital in facilitating performance enhancement. It can also assist the viewer or spectator in understanding the behavior, gestures, and motives that are conveyed by the athlete in his or her quest for optimal performance.

Naturalistic inquiry is a paradigm used to derive the truth of a given parameter of inquiry (Guba, 1981). Johnson (1975) suggests that there are two kinds of truth which exist in the world. One truth describes the existence of a sole fixed physical-material reality from which there are no variations. The other truth portrays limitless possibilities of social realities formed by a culmination of individual minds. The first truth falls short of assisting people in fully understanding the true insight as to what is actually occurring. Instead, this truth focuses on fostering knowledge of concepts with total disregard for contexts. It assumes that generalizations are possible, leading to

studies which only focus on similarities between objects of inquiry.

In contrast, the other truth does not assume that generalizations are valid. Rather the naturalist believes that generalizations are possible only if a specific researcher or a specific group of individuals is allowed to determine for themselves whether the facts and conclusions of one study are applicable to their own environments or contexts. The naturalistic paradigm adheres to this latter truth. Naturalism accepts the possibilities that similarities exist, yet specifically addresses the different contexts in which different objects (people) are studied. Providing enough information about the relationships in a given context allows the reader freedom to determine the relevancy of the information to his or her own context. Ultimately, naturalists support the idea that there is only one real truth: that there are an infinite number of possible truths.

It becomes important to acknowledge that neither one of these two truths is better than the other, yet one will offer a better fit for the phenomenon under investigation. The question being addressed in a particular study will indicate which truth is more fitting. The paradigm used will be determined by the specific question asked by the investigator (Lincoln & Guba, 1985).

The naturalistic approach was the paradigm chosen to investigate the questions within the present study. This paradigm of inquiry was also chosen for this study due to its philosophical foundations. Naturalists employ a holistic process of inquiry, which focuses on the experience of the individual. This holistic approach is compatible with the individual needs of athletes:

When it comes to performance, they need a myriad of tools to succeed, to even take the first step. They need the right thoughts, mechanics, execution, attitude, commitment, intentions; and then throw in their feelings, their affect. They need connection, immersion. They need to "be" whatever they are doing . . . it's a holistic view of performance. It is not just mental or physical. (Newburg, 1992, p. 18)

This holistic viewpoint is supported by Lincoln and Guba's (1985) five axioms, or basic beliefs, upon which qualitative research is based. The first axiom states that there is more than one single reality present in the world, and that each individual defines his or her own reality based on his or her own perceptions. Thus, there is no one truth, but rather many individual truths derived from personal perceptions and interactions with an individual's environment.

The second axiom states that knowledge exists within the individual and that the knower and the known are inseparable. This indicates an I-Thou relationship, characteristic of feeling one with the environment. This philosophy flows logically from the first axiom that there

is no one reality present in the universe; consequently, there is no single universal knowledge either. This would also suggest that the investigator could not avoid influencing the phenomenon being studied.

The third axiom states that the results are not generalizable, due to the unique context of individual reality being studied. Therefore, the researcher is not able to determine whether the findings are appropriate to use within the reader's context. The reader must decide if the information received is applicable to his or her own context.

The fourth axiom states that all things are in a state of synchronicity or "mutual simultaneous shaping" (Lincoln & Guba, 1985). Thus, one event does not necessarily cause another event to occur, but rather "both entities are influencing each other and therefore one cannot distinguish cause from effect" (Hanson & Newburg, 1992).

The fifth axiom of naturalistic inquiry acknowledges that the values of the investigator cannot be separated from the inquiry process. Thus, personal biases, truths, beliefs, and values of the researcher influence everything from the questions asked to the conclusions gathered. It becomes important that the investigator alert the reader to what the researcher's biases, truths, beliefs, and values were while conducting the study.

In naturalistic inquiry, the researcher plays an active role in collecting, processing, and integrating data into coherent patterns. Due to the interdependent relationship of this type of inquiry, some degree of objectivity and reliability will be lost. Yet, the researcher will gain more flexibility and more opportunity to build upon implicit knowledge (Guba, 1981).

The interdependent relationship between the investigator and her or his sources of data requires an emergent rather than a preordinate design. The emergent design is appropriate for this type of naturalistic inquiry due to the lack of ability of the researcher to know about the multiple realities with which he or she will observe. Therefore, it would be difficult to create an adequate design prior to the study. Besides the effect of multiple realities, the context and value systems of the individual being observed are also unpredictable. Since the researcher cannot sufficiently know the patterns of mutual shaping that are likely to occur, the researcher must have the flexibility of adapting the design of his or her study to fit the needs of the continuously changing nature of the people and events involved (Lincoln & Guba, 1985).

Chapter 3

Methods

The purposes of this study were to: (a) describe naturalistic inquiry as an appropriate method in supporting film analysis; (b) describe how naturalistic inquiry was applied in analyzing A League of Their Own (1992); (c) develop and describe the integrated mythological model (C-M model) used for analyzing the heroic journey; and (d) provide a mythological analysis of three heroines' (Dottie, Kit, and Team) adventures in A League of Their Own by applying Campbell's (1973) and Murdock's (1990) integrated model of the heroic journey (C-M model).

Methods of Establishing Trustworthiness

The design of this study, since it was based on a qualitative analysis, included specific factors to help increase the validity of the information obtained. Therefore, it became important to establish the trustworthiness of the findings. Establishing trustworthiness referred to the ability of the researcher to convince the reader that the results were worthy of attention. As defined by Lincoln and Guba (1985), trustworthiness refers to how worthwhile the reader perceives the information gathered to be, based upon the manner in which the findings were established. The more thoroughly the researcher utilized the techniques which

aided in establishing trustworthiness, the more influential the affect would be on the reader in perceiving the results as worthwhile.

According to Lincoln and Guba (1985), there are four main aspects which must be addressed while describing the rigor or trustworthiness of a study: (a) credibility, (b) transferability, (c) dependability, and (d) confirmability (see Table 3 for summary of criteria). Specific methods can be utilized in addressing each of the four concepts involved in establishing trustworthiness.

Table 3

Scientific and Naturalistic Terms Appropriate to the Four Aspects of Trustworthiness (Guba, 1981)

Aspect	Scientific Term	Naturalistic Term
Truth value	Internal validity	Credibility
Applicability	External validity Generalizability	Transferability
Consistency	Reliability	Dependability
Neutrality	Objectivity	Confirmability

The first concern was **credibility**. Credibility is similar to the traditional scientific notion of internal validity. The naturalist seeks to demonstrate credibility by having the researcher's constructions of the data approved

by the people who created the data. Credibility can also be achieved by having experts in the field of study evaluate the researcher's interpretations and conclusions. Techniques used most frequently for establishing credibility included (a) peer debriefing, (b) member checking, and (c) triangulation.

According to Lincoln and Guba (1985), peer debriefing is a process of exposing oneself to a peer who knows the methodological issues and topic area of the study, but who otherwise is not involved in the study. The purposes of peer debriefing included exploring the inquirer's biases, clarifying the inquirer's interpretations, and generally playing the role of the devil's advocate. Dr. James Bryant, Professor of Human Performance, San Jose State University, served as the debriefer for the current study. The debriefings included the following:

1. Exploring the researcher's personal biases and resulting interpretations.
2. Clarifying the researcher's interpretations.
3. Validating the conclusions of the researcher.

There were six official peer debriefings with topics ranging from fielding basic questions about the flow and comprehensiveness of the paper, to clarifying personal biases of the researcher. Records of the debriefings were kept within a reflexive journal.

Another technique in establishing credibility was member checking. According to Lincoln and Guba (1985), this technique is noted as the most crucial method for establishing credibility in a study. Member checking involves having the respondent who generated the data or who contributed significantly to the data review the analytical categories, interpretations, and conclusions of the researcher to verify their accuracy. Member checks are made during the process of analyzing data by using summary and paraphrasing responses obtained from the respondent. Member checks are also used upon the initial completion of the analysis by having the respondent evaluate the written report (Hanson & Newburg, 1992). The respondent's approval of the researcher's interpretations should be negotiable. For example, the researcher in this study should have had the opportunity to explain to Maureen Murdock the rationale for the exact placement of her steps into the integrated C-M paradigm. If the respondent agreed that the researcher's work was logical and credible, the researcher's conclusions would receive a higher level of authenticity and respectability.

In the current study, member checking was used in verifying the accuracy of the inclusion of Murdock's model of a heroine's journey into the C-M paradigm. This included contacting Maureen Murdock and having her review the

interpretations and conclusions obtained through application of the integrated model (Campbell & Murdock). Murdock's suggestions were then added appropriately.

Triangulation was another technique used to establish credibility. This technique referred to the use of multiple sources to obtain the same information. If information obtained from one source matched the information from a second and third source, the information was more credible (Hanson & Newburg, 1992). Alternative sources of information can include anything from other publications to other people who contribute relevant information.

For this study, a triangulation chart (see Table 4) was established to provide a theoretical base for supporting the decision to add Murdock's associated journey to Campbell's well-established journey as a paradigm for analyzing the adventures of female sport heroines. The triangulation chart was two-fold in nature: (a) to provide a better foundation for a more comprehensive analysis of the heroine's journey; and (b) to provide a supportive theoretical framework as the researcher presented a descriptive portrayal of the analysis of results.

The main purpose of the triangulation chart was to develop a theoretical base to establish critical parameters to be included in the heroine's journey. Those parameters included the following: (a) cultural mythology,

Table 4

Current Conceptual Categories

	Campbell (1973/1990)	Murdock (1990)	Eisler (1987)
1. Cultural mythology	Provides a guiding principle for the establishment of cultural growth and cohesion (1973/1990).	Provides a strong influence in creating equal opportunities of growth for women in our society.	Has historically influenced the emergence of specific types of social structure, values, and norms.
2. Patriarchy (dominating model)	Has been implied as an obstacle for women in their ability to take the heroic journey (1990).	Is a huge obstacle for women undertaking the heroic journey.	Is an obstacle for both women and men and needs to partnership model.

Note. Current conceptual categories are specifically addressed towards the heroic journey.

Table 4 (continued)

Current Conceptual Categories

	Campbell (1973/1990)	Murdock (1990)	Eisler (1987)
3. Partnership model	Provides a supportive, holistic model which allows equal opportunities for both sexes (especially women).	Provides a healthy and holistic model necessary for human evolution to continue.	
4. Psychological mythology	Provides a positive model for personal growth and awareness for all individuals (1973/1990).	Provides a strong tool in becoming a healthy and holistic female.	Implies that the structure of the culture can directly influence the individual's growth and his or her myths.

Table 4 (continued)

Current Conceptual Categories

	Campbell (1973/1990)	Murdock (1990)	Eisler (1987)
5. The need for an androgynous paradigm	Implied as archaic and not currently an important issue (1993). Implied as a healthy attribute (1990).	Is seen as the ultimate goal in obtaining a healthy, holistic person (female).	Implied that individual androgyny and cultural partnership model both provide healthy models (without superiority values).
6. The need for female role models	Implied that role models are heroic individuals who have brought a gift back to society (important).	The establishment of strong female role models are an ultimate goal of the heroine's journey and are needed in our culture.	Implied that role models can influence the culture and help bring necessary changes-to form norms, values, beliefs.

Table 4 (continued)

Current Conceptual Categories

	May (1991)	Noble (1994)	Nelson (1991)
1. Cultural mythology	Can help establish new cultural values and norms by reestablishing old useful myths and creating new myths.	Can be used to help create equal growth opportunities for females in their expressions throughout society.	Can be used to positively change the sport arena by advocating equal acknowledgment of women in sport.
2. Patriarchy (dominating model)	Is implied as an obstacle which has led our society into an unbalanced existence.	Is an obstacle and limiting factor in promoting healthy, holistic growth of women.	Is an obstacle which limits the expression of women in sport and in society.

Table 4 (continued)

Current Conceptual Categories

	May (1991)	Noble (1994)	Nelson (1991)
3. Partnership model		Provides a supportive, holistic approach to establishing more recognition for women in society.	Provides a supportive model which is necessary for change in gender relationships within sport and society.
4. Psychological mythology	Strongly suggests the need for individual myths as a tool to discover one's full human potential.	Provides a strong tool in rediscovering and tapping into an individual's potential; being true to oneself.	Can be used to discover oneself more fully and provide inner strength to overcome obstacles (for women).

Table 4 (continued)

Current Conceptual Categories

	May (1991)	Noble (1994)	Nelson (1991)
5. The need for an androgynous paradigm	Suggests that this will bring balance to both genders and society, and helps to heal the wound of separation.	Implies that integrating both feminine and masculine energy can help bring balance to the individual.	Implies that women in sport can more readily tap into their masculine side and help create an androgynous being.
6. The need for female role models	Implied that role models help others to find their own roads to possible potentials in self-discovery (provide guiding light into unknown).	Suggests that women especially need new, strong, healthy models to help other women tap into their own potentials.	Suggests that new role models for women will help create new possibilities for new achievements within sport and society.

(b) patriarchy, (c) partnership model, (d) personal mythology, (e) androgyny, and (f) role models. These parameters were implied or directly addressed in the paradigm of the heroine's journey. Repeated resources provided additional credibility to these factors as being critical in facilitating the achievement of optimal performance.

The second aspect involved in establishing trustworthiness was **transferability**. This aspect is comparable to the positivist notion of external validity. The naturalist viewpoint in this area consists of the belief that the researcher "can only know the 'sending' context (the context studied) and not the 'receiving' context (the context of the reader)" (Hanson & Newburg, 1992). Therefore, the researcher cannot generalize his or her data, but instead must allow the reader to accept full responsibility in choosing the applicability of the findings.

To address the issue of transferability the naturalistic or qualitative researcher provides a "thick description" or a detailed account of the data collection and data analysis procedures. According to Lincoln and Guba (1985), there is no set of rules which detail what a thick description must include. However, "it is the responsibility of the inquirer to provide a sufficient base to permit a person contemplating application in another receiving

setting to make the needed comparisons of similarity" (p. 360). Unlike a conventional study, the aim of naturalistic or qualitative inquiry is to provide enough information about the context and conditions under which the study was conducted to allow the reader to make an informed decision about whether the information presented is relevant to his or her other own situation. Thus the burden of the decision regarding the applicability of the findings of the study to other settings is on the readers, not the researcher.

In this particular study, "thick description" was implemented through detailed accounts of specific scenes observed during film analysis. This included the use of specific phrases, metaphors, and analogies. In addition, the researcher provided a detailed account of the methods employed, as well as the data collection and data analysis procedures. Therefore, the process of collecting quality data was dependent on the thoroughness of the thick description.

The third and fourth aspects of trustworthiness included **dependability** and **confirmability**, which match the positivist concept of reliability, or whether the findings of a study can be replicated if the study were repeated. The naturalist believes that it is impossible to repeat a study in its identical form because people and contexts are always

in a state of change. Consequently, the naturalist is more concerned with dependability and confirmability.

Confirmability refers to how well it can be established that the findings were determined in a logical and sequential manner, and not by the biases of the researcher. The issue which is addressed by conventional research is objectivity. However, the naturalist position is that it is not possible for the researcher to be completely objective since the researcher cannot avoid influencing the phenomenon being studied. Therefore the goal in seeking dependability and confirmability is to demonstrate that findings and interpretations are coherent or logically derived from the data. This goal was established by the naturalist via the inquiry audit. The inquiry audit was based on the same concept of a fiscal audit; a person otherwise not involved in the study checked both the process (dependability) of the study as well as the end product (confirmability) of the study.

To conduct an audit, the auditor must review the entire documentation of the study and assessed whether the conclusions drawn from the data are logical and reasonable. In fact, a coherent and logical audit trail should follow throughout the entire study. It was the responsibility of the researcher to document his or her actions in such a manner that the auditor could follow the researcher's line

of reasoning without difficulty from the beginning of the study to its end. In this particular study, Dr. Steve Mosher acted as the auditor. He is a professor in the Department of Exercise and Sport Sciences at Ithaca College in New York. He is a Sports Sociologist and a Media Specialist, who has also conducted research in mythology.

A final means of establishing methodological rigor which addressed all four trustworthiness issues involved the keeping of a **reflexive journal** throughout the study. Lincoln and Guba (1985) referred to the reflexive journal as a diary that was kept to record information about the researcher, about the unfolding methodology, and about the process of data collection. The reflexive journal consists of three parts:

1. The researcher's daily schedule and logistics of the study.
2. A personal diary for reflection, speculation, and creative thinking.
3. A methodological log to document decision making and the rationale for those decisions. Lincoln and Guba (1985) suggests that the main functions found in keeping such a journal make it one of the strongest techniques in establishing trustworthiness within naturalistic inquiry. The journal provides a more in-depth look into the researcher's rigor, reasoning, and personal biases

surrounding the study. The reflexive journal in general is an invaluable tool for keeping the study on course. It is also a primary tool that can be used by the auditor to determine the logic, dependability, and confirmability of the study.

For the current study, a reflexive journal was maintained throughout the entire course of the investigation. This log was used to document thought processes, decision making, and logistics of the study. The data was recorded in journal form throughout the study. This tool was employed to maintain a focus throughout the study; it also provided a valuable method of checking the rationale behind the decisions made throughout data collection and analysis. The methodological log included such entries as the debriefings, comments regarding specific references, methodology, and daily reflections and speculations.

Instruments Used

Two instruments are typically used for naturalistic inquiry. The first instrument is the person conducting the study. The researcher is the primary data-gathering instrument for naturalistic inquiry. This provides a researcher the most adaptable method of coping with unknown situations which could arise throughout the study (Lincoln & Guba, 1985). In contrast, traditional tools and methods of collecting data do not offer the same flexibility. The

capacity to adjust to the dynamic nature of human experience with multiple realities leaves traditional methods of inquiry faltering in their more rigid and limiting method of gathering subjective data. Naturalistic investigators, however, specifically address the subjective and qualitative nature of human experience which allow them the ability to adapt "to the variety of realities that will be encountered" (Lincoln & Guba, 1985, p. 81).

In collecting data, interview and observation are the primary techniques used by a person-as-instrument in naturalistic inquiry. In the current study, observation are used in gathering pertinent information. Therefore, it became important to establish information regarding the background, qualifications, training, and personal biases of the researcher.

The researcher conducting this study was completing her Master's degree in Human Performance at San Jose State University. Her experience within the discipline of Human Performance broadened her understanding of the vast possibilities and various techniques in facilitating and maximizing human potential. Her focus throughout her graduate studies represented a holistic approach in studying the philosophical, psychological, and societal influences of sport. This focus included the application of preventative

health while working with private clients outside of the university.

Besides the valuable information acquired from the diverse courses within the university, she has also delved into the exciting area of mythology. This additional dimension provided valuable insights and awareness to her previously established knowledge base concerning sport as a social institution. Her personal experiences and qualifications also included working as a certified massage therapist and as a certified hypnotherapist. The researcher's background in the physiology and anatomy of the human body (B.S. degree) provided her with a strong understanding of the biophysiological importance of exercise in obtaining a healthy state of being.

The researcher's personal biases which may have influenced the study at hand included the following:

1. A holistic heroine role model should portray the qualities of androgyny and strong inner locus of control.
2. Joseph Campbell did not tend to address female heroines in much of his work mythology.
3. Joseph Campbell's "monomyth" can be supplemented for a female heroine (as well as used in its original form for a male hero).

4. Women and all other minorities should without question be equal in social status. (Inequity is reflected in Campbell's model.)

5. Sport and/or film can be used to positively encourage and facilitate social change.

The second instrument used in this study was the integrated and revised model of the heroic journey which included both Campbell's and Murdock's perspectives (C-M model). This model was integrated by overlapping the two original models created by Campbell (Appendix A) and Murdock (Appendix B). The goal of the researcher was to maintain the basic integrity of the original models, yet produce a workable model for analyzing the specific film being studied. This model provided a more viable tool for investigating the roles of a heroine in specific sport settings.

The following outline (C-M model) of the heroine's quest was used to critique A League of Their Own. It represents the revised Heroine's Adventure Steps within the Three Stages of Joseph Campbell's Heroic Journey: (a) Departure, (b) Initiation, and (c) Return. (Note: For a complete understanding of the combined C-M model, it is critical that the reader become familiar with the explanations provided for each individual step for both Campbell's and Murdock's models.)

1. Departure of the Heroine

First Step - Call to Adventure

This step depicted the heroine's acknowledgement of someone or something as a sign to embark on a given journey.

Murdock: Separation from the Feminine. This was a specific calling to self-discovery, where the heroine began to reevaluate cultural definitions of feminine.

Second Step - Refusal of the Call

This step involved heroine's response to the Call:

- (a) accepting the call, (b) refusing the journey, or
- (c) backing into the journey.

Murdock: Separation from the Feminine. The heroine may completely reject her feminine nature.

Third Step - Supernatural Aids

This step involved the heroine receiving support and/or aid (protection) to continue the journey. This could include anything from lucky numbers to friendly spirits.

Murdock: Identification with the Masculine and Gathering Allies. The heroine orients herself to the environment (patriarchy) and searches for support among male role models.

Fourth Step - Crossing First Threshold

The heroine takes the first major step in entering the journey. This was symbolic of reaching the zone of magnified power and/or greater awareness which encouraged the heroine to travel into unknown territory.

Murdock: The Road of Trials: Meeting Ogres and Dragons.

This aspect of the journey reflected the heroine's choice to leave the known home for the unknown threshold, which involved meeting many obstacles/dragons. Finding the Illusory Boon of Success. The heroine becomes more aware of the fact that the societal definition of success leaves her soul feeling empty.

Fifth Step - The Belly of the Whale

This step portrays the heroine passing through the magical threshold and being swallowed into the unknown. This phase of rebirth is symbolized as entering the belly of the whale (commonly seen as the worldwide womb), where it appears that the heroine has died (not conquering or wielding the power of the threshold, but surrendering into the unknown).

Murdock: Awakening to Feelings of Spiritual Aridity.

The heroine becomes aware of the loss of her feminine nature, and acknowledges the tyrannical aspect of her negative inner masculine ego.

2. Initiation of the Heroine

First Step - Road of Trials

This step reflects the period after the heroine has crossed the threshold and encountered the belly of the whale and must survive a succession of trials involving obstacles, tests, and ordeals along the journey.

Murdock: The Initiation and Descent to the Goddess. The heroine enters the inner depths of her soul, the unknown nature of "being," and begins to discover the full expression of her feminine nature including the birth/death cycle. Urgent Yearning to Reconnect with the Feminine. This phase represents the heroine's deep yearning to heal her own feminine nature—thus healing her own mind/body/spirit split. This is the greatest obstacle for the heroine, for there is no support from the patriarchal culture.

Second Step - Meeting the God

This step describes the phase when the barriers and opponents are overcome, the heroine has the ultimate adventure of the mystical marriage with the King God of the World—symbolically representing the union of the female and male components of the heroine's soul.

Murdock: Healing the Wounded Masculine. The heroine realizes the importance of healing her wounded or unrelated masculine nature so she can obtain a healthy balance between the masculine and feminine.

Third Step - Man as Tempter

The mythical marriage of the heroine and god represents the heroine's total mastery of life. This symbolizes the testing of the conscious awareness within the heroine.

Murdock: Sacred Marriage of Masculine & Feminine. This phase represents a greater conscious awareness of the union of the feminine and masculine components of the heroine's soul.

Fourth Step - Atonement With Mother

The heroine heals the relationship between herself and her mother (or a strong female role model in her life).

Murdock: Healing the Mother/Daughter Split. The heroine attempts to heal the relationship with her biological mother, if possible, and the archetypal Earth Mother, in order to fully accept and integrate the feminine nature within herself.

Fifth Step - Apotheosis

The main goal or object becomes more clearly defined for the heroine. This clarity is developed through the preceding steps, allowing the heroine to attain knowledge of her own personal potential and to determine her goal without the intimidating face of fear blocking her vision!

Murdock: Healing the Wounded Masculine. The heroine clearly defines her ultimate goal as the attainment of a balanced state of being.

Sixth Step - The Ultimate Boon

This step describes the attainment of the boon. The boon is a symbol of life energy specifically focused to the heroine's goal. It could take on such forms as actions, gifts, and/or illuminations of consciousness.

