

## GESM 130g: Seminar in Social Analysis (“Interrogating Authenticity”)

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Spring 2017

Lecture 35439

M/W 5-6:20PM

KAP 147

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Office Hours: M/W 4-5PM, also by appointment. You can also contact me Monday-Friday via email.

Course Website: GSEM 130g course materials are accessible through Blackboard; to access, click on:  
<https://blackboard.usc.edu/>

### Required Texts:

1. GESM 130g Reader. (*Abbreviated as RDR in Reading Schedule*; (Available in Blackboard under Course Resources; select articles available via Ares Electronic Reserves)
2. Jackson Jr., John L. 2005. *Real Black: Adventures in Racial Sincerity*. Chicago: University of Chicago Press.
3. Lindholm, Charles. 2008. *Culture and Authenticity*. London: Blackwell.
4. Thurston, Baratunde. 2012. *How to Be Black*. New York: Harper.

### Highly Recommended Text:

5. Bell, Inge, Bernard B. McGrane, and John A. Gunderson. 2014. *This Book is Not Required: An Emotional Survival Manual for Students*, Fifth Edition. London: Sage.
6. Zinsser, William. 2001. *On Writing Well*, Sixth Edition. New York: HarperCollins Publishers.

**NOTE:** All texts are on reserve in Levey Library.

**Course Description:** *Keep it real.* “*That’s real talk.*” “*Don’t be fake!*” Most of us have heard these charges but what, pray tell, does it mean to “be real”? And why do folks, including perhaps ourselves, invest so much stake in questions of “realness” such that we wax judgmental about who’s “real” or who’s “fake”? What informs peoples’ moral investment in questions of sincerity, whether they concern racial, gendered, and sexual identities, specific TV/film scenes and performances, questions of love and happiness, political decisions, or other matters? Who gets to judge what or who is “real” or “fake”? How are our notions of authenticity culturally-specific and/or socialized within cross-cultural and global contexts; to what extent are notions of “a/the real” intersubjective? This semester’s iteration of the course grapples with these questions by probing articulations of the “the real” as it relates to African Americans. We will mine a range of interdisciplinary and multi-genred texts, especially work in anthropology, which construct, contest, and in other ways contend with notions of racial, gendered, etc. authenticity. Our goal will be to analyze stances around racial authenticity, “real Blackness,” and colloquial bids to “keep it real”; we want to appreciate the vagaries, constructions, and seduction surrounding such articulations in African American culture, the broader U.S., and beyond. This course privileges our shared appreciation for race as a social construction and authenticity as a historically wrought and politically fraught notion. Thus, we will not rehearse these chords at length. Instead, we will pursue a new song concerned with *when* and *why* people make room for the potential of “a real.” Asking such questions focuses our attention on the contextual and interactional (i.e., intersubjective) dimensions of racial authenticity; it also foregrounds the indelible stakes of racial authenticity. But we won’t stop here. Given the stakes of the present moment, wherein issues of the “real” versus “fake” announce their import with palpable consequences for us all, we will confront several “[wicked problems](#)” (e.g., sexual violence on college campuses, addiction in America) and cultivate personal strategies (e.g., “mindfulness”) for addressing them. Guest speakers and several fieldtrips will enrich our deliberations around “a/the real” and coax us to “keep it real”; that is, be earnest in our ethical behavior, relentless in expanding our scholarly bandwidths, and ever-mindful in our everyday stances. [Note: This seminar satisfies GE-C, Social Analysis].

