

**CES 436: BLACK MASCULINITIES**  
**SPRING 2009 – T, TH 10:35-11:50 A.M. – CUE 416**

Professor Lisa Guerrero

Office: Wilson 121

Phone Number: 335-4182

E-mail: [laguerre@wsu.edu](mailto:laguerre@wsu.edu)

**(E-mail is the preferred method for reaching the professor. It is also the method that will yield the quickest response.)**

**OFFICE HOURS: Wednesday 10 a.m.-12 p.m., and by appointment**

---

I am America. I am the part you won't recognize. But get used to me. Black, confident, cocky; my name, not yours; my religion, not yours; my goals, my own; get used to me.

*Muhammad Ali*

I am a man of substance, of flesh and bone, fiber and liquids – and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me.

from *Invisible Man* by  
*Ralph Ellison*

I have never been able to discover anything disgraceful in being a colored man. But I have often found it inconvenient – in America.

*Bert Williams ca. 1920*

The most dangerous creation of any society is the man who has nothing to lose.

*James Baldwin*

**Course Description:**

This course will examine the ways in which black manhood has been historically constructed in the United States. Through the examination of African American literature, popular culture representations, and social and political debates, students will interrogate how issues including: racism, violence, sexuality, hypervisibility, notions of family, and economics, have created shifting images of black masculinity in the American landscape. Our examination will focus on the critical social and historical contextualization of varying understandings of black men, from slavery to world wars, from minstrelsy to mainstream Hollywood, from jazz music to hip hop, and from Jack Johnson to Lebrun James, as well as critically interpreting the African American creative, entrepreneurial, and political responses to these histories. Ultimately, the course will work to problematize the question of defining American identity by asking how does American manhood shape the national identity, and how does African American manhood shape our understanding of what “American” manhood is?

This class will largely be run in a seminar style. In other words, you are required to engage consistently in the classroom discussions. Your contributions to the course discussions should NOT be solely based in opinion. You will need to make every effort to critically engage the course materials, including texts, essays, films, professor's comments, and the comments of fellow classmates, in your comments within class discussions. Participation counts as the largest part of your grade in this class. Accordingly, you will be evaluated on not only how frequently you contribute to discussions, but also the quality and complexity of the engagement of those contributions.

In enrolling in the course, you are agreeing to invest a reasonable amount of time and effort into the life of the class, and to take the assignments seriously. You, in turn, can and should expect the same from me.

Learning Outcomes:

- (1) To develop an understanding of the historical, social, and political forces and institutions that shape the definition of gendered and raced identities in the United States.
- (2) To begin to understand the critical uses of political and cultural forms as effective models of resistance for marginalized groups.
- (3) To understand the theoretical concepts of race, racism, blackness, manhood and radicalization as they inform the creation of identities of black masculinities.
- (4) To understand how racial and ethnic groups have resisted and struggled to recreate their own cultural identities in relations to each other and dominant white groups, leading to both conflict and community empowerment
- (5) A critical understanding of racial identity and gender identity and how they are constructed and reconstructed by individuals and groups over time and different contexts.
- (6) Develop and sharpen critical communication skills through the contribution to, and facilitation of discussions and writing skills through essay assignments.

**THIS IS YOUR ONLY WARNING:** This class relies on the participation of the students. As such, we will engage in many lively discussions. Emphasizing collaboration and dialogue, conversation and debate, we, as an intellectual community, will engage one another in meaningful and challenging ways while we explore the varied perspectives that each of us bring to bear on class discussions. Hence, various opinions will be expressed and espoused. I ask that you be respectful of my opinions and those of your peers. In other words, refrain from rude and negative comments, for they will not be tolerated. We should be constantly vigilant that our contributions, opinions, and responses, while intellectually critical, are respectful of the differences in position, perspective, and experience we all have. If your beliefs are so strong that you cannot tolerate the opinions of others, please begin to practice tolerance now, or choose another class. People can disagree without being disrespectful.

