

# BLACK HAIR POLITICS

Dr. P. Hilliard-Nunn

AFA 4352 - Section 0253 - FALL 2018 3 Credits Exam 2E  
African American Studies Program – The University of Florida

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|------------------------|--|-------------------------|----------------------|
| <b>Class Time:</b>     | Tues 5-6 11:45AM-1:40PM<br>Thurs 6 12:50PM-1:40PM          | <b>Office Location:</b> | 105 Walker Hall      |
| <b>Class Location:</b> | Rm 113 Bldg. Little Hall                                   | <b>Office Phone:</b>    | 352-392-5726         |
| <b>Office Hours:</b>   | Tues 3PM-5PM- Thurs 4PM-5PM<br>Other times by appointment. | <b>e-mail:</b>          | hilliardnunn@ufl.edu |

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## COURSE GOAL:

The goal of this course is to critically examine the history, art, psychology, sociology, economics, culture and politics of “Black hair” and the evolving meaning(s) connected to it.

## COURSE DESCRIPTION:

From ancient African cultures to the present “Black hair” has multiple meaning(s). Creative spaces like between the knees of a braider, the kitchen, beauty/barber shops, YouTube, T-shirts, books, music videos and more have afforded African descended peoples opportunities to express, teach and learn multiple cultural lessons about “black hair.” “Black hair” and hairstyles have been glorified, imitated and simultaneously scorned in a world where European culture is often elevated via popular culture, particularly the mass media. Conversely, African culture and African-like phenotypes (i.e. tightly curled hair, dark skin, thick lips, etc.) have been devalued in mainstream culture. Manifestations of contemporary stereotypes about Black hair are seen when people are labeled/judged based on hair texture, length, color and style. These stereotypes have had real psychological, social, economic, and legal consequences for African people. In recent years, many Black people have begun by wearing “natural” hairstyles and mixing their own hair products – behavior that has negatively impacted the Black hair care industry. At the same time, improvements to wigs and human hair weaving and other products contribute to what may now be a \$500 billion dollar industry, thus, like all forms of Black cultural production, Black hair design and care has an economic component. Black hair politics been a source of discourse among scientists, writers, scholars, poets, filmmakers, artists, business owners and regular people for a long time.

“*Black Hair Politics*” provides a interdisciplinary examination of issues related to the history, culture, sociology, psychology, health, employment and economics “Black hair.” Students will explore the art and meanings of Black hair and explore the manner in which hairstyles may signify resistance and/or conformity in society. Students will also explore the invention and modification of creative techniques and products made for grooming and for the artistic, social and political expression of Black hair throughout history. Finally, students will examine the relationship between Black hair and the impact of European cultural hegemony specifically via the mass media in cultural socialization. Classes will consist of lectures, discussions, film screenings, group presentations, individual research projects, classes and tests.

## COURSE OBJECTIVES: Students will be able to:

- 1) Describe the ancient African origins of and practices in Black hair care and some of the individuals and institutions that have influenced Black American hair industry.
- 2) Demonstrate an understanding of basic concepts and theories (i.e. world view, culture, power, race, gender, stereotype, lookism, intersectionality, cultural hegemony, conflict theory, African-Consciousness, Womanism etc.) and describe their utility in discussing the politics of black hair.
- 3) Identify and explain some of the theories and works of scientists, scholars, poets, filmmakers and authors who specifically address the politics of “Black Hair” in their work,

- 4) Name and discuss some of the basic Black hairstyles (“naturals,” permed, braided, dreaded, weaves, extensions, Afros, twists, knots, etc.) and their social and political meaning(s) and challenges,
- 5) Outline the ever-evolving artistic elements of “Black hair” design/styles and how it has influenced and been influenced by other cultures,
- 6) Explain way that class, gender, religion and other attributes in might interface with identity, cultural dependency and self-concept to influence personal hair care regiments and hairstyle choices, In particular, address how individuals consciously and subconsciously symbolize resistance, empowerment, oppression, etc.
- 7) Describe the basic elements (manufacturing, distribution, licensing, trade shows) of the Black Hair care industry,
- 8) Identify some of the controversies surrounding natural hairstyles choices and sociological and socio-political effects (employment, relationships, law),
- 9) Draw a connection between physical and mental health and some black hairstyling practices,
- 10) Sharpen critical thinking skills and articulate a personal account of their experience(s) (evolution, challenges, joys) and understandings.

