

**African & African American Studies 4996**  
**Black Masculinity Since 1950**  
**Spring 2012**

**Instructor:** Mr. Derrick Lanois  
**Office:** Brister Hall Rm 203  
**Phone:** TBA  
**Email:** dlanois@memphis.edu  
**Office Hours:** Tuesdays & Thursdays 10:30-12:30  
**Social Media:** Skype: dl\_phd  
Twitter: dl\_phd

**Course Description**

Black masculinity and manhood went through a transformation after World War II and during the Cold War. This new sense of manhood was seen and felt during the Civil Rights Movement and Black Power Movements. The Hip Hop generation inherited these various forms of masculinity and redefined them. This course explores Black masculinity in the second half of the 20<sup>th</sup> century through the 21<sup>st</sup> century, examining themes such as sex and sexuality, crime and violence, middle-class values and lifestyles, the role of “cool”, Hip Hop, Black Power, Black feminism and womanism. Students will examine the lives and activities of key figures like Marvin Gaye, Tupac Shakur, Michael Jordan, Charles Barkley, Denzel Washington, Bill Cosby, Mike Tyson, Dave Chappelle, and Tiger Woods.

**Learning Objectives**

1. The students will be introduced to theories of Black masculinity, Black feminism, and womanism.
2. The students will discuss the history of African American men from 1950s to today.
3. The students will synthesize theories of Black masculinity, Black feminism, and womanism, and the history of African American men to analyze the life experiences of particular black men.
4. The student will outline the major movements, figures, ideals, and scholarship of the twentieth and twentieth-first centuries. Students will explain how Black masculinity is expressed in the South.
5. The student will be able to answer the question “What is Black Masculinity” in your own words.
6. Explain the relationship between Black masculinity and other perspectives, including but not limited to Black feminism and womanism.
7. The students will establish connections between disciplines and pursue knowledge through a variety of sources.
8. The students will analyze print and non-print materials, make comparisons of particulars, draw and support conclusions.

## **Required Text & Readings**

### **Book**

Athena Mutua, ed. *Progressive Black Masculinities*

Natalie Hopkinson and Natalie Moore, *Deconstructing Tyrone: A New Look at Black Masculinity in the Hip-Hop Generation*

Richard Majors and Janet Mancini Billson, *Cool Pose: The Dilemmas of Black Manhood in America*

Marlene Kim Connor, *What is Cool?: Understanding Black Manhood in America*

Steve Estes, *I Am A Man: Race, Manhood, and the Civil Rights Movement*

Tayannah Lee McQuillar and Fred L. Johnson, *Tupac Shakur: The Life and Times of an American Icon*

Ronald L. Jackson II, *Scripting the Black Masculine Body: Identity, Discourse, and Racial Politics in Popular Media*

Patricia Hill Collins, *Black Sexual Politics: African Americans, Gender, and the New Racism*

### **Articles**

“Tupac Shakur: Understanding the Identity Formation of Hyper-Masculinity of a Popular Hip-Hop Artist,” in *The Black Scholar*, Volume 33 No. 2 by Derek Iwamoto

“Cool Pose: Black Masculinity and Sports,” by Richard Majors in the *Masculinities Reader* edited by Stephen Whitehead and Frank Barrett

“Rap’s Unruly Body: The Postmodern Performance of Black Male Identity on the American Stage,” in *The Drama Review*, Volume 47 No. 4 by Annette J. Saddik

“Rap Music and the Demonization of Young Black Males,” in *USA Today*, May 1994 by Tricia Rose

“Bringing Wreck: Theorizing Race, Rap, Gender, and the Public Sphere” by Gwendolyn Pough in *Check It While I Wreck It*

“Spike Lee’s Uncle Toms and Urban Revolutions” chapter 4 and “Gangstas and Playas in the Dirty South” chapter 5 by Riche Richardson in *Black Masculinity and the U.S. South*

## Suggested Readings

*The Womanist Reader* Layli Phillips

*Traps: African American Men on Gender and Sexuality* Rudolph Byrd & Beverly Guy-Sheftall

*Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment* Patricia Hill Collins

*Black Queer Studies: A Critical Anthology* E. Patrick Johnson and Mae Henderson

*Separate Roads to Feminism: Black, Chicana, and White Feminists Movements in America's Second Wave* Benita Roth

Grades	Final Grades will use the +/- system				
A	100-92	A-	91-90		
B+	89-86	B	85-83	B-	82-80
C+	79-76	C	75-73	C-	72-70
D+	69-65	D	64-60		
F	Below 60				

Grading Assignment	Percentage	Due Date
Textual Analysis	25%	March 1
Comprehensive Exam	25%	April 24
Semester Project	25%	April 24 & May 3
Participation	25%	Daily