Murdock: Sacred Marriage of Masculine & Feminine. The heroine obtains her ultimate boon by achieving the sacred marriage between inner male and female.

3. The Return of the Heroine

First Step - Refusal of Return

The heroine must choose whether or not to accept the responsibility of sharing her boon with others. The heroine may refuse to return to her home community and/or refuse to share the boon if the responsibility appears too overwhelming.

Murdock: There was no associated step for this stage.

Second Step - Magic Flight

The heroine is likely to find new obstacles and hardships in carrying the boon back to the community. This homeward journey usually includes a magical and illuminating quality.

Murdock: There was no associated step for comparison.

Third Step - The Rescue From Without

This step usually includes an outside force, person, and/or event which aids the heroine back from the journey.

Murdock: There was no associated stage for comparison.

Fourth Step - Crossing of the Return Threshold

This step is symbolic of the difficult threshold-crossing in the heroine's return from the mystic world of the journey into the realm of common-day life. This includes the heroine's acknowledgment of possible confrontations within her home community/society.

Murdock: Healing the Wounded Masculine. This stage is continued symbolically as the last major threshold that the heroine must cross over in order to fully integrate her androgynous nature.)

Fifth Step - Mistress of the Two Worlds

This step portrays the ability of the heroine to move freely from the world of known reality (conscious) to the unknown supernatural (subconscious/superconscious) realm of human existence.

Murdock: Integration of Masculine and Feminine. This phase indicated the heroine's ability to live as a mistress of both the feminine principal and the male principal within her community.

Sixth Step - Freedom to Live

This step symbolized the achievement of attaining the desired goal and the obtainment of heroine status within the community.

Murdock: Integration of Masculine and Feminine.

Ultimately, the heroine achieves her desired boon and achieves heroic status within the community, providing a strong, healthy role model.

Note

For a more detailed description of the associated steps and stages within this version of the integrated journey, Appendix A and Appendix B can be used. Campbell's model of the journey was altered to modify the gender-associated language for appropriate usage of a female-hero's quest (see Appendix A).

Data Collection and Analysis

The film chosen for analysis was based on the focus of females depicted within a non-traditional sport setting (baseball). A League of Their Own involved three potential heroines (Dottie, Kit, and a baseball team as a collective unit) playing as members in a baseball league. It was produced in 1992. The Director and Executive Producer was Penny Marshall; Robert Greenhut and Elliot Abbot were fellow Producers.

The apparatus used in the study to observe the film included a Panasonic Omnivision VHS. An associated 26-inch screen Sony Trinitron television set was interfaced with the VCR. The procedures used to analyze the film involved the

researcher carefully viewing the film while applying the C-M model.

The film analyzed included three heroines: Dottie, Kit, and the team (as a collective unit). Therefore, there were a total of three individual journeys that were analyzed and observed. Each of these separate journeys was observed six times, for a total of 18 viewings. The first viewing was a cursory appraisal of one of the film's main characters to obtain a general feeling as to whether she followed an heroic journey. This viewing did not include any notetaking, and was observed without pauses or interruptions.

The second viewing involved only minimal notetaking using a brief outline of the C-M model as a guide throughout the heroine's journey. This was also observed without pauses or interruptions. The cursory notes taken in this viewing provided obvious examples which appeared to fit in particular steps throughout the heroine's journey. As the story line unfolds, the researcher analyzed appropriate scenes that appeared to fit a particular stage or step. This viewing did not include the recording of time frames for the associated notes.

The third viewing involved a more extensive notetaking, including specific quotes, scenes, and moods which seemed to apply to a particular stage or step. The complete C-M model was used as a guiding tool to gather appropriate data. This

viewing included noting the time frames in minutes and seconds for each quote or scene described. This third viewing involved frequent stopping, pausing, rewinding, and fast forwarding to obtain greater accuracy of the data collected.

Due to the discrepancy of the timing during rewinding and fast forwarding of the tape, the fourth viewing was used primarily as a tool to obtain a fluid account of each scene in sequential order, thus providing a more accurate timing for the data collected. This was accomplished by viewing the entire film without pauses and obtaining the starting time on the counter for each major quote and scene which was captured in the third viewing. Brief notetaking was employed without the use of the C-M model.

The fifth viewing involved reappraisal of the validity of the chosen quotes and scenes described in the previous viewings. At this juncture, it was important to limit data to a more specific application. To provide more concise examples, this viewing involved elimination of any unnecessary data. There was frequent stopping, starting, pausing, rewinding, and fast forwarding as deemed important in order to scrutinize each stage and step addressed throughout the journey. This viewing employed the C-M model and the previous notes from the third viewing as checking

points for data collection. Minimal notetaking was employed in this viewing.

The sixth viewing involved a more intuitive appraisal of the heroine's journey. This was accomplished by viewing the film without pauses or interruptions, and examining previous data which was recorded for appropriate fit under each stage and step. At this juncture, scenes or quotations that were still questionable or did not feel quite right, were discarded. Therefore, the last viewing narrowed down the data collected to an even more accurate and concise representation of the stages and steps of the heroine's journey. This viewing included applying the C-M model and notes from the fifth viewing as a guide in reappraisal and collection of data. It also included adding the time frames from the third and fourth viewings to obtain a more accurate time period in correct sequential order. Minimal notetaking was employed. Once the sixth viewing was completed, it was typed and included in the appendixes to provide a reference point (time frame) for any noted quotes and scenes throughout the analysis in Chapter 4.

Appendix C contains detailed notes concerning relevant information (as found in the sixth viewing). Appendix D and Appendix E both contain an abridged version of the sixth viewing for Kit and the Team.

Naturalistic inquiry provided an appropriate analysis in observing the portrayal of female heroes in a sport film. This included comparing each stage within each step of the heroine's journey for each of the heroines being depicted in the sport film. The model used to critique the associated sports heroines was an integrated model involving Campbell's (Appendix A) and Murdock's (Appendix B) Heroic Journeys. This C-M model was developed to include females within the structure of an heroic journey. Since Campbell's model was gender-specific to men, Murdock's model was incorporated as a way of including a feminine perspective. The interfacing of the two models provided either a male or a female a viable paradigm for an heroic journey. It was therefore assumed that applying the C-M paradigm to A League of Their Own would enhance the analysis and profile of a heroine's journey.

The results were depicted by the writer's narration which described the process that each female athlete went through in attaining heroine status throughout the film. Descriptive analysis was implemented in a qualitative manner using the power of words, metaphors, and analogies. This included a thick description of the data, where the information was described thoroughly to provide sound contextual and applicable conclusions for the reader. The triangulation chart was referenced as needed to support the

results obtained in the analysis. Another method of establishing trustworthiness in the analysis of data was through an audit. This entailed checking the process and the product by determining the logic and dependability of the study. Steve Mosher, Ph.D., served as the auditor. He was chosen as the auditor for this study because of his extensive research and teaching in the area of sport, film, and gender. The auditor will determine the logical flow of the process and product by checking the reflexive journal and the finished paper. The auditor will then testify to the study's validity and objectivity.

Chapter 4

Results

The analysis and interpretation of the mythic experience reflected within each heroine's journey could facilitate greater awareness of how important it was to develop strong female role models, in helping to establish a balanced partnership model of society. The C-M model was a useful tool for collecting and analyzing contextual data from film by transforming the storyline into a more personal mythology for each individual heroine. Each heroine was characterized and developed throughout the journey as a potential role model for personal growth and development. The C-M model involving a birth-death-rebirth cycle was employed to disclose a better understanding of personal and cultural realities.

The narration used to analyze the data would directly follow the C-M model, step by step. As the mythic story unwound, each of the three heroines (Dottie, Kit, and the baseball team as a collective heroic force) was evaluated for their ability to actually achieve heroic status by completing the mythic journey. To achieve heroic status within the community, each heroine was expected to enter into and evolve through each of the three stages (Departure, Initiation, Return). However, it was not necessary that the heroine encounter every single step within each stage. Once

they attained heroic status, they could share their boon by providing strong role models for other females in a male-dominated society. Thus, the return/rebirth portion of the journey was critical for portraying a healthy role model. As the individual heroine achieved a more balanced state of being within herself, she would then mirror that boon to an unbalanced society to which she must relate. If the heroine refused to return, she ultimately forfeited her role as a true heroine.

The film analyzed, A League of Their Own, focused on two sisters (Dottie and Kit) who endured many trials and obstacles in their journey into professional baseball. The film portrayed many obstacles which the sisters (and the team as a whole) had to overcome in order to actually participate in the male-dominated domain of baseball. The greatest obstacles with which the women struggled revolved around patriarchal beliefs and ideals within their culture. The women in this film were portrayed as true pioneers who faced their challenges with courage and determination. They entered a totally unknown realm of baseball, unsure of how they would be accepted by society.

Dottie's Heroic Journey

The first stage of Dottie's journey, **Departure**, began with her **Call to Adventure** when the scout entered the barn. The scout, Ernie Capadino, represented the sign for Dottie

to engage in the journey of professional baseball. This was clearly illustrated by her comment to Jimmy (her manager) when she came back to the last game: "I was fine until that scout walked into our barn" (Appendix C). Dottie's call to self-discovery included her reevaluation of the cultural definitions of feminine (**Separation from the Feminine**). Kit's enthusiasm about playing ball and her desire to do "something special" (Appendix C) encouraged Dottie to reconsider her socially accepted goals of having a successful marriage and children. Dottie told Kit she was perfectly happy being married to Bob and did not want to confound that role with baseball. Kit avidly pointed out that Dottie had the rest of her life to raise kids with Bob. Kit questioned Dottie's limited viewpoint of feminine roles with a suggestion that Dottie could have baseball and the role of motherhood and wife all in one!

The second step, **Refusal of the Call**, described Dottie's unwillingness to embark on the adventure. Initially, Dottie told the scout, "No thanks" (Appendix C) when he asked her if she wanted to play professional baseball. Ultimately, Kit persuaded Dottie to go, however Kit first had to reason with Dottie, hoping to expand her perception of socially accepted feminine roles (**Separation from the Feminine**). Then, out of desperation, she eventually begged, "Please Dottie, I've gotta get out of here. . . .

I'm nothing here" (Appendix C). If Kit's passionate words of wisdom didn't reach Dottie, then her merciful pleas did. In the next scene the two sisters were seen running for the train to join the scout. Dottie finally submitted to Kit, knowing that the only way Kit could go to the Chicago tryouts was if she went too.

Dottie also found herself reluctantly backing into a journey a second time in the film. At the beginning of the film, Dottie was seen with her daughter discussing the reunion with her old teammates at the induction of women's baseball into the Hall of Fame. This time, Dottie's daughter was the one who must convince her to embark on her journey to the reunion. Dottie gave her daughter many reasons why she couldn't go on this journey. Dottie felt insecure and out of place with the other players since she only played one season. This was illustrated by her comments: "I'm not really comfortable about this (going). . . . "I'm not really part of it". . . . "They probably won't even remember me" (Appendix C). Yet her daughter knew that baseball was a significant part of Dottie's life, and insisted that she should go to the reunion. Ultimately, her daughter prevailed, and Dottie backed into a new journey within baseball as the league was inducted into the Hall of Fame.

The next step, **Supernatural Aids**, included the **Identification with the Masculine and Gathering Allies**. This

helped Dottie in her orientation to the new environment of baseball. It was important for her to discover and develop healthy relationships with male role models at this stage of the journey. Because of her talent as a ballplayer, it appeared easy for her to gather male allies who willingly supported her journey into professional baseball. The first male ally she encountered was the scout. He acknowledged her ability as a ballplayer while watching her play softball, and invited her to play professional baseball. He told Dottie that she was the one he wanted (not Kit), because she was the one who could hit the ball (she hit a home run). His disheartening comment to Kit, "I know the goods when I see the goods, and she's (Dottie) the goods" (Appendix C), further conveyed the message that he recognized Dottie's talent.

Dottie's second ally was Ira Lowenstein (Harvey's promotional whiz kid), who acknowledged her gifted ability as a ballplayer by calling her the "queen of diamonds" (Appendix C). In trying to keep the league alive, Ira persuaded *Life Magazine* to interview Dottie and to write a featured article about her as the "queen of diamonds." Later in the film, Ira referred to Dottie as the league's "most popular player" (Appendix C). It was clear that he respected and admired her talent as a ballplayer.

Dottie's most supportive ally ended up being the coach, Jimmy. As the film progressed, Jimmy gradually started to gain respect for Dottie as a real ballplayer, whereas, initially, he disapproved of any woman playing baseball. Several scenes portrayed this growing respect for Dottie. For example, Jimmy offered Dottie some chew and told her that "a lot of ballplayers use it" (Appendix C). He also told her that she was "only the best player in the league" (Appendix C). Additionally, he commented, "I really thought you were a ballplayer" (Appendix C) when she attempted to go home with Bob. Furthermore, he respected her opinions and thoughts off the field (i.e., when Dottie encouraged him to drink less) as well as on the field (i.e., when Jimmy asked Dottie, after going to the mound, what she thought about Kit's ability to continue pitching). He developed a warm connection and strong respect for Dottie both as a person and a baseball player. He was shown sitting next to her on the bus talking about life and baseball, and sitting in the dugout and spitting chew with her.

During the next step of **Crossing the First Threshold**, Dottie encountered **The Road of Trials: Meeting Ogres and Dragons** while addressing **The Illusory Boon of Success**. The first threshold was symbolized when Dottie jumped on the train for the Chicago tryouts. One of the ogres she met was the scout with his sarcastic and demeaning statements

concerning women playing baseball. His obnoxious personality was noted by Dottie as she replied, "You know something, you're not nice" (Appendix C)! His obvious distaste for having to recruit women for baseball was illustrated through such snide comments as, "(We) gotta look at another girl. . . . Hope you're (Dottie and Kit) not jealous" (Appendix C)! Furthermore, his rude behavior toward Marla (who was not very attractive) was blatant and appalling. He told Kit and Dottie that he couldn't use Marla because "she ain't pretty" (Appendix C). He was clearly on a mission to find good ballplayers who were "dollies" and "easy on the eye" (Appendix C). Ultimately, this was a test for Dottie which allowed her to evaluate her chosen boon of success as a wife and "milkmaid"; she began to question desirable cultural roles for women in her society. Once Dottie agreed to jump onto the train, she began to transcend established cultural roles. This was further supported in the scene where she and Kit dropped their suitcases when the scout rejected Marla solely because of her appearance. Dottie's growing awareness of the prevalent prejudice shown by the scout and the patriarchal culture helped her to push into the unknown territory of professional baseball.

Dottie also encountered **Crossing the First Threshold** at the beginning of the film, before the flashback into her first season of professional baseball. Dottie is persuaded

by her daughter to attend the induction into the Hall of Fame; she crosses the threshold by getting out of the house and into the car. Entering the car was symbolic for Dottie in beginning her journey of reuniting with her old teammates and Kit. She must fight the ogres and dragons at this step of the journey which are symbolized by her own fears of insecurity and rejection (as discussed in the second step, **Refusal of the Call**). Again, she was faced with reevaluating the social roles of wife and mother, which she chose over baseball. It was interesting that each time she embarked on a significant journey into baseball, her husband was not present; first he was at war, then he was deceased. Perhaps for Dottie, her role as Bob's wife symbolically represented her accepted feminine nature. Therefore, when he was gone, she was more willing to explore her own masculine nature (symbolized by playing baseball which was less socially acceptable for women, especially in that particular era).

In the next step, **The Belly of the Whale**, Dottie encountered a symbolic phase of rebirth. The observer, however, did not directly witness this transformation. Dottie entered this step when she left with Bob to go back to Oregon to the dairy. She chose to leave because the tension between her and Kit became too emotionally draining. She rationalized her decision to leave the league with such comments as, "It's only a game" (Appendix C), and "I don't

need this, I have Bob" (Appendix C). At this point, Jimmy was unable to persuade her to stay. Jimmy told her how he let baseball slip away from his life, always regretting it. He passionately warned her about making the same mistake. He tried to appeal to her unpronounced love of baseball to keep her enrolled in the league. Ultimately, even his intense and moving depiction of baseball as being special because of its challenging and difficult nature was not potent enough to stop her from driving off with Bob. Once Dottie left, the observer could only assume that during her drive she reconsidered her decision and began **Awakening to Feelings of Spiritual Aridity**. Her choice to abruptly return to her traditional role of wife and dairy queen apparently left her soul empty, for at the last game she magically reentered the supernatural world of professional baseball. To Jimmy's surprise and delight, Dottie confessed to him that she and Bob "got as far as Yellowstone and turned back" (Appendix C). Dottie was eventually influenced by Jimmy's comments and decided to return and complete her journey, realizing that she was "no quitter" (Appendix C). Eventually, Dottie seemed to acknowledge that baseball was more than just a game. She was compelled to return and finish the season, with Bob by her side. Something inside Dottie had shifted; her unproclaimed love for the sport appeared to have transformed her actions from a passive

attitude ("It was never that important," Appendix C) to a more determined attitude ("Then I'll play," Appendix C).

Next, Dottie encountered the **Road of Trials**, entering the first step of the second stage, **Initiation**. Here she must endure many different obstacles and ordeals along the path of her journey. One of the trials she faced was her denial of the importance of baseball.

It appeared that everyone else around her could see how much she loved the game. Yet, when she was questioned about her love for the game, she denied it or simply dismissed the comment. At the beginning of the film, for example, her daughter asked Dottie, "When are you going to realize how important it was . . . how much it meant" (Appendix C). Dottie only muttered a weak reply involving unsubstantial words. At various junctures throughout the movie, Jimmy also acknowledged Dottie's love for the sport. He told her that she played like she loved it, and insightfully commented that "Baseball is what gets inside of you" and is what "lights you up" (Appendix C). She did not deny or agree with his statement.

Kit was another person who observed Dottie's enjoyment of the game. She questioned why Dottie was still in the league since she resisted joining in the first place. Kit's question was met by silence, as the viewer noticed Dottie's fleeting uncertainty in responding. Perhaps Dottie was

unwilling to admit to herself how important baseball was to her due to the potential conflict of interest between appropriate female roles (wife, mother) and less acceptable social roles (baseball player). Kit appeared undaunted by Dottie's inner turmoil, telling Dottie (after the last game of the season) that she was going to miss baseball, no matter how much she denied it!

Another obstacle Dottie encountered in her journey was her relationship with Kit. Sibling rivalry was quite apparent within the first few scenes involving Kit and Dottie interacting with one another. Kit was obviously jealous of Dottie because she was prettier, married, and a great ballplayer. Kit's desire to obtain equality with her big sister was most vivid within the arena of baseball. Kit wanted to be the "big hero" and hit winning home runs which Dottie seemed to accomplish effortlessly. Kit and Dottie couldn't even walk home from the game without turning their walk into a competitive event.

Ultimately, Kit found it extremely frustrating trying to follow in Dottie's footsteps. This was illustrated in a locker room scene where Kit expressed to Dottie that she was holding her back, "It's like at home. If you're here, I'm not" (Appendix C)! Kit found that Dottie's shadow was too big to stand behind and yet impossible to stand next to because Dottie's success was just too overbearing. As the

tension between the sisters thickened, even Ira Lowenstein took notice. With Dottie threatening to quit the league due to the growing tension, Ira desperately convinced her to stay by offering to arrange a trade. Unfortunately, this trade created more tension between the sisters, which resulted in a major confrontation. Dottie's uncertainty around how to ease the tension was portrayed in her comment to Kit, "What do you want me to do. . . .? I'll do it" (Appendix C)! Dottie was asking Kit for a clear course of action which would help alleviate the sibling rivalry. Again, Dottie was willing to quit the league to help ease the pain of conflict with her sister. Eventually, Dottie got frustrated in her attempts to support her sister, while continually being blamed for everything that went wrong. This obstacle became too much for Dottie to endure, consequently she quit before the season ended, using her husband as a convenient way out.

Another trial Dottie endured was the possible loss of her husband in the war. This was illustrated throughout different scenes in the film. One scene portraying her concern was during a road trip where she told Jimmy that she had not received a letter from Bob for three weeks (previously, she got one every week). Another potent scene depicting her fear was when Betty got a note from the War Department about the death of her husband. The next scene

flashed to Dottie in her room crying, obviously quite shaken by the possibility that it could have easily been her, rather than Betty that received the note. Once Bob did return, she professed her undying love for him and admitted that she was afraid she would never see him again.

Dottie also encountered the trial of trying to keep the league viable. Although she was not alone in enduring this ordeal, she became a primary motivating force in keeping the league alive. She decided to spice things up a little with astonishing feats of athletic prowess, such as doing the splits while catching a fly ball, catching a fly ball behind her back, and jumping into the dugout while catching a ball. Such entertainment resulting in a greater number of cheering fans, more incoming revenue to the owners, and, therefore, a greater chance of maintaining the league.

During this step of the journey, Dottie must also address the deeper conflicts within her soul concerning her true feminine nature. This was symbolically represented by her relationship with her sister. Her desire to resolve the conflict with Kit suggested the deeper desire to heal her own inner relationship with her feminine nature. Here she entered the phase of **Initiation and Descent to the Goddess** where she acknowledged her **Urgent Yearning to Reconnect with the Feminine**. Dottie's desire to heal the relationship with Kit and herself was not overtly portrayed in the film. There

were many subtle scenes where Dottie was shown displaying concern and compassion for Kit even in the heat of competition. An example illustrating this included the scene involving the last game when Dottie stopped and quietly observed Kit crying in the Racine dugout. Perhaps Dottie was not entirely conscious of her deeper rooted need to heal her relationship with Kit and the mind/body/spirit split within herself. Yet, the observer might question all the reasons Dottie returned to the last game. Was it because she didn't want to be known as a quitter? Was it because she really did love baseball? Was Bob really not *all* she needed to proclaim happiness? Was it because of the need to face Kit who was now on the rival team? Or was it her soul's desire to finally find peace with her sister and within herself? Maybe it was a culmination of all these factors which enticed Dottie to return and finish the season.

The next step, **Meeting the God**, represented the mystical marriage of Dottie with God, symbolizing the marriage to her own masculine nature. Jimmy and baseball represented her god, helping Dottie to heal her wounded masculine self. Dottie did not appear consciously aware of the importance of healing the unrelated masculine dimension within her soul. She seemed more comfortable in such socially accepted feminine roles such as being a mother (lifegiver), passive, submissive (seen with parents and

inferred to some degree with her husband), private (wanting simply to be married), natural (wanting to stay at the dairy), cooperative (married, working with family at dairy), and expressive in nature. Yet, to achieve greater balance as a more androgynous individual, she had to acknowledge and understand the importance of her masculine nature.

Entering the world of baseball helped Dottie to discover more of her masculine side. She was willing to take more risks (life risker) such as diving head first into the dugout just to catch a foul ball. She was obviously more active, playing endless games and participating in daily practices. She definitely became more aggressive and competitive during the games. She also became more instrumental and goal-oriented while playing in a very public arena involving hundreds of fans. All of these traits, as defined by society, were associated with masculinity. Such masculine traits were not well accepted by the majority of society. Therefore, women playing baseball and showing more masculine attributes than *normal* would ultimately defy established social standards. This was not an easy task for Dottie or her teammates. That was why it was vital for Dottie to find a specific ally (Jimmy) who could provide a safer environment to facilitate the integration of her unrelated masculine nature. He did this indirectly through his actions during the beginning of the

film where he refused to be an active manager. Because Jimmy was unwilling to provide a line-up for the team or give signals to the batters, Dottie stepped in to take the leadership role of running the team. This leadership role was enhanced through her position on the field as a catcher. Not only was the catcher a central position on the field, it was considered more masculine in nature. Jimmy also directly supported her leadership capabilities. This was illustrated when he asked her opinion about whether Kit should keep pitching or not during a crucial game preceding the world series. He treated Dottie as a real baseball player, acknowledging her skill and talent throughout the movie (as described in **Supernatural Aids**). His encouragement and support to continue playing ball, even when it "just got too hard" (Appendix C), helped Dottie to stay connected to the process of **Healing the Wounded Masculine**. Jimmy was able to convince Dottie that baseball was supposed to be difficult and that she had plenty of time to go off with Bob and have babies. He became a motivational force in keeping her engaged in baseball and therefore in touch with her masculine nature. Her ego-oriented male side was instrumental in supplying inner determination to go back to the last game and finish what she started.