**REQUIRED COURSE TEXTS:**

Byrd, Ayana and Lori Tharps. (2002). *Untangling the Roots of Black Hair in America*. NY, NY: St. Martin’s Press.

**REQUIRED ARTICLES:**

Walker, Alice. (April 11, 1987). “Oppressed hair puts a ceiling on the brain. Retrieved August 1, 2012 from <http://www.endarkenment.com/hair/essays/walker.htm>. Also in This "Living By The Word: Selected Writings 1973-1987" by Alice Walker.

Mercer, Kobena. (1987, Winter). "Black hair/style politics," *New Formations*, No. 3, pp. 33-54.

Mazuri, Ali. (Jan., 1972), Political Man and the Heritage of Hair: Some African Perspective. *British Journal of Political Science*. (2)1 pp. 1-20.

Alexander, Bryant Keith. (2003). Fading, twisting, and weaving: An interpretive ethnography of the Black barbershop as cultural space. *Qualitative Inquiry* 9 (1): 105-28.

Tate, S. (2007). Black beauty: Shade, hair and anti-racist aesthetics. *Ethnic and Racial Studies*, (30)2, 300-319.

Dumas, T. L. and Rosette, A.S. (2007). The hair dilemma: Conform to mainstream expectations or emphasize racial identity. *Duke Journal of Gender Law and Policy*, 14, 407-422.

Caldwell, Paulette M. (1991). A hair piece: Perspectives on the intersection of race and gender. *Duke Law Journal*. 41(397).

Browne, Ruth C. (Oct 2006). Most Black women have a regular source of hair care--but not medical care. *Journal of National Medical Association*. 98(10): 1652–1653.

Fahs, Breanne. (August, 2011). Dreaded “otherness”: Heteronormative Patrolling in Women’s Body Hair Rebellions. *Gender and Society*, Vol. 25, No. 4, pp. 451-472.

Weitz, R. (Oct 2001). Women and their hair: Seeking power through resistance and accommodation. *Gender and Society*. 15(5). 667-686.

White, Shauntae Brown. (December 2005). Releasing the pursuit of bouncin' and behavin' hair: natural hair as an Afrocentric feminist aesthetic for beauty. *International Journal of Media & Cultural Politics*. (1)3. pp. 295-308

*Additional articles and/or videos will be assigned in class.*

**REQUIREMENTS & EVALUATION AT A GLANCE:**

| Assignment  | Due Dates   | Percent of Grade |
|---|-------------|------------------|
| Attendance & Participation                                | Ongoing     | 10%              |
| Hair Alert News   | Ongoing     | 5%               |
| Article Discussion Leader                                 | Ongoing     | 10%              |
| Hair Blog/Vlog  | 1/18        | 10%              |
| Personal Hair-story Essay and Presentation                | 2/13- Begin | 20%              |
| Black Hair Extravaganza - Story Group & Collective Effort | 4/17        | 15%              |
| TEST 1  | 3/1         | 15%              |
| TEST 2  | 4/24        | 15%              |
| TOTAL   |             | 100%             |

**Your Grade Will Be Based On The Following Scale %:** 93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-79=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-66=D, 60-62=D-, 57 and below = E.

For more information on current UF grading policies for assigning grade points, you may link to the following website: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**COURSE OUTLINE**

*Readings are due on the day that they appear on the outline.*

| WEEK | TUESDAYS – 11:45AM-1:40PM  | THURSDAYS – 12:50PM-1:40PM   |
|------|--|--|
| 1    | 1/9<br><br><b>WELCOME &amp; OVERVIEW<br/>SANKOFA - HISTORY</b>   | 1/11<br><br><b>AFRICAN HAIR &amp; MEANING(S)</b><br><br>READING: Byrd & Tharps Chapter 1   |
| 2    | 1/16<br><br><b>MISEDUCATION &amp;<br/>CULTURAL HEGEMONY<br/>CULTURAL APPROPRIATION</b><br><br>READING: Byrd & Tharps Chapter 2<br><br><b>View: <i>A Girl Like Me</i> by Keri Davis</b>               | 1/18<br><br><b>BLACK HAIR &amp; SOCIALIZATION<br/>BLACK CHILDREN</b><br><br>READING: Alice Walker article<br><br>DUE: Blog/Vlog Assignment<br><br><b>In class View: "<i>I Love My Hair</i>" Sesame Street<br/>In class View: <i>Whip My Hair</i> by Willow Smith<br/>In class View: <i>The Power of Black Hair</i></b> |
| 3    | 1/23<br><br><b>THE ECONOMICS OF BLACK HAIR<br/>(Weave, products, business)</b><br><br>READING: Byrd & Tharps Chapter 4<br><br><b>View: <i>Black Hair, An Incendiary Expose</i><br/>by Aron Ranen</b> | 1/25<br><br><b>THE POLITICS OF NATURALS-AFROS</b><br><br>READINGS: Mercer, Kobena article<br>Byrd & Tharps Chapter 3   |

