

# AFRI 212

## African American Cultural Traditions

MWF 9:00-9:50  
Stalker Hall 108

### What this syllabus contains:

1. Required Texts and Materials
2. Course Description
3. Learning Objectives (Course Aims, Historical Studies Objectives, Foundational Studies Objectives, Content Objectives, and Skill Objectives)
4. Course Policies (Attendance, No late assignments, Students with Disabilities, Academic Integrity, Email, Laptop Usage)
5. Grading information
6. Assignments
7. Exam Information
8. Course Schedule
9. Complete list of course readings

### Required Texts and Materials:

*Regular Access to the Internet is required in this class.*

In this class, there are no required textbooks. All of the readings and other assignments are located on the Blackboard site. In addition, writing assignments will be turned in on the Blackboard site. You must **plan ahead** when you will be accessing the readings, the homework, and turn in assignments. In addition, you should check your email at least every 48 hours for updates. Bring a copy of the reading and Homework questions to each class. You may choose to print out the readings or read them from a computer screen. A complete list of course readings can be found at the end of the syllabus.

### Course Description:

In this course we will consider issues of contemporary African American culture, a shared set of practices, traditions, and beliefs among people of African origin in the Americas. While we spend considerable time on African American culture in the United States, this material is contextualized within the African diaspora of the Atlantic world, particularly the Caribbean and Brazil. In this way we are able to explore the impact of African cultures and their influence within the western hemisphere over time. This comparative lens allows us to gauge the ways in which dozens of global cultures—African, European, and American Indian—have interacted and

blended to create what we consider African American culture. We will explore this cultural evolution through a wide variety of topics including music, politics, hair, and religious belief.

### **Learning Objectives:**

AFRI 212 is a part of the Foundational Studies curriculum at ISU, a program designed to introduce students to a variety of ways of looking at the world. The learning objectives for AFRI 212 reflect those laid out in the Foundational studies program in general and in the category of Global Perspectives and Cultural Diversity in particular.

### Global Perspectives and Cultural Diversity Objectives (GPCDO 1-4, noted later)

1. Demonstrate knowledge of cultures and worldviews;
2. Identify social, economic, political, and environmental interrelationships between cultures and worldviews;
3. Use multiple lenses such as race and ethnicity, gender, social class, regional culture, and religion to evaluate one's culture in comparison to those studied; and
4. Articulate how the social construction of culture and worldviews shapes contemporary social and political issues.

### Foundational Studies Objectives (FSO 1-10, noted later)

Because this course is part of the larger Foundational Studies Program, it is important to place its goals within the context of the program's goals. By the conclusion of your Foundational Studies Program at ISU, you will be able to...

1. Locate, critically read, and evaluate information to solve problems;
  2. Critically evaluate the ideas of others;
  3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics, and history);
  4. Demonstrate an appreciation of human expression through literature and fine and performing arts;
  5. Demonstrate the skills for effective citizenship and stewardship;
  6. Demonstrate an understanding of diverse cultures within and across societies;
  7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;
  8. Demonstrate an understanding of the ethical implications of decisions and actions;
  9. Apply principles of physical and emotional health to wellness;
  10. Express themselves effectively, professionally, and persuasively both orally and in writing.
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The program is also designed to build skills for applied learning. These Skill and Applied Learning Objectives (SAO 1-3, noted later) require that the course contribute to

1. Developing critical thinking skills
2. Developing information literacy skills
3. Developing your writing skills (by including a graded writing component)

### **Grading:**

The final grade in this course will depend on several components—homework, attendance, class participation, assignments, papers, and three exams. Weight for each of these components will be assigned in the following way:

<i>Homework, Attendance, Participation</i>	25%
<i>Exam 1</i>	25%
<i>Exam 2</i>	25%
<i>Ethnography 1</i>	15%
<i>Ethnography 2</i>	15%

### **Assignments:**

**Homework:** For most days, there will be an assigned reading and a list of homework questions. These questions are designed to help guide your reading, facilitate discussion, and prepare you for exams. The questions are located on blackboard in the form of a free-response test. **You are required to complete these questions before class.** The ability to turn in homework will be shut down at the start of class time.

I will not accept late homework, and you may not make it up. However, I will drop five homeworks through the course of the semester, three before midterm and two after midterm. In order to receive a full grade for homework you must complete the following:

- 10 homeworks by 10/12, the last reading before midterm
- 7 homeworks by 12/2, the last reading before the final

If you do the first 17 homeworks you are done for the semester!

The Blackboard gradebook is always accessible to you to see your progress on homeworks. Just add up how many you've completed. **DO NOT** ask me how many you have left.