**Note:** As this is an upper-division, seminar-style course, the reading load is quite heavy and the pace fast. Also, because writing is a means of discovery and a pathway to understanding, it is an important activity in this class in conjunction with the reading. Indeed, you should think of your writing as a mode of reading that will help you begin to understand the literature at hand. Be prepared to spend much time carefully reading, considering, discussing, and writing about the texts in the course. If you cannot devote the time necessary to keep up with the assignments, and to do so in a critical manner, you will not do well in this class and may want to consider if this is the right class for you.

**Required Texts:**

- Beatty, Paul. The White Boy Shuffle. [BEATTY below]
- Coates, Ta-Nehisi. The Beautiful Struggle: A Father, Two Sons, and An Unlikely Road to Manhood. [COATES below]
- Estes, Steve. I Am A Man: Race, Manhood, and the Civil Rights Movement. [ESTES below]
- Rhoden, William C. Forty Million Dollar Slaves: The Rise, Fall, and Redemption of the Black Athlete. [RHODEN below]
- Malcolm X. The Autobiography of Malcolm X. [MALCOLM below]
- Course Reader [READER below]

In addition, throughout the semester the professor may assign supplemental readings. The professor will announce any such additions during lecture.

All texts are available at The Bookie and Crimson & Gray. They are also readily available for order on Amazon. If you choose to order your books on Amazon please be VERY aware of the date each book is scheduled for discussion in class. An untimely order IS NOT a legitimate excuse for not being prepared for class.

The course reader is available at Cougar Copies. You will want to purchase a copy of the reader IMMEDIATELY as the readings for the first two weeks of the course will be taken from the reader.

### **Assessment and Evaluation:**

Taking classes is your job here at the university. Thus, you should treat the work and requirements accordingly. In the workplace things such as absences, tardiness, and not doing your work properly have negative consequences. This is the case in my class as well. Many students' low grades are a result of not following directions or policies as well as not expending enough effort. It is your responsibility to be aware of the policies on this syllabus. If you miss class it is your responsibility to check with other classmates to find out what you have missed. And though you are always welcome to follow up with me if you are absent, **do not** ask me if you "missed anything important."

Your grade is dependent on a number of factors that, together and holistically, inform the evaluation and assessment of your performance. In summary, these criteria include attendance, participation, reading responses, facilitation, film responses, take-home final, and the successful completion of any other reading and written assignments.

### **Course Requirements:**

#### **• Class Attendance**

Though your attendance will not be formally used to calculate your final grade, you are expected to attend class every day, arrive on time and participate in an informed and consistent manner. Anything less will not be tolerated and will result in problems in this class. **Despite not being a formal component of your course evaluation, attendance does have the potential to affect your grade.** Consistent tardiness will result in the lowering of your overall grade by one-half of a grade (e.g. a B would become a B-). During the course of the semester you are allowed three absences. After three absences (excused and unexcused) **EACH** further absence will result in a reduction of your overall grade of one-half of a grade (e.g. a B would become a B-). This may seem punitive but (1) class discussions are one of the most important elements of class; (2) there will be several extra credit opportunities given randomly in class. Moreover, students missing any class meeting are responsible for missed lectures and media material shown/discussed in their absence. Any in-class assignments cannot be made up. Make sure you sign the attendance sheet, which will be distributed at the beginning of each class meeting. If you come to class late and don't sign the attendance sheet at the end of class you will be considered absent on that particular day. **Finally, you will automatically FAIL the course if you miss more than 5 classes, regardless of what your course grade is up to that point.**

#### **• Participation (30% of final grade)**

This class is a student-centered learning environment in which you are largely responsible for making the meaning of the course. Unlike some approaches to learning in which the professor largely determines the content of course lectures and discussions, a student-centered approach views learning as a process of intense exchange and a negotiation of each other's different beliefs, social locations, and ways of knowing. Student-centered courses are not lecture-based, and so they depend on student dialogue and the professor's relentless facilitating, questioning, and mediating of student ideas. Because of this pedagogical approach, participation is the cornerstone of this class, and a significant portion of your final grade.