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|----|---|---|
| 4  | <p><b>1/30</b></p> <p><b>BLACK HAIR SCIENTISTS</b></p> <p>READINGS: Byrd &amp; Tharps Chapter 5</p> <p><b>View: <i>Dr. Willie Morrow Interview</i> Clip</b></p> | <p><b>2/1</b></p> <p><b>BLACK MEN &amp; HAIR</b></p> <p>READING: Mazuri, Ali. (Jan., 1972), article.<br/>Alexander, Bryant Keith article</p>  |
| 5  | <p><b>2/6</b></p> <p><b>BLACK HAIR CULTURE</b></p> <p>READING: Byrd &amp; Tharps Chapter 6</p> <p><b>View: <i>Good Hair</i> excerpt by Chris Rock</b></p>       | <p><b>2/8</b></p> <p><b>FACEBOOK, PEDAGOGY &amp; POWER</b></p> <p>READING: Byrd &amp; Tharps Chapter 6<br/>Tate, S - article</p>  |
| 6  | <p><b>2/13</b></p> <p><b>HAIRSTORIES #1</b></p> <p><b><u>DUE</u>: Hairstory Essays and Power Points</b></p>   | <p><b>2/15</b></p> <p><b>ART, ARTIFICE, DESIGN &amp; PERFORMANCE</b></p> <p><b>How does black hair reflect black history?</b><br/>Read: Rumeana Jahangir. 5/31/15<br/><a href="http://www.bbc.com/news/uk-england-merseyside-31438273">http://www.bbc.com/news/uk-england-merseyside-31438273</a></p> |
| 7  | <p><b>2/20</b></p> <p><b>HAIRSTORIES #2</b></p>   | <p><b>2/22</b></p> <p><b>BLACK HAIR &amp; EMPLOYMENT</b></p> <p>READINGS: Caldwell article<br/>Dumas article</p>  |
| 8  | <p><b>2/27</b></p> <p><b>HAIRSTORIES #3</b></p>   | <p><b>3/1</b></p> <p><b>TEST #1</b></p> <p><b>OPEN NOTE ONLY – No books or articles</b></p>   |
| 9  | <p><b>SPRING BREAK – NO CLASS</b></p>   |   |
|    | <p><b>March 5 – 9 – Have fun and be safe.</b></p>   |   |
| 10 | <p><b>3/13</b></p> <p><b>BLACK HAIR: A GLOBAL PERSPECTIVE</b></p> <p><b>View: <i>Hair India</i> (2011) by Raffaele Brunetti</b></p>                             | <p><b>3/15</b></p> <p><b>BLACK HAIR &amp; HEALTH</b></p> <p>READING: Ruth Brown Article</p>   |
| 11 | <p><b>3/20</b></p> <p><b>GENDER &amp; HAIR and RACE</b></p> <p>READING: Weitz article<br/>Fahs, Breanne article</p>   | <p><b>3/22</b></p> <p><b>BIG CHOPS &amp; TRANSFORMATIONS</b></p> <p>READING: White, Shauntae Brown, article</p>   |

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|----|---|---|
| 12 | 3/27<br><b>HAIRSTORIES #4</b>   | 3/29<br><b>BLACK HAIR IN LITERATURE<br/>POETIC EXPRESSIONS</b><br><b>BRING:</b> Hair-Related Poems to Share |
| 13 | 4/3<br><b>HAIRSTORIES #5</b>  | 4/5<br><b>BLACK HAIR CONTROVERSIES</b><br><br>READINGS: TBA   |
| 14 | 4/10<br><u>FINAL HAIRSTORY NARRATIVES</u>   | 4/12<br><b>GROUP COLLABORATION PLANNING</b>   |
| 15 | 4/17<br><b>BLACK HAIR EXTRAVAGANZA<br/>GROUP &amp; COLLECTIVE EFFORT</b><br><br><b><u>DUE:</u></b> All Research Reports & Presentations.<br>Upload to Canvas by 10:00PM | 4/19<br><b>BLACK HAIR EXTRAVAGANZA<br/>GROUP &amp; COLLECTIVE EFFORT</b>                                    |
| 16 | 4/24<br><b>Test #2</b>  | 4/26<br><b>NO CLASS– Reading Day</b>  |