## Requirements:

- **Textual Analysis:**

The student will analyze Black masculinity and culture or movements through a series of textual (lyrics, speeches, literature, movies, etc) artifacts. The student will pick a topic this can be a person, a movement, art, movie(s) or the like and analyze it using the theories from the class. The assignment is a praxis where the student will use theories and apply those theories to an artifact(s). I will do a textual analysis of Tupac Shakur and his performance of Black masculinity. I will use a multitude of sources including his movies, music, and his biography. The analysis will be a 5-10 page paper that is word processed, double-space, Times

New Roman, 12 font with standard margins. Every paper should have citations and put all block quotes (lyrics or speech) at the end of the paper in a section entitled Appendix-Text. Within the body of the analysis, only quote the small portion of the lyrics, speeches, or text that is needed to prove your point or elucidate it. In my paper, I would have every song's lyrics in their entirety that I made mention in the analysis in the Appendix-Text section. I will have in the analysis only the part of the song that proves my point—Tupac's Black masculinity performance included a duality when it came to women. In one song, he praised women, "And uhh, I know they like to beat ya down a lot, When you come around the block brothas clown a lot, But please don't cry, dry your eyes, never let up, Forgive but don't forget, girl keep your head up. But he could be just as sexiest in other songs, " Still lookin' for a rich man you dug a ditch, got your legs up tryin' to get rich. I love you like a sista but you need to switch and that's why they called you bitch, I betcha. You wonda why they call you bitch." These are short quotes and are less than 5 lines.

The citation formats that must be used for all papers are Turabian or Chicago Manual Style and the use of footnotes. There should be a back sheet that includes the title, the type of project, your name, and date and none of this information should be included anywhere else in the paper including headers and footers. The back page will be the last page stapled. All papers need to be stapled and have page numbers without any accompanying headers or footers. Please ask any questions or concerns about this format to the professor in a timely manner. All assignments that do not follow this format will receive an automatic F.

- **Comprehensive Exam:**

The only exam for the class will be a take home exam. The exam will cover the entire semester including the readings, lectures, and discussions. You will be asked to know the theories, the people, critiques, history, and even the future of Black masculinity. The expectation and requirement is that you work alone and not with anyone else in or outside of the class. The exam will be given out a week before it is due and it must be word processed, double-space, Times New Roman, 12 font with standard. There should be a back sheet that includes the title, the type of project, your name, and date and none of this information should be included anywhere else in the paper including headers and footers. The back page will be the last page stapled. All papers need to be stapled and have page numbers without any accompanying headers or footers. Please ask any questions or concerns about this format to the professor in a timely manner. All assignments that do not follow this format will receive an automatic F.

- **Semester Project:**

In consultation with the professor, the students will work individually, in groups, or with the professor and design her/his own semester project. People wanting to work in groups must put the group together but there is a cap on people in one group. The semester project must deal with Black masculinity. The student may continue her/his textual analysis and expand it or create a documentary film,

create a play/skit depicting Black masculinity, and a host of other creative outlets. The project cannot be a paper and the presentation cannot be a PowerPoint. The student must get prior approval before beginning the project. The project should tackle some theme covered in the course with a critical analysis. The student will present her/his project to the entire class on the day specified by the schedule.

The professor is shooting a documentary film on African American men in Memphis and will take on a few students (meaning there will be a cap). The students will be production assistants and help plan and implement the documentary. In addition, the students will also help plan a series of town hall meetings examining Black masculinity and men. More information will be given out on the first day of class.

- **Participation**

Each student is expected to contribute to the dialogue/discourse/discussion. You may participate by:

1. Asking poignant questions about the readings, lectures, and/or discussions.
2. Responding to a question asked by the professor, faculty, guest speakers, or other class members.
3. Making an analytical comment or observation.
4. Bring in newspaper/magazine/media that deals with an aspect of class that we are currently discussing or have discussed.

It is necessary and important for you to read the assigned readings prior to coming to class to be able to fully participate and contribute to class. I would advise you to follow my example on how to discuss the material in class—integrating readings, discussions, and outside materials from other courses. Daily participation will be noted and graded using a grading scale of 0=no/little participation; 1=moderate participation; 2=above average 3=full participation. There are 28 classes in the semester including the first day so please do your best to receive full credit everyday. After class, I will assign these number grades to the attendance and the majority of your participation grade will come from these daily assessments.

At the end of the syllabus, you will find a series of questions numbering from 1-9 (pages 12-20). I have provided this for your benefit to help you prepare for the final exam. You should prepare one of these for each reading once we are finished with the book/theme depending on the assignment. I will give detail examples on the first day of class but know every week you should have answered these questions. I do not plan on taking these up unless the discussions are wavering (meaning it seems the class is not prepared) and this will go along with your participation grade. My goal is for it to be a quick resource for when you do your final exams and it is a good practice when you go off to graduate school.