As such, you are expected to be **present intellectually as well as physically** in the classroom. This means that not only must you attend, but that you must endeavor to contribute to the flow and body of the course. You will be expected to prepare carefully for each class by completing the required readings by the day on which they are listed in the course schedule. It will not be sufficient to attend class without keeping up with the readings. I will assume that you have done the readings and conduct discussions accordingly. This course asks you to read texts closely and responsively. This means that if you want to do well you will actively engage with your books by writing questions in the margins, circling key terms, looking up words you do not know, and underlining themes or issues you find intriguing. Responsive readers think of themselves as having a dialogue with the author and use reading as the basis for formulating their own interesting ideas, questions, and arguments. This approach will likely assist you with comprehending the material and it may give you ideas for your contributions to the class and its discussions.

**Note: Some of the readings on this syllabus may feature material of a sexual or violent nature, including explicit language; you should not remain in this class if you are uncomfortable reading works that may include this material.**

Your level of readiness to participate in a conversation about issues of race and racism is predicated upon a number of issues such as one's personality, awareness of issues, experience, and classroom climate. I also recognize that time constraints and size of the class will limit the number of people who participate. Ultimately though, while it is understood that not everyone contributes to the same degree or in the same manner, total silence during the course of the semester will affect your evaluation.

*Your classroom participation grade will be based on the following criteria:*

**Excellence (A)** requires that you play a leadership role in discussion, demonstrate that you carefully read and thoughtfully consider the text; discuss points articulately; listen sensitively and respond intelligently to other's views; do not interrupt, obstruct or dominate discussion; ask insightful, carefully-constructed questions; and take responsibility for the overall quality of the discussion.

**Above Average (B)** requires that you participate actively in discussion, demonstrate good knowledge of the text, work to achieve understanding, listen to other viewpoints, and ask sound questions.

**Average (C)** requires that you follow the discussion, make occasional comments, have a basic knowledge of the text, and sometimes ask questions.

**Below Average (D)** requires that you occupy a seat and occasionally show signs of life.

**Failure (F)** requires that you occupy a seat but show no signs of life.

### ***Reader Reflection In-Class Exercises***

Throughout the term you will be asked to spend time to participate in reader reflection activities. The purpose of these exercises is to help you to consider more in-depthly the significance of the reader to literature, as well as the ways in which you, specifically, as a reader approach and engage literature. These reader reflections require no more than a few paragraphs of written response. Your written work will be submitted to the professor. Each submitted reflection will be worth 1 point toward your participation grade.

- **Film Responses (10% of final grade)**

We will be viewing **EIGHT (8)** films throughout the term. You will be required to submit film responses for **FIVE (5)** of them. You may choose the 5 to which you will respond.

During the class period before the viewing of each film the professor will give you a question regarding some aspect of the film. You are asked to respond to the question in a **typed, 1-page, single-spaced essay**. (NOTE: ½ a page **DOES NOT** count as 1 page.) Each response is due **ONE WEEK from the date the question was given to the class**. **NO LATE RESPONSES WILL BE ACCEPTED. NO EXCEPTIONS.**

- **Critical Reading Responses (25% of final grade)**

Each student will respond to **FIVE** reading questions throughout the semester, one to correspond to each book we will be reading during the course. At the end of each book the professor will distribute a question regarding the book. The questions will be comprehensive to the book and will focus on themes, debates, issues, and ideas that are contained in the individual books, as well as those prompted in class by the topic of each book. Students will respond to the question grounding their response in the reading. You may also incorporate any relevant ideas drawn from secondary readings, films, or class discussions, though your primary focus should be on the reading from the primary text. Your response should be a **typed, 3-page, double spaced** essay and **will be due** at the beginning of class the **Tuesday** following our completion of each respective text. Reading responses should provide a careful and focused consideration to the question posed by the professor. Your responses will be graded primarily on the thoroughness and intelligence with which you grapple with issues at hand in the text rather than on traditional criteria of a persuasive essay.