**REQUIREMENTS AND EVALUATION:**

1. **CLASS ATTENDANCE & PARTICIPATION** **(10%):**  
Participation means that you have completed your readings and/or assignments on time and are able to contribute to the class discussions. Any information and/or changes that are announced in class **are YOUR responsibility, whether you attended class or not.** Unexcused absences and tardiness will decrease your grade for participation. If you must miss class, for any reason, on a day that you are due to present or turn in an assignment, you must turn in your work ahead of time.  
**Notebook:** You should purchase a dedicated spiral notebook for this class. You should make a habit of taking lecture notes, reading notes, and media notes, etc. Note the names of article authors, film titles, etc. Get to know your classmates so that you may ask them what you missed. If you have any questions about lectures, readings or anything else, please do not hesitate to visit or e-mail me at hilliardnunn@ufl.edu.
2. **HAIR NEWS ALERT** **(5%):**  
**(Due:** Ongoing)
3. **ARTICLE DISCUSSION LEADER** **(10%):**  
**(Due:** Ongoing)
4. **HAIR BLOG/VLOG COMMENTARY** **(10%):**  
**(Due:** January 18 )

5. PERSONAL “HAIRSTORY” ESSAY & PRESENTATION (20%):  
(Due: February 13)
6. BLACK HAIR EXTRAVAGANZA GROUP/COLLECTIVE EFFORT (15%):  
(Due: TBA )
7. TEST #1 (15%):  
Based on class readings, discussions, lectures and media shared in class up until the Test date.  
(Date: March 1)
8. TEST #2 (15%):  
Based on class readings, discussions, presentations, lectures and media shared in class. The test will consist of short (essay) items. You may use your dedicated class spiral notebook ONLY. No articles, loose note pages or books may be used on the test. *The test will not be given early* (Date: April 24)

#### **DETAILED INSTRUCTIONS:**

Detailed instructions for the Hair News Alert, Hair Blog/VLOG assignment, the Personal “Hairstory” Essay and Black Hair Extravaganza & Paper will be passed out or posted on Canvas. Be sure to read the instructions for each assignment carefully.

#### **PRESENTATION OF WORK:**

All assignments must be typed, double-spaced using Times New Roman 12 point font in MS Word. Use a standard **one-inch** margin - no **bold**-faced fonts. Use the style (APA, MLA or Chicago) that is used in your academic discipline. All pages should be numbered and stapled. Do not use a cover sheet. Include the identifying information in the upper right hand corner, single-spaced. **Put identifying information in the top, right corner (no more than two lines, single spaced)**. The assignment title or paper title may be centered. Work will be considered late and graded down one letter grade after the beginning of class on the due date. Work will continue to be reduced a letter grade for each additional day it is late. Quotations should be kept to a minimum and should only be used if they help to move your thesis forward. Be sure to incorporate the terms, concepts and theories discussed in class

#### **EVALUATION OF ALL CLASS ACTIVITIES AND ASSIGNMENTS IS BASED ON:**

The instructor will evaluate and provide feedback on all written assignments. Your work will be evaluated with respect to 1) Quality, scope and organization of documentation; 2) Clarity and coherence of expression; 3) Spelling, Grammar and Punctuation; 4) Quality of critical analysis; 5) Demonstration of an understanding of information and concepts addressed in the readings and/or discussed in class; 6) Following directions and completing assignments on time. Students are also expected to meet the minimum word count and deadlines as outlined in the syllabus.

#### **CLASSROOM DECORUM:**

- Be respectful of all of your classmates.
- Feel free to visit me during my office hours.
- If you send me an e-mail, be sure to identify yourself and the class that you are in.
- If you’re sick with a contagious disease (flu, etc), please don’t attend class or visit my office.
- No eating or drinking in class.
- No cell phones, pagers, laptops or other electronic devices may be used in class without prior approval from the professor.
- DO NOT e-mail or fax papers unless I ask you to.
- DO NOT slide your paper under my office door or put it in my mailbox unless asked to do so.

