Preface for Instructors

About Rereading America

Designed for first-year writing and critical thinking courses, Rereading America anthologizes a diverse set of readings focused on the myths that dominate U. S. culture. This central theme brings together thought-provoking selections on a broad range of topics—family, education, success, race, gender roles, and nature and the environment—topics that raise controversial issues meaningful to college students of all backgrounds. We’ve drawn these readings from many sources, both within the academy and outside of it; the selections are both multicultural and cross-curricular and thus represent an unusual variety of voices, styles, and subjects.

The readings in this book speak directly to students’ experiences and concerns. Every college student has had some brush with prejudice, and most have something to say about education, the family, or the gender stereotypes they see in films and on television. The issues raised here help students link their personal experiences with broader cultural perspectives and lead them to analyze, or “read,” the cultural forces that have shaped and continue to shape their lives. By linking the personal and the cultural, students begin to recognize that they are not academic outsiders—they too have knowledge, assumptions, and intellectual frameworks that give them authority in academic culture. Connecting personal knowledge and academic discourse helps students see that they are able to think, speak, and write academically and that they don’t have to absorb passively what the “experts” say.

Features of the Eighth Edition

A Cultural Approach to Critical Thinking. Like its predecessors, the eighth edition of Rereading America is committed to the premise that learning to think critically means learning to identify and see beyond dominant cultural myths—collective and often unconsciously held beliefs that influence our thinking, reading, and writing. Instead of treating cultural diversity as just another topic to be studied or “appreciated,” Rereading America encourages students to grapple with the real differences in perspective that arise in a
How often do they reflect the themes that Morgan discusses? What other themes and patterns do you find? To what extent, if any, have the subjects and attitudes of hip-hop artists changed since the 1990s?

10. Examine the lyrics of several female rappers and compare them to those of the male rappers Morgan mentions. What similarities and differences do you find in the subjects they address and the feelings they express? If you're not a fan of rap, you may want to consult an online hip-hop dictionary for help in decoding some of the language (www.rapdict.org).

"Bros Before Hos": The Guy Code
MICHAEL KIMMEL

According to sociologist Michael Kimmel, "guys"—young men, ages sixteen to twenty-six—represent a distinct social group. In Guyland: The Perilous World Where Boys Become Men (2005), he investigates the values, rites, and preoccupations of these young men. This selection from the book details the code of masculinity that guys are expected to follow. Kimmel (b. 1951) has written or edited more than a dozen books on men and masculinity as well as editing the journal Men and Masculinities; he teaches at the State University of New York at Stony Brook. He is also a spokesperson for the National Organization for Men Against Sexism (NOMAS) and has served as an expert witness for the U.S. Department of Justice in two key sex discrimination cases against military academies which had excluded women.

Whenever I ask young women what they think it means to be a woman, they look at me puzzled, and say, basically, "Whatever I want." "It doesn't mean anything at all to me," says Nicole, a junior at Colby College in Maine. "I can be Mia Hamm, I can be Britney Spears, I can be Madonna. Nobody can tell me what it means to be a woman anymore.

For men, the question is still meaningful—and powerful. In countless workshops on college campuses and in high-school assemblies, I've asked young men what it means to be a man. I've asked guys from every state in the nation, as well as about fifteen other countries, what sorts of phrases and words come to mind when they hear someone say, "Be a man!"1

1 hear someone say, "Be a man!" This workshop idea was developed by Paul Kivel of the Oakland Men's Project. I am grateful to Paul for demonstrating it to my classes. [All notes are Kimmell's.]

The responses are rather predictable. The first thing someone usually says is "Don't cry," then other similar phrases and ideas—never say your feelings, never ask for directions, never give up, never give in, be strong, be aggressive, show no fear, show no mercy, get rich, get even, get laid, win—follow easily after that.

Here's what guys say, summarized into a set of current epigrams. Think of it as a "Real Guy's Top Ten List."

1. "Boys Don't Cry"
2. "It's Better to be Mad than Sad"
3. "Don't Get Mad — Get Even"
4. "Take It Like a Man"
5. "He Who has the Most Toys When He Dies, Wins"
6. "Just Do It," or "Ride or Die"
7. "Size Matters"
8. "I Don't Stop to Ask for Directions"
9. "Nice Guys Finish Last"
10. "It's All Good"

The unifying emotional subtext of all these aphorisms involves never showing emotions or admitting to weakness. The face you must show to the world insists that everything is going just fine, that everything is under control, that there's nothing to be concerned about (a contemporary version of Alfred E. Neuman of MAD magazine's "What, me worry?"). Winning is crucial, especially when the victory is over other men who have less amazing or smaller toys. Kindness is not an option, nor is compassion. Those sentiments are taboo.