- **Critical Facilitation (20% of final grade)**

During the second week of class you will randomly choose facilitation partners. During the semester you and your partner will be responsible for giving a **15-minute presentation** on one of the secondary readings to be assigned randomly. Your presentation should include the following: **1) a critical summary of the author's argument; 2) a discussion of TWO (2) points you agree with in the essay, and why, or, alternatively, ONE (1) point you agree with and ONE (1) point you disagree with, and why; 3) a discussion of how the ideas the author presents contribute to the topics on which we have been focusing in class; and 4) a relevant example, either historical or contemporary, to which the author's ideas can be applied to understand an issue or event more critically in relation to black masculinities.**

Additionally, you and your partner need to prepare a handout that includes: **1) a brief summary of the author's argument in your own words. Your summary should be NO LONGER than TEN (10) sentences; 2) a bulleted list of THREE (3) important points the author uses to make her argument; and 3) TWO (2) brief, but representative passages from the essay.** You need to e-mail your handout to the professor **THE NIGHT BEFORE** your presentation so that she may make copies for the class.

At the end of your presentation you will pose a discussion question to the class and will randomly choose one person from the class to respond to your question. The question you and your partner pose should be critical and engaged, and reflect what you find to be the most interesting, important, or even confusing element of that day's reading.

- **Take-Home Final (15% of final grade)**

During the second to last week of the course the professor will distribute the question for the take-home final. At the same time students will be randomly choosing a cultural item on which to focus their responses to the final question. The question will encompass ideas, themes, debates, issues, and histories from the entirety of the class. It will ask that you do a critical cultural analysis of your chosen item that is grounded in the information that you have accumulated throughout the class in the readings, films, and class discussions. Though you will be given specific instructions for the format of the final at the time of the question distribution, it will be expected that your final is a **typed, FIVE (5) page, double-spaced essay** that 1) provides a social, political, and/or historical context for your chosen item in relation to our understanding of black masculinities in the United States, and, 2) uses **AT LEAST TWO (2) primary texts, ONE (1) secondary text, and ONE (1) film.**

**The take-home final will be due to the professor's mailbox in WILSON 111 on WEDNESDAY, MAY 6, NO LATER THAN 4 P.M. NO LATE PAPERS WILL BE ACCEPTED. NO EXCEPTIONS.**

## **Written Work & Evaluation Criteria:**

### **• Written Work Guidelines:**

-- Written work to be graded should be typed using a 12-point font, double-spaced (unless otherwise specified), spell checked, and proofread.

-- **I DO NOT ACCEPT PAPERS VIA E-MAIL. NO EXCEPTIONS.**

-- I WILL NOT ACCEPT formal assignments that are not typed. If you turn in a paper for a formal out-of-class assignment that is not typed, I will not grade it.

-- **DO NOT PUT ANY ASSIGNMENTS UNDER MY OFFICE DOOR UNDER ANY CIRCUMSTANCES.**

-- Always keep copies of all important formal assignments – including **print** copies of electronic files – until after you receive your final grade in the course. Your professor will retain your final exam, and may retain the originals or copies of your other papers, but the responsibility for document preservation (for grade appeals or other reasons) is yours.

-- In your written assignments, both formal and informal, please avoid extensive summary and background (unless otherwise requested to do so). Remember, all of us in class, most particularly the professor, have read (or should have read) the material for discussion.