**ATTENDANCE POLICY:** Attendance is based on you being on time, signing the roll sheet, being prepared and staying for the entire class. It is assumed that enrollment in the class means that there are no conflicts with other obligations (weddings, work, travel, meetings, etc.) during class time. Do not send messages about your attendance through a classmate. Simply telling me or e-mailing a message indicating that you'll be absent does not automatically become an "excused absence." If you have an official excuse, provide me with a written letter and/or medical excuse on a physician's official letterhead w/ phone or official university letterhead that includes the time and date of your care or other business on the day you return to class. **Poor attendance and tardiness will affect your final grade.** No further admonishments will be made. University policies that may be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>."

**MAKE UP POLICY:** All assignments are known in advance; therefore, permission to hand in an assignment late is only granted for exceptional circumstances.

**Quiz/Test/Exam:** Students with documented official university or medical excuses may take a make up quiz/test/exam. The professor must be notified **before or immediately after** the absence and the exam must be scheduled **on the first day** that the student returns to campus. Students who do not provide documentation and reschedule the exam will not be given a make up.

**Assignments:** Students with valid official university or documented medical excuses be allowed to turn in assignments within one day of her/his return to campus without penalty. The assignment will be considered late and reduced one letter grade for each day the assignment is not turned in beginning with the due date if the proper documentation is not provided.

#### **ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:**

In compliance with the University of Florida's policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for students with disabilities. Requests for academic accommodations are to be made in writing during the first three weeks of the semester, except for unusual circumstances, so arrangements can be made. Students requesting classroom accommodation must first register with Student Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor.

**UF STUDENT HONOR CODE:** Each student in this course is expected to abide by the University of Florida's Student Honor Code and Code of Conduct. Any work submitted by a student in this course for academic credit **will be the student's own work. Do not plagiarize.** All work must be cited. Students suspected of academic dishonesty or of violating the Honor Code **will be reported** to the Dean of Students Office. To learn more about the UF policy regarding Academic Honesty and behaviors that violate UF policy, please visit: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

**UF COUNSELING ASSISTANCE:** Students who may experience stress related personal issues are encouraged to visit the University of Florida *Counseling and Wellness Center* at 3190 Radio Road. Phone: 392-1575. Website: <http://www.counseling.ufl.edu/cwc/contact-us.aspx>

#### **OTHER CAMPUS RESOURCES:**

***Library Support***, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

***Teaching Center***, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.  
<http://teachingcenter.ufl.edu/>

***Writing Studio***, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.  
<http://writing.ufl.edu/writing-studio/>

***E-learning technical support***, 352-392-4357 (select option 2) or e-mail to [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.

***Career Resource Center***, Reitz Union, 392-1601. Career assistance and counseling.

<http://www.crc.ufl.edu/>

**U Matter, We Care:** Your well-being is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

**Sexual Assault Recovery Services (SARS),** Student Health Care Center, 392-1161.

**University Police Department,** 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>  
Academic Resources

**Student Complaints Campus:** [https://www.dso.ufl.edu/documents/UF\\_Complaints\\_policy.pdf](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf)

**On-Line Students Complaints:** <http://www.distance.ufl.edu/student-complaint-process>

**STATEMENT REGARDING HARRASMENT:** UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. To learn more about this policy, visit: <http://www.dso.ufl.edu/sccr/sexual/>

**COURSE EVALUATION:** “Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.”

**RECOMMENDED WEBSITES:** There are numerous websites, magazines, books and other texts which address the care, politics, and other issues related to Black hair. Here are a few.

<http://www.blackhairmedia.com/>

<http://nappturality.com/>

<http://www.blackhairinformation.com/> (product)

<http://www.blackhairplanet.com/>

<http://www.africanwonders.com/>

<http://www.carolsdaughter.com/> (product)

<http://karenhalliburton.com/>

<http://thecoilreview.com/>

<http://www.nappynaturally.com>

**RECOMMENDED READING:**

Adrienne, S. (2005, May 1). Guess who sells your weave? Koreans capitalize on Black beauty’s big business. *Ebony Magazine*. Retrieved May 15, 2008, from <http://encyclopedia.com>.

Banks, Ingrid. (2000). *Hair Matters: Beauty, Power, and Black Women’s Consciousness*. New York: New York UP.