In the next step, **Man as Tempter**, the strength of Dottie's inner sacred marriage between the feminine and

masculine parts of her soul was tested. Bob symbolically served as the tempter who helped Dottie consciously evaluate this inner balance. This was portrayed in a couple of scenes. When Dottie and Jimmy were on the bus, Jimmy asked Dottie if she was going to continue playing ball once her husband returned from the war. She told him she planned to quit playing and return home to the dairy once Bob returned. Jimmy was surprised at this decision considering she appeared to love playing ball. This scene illustrated Bob as the tempter who threatened to pull Dottie away from the supernatural world of baseball. Once Bob returned, Dottie immediately gave up playing ball and was seen packing the car, ready to drive off into the sunset with Bob. Obviously it was quite tempting for Dottie to quit baseball since it had become emotionally challenging due to the tension between her and Kit. She prematurely decided to return home with Bob to the real world of married life and the dairy. Ultimately, she must consciously balance the inner masculine (playing baseball) with the inner feminine (wife) before returning to the final game of the season. This decision reflected the need to integrate the female and male components of the her soul through the **Sacred Marriage of Masculine and Feminine**.

The fourth step was the **Atonement With Mother**, which represented the point of the journey where Dottie healed the

relationship with her sister. This step was very significant for Dottie because it symbolically suggested that she was healing a part of her own inner feminine nature at the same time she was healing her relationship with Kit. This healing took place during and after the final game in the world series. Kit was finally on her own two feet, out from under Dottie's luminous shadow. Kit was on the Racine team, while Dottie was still a Peach. During the last inning of the game, Kit took her turn at bat. She was able to powerfully hit one of her favorite high ones, resulting in an easy triple. But she didn't stop there; she kept going to home plate, knocking Dottie over. Amazingly, Dottie dropped the ball. This was somewhat suspicious considering the previous athletic feats Dottie had accomplished. Dottie had been hit hard before by base runners and still managed to hold onto the ball. Once Dottie actually did drop the ball, even the commentator was shocked: "I can't believe it, Henson dropped the ball" (Appendix C)! It appeared that Dottie purposely dropped the ball, knowing it would actualize Kit's dream of becoming the heroine. Dottie was even caught smiling while watching Kit being carried off by her teammates, with a cheering crowd chanting Kit's name. Even Jimmy looked at Dottie with disbelief and perhaps some suspicion.

After the game, Kit and Dottie were shown talking about the game and the next season. As Dottie professed her love

for Kit, telling her she would miss her and not the game, the healing became more visible. At this point it was very clear that her relationship with Kit was very important to her. The final transformation of their relationship was symbolically illustrated by their final words while boarding separate buses. They playfully exchanged their routine phrases with Dottie telling Kit to "Lay off the high ones (balls)," and Kit replying, "I like the high ones," followed by Dottie calling Kit a "mule" and Kit calling her a "nag" (Appendix C). This exchange was also observed at the beginning of the film, but was expressed with much tension and annoyance (especially noted in Kit). At the end of the film, the tone of the same words was lighter and more loving in quality. Their relationship had grown and matured. They had finally accomplished **Healing the Mother/Daughter Split**.

The **Apotheosis** described the step where the main goals of the heroine were more clearly defined. Yet in Dottie's case, the goals did not all appear to be very clear. The only goals which were directly addressed included being a mother and a wife. She made this very clear at several junctures throughout the movie while talking to Kit and Jimmy (as discussed in previous steps). She also told Evelyn that she hoped to have "five (kids) just like him (Evelyn's son)" (Appendix C). There was no doubt that having a family was very important to her.

Another goal for Dottie in this particular journey, although not specifically discussed by her, was the desire to play baseball. As noted within the **Road of Trials**, Dottie was quick to deny her love for baseball. Yet she continued playing with passion and enthusiasm. Dottie definitely beamed while playing baseball. She was seen smiling with upraised hands after amazing catches while the crowd roared with approval. Overall, it was assumed that being a good ballplayer was one of her goals.

Another goal appeared to be the healing of her relationship with Kit. Initially, Dottie did not even want to play professional baseball. Yet because of Kit's intense desire to play, accompanied by her love for Kit, Dottie agreed to embark on the journey. Throughout the journey, many of Dottie's trials and obstacles revolved around her relationship with Kit. The sibling rivalry took its toll on Dottie. It became clearer to the observer that healing this relationship was an important goal within Dottie's journey. This became especially evident during the previous step, **Atonement with Mother**.

In this particular step, it was important for Dottie to acknowledge one of her goals as the desire to attain a more balanced state of being between her masculine and feminine nature. This goal was not portrayed in the film as a conscious choice. The observer might toy with the thought

that it (**Healing the Wounded Masculine**) was more of a subconscious desire. This could be supported by her choice to enter baseball (masculine) and assume the position of catcher (masculine), while healing her relationship with Kit (feminine) and maintaining a successful marriage with Bob with the anticipation of children (feminine).

The last step of this stage, **The Ultimate Boon**, described Dottie achieving her desired goals. The attainment of her most obvious goal of being a successful wife and mother was portrayed within the first scenes of the movie. Dottie was seen looking at family pictures on her dresser, while her daughter helped her pack for her reunion trip to the Hall of Fame. She appeared to have an open and warm relationship with her daughter and her grandsons. Later at the reunion, Dottie told Marla that Bob passed away a few months ago. It appeared that Dottie and Bob had a long and successful marriage.

Dottie's achievements as a baseball player were undeniable. Not only was she a driving force which kept the league alive for that crucial first season, but she was recognized years later as "the best darn ballplayer in the league" (Appendix C). This was an incredible accomplishment considering that she only played for one season, while the league lasted for 11 years. Pictures in the Hall of Fame publicly reminded her and others about the importance of

their first season, and how they significantly participated in the making of history.

Dottie's healing with Kit was another goal that she obtained. This was illustrated within the step of **Atonement with Mother**. Later this was shown again at the Hall of Fame, where Kit and Dottie were seen warmly embracing each other, with tears of joy running down their faces. Kit's comment to Dottie that she was "so glad" (Appendix C) that she came substantiated the completion of their healing.

She appeared to obtain the less obvious goal of achieving a balanced androgynous nature (**Sacred Marriage of Masculine and Feminine**). This was suggested by Dottie's ability to achieve notoriety as a great baseball player (masculine), and still have successful relationships with Kit and the rest of her family (feminine). The observer, however, was left uncertain to what extent this androgynous state had been truly integrated within her soul. Whether the healthy instrumental side of her masculine nature was expressed outside of baseball was unknown. The viewer might ponder on the reasoning behind her choice to leave baseball. Perhaps she felt more comfortable in her role as a wife and eventually a mother. The fact that she chose the latter roles over baseball (leaving the league only after one season when it appeared fairly obvious that she did indeed love the sport), suggested to the observer that perhaps she

had not really attained a long-lasting androgynous state of being.

The last stage of the heroic journey was **The Return of the Heroine**. The first step of this stage, **Refusal of Return**, involved the heroine's choice of whether or not she would accept the responsibility of sharing her boons with other members of society. If the responsibility appeared too great, the heroine might refuse to return home and/or refuse to share the acquired boons. In Dottie's case, she appeared able and willing to share the boons of being a successful wife and mother and the boon of healing her relationship with Kit. Yet it was questionable to what degree she was willing to share the most unique and most significant acquired boon of playing women's professional baseball. Her choice to quit playing after only one year was disappointing. For Dottie to create such a vital impact on the league and then choose to return home with Bob left the writer feeling empty and frustrated. Although she was initially unwilling to go to the induction of women baseball players into the Hall of Fame, she was obviously concerned about being remembered. Once Dottie surpassed her fears and insecurities (with some help from her daughter), she returned to the baseball field one last time to reunite with her old teammates. At this point in the film, Dottie encountered a rebirth of the fame and glory she obtained in

her year with the Rockford Peaches. One scene which portrayed this rebirth was when she caught the ball barehanded at the reunion game before the induction. Another scene was during the actual induction into the Hall of Fame, where there were pictures of Dottie and her teammates. Another significant scene indicating her willingness to share this boon (with at least her family) was when she told Bobby (one of her grandsons) to "kill him" (Appendix C) (referring to her older grandson) while they were playing basketball. Although Dottie did not continue to play baseball, she still had made a significant impact on the league and her community. The observer might assume that she was willing to return to her community and share her boons with others. Yet it was unclear to what degree these boons were shared.

The second step involved the **Magic Flight** of returning back home. This step included a magical and illuminating quality. It also included new obstacles endured while making the trip back from the "supernatural" world of baseball to the "real" world of the dairy. In Dottie's journey, however, there did not appear to be such a step. Since she chose to return to her normal and accepted social roles as a wife and mother, she did not encounter any noted obstacles.

The Rescue From Without described the aid of an outside force, person, and/or event which supported the heroine on

the return flight home into the real world. The observer might assume that Bob supported Dottie in her return home to share the gifts of motherhood and dutiful wife. Yet it was unclear to what degree he supported her in sharing her boon of being a great female ballplayer, especially once she left the league.

The fourth step, **Crossing of the Return Threshold**, was symbolic of the difficult threshold Dottie had to cross when she left the magical world of baseball as the "queen of diamonds" to move back into common life as a wife and dairy queen. This was symbolically portrayed during her healing moment with Kit after the last game. When Dottie told Kit that she was not coming back next season, Kit was shocked and disappointed. Kit told Dottie that she would miss baseball, no matter how much she wanted to deny it. Although Dottie was set on going home with Bob and having kids, she admitted she would miss her fellow Peaches and her only sister. The tears in her eyes and the cracking of her voice both portrayed the difficulty of separating from baseball, Kit, and her teammates.

This step also included the symbolic crossing of the last threshold to fully integrate the heroine's androgynous nature (**Healing the Wounded Masculine**). Again, it was uncertain to what degree she actually did this. Whether Dottie had still managed to maintain a balanced androgynous

state (acquired in baseball) years later is unknown. Neither is it known whether the scene with her grandsons (where she told Bobby to "kill him") gave enough substantial evidence to assume that she had fully integrated her androgynous nature. Baseball did provide Dottie with a strong tool for getting in touch with her masculine nature. Without baseball, could she still stay in touch with this newly discovered part of her soul? Her comment to Bobby certainly suggested that she did in fact embody some of the competitive enthusiasm associated with her previous experiences in baseball. Yet it is unknown to what extent this integration withstood time.

The fifth step, **Mistress of the Two Worlds**, portrayed the ability of Dottie to move freely from the world of known reality (wife and mother) to the world of unknown supernatural (baseball). This ability was illustrated when Dottie returned to the last game of the season with Bob, and he was shown proudly supporting her in the crowd, shouting, "That's my wife" (Appendix C). At that point she was able to move easily from the role of wife to the role of a ballplayer. While in baseball, Dottie appeared to find the **Integration of Masculine and Feminine** aspects of her psyche. But after she quit playing ball, the viewer didn't readily notice her ability to play in both realms. One scene which portrayed a glimpse of this ability was when she told Bobby

(youngest grandson) to kill Jeffrey (oldest grandson) in a game of basketball. Dottie was at home with her family, while conveying this competitive attitude toward sport. Another scene which might support her ability to incorporate both worlds into her life involved Dottie's warm reunion with Kit while at the Hall of Fame. Other than these brief interludes, the observer assumed that she spent the majority of her life in the known reality of wife and mother. Thus she appeared to live predominantly as a mistress of the feminine principle (her known realm) within her community.

The last step of Dottie's journey was the **Freedom to Live**. This step depicted her achievement of obtaining heroic status within the community. As a professional baseball player, she had indeed achieved recognition as the queen of diamonds and the best player in the league. This reputation had followed her throughout the years. Her daughter reminded her of this by expressing that old comrades at the reunion would surely remember the queen of diamonds. Later, at the reunion (before the induction into the Hall of Fame), one of the players referred to Dottie as the "best darn ballplayer in the league" (Appendix C), even though she only played for one season. Dottie appeared to have created a strong healthy role model for the women who had played in the league. She also had influenced her daughter and grandsons with her achievements as a great ballplayer. Yet how much had she

truly influenced her own community outside of baseball and her family? Had she really provided a strong androgynous role model for her community? Had she maintained the **Integration of Masculine and Feminine** aspects of her inner being years after playing baseball? Perhaps the pictures in the Hall of Fame were enough to suggest the impact Dottie had as a heroine.

Kit's Heroic Journey

The first stage of Kit's journey, **Departure**, started with her **Call to Adventure** once the scout entered the barn. The scout represented the sign for Kit to begin her adventure into professional baseball. Kit willingly reevaluated the accepted social definitions of feminine. Therefore, Kit symbolically heard the call to self-discovery, which included **Separation from the Feminine**. Kit was portrayed as a tomboy, impatient, and somewhat immature. She also was quite jealous of her older, married, more beautiful, and more talented sister, Dottie. Kit was not married, and was not focused on the more stereotypical social roles. She realized that in order to "do something special" (Appendix D), she would have to leave the dairy. This became more evident when she told Dottie she was tired of never doing anything or going anywhere. Life on the dairy farm for Kit provided a sheltered life which lacked opportunities, looking more like a prison than a farm.

Playing professional baseball would allow her to travel, meet new people, and get paid for something she loved to do. Overall, Kit had no problem giving up her dominant role as a "milkmaid."

In the second step, **Refusal of the Call**, Kit was obviously willing to embark on her journey into baseball. This was illustrated by her enthusiastic comment to the scout: "I'll go. I'm ready right now. I gotta sign something" (Appendix D)? Unfortunately, the scout wanted Dottie, not Kit. Kit was crushed, but not beaten. She begged him to watch her pitch (she hadn't pitched earlier at the game he observed). Once he felt her arm and Dottie told him how good Kit was, he reconsidered. He told Kit she could come, but only if Dottie came too. Kit was compelled to convince Dottie to go. Kit's determination to play left her desperately begging Dottie to go because she believed life at the dairy was meaningless. At this point, Kit appeared willing to do whatever was necessary to get away from home and into baseball. While still exploring the partial **Separation from the Feminine** in this step, Kit did not appear to completely reject her feminine nature. She was willing to relinquish any desires associated with the stereotypical roles of wife and mother so she could fulfill her dream to play ball; however, she did not reject the possibility of doing this at a later time. This was

portrayed when she told Dottie that she had plenty of time to have kids, but first she should follow her bliss.

In the next step, Kit was gathering support and **Supernatural Aids** to help her along her journey. This step included **Identification with the Masculine and Gathering Allies**, where Kit was orienting herself to the new male-dominated environment of baseball. The scout was a minor ally in this process, giving her the initial support she needed to reach tryouts. Dottie, however, was her primary ally throughout most of her journey. Although Dottie was not physically a male role model (commonly attributed to this step), her talent as a ballplayer symbolized desirable masculine traits associated with a professional sport. Kit jealously idolized Dottie's extraordinary talent as a ballplayer. Dottie continuously tried to support Kit by giving her advice along the journey. She gave Kit good advice (lay off the high ones, bat is too heavy, there's a hole in right field) during an earlier softball game. When the scout rejected Kit, Dottie immediately informed him that she was a good pitcher. Eventually, Dottie submitted to Kit's pleas and went to the Chicago tryouts. Dottie was Kit's primary role model. It was clear that Kit wanted to be the "hero(ine)" like Dottie, hitting home runs and having the fans chant her name.

Kit was seen **Crossing the First Threshold** with Dottie as they got onto the train for the Chicago tryouts. During this major step of entering the journey, Kit became aware of **Meeting Ogres and Dragons**. One such ogre was the scout. He was obnoxious and rude. He clearly did not believe that women should be playing baseball, and made many snide remarks belittling "girls'" ability to play ball. He was especially unkind to Marla "just because she ain't pretty" (Appendix D). He made disgusting faces right in front of Marla, and then told Kit and Dottie that he couldn't use her. Kit and Dottie were both shocked by his behavior and were not willing to play his petty game. Both of the sisters dropped their bags simultaneously, refusing to go without Marla (who was an excellent hitter). The scout's prejudice and conservative viewpoints mirrored societal values and beliefs concerning acceptable roles for women. Kit was beginning to "catch on" (to this dragon), as the scout rudely acknowledged. Kit also became more aware of the **Illusory Boon of Success** within the patriarchal society. She had already realized how limited it felt being home at the dairy, and consequently, expressed a desire to fill her empty soul with "something special." This something special referred to the magical world of baseball. Unlike her sister who was more willing to stay home in assuming the accepted feminine roles of wife and eventually mother. Kit was

anxious to spread her wings and find a new boon of success in professional baseball.

In the following step, The Belly of the Whale, Kit entered the unknown when she got transferred to the Racine team. At this point, Kit must leave her newfound friends (teammates), her coach, and her sister behind, to join a new team. She was definitely unhappy about this abrupt change.

At this step Kit unconsciously touched upon her inner **Feelings of Spiritual Aridity**. Her negative inner masculine nature (ego) reached an ugly stage as she threw harsh words ("bitch") and a baseball at Dottie. Kit blamed Dottie for the transfer and for diminishing her potential greatness as a ballplayer. It appeared that Kit chose to deny the part of her feminine nature which encompassed the love for her sister. This was signified with Kit screaming at Dottie, "Stay away from me. . . . Just leave me alone" (Appendix D)! Her ego expressed anger to push away her sister, hoping to help ease her pain. Her transfer from one team to the next symbolized Kit's need to stand on her own two feet and take responsibility for her own greatness. She could no longer blame Dottie for everything that went wrong. The observer noticed Kit's emotional turmoil while facing Dottie at the last game of the world series; she was seen crying and shaking in the dugout. A closer look at Kit during her last turn at bat revealed Kit's inner struggle to reach deep down

inside to find her own greatness as a ballplayer. Kit looked searchingly at Dottie (her one significant role model), then took a deep breath and smacked the ball deep into the outfield! Her inner strength and determination drove her all the way to home plate, where she faced Dottie one-on-one. Ultimately, Kit was victorious and won the battle, proving to herself that she was truly a good ballplayer, without Dottie's influence and/or support.

In the next stage, **Initiation of the Heroine**, Kit entered the first step, **Road of Trials**. This step acknowledged the main obstacles and tests which Kit endured along her journey through her first season of professional baseball. One of Kit's biggest trials was her relationship with her older sister, Dottie. Her feelings of inferiority regarding Dottie were evident early in the film. As they were both walking home from the softball game, Kit began to mimic one of the fans: "Good thing your sister bailed you out, hey, hey, hey" (Appendix D). Kit embellished the prior comment by adding a fictitious remark: "Why can't you be beautiful like that sister of yours, Dottie" (Appendix D)? Kit's insecure and hurt feelings concerning Dottie were further portrayed when Kit expressed in exasperation, "They (parents) should have just had you and bought a dog" (Appendix D). Later in the film, the tension of sister rivalry became even greater. Kit's most difficult obstacle

throughout her journey was fulfilling her desire to be as good a ballplayer as Dottie. This seemed like an impossible task for Kit. She told Dottie, "It's like at home, if you're here, I'm not here" (Appendix D)! Dottie's shoes felt far too big for Kit to stand in; Dottie was just too talented. Anytime Dottie made an incredible catch or hit a home run, the fans chanted her name and clapped with approval. This, of course, drove the invisible wedge between Kit and Dottie even deeper, leaving Kit more discouraged than ever. Kit's frustration with Dottie was directly observed when she blamed Dottie for her trade to the Racine team. Kit did not believe Dottie's remark that she was the one who was supposed to get transferred. Kit sarcastically commented to Dottie, "Oh yeah, they'd really trade you, Miss Star, Miss Perfect" (Appendix D). Clearly Kit had intense frustration and anger surrounding her relationship with Dottie. Although Kit looked up to Dottie in many ways, she did not feel capable of filling her shoes!

This step also included **The Initiation and Descent to the Goddess**. For Kit, this was subtly portrayed in the film. She entered the depths of the unknown parts of her soul while facing Dottie on the opposite team in the World Series. Several times in the final game, Kit was threatened and concerned about confronting Dottie as an opponent. When Dottie hit a line drive right at Kit's head, Kit was visibly

shaken. Soon after the line drive, Kit was observed in the Racine dugout crying. Then Kit stepped up to bat. The viewer sensed a desperate inner cry, while Kit mustered the strength to step up to the plate. Right before her big hit, Kit observed Dottie's face for answers. Yet Kit was the only one who could truly answer the unasked question as to whether she could meet the challenge. Dottie seemingly acknowledged Kit's dilemma with a brief glance. Kit then reached into her own inner depths, finding the answer and the strength, which enabled her to hit the winning home run.

Furthermore, this step indicated the heroine's desire to **Reconnect with the Feminine**. Kit's desire to reconnect with Dottie after the final game at the World Series was obvious. She was seen approaching Dottie, apologizing for knocking her over. Kit even tried to console her by referring to her sore arm which resulted from the final play at home plate. Kit's attempt to reconnect with Dottie (feminine in nature) after such an intense competitive game (masculine in nature) symbolically suggested that Kit was also yearning to reconnect with her own feminine nature. Her love for Dottie helped Kit to facilitate the healing of her own mind/body/spirit split.

In the next step, **Meeting the God**, the heroine met a symbolic male (god) which helped her to reconnect the feminine and masculine aspects of her soul. In Kit's

journey, however, there did not appear to be such a significant male figure who supported her in this manner. At this point of the journey, Kit did not seem to consciously realize the importance of **Healing the Wounded Masculine** nature, which was an important step in attempting to obtain a healthy androgynous state of being.

The third step, **Man as Tempter**, symbolically illustrated the mythical marriage of the heroine and god (significant male figure). This step tested the conscious awareness of both her masculine and feminine nature within her soul. Kit encountered only one minor temptation with a young man at the bar (Suds Bucket). She was seen drinking and dancing with him. He even kissed her on the cheek and suggested they go to the back lot into his car. Considering the fact that sex, alcohol, and promiscuous play were grounds for being kicked out of the league, Kit was definitely playing with fire! Fortunately, Dottie came in to tell Kit and the other teammates that Lowenstein was coming and they needed to return to their rooms. Kit's love for the game superseded her enjoyment of the young man at the bar. Kit and the other players returned to their rooms without further incident. Ultimately, Kit had gained greater conscious awareness of the union of the female (enjoying male companionship and exploring a more expressive and nurturing aspect of herself) and male (acknowledging the

competitive, goal-oriented, and aggressive characteristics of baseball) components of herself within the **Sacred Marriage of Masculine and Feminine**.

The fourth step, **Atonement With Mother**, involved healing the relationship between the heroine and a mother figure (or strong female role model). In Kit's journey, this was signified by the healing between her and Dottie. Their relationship took on many forms, one of which was "older sister", feeling motherlike in nature. Kit implied the existence of this motherlike relationship while accusing Dottie of treating her like a baby (not a pitcher) during a game. Furthermore, Kit was observed several times throughout the film disgruntled about being acknowledged as "Dottie's kid sister." Yet Dottie was also a primary role model for Kit. She was a great ballplayer, a wonderful wife, a beautiful woman, and in Kit's opinion, "Miss Perfect" (Appendix D). Kit clearly aspired to blossom into someone like Dottie.

The healing between the two sisters climatically occurred toward the end of the film, after Kit hit her winning home run in the World Series.

Once the game was over, Kit approached Dottie in an attempt to smooth over the rough edges of their past encounters. While Kit directly apologized for knocking Dottie over at homeplate, the observer might infer that she

was also indirectly communicating her regrets for throwing the ball at her and calling her a bitch. When Dottie told Kit that she was not returning to the league next year, Kit suddenly realized she did not want her to leave. Dottie told Kit that she would miss her and that she loved her. Kit replied with a weak, "Really" (Appendix D)? Finally, Kit acknowledged the fact that being Dottie's one and only sister was actually a wonderful experience. The relationship that Kit once found frustrating and overshadowing was now supportive and loving.

Toward the end of this heartfelt conversation, Dottie told Kit to "Play great," to which Kit replied, "Like you" (Appendix D). There was no jealousy in Kit's voice, there was only loving admiration. The final scene which portrayed the transformation of their relationship included the gentle bantering of familiar phrases: Dottie told Kit, "Lay off those high ones" (Appendix D). Kit replied, "I like the high ones" (Appendix D). This was immediately followed by Dottie calling Kit a "mule" and Kit calling Dottie a "nag." At the beginning of the film during a softball game, the two sisters were observed saying the same words, but with strained voices and gestures. Although the words remained the same at the end, the inflections of their voices and the smiles on their faces suggested a greater understanding and acceptance of each other.