-- You are encouraged to *discuss* the course content and assignments with other students, but you must submit your work in your own words. I reserve the right to reject any apparently plagiarized or dishonest work. (*See the Academic Integrity Policy below*)

-- **Regarding written assignments, DO NOT use dictionaries or encyclopedias, of any type, (i.e. books or online), as critical references in your papers. Though I do encourage you to consult dictionaries and encyclopedias for your own personal clarification, they are to be used for clarification purposes ONLY and are not considered critical resources. [Any use of dictionaries as critical references in written assignments will result in the assignment being marked down.]**

### **• Evaluation of Written Work:**

All papers will be evaluated on a 100-point scale, although letter grades and their numerical equivalent are used to determine your actual grade. Your papers will be evaluated on the basis of content, clarity, organization, style and grammar, and insight. The specific criteria grading scale are as follows:

**Content (50 points)** Here I will evaluate how well you cover the issues, integrate classroom readings into your paper, construct arguments to defend your position, critique other points of view, and put forth an effort to write a good paper.

**Clarity (20 points)** The main question here is whether your paper is clear and can be read by a neutral person.



**Organization (20 points)** Do you follow and develop a single line of reasoning or explanation before shifting to another issue or point? Is the paper logical consistent and well organized throughout? Is the writing discursive or rambling? Are your paragraphs well organized, substantive, and are there appropriate breaks between paragraphs?

**Style and Grammar (10 points)** Proofread your paper. Check your paper to make sure it is free of misspelled words and grammatical errors. Insure that it is neat, has appropriate margins, page numbering, and any appropriate citations.

• **Grading Criteria**

Grades for **all** work for the course will be determined by the following general criteria:

**Excellent Work:** Demonstrates comprehensive command of the theories and principles from the course, exceptional ability to apply concepts, and superior ability to creatively and appropriately organize and express ideas.

**Good Work:** Demonstrates solid command of the theories and principles from the course, ability to apply concepts with only minor problems, and good organization and expression of ideas.

**Fair Work:** Demonstrates acceptable command of the theories and principles from the course, basic ability to apply concepts, and moderate skill in organization and expression of ideas.

**Marginal Work:** Demonstrates little command of the theories and principles from the course, some attempt at applying concepts, and limited ability to organize and express ideas.

**Unacceptable Work:** Demonstrates lack of command of the subject matter, unable to appropriately and consistently apply concepts, and inconsistent use of format to organize and express ideas.

• **Late Work Policy:**

- If you have an **oral presentation** due and you must miss it, you are expected to notify me **BEFORE** class begins.
- Also, if you are unable to complete any paper by the due date, you should notify me at least **ONE DAY BEFORE** the due date and negotiate an extension. **ONLY ONE EXTENSION WILL BE GRANTED FOR ANY ONE ASSIGNMENT. (Except where otherwise noted.)**
- If you do not submit the assignment by the agreed upon extension date your assignment grade will be reduced by **ONE GRADE** for each additional day it is late. **NO EXTENSIONS WILL BE GIVEN FOR THE FINAL PROJECT.**
- If you do not notify me about late work at least one day before the due date to negotiate an extension, your grade for the assignment will immediately be reduced by one half grade for each day it is late and **WILL NOT BE ACCEPTED** after one week past the original due date.

- **Grade Breakdown:**

By Grade Point:

A = 4.0

A- = 3.8

B+ = 3.5

B = 3.0

B- = 2.8

C+ = 2.5

C = 2.0

C- = 1.8

D+ = 1.5

D = 1.0

F = 0

By 100 Point Grading Scale

94-100 = A

90-93 = A-

87-89 = B+

83-86 = B

80-82 = B-

77-79 = C+

73-76 = C

70-72 = C-

67-69 = D+

63-66 = D

60-62 = D-

0-59 = F

**General Information:**

- **Disability Accommodation:**

Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, please visit the Disability Resource Center (DRC). All accommodations **MUST** be approved through the DRC (Washington Building, Room 217). Please stop by or call 509 335-3417 to make an appointment with a disability specialist.