Once again, NO LATE HOMEWORK will be accepted. I suggest you get your homework requirement out of the way as soon as possible.<sup>1</sup>

### **Papers:<sup>2</sup>**

There will be three papers this semester, two 3-4 page ethnographies, and one 2-3 page reflection on the film *African American Lives*, due as follows:

**Ethnography 1: Due 10/7**

**Reflection Paper: Due 11/20**

**Ethnography 2: Due 12/4**

Papers must be turned in online on Blackboard. Detailed instructions for each paper as well as guidelines for all written work are under "Papers" on the Blackboard site.

### **Exams**

Exams will test both factual knowledge and ideas discussed in class. Completing all reading and homework will help you keep up with the material and prepare for exams. While the exams are not technically cumulative, students will be responsible for an understanding of the main concepts and vocabulary used throughout the semester.

### **Class Policies**

**Attendance is Required.** Students who miss more than five classes will fail the attendance and participation portion of the class. Attendance in this class is mandatory and will be monitored. A significant portion of your grade will depend on your active

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<sup>1</sup> Most days require that students complete required reading, answer reading questions, and turn in their answers on Blackboard. Most of the required reading for the class consists of scholarly treatments or selections from texts written for undergraduates. The homework questions provide students with guidance for their reading and help improve their reading skills (FSO 1) and prepare them for class discussion. Class discussions require that students not only read the readings for information, but gradually they learn to critically evaluate the author's methodology, bias, and ideas (FSO 2).

<sup>2</sup> Ethnography is the written description of culture based on firsthand qualitative observation (fieldwork). It is the main type of writing in anthropological fields and for qualitative researchers in many social science fields such as sociology, communications, and criminology. The ethnography papers for AFRI 212 require that the students observe African American culture firsthand and theorize their observations in terms of class readings and discussion. For the first paper, students are encouraged to attend the Blues at the Crossroads festival, observe a barbershop or beauty shop, or attend a black church. (GPCDO 1,2,3,4; FSO 6,10; SAO 3) The pedagogical purpose for the inclusion of ethnography papers is the exploration of African American culture firsthand and form a critical perspective. The students are required to learn to both generalize about culture and to account for variation in individual experiences and views.

participation in this class. You must let me know at the beginning of the semester if you must be absent for religious holidays. Other absences may be excused at the discretion of the instructor.

**Laptop Policy:** Laptops are often distracting to other students and discourage active participation. Laptops will be permitted in class for taking notes only. I reserve the right to change this rule if I suspect it is being abused. It is possible that I may occasionally require laptops for class.

**Cell Phones:** Cell phones must be off during class. Texting is not allowed. Students caught texting will be given an absence for the day.

**Email Policy:** It is your responsibility to check your email on a regular basis and in a timely fashion. Email sent to the instructor will normally be answered within 48 hours. Please do not send last-minute emails.

**Email Format:** All emails should contain in the subject line the course number and a descriptive subject (e.g. Subject: AFRI 325, Question about Study Guide). Emails should contain a greeting (i.e. Dear Prof. Ryan), use proper capitalization, grammar, and punctuation (i.e. no textspeak), and a signature line with the student's full name.

**Academic Honesty:** It is expected that each student will follow the guidelines set forth in ISU's policy on Academic Honesty. It is the student's responsibility to examine these rules. Cheating or plagiarism of any kind will not be tolerated in this course. **Signing another student's name to attendance sheets DOES constitute cheating.**

**ADA:** Under the Americans with Disabilities Act, students with diagnosed disabilities are entitled to evaluation and consideration in their coursework. All accommodations, however, including those for students with learning disabilities, must be made through the Student Academic Service Center (<http://www1.indstate.edu/sasc/dss/index.htm>). Any accommodations must be made known to me at the beginning of the semester.

## Course Schedule and Assignments

### Week 1 — Introduction

8/26 – Introduction to the Class

- Discuss course objectives, syllabus and policies
- Instruct students on the use of Blackboard in the class (ALO 2)<sup>3</sup>

8/28 -- Introduction to the Culture Concept

Reading: Haviland, "Introduction to Culture"

Homework: Questions on Blackboard

- This reading is an introductory chapter to a cultural anthropology textbook which provides multiple examples of processes within culture and an introduction to the study of culture and society (GPCDO 2,3,4)
- students are introduced to multiple terms and concepts in the study of culture, including cultural relativism, enculturation, the idea that culture is learned (GPCDO 2, 3, 4; FSO 6)
- in class discussion, students are asked to consider the question "what are the limits of cultural relativism?" (FSO 6, 8)

### Week 2— Introduction Cont'd and Blues

8/31 – Introduction to Ethnography

Reading: Miner, "Nacirema"

Homework: Questions on Blackboard

- This reading, a classic in anthropology, described mundane aspects of American culture in exoticist and othering terms. It is used as a way of introducing the concept of studying and writing about cultures other than one's own. (GPCDO 2,3,4). They are then asked to evaluate why the style of the article seems to imply that the culture is foreign to them (FSO 2,6; ALO 1)
- The students are then introduced to the concept of ethnography, writing about culture and their projects are explained (ALO 3).

