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Lewis Stafford
Southern Illinois University Carbondale, lewiss@siu.edu

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SEARCHING FOR A FATHER

By

Lewis Stafford

Southern Illinois University Carbondale, 2012

A Research Paper

Submitted in Partial Fulfillment of the Requirements for Masters of Science Degree

College of Mass Communication and Media Arts

in the Graduate School

Southern Illinois University Carbondale

August 2012

RESEARCH PAPER APPROVAL

SEARCHING FOR A FATHER

By

Lewis Stafford

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Masters of Science

in the field of Mass Communication and Media Arts

Approved by:

Jan Thompson, Chair

Phylis Johnson

Graduate School

Southern Illinois University Carbondale

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AN ABSTRACT OF THE RESEARCH PAPER 0F

LEWIS STAFFORD, for the Master of Science degree in MASS COMMUNICATION AND MEDIA ARTS, presented on APRIL 24, 2011 at Southern Illinois University Carbondale.

TITLE: SEARCHING FOR A FATHER

"SEARCHING FOR A FATHER", explores the lives of two African American men who grew up in broken homes. This documentary will emphasize that time is critically important from childhood to adulthood by profiling two African Americans around the very pressing themes of why African American fathers leave home. This film will allow the two African American men to discuss their lives in whatever way they see fit to explain and share their stories about their fathers and the role models that they found to replace their father figures.

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I would like to formally thank both participants Stephen Shannon and Donald Chamberlin for sharing their extraordinary stories and everyone who played a part in making my documentary film possible. I want to thank Phylis Johnson for helping me with this project. I greatly appreciate your time and patience for helping me complete this film. I would also like to thank all of the professors, my family, and friends for emotionally supporting me through my journey of completing this documentary project. I will never forget your love and support has taught me to never give up or quit. I thank you all for showing me that you care.

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CHAPTER 1
INTRODUCTION

When I was a teenager my favorite movie was *Boyz N the Hood* (1991), directed by John Singleton. Singleton addresses how African American men should navigate the ghetto spaces of the mid 1980's and early 1990's without a father figure's guidance. At that time society focused on the ghetto spaces that followed the black exploitation movement which began in the 1970's to remind African Americans about the violence that existed in the African American communities. This film accurately parallels my concerns in relation to absentee fathers and the invisible role models that are undermined in the African American community, and society.

In a way this motivated me to make a documentary. I felt that Singleton failed to address the issue of African American absentee fathers and to undermine role models. I believe the portrayal of the character Furious Styles threatens any attempt to stress the fact that the role models are essentially important contributors in black communities. However, this also drives a salient point that *Boyz N the Hood* is not imaginary; it displays the consequences that can result from absentee father figures and the harsh elements that are extensions of African American views of reality in a broken home. If African Americans truly wish to stop the numerous social problems of absentee father figures that plague the black communities one such message is indeed there is a need for role models to replace absentee father figures.

Today we live in a mass media society, where young African American children are provided acceptable reasons why their father figures left home and would never return. The mass media has failed to address the issues of role models replacing father figures. In a sense, this critique on the issue of absentee fathers re-appears multiple times but fails to address the complex issues of young African America men finding role models to replace their father

figures. For this reason, my project involved creating a documentary that addresses the issues surrounding how two African American males grow up in low income, broken homes with a lack of role models but, discover ways to overcome their struggle without father figures.

At this moment, the inspiration for my documentary, *Searching for a Father,* came from the realization that there was a lack of documentary films addressing issues under the surface of young African American men finding role models to replace their father figures. My intentions were to explore the black subaltern public of African American documentary to develop a textual analysis that better explains how role models have the power to affect young African American men's interpretations of their father figures. I believe someone needs to take us through the process of learning how a role model can fill that empty void that some fathers leave behind. In a sense, we are expected to be metaphysical fathers. Darryl James (2010) supports this in the article *The Bridge: In Search of the Metaphysical Father* - "A metaphysical father is a black father in any community, who is not afraid to tell the neighborhood what is needed to be done in the community" (James, 2010).

It's very hurtful to see African American men search for their father figures because some African American children are left without a point of reference of what a father figure means and no guidance in the African American community. This point of reference from a father's perspective teaches young African American men how to identify role models within their communities. I think everyone needs a reminder that the media is sometimes the only connection to African American children other than the communities in which they live. The African American communities have been greatly affected by the absence of positive African American role models. A role model is anyone who comes from that community and has potential to impact or contribute to someone's life in the community. A positive role model can

inspire African American men to believe that anything is achievable in life. Role models help break the cycle that African American men, as mentors, are not willing to make sacrifices to improve young African American men's lives.

This influence has led me to the question of, what is a father figure's role when a broken home is present? Truthfully, I think this question needs to be investigated further to express to the African American community that role models are important contributors toward helping fulfill young African American men's need for a father figure replacement.

My documentary sequence starts with multiples clocks ticking and a slow tempo heart-beating soundtrack to set the opening tone. In this sense the video footage of clocks will be used to show the mechanical parts of the clocks, so that in contrast the audience feels the struggle of lost time of growing up in a broken home by viewing the inside of clocks. The agenda for this sequence is to address that time is critically important when time seems to share the same sense of urgency as absent fathers. The uniqueness of the amount of time a father spends in the home is an important factor and plays a great role in shaping wisdom and innovation in the African American community.

To this day I can still remember my favorite scene in the film *Boyz N the Hood*, when the character Furious Styles (Laurence Fishburne) asks his son Tre to recall the house chores. Singleton clearly demonstrates the father and son motif in the scene when Tre asked Furious what is his father's role in his life and Furious replies that he has to pay the bills, put food on the table and keep cloths on his son's back. This is, in a sense, a re-enactment of the central themes of fatherhood. I think this is important because the roles that African American fathers play reside in the fact that African American males expect their fathers to teach them how to become

men. This is not easy to say, for the audience must draw connections between the father figure's role versus the essential role model that Furious Styles has become to his son Tre in the film.