- **Academic Integrity Policy:**

Plagiarism will not be tolerated in any aspect of the course. Whether intentional or unintentional, plagiarism and/or cheating may result in a grade of “F” for the assignment in question, or a grade of “F” for the entire course. For this reason it is important to read and familiarize yourself with “WSU’s Academic Integrity Policy” which you will find in the WSU Student Handbook. ***The rules for plagiarizing or other forms of cheating are not negotiable.*** Make sure you fully understand what constitutes plagiarism and cheating. If you are unclear on the rules please consult the professor **before** proceeding in any conduct that you think may be questionable. **Remember that your grade depends on your understanding of these policies.**

- **Grade Problems**

During the semester use my office hours to talk to me about any problems you are having with your progress and/or evaluations for the course so we can try to fix any bad situation **early**, before it’s too late. You must communicate any problems you may be having that are affecting your coursework early on so that I am aware of the situation as I continue to evaluate your work. Any explanations for poor performance, relevant or not, will not be accepted at the end of the semester and will have no effect on your final grade. Please do not come to ask me to change your grade after you have failed the course. Also, do not come to ask me to give you an “I” because you are failing or have failed the course.

- **Classroom Etiquette Rules:**

While I want us to constantly challenge ourselves and others during the class, I think it is important to maintain a genial, courteous, cooperative learning atmosphere in the classroom for all.

- First and foremost, I expect that you respect me and your fellow students. There will be no talking when I am addressing the class, when another student has the floor, or when we are viewing a video.
- ALWAYS bring your book and/or reader to class.
- I expect you to be involved in whatever the class is doing, in other words, not doing work for another class, reading a newspaper or other outside material, doing the crossword, napping, etc. If you absolutely must do these things then don't come to class.
- Laptops will not be allowed in class.
- Do not wear headphones, earbuds, etc. in class.
- If you have to come in late or leave early occasionally, do this quietly and unobtrusively so as not to disturb the class.
- Also, the classroom is not the appropriate time for complaining about the class, the workload, your grade, etc. This includes before class, after it ends, and during any break we might take. If you have a problem, you should come to my office hours or schedule a time to discuss it with me in private.
- Turn your cell phones and communication devices off before coming to class, (this includes ANY electronic device that can be used to communicate with the world outside our classroom). The world will survive without being able to reach you for an hour and fifteen minutes. (If you simply cannot be incommunicado for the one hour and fifteen minutes during our class time then you should consider taking another class.) If, for some reason I cannot imagine at this point, you forget to turn off you device, and it goes off, you will, first, and foremost, really aggravate me. (This is never a good thing to do to your professor.) Secondly, you will be faced with a decision. You may: 1) turn it off immediately, or 2) hand it to me and let me answer it. You will take full responsibility for what happens when/if you allow me to answer your phone. If your device goes off more than once during the semester, I will deduct points (at my discretion and without notifying you) from your attendance and participation points.
- The focus of class discussion should be on critical analysis of the works we are reading. Therefore, undeveloped and uncritical personal preference remarks are not acceptable for class discussion.

- Finally, the failure to adhere to any of the above rules will result in the student being asked to leave and/or being marked absent for each respective class in which it occurs.

[Your continued enrollment in this course after the first week means that you have read and understand the information contained within this syllabus, and that you agree to follow the procedures and rules explained within it.]

**IMPORTANT DATES:**

- **Tuesday/Thursday, March 17 & 19**  
**SPRING BREAK**
- **Thursday, April 2**  
**NO CLASS**
- **Wednesday, May 6**  
**RESPONSE #5 FOR PAUL BEATTY DUE TO PROFESSOR'S MAILBOX BY 4 P.M.**

**TAKE-HOME FINAL DUE TO PROFESSOR'S MAILBOX BY 4 P.M.**

## CLASS SCHEDULE

[Schedule subject to change. Any modifications will be announced in class.]