9/2 – Introduction to African American Studies

Reading: None

Assignment: "African American Studies Programs" on Blackboard

- For this assignment, students gather information about African American studies programs in the US, with particular focus on their history and the impetus for their creation. The exercise prompts students also to confront the concept of an African and African American diaspora within the Atlantic world, one in which the global cultures of Africans, Europeans, and American Indians have interacted and evolved for over 500 years (GPCDO 1,2,4; FSO 7)
- To complete the assignment, students must navigate department websites of

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<sup>3</sup> The course materials and homework are located on the Blackboard site. Students will be proficient in finding information, locating materials and turning in papers on Blackboard by the end of the class.

several schools to locate the required information (FSO 1,6; ALO 2)

#### 9/4 – Blues I

- Reading: Kubick, *Africa and the Blues*
  - Discussion of sources of instruments and styles in blues from West Africa
  - Example: the diddley bow, a traditional instrument used for blues in Mississippi is based on the West African mouth bow
  - Discussion of relationship of style features in blues such as improvisation, call and response, overlapping phrases, and asymmetry in terms of their African origins

Listening: “Evans Listening,” Posted to Blackboard

Homework: Questions on Blackboard

- This commences a week of discussion of the blues, during which students trace its development from European and American forms, its role as traditional and popular culture, and its appropriation by whites. The students are required to develop some minimal listening skills to distinguish major blues styles (FSO 4; ALO 1)
- On the first day we discuss historical background, style, and development of blues (GPCDO 1,2,4; FSO 4,6)

#### Week 3— Blues, Cont’d.

#### 9/7 – Labor Day—No Class

#### 9/9 – Blues II

Reading: Dick Wessman, “Robert Johnson”

Listening: “Weissman Listening,” Posted to Blackboard

Homework: Questions on Blackboard

- We continue our discussion of blues with a case study on Robert Johnson. Students learn about the Mississippi Delta region and its relationship to race, culture, and music (GPCDO 1,3; FSO 4,6)

#### 9/11 – Blues III

Reading: Susan Oehler, “Blues in Transnational Contexts”

Listening: “Oehler Listening,” Posted to Blackboard

Homework: Questions on Blackboard

- This reading treats the interest in an appropriation of blues by white musicians, scholars and collectors.
- This reading is included in the fall semester to coincide with the Blues at the Crossroads festival in Terre Haute. Students have the option to attend this festival for their first ethnography paper. This reading contextualizes the festival (GPCDO 1,2,3,4; FSO 6,7)

## Week 4— The Black Church

### 9/14 – Overview of the Black Church

Reading: Raboteau

Homework: Questions on Blackboard

- This week introduces students to concepts, philosophical viewpoints, theological approaches, and worship practices in the black church, focusing in particular on charismatic worship and black preaching.
- The readings and discussions concentrate on the African origins of many black religious practices, transformed through the experience of slavery, and finally combined with European Christianity to produce a truly syncretic religion that reflected the complex interaction of its global cultural roots.
- The first reading is a history of the black church, which places the origins of current practices into a global and historical context (GPCDO 1,3,4; FSO 6,7).

### 9/16 – The Holy Spirit in Black Worship

Reading: Hinson, *Fire in my Bones*, selection

Homework: Questions on Blackboard

- In-class clips of charismatic worship are shown.
- This reading considers the views of African Americans toward charismatic worship through ethnographic research. Women's roles in the church are discussed in class. (GPCDO 1,3; FS 6)

### 9/18 – Haitian Voudoun

Reading: Joan Dayan. *Haiti, History and the Gods*, Chapter 1

- Treatment of the reinterpretation of West Africa *orisha* (gods) as Catholic saints.
- Discussion of the strategies slaves used to hold on to West African practices under the eyes of the slave owners by appearing to have accepted Christianity.
- Comparison of the worship styles of African Americans with those of Haitians: call and response, the charismatic calling of spirits, the emotional style of worship.