What I found interesting thereafter in that scene is when Furious tells Tre, "You may think I'm being hard on you right now. What I'm doing is trying to teach you how to be responsible, not like your little friends across the streets." Furious tells Tre that his friends don't have father figures to show them how to be responsible, and his mentor adds that time will reveal how they end up. This is important because it reminds the audience about the significance of having an African American father figure present to teach a male child. In the beginning of my conceptual process, I realized that my documentary film would appeal to the African American male audience, as it vividly demonstrates the perspective of someone that has grown up without a father figure and the effects of recovering and restoring a relationship with his father before it's too late. My intended audience is young African American males growing up in single-parent households where no father figures are present in the home.

This is but one of several indicators that Singleton continually clarifies in this film, notably in the car scene when Reva tells Furious, "Just like you told me, I can't teach your son Tre how to be a man, that's your job." This interjects a point regarding the amount of time that African American fathers should spend with their sons, in an effort to help instruct them on how to become men. I felt like this scene only portrayed part of the message; young African American men are expected to be satisfied with living with one parent particularly the father, who provides for them and keeps them safe and will teach them the necessary tools to be a man. Frank Furstenberg and Andrew Cherlin (1991) support this argument in the book *Divided Families: What Happens to Children When Parents Part.* The authors "found that 40 percent of the kids living in fatherless homes haven't seen their dads in a year or more. One out of every

five children sleeps one night a month at the father's home and only one out of every six kids gets to see their fathers once or more per week" (Furstenberg & Cherlin, 1991, p. 10). This discovery suggests that the absence of the father in the home affects the child's behavior significantly.

The film *Boyz N the Hood* explored and deconstructed the concept of fatherhood, but also revealed that there was as much a necessity and a need for role models as there was a necessity and need for father figures in the African American communities. Furthermore this emphasizes that father figures are important contributors to teaching their children on how to become men. Here's how others postmodern authors have looked at this issue; in the book *Life without Father*, author David Popenoe (1996) quotes from another book, *Theory of Crime* by Michael R. Gottfredson and Travis Hirschi (1990). The latter book is a good reference point for early work in cultural studies, and this case the authors argued that children living in single-parent families were more likely to involve themselves in crime than children in families where both parents are present (Popenoe, 1996, p. 62).

Popenoe notes that African American involvement in crime, as well as the issue of delinquency, ranks highest among the many detrimental effects consequential to a father's absence from his children. He argues that reported violent crime increased 550 percent between 1960 and 1996 within the larger category of African American involvement in crime. On the other hand, the population increased only 41 percent between 1983 and 1992; thus the juvenile arrest rates for murder increased by 28 percent. Finally, Popenoe notes that the increased crime rates of juvenile arrest were representations of the father absence from childhood to adulthood (Popenoe, 1996, p. 61). Given these early research findings, and continual support for such data, one might say the topics centered on African American men seeking role models to replace their

father figures in these broken homes have been abandoned in the African American community, and especially among media makers.

CHAPTER 2:

SIGNIFICANCE OF ABSENTEE FATHERS AND THE INVISIBLE ROLE MODELS THAT ARE UNDERMINED IN THE AFRICAN AMERICAN COMMUNITY

The theme of searching for father figures is intended to clarify this mysterious misinterpretation surrounding broken homes that seems to indicate that African American men have failed to identify positive role models within their communities. Likewise, the point is that father figures are important contributors to teaching their children on how to become men.

The problem is that the roles of the African American father figures are constantly changing because unperceivable role models are needed in the African American communities. Ironically, the ideologies of the African American father figures render African American men to reject the idea of becoming role models to the extent of effectively rendering them invisible in the black communities.

I think the idea of having one parent undermines the concept behind an invisible role model who can instill the values and lessons of responsibility. In a sense, role models play a significant role in providing a rich subject for African American men looking for role models in black communities. In addition, many role models gain fulfillment and social affirmation from their roles as father figures. Despite the fact, role models have a unique opportunity to engage and empower young African American men suffering from lack of parental guidance; there is a need for role models that encourage young African American men to command attention in the black communities. The idea is that role models represent a complete loss of identity for absentee father figures in the black community. African American men can change their perception of absentee fathers. Particularly, young African American men are denied this indigenous knowledge and wisdom on the subject of absentee-father-figure replacement.

Added to this, the media's representation of African American father figures has sustained patterns of epithets and racism that undermine the significance and portrayal of positive role models. This negativity can be countered when people see African American father figures being more involved in a child's life, especially African American male children. The problem is that role models are imparting the invisible identity of absentee fathers in black communities and this is not acknowledged in the black communities. More importantly, African American male identities are transfused throughout their life experiences given that their absentee father figures become a prevalent factor toward a lack of directed development. Disturbingly, African American men often neglect to take teachable moments in their life and share them with their children, offering little guidance in passing along wisdom from the mistakes that they made. In a sense, this conveys a key point that role models can help young African American males through their most notable passages of life from childhood into manhood when there is no father figure present.

I idealized the character Furious Styles (Laurence Fishburne) for the father figure that he portrayed in the film. In a sense, Furious was more than a father figure to his son Tre (Cuba Gooding Jr) in the film. Most importantly, I looked at him as a role model that signifies it is not enough to be a father figure; one has to be a role model as well. My only critique is that Singleton failed to address how there are invisible father figures in various community roles that actually serve as role models both specifically and inadvertently to African American males. I felt that the character Furious was the only prominent African American father figure who had power to be a father and role model in the film. Dangerously this makes role models invisible (and seemingly inaccessible) for the many African American men who needed father figures or role models in the film. In this observation, my personal experiences helped me understand that

the cultural acceptance of the African American father figures can only be seen when that father figure demonstrates the cares and need for their children like the character Furious Styles. However, this makes it difficult for African American men to see that role models can also be idealized as father figures. Instead the media portrays only part of the message that young African American men are expected to be satisfied with living with one parent particularly the mother, who provides for them and keeps them safe. One of the most interesting aspects of the film is that there is only one positive role model in the film, and that is the audience's general focus.