- Attendance:**  
Attendance is vital during a semester and I will be taking attendance daily. The student will receive two days of unexcused absences before her/his attendance adversely affects the grade. After the 2<sup>nd</sup> absence, the course grade will be dropped one letter grade for occurrence. An example is if someone missed 4 days and had an A in the class. The new grade would be a C for the two extra days. Of course, emergencies happen and will be considered only with written documentation (doctor's note, funeral program, traffic accident ticket, etc). Also, tardies will be counted. Tardy constitutes being more than ten minutes late or leaving before the end of the class session. Two tardies will count as one absence. So please come to class on time. When the projects start, attendance is mandatory and you must be on time to hear your classmates' presentations the ten-minute rule is not observed during projects because it is rude to walk in late during someone's presentation. If you do not show up during the presentations or leave early, you will receive a 0 on your project and these projects are 25% of your final grade.
- Computer Resources:**  
Email (via the University of Memphis system) is the official method of contact for this class. You should check your email regularly. Please contact Tech Support if you choose to have emails forwarded to UM account sent to another email address.
- Students with Disabilities:**  
Student Disability Services (110 Wilder Tower, 678-2880) will coordinate reasonable accommodations for students with documented disabilities.
- Academic Honesty** is fundamental to the principles and activities of a university. You are responsible for knowing the university's policy on academic honesty. Ignorance is NOT a defense for any charge of dishonesty. Please familiarize yourself with the university's policy on academic honesty.  
  
<http://saweb.memphis.edu/judicialaffairs/dishonesty/definitions.htm>
- All work is due when specified and late materials will not be accepted unless accompanied with written documentation (e.g. doctor's note, funeral program).** If you have an emergency please contact me as soon as possible so we can discuss how to handle the assignment.
- Eating in class is acceptable if it is a snack e.g. potato chips, candy bar, or a drink. Please do not bring a full course meal to class and expect to eat it.
- INCOMPLETE GRADES**  
An Incomplete grade is assigned when extenuating circumstances, such as illness, the death of a family member, or a family emergency, prevent a student from

completing assignments and other course requirements by the end of the semester. An incomplete grade must be changed by the deadline specified on the college calendar or will be automatically changed to an “F.” The removal of an “I” grade does not guarantee a passing grade.

- **CELL PHONES/ELECTRONIC DEVICES**

All cell phones and other electronic communications devices are to be switched off or turned on “silent” for the duration of the class (silent does not mean vibrate!!!). Using the phone to text or talk in class is prohibited. If a phone or any other electronic device goes off during class the student will receive a 0 the day and will be asked to leave. If a device goes off during a test the student will automatically receive a 0 on the test. I do not allow the use of laptops, iPads, or any other computing device to be used during class unless absolutely necessary. However, if you are caught using it to facebook, surf the internet, play games, anything that is not dealing with the class then you will receive a 0 for that week’s quiz and a 0 on participation for the day. You also will lose the privilege of having the ability to use the device in the class for the rest of the semester.

- **OTHER**

Please no hats, caps, sunglasses, or any other head gear unless for religious purposes (“bad hair days” are not a reason that I accept and this policy is for men and women). **Remove these items prior to entering the classroom even if you are early.** Please as much as possible—ladies do not wear revealing clothing that is either too short, too loose, too tight, etc. and gentlemen refrain from sagging your pants to show undergarments, wearing revealing clothing that is also too tight, too short, too loose, etc.

- **My professor often said, “The law of common courtesy has not yet been repealed.” I hope that we will engage in many debates over the semester. I expect that we will all treat each other and each other’s ideas with respect.**

Schedule				
Date	Topics & Activities	Readings Due	Lecture	Assignments Due
1/12	Introductions		Introducing Feminism, Black Feminism, and Womanism	
1/17	What is Black Masculinity/Manhood	Mutua Ch. 1 & Ch. 5	Introducing Feminism, Black	Optional—Film Red Tails Saturday 1/21
1/19	why is it important?	Pough	Feminism, and	
	What is Cool?	Connor Intro	Womanism	