This is "The Guy Code," the collection of attitudes, values, and traits that together compose what it means to be a man. These are the rules that govern behavior in Guyland, the criteria that will be used to evaluate whether any particular guy measures up. The Guy Code revisits what psychologist William Pollack called "the boy code" in his bestselling book Real Boys2—just a couple of years older and with a lot more at stake. And just as Pollack and others have explored the dynamics of boyhood so well, we now need to extend the reach of that analysis to include late adolescence and young adulthood.

In 1976, social psychologist Robert Brannon summarized the four basic rules of masculinity:3

1. "No Sissy Stuff!" Being a man means not being a sissy, not being perceived as weak, effeminate, or gay. Masculinity is the relentless repudiation of the feminine.

2. “Be a Big Wheel.” This rule refers to the centrality of success and power in the definition of masculinity. Masculinity is measured more by wealth, power, and status than by any particular body part.

3. “Be a Sturdy Oak.” What makes a man is that he is reliable in a crisis. And what makes him so reliable in a crisis is not that he is able to respond fully and appropriately to the situation at hand, but rather that he resembles an inanimate object. A rock, a pillar, a species of tree.


Amazingly, these four rules have changed very little among successive generations of high-school and college-age men. James O'Neil, a developmental psychologist at the University of Connecticut, and Joseph Pleck, a social psychologist at the University of Illinois, have each been conducting studies of this normative definition of masculinity for decades. “One of the most surprising findings,” O'Neil told me, “is how little these rules have changed.”

Being a Man Among Men

Where do young men get these ideas? “Oh, definitely, my dad,” says Mike, a twenty-year-old sophomore at Wake Forest. “He was always riding my ass, telling me I had to be tough and strong to make it in this world.”

“My older brothers were always on my case,” says Drew, a twenty-four-year-old University of Massachusetts grad. “They were like, always nagging on me, calling me a pussy, if I didn’t want to play football or wrestle. If I just wanted to hang out and like play my Xbox, they were constantly in my face.”

“It was subtle, sometimes,” says Warren, a twenty-one-year-old at Towson, “and other times really out front. In school, it was the male teachers, saying stuff about how explorers or scientists were so courageous and braving the elements and all that. Then, other times, it was phys-ed class, and everyone was all over everyone else talking about ‘He’s so gay’ and ‘He’s a wuss.’”

“The first thing I think of is my coach,” says Don, a twenty-six-year-old former football player at Lehigh. “Any fatigue, any weakness, any sign that being hit actually hurt and he was like ‘Wahh! [fake crying] Widdle Donny got a boo boo. Should we kiss it guys? He’d completely humiliate us for showing anything but complete toughness. I’m sure he thought he was building up our strength and ability to play, but it wore me out trying to pretend all the time, to suck it up and just take it.”

The response was consistent: Guys hear the voices of the men in their lives—fathers, coaches, brothers, grandfathers, uncles, priests—to inform their ideas of masculinity.

This is no longer surprising to me. One of the most startling things I found when I researched the history of the idea of masculinity in America for a previous book was that men subscribe to these ideals not because they want to impress women, let alone any inner drive or desire to test themselves against some abstract standards. They do it because they want to be positively evaluated by other men. American men want to be a “man among men,” an Arnold Schwarzenegger-like “man’s man,” not a Fabio-like “ladies’ man.” Masculinity is largely a “homosexual” experience performed for, and judged by, other men.

Noted playwright David Mamet explains why women don’t even enter the mix. “Women have, in men’s minds, such a low place on the social ladder of this country that it’s useless to define yourself in terms of a woman. What men need is men’s approval.” While women often become a kind of currency by which men negotiate their status with other men, women are for possessing, not for emulating.
The Gender Police

Other guys constantly watch how well we perform. Our peers are a kind of “gender police,” always waiting for us to screw up so they can give us a ticket for crossing the well-drawn boundaries of manhood. As young men, we become relentless cowboys, riding the fences, checking the boundary line between masculinity and femininity, making sure that nothing slips over. The possibilities of being unmasked are everywhere. Even the most seemingly insignificant misstep can pose a threat or activate that haunting terror that we will be found out.

On the day the students in my class “Sociology of Masculinity” were scheduled to discuss homophobia, one student provided an honest and revealing anecdote. Noting that it was a beautiful day, the first day of spring after a particularly brutal Northeast winter, he decided to wear shorts to class. “I had this really nice pair of new Madras shorts,” he recounted. “But then I thought to myself, these shorts have lavender and pink in them. Today’s class topic is homophobia. Maybe today is not the best day to wear these shorts.” Nods all around.