The question that I have for Singleton is why is it that the character Furious Styles portrays the only African American father that the audience sees throughout the entire film? In this sense, there is no hope for the rest of the characters in the film. Singleton fails to address the fact the Tre's girlfriend has no father figure, as well as his two best friends, Ricky (Morris Cheastnut) and Dough Boy (Ice Cube), who have no fathers, and all of his friends have no father figures present in their lives during the movie. My intentions in the making of this documentary have been to shed light on a primary point, in that role models are teaching African American men how to understand the cultural differences between role models in the black communities and the ways in which that could be associated with African American absentee father figures. The impact that role models have on young African American men's lifestyles are primarily based on how much time and emotional support the absentee father figures are willing to contribute to support these children. The absence of African American fathers leads to the misguided notion of non-responsibility for young African American men. However, absent fathers are often overshadowed and undermined due to complexity of the issues such as race, socio-economic status, sex and the age of the absent fathers.

Furthermore, I learned through my research that children with absentee fathers have a fear of abandonment and believe that everyone in their life will leave them. Again the presence of the mass media has disrupted the way young African American men acknowledge and perceive complex, vague, and sympathetic media representations of the black community on television. In this critique the mass media undermines absentee fathers and exposes young African American men to representations of violence through disseminating a mainstream white-majoritarian view of the black communities. Michael Lamb supports this idea in his article *Fathers: Forgotten contributors to child development* when he argues that "African American men provide more than just a breadwinning role for their children" (Lamb, 1975, p. 246). In the process, African American men have often been considered the forgotten contributors to African American children's development. More importantly, the father and child relationship deserves more explicit attention than it has received in the past (p. 246).

Meanwhile, this creates a window of opportunity for my documentary film because it is quite evident that role models are viewed in a social context that has a significant effect on young African American men's aspirations, educational choices, and their self-views of their father figures but this fails to get acknowledged in the black community. In some sense, this project addresses the complex theoretical questions concerning young African American men growing up in broken homes. These issues become clear, as one notes that role models are becoming increasingly invisible in the African American community and mostly controversially around the time when filmmaker John Singleton denied the audience the potential of seeing any other role models in his significant film. While he did establish the importance of a strong role model and father figure for the main character, he neglected to extend his reach to potential role

models and father figures for other characters, and thus we only see an isolated case of such a relationship with regards to the main character.

CHAPTER 3:

METHODOLOGIES: TO EXPLORE THE IMPLICATIONS FOR AFRICAN AMERICAN MEN GROWING UP IN FATHERLESS HOMES

My documentary will show this theme in action by exploring and illustrating that teens need role models to help them overcome the cultural stereotypes that are placed upon them. I think that stereotypes are very powerful and stereotypes carry powerful meanings at all levels of our cultural experiences. I believe that stereotypes are never correct because I think they are pre-judged assumptions that often times provide a disservice to our culture and society. Obviously it can be harmful to the individuals that are being falsely represented; in my case this is mostly role models in the African American community. I want to illustrate that growing up without a father can also cause problems for any family around the troubled individual as well. Given this dispute, it creates a struggle for young African American men to value achievement, such as in the classroom and as for being positive role models in the African American community. This struggle has distorted the way in which African American men search for positive role models.

However, the idea here, in my film, is to position two role models within my documentary film, which tells the stories of these two African American men in a way that has the power to change the social implications of absentee father figures. According to Kennedy Liam (1996), in *Urban Others: The Black Underclass In American Film*, "The representation of the urban black poor in American cinema over time has reflected the contemporary attitudes of African American men that have established visual codes and conventions that depict the ghetto spaces in Hollywood films" (p. 266). Young African American men are denied the experience of role models that replace their father figures in these Hollywood films as well. In my documentary I have found two African American men that will shed light on their cultural

experiences growing up without a father figure in their lives. As Liam notes, the most common reasons for absentee fathers today is divorce, out-of-wedlock births, and incarceration (p. 245).

In particular, my documentary film examines the behaviors of two African American male college students, resulting from their father's absence. It further examines the extent to which there is a relationship between African American absentee father figures and African American young men growing up without fathers. The focus in this documentary is to show how two African American men found role models as a result of their father's absence. The lifestyle choices of these men seeking to find role models are generally the main predictor of growing up without a suitable father figure in the home. The effects of these lifestyle choices when father figures are present can encourage positive role models. To a certain extent, there is a relationship between men who had children but are not actively spending time in their child's lives in the African American community and the relationship between children who found role models. My overall intention is to stress the importance of having a father figure in the home. The purpose of my documentary film is to show the effects that role models have on any African American men's lifestyles in the black community. It becomes this natural desire to seek guidance from older African American males, mostly because these men have been raised in female-headed households and there was a need for a strong male role model.

While conducting this research I found that documentaries on this topic appear to track their ancestry. Here are some examples of what can influence African American children and their educational achievements. This documentary, my first, is approached similarly to a re-creation of Sigmund Lubin's one-reel *The Unwritten Law* (1907), which exposed the audience to a dramatized true-life murder to tell his story. I think actualities are perfect tools for documentaries because they have recorded everyday events as they have happened. Socialization

is the process whereby we learn and internalize the values, beliefs, and cultural norms in that society. If the socialization process is successful, satellite publics will notice that documentary films re-frame issues as powerful socializing agents. The following section of this project analyzes these documentary films that are derived from and produce significantly out of the social significance of activism and social change. It is also important to argue that human agency reproduces social significance and structures. There's an important relationship between the sociological perspective and the documentary film that plays a crucial role by providing new views of the world in nearly all aspects of everyday life.