**GSEM Learning Objectives:** The General Education Seminar (GSEM) is a curricular innovation spearheaded in USC’s Dornsife College of Letters, Arts and Sciences to help incoming students discover special opportunities for study, research, and civic engagement in USC Dornsife alongside intellectual inquiry. Seminars with a special focus on “Social Analysis” explore individual and collective human action as it shapes and is shaped by economic organizations, political institutions, and broad social and cultural settings. Accordingly, this course will illuminate not just *how* racial authenticity gets constructed on various local and global stages, but also *when* and *why* these constructions (and the stakes they bespeak and provoke) remain persistent in the present-day. Additionally, this seminar seeks to cultivate skills in (a) reading and analyzing scholarly research and (b) translating our discoveries/findings in new, accessible, and potentially interventionist ways. Accordingly, you will have ample opportunity to critically engage each other and various texts via critical readings, written assignments, and in-class presentations and dialogue. Seminar participants will gain essential cross-disciplinary knowledge and skills, including:

- A nuanced appreciation for “race” as a social construction with enduring implications for peoples’ worldviews and everyday experiences in the world
- Skills in describing and understanding individuals, societies, cultures, and cultural expressions throughout time and around the world
- Skills in interpreting the cultural meanings embedded in everyday behavior, language, performances, artifacts, images, and text
- Skills in critical thinking and expository writing based on logic, evidence, scholarly discernment, and cross-cultural understanding
- Insights that will help you successfully operate and negotiate within and across cultural differences in our increasingly interconnected world

**Grading:** There will be a midterm covering assigned readings, films, and guest speakers. The midterm is worth 30% (30 points) and will include short-answer and essay questions. In addition, 10% (10 points) of your grade will be determined by your class participation. As such, you are strongly encouraged to be punctual, maintain regular attendance, and stay abreast of assigned readings so that you are adequately prepared to participate in class discussions. Additionally, 30% of your grade will be determined by three critical reflections posted in Blackboard under “Discussion Board.” You will have at least 12 opportunities throughout the semester to upload three required critical reflections (e.g., ½ -1.5 single spaced typed pages) concerning any subject(s) discussed in class. Be sure that your critical reflection posts are uploaded on time and represent your most rigorous work by synthesizing insights from multiple sources (e.g., previously vetted films/clips, guest speakers, assigned readings, personal insight/experience). Each critical reflection is worth up to 10 points and will be **due on ANY Monday (excluding holidays) by 3PM. Late postings will be docked a minimum of two points and one additional point for every day late [NO exceptions]**. Postings may also be uploaded anonymously or not, at your discretion. The final 30% of your grade will be determined by a ten-minute final presentation concerning any issue germane to course foci, with special attention paid to issues of race, gender, sexuality, etc. and matters of authenticity and sincerity.

|            |            |            |            |          |
|------------|------------|------------|------------|----------|
| 94-100 = A | 87-89 = B+ | 77-79 = C+ | 67-69 = D+ | > 59 = F |
| 90-93 = A- | 84-86 = B  | 74-76 = C  | 64-66 = D  |          |
|            | 80-83 = B- | 70-73 = C- | 60-63 = D- |          |

| GRADE BASIS                     |
|---------------------------------|
| Midterm: 30%                    |
| Participation: 10%              |
| 3 Critical Reflections: 30%     |
| Final 10-min. Presentation: 30% |

**An Official Note on Examinations:** Make-up exams will only be given under extraordinary circumstances and will require documentation from a physician. The content and form of any make-up exam will be at my discretion. In any case, you should inform me via email or phone prior to missing an exam. If you feel you must reschedule an exam on account of having (a) two additional exams scheduled at the same time or (b) three exams in a 24-hour period, inform me *at least* two weeks prior to our scheduled mid-term. The final exam, or, in our case, final in-class presentations, **must convene** at the time noted below.

**Student Expectations:** By selecting this class, you have made the choice to be here and fully embrace the challenges and provocations of the course. We will explicitly discuss issues of race, gender, and sexuality, among other topics (e.g., “wicked problems”). Doing so will require emotional maturity and a commitment to collegiality and rigor. While we each have specific inclinations and orientations, I expect us all to will rise to the challenges posed by course readings, lectures, films, and fieldtrips.

**Attendance:** A grading percentage will not be given for class attendance. However, consistent and punctual attendance in lecture and discussion section(s) is strongly encouraged to increase your understanding of course materials. Your record of attendance may also be considered in the case of borderline grades. It is ultimately *your* responsibility to be aware of class lectures and assignments. Should sickness, family emergencies, or other events necessitate your absence from class, I recommend that you consult your peers for lecture notes.