			continues	
1/24	Cool and Masculinity	Connor Ch. 1-3	Second Wave	
1/26	Civil Rights & Black Power	Estes Intro-Ch. 2	Feminism	
1/31	Civil Rights & Black Power Continued	Estes Ch. 3-7	Second Wave Feminism	
02/02	Black Masculinity and Urbanization	Booker Ch. 9	Continues	
02/07	Black Masculinity and Urbanization continues	Majors & Billson	Reproductive movement and Black Masculinity	
02/09	Black Male Body Politics	Jackson Intro-Ch. 3		
02/14	1970s to today Black Masculinity	Booker Ch. 10 Connor Ch. 4	Queering Black Masculinity	
02/16	Black Male Sexual Politics Hip Hop, violence, and jails	Collins Ch. 5 Mutua Ch. 8 & 9		
02/21	Sports, Hip Hop, and Black Masculinity	Majors Masculinities Reader	Black Fraternalism and Black Masculinity	
02/23	Sports, Hip Hop, and Black Masculinity	Mutua Ch. 11 Jackson Ch. 4 Saddik Rose		
02/28-03/01	Hip Hop, Black Masculinity, and the Dirty South	Richardson Ch. 4 & 5		<b>Textual Analysis 03/01</b>
03/06-03/08	SPRING BREAK			
03/13	Tupac	McQuillar Part I-III Iwamoto		<b>March 16</b>
03/15	Tupac	McQuillar Part IV-V		<b>Last Day to receive a W for a Withdrawal</b>
03//20-03/22	Hip Hop Generation and Black Masculinity	Hopkinson Intro-Ch. 4		



03/27-03/29	Hip Hop Generation and Black Masculinity	Hopkinson Ch. 5-9	
04/03-04/05	Fatherhood, Black Masculinity, and Hip Hop Generation	Hopkinson 10-11 Mutua Ch. 15	
04/10-04/12	Contemporary Issues with Black Masculinity and Solving problems	Mutua Ch. 10, 12, & 14 Jackson Ch. 5 & Epilogue	
04/17-04/19	Black Masculinity future—love, sex, fatherhood, health, boyhood, culture, nihilism, and others.	Collins Chapters 6-9	<b>Exam Handed out</b>
04/24	Projects Presentations		<b>Exam Due</b>  <b>Project Presentations</b>
04/26	Study Day-No classes		Study Day
05/03	10:30-12:30 Final Exam Day		<b>Project Presentations</b>

\*\*\*\*\*The Schedule is subject to change\*\*\*\*\*  
Some readings may be added or others may be taken away

**Rubric for written assignments**

**Thesis:** **20%**  
**1 2 3 4 5 6 7 8 9 10**

Clear, concise, developed and viable thesis statement that answers the question

Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Content:** **30%**  
**1 2 3 4 5 6 7 8 9 10**

Facts and ideas developed to prove the thesis

Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Logic & Argument:** **20%**  
**1 2 3 4 5 6 7 8 9 10**

Internal and external consistency (consistency of ideas within the paper and to the thesis).

Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Organization & Structure:** **20%**  
**1 2 3 4 5 6 7 8 9 10**

Elaborate of ideas, flow of ideas, completeness of thoughts, follows the outline made by thesis

Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Technical Writing Quality:** **10%**  
**1 2 3 4 5 6 7 8 9 10**

Turabian, spelling, grammar, punctuation, vocabulary

Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Evaluation for Ephemeral Projects

Prof. Lanois

Type of Presentation: \_\_\_\_\_

Evaluation: 5=best to 1=No Credit

- 1. **Imagination:**            1       2       3       4       5  
Uniqueness of the ephemeral project
- 2. **Organization**            1       2       3       4       5  
Extent of preparedness and flow of the performance
- 3. **Substance:**              1       2       3       4       5  
Relevance to Black Masculinities. How well did the project blend culture and history?
- 4. **Creativity:**              1       2       3       4       5  
How well did imagination and substance blend together to make a clear statement?
- 5. **Insight:**                  1       2       3       4       5  
How well did the project give a sound understanding of Black masculinities, history, and culture?
- 6. **Group Presentation: 1**       2       3       4       5  
Was everybody involved and was this involvement enthusiastic?

**Overall:**

A+    A-    A       B+    B       B-    C+    C       C-    D       F

**Comments**

---

---

---

---

---

---

---

---

---

---

---

Name:

Date:

Single- or Jointly Authored Book

- 1) How would you summarize this book's/theme's topic, approach, and argument?

2) What would you identify as the book's/theme's key concept or theme? Why?

3) Describe the theoretical and/or analytical approach(es) the author(s) is using.

4) How effective is the analysis – what are its strengths and weaknesses?

- 5) Describe how this study relates to African American masculinities (topic, historical debates, periodization; similarities and differences; gender; leadership; community building/nation building).



- 6) What evidence is offered up to prove the thesis? Do you know of something that could have bolstered the argument or something that detract the argument?

7) What are the key terms- people, places, and events?

8) What impressed or intrigued you the most about the book/theme? Why?

9) How would you connect this book/chapters to other books we have read?