The documentary film's influence is not limited to what the viewer knows but, it does influence what the viewer cannot see. The social significance of documentary films extends beyond the content of the documentary film as their influences affect the way we learn about the world and interact with one another. Documentary films are bound up in a process of sociological perspective. In his article *The Sociological Perspective, author* Peter Berger (1981) argues the assumption that, "human behavior is shaped by the groups to which people belong and by the social interaction that takes place within those groups"(p.247).Furthermore, he argues people tend to accept their social world unquestioningly, as something natural. But the sociological perspective enables us to see society as a temporary social product, created by human beings and capable of being changed by them as well. The sociological perspective invites people to look at life in a familiar and fresh way. It encourages people to examine our social environment on social issues. Today we live in an era where a sociological perspective asks us to consider the basic insight of documentary, a genre that functions in the context of social forces such as cultural ideologies and economic, political and historical circumstances - all of which consider a relationship between the documentary film itself and the viewing public.

Most important of all, the sociological perspective suggests that if people want to understand documentary as it functions in the context of social change and its impact on society, the people of the community must first understand the process of socialization. One way is to understand that people are connected to the social world through the process of socialization and activism.

It has been my intent to convey the socialization process whereby African American men learn and internalize the values, beliefs, and cultural norms of role models that assuage and help to heal the dismay that arises from broken homes. However this socialization process can, if done successfully, allow African American men to realize that documentary films can be used as an activist tool to re-frame any issues in the context of that community. It is also important to argue that human agency reproduces social significance and structures. There is an important relationship between the sociological perspective and the documentary film that plays a crucial role by providing new views of role models becoming father figures in broken homes. The problem may be that father figures are supposed to purposely mold children by teaching them the requirements of fatherhood.

This is problematic because the role of filmmakers today, in my opinion, often originates from purposes derived within media companies of mainstream programming and pertains less to an authentic role of a filmmaker, and such limitations among independents impact content creation and distribution. This is also problematic for the aforementioned sociological perspectives in that people would not likely realize the film, as a media product, is the result of a sociological process of production that occurs within an institutional framework. In a sense, I believe that documentaries cannot have authentic structure until the filmmaker capture images that identify with the audience and that present a clear story so that the viewers can empathize with the images and identify specific confrontations that can be solved. I believe that these

confrontations in documentary films must be easily solved within the conflict because often times some fail to address their filmmaker's intention. This leaves the audiences without any context behind the real conflict about why the film matters, and how the audience should be directed to empathize with the characters and storyline in the end. Stella Bruzzi (2000) supports this argument in the article *New Documentary "*that documentaries are predicated based upon a dialectical relationship between aspiration and potentially documentary films and cinema are intimately tied to historical memory" (p.196).

Documentary and Hollywood-type films both have narrative systems that have opposed each other for many years. The documentary film genre can be examined under the conditions of its fundamental structural components such as the plot, character, setting, and thematic style. As for genre films, it is an actual event that honors a contract between the audience and the filmmaker. Once we recognize the similarities between the filmic experience and the genre, it is safe to say that viewers know the rules of engagement. Documentary genres are organized according to certain fundamental perceptual processes where viewers develop certain expectations that are reinforced by fundamental structural components. As spectators and viewers, African American communities should not lose sight of the critical evaluative factors that the documentary film genre has the fundamental structural components and qualities of any generic communication. One of the most important considerations for the documentary film genre is to examine the production systematically. To do this, African American communities must understand that the documentary film genre evolves as a consequence of its rising and rapid demand in commercial media, which has reflected a substantial change in the film structure, plot, character, setting, and thematic style over the years as the format has moved toward Hollywood

mainstream. In this case, a documentary film's genre is identified by the characters and narratives as it functions to depict social communities and conventional value structures.

Ultimately, I think that the filmmaker has the final decision to decide what is really at stake for the audience and what best serves his/her viewpoints when telling these stories, as the storyteller, as well as providing images for the audience. The documentary film highlights the fact that mass media products are not free floating, in a sense they do not just appear out of the thin air. These films are created because they emphasis the conditions that are always changing as economic, technological, political, and social changes occur in broad society. I think the idea of searching for father figures would be to create a literal documentary, which showed people's everyday lives such as African American men caring for their children, spending time with their children, and teaching children. More importantly I came to understand that documentary films can create meaning through the argument of the discursive text, the grammar of the moving image, and the persuasiveness of the sound track that adds emotions to films.

In my approach to my film, my thinking has been to refine our current understanding of young men growing up without fathers in the African American community with a social changing documentary. Furthermore, historical and ethical questions that are related to African American men seeking role models to replace their father figures in these black communities have been undermined in the past. In the sociological perspective process, there is a significant debate that has always surrounded the core functions of cultural norms that are utilized in the process of social change in the African American communities.

In conclusion, the emergence or persistence of the broken home in the African American communities is better explained in terms of role models being glorified. As a whole, this tends to be elevated because role models can change the way people look at absent father figures which

reflect the needs and interests of the African American community. It also indirectly speaks to the African American community in shaping the media's views of African American men growing up in broken homes as they learn from role models to fill in the missing pieces that their father's left empty. In the mass media's context, role models are invisible and people fail to see their resourcefulness to broken homes. However, in the article *The Parent Trap: The Importance of Father,* William Mattox (1991) suggested that time is critically important from childhood to adulthood. According to Mattox, "In 1965, parents on average spent approximately 30 hours a week with their kids. By 1985, the amount of time had fallen to 17 hours". For content, my documentary demonstrates clearly that there is an outcry for African American father figures to spend time with their kids.