Our efforts to maintain a manly front cover everything we do. What we wear. How we talk. How we walk. What we eat (like the recent flap over “mauvishes” — those artery-clogging massive burgers, dripping with extras). Every mannerism, every movement contains a coded gender language. What happens if you refuse or resist? What happens if you step outside the definition of masculinity? Consider the words that would be used to describe you.

In workshops it generally takes less than a minute to get a list of about twenty terms that are at the tip of everyone’s tongues: wimp, faggot, dork, posy, loser, vuss, nerd, queer, homo, girl, gay, shirt, Mama’s boy, pussy-whipped. This list is so effortlessly generated, so consistent, that it composes a national well from which to draw epithets and put-downs.

Ask any teenager in America what is the most common put-down in middle school or high school? The answer: “That’s so gay.” It’s said about anything and everything — their clothes, their books, the music or TV shows they like, the sports figures they admire. “That’s so gay” has become a free-floating put-down, meaning bad, dumb, stupid, wrong. It’s the generic bad thing.

Listen to one of America’s most observant analysts of masculinity, 20 Eminem. Asked in an MTV interview in 2001 how he constantly used “faggot” in every one of his raps to put down other gays, Eminem told the interviewer, Kurt Loder.

The lowest degrading thing you can say to a man when you’re battling him is to call him a faggot and try to take away his manhood. Call him a sissy, call him a punk. “Faggot” to me doesn’t necessarily mean gay people. “Faggot” to me just means taking away your manhood.1

But does it mean homosexuality? Does it really suggest that you suspect the object of the epithet might actually be attracted to another guy? Think, for example, of how you would answer this question: If you see a man walking down the street, or meet him at a party, how do you “know” if he is homosexual? (Assume that he is not wearing a T-shirt with a big pink triangle on it, and that he’s not already holding hands with another man.)

When I ask this question in classes or workshops, respondents invariably provide a standard list of stereotypically effeminate behaviors. He walks a certain way, talks a certain way, acts a certain way. He’s well dressed, sensitive, and emotionally expressive. He has certain tastes in art and music — indeed, he has any taste in art and music! Men tend to focus on the physical attributes, women on the emotional. Women say they “suspect” a man might be gay if he’s interested in what she’s talking about, knows something about what she’s talking about, or is sensitive and a good listener. One recently said, “I suspect he might be gay if he’s looking at my eyes, and not down my blouse.” Another said she suspects he might be gay if he shows no sexual interest in her, if he doesn’t immediately come on to her.

Once I’ve established what makes a guy “suspicious,” I ask the men in the room if any of them would want to be thought of as gay. Rarely does a hand go up — despite the fact that this list of attributes is actually far preferable to the restrictive one that stands in the “Be a Man” box. So, what do straight men do to make sure that no one gets the wrong idea about them?

Everything that is perceived as gay goes into what we might call the Negative Playbook of Guyland. Avoid everything in it and you’ll be all right. Just make sure that you walk, talk, and act in a different way from the gay stereotype; dress terribly; show no taste in art or music; show no emotions at all. Never listen to a thing a woman is saying, but express immediate and unequivocal sexual interest. Presto, you’re a real man, back in the “Be a Man” box. Homophobia — the fear that people might misperceive you as gay — is the animating fear of American guys’ masculinity. It’s what lies underneath the crazy risk-taking behaviors practiced by boys of all ages, what drives the fear that other guys will see you as weak, unmanly, frightened. The single cardinal rule of manhood, the one from which all the other characteristics — wealth, power, status, strength, physicality — are derived is to offer constant proof that you are not gay.

Homophobia is even deeper than this. It’s the fear of other men — that other men will perceive you as a failure, as a fraud. It’s a fear that others will see you as weak, unmanly, frightened. This is how John Steinbeck put it in his novel Of Mice and Men:

“Funny thing,” [Curley’s wife] said. “If I catch any one man, and he’s alone, I get along fine with him. But just let two of the guys get together

policed relentlessly by other guys. If it were biological, it would be as natural as breathing or blinking. In truth, the Guy Code fits as comfortably as a straightjacket.