TUE JAN 13: **Introductions**

THU JAN 15: **Critical Beginnings**

Read **READER:** pp. 5-14 – Frederick Douglass, Chapter XV of *My Bondage and My Freedom*; pp. 15-20 – W.E.B. Du Bois, “Of Our Spiritual Strivings”

---

TUE JAN 20: **Race, Manhood, and Civilization**

Read **READER:** pp. 21-44 – Gail Lederman, “Remaking Manhood through Race and ‘Civilization’”

THU JAN 22: **Legacies**

Read **READER:** pp. 45-56 – Robyn Wiegman, “The Anatomy of Lynching;” pp. 57-63 – Wilson J. Moses, “Where Honor is Due: Frederick Douglass as Representative Black Man”

---

TUE JAN 27: **Constructions of Black Masculinities**

Read **READER:** pp. 77-90 – Patricia Hill Collins, “A Telling Difference: Dominance, Strength, and Black Masculinities;” pp. 91-100 – John O. Calmore, “Reasonable and Unreasonable Suspects: The Cultural Construction of the Anonymous Black Man in Public Space (Here Be Dragons)”

THU JAN 29: **The Autobiography of Malcolm X**

Read **MALCOLM:** pp. ix-97

**WEEKLY** *Unforgivable Blackness*

**VIEWING:** [Wednesday, January 28 – 6-9 p.m. CUE 416]

---

TUE FEB 3: **The Autobiography of Malcolm X**

Read **MALCOLM:** pp. 98-219

THU FEB 5: **The Autobiography of Malcolm X**

Read **MALCOLM:** pp. 220-331

**READER:** pp. 64-76 – Robin D.G. Kelley, “The Riddle of the Soot: Malcolm Little and Black Cultural Politics during World War II”

---

TUE FEB 10: **The Autobiography of Malcolm X**  
Read **MALCOLM:** pp. 332-440

THU FEB 12: **The Autobiography of Malcolm X**  
Read **MALCOLM:** pp. 441-527

**WEEKLY** *I Am A Man*  
**VIEWING:** [Wednesday, February 11 – 6-9 p.m. CUE 416]

---

TUE FEB 17: **I Am A Man**  
Read **ESTES:** pp. 1-38

**DUE** **RESPONSE #1 – Malcolm X**

THU FEB 19: **I Am A Man**  
Read **ESTES:** pp. 39-86  
**READER:** pp. 271-273 – Trey Ellis, “How Does It Feel to Be a Problem?”

---

TUE FEB 24: **I Am A Man**  
Read **ESTES:** pp. 87-129  
**READER:** pp. 305-316 – James Baldwin, “Going to Meet the Man”

THU FEB 26: **I Am A Man**  
Read **ESTES:** pp. 130-187  
**READER:** pp. 257-260 – James Baldwin, “My Dungeon Shook: Letter to My Nephew on the One-Hundredth Anniversary of the Emancipation;” pp. 274-279 – Don Belton, “Voodoo for Charles”

**WEEKLY** *At the River I Stand*  
**VIEWING:** [Wednesday, February 25 – 6-9 p.m. CUE 416]

---

TUE MAR 3: **The Beautiful Struggle**  
Read **COATES:** pp. 1-63

**DUE** **RESPONSE #2 – Estes**

THU MAR 5: **The Beautiful Struggle**  
Read **COATES:** pp. 64-126  
**READER:** pp. 261-270 – James Baldwin, “Notes of a Native Son”

---

TUE MAR 10: **The Beautiful Struggle**  
Read **COATES:** pp. 127-181  
**READER:** pp. 280-282 – Quincy Troupe, “Pain and Glory: Some Thoughts on My Father”

THU MAR 12: **The Beautiful Struggle**  
Read **COATES:** pp. 181-223  
**READER:** pp. 283-304 – James Baldwin, “Sonny’s Blues”

**WEEKLY** *Get On the Bus*  
**VIEWING:** [Wednesday, March 11 – 6-9 p.m. CUE 416]

---

TUE MAR 17: **SPRING BREAK – NO CLASS**

THU MAR 19: **SPRING BREAK – NO CLASS**

---

TUE MAR 24: **Sexuality, Blackness, and Manhood**  
Read **READER:** pp. 113-129 – Patricia Hill Collins, “Prisons for Our Bodies, Closets for Our Minds: Racism, Heterosexism, and Black Sexuality;”  
pp. 147-159 – Dwight McBride, “Can the Queen Speak?: Racial Essentialism, Sexuality, and the Problem of Authority;” pp. 317-324 – Essex Hemphill, poetry from *Ceremonies*