**Student Behavior:** Please note that student behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students’ ability to learn and an instructor’s ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action. These strictures may extend to behaviors outside the classroom that are related to the course.

**Technology:** Phones and laptop usage are permitted in class. However, students who actively use phones or other technology to the point of distraction (e.g., phones make noise) will be asked to leave class and see their participation grade affected. Additionally, there is no recording (e.g., video, audio, photographic) allowed in the classroom and/or discussion sections without the express written permission of the professor. Finally, all teaching materials for the course and communication on *Blackboard* and by email is for the registered students, teaching assistants, and faculty. Blackboard materials are for the exclusive use for our learning community and should not to be used or transmitted for any other purpose.

**Statement for Students with Disabilities:** Students requesting academic accommodations based on a disability should register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when necessary documentation is filed. Please be sure the letter is delivered to me as early in the semester as possible, preferably by or before fifth week. DSP is located in Student Union (STU) 201 and is open from 8:30AM-5PM, Monday through Friday. Their contact information is as follows: 213-740-0776 (Phone), 213-740-6948 (TDD Only), 213-740-8216 (Fax); Email: [ability@usc.edu](mailto:ability@usc.edu); Webpage: [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html)

**Statement on Academic Integrity:** USC seeks to maintain an optimal learning environment. General Principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. Scampus, The Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://usc.edu/dept/publications/SCAMPUS/gov/> Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review should there be any suspicion of academic dishonesty. The Review process can be found at: <http://usc.edu/student-affaris/SJACS/> Information on intellectual property at USC is available at: <http://usc.edu/academe/acsen/issues/ipr/index.html>

**Emergency Preparedness/Course Continuity in Crisis:** In case of emergency, when travel to campus is difficult, if not impossible, USC executive leadership will announce a digital way for instructors to teach students in their residence halls or homes using a combination of the Blackboard LMS (Learning Management System), teleconferencing, and other technologies. Instructors should be prepared to assign students a “Plan B” project that can be completed ‘at a distance.’ For additional information about maintaining your classes in an emergency, please access: <http://cst.usc.edu/services/emergencyprep.html>

## COURSE SCHEDULE<sup>1</sup>

### 'KEEPING REAL' ABOUT "WICKED PROBLEMS" ON CAMPUS AND BEYOND

- WEEK 1:**  
1/9  
1/11
- Course Introduction:** Why probe notions of “the real” and “the fake”? What’s at stake in our deliberations? How can “keeping real” about “wicked problems” and this course overall aid us in becoming critical thinkers/writers, ethical citizens, and rigorous Trojan scholars?
- Readings/Film/Clips:**
- Lindholm: Introduction [in [Culture & Authenticity](#)]
  - Jackson: Ch. 1: Real Fictions [in [Real Black: Adventures in Racial Sincerity](#)]
  - **Film:** *Keeping It Real* (2003; 51 minutes) or TBA
- WEEK 2:**  
1/16 **No Class**  
1/18 **Fieldtrip**
- Keeping Real about “Wicked Problems” - Addiction in America:** What “truths” and “lies” might we confront concerning drug addiction in America and on college campus, in particular? How might our critical exploration of the pharmaceutical industry and prescription drugs inform our lives and problem-solving acuity as Trojan scholars? How do notions of “authenticity” and/or “sincerity” inform drug treatment protocols?
- Readings/Film/Clips:**
- Dennhardt & Murphy: Prevention and Treatment of College Student Drug Use [in RDR]
  - Fatayer: Addiction Types: A Clinical Sociology Perspective [*optional*; in RDR]
  - Lindholm: Ch. 3: Seeking Authenticity in Travel and Adventure [in [Culture & Authenticity](#)]
  - Weinberg: The Enactment and Appraisal of Authenticity in a Skid Row Therapeutic Community [in RDR]
  - **Fieldtrip:** We will not meet on Monday given Martin Luther King, Jr. Day. In lieu of class on Wednesday, we will meet no later than 6:45PM at the Ray Stark Family Theatre in the School of Cinematic Arts (SCA) 108 to view “The Big Lie: American Addict 2” (2016; 96 mins.); our class is already registered to attend this event.
    - An optional related event will take place on TUE, Jan. 24<sup>th</sup> at 7PM in Doheny Memorial Library (DML) 240 at 7PM; you can learn more [here](#).
- WEEK 3:**  
1/23 **Guest Spkr**  
1/25
- “[Mindfulness](#)” in Pursuit of Personal Authenticity and “Wicked” Problem-Solving:** What does a “mindful” pedagogy look like, both for teachers and students? Can “real” mindfulness be commodified such that it becomes “fake”? How, if at all, might mindfulness help us actualize our individual and collective “truths” and solve “wicked” problems?
- Readings/Film/Clips:**
- **Guest Speaker:** USC’s Business Professor Allen Weiss (TUE 1/23)
  - Ehrenreich: Mind Your Own Business [in RDR]
  - Larkin-Wong: A Newbie’s Impression: One Student’s Mindfulness Lessons [*optional*; in RDR]
  - Lindholm: Ch. 4: The Commodification of Authenticity [in [Culture & Authenticity](#)]
  - Reuben: Bringing Mindfulness into the Classroom: A Personal Journey [in RDR]