Boys' Psychological Development: Where the Guy Code Begins

Masculinity is a constant test — always up for grabs, always needing to be proved. And the testing starts early. Recently, I was speaking with a young black mother, a social worker who was concerned about a conversation she had had with her husband a few nights earlier. It seems that her husband had taken their son to the barber, which, she explained to me, is a central social institution in the African American community. As the barber prepared the boy's hair for treatment, using, apparently some heat and some painful burning chemicals, the boy began to cry. The barber turned to the boy's father and pronounced, "This boy is a wimp!" He went on, "This boy has been spending too much time with his mama! Man, you need to put your foot down. You have got to get this boy away from his mother!"

That evening the father came home, visibly shaken by the episode, and announced to his wife that from that moment on the boy would not be spending that much time with her, but instead would do more sports and other activities with him, "to make sure he doesn't become a sissy."

After telling me this story, the mother asked what I thought she should do. "Gee," I said, "I understand the pressures that dads feel to 'toughen up' their sons. But how old is your boy, anyway?"

"Three and a half," she said.

I tried to remind her, of course, that crying is the natural human response to pain, and that her son was behaving appropriately. But her story reminded me of how early this pressure starts to affect an emotionally impervious manly stoicism.

Ever since Freud, we've believed that the key to boys' development is separation, that the boy must switch his identification from mother to father in order to "become" a man. He achieves his masculinity by repudiation, dissociation, and then identification. It is a perilous path, but a necessary one, even though there is nothing inevitable about it — and nothing biological either. Throw in an overdominant mother, or an absent father, and we start worrying that the boy will not succeed in his masculine quest.

Boys learn that their connection to mother will emaculate them, turn them into Mama's Boys. And so they learn to act as if they have made that leap by pushing away from their mothers. Along the way they suppress all the feelings they associate with the maternal — compassion, nurturance, vulnerability, dependency. This suppression and repudiation is the origin of the Boy Code. It's what turns those happy, energetic, playful, and emotionally expressive five-year-olds into sullen, withdrawn, and despondent nine-year-olds. In the recent spate of bestselling books

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5And 93 percent of road ragers are male. Mary Blume, "The Feminist Future of the Automobile," in International Herald Tribune, October 5, 2004, p. 11.
about boys' development, psychologists like William Pollack, James Garbarino, Michael Thompson, Dan Kindlon, and others, argue that from an early age boys are taught to refrain from crying, to suppress their emotions, never to display vulnerability. As a result, boys feel effeminate not only if they express their emotions, but even if they feel them. In their bestseller, Raising Cain, Kindlon and Thompson describe a "culture of cruelty" in which peers force other boys to deny their emotional needs and disguise their feelings. It's no wonder that so many boys end up feeling emotionally isolated.

These books about boys map the inner despair that comes from such emotional numbness and fear of vulnerability. Pollack calls it the "mask of masculinity," the fake front of impervious, unemotional independence, a swaggering posture that boys believe will help them to present a stoic front. "Ruffled in a manly pose," the great Irish poet William Butler Yeats put it in his poem "Coole Park" (1929), "For all his timid heart."

The ruffling starts often by age four or five, when he enters kindergarten, and it gets a second jolt when he hits adolescence. Think of the messages boys get: Stand on your own two feet! Don't cry! Don't be a sissy! As one boy in Pollack's book summarizes it: "Shut up and take it, or you'll be sorry." When I asked my nine-year-old son, Zachary, what he thought of when I said "be a man" he said that one of his friends said something about "taking it like a man. So," he explained, "I think it means acting tougher than you actually are."

Recently a colleague told me about a problem he was having. It seems his seven-year-old son, James, was being bullied by another boy on his way home from school. His wife, the boy's mother, strategized with her son about how to handle such situations in the future. She suggested he find an alternate route home, tell a teacher, or perhaps even tell the boy's parents. And she offered the standard "use your words, not your fists" conflict-reducer. "How can I get my wife to stop treating James like a baby?" my colleague asked. "How will he ever learn to stand up for himself if she turns him into a wimp?"

The Boy Code leaves boys disconnected from a wide range of emotions and prohibited from sharing those feelings with others. As they grow older, they feel disconnected from adults, as well, unable to experience the guidance towards maturity that adults can bring. When they turn to anger and violence it is because these, they believe, perhaps rightly, are the only acceptable forms of emotional expression allowed them. Just as the Boy Code shuts boys down, the Guy Code reinforces those messages, suppressing what was left of boyhood exuberance and turning it into sullen indifference.

No wonder boys are more prone to depression, suicidal behavior, and various other forms of out-of-control or out-of-touch behaviors than girls are. No wonder boys drop out of school and are diagnosed as emotionally disturbed four times more often as girls, get into fights twice as often, and

are six times more likely than girls to be diagnosed with Attention Deficit and Hyperactivity Disorder (ADHD).