Homework: Questions on Blackboard

- This reading focuses on African American preaching style, how it reflects larger African American worship practices, speaking style, and musical style. Students apply what they have learned about African American music with blues to their hearing of preaching (GPCDO 1, 3; FS 6).



## Week 5— Hair in African American Culture I

- This commences two weeks on hair, a controversial topic in African American culture. Students examine the social implications of hair in African American culture and attitudes about black hair in mainstream media and culture. They also examine hair salons and barbershops as social spaces.
- The first week focuses on women's culture, hair salons, and black women's attitudes about hair. We also consider the sacred role of dreadlocks in Rastafarian culture, contextualized within the larger belief system.
- The second week considers the black barbershop as a social space for men. Class discussion revolves around generational conflict, economic effects of the barbershop, and the controversy around the treatment of Rosa Parks in the film (GPCDO 1,2,3,4; FSO 1,2,6)

### 9/21 – Black Women and Hair

Reading: Banks, *Hair Matters*, selection

Homework: Questions on Blackboard

- This reading is an ethnography of African American women and their attitudes about hair. Class discussion revolves around political controversies in the history of black hair in America (GPCDO 1,3,4; FS 6).

### 9/23 – Beauty Shops

Reading: Battle-Walters, *Sheila's Shop*, selection

Homework: Questions on Blackboard

- This ethnography examines the beauty shop as a social space in African American women's culture. Class discussion focuses on understanding gender-based social spaces (GPCDO 1,3; FS 6)

### 9/25 – Debate over *Nappy Hair* and dreadlocks

Reading: Jeffries, "Analysis of the Impact of *Nappy Hair*"

Herron, *Nappy Hair*

Barrett, "Beliefs, Rituals, and Symbols," 103-45

Homework: Questions on Blackboard

- This reading traces the controversy around a white teacher who read the book *Nappy Hair* to third grade students. The book, authored by an African American woman celebrates natural black hair. The class discussion centers around this controversy and students evaluate the various views of the participants (GPCDO 1,2,3,4; FS 6).

## Week 6—Hair in African American Culture II: *Barbershop*

### 9/28 – *Barbershop* Viewing, part 1

Reading: none

### 9/30 – *Barbershop* Viewing, part 2

Reading: none

### 10/2 – Discussion of *Barbershop*

Reading: Bennett, "What *Barbershop* Didn't Tell You about Rosa Parks"

Homework: Questions on Blackboard

**Week 7—Ethnography I**

10/5 – Ethnography I Peer Review

Reading: Excerpt from “The Talented Tenth” (on Blackboard)

- A day of peer review is included for the first ethnography paper in which students are paired to improve their papers. The students evaluate each others’ papers on clarity, grammar and mechanics, and how well the rubric is followed. The peer review is meant to help students improve their writing by going through multiple drafts (FSO 6,10; SAO 3).

10/7 – Ethnography I Discussion

**Ethnography I Due at the Beginning of Class**

10/9 – No Class: Fall Break

**Week 8— Children’s Games and Exam I**

10/12 – Black Girls’ Games

Reading: Gaunt, “Games Black Girls Play”

Homework: Questions on Blackboard

10/14 – Exam I Review

10/16 – Exam I

**Week 9— Sports in African American Culture**

- This unit considers the role of sports in African American culture and the experiences of African Americans in the sports world. Topics discussed include a comparison of the discourses around black quarterbacks and white quarterbacks, graduation rates in college sports, and high school students’ attitudes about race and athletic ability. In class, the readings are contextualized within the history of race and pseudoscience. Comparative discussions include the imagery and reality of race and sports in Latin America, focusing on the popular and patriotic roles of soccer in Brazil, cricket in the West Indies, and baseball in the Dominican Republic. (GPCDO 1,2,3,4; FS 6)

10/19 – Black Quarterbacks

Reading: Bigler and Jeffries, “An Amazing Specimen”

Homework: Questions on Blackboard

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10/21 – African Americans in College Sports  
Reading: Smith, “African American Intercollegiate Athletes”  
Homework: Questions on Blackboard

10/23 – African Americans in Sports and Nationalism  
Reading: Birbalsingh, *Rise of West Indian Cricket*, Chapter 4.  
• Discussion of the strategies of decolonization at work with the defeat of the British National Cricket Team by the West Indies Cricket team for the first time in 1975.