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<sup>1</sup> **Note:** Course Schedule may be subject to change; any changes will be noted in Blackboard and reiterated in class.)

**WEEK 4:**  
1/30  
2/1  
**'Keeping Real' about "Wicked Problems": Sexual Violence on College Campuses:** What is the nature of sexual violence on college campuses in the U.S.? How can the truth about this "wicked problem" inform our experiences as Trojan scholars?

**Readings/Film/Clips:**

- **Film:** *The Hunting Ground* (2015; 104 minutes)
- **Guest Speaker(s):** To Be Announced (TBA)
- Archard: The Wrong of Rape [in RDR]
- Armstrong et al.: Sexual Assault on Campus [in RDR]
- Scheel: Making Rape Education Meaningful for Men [in RDR]
- Yoffe: [The Hunting Ground: The Failures of A New Documentary about Rape on College Campuses](#)

**INTERROGATING NOTIONS OF "REAL" BLACKNESS AND MORE**

**WEEK 5:**  
2/6  
2/8 **Guest Spkr**  
**Comedic Riffs on Authenticity:** When, how, and (especially) why might notions of "realness" and authenticity matter in folks' everyday lives? How do comics engage questions of "truth" and racial authenticity during key historical moments?

**Readings/Film/Clips:**

- **Film:** *Why We Laugh: Black Comedians on Black Comedy* (2009; 95 mins.)
- **Guest Speaker:** Comic/Writer/Actor Joey Wells (WED 2/8)
- Jacobs: "The Arab is the New Nigger" [in RDR]
- Jacobs: "It's about to get real": Kevin Hart as Modern-Day Trickster [in RDR]
- Jacobs: Introduction, [To Be Real](#) [in RDR]
- Lindholm: Ch. 8: Modes of Authenticity and the Nation-State [in [Culture & Authenticity](#)]

**WEEK 6:**  
2/13  
2/15  
**Interrogating "Real" Blackness:** What's at stake in intra-communal deliberations about "real" Blackness? How do "etic" (outside) notions of "real blackness" inform the lives of black folks in and beyond the U.S.? How do notions of authenticity inform identity among other ethnic, racial, religious, etc. groups?