There is much left to be studied on how absent fathers have been defined by culture. Henry Grioux (2000) notes in the article *Stealing Innocence* "that the politics of culture provides the conceptual space, in which childhood is constructed, experienced, and struggled over" (p. 2). Through my research and production, I have found that it is critically important to question specific documentary films and contexts in which role models are reestablished in retrospect of father figures. Such messages should be conveyed to the African American community in authentic ways, and the documentary film genre allows for this positive expression of cultural opportunity to reach those most impacted by a lack of relevant information and direction in the media.

CHAPTER 4

DISTRIBUTION PLAN

The distribution plan for this film, *Searching for a Father*, involves several screenings at various community centers and locations. One of the primary and key locations for screening is my Fraternity's Phi Rho Etas Youth Center located in Chicago. This site is ideal due to the fact that Phi Rho Eta Fraternity Inc. also has a program call Mentor Teacher Brother (MTB) geared toward mentoring high school students in various locations. The MTB youth center is situated in one of the toughest neighborhoods in Chicago, and it specifically focuses on helping young boys get the right start in life through weekly meetings, academic support, life counseling, guest speaker presentations, and fellowship events. Most of all, this film serves as a teaching device. Aside from that, it is not only useful for my portfolio, but its theme is one that is critical to film festivals, in helping to counter misrepresentations by mainstream media. Its message is particularly relevant to youth.

Secondly, this documentary's message is appropriate for schools and city programs focusing on black youth and absentee fathers; the circulation of my film among these venues underscores my message, offering potential for another driving point. The distribution of this film is as important as the message in and of itself, allowing the audience to see how critically important role models are within black communities. I want to illustrate that role models can refine our current understanding of the absence of the father figures that media and culture has taught and reinforced among African Americans in black minority communities, and this film provides a new perspective on the issue and topic by highlighting young African American men who are successfully in college although they grew up in broken homes without father figures. They succeeded by identifying role models to replace their absentee father figures. Collectively,

I learned from this study that the economical and cultural consequences of a father's absence are often accompanied by the psychological consequences to the child. This is an argument that scholars like Liam (1996) supports which includes low intellectual and education performance, and higher-than-average rates of mental illness, violence and drug use (266). I learned that Children with absent fathers have a fear of abandonment and believe that everyone will leave them. My plan of action is to show young African American teens that even if their biological father’s are not present in their live that there’s a possibility to find positive mentors or role models in their communities to replace their missing father figures.

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APPENDIX

APPENDIX A- Storyboard Searching For A Father

IN: 00:00:00 FADE FROM BLACK TITLE ZOOM IN -00:00- 00:04, DISSOLVE TO -00:00-04 MUSIC : UP AND UNDER 00:00-00:44 OUT: 00:05:00	TITLE-A Lewis Stafford Production. Enriscapes-Atmospheres_2.
IN: 00:04:00 DISSOLVE TO NEWS CLIP INTERVIEW DISSOLVE TO CLOCK SEQUENCE Music : UP AND UNDER OUT :00:13:00 CUT TO:	This afternoon talking the importance of dads. Enriscapes-Atmospheres_2. CLOCK SEQUENCE 00:07-00:12
IN: 00:14:00 TITLE CARD OUT: 00:18:00 CUT TO:	The amount of time a father spends with his child one-on-one averages less than 10 minutes a day. Source: "The Rhythm of Everyday Life…1988". Enriscapes-Atmospheres_2.
IN: 00:19:00 B-ROLL President Obama Speech DISSOLVE TO CLOCK SEQUENCE Fade TO B-ROLL President Obama Speech Music : UP AND UNDER DISSOLVE TO CLOCK SEQUENCE OUT :00:35:00	To be a good father is the most important job in a man's life. CLOCK SEQUENCE 00:21-00:25 But the smallest moment could have a big impact on a child's life. CLOCK SEQUENCE 00:30-00:35. Enriscapes-Atmospheres_2.

IN: 00:36:00 NEWS CLIP INTERVIEW DISSOLVE TO CLOCK SEQUENCE Music : UP AND UNDER FADE OUT 00:43 CROSS FADE MUSIC FADE IN TITLE CARD DISSOLVE TO CLOCK SEQUENCE FADE IN TITLE CARD OUT :00:01:05 CUT TO Cont.	Dads if you haven't done it lately, put aside what you're doing and toss around the ball with your kid this weekend or perhaps take them for a walk. Enriscapes-Atmospheres_2. Enriscapes-Harmonic_of_guitar_1. Here are two stories. DISSOLVE TO CLOCK SEQUENCE 00:45-01:04 Searching For A Father.
IN :00:01:06 FADE IN TITLE CARD Music : UP AND UNDER FADE OUT- 01:18 DISSOLVE CROSSFADE TITLE CARD FADE TO OUT :00:01:18	Here are the stories of two African American Southern Illinois University college students who come from broken homes. Here is the story of an African American man who found Faith to replace his absentee father. Enriscapes-Harmonic_of_guitar_1.
IN 00:01:19 DONALD CHAMBERLAND INTERVIEW FADE IN TITLE CARD OUT 00:01:27	For me growing up without a father um …well growing up for me in general… it was like any typical child my mother struggled to take care of us, my mother work one or two jobs um fifteen, eighteen hours each job put…make ends. Donald Chamberlain.
IN 00:01:40 CUT TO B-Roll Music : UP AND UNDER OUT 00:02:01	B-Roll DONALD AT WORK-01:42-02:00 I mean my brothers and sisters and um… it was hard and I say it was hard because she didn't have that second person to help. Sun Flower.