Ultimately, Kit had succeeded in **Healing the Mother/Daughter Split** by healing her relationship with Dottie. This healing also symbolically suggested that Kit had been able to heal a part of her own feminine nature. She was now able to more fully accept and integrate the feminine part within her soul. This was illustrated by the maturity and love with which she addressed Dottie within the playful bantering of "mule" and "nag" before leaving on separate buses (and onto separate lives). The support, love, and advice from Dottie was now welcomed, mirroring Kit's willingness to embrace her own feminine nature.

The fifth step, **Apotheosis**, clarified the main goal for Kit. This clarity was developed through the preceding steps, allowing Kit to attain knowledge of her own personal potential and to decide on a specific direction. Kit's most apparent goal was to become a great ballplayer like her sister. She wanted to be the hero(ine) and hit the winning home run. Kit wanted to be seen by the fans as a great ballplayer, hearing the crowd chant her name and applauding at her feats of expertise. Ultimately, she wanted the fame and glory symbolizing greatness while playing professional baseball. She wanted to be able to tell her children and grandchildren that she was able to "play great" like her big sister Dottie. The desire for this goal could be observed throughout such steps as the **Road of Trials** and **Atonement**

With Mother. This particular step also included **Healing the Wounded Masculine.**

Here Kit was expected to clearly define her ultimate goal, a balanced state of being. However, the writer was not aware of Kit being conscious of such a desire. One might assume that she had an unconscious desire to heal the fragmented portions of her soul, especially if her biggest desire was to be like Dottie (whom, while in baseball, appeared to obtain a balanced state between her inner masculine and feminine nature).

During baseball, Dottie was referred to as playing like Gary and looking like Garbo. She seemed to achieve notoriety within the culturally accepted stereotypical roles for both the masculine (great baseball player) and the feminine (beautiful movie star) components.

The next step, **The Ultimate Boon**, described Kit's attainment of her desired boon. Achieving her goal of being a great ballplayer (like Dottie) began to tangibly manifest once she was out from under Dottie's overwhelming shadow. This transformation started once Kit was traded to the Racine team; at this juncture Kit began to take responsibility for her own greatness as a ballplayer. Kit could no longer blame Dottie for her shortcomings, nor could Dottie "hold her (Kit) back". The viewer began to observe this transformation during the explosive scene where Kit

caught the ball barehanded and then threw it at Dottie. This moment could be compared to the earlier scene where Dottie impressed Doris and May by catching a powerfully thrown ball barehanded. Kit already was beginning to show a greater skill level which was more comparable to her big sister. Later in the film, Kit's and Dottie's ultimate confrontation occurred in the World Series. Kit was able to hit a home run while knocking Dottie down at home plate. As Dottie acknowledged to Kit, "You beat me; you just wanted it more than me" (Appendix D). Kit's drive and determination to be the best she could finally paid off. She surpassed her sister and found her own path in baseball. She was definitely acknowledged by the fans who cheered, clapped, and chanted her name. Her fellow teammates proudly carried her off on their shoulders as they also recognized her outstanding achievement. Finally she had obtained the glory, honor, and recognition as a great ballplayer.

Kit had also achieved the **Sacred Marriage of Masculine and Feminine**. Her instrumental masculine nature was visibly portrayed while playing baseball, including such qualities as active, aggressive, public, goal-oriented, and competitive. Her expressive feminine nature was portrayed more visibly off the field. These qualities included a more passive and submissive attitude which allowed her to be more cooperative and caring. Her feminine nature was especially

noted while addressing Dottie during their significant healing moment after the World Series (as noted in the **Atonement With Mother**). She was finally able to fully feel and maturely express her love for Dottie.

In the next stage, **The Return of the Heroine**, Kit must return home to share her newfound boons. She decided to enter the first step (**Refusal of Return**) of this stage by choosing to accept the responsibility of sharing her boon with others. Her willingness to share the boon of baseball was evident when she told Dottie that she was staying in Racine. Kit clearly was excited about staying with the other players in her team's hometown. She was also observed telling the young girls (fans), while signing their autographs, that in order for them to be ballplayers they "gotta work hard" and "get dirty" (Appendix D). These comments implied Kit's acknowledgement that her journey into baseball was difficult but rewarding. Kit was already sharing her knowledge and determination with these young budding ballplayers.

In the following step, **Magic Flight**, obstacles and hardships were often found while returning home to share the acquired boons. This homeward journey usually included a magical and illuminating quality. In this case, however, the writer did not observe Kit actually encountering such a

step. There were no visible hardships or illuminations portrayed within Kit's return home.

In the next step, **The Rescue From Without**, an outside force or person usually aided the heroine back from the journey. Again Kit's journey did not appear to encompass this particular step. One might contemplate the possibility of Harvey and the other team owners partially playing this role. Without their financial backing, the league would have not survived: therefore, Kit would not have been able to continue playing. If Kit had not continued to play baseball, then it would have been difficult to bring her significant boon (of a recognized and successful female baseball player) back into her community.

The following step, **Crossing of the Return Threshold**, involved the difficulty of crossing the symbolic threshold from the mystic world of baseball into the realm of common-day life. Kit crossed this threshold during her step of **Atonement of Mother**. Not only did Kit heal her relationship with Dottie and a part of herself, but she was separating from her known family life of Dottie, her parents, and working on the dairy. This was illustrated when Kit told Dottie that she was going to stay in Racine and was not returning home to the dairy. This was further portrayed when Kit and Dottie left on separate buses and onto separate lives. Kit's decision to continue playing baseball, even

without Dottie, symbolically suggested her desire to stand on her own two feet; this was the ultimate crossing of the threshold for Kit. She had matured, no longer needing Dottie's direct support and motherly nurturing.

Furthermore, Kit had crossed over the last major threshold involved in **Healing the Wounded Masculine**. She realized that her relationship with Dottie was very sacred and special. Her love for her sister helped to heal the tyrannical aspect of her more controlling and dominating masculine nature.

She no longer was upset and jealous of Dottie's ability as a great ballplayer. She thanked Dottie for getting her into the league, acknowledging the significance of her love and support throughout the journey. She even wanted Dottie to stay in the league. Her jealous tantrums and harsh words were only past memories. She finally transcended into a new life within baseball with a healthier understanding of her own androgynous nature.

The next step, **Mistress of Two Worlds**, described Kit's ability to move freely from the world of known reality (sister, and eventually mother and wife) to the unknown supernatural realm of baseball. This ability was portrayed when she was able to heal her relationship with Dottie (in **Atonement With Mother**), while in the same breath acknowledging her love for baseball (and her intention to

continue playing baseball). Her ability to move between both worlds was also illustrated toward the end of the film during the induction into the Hall of Fame. Kit was seen with her daughter and grandchildren entering the Hall of Fame and looking at her baseball picture (hitting the home run?). It appeared that Kit had been successful as mother and wife, while still continuing to play baseball for several years. At this step, Kit also achieved a greater balance within her soul through the **Integration of Masculine and Feminine**. She was able to live in the stereotypical feminine roles as a mother and wife, while integrating her role as a professional baseball player (masculine in nature). Her reunion with Dottie in the Hall of Fame further supported this integration, showing the love and warmth for her sister, while simultaneously acknowledging the women's baseball league making its mark in history. Ultimately, Kit was truly a mistress of both the supernatural (masculine) world of baseball and the pragmatic world involving the socially accepted role of mother and wife (feminine).

The final step of Kit's journey was portrayed in the **Freedom to Live**. This phase indicated Kit's ability to achieve heroic status within the community. She had attained her desired boons and now willingly shared them with a society who recognized her accomplishments. This was initially illustrated by the fans' reaction (i.e., chanting

Kit's name) and her team's reaction (carrying her on their shoulders) once she hit the winning home run in the World Series. Her heroic status was further acknowledged by the young girls who approached Kit after the final game to get her autograph. She asked the young fans if they wanted to be ballplayers when they grew up. The girls excitedly replied with a "Yeah" (Appendix D). Kit had already become a role model for these budding ballplayers. Kit's ability to attain greater **Integration of Masculine and Feminine** natures within herself had allowed her to continue playing ball and raise a family, thus portraying a strong, balanced role model. At the end of the film, Kit's reunion with Dottie and the solo picture of her at bat, strongly supported Kit's integration of both her inner feminine and masculine aspects.

Heroine 3 (The Team)

The baseball team, 'the Rockford Peaches', was collectively acting as a heroic force throughout A League of Their Own. In the first stage, **Departure**, the team embarked on the journey of entering and playing professional women's baseball while the men were at war. The first step, **Call to Adventure**, began with the baseball scout, Ernie Capadino, who served as the primary agent for the team's journey. The war also gave impetus to this journey as the force which originally prompted the initial creation of the women's baseball league. Involved in less visible roles as agents in

creating the women's baseball league were Harvey, Ira, and the other team owners. Without Harvey and the other owners, there would be no financial support. Ira's brilliant idea of having women replace the men was the reason the league was initially created.

At this step, the women of the team were also beginning to reevaluate the cultural definitions of feminine. This was indicated in the conversation between Dottie, Kit, and the scout. The scout made it clear that it wasn't enough to be a good baseball player, but that the women also needed to be "dollies" so that the fans would have something to look at. Thus, only pretty women could enter the male turf, and only by male rules. The patriarchal standards and rules within society and baseball created friction for the women as they entered what was considered a male domain. Ultimately, the players began to question the need to explore the **Separation from the Feminine**. Many of the women had to reevaluate their normal stereotypical feminine roles of being married housewives once they decided to enter the new field of women's baseball. For example, when the war note was delivered to the team (the delivery agent lost the recipient's name), several of the girls were shown fearfully anticipating who would be the unlucky victim. On the other hand, Evelyn was forced to drag her son along on road trips because her husband was unwilling to take care of him. Her

traditional roles as a mother and a wife while playing baseball were definitely forcing her to reevaluate accepted feminine stereotypes. Even the unmarried players had to reconsider the accepted feminine stereotypes. Doris, for example, reevaluated her relationship with her boyfriend back home. She realized that the only reason she was with him was because he was the only male that would accept her; the other young men rejected her due to her ability to play ball. She finally found, while talking to her fellow teammates, that she was not the only woman who was different in this manner; consequently she tore up his picture and threw it out the bus window.

Ultimately the women were told that it was their patriotic duty to leave the kitchen and go out to the field and entertain the fans, keeping baseball alive while the men were at war. The team itself heard the call of adventure as the beginning of self-discovery; women entered a new reality of life allowing them to separate from old paradigms. The players would have an opportunity to explore their own physical talents, travel to new places, meet new people, and get paid for something they loved to do.

In the second step, **Refusal of the Call**, the girls went willingly with the scout to try out for the league. This was demonstrated when Kit and Marla both enthusiastically jumping at the opportunity to play professional baseball and

by the willingness of the players at the Chicago tryouts. In the scenes during tryouts, the women were all shown "giving it their all." This was depicted by the focused concentration and determination shown on their faces, by their vigorous throws, and by their powerful swings. Ultimately the teams were created and the Rockford Peaches were born, entering the journey fully and willingly.

At this step, the women were still exploring the **Separation from the Feminine**, where they considered rejecting many of the preestablished feminine stereotypical characteristics. They complained when they saw their uniforms; they were impractical for baseball and sexually degrading. They looked more like uniforms worn at the local bar than on a baseball field. The players were appalled and shocked at the reality that if they wanted to play baseball, they would be forced to wear revealing skirts, go to charm and beauty school, and abstain from drinking or sex. Clearly they would rather play baseball by the more masculine standards inherent in the game, such as wearing pants which were much more practical and protective.

In the third step, **Supernatural Aids**, the team received support and aid initially by Ira Lowenstein (Walter Harvey's 'promotional whiz kid') who was the person responsible for the idea of women's baseball. He directly supported and encouraged the team (and league) in the journey. Harvey and

the other team owners were backing the league only as a financial investment and could be considered indirect supporters at best. Jimmy, the Rockford Peaches manager, became a primary supporter midway through the journey when he overcame his sexist prejudice concerning women as baseball players. The main turning point for Jimmy and his belief that women couldn't play baseball was shown in the scene where he and Dottie argued about whether Marla Houch (their strongest hitter) should bunt or hit away. Jimmy finally prevailed and Marla Houch hit a home run. Even though he said he was still not willing to call them ballplayers, his words were weak and hollow. Ultimately, this scene seemed to wake Jimmy up to a new sense of responsibility through the realization that women could play baseball; as a consequence, he became more active in his role as manager (instead of drinking obliviously on the sidelines). His involvement and commitment to the team provided them with an important and loyal ally throughout the rest of the journey.

At this point in the journey, it was vital that the team members identify with strong and healthy male role models as they became more oriented to their new masculine environment. This was indicative of entering an important phase of their journey, **Identification with the Masculine and Gathering Allies**. This helped the team members become

more comfortable and successful in the male-dominated arena of baseball, and more importantly, it allowed them to become more in touch with their own individual masculine natures.

Supernatural aids also provided support along the journey. The team employed religious and superstitious rituals to mentally encourage better performance. Religious actions included going to church to pray, saying a prayer before a game (i.e., Jimmy led them through a prayer at the World Series), and crossing oneself (i.e., Helen) before a hit. Superstitious actions included Alice's unwillingness to change her socks for fear that it would bring bad luck, Alice's comment to Jimmy that he should not yell at her before a game because it was bad luck, and team members who crossed their fingers in the bus as they passed a cemetery in order to avoid a bad hitting streak.

In **Crossing the First Threshold**, the team members took the first major step in entering the journey during their first game. This step indicated greater awareness that team members were definitely in a male-dominated sport arena. At the first game, they encountered Jimmy, their manager, for the first time. He was late, urinated in front of them, was staggering drunk, ripped up one of the girls' baseballs cards, and finally, rudely ignored them as he walked out of the locker room without a word. At this point the team elected Dottie to create a line-up and basically run the

team. It was very clear to them that they would get no support from Jimmy at this step of the journey. Immediately after the scene in the locker room, they entered the baseball field only to find a hostile group of fans booing and hissing. This was accompanied with the jeering of the fans and leering of the men, and such comments as "Girls can't play ball" (Appendix E)!

The team had entered the initial **Road of Trials: Meeting Ogres and Dragons**. The ogres and dragons were reflected in the crowd's rejection of them as baseball players. It became painfully obvious that the conservative patriarchal members of society were not supportive of the women's baseball. Thus, the players had made it through intense tryouts, reaching the **Illusory Boon of Success** becoming officially enrolled in a women's baseball league, only to be humiliated and scorned by a prejudiced audience. The players were hurt and dejected by such rudeness; their hearts and souls were empty. This was reflected in their long faces, their shocked glances to one another, and such comments as, "They hate us" (Appendix E).

The last step of stage one, **The Belly of the Whale**, was not really addressed in the team's journey. The team did not enter a totally unknown space and did not enter a "death" of any symbolic nature. In addition, the team members did not consciously acknowledge any possible loss of their feminine

natures while **Awakening to the Feelings of Spiritual Aridity**. They also did not notice the potential tyrannical aspect of their negative inner masculine egos. In a couple of scenes, the observer might assume that such spiritual aridity was felt and displayed by some of the players. One such scene involved a player throwing a fast, hard ball at a jeering fan, knocking him off the wall. Another scene which portrayed the masculine nature was when Kit and Doris got in a fight on the field. This seemed more fitting as Evelyn commented to another player that Doris reminded her of her husband.

At the second stage, **Initiation of the Heroine**, the team entered **The Road of Trials**. This step portrayed major obstacles, tests, and ordeals which the team had to overcome. For the Rockford Peaches, there were many trials to survive. The most blatant obstacle was society's lack of acceptance of women as true baseball players. This was illustrated in many scenes throughout the film. One primary example of the rejection of the team was the social commentary by a concerned citizen who clearly disapproved of women playing baseball. She expressed that "Careers of higher education are leading to the masculinization of women with enormously dangerous consequences to the home, the children, and our country. . . . The most disgusting example of this sexual confusion is women's baseball" (Appendix E).

The fear that women's baseball would create masculine women was further exemplified by the players having to wear short skirts as uniforms, and being forced to go to charm and beauty school to help maintain their feminine characteristics.

Directly supporting this belief was Lowenstein's comment that "Every girl in this league is going to be a lady" (Appendix E). Degrading and sexist media promotions also signified the importance of the players looking like ladies. These promotions emphasized feminine stereotypes such as Alice powdering her nose on third base after hitting a triple, Helen Haily pouring coffee in the outfield for the male umpires, and Betty Spaghetti (Horn) knitting in the dugout and being recognized as the pasta queen of the team. Another example associated with promotions was the close camera shoots of all players except for Marla Houch who was their best hitter, yet was the least attractive. Marla was shown far out in the outfield where she was barely visible. To further embellish these stereotypical scenes, the commentator's mocking, closing remark drove the point home: "What a league, but girls playing baseball" (Appendix E)?

Another obstacle which the team encountered was the lack of fans, subsequently leading to a lack of revenue and therefore creating a strong possibility that the league would be terminated. The old adage "no profit, no product"

(Appendix E) was alive and well during the trials endured by the team. In order to save the team (and league) there had to be greater publicity and more enticing entertainment for the general public. This was accomplished by such physical feats as Dottie doing the splits while catching a foul ball and May catching a fly ball in the outfield with her hat. Dottie also displayed exceptional skill when she caught a high pop fly behind her back. The team also employed various sexual gimmicks including flashing the fans with a huge banner across the field before a game with the words, "Catch a ball, get a kiss" (Appendix E).

Perhaps the greatest personal challenge for the team players was winning respect from their lush manager, Jimmy. Jimmy's disposition made it apparent that he perceived his role as a women's baseball coach as demeaning and insignificant. He accepted the job due to financial desperation. This was apparent when Lowenstein approached him after the first game and disgustingly stated that perhaps they could pay Jimmy more if he could be just a little more rude and obnoxious. On this note, Jimmy (still in a drunken stupor) remarked that he could certainly use the money. It was clear that Jimmy still had a drinking problem, that he was broke, and that he did not feel that women should be allowed to play baseball. Jimmy told Lowenstein that he didn't have ballplayers, he had girls.

"Girls you want to sleep with after the game, not what you coach during the game" (Appendix E)! Through the first several games he continued to be drunk, obnoxious, rude, and oblivious to the girls and their achievements. More importantly, he had no respect for them as baseball players.

Also characterized in this step was **The Initiation and Descent to the Goddess** where the team had entered the unknown arena of baseball, encountering new trials and tests which ultimately persuaded them to reconnect with more of the feminine aspect of themselves. Therefore, the team felt the **Urgent Yearning to Reconnect with the Feminine**. They did this primarily by working together as a team and developing a strong connection with each other. Thus they relied on their feminine sense of communal association which provided adequate support to pull them through many obstacles. The only true support they felt was from each other. It was obvious there was little support from the patriarchal representatives of their society at this step of the journey.

The second step of stage two, **Meeting the God**, was entered by the team once major trials and obstacles were overcome. This included being accepted as true baseball players by both Jimmy and society. Jimmy had become an ally and was finally supporting the team members, treating them as real baseball players. His support was demonstrated in

various moments throughout the second half of the movie. For example, Jimmy offered Dottie some 'chew' and said that "a lot of ballplayers use it" (Appendix E). Not only had Dottie and the other team members gained his respect, they had gained his friendship. He was clearly supportive and caring when he held Betty after she received the war note that her husband had been killed, and when he led the team in a prayer where he addressed them with affection and admiration as "good girls."

At this step, even society accepted the team as true baseball players. The crowds became larger, they were more engaged in the game, and they were definitely positive in their support. The stadiums were full of clapping and cheering fans who gave personal boosts of encouragement (i.e., they chanted Dottie's and Kit's names before and/or after a big play, or they screamed, "All the way, May" (Appendix E) as May stepped up to bat). Harvey also noticed the crowd's acceptance by commenting to Lowenstein, "Look at this crowd. . . . This is great; they're jumping, they're hopping, and they paid to get in here" (Appendix E). The ultimate cultural acceptance of the team as real ballplayers was depicted at the end when the team (and league) entered the Hall of Fame.

At this step, the team was expected to begin **Healing the Wounded Masculine**. It was vital that the players

acknowledge the importance of healing their wounded or unrelated masculine nature to help obtain a healthier balance between their inner masculine and feminine aspects. Although this was really only implied throughout this step, it did seem significant. The team's ability and desire to be accepted into a male-dominated domain indicated some awareness of their collective need to heal their unrelated masculine side. An example which supported this awareness was when Doris threw a ball at Dottie, trying to use intimidation as a power play. The players also were willing to play with injuries and travel all night to play a double header the next day. These characteristics were associated with masculine traits found in baseball.

Man as Tempter was symbolic of the testing of the team's conscious awareness of the mythical marriage with god (patriarchal society). The team members were becoming more aware of their acceptance as females in a male-dominated sport, and were learning to incorporate feminine and masculine energies individually and as a unit. As the team was traveling on one of its many road trips, they decided to meet the boys at the "Suds Bucket" for drinking and dancing. This symbolically could be portrayed as the associated masculine and feminine portions of the players as a collective group. The masculine energy of the team was represented by being on the road trip, being baseball

players, and following the rules designed by males. The feminine energy was symbolically portrayed by the poisoning of the chaperon, sneaking out of the house, and dancing and drinking with the men at the bar. The team defied the rules set by the tyrannical team owners by going out to the Suds Bucket. The men at the bar could be seen as the tempters for the team players. The women were shown having a great time, and obviously becoming quite friendly with the boys (portrayed with hugging, kissing, and close dancing). Marla Houch (the least attractive of the players) was even seen singing to Nelson, her newfound love. Toward the end of the evening, Dottie (who decided not to go to the bar) came running in to tell the girls that Lowenstein was on his way. The team was well aware that if they got caught carousing, they would be expelled from the league. Marla's unwillingness to leave Nelson at the bar added tension to the scene.

The young men were definitely testing the conscious awareness of the sacred balance between the masculine and feminine attributes within the players. This **Sacred Marriage of Masculine and Feminine** was further exemplified by Marla Houch's departure before the end of the season to marry Nelson. Clearly her temptation had affected the team; they had just lost their strongest hitter. Another tempter was Dottie's husband returning back early from the war

(discharged due to a wound from a sniper attack). Dottie decided to go home to the dairy with him, and consequently, the team lost their "Queen of Diamonds"—their best player. Although the team was tempted by several men, they were able to stay in the league and still make it to the World Series.

Atonement With Mother was represented by the team symbolically healing the relationship with their 'mother'. In this case, the mother figure could be seen as the chaperon (Miss Cuthberg). Throughout the film, the chaperon told the team what was right and wrong and enforced the rules set by the male owners. Basically, Cuthberg was betraying her own sex. She was portrayed as rigid, proper, and snooty. She did not appear to show much emotional support for the women, and she was unwilling to bend the rules. The team finally develops a plan to poison her food in order to transcend the rigid rules of the patriarchal setting to enjoy some pleasures of life.

Toward the end of the film, Miss Cuthberg and the women develop a better relationship. She even started to loosen up, cheering for the women during the games and showing great enthusiasm for their athletic prowess. This was especially evident in the final game of the World Series. She was shown throughout the game jumping, clapping, talking to the players, and even showing great disappointment over their defeat. Another scene portraying a more healing moment

between the team and Miss Cuthberg was when she was shown gently guiding Betty out of the locker room, after Betty discovered her husband had died in the war. Ultimately, the team and Miss Cuthberg completed their **Healing of the Mother/Daughter Split** on the common ground of a baseball field. The chaperon had now become a significant ally, supporting women in a male-dominated arena.