**Readings/Film/Clips:**

- **Film:** *Black Is ... Black Ain't* (1994; 88 mins.)
- Thurston: [How to Be Black](#)
- Jackson: Ch. 6: Real Natives [in [Real Black](#)]
- Jackson: Ch. 9: Real Love [in [Real Black](#)]
- Lindholm: Ch. 9: Israel and Authentic Jewish Identity [*optional*; in [Culture & Authenticity](#)]
- Lindholm: Ch. 10: Authenticity on the Margins [*optional*; in [Culture & Authenticity](#)]

**WEEK 7:**  
2/20 **No Class**  
2/22 **Fieldtrip**  
**Library Research in Search of a/the "Real":** This week, we'll be introduced to USC's Research Library and Undergraduate Research Opportunities.

- **Fieldtrip:** We will not meet on Monday given President's Day. In lieu of class on Wednesday, we will meet at Leavey Library no later than 4:45 with Reference and Instruction Librarian Christal Young.

**WEEK 8:**  
2/27 **Midterm**  
3/1 **Reading Day**  
**MIDTERM on MONDAY 2/27 (just bring a pen; no blue book required)**

**Note:** We will not meet on Wednesday 3/1; consider it a "Reading Day" and meditate on "a/the real" and/or peruse the optional texts.

**WEEK 9:**  
3/6  
3/8  
**Interrogating “Authentic” Beauty:** What constitutes “real” beauty in American culture? How are skin color and hair texture politics implicated in questions of gender, identity, and Black heterosexual desire and love? In other words, what are the stakes of skin color, hair texture, and perceptions of “beauty” in people’s everyday lives?

**Readings/Film/Clips:**

- **Film:** *Dark Girls* (2011; 75 mins.)
- Hunter: “If You’re Light You’re Alright”: Light Skin Color as Social Capital for Women of Color [in RDR]
- Jacobs-Huey: Gender, Authenticity, and Hair in AfAm Standup Comedy [in RDR]
- Saraswati: “Malu”: Coloring Shame and Shaming the Color of Beauty in ...Indonesia [in RDR]

**SPRING BREAK! (3/13-3/17) – NO CLASS**

**WEEK 10:**  
3/20  
3/22 **Fieldtrip**  
**Interrogating Dance as a Means to “Real” Freedom and Conflict Resolution:** What constitutes “authentic” or “real” dance? How do choreographers and dancers imbue this art form with notions of “realness” and other expressions of “truth”? How can dance and/or movement be used to address “wicked problems”?

**Readings/Film/Clips:**

- Caspersen: Torque [in RDR]
- Caspersen: Decreation: Fragmentation and Continuity [in RDR]
- Hammond: Dancing Against History [*optional*; in RDR]
- Lindholm: Ch. 7: Authentic Dance and National Identity [in Culture & Authenticity]

**Fieldtrip:** In lieu of class on Wednesday, we will meet at the Gloria Kaufman International Dance Center (849 W. 34<sup>th</sup> Street, Los Angeles, CA 90089) no later than 6:45 to witness “A Curiously Moving Talk with Dana Caspersen;” our class is already registered to attend this event.

**WEEK 11:**  
3/27  
3/29  
**Interrogating Constructions of Gender and Authenticity in/beyond American Culture I:** How have notions of “real” femininity/womanhood been represented in popular culture? What are the stakes of these representations and how might our critical understandings serve as a means of intervention?

**Readings/Film/Clips:**

- **Film:** *Miss Representation* (2011; 89 mins.)
- Millard: Performing Beauty: Dove’s “Real Beauty” Campaign [in RDR]
- Thomas: Dumb Blondes, Dan Quayle, and Hillary Clinton [in RDR]
- Additional Readings: To Be Announced (TBA)

**WEEK 12:**  
4/3  
4/5  
**Interrogating Constructions of Gender and Authenticity in/beyond American Culture II:** How have notions of “real” masculinity/manhood been represented in popular culture? What are the stakes of these representations and how might our critical understandings serve as a means of intervention?