IN 00:02:02 DISSOLVE TO TITLE CARD Music : UP AND UNDER OUT 00:02:08 CUT TO	Here is the story of an African American man who talks to his absentee father through written letters. Sun Flower.
IN 00:02:09: L-CUT TO STEPHAN'S INTERVIEW DISSOLVE TO TITLE CARD DISSOVLE TO STILL PIC ZOOM IN STEPHEN SHANNON 1 YR. CROSSFADE TO STILL PIC OF STEPHEN AND STEPHEN'S FAHTER Music : UP AND UNDER FADE OUT -02:20 DISSOVLE TO STILL PIC ZOOM STEPHEN AUNTIE AND STEPHEN GRANDMOTHER L-CUT STEPHAN SHANNON INTERVIEW FADE IN TITLE CARD OUT :00:02:32	STEPHEN SHANNON 1 YR. My mother and my father they both were caught into the drug thing and my father he's been in and out of prison. STEPHEN AND STEPHEN'S FAHTER Since I was younger and my mother she did drugs and I think I was about thirteen and she left us AUNTIE AND STEPHEN GRANDMOTHER and I had to go and live with my grandmother and my aunt so I actually raised by my grandmother and my father he's been in and out of prison he's in prison until this day as well. Sun Flower.
IN :00:02:33 FADE TO CLOCK SEQUENCE Music : UP AND UNDER FADE IN TITLE CARD CUT TO CLOCK SEQUENCE FADE IN TITLE CARD CUT TO ZOOM IN OF STILL PIC OF SWIRLING CLOCK Music : UP AND UNDER	CLOCK SEQUENCE 02:33-02:39 Enriscapes-Atmospheres_2. In 1965, Parents on average spent approximately 30 hours a week with their children. By 1985, it had fallen to 17 hours. Source: William, Mattox. "The Parent Trap" 1991. CLOCK SEQUENCE 02:51-03:09 It's been several years since Donald last seen his biological father. STILL PIC OF SWIRLING CLOCK -03:18-

FADE OUT 03:21 OUT :00:03:21	03:22
IN :00:03:22 CUT TO DONALD'S INTERVIEW FADE TO OUT :00:04:02	I simply didn't have a father in my life my father was selfish. My father felt that when my mother divorce him. Since he couldn't have her he didn't want any of us. So he left out of selfish reason and he left also because of a drug problem. My mother divorce my father because he was strung out on drugs and I mean to this day I meet my father or seen my father one time and to this day he don't call me he don't write me we have no connection.
IN :00:04:03 CUT TO B-ROLL DONALD STUDYING CUT TO CLOCK SEQUCENCE CUT TO B-ROLL DONALD STUDYING CUT TO CLOCK SEQUCENCE CUT TO B-ROLL DONALD STUDYING CUT TO CLOCK SEQUCENCE FADE TO OUT :00:04:22	 B-ROLL DONALD STUDYING-04:01-04:05 CLOCK SEQUENCE 04:06-04:07 B-ROLL DONALD STUDYING-04:08-04:10 CLOCK SEQUCENCE 04:11-04:14 B-ROLL DONALD STUDYING-04:15-04:17 CLOCK SEQUCENCE 04:18-04:22
IN 00:04:23 CUT TO DONALD'S INTERVIEW FADE TO OUT 00:05:03	I'm already becoming more of a man than my father because…I'm being the best that I can be and I'm learning from my mistakes and I'm…I have graduated from high school…I will graduate college with a degree in paralegal studies I mean I going to be the best that I can be in spite of what he did…in spite of what he ever tried to do…in spite of what he never do for me I'm never going to play apart in the type of man that I'm going to be for my kids. And how I'm going to be there I'm never going to let… By him not being there for me dictate how I'm there for my children.

IN 00:05:04 CUT TO CLOCK SEQUCENCE Music : UP AND UNDER FADE OUT 05:21 CUT TO TITLE CARD OUT 00:05:20	CLOCK SEQUCENCE 05:04-05:16 Enriscapes-Harmonic_of_guitar_1 Stephen is a peer mentor at Southern Illinois University Carbondale.
IN 00:05:21 CUT TO STEPHAN'S INTERVIEW OUT 00:05:53	Yeah this year me being a peer mentor was a great experience for me, it gave me an opportunity to give back to others as I given to when I came in my freshmen year and I think SIU has a great leadership program for incoming freshmen and first year students. The peer mentor we look towards helping freshmen trying to come in to, we try to help them become strong by holding study sessions and tutoring sessions so they can have some of the best grades that they could have here at SIUC.
IN :00:05:54 CUT TO B-ROLL OF STEPHAN IN ROOM AT PEER MENTOR TUTORING SESSION Music : UP AND UNDER FADE OUT 06:08	B-ROLL OF STEPHAN IN STUDY ROOM AT PEER MENTOR TUTORING SESSION 05:55-06:08 Enriscapes-Atmospheres_2.
IN 00:06:10 STEPHEN INTERVIEW OUT :00:06:36	The year I learned to be a leader in different ways one of the ways I learned how to be a leader is being a leader without even knowing that you're being a leader, this involves giving back to people in a chrematistic way, not looking for anything in return it just something that happens on a natural instinct for you and in this class for peer mentors I learned six different goals

	that can help you be a strong leader.
IN 00:06:37 L-CUT STEPHEN INTERVIEW Music : UP AND UNDER FADE IN TILE CARD CUT TO CLOCK SEQUCENCE INTER CUT BETWEEN TITLE CARD OUT :00:06:36	Enriscapes-Atmospheres_2. Six goals to become a strong leader. 1. Self-Mastering 2. Focus 3. Power with people 4. Persuasive communication 5. Execution 6. Giving back And … the first goal was self mastering…the second one was focus …the third on was…power with people, persuasive communication, execution, and giving back.
IN 00:06:52 L-CUT STEPHEN INTERVIEW FADE IN TILE CARD CUT TO CLOCK SEQUCENCE FADING IN BOTTOM BACKGROUND FADE TO OUT 00:07:00	With these six principles I came up with six different goals that can help me help my residents become strong academic students. Six goals to become a strong leader. 1. Self-Mastering. CLOCK SEQUCENCE 06:52-07:00
IN :00:07:01 FADE IN STEPHEN'S INTERVIEW B-ROLL OF STEPHEN AT BOOK SHELF IN LIBRARY DISSOLVE TO STEPHEN STUDYING AT LIBRARY DESK. FADE TO STEPHEN'S INTERVIEW OUT :00:07:37 CUT TO	The first goal was for me to be able to master some of the things that I do by myself which is a part of self mastery I wanted to come up with techniques that would he me help myself with my STEPHEN AT BOOK SHELF IN LIBRARY -07:09-07:16 academics such as going to the library and STUDYING AT LIBRARY DESK-07:17-07:21 Finding different ways and different environment to help me keep and acquire a quite environment to study in, and self mastery is very important because you can't