Another example of this step was the brief yet powerful scene between Dottie and a black female fan. This scene was potent due to the significance of the racial differences and the power and determination of the fan's throw. During a pregame warm-up, Dottie attempted to retrieve a ball which had rolled into an all-black section of the bleachers, only to realize that a black woman had picked it up. Dottie motioned to the woman to throw it to her, but instead, she threw the ball over Dottie's head hard and accurately to another player. The lady then smiled, nodded, and walked away as Dottie was left impressed at the obvious physical prowess of the fan. The athletic gesture by this fan symbolized that she too was athletically endowed but was denied the opportunity to play because of the color of her skin. Only white women were allowed to enter the league. More importantly, the fan was not only supporting these women playing baseball, but in an indirect manner was herself a strong role model for the team. Her talent was

definitely noticed by Dottie and her teammates. The exchange of glances and smiles indicated a warmth and mutual respect between the fan and Dottie, suggesting a symbolic healing between a strong female role model and the women's team.

The next step, **Apotheosis**, symbolically portrayed the team members obtaining their main goals and achieving a more balanced state of being as a whole team. The main goals of the team were to win the World Series and to continue playing baseball. When they actually made it to the playoffs, the women were seen jumping up and down, hugging each other and yelling with enthusiasm! They pursued winning with focused concentration, prayer, and overall determination while in the playoffs. They overcame great odds with the second goal of maintaining the league, and when the threat of closing the league was apparent, they fought back with unyielding determination. This was illustrated by May's statement that she refused to go back to her old job, while in the background the other teammates voiced their concern and supported her determination to keep playing. What they wanted most of all was to sustain the league and their opportunity to play.

At this point in the journey, the team players were still symbolically completing their **Healing of the Wounded Masculine**. The young women even began expressing stereotypical behaviors associated with baseball in an avid

attempt to fully enter this male-oriented sport. Some of these behaviors included chewing tobacco (Dottie), fighting on the field after a game due to an argument (Kit and Doris), team members playing in spite of injuries, and the team driving all night for a double header the next day. The women were trying to heal the wounded masculine parts of themselves, adopting acceptable behaviors in order to survive in this particular sport. Although the women clearly wanted to win the World Series, it became evident that the bigger goal for them was to be able to continue playing ball.

The **Ultimate Boon** described the attainment of the goals (boons). This step also indicated the successful integration of the masculine and feminine qualities within the team as a collective being. Although the team members did not win the World Series, they were able to keep playing in the league. Harvey finally allowed Lowenstein to maintain the league even when the men came back from war. This was due to the fact that Harvey and the fans (patriarchal society) had finally accepted the women as baseball players. Even the media acknowledged the women as ballplayers, showing front page news clips during the World Series. The players' ability to assimilate the more masculine qualities of the game had resulted in greater respect and admiration by the public. Yet they still maintained the more feminine

qualities of compassion and support. Overall the team as a heroic force had accomplished two important goals. One was very evident: continuing to play baseball. The second was more subconscious: finding greater balance between their masculine and feminine natures. Their second goal involved their unconscious desire to complete the **Sacred Marriage of Masculine and Feminine**. Although they did not win the World Series title, they achieved two wonderful boons which they shared with their community.

The last stage of the heroic journey involved **The Return of the Heroine**. The first step in this stage, **Refusal of Return**, involved the team's choice of whether they would accept or reject the responsibility of sharing their boon with society. The team's willingness and determination to keep playing in the league suggested they were choosing to accept this responsibility. Considering all of the hardships which the women had endured throughout the previous steps along their journey, the fact that they maintained the league for 11 years (1943-1954) definitely portrayed a willingness to accept their roles as heroines. Pictures in the Hall of Fame shown at the end of the movie illustrated happy memories of their many seasons. For the women on this team (league), baseball was difficult, but it was what made these players great!

The **Magic Flight** represented the rough period of time when the team was likely to endure new obstacles while trying to carry and appropriately disseminate the boon into the community. The main obstacle at this juncture happened to be the same old challenge: keeping the league alive, especially when the men came back from war. This was a painfully clear obstacle which was directly reflected in Harvey's comment to Lowenstein, "There is no room for girls' baseball in this country once the war is over" (Appendix E). Harvey and the other team owners did not share Lowenstein's enthusiasm of maintaining the girls' league. The assumptions implied by Harvey were that women did not really belong in baseball but in the home, and that they would never be as great a product as the men. Ultimately, proving otherwise would be a great challenge.

The **Rescue From Without** depicted an outside person aiding the team back from the journey with its boon and into the real world (society). The main rescuer at this step was Ira Lowenstein. He fought tooth and nail to keep the league going throughout the entire season, and at the end pushed even harder to keep the league ongoing. He asked Harvey for permission to take over the league, even though all the other owners were pulling out since the boys were returning from the war. He alone was willing to financially risk keeping the league. Although Harvey thought Lowenstein was

nuts, Lowenstein got in his face, avidly reminding him that he sold a product when there was no product. At this point, Harvey started to walk away, ignoring Lowenstein's parting comment: "I think you're wrong and I'm going to prove it to you" (Appendix E).

The fourth step, **Crossing of the Return Threshold**, portrayed the symbolic movement of the team's return from the supernatural world (baseball) of the journey into the realm of everyday life. This step also signified the final threshold that the team must cross to fully integrate its androgynous nature. This happened when Harvey submitted to Lowenstein's request to keep the league (at the championship game of the World Series). The league was alive and well for another season and the players could play ball even with the men back in town. The women's league had proven to be more than just a substitute for the men's absence; it had become a viable entity as a league of its own. The team players had completed the process of **Healing the Wounded Masculine**. Their unrelated masculine natures had finally been integrated into their soul through the game of baseball. This was illustrated through the women's excitement about coming back next season. Kit told Dottie that she would miss the game if she did not come back. Marla told the rest of her teammates as she drove off with her new husband (Nelson) that she would be back next season. Finally, pictures of the

players in the Hall of Fame indicated that most of the team members continued to play in the league for many seasons.

The fifth step, **Mistress of the Two Worlds**, portrayed the ability of the team to move freely from the world of known reality (conscious-community) to the unknown supernatural (unconscious-baseball) realm. This step also included the team's ability to live as a mistress of both the feminine and masculine principles within their community. Throughout the journey, the women of the team were depicted as needing to live and work in both worlds. For example, when Betty got the war note from the real world, she was also playing in the supernatural world of baseball. Therefore, Betty was exploring both realities simultaneously.

Another example illustrating a player's ability to move from one world to the other was Marla's marriage to Nelson. She temporarily left baseball to engage in the more accepted feminine role of marriage, yet clearly intended to return next season. Dottie experienced a similar situation, at first quitting the team when her husband came home from war, but then changed her mind and returned to the last game of the World Series. Both of these players chose to have a married life and the socially accepted female experience which came with it. Yet both wanted to play baseball, the socially accepted male experience.

Therefore, the players began the process of **Integration of Masculine and Feminine** principles in their lives.

Overall, the team members would continue to play baseball, yet would still live their common day lives outside of baseball. They truly had become the mistresses of both the mystical and the real worlds in which they had chosen to live.

The last step, **Freedom to Live**, symbolized the team's achievement of attaining the desired goals and the obtainment of heroine status within the community. The women's league started out as a form of entertainment for the fans while the men were at war, but then led to a potent and productive method for creating changes in feminine stereotypes. The women in the league were more than just "dollies," mothers, wives, or misfits; they were great baseball players. They beat overwhelming odds, endured many injuries (some of which male baseball players would never encounter-sliding in skirts with bare legs!), and were determined to make their mark in history. As one scalper at the World Series commented, "It's history in the making" (Appendix E). It was the players' skill and determination which drew the fans, the money, and finally the respect as ballplayers. Ultimately, the team had been accepted in baseball (keeping the league going for 11 years) and created women who were strong, balanced role models for other women

in their community. The players had completed the process of **Integration of Masculine and Feminine**, achieving a more androgynous state of being. Their achievement had led them into the Hall of Fame, with pictures throughout the years signifying some of "the best years" of their lives. This accomplishment certainly impacted the players as well as others in their community. Many people showed up during the induction of the "first women in history" (Appendix E) into the Hall of Fame, honoring the women who pioneered the road for women's sports.

Analysis of the three heroines indicated they had indeed fulfilled the requirements implied by the C-M model, gaining heroic status within their society. Yet the degree with which they represented a viable role model differed for each heroine. Dottie, for example, did not appear to provide a visible, long-lasting role model. She had only played for one year in professional baseball. Although she had made a major impact within that year (on fellow players in the league and her family), she was not portrayed as receiving autographs, or touching other people in her community in a direct manner.

In contrast, Kit did directly influence young girls who were aspiring to be baseball players. Furthermore, Kit's willingness and desire to continue playing baseball for several years allowed her to provide a more tangible and

long-lasting role model within her community. The team as a heroine was comparable to Kit in this respect. The team continued to play in the league and portrayed a visible collective role model for their community. Overall, however, Kit was portrayed as the most personal viable role model. She was seen giving autographs, giving the young girls advice, and sharing her love and enthusiasm for the sport. Pictures at the end of the film suggested that all three heroines did indeed contribute significantly to the world of baseball, holding an honorable place within the Hall of Fame.

Discussion Concerning the Establishment of Trustworthiness

The four main aspects of trustworthiness (as discussed in Chapter 4) were appropriately addressed within the current study. The specific methods for each of the four concepts were discussed to reinforce the validity, generalizability, reliability, and objectivity of the study.

The first aspect, **credibility**, consisted of peer debriefing, member checking, and triangulation. Dr. James Bryant served as the (peer) debriefer. The researcher met with Dr. Bryant a total of six times (not including a brief phone discussion concerning the use of the VCR as related to time frames). The first debriefing included methods of viewing the film and the collection of appropriate data. For

example, the debriefer suggested that the first viewing should be observed without notetaking for the purpose of obtaining a general feel for the movie.

The second viewing focused on the specific steps and stages of the C-M model and how certain scenes of the film were applicable.

The third debriefing included specific questions and ideas about the number of viewings and the amount of information required to establish an adequate portrayal of each step of the journey.

The fourth debriefing focused on the specific methods that would be employed for data collection of each heroine. It also addressed the need for appendixes to establish reference points (time frame) and to provide easier repeatability of the study.

The fifth debriefing focused on the possibility of narrowing the number of heroines and condensing the length of the analysis. The last debriefing included specific conclusions concerning the number and format of the appendixes.

The next technique employed to establish credibility was member checking. Maureen Murdock was contacted to review the analytical categories of the triangulation chart and the C-M model. She verified the accuracy of the researcher's interpretations and conclusions found within Chapter 3 and

Appendix B. Her feedback and input were positive and inspiring. She made a couple of minor suggestions to clarify the portrayal of particular steps within the C-M model. For example, she felt that **The Initiation and Descent to the Goddess** should be located in the first step of Stage 2 under **Road of Trials** (as opposed to Step 5 of Stage 2). She also suggested that **Healing the Wounded Masculine** should be changed to **Sacred Marriage of Masculine and Feminine** under Step 3 of Stage 2 (**Man as Tempter**). Additional changes were minor, including changing a couple of words (such as masculine instead of male) and adding words or short phrases (i.e., in Step 2 of Stage 2 she recommended adding "or backs into the journey").

The method used to establish credibility was the development of a triangulation chart. Six conceptual concepts provided a theoretical base which supported the development and application of the C-M paradigm. Three of the six concepts were directly addressed in the C-M model. These included patriarchy, androgyny, and role models. Two of the six concepts, cultural mythology and personal mythology, were foundations for the initial development of the C-M model. One of the six concepts (partnership) was addressed in the last chapter while discussing future implications. All six of these concepts were valuable

parameters which provided additional credibility to the results and conclusions of this study.

Another component related to trustworthiness of the study was **transferability**. This was achieved through a "thick description" (thoroughness) of each stage and step of the heroine's journey. Detailed accounts of how the data was collected (see Chapter 3) and results of each heroic journey (as discussed previously in this chapter) were described to provide sufficient information to the reader. Theoretically, the reader should have enough information to then make an informed decision about whether the data and conclusions were relevant to his/her own situation.

The third and fourth components involved in establishing trustworthiness were **dependability** and **confirmability**. These components were addressed by the researcher in maintaining a reflexive journal. The journal consisted of daily schedules, logistics of the study, personal notes (reflections, speculations, and creative thoughts), and a methodological log (documenting decisions). The journal and a copy of the study were then sent to the auditor, Steve Mosher, Ph.D., who conducted an inquiry audit.

After a thorough analysis of the thesis and reflexive journal, the auditor concluded that the author had ". . . maintained the highest level of continuity . . ." throughout

the project. In addition, he believed that the conclusions were "logical, appropriate and flow[ed] directly from the review of literature and the method of analysis."

Chapter 5

Conclusions

The Unique Experiences of the Three Heroines

The analysis of results indicated that the three chosen role models within A League of Their Own achieved a state of heroic status within their community. Although each character (Dottie, Kit, and the team as a collective unit) attained the status of heroine, they appeared to vary in the extent to which they were able and/or willing to fully carry their boon into society. Dottie provided a strong heroic figure through her exceptional physical prowess and leadership skills during her year as a professional baseball player. She was also portrayed as having a strong internal locus of control. For example, Dottie served as a catalyst in bringing out a competitive edge in Kit, Jimmy, and other teammates. She played a critical role in the transformation of Jimmy from an uncaring drunk to a more sensitive, mature manager. She helped transform Kit's life by sacrificing the last game in the World Series so her sister could attain her heroic dream by hitting the winning home run; the writer believes that Dottie intentionally dropped the ball at home plate. Dottie was known as the best player in the league. Furthermore, her reputation lasted throughout the life of the league (11 years). Her pictures are even seen in the Hall of Fame. It is also interesting to note that the

producers of the film chose Dottie as the main character and referred to her as the "Queen of Diamonds." The film, along with Dottie's leadership and physical prowess, gave her a sense of immortality in the world of baseball.

Yet, in reality, the observer does not know to what extent Dottie has touched other individuals outside of the league, including her family. It is questionable to what degree she served as a viable role model, considering she played for only one season. Dottie did acquire her desired boons (wife, healing with sister, and playing baseball) throughout her brief journey in baseball, but she was not portrayed in the film as sharing these significant boons with her social community. Perhaps the patriarchal standards set by her community influenced her to return to the more stereotypical roles as mother and wife. On the other hand, her choice to sacrifice baseball for a greater calling as mother and wife might also be considered a heroic endeavor.

Within her inward journey of self-discovery, Dottie was not observed as being consciously aware of her desire to obtain a more androgynous and balanced state of being. As a professional baseball player, she did appear to achieve a balance between her masculine and feminine natures. Baseball seemed to provide an opportunity for Dottie to discover more of her inner masculine nature. She was portrayed as the most androgynous player on the team. Yet, as soon as she left

baseball, it was uncertain to what extent she maintained this balance. Her brief comment ("kill him") to her grandson who was engaged in a one-on-one basketball contest, suggested that some of her competitive, aggressive, instrumental nature was still intact (Appendix C). The observer could infer that Dottie walked away from baseball with a gift for mobilizing the healing response from within, discovering more of her unrelated masculine qualities. Within the world of baseball, it appeared that Dottie was able to integrate many polarities within her life-world such as masculine (yang) and feminine (yin), rational and irrational, predictable and spontaneous, and egocentric and communal (Apollonian vs. Dionysian). Dottie was also portrayed as integrating mind, body, and spirit, thus achieving the delphic spirit or sense of oneness. As documented by Kenneth Ravizza (1977), this unity is a prerequisite for peak experiences in sport. Ultimately, the observer can only speculate to what degree she has maintained such a balanced spirit. If nothing else, she was portrayed as sharing her boons with members of her family. She appeared to be a viable role model for her daughter and grandsons. However, Dottie might have provided a more impactful role model if she had acknowledged her love for baseball and continued playing for the duration of the league. It is the belief of the writer that an influential

role model should involve a more stable and longer lasting association with society. Consequently, Dottie's portrayal as an heroic role model was somewhat limited and disappointing for the writer. However, in the magical world of film, Dottie's heroic feats in baseball will live forever.

Kit, on the other hand, illustrated longevity as a role model for her community. Initially, she embraced the opportunity to play professional baseball without hesitation, stepping into unknown territory with certainty and wonder. During the film, she is observed as confronting and overcoming various fears and insecurities. It was noted at several points throughout the film that Kit was struggling to balance various polarities. For example, while fighting with Doris after being relieved as a pitcher, she disclosed her ability to embrace success more readily than failure. Her confrontation with Dottie at the last game of the World Series also revealed her inability to accept and integrate failure as an essential component of sport. When confronting challenges, she was often more irrational than rational, and more egocentric than communal. Ultimately, she matured and became more balanced, achieving an androgynous and delphic spirit. The writer observed as she developed a stronger sense of self while simultaneously improving her skills as a baseball player. She openly acknowledged her

love for baseball, and she willingly shared this with her community. For example, she was shown giving autographs and pertinent advice to budding female baseball players. The young girls clearly admired Kit and her feats as a ballplayer. The viewer could assume that Kit remained in the league for the duration of the 11 years. Her passion for baseball was most likely the driving force behind her 11-year commitment to the league. Furthermore, Kit appeared to have successfully integrated baseball with raising a family. She was observed showing her solo picture in the Hall of Fame to her daughter and grandchildren. The film as a backdrop allowed the writer to create various imaginative scenarios in which Kit shared her boon with family, friends (fellow players), and community. Although Kit did not appear consciously aware of achieving a more balanced androgynous state of being, she seemed to integrate the masculine (baseball) and feminine components (family) quite well. As stated previously, the longevity of a heroic figure is an important attribute for establishing stability as a potent role model. Overall, Kit was portrayed as a viable and stable heroic figure. And, like Dottie, she too will live forever through the magical world of film.

The team seemed to parallel Kit as a strong, stable heroic figure. The team remained in the league for 11 years, while sharing its achievements with society. This was

supported by the pictures displayed in the Hall of Fame. The team players became a strong unifying force, creating a sense of oneness, which symbolized Buber's "I-Thou" relationship (1947). Their unity portrayed a strong sense of cooperation and love which sustained them in the face of many strenuous obstacles. The women on the team were not observed as intentionally seeking a more balanced inner state of being. Yet most of the women appeared to successfully assimilate both instrumental (masculine) and expressive (feminine) characteristics while playing baseball. Many of the players were also illustrated as successfully maintaining (and/or obtaining) a family while playing baseball, thus fulfilling desirable and acceptable feminine roles. Playing baseball instilled courage and confidence; consequently, these pioneering women developed a greater sense of empowerment. When the league finally ended, many of the female baseball players pursued exciting but less orthodox professions for women: medicine, law, and education (Gregorich, 1993). Ultimately, the players (and the league) provided viable role models within their families and communities. They definitely played an inspiring role in altering history and paving the road for other women.

The war provided opportunities for women to transcend established social paradigms. The absence of men allowed

society's perceptions of women to change effortlessly, opening new doors quickly. Roles previously perceived as being inappropriate were now acceptable. Women (such as Rosie the Riveter and Kit and Dottie) were integrated into factories, baseball, and less acceptable feminine roles. During this time, women baseball players proved to their communities that they were capable of achieving greatness within a male-dominated sport. The absence of men and the prowess of the women players gave society reason and justification for expanding their traditional paradigms of sport. These paradigm shifts and athletic accomplishments were publicly recognized when the female athletes were inducted into the Hall of Fame, several years after the league ended.

The paradigm shifts which occurred during the war can be compared and contrasted to the changes which have taken place as a result of Title IX. Changes related to Title IX have been slow, difficult, and often met with considerable resistance. In some cases, this resistance has resulted in lawsuits, holding institutions and programs accountable for lack of compliance. The impetus for change during the war was the absence of men, while the impetus for change under Title IX has been equality for women in sport and the loss of funding for violating federal regulations. The former allowed perceptions to change with ease and a sense of

security, while the latter has been symbolized by perceptual rigidity and fear. It is interesting to note that when the war ended, many of the doors which had opened for women began to close. What was acceptable for women now reverted back to pre-war status. In other words, perceptions and paradigms related to women regressed. Unfortunately, the league did not endure very long after the men returned from the war. Perhaps Harvey was correct when he stated that there really was no room for women's baseball once the men returned from war (Appendix E). It took just 11 years before his omen was manifested. The baseball field was suddenly returned to the men; perhaps the field was never really the women's *playground* (as expressed in the closing song by Madonna), nor was it likely that it ever would be (Appendix E).

The Heroine's Spiritual Encounters in Sport

The C-M model as applied to A League of Their Own reflects a spiritual journey taken by heroic individuals who were on a path of self-discovery. Prior to this application, the writer concluded that A League of Their Own failed to adequately address the dimension of spirituality. However, the mythological themes addressed in the C-M model provided fertile ground for observing and cultivating the spiritual dimensions inherent within the story line. Thus, it became apparent to the writer that mythology discloses spiritual

parameters which are often not captured or revealed through pragmatic observation of ordinary language.

Spirituality is an encompassing term for which there is no universal definition. The following attributes have been associated with experiences of human spirituality: higher consciousness, transcendence, self-reliance, self-efficacy, self-actualization, love, faith, enlightenment, self-assertiveness, connectedness, as well as many others (Seaward, 1994). It should also be noted that ordinary language, in some instances, limits a comprehensive understanding of spirituality. Perhaps this is why Chopra (1993) and Moore (1992) referred to numerous human conditions in describing spirituality. Chopra (1993) suggests that to walk a spiritual path one should address some of the following issues: (a) balancing inner dualities (such as loss and gain, silence and activity, and birth and death); (b) embracing the unknown; (c) staying in the moment; (d) using the mirror of relationships to guide one's evolution; (e) shedding the burden of judgement; (f) replacing fear-motivated behavior with love-motivated behavior, and (g) realizing one's inseparability to the universe. Moore (1992) identifies similar aspects in terms of spiritual development. He suggests that soul itself is the core aspect desperately in need of healing. He acknowledges the importance of integrating dualities and

healing the separation caused from the splintering of the soul. Moore (1992) supports Chopra's definition of spirituality by addressing the following human conditions: (a) mirroring of external relationships; (b) experiencing oneness with the universe; (c) embracing the present moment; (d) balancing inner dualities; and (e) experiencing extraordinary (spiritual) moments in everyday life. Lastly, Chopra (1993) and Moore (1992) have both expressed the importance of finding the spiritual within the ordinary.

Chopra (1993) further expresses that spirituality is not meant to be separate from the body. In fact, he believes that your body is your greatest ally during every stage of spiritual growth. Chopra (1993) continues to define the spiritual experience as sensuous in nature by stating that a "spiritual person is one who lives fully in the present moment, which means living fully in the body" (p. 167). Chopra supports the idea that the mind and body are inseparably one. He also believes that each of us is connected to patterns of intelligence which comprise the entire cosmos (oneness). This integration and sense of oneness are experienced as a field of intelligence such as when athletes encounter great moments in sport. In the film, this field of intelligence was portrayed by the athletes' outstanding performances, such as Dottie's catch behind her back and Marla's perfectly timed home runs. Sport can

produce a unique experience for the athlete where the body-mind becomes the center of expression, creating greater awareness that one's embodiment is part of the sensuous universe. For example, the athletes' bodies became the center of expression when the women baseball players demonstrated feelings of freedom, joy, and spontaneity while dancing at the Suds Bucket, as well as when they demonstrated their physical prowess on the field, such as May's slide into third base and her unique catch with her baseball cap. Although Chopra does not specifically address sport in terms of the spiritual, the writer believes that he would be compelled to view sport as a fertile ground for cultivating this dimension of being because of the emphasis he placed on the body and its unification with mind and spirit.

Within the sport experience, embracing the present moment and focusing all of one's energy into a single task will often move the athlete into the experience of "flow" or "being in the zone." This focused attention or being in the moment was symbolized in the film during Kit's winning home run in the World Series. Time itself was altered and slowed to magnify the intensity of the moment. It was clear to the writer that Kit's entire attention was on crossing home plate. She did not even appear to hear the warning cries of her coach to stop at third base. The writer inferred that

Kit had encountered the flow experience during these moments of greatness.