**Readings/Film/Clips:**

- **Film:** *The Mask You Live In* (2015; 97 mins.)
- Barber: Hair Care: Emotional Labor and Touching Rules in Men’s Grooming [in RDR]
- Jackson: Ch. 7: Real Emcees [*optional*; in RDR]
- Kiesling: Homosocial Desire in Men’s Talk [in RDR]
- Randolph: “Don’t Hate Me Because I’m Beautiful”: Black Masculinity and Alternative Embodiment in Rap Music [in RDR]



**WEEK 13:** **Interrogating “Real” Masculinity via “Real” Scenes:** How do artists actualize a sense of “realness” and authenticity in their productions? Can/do we sense the artists’ “real” as, well, real? How and/or why? How does the film, *Moonlight*, work to interrogate static notions of (hyper) black masculinity and (hetero)sexuality? What new models of homosociality and black love does it introduce for our consideration?

4/10  
4/12

**Readings/Film/Clips:**

- **Film:** *Moonlight* (2016; 1 hr 51 minutes)
- Als: [“Moonlight” Undoes Our Expectations](#)
- Brody: [The Unbearable Intimacy of Moonlight](#)
- Johnson: Manifest Faggotry [*optional*; in RDR]
- Lindholm: Ch. 1: Authenticity and Art [in [Culture & Authenticity](#)]
- Young, Jr.: The Black Masculinities of Barack Obama [in RDR]
- Sims: [Moonlight is a Film of Uncommon Grace](#)

**WEEK 14:** **Revisiting the Stakes of “Authenticity” and “Sincerity” in the 2016 U.S. Election:** How does music serve to convey and/or construct notions of “a/the real”? Can music persuade and compel in political arenas such as elections? How are gendered notions of the “real” implicated in music on the campaign trail? Also, what’s in your post-election and/or 2017 playlist, if at all?

4/17  
4/19

**Readings/Film/Clips:**

- **Film/Clips:** TBA
- Crowley: [Beyoncé, Jay Z, Katy, and More: How Music Shaped the 2016 Election](#)
- Lindholm: Ch. 2: Authenticity and Music [in [Culture & Authenticity](#)]
- Lindholm: Conclusion: An Anthropology of Authenticity [in [Culture & Authenticity](#)]
- Patch: Notes on Deconstructing the Populism: Music on the Campaign Trail, 2012 and 2016

**WHAT’S ‘REAL’ TO/FOR YOU?: STUDENT FINAL PRESENTATIONS**

**WEEK 15:** **Final Presentations: All Students (10 minutes max)**

4/24  
4/26

**SELECT COURSE REFERENCES (Books in bold)**

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- Archard, David. 2006. The Wrong of Rape. *The Philosophical Quarterly* (1950-) 57(228): 374-93.
- Armstrong, Elizabeth A., Laura Hamilton, and Brian Sweeney. 2006. Sexual assault on campus: A multilevel, integrative approach to party rape. *Social Problems* 53 (4): 483-99.
- Barber, Kristen. 2016. Hair Care: Emotional Labor and Touching Rules in Men’s Grooming. In *Styling Masculinity: Gender, Class, and Inequality in The Men’s Grooming Industry*, 104-131. London: Rutgers University Press.
- Bell, Inge, Bernard B. McGrane, and John A. Gunderson. 1998. This Book is Not Required: An Emotional Survival Manual for Students. Thousand Oaks, CA: Pine Forge Press.**
- Caspersen, Dana. 2011. “Decreation”: Fragmentation and Continuity. In Steven Spier (Ed.) *William Forsythe and the Practice of Choreography: It starts from any point*, 93-100. London: Routledge.
- Caspersen, Dana. 2006. Torque. *BOMB* 96: 110.
- Dennhardt, Ashley A., and James G. Murphy. 2013. Prevention and treatment of college student drug use: A review of the literature. *Addictive Behaviors* 38(10): 2607-18.
- Enrenreich, Barbara. 2015. Mind Your Own Business. *The Baffler* 27: 70-74.
- Fatayer, Jawad. 2008. Addiction types: A clinical sociology perspective. *Journal of Applied Social Science* 2(1): 88-93.