	help anybody if you can't help yourself. And my goal for the semester was to help myself before I try helping someone else even if I was a peer mentor.
IN :00:07:35 FADE IN TITLE CARD STEPHAN'S INTERVIEW CUT TO L CUT AT B-ROLL OF STEPHEN SHOWING HALLWAY OUT :00:08:00	Six goals to become a strong leader. 2. Focus. And, the second principle is focus I was really focus my freshmen year and I came up with different was to keep my grades up, I found a study environment over in Thompson point in Thompson point when I used to live in Thompson point I would study in the hallways while everybody was gone to their classes and it helped me a lot.
IN 00:08:01 FADE IN TITLE CARD FADE IN STEPHAN'S INTERVIEW L CUT B-ROLL OF STEPHEN SERVING FOOD FADE IN TITLE CARD Community Service Delta Phi Mu Unity Dinner 0UT 00:08:51	Six goals to become a strong leader. 3. Power with people. Power with people… I came up with a goal that I wanted to help people and give back as I was given back my freshmen year it was a good experience STEPHEN SERVING FOOD 08:17-08:28 TITLE CARD. A lot of people really don't think about other people, they just try to do their own thing and giving back is very important because you can help people while you help yourself and power with people is help us become one at SIUC and my goal was to make sure with me being a peer mentor that I impacted at least two or three residents in my dormitory and two of them I still talk to today we have a very close bond I meet them on the first day of school and we have a good bond with each other.
IN 00:08:52 FADE IN TITLE CARD FADE IN STEPHAN'S INTERVIEW	Six goals to become a strong leader. 4. Persuasive communication. Persuasive communication that's the fourth

0UT :00:09:38	principle communication is being able to persuade someone to do something positive in my definition I think that being able to persuade somebody is beneficial to you and that person because can persuade somebody to do something in a positive way. And I learned that I can persuade people to do a lot of thing positively and negatively, but I prefer to help people positive because it helps them become stronger people academically and with me helping them as a peer mentor, I can help them keep their grade up and finding ways for them to keep a steady study environment and being consistent with their work and trying to keep up with their grades.
IN 00:09:39 FADE IN TITLE CARD FADE IN STEPHAN'S INTERVIEW L CUT B-ROLL OF STEPHEN STUDYING OUT 00:10:15	Six goals to become a strong leader. 5. Execution. This principle is very important because if someone is having problems with their work and is not executing it could pay off in the long run for example if you say you are going to do your work at a certain time of day, but you always get distracted by your face book, or your twitter or something like that, is always coming between your work then you're not executing, and if your executing you can find a consistent time to do your work on a daily basis STEPHEN STUDYING-10:09-10:15 you will know that you have to do this every day and you will know that your work will get done no matter what.

IN 00:10:16 FADE IN TITLE CARD FADE IN STEPHAN'S INTERVIEW OUT 00:10:50	Six goals to become a strong leader. 6. Giving back. The last principle is Giving back this is the strongest principle to me because I think that giving back is really important and my goal for this principle was to give back in a tremendous way that I could and I'm looking forward to giving back in different ways through community service, and next year I'm hoping to be a peer mentor again and I also want to work with the orientation leadership program and I hope to give back to the students here at SIUC.
IN 00:10:51 FADE TO TITLE CARD Music : UP AND UNDER FADE OUT 10:54 L-CUT DONALD'S INTERVIEW OUT :00:11:07	What are the effects when father's leave home. Enriscapes-Harmonic_of_guitar_1. In a sense when I was a child I was sort of hurt because I have always wondered why he didn't want me, like why you left. Like why you weren't never there.
IN 00:11:08 FADE TO TITLE CARD FADE IN DONALD'S INTERVIEW OUT 00:11:49	Donald's father left home when his parents divorced. I mean it affects me heavily because I never had I mean… I never had that father figure to show me how to throw a ball or to show me how to get into sports or just show me how to be a man, I have never had a man to show me how to tie a tie even too this day I don't know how to tie a tie because my father has never been there and I have never had that sense of father figure in my life long enough to teach me how to be a man and to teach me how to um, stand on my own I had to learn that on my own.
IN 00:11:50 L-CUT DONALD'S TIE SCENE Music : UP AND UNDER FADE OUT -12:45 CUT TO B-ROLL OF DONALD'S SCENE	The first time I had to wear a tie, um I blame my father that until this day I still don't know how to tie a tie because I felt that he was suppose to be there when I coming into my teenage years to teach me that ultimate step was to tie a tie and at the moment I did feel incompetent to the other boys in the group because I didn't know how to tie a tie.

OUT 00:12:26	
IN 00:12:27 CUT TO B-ROLL OF DONALD'S SCENE OUT 00:12:45	Um I stated that I didn't know how to tie a tie and the person that was around told me no biggie and taught me how to tie a tie I learned that night and now I know how to tie a tie.
IN 00:12:46 CUT TO B-ROLL OF DONALD'S SCENE FADE TO OUT 00:13:40	Just recently a good role model saw that I didn't know how to tie it and he tied it for me he taught me how tie it… he took his time and that really inspired me. It really helped me because a person that I don't know took the time to help me out a person that I'm not related to a person whose not my father or not my brother took the time and taught me how to do what my physical father was suppose to do but, that's how life goes it's certain stuff that people do and certain situation where people come and go in your life and this role model will be in my life for a long time.