The influence of mirroring in relationships to support and guide personal evolution was also noted in the film. This was apparent throughout Kit's and Dottie's intimate relationship which was symbolically portrayed during the step entitled **Healing the Mother/Daughter Split**. In this step, as the sisters healed their external differences, they simultaneously discovered greater self-love and self-acceptance. This was portrayed during the touching conversation after the final game of the World Series, where both sisters professed their love for each other. The writer noted a significant difference in their external relationship when they finally transcended jealousy and conflict. In effect, they were able to replace fear-based feelings with love-based feelings. There also appeared to be a significant change in each of the sisters' internal realms. Simultaneously they were healing conflicts within themselves as well as their relationships with each other. Another example of using external relationships to mirror inner feelings and conflicts was noted in the locker room scene where Betty received the war note concerning the death of her husband. Dottie and other team members could identify with her tragic loss because of the reality that any one of them could have been the recipient of such devastating news.

As they witnessed Betty's tragedy, they experienced their own vulnerability as human beings. It became very apparent that the war was nondiscriminating and consequently any one of them could have been the victim of such a tragic loss. This was specifically portrayed when Dottie went into her room that evening (after Betty received the note) and cried for fear she would never see Bob again. The mirroring of relationships between each individual's trials and tribulations corresponded closely to the team's obstacles; individuals as well as the team collectively had to overcome patriarchal standards in order to survive in the world of professional baseball. Individual players had to deal with Jimmy as a sexist and unruly coach. The team as a whole had to deal with the fans who did not accept the athletes as real baseball players. Ultimately, Dottie, Kit, and the team were not only great baseball players making their marks in history, they were also symbolically journeying into the unknown depths of their souls. They had to find strength and courage to fight the outward ogres and dragons in the sport arena, while they continued to battle the inward demons of their own insecurities and fears. On the baseball field, the female athletes could not hide mistakes or imperfections; sport as a public domain induced greater self-exploration and healing from within, providing a stronger sense of personal empowerment. Therefore, as the female athletes

matured as baseball players, they also matured as individuals; not only did they learn how to win at the game of baseball, they learned how to win at the game of life.

Another spiritual attribute noted in the film included the I-Thou connection among the team players and between the players and the fans. In order for the team players to meet and overcome various challenges throughout their journey, they had to develop a strong cohesive and cooperative community among themselves. In addition, as the athletes developed greater credibility due to their physical expertise, they established a profound connection with their fans. In the film, it appeared that the fans and athletes were experiencing an I-Thou relationship. For example, the fans seemed to feel the emotional elation of a home run and the physical pain associated with sliding into third base. Ultimately, the female athletes and the fans found a shared experience of oneness within the sport of baseball. On the other hand, the presence of the fans seemed to be a driving force which moved the female athletes to a higher level of performance. The athletes were aware of the urgency to perform at a level closely associated with that of their male counterparts. Their ability to entertain the spectators was directly related to their physical prowess, sense of independence, and pioneering efforts.

Considering the illusive and subtle nature of the spiritual, the writer had to search in between the lines/scenes to disclose related experiences. For example, the writer hypothesized that Dottie chose to transcend her ego and embrace her love for Kit in order to sacrifice the final game of the World Series by intentionally dropping the ball. At that point, Dottie had relinquished the need for external approval by both her teammates and her fans. This action showed that Dottie had established a strong internal locus of control, taking full responsibility for her own actions and creating her own sense of reality. Chopra (1994) suggests that when the internal reference point is the ego, much energy is spent on seeking approval from others and seeking power and control over other people. In contrast, if the internal reference is spirit, then one becomes immune to criticism and unfearful of any challenge. Obviously, Dottie had achieved the latter. The results of this study suggested that sport has the potential to provide a spiritual experience toward human development. Athletes who push themselves to the edge of endurance often encounter such spiritual sensations as being in the flow (in the zone), and the feeling of oneness (I-Thou experiences). These experiences typically occur during moments of intense physical effort combined with focused mental awareness. It is almost as though the athlete transcended ordinary time

and space; athletes refer to this state as "the Zone" (Murphy, 1992). Spiritual experiences (such as the zone) are commonplace among professional athletes. Some athletes try to cultivate such moments because it greatly enhances their performance (Murphy, 1992). During experiences of being in the zone, many athletes have noted a variety of mind-body sensations: expansion of energy, enhanced psychomotor skills (i.e., strength, speed, coordination); the ability to make the right instructive move; a profound sense of well-being; extrasensory perception (knowing what opponents are going to do next); feeling of weightlessness; and changes in perception of time. The type of experience varies with the sport. Long-distance runners, for example, often have reported feelings of floating, and golfers have cited changes in time, in which lived-time becomes very compressed or appears to stop entirely (Murphy, 1992).

Transcendental sensations which are also noted in sport include a sense of unity with all creation (oneness), feelings of immortality, ecstasy, supreme joy, and profound inner peace and calm. These sensations usually occur during peak performances when athletes are experiencing "flow" activity (Csikszentmihaly, 1990) and "I-Thou" encounters (Buber, 1947). Murphy (1992) suggests that acquiring the zoned state of awareness requires a stillness of mind, relaxation, and letting go that frees the performer from the

anxiety of performing and winning, and allows him or her to "be in the moment." Therefore, sport can provide fertile ground for balancing inner dualities (such as instrumental vs. expressive, logical vs. initiative) and expanding human potential.

Assessing the Structure of the C-M Model

Some inherent differences between the Campbell and the Murdock portions of the applied C-M model should be noted. The writer observed these differences during data collection. The most significant difference was Campbell's emphasis on externally-focused cues and achievements. For example, **Meeting the God**, **Man as Tempter**, **Atonement With Mother**, and **The Rescue From Without** all referred to external influences beyond the individual throughout the heroine's journey. Campbell's associated steps involving **Apotheosis** and **The Ultimate Boon** were characteristic of defining and obtaining a specific boon or goal within the journey. The goals are usually noted as tangible and external in nature (i.e., actions, gifts, and/or knowledge). Campbell appeared to suggest that the success of the journey was directly related to the extent to which the heroic individual shared his or her boon with society. Again, this reflected more of an external emphasis.

In contrast, Murdock's main theme throughout the journey seemed to be more internally focused. This theme

includes finding a balance between the masculine and feminine modes within the heroine's soul. Consequently, her emphasis is more spiritual and personal. Therefore, many of the steps associated with Murdock's portion of the model focused on soul growth; for example, the individual transcends the ego, transforming significant wounds within his or her psyche. Murdock's steps also imply the importance of acknowledging oneness among human beings, emphasizing the metaphor of mirrors within relationships to facilitate transformations of consciousness and self-evolution. For example, when Dottie heals her Mother/Daughter split during her journey, she transforms her relationship with Kit while simultaneously transforming her inner relationship with her own feminine nature. Therefore, the outer reflections portrayed by her relationship with Kit allowed Dottie to acknowledge her inner relationship with her own expressive nature. Murdock emphasized the need to balance and integrate all polarities within an individual's soul (such as, rational vs. irrational, predictable vs. spontaneous, egocentric vs. communal, apollonian vs. dionysian). Murdock gives special emphasis on the integration of the masculine (instrumental) and feminine (expressive) modes of being. This was illustrated through such steps as **Awakening to Feelings of Spiritual Aridity, Sacred Marriage of Masculine and Feminine, and Integration of Masculine and Feminine**. Her

ultimate boon was correlated with the integration of the inner masculine and feminine; thus attaining a balanced androgynous state of being was the most significant achievement in the heroine's journey. Although Campbell eluded to the importance of finding and exploring the mystical marriage with god (representing the union of the female and male parts of the heroine's soul), he only identified this concept in two steps (**Meeting the God** and **Man as Tempter**).

It is the author's conclusion that Campbell's viewpoints represented a more instrumental-oriented and externally focused perspective, which is commonly mirrored within competitive sport and a patriarchal society. Further conclusions suggested that Murdock's insights represented both a more expressive-oriented and internally focused awareness (less common in competitive sport or a patriarchal society). The researcher noted that Murdock's portion of the C-M model was not experienced as prevalently as Campbell's portion while analyzing A League of Their Own.

Unfortunately, this shows the strong patriarchal influence represented in the predominant masculine-oriented theme throughout the league's journey which involved the confrontation of various obstacles. It is important to acknowledge that both of these models (Campbell and Murdock) are basically by-products of a patriarchal society.

Therefore, reflections of patriarchal beliefs, values, and standards are noted to varying extents within each of the two separate models. Campbell provides a well established expertise on mythology, while Murdock creates a more inward and provocative feminine perspective of an heroic journey. It was the writer's goal to integrate these two models in an attempt to establish a more valuable holistic paradigm. However, it is the writer's opinion that Campbell's model contains sexist overtones, where such terms as **Women as Temptress** (or **Man as Tempter**) serves to reinforce unhealthy patriarchal standards. Perhaps a future model may evolve which will eliminate semantics which contain sexist overtones. For this study, however, the dominant focus was more oriented toward the integration of polarities in order to reflect a sense of wholeness which is mirrored in the C-M model. Theoretically, the C-M model should help to provide a spiritual integration of expressive and instrumental experiences within the heroic journey.

Future Implications of This Study

Although the C-M model provided a viable tool to analyze spiritual dimensions within A League of Their Own, the writer created this new paradigm for both women and men. The C-M model is a viable tool which can be used to disclose significant insights for any person embarking upon a heroic journey for self-discovery. This new paradigm could, for

instance, be a valuable tool in creating healthy androgynous role models by artists in the film industry or other creative fields. The lack of a heroine in the Lion King, for example, was notably disappointing for many movie fans. On the other hand, Beauty and the Beast portrayed a more viable heroine, where the young maiden must face and transform a horrifying beast. Thus, the journey could include anything from playing baseball to fighting lions and beasts. Using the C-M paradigm for new productions in artistic arenas such as the film industry could help portray more versatile and complex roles for female characters or actors as viewed by contemporary society.

Considering the confines of this particular study, it became imperative that the reader evaluate the applicability of the study to appropriate realities. Theoretically, the C-M model should offer unlimited possibilities among both sexes and for any heroic journey within sport and society. It was, however, important to note that gender would have to be slightly altered to fit the individual's specific journey. For example, a man entering a journey would find **Atonement with Father**, not **Atonement with Mother**. This was a minor adjustment in basic semantics. Ultimately, analyzing one film and three heroines provided significant, yet a somewhat limited appraisal of the extent of applicability for this paradigm.

Furthermore, the writer does acknowledge the possible dangers of using an androgynous model (C-M) in an unbalanced patriarchal society. Many women in Western society tend to assimilate masculine characteristics in order to survive in a male-dominated culture (Murdock, 1990). Therefore, using the C-M model could be somewhat challenging due to society's emphasis on masculine traits in obtaining successful achievements. The heroine may be tempted to become more masculine/instrumental in order to be accepted in her culture, thus, fragmenting herself from wholeness by rejecting some of her feminine/expressive traits (Murdock, 1990). Therefore, she could enter a journey with good intentions of attaining greater spiritual wholeness, only to discover that she has become less fulfilled and complete than when she began. Becoming androgynous does not appear to be a common goal for individuals in American society (Murdock, 1990). Obtaining male-oriented characteristics (i.e., egocentric and competitive) is a more commonly rewarded goal within Western culture (May, 1991). However, there has been a slight positive shift away from stereotypical roles for men and women in the recent past. For example, women are currently accepted in the workplace. In addition, the Family Leave Act (approved in 1993) allows both men and women an opportunity to take a leave of absence

from their jobs without penalty in order to nurture their respective families.

Future implications of this study suggest that the application of the C-M model could indeed facilitate the experience of spirituality for individuals in sport and society. This androgynous paradigm could help evaluate an individual's spiritual growth by providing an integrative step-by-step analysis of heroic experiences. Therefore, it could be used to analyze the journey of any heroic individual who is willing to respond to the call of adventure. Application of the C-M model could also help define weaknesses within the heroic journey.

Furthermore, the C-M model could be used to help define desirable traits for both men and women in society. Developing healthy and holistic role models within any culture is extremely important. Both men and women need to find a balance between their instrumental/masculine and expressive/feminine domains. In competitive sport, for example, both female and male athletes have an exceptional opportunity to achieve greater awareness of their human potential by discovering both their instrumental and expressive natures. The cooperative aspect within team sports, for instance, could help a male athlete become more aware of his feminine/expressive nature. It would be interesting to conduct future studies on various sport forms

for both men and women to observe the degree to which they might increase an androgynous awareness. A woman entering a male-dominated competitive sport such as wrestling (when experienced as an individual sport), might easily tap into her inner instrumental nature and disregard her expressive quality entirely. Yet, a woman entering a male-dominated team sport such as baseball, might integrate her instrumental and expressive natures, obtaining an androgynous state of being. Perhaps a woman participating in gymnastics would be less likely to explore her inner masculine/instrumental domain. A male athlete playing football might not be encouraged to tap into his feminine/expressive nature. Although football includes movements which are graceful and balletlike in nature, typically this sport is associated with explosive contact and brute force. But, a man enrolling in ballet might easily achieve balance between his inner masculine/ instrumental and feminine/expressive aspects. Perhaps sports such as gymnastics and figure skating promote respected and acceptable androgynous roles in our society. One premise might suggest that socially unaccepted sport forms for a specific gender provide a greater challenge to go inward, forcing an individual to find the strength and courage to discover the splintered aspects of his/her soul.

Moore (1992) suggests that the soul appears most prevalently when there is an opening. This is symbolically portrayed when an individual enters the **Belly of the Whale**, which provides fertile ground for transformational breakthroughs (death-rebirth cycle). Chopra (1994) acknowledges this stage as experiencing the Self ("self-referral"), where an individual becomes closest to his or her true spiritual nature, connecting to the universal source of "pure potentiality" (where anything is possible). Entering this internal space allows the soul more room for spiritual growth and self-expression. In contrast, more acceptable stereotypical sports for a particular sex might provide an easy, yet perhaps unfulfilling soul search due to the lack of internal focusing. Additional research in this area would stimulate the search for such answers, providing valuable information for both sport and society.

It is the writer's belief that achieving greater internal spiritual awareness includes obtaining an androgynous state of being. Western culture leans heavily toward an instrumental masculine state of living (very competitive and egotistical); therefore, many individuals in the American society reflect this state of being. This orientation tends to produce extremely competitive individuals in several areas of their life, including occupations, relationships, and sports. Most Americans place

winning above all else; success is defined solely in terms of their achievements. Many individuals in the Western culture strive for wealth and prestige, hoping they will eventually find happiness and fulfillment. The expressive feminine nature within most individuals is usually denied and/or subdued; thus, expressive attributes such as nurturance, love, and cooperation become secondary to instrumental needs and values.

A dominator form of society does not inherently foster or support spiritual growth. Eisler (1987, p. 189) indicates that "In the past several thousand years, dominator thinking has obscured most references to our egalitarian past, exiled the divine feminine from our religions, and brought us to an evolutionary dead end as evidenced by our global ecological crisis." Eisler strongly suggests that in the current era, feminine (chalice) attributes such as love and nurturance should take precedence over masculine (blade) attributes such as dominating and destroying. If the human race is to develop as a unified collective force, then the current values and beliefs of dominator societies would need to be seriously reevaluated. The ultimate goal of the human race should be to include a cooperative partnership model of society, where men and women honor each other (and the planet) with equal love and support. A partnership model of society would directly support and reflect the ability of

individual inhabitants to obtain a balanced state of wholeness. It is imperative that individual members of society reconnect with their internal spiritual selves, helping to heal the societal wound of separateness (May, 1991). Miller (1992) suggests that reconciling the dualities within ourselves will allow a greater appreciation and reverence for all forms of life, resulting in greater tolerance toward other human beings and stronger concerns for the ecological status of the planet.

Ultimately, the writer believes there is a dire need for greater global consciousness concerning important values such as love, support, sense of community, inclusion, and forgiveness, which can help create greater cohesion in solving planetary problems such as violence, discrimination, and a polluted biosphere. The researcher believes that the human race needs to transform and transcend its fears, and finally hear the call of adventure to heal a diverse and multicultural society inhabiting planet Earth. Until the entire global community connects in heart and soul (attaining oneness), the unhealthy splintered souls of the human race will continue to fester and atrophy, threatening to destroy all known life on this planet.

Concluding Insights

The following statements capture significant conclusions and insights from this study:

1. The application of mythology (C-M model) disclosed powerful heroic elements as related to the heroic journeys disclosed in A League of Their Own. All three of the heroines (Dottie, Kit, and the team as a collective force) completed the heroic journey and become viable heroines to varying degrees. Dottie was a potent and vibrant heroine due to her exceptional (and seemingly innate) skills as a ballplayer. Furthermore, her ability to integrate her expressive nature with her instrumental nature facilitated her achievement of notoriety as the Queen of Diamonds. Kit, on the other hand, provided a more enduring role model than Dottie, yet, was not as talented, requiring more effort to overcome various obstacles both on and off the field. However, Kit's enthusiasm and perseverance were a great inspiration to many budding ballplayers. The team, like Kit, endured 11 years and portrayed a viable heroic force, making a significant mark in history (entering the Hall of Fame) and catalyzing changes in female roles within sport and society.

2. Professional female baseball players (from 1943 to 1954) were able to change and expand stereotypical female paradigms within sport and society. This historical snapshot provided a period where established paradigms were expanded and women were given the opportunity to experience their full potential as human beings. Unfortunately, after the 11-

year period, this expanded paradigm started to quickly dissolve, and, as described in the film's closing song by Madonna (*This Used to Be Our Playground*), the playground for female baseball players was left empty.

3. The sport of professional baseball offers unique conditions which provided exceptional spiritual moments, such as I-Thou encounters, flow experiences (being in the zone), and altercations in space and time. These transcendental expressions of being are often induced by altered states of awareness, leading to what Chopra (1993) has referred to as a unified field of intelligence. The writer strongly supports Chopra's conclusion that the body is indeed one's greatest ally during all stages of spiritual growth. The writer concluded that sport directly enhanced the heroines' path to self-discovery and enlightenment.

4. The sporting experience, as a testing ground for the female athletes in A League of Their Own, ultimately resulted in self-exploration and a stronger internal locus of control. The athletes came to know themselves as unique human beings through the experience of sport, and consequently were able to tap into their own human potential which resulted in self-empowerment. Consequently, the experience of professional baseball provided a viable medium which promoted the integration of mind/body/spirit. This integration was a prerequisite for great moments in sport.

5. The sport of professional baseball offered exceptional opportunity for women athletes to experience the integration of polarities: success and failure, rational and irrational, analytical and intuitive, expressive and instrumental, individual and communal, and process and product. To address the integration of polarities is to understand sport in its totality. For example, each team within the League was compelled to address its ability to win, its ability to entertain, and its ability to remain financially stable. At the same time each player within the League was compelled to address the personal worth and meaning of sport. The product of sport is often reduced to something that is defined in numerical or tangible terms: victory versus defeat or capital gains versus capital loss. On the other hand, the process of sport is better understood in terms of its inner worth. In other words, each player within the League had to define her own personhood and reason for participating in professional baseball. The author concludes that the heroines in A League of Their Own participated in professional baseball in order to experience personal freedom, a sense of camaraderie, self-expression, self-efficacy, and a balanced androgynous state of being.

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Appendix A

The Journey (Campbell)

The Heroine's Adventure Steps within the Three Stages of Joseph Campbell's Heroic Journey: (a) Departure, (b) Initiation, and (c) Return. (Note: a feminine perspective female's version was applied.)

1. Departure of the Heroine

First Step - Call to Adventure

This step depicts the heroine's awareness that someone or something is a sign to embark on a given journey.

Second Step - Refusal of the Call

This step is where the heroine either goes willingly to the beckoning call, or refuses to go on the journey.

Third Step - Supernatural Aids

This step involves the heroine receiving support and/or aid (protection) to encourage movement through the journey. This can include anything from lucky numbers to friendly spirits.

Fourth Step - Crossing First Threshold

This step is where the heroine takes the first major step in entering the journey. This is symbolic of reaching the zone of magnified power and/or greater awareness which helps the heroine move into unknown territory.

Fifth Step - The Belly of the Whale

This step is portraying the heroine passing through the magical threshold and being swallowed into the unknown. This phase of rebirth is symbolized by entering the belly of the whale (commonly seen as the worldwide womb), where it appears that the heroine has died (not conquering or wielding the power of the threshold, but surrendering into the unknown).

2. Initiation of the Heroine

First Step - Road of Trials

This step involves the period after the heroine has crossed the threshold and encountered the belly of the whale; she must survive a succession of trials. This step describes the main obstacles, tests, and ordeals along the path of the journey.

Second Step - Meeting the God

This step describes the phase when the barriers and opponents have been overcome. Then, the heroine has the ultimate adventure of the mystical marriage with the King God of the world—symbolically representing the union of the female and male parts of the heroine's soul.

Third Step - Man as Tempter

This step signifies the mythical marriage of the heroine and god which represents the heroine's total mastery

of life. This symbolizes the testing of the conscious awareness within the heroine.

Fourth Step - Atonement with Mother

This step is where the heroine heals the relationship with her mother (or a strong female role model in her life).

Fifth Step - Apotheosis

This step is where the main goal or object becomes more clearly defined for the heroine. This clarity is developed through the preceding steps, allowing the heroine to attain knowledge of her own personal potential and to decide her goal without the ugly face of fear blocking her vision!

Sixth Step - The Ultimate Boon

This step describes the attainment of the boon. The boon is a symbol of life-energy specifically earmarked for the heroine's goal. It can take on such forms as actions, gifts, and/or illuminations of consciousness.

3. The Return of the Heroine

First Step - Refusal of Return

This step involves the heroine's choice of whether or not she will accept the responsibility of sharing her boon with others accordingly. Sometimes the responsibility appears too overwhelming in which case the heroine refuses to return to her home community and/or refuses to share the boon.

Second Step - Magic Flight

This step indicates that once the heroine chooses to return, she will likely find new obstacles and hardships in carrying the boon back to the community and then sharing it appropriately. This homeward journey usually includes a magical and illuminating quality.

Third Step - The Rescue From Without

This step usually includes an outside force, person, and/or event which aids the heroine after returning from the journey.

Fourth Step - Crossing of the Return Threshold

This step is symbolic of the heroine's difficult transition from the mystic world of the journey into the realm of common day life. This includes the heroine's acknowledgement of possible confrontations with her home community/society.

Fifth Step - Mistress of the Two Worlds

This step portrays the ability of the heroine to move freely from the world of known reality (conscious) to the unknown supernatural (subconscious/superconscious) realm of human existence.

Sixth Step - Freedom to Live

This step symbolizes the achievement of attaining the desired goal and the obtainment of heroine status within the community.

Note

For the purpose of this thesis, changes were made to include the female gender throughout the heroine's journey. Specific changes will not affect Campbell's framework of the heroic journey. The changes included the following:

1. Overall, the term heroine replaced the term hero.
2. In Stage 2, step b, Meeting the God replaced Meeting the Goddess.
3. In Stage 2, step c, Man as Tempter replaced Woman as Temptress.
4. In Stage 2, step d, Atonement with Mother replaced Atonement with Father.
5. In Stage 3, step e, Mistress of the Two Worlds replaced Master of the Two Worlds.

Appendix B

A Woman's Journey (Murdock)

The Heroine's Journey included 10 steps in which Maureen Murdock described a woman's quest for wholeness. This journey was specifically designed to guide and portray a woman embarking on a heroic journey in modern society. The 10 stages include:

1. Separation From the Feminine

This stage is where the heroine starts to search for her true identity. This is similar to Campbell's Call to Adventure. In this stage the heroine rejects the typical cultural attributes which are used to define feminine qualities, such as inferior and powerless. This stage usually includes separation from the mother, physically, psychologically, and spiritually. In this stage the heroine may choose to completely reject her feminine nature and adopt a masculine identity (similar to Campbell's Refusal of the Call).

2. Identification with the Masculine and Gathering Allies

This stage involves the heroine trying to orient herself to the environment (patriarchal society), as well as seeking allies. Important allies supporting the heroine's development of a healthy inner masculine nature include both male and female role models who express and integrate instrumental values and attributes. These role models may

include her father, lover, boss, and/or male friends. Without a positive masculine ally the heroine's progress may be slowed diminishing her positive ego development, self-esteem, and ambition. This stage is comparable to Campbell's step of gathering Supernatural Aids. Both involve the gathering of support to assist or ease the journey.

