

qualitative research, as well as the survey research will make up the primary research portion of the dissertation. Secondary research will also be used to add context to the issues surrounding the politics of black hair. The other mixed method research methodology that will be used is currere that will be expressed as an arts-based research method as I include personal entries from my journal included from my research in 1999, as well as from this dissertation and present day research through my [hair blog](#). A comparative analysis will be done. The aim is develop theory around the extraordinary beauty of natural black hair and how this can be emphasized in post-secondary media education, as taken from the concept of ordinary beauty posited by the movie *American Beauty* (1999).

Literature Review of Beauty Knowledge - History of Hair Politics

The following is just a brief history of hair politics and analysis, particularly in the United States, but the issues are still relevant to Canada:

And in still other 'houses of worship' throughout Virginia and in such cities as Philadelphia and New Orleans, a fine-toothed comb was hung on a rope near the front entrance. If one's hair was too nappy and snagged in the comb, entry was denied (Russell et al., 1992).

The Color Complex goes into a historical analysis that mentions among many things the "one drop rule" for blacks in the United States. With this rule in effect, (not being sure of how much it holds true in Canada) what is black hair?

Black hairstylist Nantil Chardonay, of Nantil for Egypt III hair salon in Montréal, maintains that virtually all of today's popular hairstyles can be traced to early African cultures. But she laments that it has usually taken a white woman - like Bo Derek with her braids in the 1980 hit film "10" to popularize, even among blacks, what has been a traditionally African hairstyle. Although some black women in the sixties and seventies were wearing beaded braids and cornrows as an expression of their African heritage, this was not considered a mainstream thing to the black community until after "10" came out. In Chardonay's words taken from the Color Complex, "I thought it was very shallow of them [African-American women] suddenly to want to copy someone else who was copying our culture to begin with" (Russell et al., 1992).

Obviously, historically and even now, white people play a great influence in black acceptance or rejections of beauty.

We have started re-creating our image bit by bit and piece by piece, thumbing our noses at Mr. Society. In fact, we are so good at our own recreation that Mr. Society has started to imitate us: Bo Derek's cornrows, Barbara Hershey's full lips, and Coppertone skin. The difficulty lies in having to