Brooks, Gwendolyn. Brooks, Gwendolyn. “To Those of My Sisters Who Kept Their Naturals.” *Primer for Blacks*. Chicago: Brooks Press, 1980. 12-13.

Cheng, Teresa Chun-Wen (2008). Dykes and Their Hair. ON, Canada. Retrieved 12:54AM August 6 2012. [http://www.qzap.org/v5/gallery/main.php?g2\\_view=core.DownloadItem&g2\\_itemId=795](http://www.qzap.org/v5/gallery/main.php?g2_view=core.DownloadItem&g2_itemId=795)

Collins, Patricia Hill. (2010). Toward a New Vision: Race, Class, and Gender as Categories of Analysis and Connection. In *Doing Gender Diversity: Readings in Theory and Real-World Experience* (pp. 20-32). Boulder: Westview Press.

Craig, Maxine Leeds. (2002). *Ain't I a Beauty Queen?: Black Women, Beauty, and the Politics of Race*, Oxford University Press.

Davis, Angela Y. (1994). “Afro Images: Politics, Fashion, and Nostalgia.” *Critical Inquiry* 21, 37-45.



- Ducille, Ann, (1994). Dyes and Dolls: Multicultural Barbie and the Merchandising of Difference, *Differences: A Journal of Feminist Cultural Studies*, (6)1 (1994), 46-68.
- Firth, Raymond. (1975). "Hair as Private Asset and Public Symbol," in: Symbols Public and Private (Ithaca, New York: Cornell University Press. 262-98;
- Ghazal Read, Jen'Nan & John P. Bartkowski. (2011). To Veil or Not to Veil?: A Case Study of Identity Negotiation Among Muslim Women in Austin, Texas. In M.B. Zinn, P. Hondagneu-Sotelo, & M.A. Messner (eds.), *Gender Through the Prism of Difference*, fourth ed. (pp. 245-258). New York: Oxford University Press
- Haidarali, Laila, (2005). "Polishing Brown Diamonds: African American Women, Popular Magazines, and the Advent of Modeling in Early Postwar America," *Journal of Women's History*, Vol. 17, No. 1, 10-37.
- Harvey, Adia M.. (Dec. 20005). Becoming Entrepreneurs: Intersections of Race, Class, and Gender at the Black Beauty Salon. *Gender and Society*. (19)6. 789-808. Published by: Sage Publications, Inc. Retrieved on 11/25/11 Article Stable URL: <http://www.jstor.org/stable/27640851>
- hooks, bell (1992). *Black Looks: Race and Representation*. Boston: South End Press.
- Jacobs-Huey, Lanita. (2006). From the Kitchen to the Parlor: Language and Becoming in African American Women's Hair Care (Studies in Language and Gender) NY: Oxford University Press.
- Jones, Lisa. (1997), *Bulletproof Diva: Tales of Race, Sex, and Hair*, Anchor.
- Joseph, Allison. (Mar. – Apr 2002). A History of African-American Hair. *The North American Review*. 287(2), The National Poetry Month Issue . p. 6).
- Morrow, Willie. (1971). 400 Years Without a Comb: The Untold Story. San Diego: CA: California Curl. (If you can find a copy) Out of Print.
- Omi, Michael & Howard Winant. (2010). Racial Formations. In *Race, Class, and Gender in the United States*, sixth ed. (pp. 13-22). New York: Worth Publishers.
- Rodgers, Carolyn. "For Sistuhs Wearin Straight Hair." 1969. *Songs of a Black Bird*. Chicago: Third World Press, 1973. 14.
- Rooks, Noliwe M. (1996). Hair raising: Beauty, culture, and African American women. New Brunswick, NJ: Rutgers University Press.
- Shane White and Graham J. White, (1995). "Slave Hair and African-American Culture in the Eighteenth- and Nineteenth-Centuries," *Journal of Southern History* 61, 45-76.
- Sieber, Roy and Frank Herreman (eds.). (2000). Hair in African Art and Culture. New York: The Museum for African Art; and Munich, London, New York: Prestel.
- Weitz, Rose. (2004). Rapunzel's Daughters: What Women's Hair Tells Us About Women's Lives.
- Wingfield, Aidia Harvey. (2008). Doing Business With Beauty: Black Women, Hair Salons, and the Racial Enclave Economy. Rowman and Littlefield.

***Should you have any questions or concerns, do not hesitate to visit, e-mail or call me.***

***The course outline is a guide. Should some elements change, you will be notified ahead of time.***