3. The Road of Trials: Meeting Ogres and Dragons

This stage is where the heroine leaves the safety of the home (secure and familiar environment) and embarks upon the journey of the unknown. This stage is similar to Campbell's step of Crossing the First Threshold. This stage involves meeting and challenging many ogres and dragons. The sword is symbolic of truth; the adversaries represent the old, unsupportive myths of society. Myths which are ingrained in a patriarchal culture include the myth of dependency (women are dependent on men), the myth of inferiority (women are less important than men), and the myth of romantic love (women need to be rescued by men). These myths are examples of the many myths which serve to maintain an unequal status among men and women. Thus, the heroine must discard these old myths and define her own truths and reality.

4. Finding the Illusory Boon of Success

This is where the heroine finds herself able to succeed within a patriarchal framework, but finds that success leaves her soul feeling empty. She may even find the strength to become a superwoman, overcoming many obstacles within the established structure, only to realize her self-esteem and success have been defined by masculine standards. The heroine realizes at this stage that she has acquired an illusory boon. She may lose touch with her feminine side because her inner masculine side has become distorted, tyrannical, and dominating.

5. Awakening to Feelings of Spiritual Aridity: Death

This stage represents the period when the heroine becomes aware of the loss of expression of her feminine side and must redefine her true desired boon. She feels betrayed by personal and cultural influences. This betrayal is exemplified by the strong separation between God and Goddess, King and Queen, man and woman, and ultimately masculine and feminine. Thus, she must allow her inner masculine nature to die (ego death) so that she may reclaim her feminine side. The heroine must redefine her personal goals in life based on her desire for spiritual wholeness.

6. The Initiation and Descent to the Goddess

This stage is where the heroine begins to reclaim her feminine side. This is comparable to Campbell's step of

entering The Belly of the Whale. The heroine is entering the true unknown. She has tried to live by patriarchal standards that have left her numb and uncaring. She now yearns for a deeper understanding of herself as a woman. Here the heroine tends to stop doing (masculine) and starts being (feminine). This stage often includes a period of intense introversion and even depression. She is in the belly of the whale and is becoming more mindful of her inner soul. Here she descends into the underworld, her dark side, the archetypal dark Goddess. She feels the pain of denying her own feminine side. The heroine must now discover the full expression of the feminine nature—the birth/death cycle.

7. Urgent Yearning to Reconnect with the Feminine

This stage is where the heroine begins to yearn for an I-Thou connection with the earth and all beings. She is replacing the I-It relationship which has been fostered in the patriarchal culture. She starts to heal her own mind/body/spirit split. As a woman she reclaims the ability to intuitively know with her body. This stage is also comparable with Campbell's Initiation stage, the first step in Road of Trials. In this phase of the journey, the heroine meets her greatest obstacles. She must delve deeply into her true identity; at this point she has no support from the patriarchal culture. People see her as a renegade challenging common societal beliefs. She begins to accept

her sexuality and her body. She also starts to follow her own bliss and creative force. The heroine ultimately reclaims her feminine nature in this stage. She reclaims her personal power by her ability to feel, heal, and create; she ultimately changes social structures and shapes her own future.

8. Healing the Mother/Daughter Split

This stage involves the heroine healing the relationship with her biological mother and archetypal Earth Mother. She reaches out to other strong female role models, finding support for the expression of her feminine side. This stage is very similar to Campbell's step Atonement with Mother. Both indicate the necessity for the heroine to heal the relationship with her mother so that she may more fully accept and integrate the feminine nature within herself.

9. Healing the Wounded Masculine

This stage is where the heroine realizes that the masculine archetypal force is an important part of her own being. The heroine needs a healthy masculine side to move the creative energy into focused action. She must heal her disowned feminine energy and reclaim the healthy aspects of her masculine nature. This results in a sacred marriage of both components, producing a healthy androgynous nature. This stage resembles Campbell's step Meeting of the God, where the union of the female and male components of the

heroine's soul are unified. This stage contains a similar aspect of Campbell's step Man as Tempter, where the heroine develops a greater conscious awareness of the union of her male and female modes of being. This stage also compares to Campbell's last two steps in his second stage, Apotheosis and The Ultimate Boon, where the heroine clearly defines her goal of attaining an androgynous nature; she then achieves this ultimate boon through the sacred marriage of her masculine and feminine qualities and becomes more conscious of her true self. In this stage the heroine is crossing the last major threshold of the journey and is starting the return back to common life. (This is similar to Campbell's fourth step in the last stage, Crossing of the Return Threshold.)

10. Integration of Masculine and Feminine

This stage is where the heroine takes her new skills from mastery of the integration of the masculine and feminine into the real/conscious world. She is now ready to share her boon of wisdom with her friends, family, and community. She becomes a role model for others, including both men and women. Thus, she becomes the mistress of both worlds: the masculine principal and the feminine principal. This is very similar to Campbell's step Mistress of the Two Worlds (except Campbell refers to the worlds as the conscious and the subconscious). The heroine embodies the

picture of a healthy, whole human being who is living the I-Thou relationship of a connected rather than fragmented individual. As an androgynous being she includes all aspects of herself, moving beyond the illusion of duality portrayed in the I-It relationship. This is similar to Campbell's step, Freedom to Live, where the desired boon/goal has aided the heroine to establish heroine status within the community.

Appendix C

Significant Moments in Dottie's Journey

Stage 1: (Departure):Step 1: Call to Adventure (C)
& Separation from the Feminine (M):

Minutes	Notes
18.24 - 22.48	The scout drives up to barn to talk to Dottie (and Kit).
(arrives-leaves)	He (Ernie) is the main sign for embarking on journey.
19.56 - 19.58	"Want to play?" Ernie asks Dottie.
93.07 - 93.11	"I was fine until that scout walked into our barn!"
	Dottie reconsiders her normal (accepted) feminine roles of wife and soon to be mother.
22.82 - 22.87	Kit says to Dottie, "Come on Dottie, you have the rest of your life to hang around here."
22.98 23.04	Dottie tells Kit, "Look, I'm married. I'm happy. It's what I want; let's not confuse things."
23.16 - 23.19	Kit asks Dottie, "Can't you just have this first?"
23.30 - 23.38	Kit continues, "Just so you can say you once did something? Something special?"
24.58 - 25.58	Kit and Dottie running to catch train and getting on.
21.26 - 21.28	(1) Dottie tries to refuse journey initially, tells scout, "No thanks." Yet Kit begs her and she backs into journey (scout tells Kit she can't come unless Dottie comes).

Step 2: Refusal of the Call (C)
& Separation from the Feminine (M):

Minutes	Notes
22.40 - 22.44	"If she comes, you can come too. . . ."
23.54 - 23.64	Kit begging Dottie, "Please Dottie, I've gotta get out of here. (Pause) I'm nothing here!"
	(2) Second time entering this step (to reunion when team is to be inducted into Hall of Fame), she again tries to refuse call and ends up backing into journey. . . . This time her daughter persuades her to go.
2.34 - 2.36	Dottie tells daughter, "I'm not going."
2.79 - 2.83	Dottie continues, "They probably won't even remember me!" and tells her daughter,
3.69 - 3.74	"I'm not really comfortable about this [going]."
3.76 - 3.80	Dottie tells daughter, "I'm not really part of it" and
3.81 - 3.88	"It was never that important to me. It was just something I did. That's all!"
3.98 - 4.04	Daughter asks Dottie, "When are you going to realize how special it was? How much it all meant?"
4.10 - 4.12	Daughter tells Dottie, "You're going!"
4.30 - 4.38	Daughter drags Dottie out to the car. Dottie does not appear to reject her feminine nature at either one of these "calls" (separation of feminine).

Step 3: Supernatural Aids (C)
& Identification with the
Masculine and Gathering Allies (M):

Minutes

Notes

Overall, Dottie does not appear to have religious or superstitious behaviors (i.e., she isn't seen in church). She does acquire several male allies throughout the film (probably because she is such a talented ballplayer).

- (1) Ernie (scout) is an ally at the beginning of her journey.

20.96 - 21.00

He tells her, "I want you. You I saw; you I like." Then he tells Kit that he doesn't want her, he wants Dottie; his reasoning being the following:

21.79 - 21.88

"I know the goods when I see the goods, and she's (Dottie) the goods."

- (2) Ira Lowenstein is also an ally; he refers to

69.59 - 69.68

Dottie as the "Queen of Diamonds" and wants *Life Magazine* to do a story on her.

81.93 - 81.98

Ira also acknowledges that she is the league's most popular player.

- (3) Jimmy is her strongest ally (especially toward the end).

76.33 - 76.39

He tells her that she's "only the best player in the league." He offers her chew (not the other players) and tells her that

73.75 - 73.82

"a lot of ballplayers use it," and he tells her as she tries to

88.95 - 89.00

leave the league, "I really thought you were a ballplayer!"

Step 3 (cont.)**Minutes****Notes**

77.50 - 75.54

He asks her, "What do you think?" about Kit's pitching ability as she begins to fatigue in one of the last games.

Step 4: Crossing First Threshold (C)
& The Road of Trials: Meeting Ogres
and Dragons & Finding the Illusory
Boon of Success (M):

Minutes**Notes**

24.58 - 25.58

The first time Dottie crosses the initial threshold is when she runs to get on the train for tryouts with Kit.

4.30 - 5.40

The second time she crosses this initial threshold is getting into the car with her daughter (for reunion). Dottie reevaluates her normal role as wife and dairy maid (illusory boon). She is reconsidering societal definitions of appropriate female roles.

23.64 - 24.58

This is portrayed from her discussion with Kit in the dining room to her ultimate action of getting on the train. At this point of the journey, Dottie's main Ogre is the scout (Ernie) and his bad attitude about women playing baseball. His obnoxious behavior

21.40 - 21.45

offends Dottie and she tells him, "You know something, you're not nice!"

25.89 - 25.95

Ernie makes snide remarks like, "Gotta look at another girl." "Hope you're not jealous" (says to Kit and Dottie).

28.60 - 28.63

He tells the sisters he can't use Marla because as Kit

28.87 - 28.92

acknowledges, "You mean you ain't taken her cause she ain't pretty?"

Step 4 (cont.)

Minutes	Notes
29.01 - 29.03	Kit and Dottie are appalled by this and drop their suitcases.
20.21-20.25	It becomes clear to the sisters that he only wants good ballplayers that are "dollies" who are "easy on the eye."

Step 5: The Belly of the Whale (C)
& Awakening to Feelings of Spiritual
Aridity (M):

Minutes	Notes
	Dottie enters the belly of the whale when she decides to leave the league and go back to the dairy. She tells
88.82 - 88.86	Jimmy, "Bob and I are driving home to Oregon."
89.05 - 89.08	She tells Jimmy, "It's only a game."
89.10 - 89.16	Dottie tells Jimmy, "I don't need this, I have Bob. I don't need this," and tells him,
89.56 - 89.59	"It just got too hard!" After arguing with Jimmy,
89.79 - 89.82	she tells Bob everything is "fine" (even though it's not). Dottie misses six games once she first leaves the league. The observer might assume at this point that she awakens to spiritual aridity. Then she decides to return.
92.91 - 92.94	Jimmy asks her where she came from.
92.95 - 93.96	She tells him, "Well, we got as far as Yellowstone and turned back," and she adds,
93.12 - 93.17	"Besides, I'm no quitter."
93.42 - 93.45	She tells Jimmy, "I'll play."

Stage 2: (Initiation):Step 1: Road of Trials (C)& The Initiation and Descent to the Goddess (M)& Urgent Yearning to Reconnect with the Feminine (M):**Minutes****Notes**

- (1) One trial is accepting how important baseball is to her. She will not admit it, yet others see it!
- 76.10 - 76.16 Jimmy tells Dottie, "You play like you love it (baseball)!"
- 89.49 - 89.57 He tells her that "Baseball is what gets inside of you" and baseball is what "lights you up."
- 3.98 - 4.04 Dottie's daughter asks her, "When are you going to realize how important it was; how much it meant?"
- 103.14 - 103.20 Kit tells Dottie, "You are going to miss this, I don't care what you say!"
- 83.38 - 83.42 Kit asks Dottie (during big fight), "Why are you still here (in the league)?"
- (2) The main trial for Dottie is concerning Kit and sibling rivalry. Kit is jealous and competitive with Dottie.
- 17.40 - 17.45 Kit asks Dottie, "Can't you even let me walk faster than you?"
- 81.13 - 81.18 Kit tells Dottie, "It's like at home: If you're here, I'm not!"
- 81.37 - 81.41 Kit asks Dottie, "Why do you have to be so good?"
- 81.72 - 81.77 Dottie threatens to quit (to Lowenstein) and return home.

Step 1 (cont.)

Minutes	Notes
82.10 - 82.14	Lowenstein notices tension between sisters (tells Dottie).
82.20 - 82.24	Lowenstein tells Dottie he'll arrange a trade.
82.96 - 82.98	Kit gets extremely annoyed at Dottie because of trade and Dottie tells her she'll leave.
83.00 - 83.04	Dottie asks Kit, "What do you want me to do? I'll do it!"
83.26 - 83.32	Dottie gets extremely annoyed at Kit and tells her, "I'm sick of being blamed" for all of Kit's problems. Ultimately, Dottie leaves the league (initially) because
89.56 - 89.59	"It just got too hard."
	(3) Her concern about losing husband is another trial.
86.65 - 86.71	Viewer sees her crying in the room after Betty gets war note.
85.98- 86.01	Betty receives war note telling her that her husband is dead.
75.18 - 75.26	Dottie tells Jimmy she has not received a letter from Bob in three weeks (where she used to get one every week)!
	(4) Another obstacle is giving fans entertainment to keep the women's league viable. She does feats to add spice!
70.99 - 71.06	She does splits while catching a foul ball and then tells
71.23 - 71.27	Jimmy she thought it would help the league (to add spice).

Step 1 (cont.)**Minutes****Notes**

74.01 - 74.06

Dottie catches foul ball behind her back.

98.22 - 98.30

Dottie jumps into dugout and catches foul ball. Dottie's concern and caring for Kit represents Dottie's desire to heal a part of her feminine nature. She is willing to quit (twice) to help ease tension with Kit. She is drawn back to finish the season consciously so she is not a quitter, and unconsciously (perhaps) to heal her relationship with Kit (and a part of herself).

97.42 - 97.50

Dottie gives a concerned and compassionate look to Kit while Kit is in the Racine dugout crying.

Step 2: Meeting the God (C)
& Healing the Wounded Masculine (M):

Minutes**Notes**

Jimmy represents the God figure, who helps her heal her unrelated (wounded) masculine nature.

46.16 - 48.36

During the scene in the locker room at the first game, Jimmy's lack of participation indirectly prompts her to take a leadership role (besides being a catcher which is a central position and a more masculine role).

48.36 - 48.40

Dottie creates line-up for the team.

63.90 - 64.58

Dottie is giving batting signals (to May and Marla).

65.39 - 65.43

She tells Jimmy to start acting like a manager. This appears to be the initial turning point for Jimmy, where he starts managing and respecting the players, especially Dottie!

Step 2 (cont.)

Minutes	Notes
76.33 - 76.39	He tells her that she is the best player in the league.
73.75 - 73.82	He offers her chew (telling her that all ballplayers use it).
75.20 - 76.70	He sits next to her on bus and discusses personal issues.
77.50 - 77.54	He asks for her opinion about whether Kit should continue pitching or not (during crucial game at end of season).
88.95 - 89.03	Considers her a real ballplayer (says to her right before she leaves to return home with Bob). Jimmy helps to keep her motivated and playing. (The viewer might assume he is a significant influence on her returning to the final game of the World Series, so she isn't a quitter!)
89.37 - 89.44	He tells her she's "chicken shit" for "quitting like this" and that she'll regret it for the rest of her life.
93.12 - 93.16	She comes back to the final game and tells him, "I'm no quitter."
89.65 - 89.72	He tells her that baseball is supposed to be hard, that is what makes it great.
89.44 - 89.48	He tells her she has plenty of time to go off and have babies with Bob. Ultimately, Jimmy helps her get more in touch with her masculine side (as does baseball itself).

Step 3: Man as Tempter (C)
& Sacred Marriage of Masculine &
Feminine (M):

Minutes	Notes
	In Dottie's journey her husband appears to serve as the tempter from baseball

Step 3 (cont.)**Minutes****Notes**

	and back to the traditional roles of wife, dairy maid, and eventually mother.
75.92 - 75.96	Jimmy asks Dottie if she is going to continue to play ball once Bob returns home from the war.
76.01 - 76.02	She tells him "No."
76.03 - 76.06	He asks if she can "just quit like that?"
76.08 - 76.09	She tells Jimmy, "Sure."
76.10 - 76.16	He says, "'Cause you play like you love it!"
88.82 - 88.86	Once Bob returns, she tells Jimmy they're going home.
89.05 - 89.08	She tells Jimmy, "It's only a game."
89.11 - 89.16	She tells him she has Bob and doesn't need baseball. This stage tempts/tests her conscious awareness of the balance between her masculine and feminine roles as baseball player and wife respectively.

**Step 4: Atonement with Mother (C)
& Healing the Mother/Daughter Split (M):****Minutes****Notes**

	Dottie's main healing portrayed in the film is the healing between her and Kit (also representing a healing with a part of her own feminine nature). Kit helps inspire Dottie to play baseball and expand her normal roles as wife and dairy maid. Dottie's love for Kit is a primary motivating force which helps her start and complete her journey.
92.91 - 93.45	Dottie returns to the last game of the World Series.

Step 4 (cont.)

Minutes	Notes
99.94 - 100.04	Dottie drops the ball purposely (in the researcher's eye).
73.65 - 73.72	She gets hit by the base runner and holds onto the ball!
98.22 - 98.30	She jumps into the dugout and holds onto the ball!
100.04 - 100.08	Even the commentator is shocked and says, "I can't believe it; Henson dropped the ball!"
100.37 - 100.45	When Dottie observes fans and the team cheering for Kit, Dottie is seen smiling! (The last four scenes support her action of intentionally dropping the ball!)
102.57 - 102.60	Kit and Dottie are seen talking after the final game and Dottie tells her, "I will miss you," and then Kit says, "Really?"
102.61 - 102.64	Dottie says, "Yes. How many sisters do you think I have?"
102.64 - 102.66	Dottie tells Kit, "I love you, Kit." Dottie waits till Kit gets on the Racine bus (separation) and the observer notices a full circle, symbolically portraying the transformation and healing of their relationship as
104.12 - 104.24	Dottie tells Kit to "Lay off the high ones." Kit says, "I like the high ones," followed by Dottie calling Kit a "mule" and Kit calling Dottie a "nag" (as seen in the beginning of the film).

Step 5: Apotheosis (C)
& Healing the Wounded Masculine (M):

Minutes	Notes
	One goal for Dottie is to have a successful marriage and children.
22.98 - 23.04	Dottie tells Kit, "I'm married, I'm happy, that's what I want."
102.23 - 102.27	Dottie (after the final game) tells Kit she wants to have kids (instead of playing baseball).
56.74 - 56.77	Dottie tells Evelyn, "I hope I have five just like him (sons)."
	(2) Another goal for Dottie is to heal her relationship with Kit. She is willing to support Kit in playing baseball (agreeing to go with her to Chicago tryouts as noted in Refusal of the Call). She is willing to help Kit attain her dream of becoming a great ballplayer through dropping the ball in the last game so that Kit could become the hero (as noted in Atonement with Mother).
	(3) The last goal is to play baseball, even though she does not admit it (as noted in Road of Trials). Her choices to play catcher (central masculine position in baseball) and to take a leadership role (masculine quality) in making the line-up and giving signals allow Dottie to become more aware of her masculine nature.

Step 6: The Ultimate Boon (C)
& The Sacred Marriage of Masculine and Feminine (M):

Minutes	Notes
	(1) She appears to achieve her goal of being a successful wife and mother.

Step 6 (cont.)**Minutes****Notes**

105.53 - 105.58	She tells Marla at the reunion that Bob passed away last winter (recently); implying a long (happy?) marriage.
1.80 - 5.40	The viewer observes Dottie interacting with her daughter and grandchildren at the beginning of the film.
	(2) She successfully heals her relationship with Kit (as noted in Atonement with Mother); and is further
108.18 - 108.50	portrayed when she reunites with Kit at the reunion in the Hall of Fame. (Both sisters are seen hugging and crying and Kit tells Dottie she is glad she came to the reunion.)
	(3) She did obtain her last boon as a great ballplayer (even though she only played for one season).
105.06 - 105.09	She is noted as "the best darn ballplayer in the league"
105.10 - 105.13	even though she "only played one year." Dottie's ability to play baseball (masculine), yet maintain a marriage with Bob and heal her relationship with Kit (feminine), indicate she has obtained a healthy marriage of her masculine and feminine aspects (at least for the one year she played ball; after that it is unknown).

Stage 3: (Return):Step 1: Refusal of Return (C)
(& No Associated Step for M):**Minutes****Notes**

- (1) Dottie appears to share her boon as successful wife and mother quite readily.
- (2) She also seems to share her boon of healing her relationship with Kit (both of which are previously noted).
- (3) Yet she does not appear to share her boon as a great female baseball player as readily. She is not observed giving autographs, she does not admit her love for baseball, she chooses to leave after only one year, and she seems very resistant to go to the reunion (induction). Perhaps the stereotypical roles of mother, sister, and wife are easier for her to explore and share with others. The observer does, however, note that she appears to share

5.25 - 5.27

this boon with her grandsons when she says "Kill him" (to Bobby while he is playing basketball with his older brother). Ultimately, it is uncertain to what degree she shares this particular boon with her community.

Step 2: Magic Flight (C)(& No Associated Step for M):**Minutes****Notes**

This step does not appear to apply to Dottie. The first two goals are acceptable roles by society, thus she does not face any obstacles. The last goal (baseball) she no longer pursues (again no obstacles are noted).

Step 3: Rescue from Without (C)
(& No Associated Step for M):

Minutes

Notes

This step does not appear to significantly apply to Dottie's journey into baseball. Bob seems to help her return to the real world (outside of baseball), where she is once again engaged in the roles of wife, dairy maid, and soon to be mother. Yet the observer does not notice Bob helping her to carry the achievement as a great female baseball player into her community.

Step 4: Crossing the Return Threshold (C)
& Healing the Wounded Masculine (M):

Minutes

Notes

Dottie enters the return threshold while talking to Kit in the stadium hallway after the final game at the World Series.

102.57 - 102.61

She admits to Kit that she will miss the girls and her. Yet does not acknowledge that she will miss baseball.

103.14 - 103.18

Kit tells Dottie, "You'll miss this (baseball). . . ."

102.23 - 102.27

She tells Kit she's going home with Bob and is not playing next season. It is still debatable to what extent Dottie has healed her wounded masculine nature (as noted previously).

Step 5: Mistress of 2 Worlds (C)
& Integration of Masculine and Feminine (M):

Minutes

Notes

During Dottie's first (and only) season of baseball, she appears to integrate her masculine and feminine aspects. For example, Dottie returns to the final

Step 5 (cont.)**Minutes****Notes**

	game with Bob where he appears proud of her athletic abilities
96.83 - 96.86	(screaming in the stands, "That's my wife")! Later the observer doesn't really know if this integration has lasted or to what degree it has taken effect.
4.90 - 5.27	The writer does note her competitive attitude when she tells Bobby (grandson) to "kill" his older brother.
3.98 - 4.04	Her daughter reminds her about how important baseball was to her.
105.73 - 108.66	The pictures in the Hall of Fame represent her past experiences in baseball (reuniting with her sister). Otherwise, the viewer assumes she spends most of her time in the real world of the feminine (roles of wife, mother, and dairy maid).

Step 6: Freedom to Live (C)
& Integration of Masculine & Feminine (M):

Minutes**Notes**

	She has achieved role model status as a baseball player with her one year of playing baseball.
105.06 - 105.09	She is known as the Queen of Diamonds and the best darn ballplayer (as mentioned previously).
4.90 - 5.27	The writer notices that her grandchildren look up to her as a role model (as noted before, taking her advice).
5.31 - 5.35	Bobby (grandson) scores right after she tells him to "kill" his older brother.

Step 6 (cont.)