IN 00:13:41 CUT TO STEPHAN'S INTERVIEW WALKING AT NIGHT CUT TO OUT :00:14:14	My father he was always gone you know doing some work around the neighborhood and things like that, it was hard for him to get a job because he had been in and out of prison so much so every time he got out it was hard for him to get a job so basically what he did was he was real good with his hands so what he did was go around the neighborhood doing stuff like plumbing, carpeting, fixing cars making money like that but he had been in and out so much he couldn't keep a steady job so that's what he did he wasn't there to show me how to you know play basketball, or go dancing and stuff like that came from my older brother and my cousins they was playing basketball and I just basically followed them but they didn't follow through with it, they started gang banging and selling drug and stuff like that So how do you think you didn't fall into those Steps I wanted to be different you know and I seen the route that they took and just give me an example of what not to do.
IN 00:14:46 FADE TO TITLE CARD Music : UP AND UNDER DISSOLVE TO STEPHEN'S INTERVIEW	Stephen writes to his biological father every week. Stephen's father writes him from prison every week. It was just being the bigger person you know I knew he was going to try to reach out to me somehow but, it probably would have took a while because living on campus you move a lot you go from one different dorm room to the next so I wanted to hurry and catch him and I sent him the first the letter and he wrote back and I sent him another and he wrote back, this summer I moved I sent him another letter from the new address he wrote back then now again I moved so I keep sending him letters and staying in

OUT 00:15:42	contact, but like yeah a lot of people don't try to take the initiative and use their energy and turn into negative energy they would say something like oh he went to jail he don't care about me and just be mad the whole time and don't send them a letter or something like that… but I just wanted to you know , be… to have a bond with him, to be able to communicate with him. So I started writing him.
IN 00:15:43 CUT TO B-ROLL STEPHEN SITTING ON BENCH B-ROLL STEPHAN'S INTERVIEW OF READING LETTER CUT TO B-ROLL OF STEPHAN LOOKING AT LETTER CUT TO B-ROLL OF LETTER Music : UP AND UNDER L-CUT STEPHEN INTERVIEW OUT 00:16:06	B-ROLL STEPHEN SITTING ON BENCH-15:42-15:45 Sometime I get emotional B-ROLL STEPHAN'S INTERVIEW OF READING LETTER 15:46-15:53 Because the only way I can actual communicate with my father you know is through this letter. B-ROLL OF LETTER 15:54-16:05 Hello there my son, don't hold back, don't be so practical that you miss the joy of pouring out the best of yourself and your gifts for him and his kingdom. SUN FLOWER.
IN 00:16:08 CUT TO STEPHEN INTERVIEW OUT 00:16:48	I think we have a strong connection actually even though it's not a physical bond you know I talk to him through my letters and we always talk about what's going on and everything and I know that, I don't get mad at him or anything for his mistake you know because those mistake are what help me to not make those mistakes so I can't be mad at him. I'm actual glad that we talk and everything because a lot of people their father get incarcerated and they think oh my son or daughter is not going to want to talk to me and they don't even try to reach out to their children and I think it's a good thing that he reaches out to me because it keep me going it keeps me pushing more to do better so I can show him that he could have done good and everything like that.

IN 00:16:49 CUT TO TITLE CARD FADE IN STEPHEN'S INTERVIEW

OUT 00:20:07	you through he allows you to go through certain situations just to test your faith if still gone believe in trusting him, I mean certain stuff in my life was tested and I had to go through it I had to realize that even though I was going through it he was right there with me and that's where my father came in that where my father, that's who my father, that's my father. My physical father, I mean my daddy the physical person was my daddy but my spiritual father was my father.
IN 00:20:08 FADE IN DONALD INTERVIEW OUT 00:21:04	I feel god has been my father figure when I said that I was fatherless on earth I meant on earth I have never had that void. I have always had that physical void but that spiritual void of a father has always been there I have never had that spot unfilled because he has always been there to teach me on the man that I'm supposed to be and the man he has called me to be and I do believe that um… he is calling me to be a man of god he is calling me to be lawyer, he is calling me to be a leader, he is calling me to be a gentlemen, he is calling me to be this spiritual warrior that can stand on the fore front to proclaim his word .
IN 00:21:05 FADE IN B-ROLL DONALD SINGING WITH CHOIR OUT 00:21:16	 B-ROLL DONALD SINGING WITH CHOIR- 21:05-21:16
IN 00:21:17 FADE TO DONALD ENTERING CHURCH Music : UP AND UNDER FADE TO DONALD ENTER INNER CHURCH DOORS OUT 00:21:45	DONALD ENTERING CHURCH-21:17 SUN FLOWER. DONALD ENTER INNER CHURCH DOORS- 21:31-21:45

IN 00:21:46 FADE IN TITLE CARD Music : UP AND UNDER FADE OUT- 21:21 FADE TO DONALD ENTER INNER CHURCH OUT 00:22:08	Donald attempted several times to fix his relationship with his father. Donald's father has neglected to contact him. It's been a year since Donald has seen his father. DONALD WALKING IN THE INSIDE OF THE CHURCH-21:59-22:08
IN 00:22:09 FADE IN CREDITS Music : UP AND UNDER FADE OUT -22:37 FADE TO BLACK OUT 00:22:37	Enriscapes-Harmonic_of_guitar_1.

VITA

Graduate School

Southern Illinois University

Lewis Stafford

Lewiss@siu.edu

Southern Illinois University Carbondale

Bachelor of Arts in Radio and Television, December 2009

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Major Professor: Jan Thompson