- Hammond, Helena. 2013. Dancing against History: (The Royal) Ballet, Forsythe, Foucault, Brecht, and the BBC. *Dance Research: The Journal of the Society for Dance Research* 31(2): 120-43.
- Hunter, Margaret L. 2002. "If You're Light You're Alright": Light Skin Color as Social Capital for Women of Color. *Gender and Society* 16(2): 175-93.
- Jackson Jr., John L. 2005. Real Black: Adventures in Racial Sincerity. Chicago: University of Chicago Press.**
- Jacobs, Lanita. Forthcoming. "It's about to get real": Kevin Hart as a Modern-Day Trickster. In Pete C. Kunze and Jared Champion (Eds.) *Taking a Stand: American Stand-up Comedians as Public Intellectuals*. London: Palgrave Macmillan.
- Jacobs, Lanita. In Progress. To Be Real: Truth and Authenticity in African American Humor, from 9/11 to Obama. Book manuscript under review with Oxford University Press.
- Jacobs, Lanita. 2011. "The Arab is the New Nigger": African American Comics Confront the Irony and Tragedy of 9/11. In T. Gournelos and V. Greene (Eds.) *A Decade of Dark Humor: How Comedy, Irony, and Satire Have Shaped Post-9/11 America* (47-56). Jackson: University Press of Mississippi. [Reprint]
- Jacobs-Huey, Lanita. 2006. Gender, Authenticity, and Hair in African American Standup Comedy. In *from the Kitchen to the Parlor: Language and Becoming in African American Women's Hair Care* (71-88). Oxford: Oxford University Press.
- Johnson, E. Patrick. 2003. Manifest Faggotry: Queering Masculinity in African American Culture. In *Appropriating Blackness: Performance and the Politics of Authenticity* (48-75). London: Duke University Press.
- Kiesling, Scott Fabius. 2005. Homosocial Desire in Men's Talk: Balancing and Re-Creating Cultural Discourses of Masculinity. *Language in Society* 34(5): 695-726.
- Larkin-Wong, Katherine. 2012. A newbie's impression: One student's mindfulness lessons. *Journal of Legal Education* 61(4): 665.
- Lindholm, Charles. 2008. Culture and Authenticity. London: Blackwell.**
- Millard, Jennifer. 2009. Performing Beauty: Dove's "Real Beauty" Campaign. *Symbolic Interaction* 32(2): 146-68.
- Patch, Justin. 2016. Notes on Deconstructing the Populism: Music on the Campaign Trail, 2012 and 2016. *American Music* 34(3): 365-401.
- Randolph, Antonia. 2006. "Don't hate me because I'm beautiful": Black masculinity and alternative embodiment in rap music. *Race, Gender & Class* 13(3/4): 200-17.
- Reuben, Reuben C. 2012. Bring mindfulness into the classroom: A personal journey. *Journal of Legal Education* 61(4): 674.
- Saraswati, L. Ayu. 2012. "Malu": Coloring Shame and Shaming the Color of Beauty in Transnational Indonesia. *Feminist Studies* 38(1): 113-40.
- Scheel, Elizabeth D., Eric J. Johnson, Michelle Schneider, and Betsy Smith. 2001. Making rape education meaningful for men: The case for eliminating the emphasis on men as perpetrators, protectors, or victims. *Sociological Practice* 3(4): 257-78.
- Thomas, Jeannie B. 1997. Dumb Blondes, Dan Quayle, and Hillary Clinton: Gender, Sexuality, and Stupidity in Jokes. *The Journal of American Folklore* 110(437): 277-313.
- Thurston, Baratunde. 2012. How to Be Black. New York: Harper.**
- Weinberg, Darin. 1996. The Enactment and Appraisal of Authenticity in A Skid Row Therapeutic Community. *Symbolic Interaction* 19(2): 137-62.
- Young, Alford A., Jr. 2011. The Black Masculinities of Barack Obama: Some Implications for African American Men. *Daedalus* 140(2): 206-214.
- Zinsser, William. 2001. On Writing Well (6<sup>th</sup> Edition). New York: HarperCollins Publishers.**