**DUE** **RESPONSE #3 – Coates**

THU MAR 26: **Forty Million Dollar Slaves**  
Read **RHODEN:** pp. ix-61  
**READER:** pp. 160-171 – Todd Boyd, “...The Day the Niggaz Took Over: Basketball, Commodity Culture, and Black Masculinity”

---

TUE MAR 31: **Forty Million Dollar Slaves**  
Read **RHODEN:** pp. 62-144  
**READER:** pp. 181-210 – David J. Leonard, “The Next M.J. or the Next O.J.?: Kobe Bryant, Race, and the Absurdity of Colorblind Rhetoric”

THU APR 2: **NO CLASS**  
Read **RHODEN:** pp. 145-217

**WEEKLY** *When We Were Kings*  
**VIEWING:** [Wednesday, April 1 – 6-9 p.m. CUE 416]

---

TUE APR 7 : **Forty Million Dollar Slaves**  
Read **RHODEN:** pp. 218-270  
**READER:** pp. 172-180 – Ben Carrington, “Sport, masculinity and Black cultural resistance”

THU APR 9: **Big Screen Representations...and Distortions**  
Read **READER:** pp. 249-252 – Herman Gray, “Black Masculinity and Visual Culture;” pp. 252-256 – Ed Guerrero, “The Black Man on Our Screens and the Empty Space in Representation;” pp. 219-227 – Matthew Henry, “He is a ‘Bad Mother\*S%@!#’: Shaft and contemporary black masculinity”

**WEEKLY** *Hoop Dreams*  
**VIEWING:** [Wednesday, April 8 – 6-9 p.m. CUE 416]

---

TUE APR 14: **Big Screen Representations...and Distortions**  
Read **READER:** pp. 211-218 – Michael Eric Dyson, “The Politics of Black Masculinity and the Ghetto in Black Film;” pp. 228-241 – Kenneth Chan, “The Construction of Black Male Identity in Black Action Films of the Nineties”

**DUE** **RESPONSE #4 -- Rhoden**

THU APR 16: **The White Boy Shuffle**  
Read **BEATTY:** pp. 1-58

**WEEKLY** *Menace II Society*  
**VIEWING:** [Wednesday, April 15 – 6-9 p.m. CUE 416]

---

TUE APR 21: **The White Boy Shuffle**  
Read **BEATTY:** pp. 59-111  
**READER:** pp. 101-112 – Timothy J. Brown, “Welcome to the Terrordome: Exploring the Contradictions of a Hip-Hop Black Masculinity;” pp. 243-248 – Tricia Rose, “Rap Music and the Demonization of Young Black Males”

THU APR 23: **The White Boy Shuffle**  
Read **BEATTY:** pp. 112-164  
**READER:** pp. 130-146 – Patricia Hill Collins, “Booty Call: Sex, Violence, and Images of Black Masculinity”

**WEEKLY** *Training Day*  
**VIEWING:** [Wednesday, April 22 – 6-9 p.m. CUE 416]

---



TUE APR 28: **The White Boy Shuffle**

Read

**BEATTY:** pp. 165-226

**READER:** pp. 325-330 – Etan Thomas, poetry from *More than an Athlete*

THU APR 30: **Course Wrap-Up and Final Thoughts**

**Response #5 for Paul Beatty is due Wednesday, May 6, in the professor's mailbox in WILSON 111 by 4 p.m. NO LATE PAPERS WILL BE ACCEPTED. NO EXCEPTIONS.**

**The take-home final is due Wednesday, May 6, in the professor's mailbox in WILSON 111 by 4 p.m. NO LATE PAPERS WILL BE ACCEPTED. NO EXCEPTIONS.**