Minutes	Notes
107.60 - 107.68	Her picture is seen in the Hall of Fame (her and Kit).
104.64 - 104.72	Doris throws the ball at Dottie and Dottie catches it barehanded. Then Doris says, "Yep, it's Dottie."
108.18 - 108.50	Kit tells Dottie, "I'm so glad you came!" Dottie seems to have successfully integrated her feminine (children, wife, and Kit) and masculine modes (being a great ballplayer and her competitive side when she tells her grandson to "kill him"). Yet the degree of which this integration has taken place is questionable.

Appendix D
An Abridged Version of Significant
Moments in Kit's Journey

Stage 1
Step 1:

Minutes	Notes
18.24 - 24.48	Scout is main sign (seen at barn with Kit and Dottie).
23.54 - 23.57	"I've gotta get out of here" (Kit says to Dottie).
22.88 - 22.92	Kit tells Dottie "we never go anywhere . . . never do anything."
23.62 - 23.64	"I'm nothing here (at dairy)" (Kit tells Dottie).
23.30 - 23.35	Kit asks Dottie, "Don't you want to be able to say you've done something . . . something special?"

Step 2:

Minutes	Notes
19.68 - 19.75	Kit gets excited about playing professional baseball in a "real league."
20.61 - 20.68	Kit tells scout, "I'll go. I'm ready right now. I gotta sign something?"
21.72 - 21.76	Kit runs after scout and begs him to watch her pitch.
23.54 - 23.60	Kit begs Dottie to go so she can go. "Please Dottie, I gotta get out of here."
23.62 - 23.64	I'm nothing here."

Step 3:

Minutes	Notes
22.10 - 22.48	Scout is somewhat of an ally. He feels her arm and tells her she can come (to tryouts).
21.03 - 21.06	Dottie is Kit's primary ally. She tells scout that Kit is good.
11.62 - 11.68	Dottie gives Kit advice (i.e, stay away from the high balls,
11.84 - 11.87	and reminds her that a particular bat is too heavy,
12.01 - 12.06	and look at the hole in right field).
24.58 - 24.64	Dottie finally agrees to go to tryouts with Kit (see both sisters running to catch the train to connect with scout).
22.40 - 22.44	Scout tells Kit, "If she [Dottie] comes, you can come too."

Step 4:

Minutes	Notes
24.58 - 25.48	Kit gets on the train for the tryouts (crosses the threshold).
22.10 - 22.35	Minor trials for Kit include convincing scout she is good,
22.82-24.56	convincing Dottie to go to the tryouts (so she could go also)
25.89 - 25.95	and dealing with scout's snide comments like, "Have to go look at another girl. . . . Hope you're not jealous."
28.87 - 28.92	She also deals with his rude behavior toward Marla, when she comments, "You mean you ain't takin' her 'cause she ain't pretty?"

Step 4 (cont.)**Minutes****Notes**

22.98 - 23.03

Kit must acknowledge **Illusory Boon of Success** involving stereotypical roles of wife and mother (through Dottie as a role model when Dottie tells her, "I'm married. I'm happy.")

Step 5:**Minutes****Notes**

82.76 - 82.80

Kit tells Dottie, "I've been transferred" [to the Racine team]. The transfer is when she enters the **Belly of the Whale**.

83.04 - 83.07

Kit must also confront Dottie, expressing frustration and resentment when she says, "Just leave me alone. . . . Stay away from me!"

82.70 - 82.74

Kit throws the ball through the window and calls Dottie a bitch.

83.14 - 83.18

Kit tells Dottie, "I knew if I got too good, you'd do something to push me down."

Stage 2**Step 1:****Minutes****Notes**

Kit aspires to be like Dottie and is jealous of her big sister.

16.15 - 16.19

One of Kit's greatest trials is to become as great a ballplayer as Dottie (i.e., "If I had swung at that, I would be the big hero").

16.30 - 16.39

Kit mimics a fan: "Good thing your sister bailed you out, hey, hey, hey" (fan laughing at her).

51.01 - 51.05

Fans cheer Dottie after a home run. (Kit is clearly jealous).

Step 1 (cont.)

Minutes	Notes
16.52 - 16.59	Kit is even jealous of Dottie's looks (i.e., Kit pretends to mimic a fan saying, "Why can't you be beautiful like that sister of yours, Dottie?").
16.80 - 16.90	Kit mimics her father: "This is our daughter Dottie. This is our other daughter, Dottie's sister."
16.92 - 16.98	Kit tells Dottie, "They should have just had you and bought a dog!"
80.80 - 80.83	Kit insists that Dottie treats her "like a baby"
81.03 - 81.10	and tells Dottie, "You could have backed me up today instead of holding me back."
81.13 - 81.23	Kit tells Dottie, "It's like at home; if you're here, I'm not here!"
81.37 - 81.43	Kit asks Dottie, "Why do you have to be so good, huh?"
82.87 - 82.93	Kit is upset at Dottie after the trade and says, "Oh yeah, they'd really trade you, Miss Star, Miss Perfect!"
97.30 - 97.58	At the final game at the World Series, Kit confronts her feelings of inferiority around Dottie. She is visibly shaken when Dottie hits a line drive at Kit's head and threatens to facilitate a win for the Rockford Peaches. Kit is seen running to the dugout crying.
99.50 - 99.60	Kit is observed at bat trying to attain the inner strength to hit the ball. (She looks at Dottie and then hits a home run!)

Step 2:**Minutes****Notes**

There is no associated step for Kit here.

Step 3:**Minutes****Notes**

59.30 - 59.35

The boy at the bar is only a tempter for Kit. He is seen kissing her.

59.42 - 59.50

Kit drinking and sitting close to the young man at the bar.

61.32 - 61.38

Kit dancing with the young man and he suggests going out to the car (sex?). If she is caught out with the young man, she can be expelled from the league!

Step 4:**Minutes****Notes**

Dottie is like a mother figure and a role model for Kit.

80.78 - 80.82

Kit feels that Dottie treats her like a baby.

82.87 - 82.94

Kit sees Dottie as "Miss Star" and "Miss Perfect".

102.90 - 102.96

Dottie tells Kit to "Play great" and Kit says, "Like you." Kit must heal her relationship with Dottie and inner feminine.

102.76 - 102.79

When Dottie decides not to come back next season, Kit is upset and finally wants her to stay.

102.57 - 102.63

Dottie tells Kit she'll miss her, not baseball.

102.64 - 102.67

Dottie tells Kit she loves her.

Step 4 (cont.)

Minutes	Notes
102.70 - 102.71	Kit replies, "Really?"
104.12 - 104.20	See the warm and loving bantering of "Lay off high ones," "I like the high ones"; "Mule," "Nag" (Dottie and Kit say respectively).
108.18 - 108.36	In the Hall of Fame, see Kit and Dottie hugging and crying.
108.36 - 108.41	Kit tells Dottie at induction, "I'm so glad you came."

Step 5:

Minutes	Notes
51.01 - 51.05	Wants to hear fans chant her name (like they do for Dottie).
16.15 - 16.19	Kit wants to be the big hero and be acknowledged as a great baseball player like Dottie.
17.40 - 17.44	Kit and Dottie are very competitive with each other (i.e., seen when walking home from game and Kit says, "Can't you even let me walk faster than you?").
53.80 - 53.89	Kit wants to be like Dottie and play "like Gary" and look "like Garbo" (attaining balance between inner masculine and feminine).

Step 6:

Minutes	Notes
82.70 - 82.74	Kit gets transferred from the Rockford Peaches to the Racine Bells.
83.26 - 83.30	Kit can no longer blame Dottie for anything going wrong.
81.03 - 81.10	Dottie can no longer hold Kit back.

Step 6 (cont.)

Minutes	Notes
82.70 - 82.74	Kit catches a ball with a bare hand like Dottie did at the tryouts.
34.70 - 34.74	See Dottie catching the ball barehanded at the Chicago tryouts.
101.78 - 101.86	Dottie tells Kit, "You beat me. You just wanted it more than me."
99.60 - 100.06	Kit gets a home run at the last game of the World Series.
100.37 - 100.75	Fans cheer and chant her name (like they did for Dottie).
100.45 - 100.53	Teammates carry Kit off on their shoulders.
100.74 - 100.78	Kit's new coach gives Kit a big hug.

Stage 3**Step 1:**

Minutes	Notes
102.07 - 102.12	Kit willingly stays in Racine to get a job and hang out with her new teammates. (She plans to play ball next year.)
101.37 - 101.41	Kit tells the girls getting autographs, "You gotta work hard"
101.60 - 101.66	and tells them to "be good" and "get dirty" suggesting that it is a hard but rewarding road to play baseball!

Step 2:

Minutes	Notes
	There was no significant associated step here for Kit.

Step 3:**Minutes****Notes**

There is no significant associated step here for Kit.

Step 4:**Minutes****Notes**

101.69 - 103.19	Return threshold is during last scene with Dottie right after the World Series.
102.10 - 102.13	Kit tells Dottie, "I really like it here [Racine]"
102.32 - 102.36	and tells Dottie she will "miss it" when she leaves.
103.10 - 103.12	Kit tells Dottie, "I love you."
104.12 - 104.26	Kit gets onto a separate bus (not Dottie's).
104.12 - 104.26	The old routine is transformed ("Mule," "Nag").

Step 5:**Minutes****Notes**

101.69 - 103.19	Kit's ability to continue playing ball (masculine) and still stay connected in heart with sister (feminine) during Atonement with Mother .
102.10 - 102.13	Kit is staying in Racine to get a job and play ball.
103.10 - 103.12	Kit tells Dottie she loves her.
108.02 - 108.16	Kit in the Hall of Fame with her daughter and grandchildren.
108.11 - 108.14	One of her grandchildren asks Kit, "Is that you, Grandma?"

Step 6:

Minutes	Notes
99.60 - 100.06	Kit gets recognition when she hits a winning home run.
100.37 - 100.67	The crowd chants Kit's name and cheers, and teammates carry her off on their backs.
101.20 - 101.64	Young girls ask Kit for autographs.
101.25 - 101.28	Kit asks the girls, "You want to be a ballplayer when you get big?"
101.29 - 101.31	They all scream, "Yeah!"
108.02 - 108.08	Kit's picture in the Hall of Fame (large solo).
108.11 - 108.14	Kit's grandchildren ask if that's her. Ultimately Kit does achieve heroine status, providing a viable role model for those in the community and her own grandchildren.

Appendix E

An Abridged Version of Significant

Moments in the Team's Journey

Stage 1Step 1:

Minutes	Notes
11.35 - 24.48	First seeing the scout at the softball game (watching Kit and Dottie) to when he leaves the barn. He represents a sign for each member to join the league/team.
32.00 - 32.95	Scout, Dottie, Kit, and Marla arrive at the Chicago tryouts. The scout leaves them to try out and the teams start to form.
9.10 - 10.72	The war is another sign (not as direct, but very potent). A viewer hears news commentary about the war and Harvey and other league owners wanting to keep baseball alive during the war.
19.78 - 19.82	Dottie tells the scout, "Pull her leg; mine are already long enough." Women being recruited for the teams need to reevaluate established stereotypical roles. (Playing baseball is certainly not one of them!)

Step 2:

Minutes	Notes
24.58 - 24.64	Kit and Dottie go willingly with Ernie. (See them running for the train.) This symbolizes each of the team members joining a scout to try out for the team.
19.68 - 19.74	Scout tells Dottie and Kit that Harvey is creating a women's professional baseball league.
26.07 - 31.55	Scout (also Kit and Dottie) watches Marla hit.

Step 2 (cont.)

Minutes	Notes
37.75 - 38.10	Team lists are posted.
39.70 - 39.90	One of the coaches introduces himself and congratulates all the girls in the league. At this point there is some willingness of the women to reject their feminine nature when they see the uniforms.
40.16 - 40.70	They complain about how short they are and how they are not uniforms (as they expected-similar to the men's).
40.26 - 40.30	One of the women says, "I can't slide in that!"
40.70 - 40.79	Lowenstein tells all the women, "Each of you will have regular classes at charm and beauty school." He makes it clear that each one of them is to be a proper lady! Again, voices of discontent are heard behind his stern words.

Step 3:

Minutes	Notes
10.11 - 10.54	In news commentary, the meeting with Harvey, Lowenstein, and other team owners. Ira Lowenstein is the "promotional whiz kid" who is given the job of creatively keeping baseball alive while the men are at war. Harvey and others support Ira as long as they make money.
46.16 - 47.76	Jimmy isn't supportive at first. (See him peeing, ripping a card, and walking out of the locker room without even saying hello!)
64.98 - 65.45	Jimmy starts paying more attention to the game and actually starts to intervene by giving Marla the sign to hit. (Dottie and Jimmy go back and forth with signals.)

Step 3 (cont.)

Minutes	Notes
65.39 - 65.45	Dottie tells Jimmy to start acting like a manager.
65.61 - 65.69	Marla gets a home run.
65.76 - 65.80	Jimmy tells the team, "I still say you're not ballplayers," yet there is less conviction in his words (a turning point for him).
63.07 - 63.13	See the teammates in church praying.
71.30 - 71.40	Again see women on the team praying (i.e., for a hit).
65.93 - 66.99	Teammates cross their fingers while on the bus passing a cemetery. (They consider it bad luck not to do so, i.e., they won't get a hit!)
91.03 - 91.16	A bad odor in the locker room is noted by Jimmy due to Alice's superstitious belief that changing her socks is bad luck!
91.23 - 91.79	Jimmy leads the team in "a little prayer."
88.29 - 88.36	Jimmy is yelling at Alice as she gets onto the bus, and she tells him not to yell at her because it is bad luck.
96.08 - 96.11	Helen crosses herself right before she steps up to the plate.

Step 4:

Minutes	Notes
45.66 - 51.56	During the first game of the season, the Rockford Peaches cross the first threshold.
48.29 - 48.40	Dottie is elected to make the line-up.

Step 4 (cont.)

Minutes	Notes
48.94 - 50.35	The crowd is jeering and definitely unsupportive of women playing baseball!
48.99 - 49.03	One fan says, "Hey, lift up your skirt!"
49.44 - 49.47	Another fan says, "Hey glamor puss, can you throw the ball?"
50.04 - 50.06	Another fan says, "Girls can't play ball!" The women on the team are visibly hurt by the crowd's rude and demeaning behavior.
49.22 - 49.27	One of the teammates asks another, "Are they laughing at us?" The other player replies, "Yeah."
49.30 - 49.33	Another player says, "They hate us."
50.35 - 50.38	Another player finally threw a hard fast ball at a jeering fan and knocked him over!

Step 5:

Minutes	Notes
	There is no associated step for the team here.

Stage 2**Step 1:**

Minutes	Notes
35.13 - 36.09	Social commentary by a concerned citizen:
35.50 - 35.68	"Careers of higher education are leading to the masculinization of women, either enormously dangerous consequences to the home, the children, and our country. When the men come home from war, what kind of girls will they be coming home to?"

Step 1 (cont.)

Minutes	Notes
35.91 - 35.98	"The most disgusting example of this sexual confusion is women's baseball. . . ."
36.03 - 36.09	". . . see which one of them can be the most masculine."
40.16 - 40.70	Must wear uniforms that are sexist and impractical!
41.38 - 42.92	Have to go to "Charm and Beauty School."
40.70 - 40.79	Lowenstein tells the team players that "Each of you will have regular classes at Charm and Beauty School."
40.79 - 40.83	He also tells them, "Every girl in this league is going to be a lady."
41.69 - 41.76	A female teacher at the school shows players how to sip properly and obtain balance, posture, and grace.
42.35 - 42.38	The female teacher at the school shows them how to properly sit, crossing their legs. ("Legs together, a lady reveals nothing.")
42.50 - 42.92	The teacher at the school makes cosmetic suggestions (hair, eyebrows, etc. . . .).
42.88 - 42.92	The teacher recommends "a lot of night games" for Marla.
44.84 - 45.33	Jimmy appears very disappointed at Harvey's offer of managing a women's baseball team.
45.28 - 45.33	Jimmy tells Harvey, "I hit 487 home runs for you. . . ."

Step 1: (cont.)

Minutes	Notes
46.16 - 47.76	Jimmy comes to the first game late, drunk, and he is rude! (See him peeing, ripping up a card, and ignoring the players.)
52.50 - 52.65	Jimmy tells Lowenstein (at the end of the first game), "I haven't got ballplayers, I've got girls! Girls you want to sleep with after the game, not what you coach during the game!"
52.96 - 54.24	Commercials used to promote the league are sexist and degrading (showing stereotypical roles for females).
53.26 - 53.33	See Alice powdering her nose after hitting a triple.
53.42 - 53.54	Helen Haily is shown poring coffee for the male umpires.
53.60 - 53.67	Betty Horn is shown knitting in the dugout, and the commentator says, "With her husband in the Pacific, Betty Horn enjoys cooking spaghetti and knitting."
53.70 - 53.78	Ellen was "a former Miss Georgia."
54.10 - 54.16	Marla Houch is shown in the outfield (not a close-up, like all the other women).
54.19 - 54.24	The commentator's closing remark is, "What a league; but girls playing baseball?"
68.15 - 68.24	The commentator notices a "light crowd" due to a tractor show.
69.29 - 69.33	One of the players comments that without fans, they won't have a league.
69.59 - 69.63	Lowenstein tells the team there is a reporter and photographer from <i>Life Magazine</i> .

Step 1 (cont.)

Minutes	Notes
69.68 - 69.78	Lowenstein wants them to do a story on Dottie as the "Queen of Diamonds".
70.01 - 70.16	He tells the team that the league is not doing well and "Harvey and the other owners think they've made a mistake."
70.21 - 70.26	He also tells the players that the owners are thinking of closing them down due to "No profit, no product."
70.30 - 70.52	May tells him she doesn't want to go back to her old job; all of the players are very upset by this news.
70.71 - 70.76	The players try to spice things up to entertain the fans, like showing a banner across the field before the game: "Catch a ball, get a kiss!"
70.99 - 71.05	Dottie does the splits while catching a foul ball.

Step 2:

Minutes	Notes
64.38 - 65.76	Jimmy starts to support the team and acts as a manager.
65.12 - 65.34	Jimmy argues with Dottie on whether Marla should bunt or "hit away." (See them give signals back and forth.)
65.35 - 65.38	Jimmy finally screams, "Who's the goddamn manager here?"
65.39 - 65.45	Dottie replies, "Then start acting like it, you big lush!"
65.46 - 65.48	He gives Marla a signal to "hit away!"
65.61 - 65.69	Marla hits a home run.

Step 2 (cont.)

Minutes	Notes
65.76 - 65.80	Jimmy says, "I still say you're not ballplayers" (but with less conviction than before).
73.75 - 73.82	Jimmy offers Dottie chew and tells her "A lot of ballplayers use it."
74.11 - 74.16	She is seen spitting chew out, and Jimmy tells her it sounded pretty good.
88.95 - 88.99	Jimmy expresses to Dottie (as she plans to leave with Bob to go home) "really thought you were a ballplayer!"
91.23 - 91.79	Jimmy leads the team in a prayer.
86.20 - 86.26	Jimmy holds Betty after she receives the war note that her husband has been killed.
74.67 - 74.73	The crowd as a collective force also represents masculine patriarchal standards (God). The fans start to show up and support the team/league. (See the full stadium with cheering fans).
95.44 - 95.47	For example, they cheer, "All the way, May!"
77.86 - 77.92	Harvey notices the fans' support: "Look at this crowd. This is great. They're jumping, they're hopping, and they paid to get in here."

Step 3:

Minutes	Notes
58.60 - 62.90	The team goes to the "Suds Bucket" to drink and dance with men.
57.23 - 57.31	May and other players plot poisoning the chaperon's dinner.
58.16 - 58.39	See the chaperon sick with Jimmy and the doctor.

Step 3 (cont.)

Minutes	Notes
58.43 - 58.54	See players sneaking out of the house.
58.60 - 58.63	Players arrive at the bar.
59.30 - 59.33	The young man kisses Kit (flirting).
59.70 - 59.76	May dancing close with her partner.
61.05 - 61.09	May kissing and drinking with a man.
61.50 - 61.58	Dottie warns the players that Lowenstein is coming and they need to get home (so they don't get caught).
61.79 - 62.75	Marla is seen singing to Nelson.

Step 4:

Minutes	Notes
	Miss Cutherberg (the chaperon) is the prime mother figure for the team. She enforces the rules set by the team
58.16 - 58.36	owners. This is why the players must poison her before they can go out drinking and dancing with the young men. Yet toward the end of the season, the chaperon becomes more friendly and supportive. She gently takes
86.28 - 86.32	Betty away after she receives the war note concerning her dead husband.
97.74 - 97.78	The chaperon is seen sitting in the dugout during a game talking, smiling, and cheering on the players.
100.28 - 100.39	The chaperon appears very disappointed and sad when the team loses the World Series.
72.84 - 73.00	The black female fan throws the ball hard and accurately to Ellen (over Dottie's head).

Step 5:**Minutes****Notes**

	The team's goals include keeping the league viable (as noted in Stage 2, Step 1) and to win the World Series.
70.30 - 70.52	May complains and tells Lowenstein she does not want to go back to her old job.
70.48 - 70.52	The rest of the players are very upset at the idea of the league being shut down. One of players says, "They can't stop us from playing!"
78.45 - 78.52	The players are excited when they find out they made the playoffs for the World Series.
101.06 - 101.11	Teammates are depressed and disappointed at losing the World Series. Doris remarks, "I'm so depressed I could eat a cow."
78.92 - 79.07	They want to be accepted as ballplayers (as indicated in Stage 2, Step 1). Thus, they play under extreme conditions (broken bones, driving all night for double headers the next day, etc.).

Step 6:**Minutes****Notes**

77.43 - 77.50	The team makes it to the playoffs.
100.84 - 100.88	Harvey finally agrees to keep the league.
74.67 - 74.73	Fans are accepting and supporting the women as real ballplayers.
77.86 - 77.92	Harvey notices a large crowd.
95.44 - 95.47	Fans are noted supporting individual team players, for example, screaming "All the way May!" as she comes up to bat.

Step 6 (cont.)**Minutes****Notes**

90.49 - 90.80

Media coverage of the World Series shows front page coverage of the World Series playoffs.

Stage 3**Step 1:****Minutes****Notes**

70.30 - 70.52

It is clear the players on the team want to keep playing (as noted by their concern about possibly losing the league).

107.44 - 107.48

The pictures in the Hall of Fame suggest the willingness of the players to return each season. (See the picture of Peaches). The main obstacle for the returning flight home is to keep the league going once the boys have returned from war.

Step 2:**Minutes****Notes**

78.08 - 78.16

Harvey tells Lowenstein, "Fortunately, we won't need them (the women) any more."

78.27 - 78.32

Harvey adds, "Men's baseball won't be shut down, so we won't need girls next year."

78.92 - 79.07

Lowenstein tells Harvey how dedicated the players are.

79.30 - 79.37

He also tells Harvey he sold a product when there wasn't one.

79.37 - 79.42

Harvey finally comments, "There is not room for girls baseball in this country once the war is over!"

Step 2 (cont.)**Minutes****Notes**

79.45 - 79.50

Lowenstein replies, "I think you're wrong, and I'm going to prove it to you Mr. Harvey!"

Step 4:**Minutes****Notes**

100.84 - 100.88

Harvey agrees to keep the league operating.

73.23 - 73.26

Many of the players are returning next season. For example, Marla tells the team she'll be back.

107.44 - 107.48

The team picture in the Hall of Fame.

Step 5:**Minutes****Notes**

85.98 - 86.01

Betty receives the war note, yet there's still a game to play.

86.83 - 87.85

Bob returns early from the war (while Dottie is still on the team).

73.01 - 73.12

Marla gets married to Nelson.

73.23 - 73.26

Marla tells her teammates she'll be back next season.

100.84 - 100.88

The team can still play ball even when the men get back from the war. (Harvey tells Lowenstein "okay".)

Step 6:**Minutes****Notes**

90.15 - 90.20

At the World Series a scalper remarks, "It's history in the making."

Step 6 (cont.)

Minutes	Notes
106.73 - 106.81	The team/league is the first women's baseball league ever inducted into the Hall of Fame.
101.20 - 101.68	Kit (representing the team) is observed giving autographs.
107.44 - 107.48	Pictures of the team are observed in the Hall of Fame.
109.87 - 111.56	Extra Note: At the end of the film, there are flashbacks with real players and film actresses while Madonna sings "This Used to be My Playground."