Homework: Questions on Blackboard

**Week 10— African American Vernacular English**

- This unit considers African American English (AAE) through a linguistic theoretical approach. The first day introduces students to basic linguistic terms (morphology, phonology, semantics, etc.). The second day considers the grammatical and morphological aspects of AAE, debunking the idea for most students of AAE as slang, dialect, or “incorrect English. On the third day we discuss the various merits of plans to account for AAE in the American educational system. Regional variations among AAE speakers are explored. The place of AAE within the United States is compared to language differences in the Americas, emphasizing the interaction between “pure” European forms such as Spanish and Portuguese with more localized dialects and creolized versions of European languages. (GPCDO 1,2,4; FS 1,2,3,6)

10/26 – Introduction to the study of Language  
Assignment: Linguistic Terms and discuss creation of creole languages in the Americas

- Discussion of Jamaican Patois as an example of a different creole from US Black Vernacular English
- Discussion of the different conditions for slaves in Jamaica (as slaves in the vast majority on sugar plantations) vs. those of most US slaves as a reason for the visibility of more African retentions in Jamaican patois.

Homework: Questions on Blackboard

10/28 – Introduction to Black Vernacular English  
Reading: Smitherman, “Introduction to Ebonics”  
Homework: Questions on Blackboard

10/30 – Introduction to Black Vernacular English  
Reading: Smitherman, “Ebonics, King, and Oakland”  
Homework: Questions on Blackboard

### Week 11— Culture of Poverty and Discourses of Responsibility

- This week focuses on a larger discussion around poverty, victimization, and systematic racism internal to African American communities. The first day considers the idea of a “culture of poverty” put forth (and later debunked) by sociologists in the 1960s and 70s in order to contextualize African Americans’ attitudes toward personal responsibility. The second lesson examines Bill Cosby’s recent book entreating African Americans to drop certain traditional practices in order to be more successful and break the “cycle of poverty.” The third day is a discussion of Michael Eric Dyson’s response to Cosby, centering on the question of whether Cosby’s or Dyson’s view is most effective. In this unit the comparative focus is on poverty, class, and race in modern Brazil, where people of African descent have made scant economic progress in the twentieth century. This reality has been despite the country’s supposed commitment—expressed endlessly in public by leaders of all backgrounds—to equality and a lack of racism. In short, despite a lack of legal segregation, African Americans in Brazil have fared equally poorly as in the United States. This issue particularly allows us to discuss and compare how economic reality relates to perceptions of race and class across the diaspora. (GPCDO 1,2,4; FSO 1,2,6)

#### 11/2 – Culture of Poverty

Reading: “Culture of Poverty”

Homework: Questions on Blackboard

#### 11/4 – Bill Cosby on Black Culture

Reading: “Come on, People!”

Homework: Questions on Blackboard

#### 11/6 – Michael Eric Dyson’s Response to Cosby

Reading: Dyson, “Response to Cosby”

Homework: Questions on Blackboard

### Week 12— Hip Hop and African American Culture

- This week considers the style history of hip hop and its cultural context. The Keyes reading traces the development of the genre and different styles are discussed in class. The second and third day discuss issues internal to the hip hop community, including the relationship between musicians and money and the desire for hip hop to remain political (GPCDO 1,2,3,4; FSO 3,4,6).

#### 11/9 – Hip Hop I

Reading: Cheryl Keyes, *Rap Music and Street Consciousness*, selection

Listening: “Keyes Listening” on Blackboard

11/11 – Hip Hop II

Reading: Alan Light, “About a Salary or Reality?”

Listening: “Light Listening” on Blackboard

11/13 – Hip Hop III

Assignment: Discussion of the ongoing relationship between American Hip Hop and Jamaican dancehall

Reading: none

Listening: Sean Paul and Busta Rhymes “Gimme the Light”

- Discussion of the importance of Jamaican dub poetry and DJ practices for the formation of Hip Hop in the late 1970s
- Comparison of the different styles of flow in hip hop and Jamaican dancehall vocal parts.

Homework: Questions on Blackboard

**Week 13— Engaging Identity and the Past: *African American Lives 2***

- This week centers on understanding how family history, racial and ethnic background, and knowledge of one’s history and culture shape our identity. The next four days focus on following the examination of the family histories of African Americans in the film *African American Lives* and applying the concepts of the film to the students’ lives.

11/16 – *African American Lives 2* Viewing, Episode 1

Reading: None

11/18 – Discussion of Episode 1

Assignment: TBA

11/20 – *African American Lives 2* Viewing, Episode 4

In-class Assignment: Posted on Blackboard

**Week 14— Thanksgiving: Writing Assignment on *African American Lives 2* Due Monday by Class Time**

11/23 – Turn in writing Assignment on *African American Lives 2* on Blackboard by Class time<sup>4</sup>

11/25-27 – No Class: Thanksgiving

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<sup>4</sup> This writing assignment takes the methods of *African American Lives 2* as a starting point for students to interrogate their own identity and relationship to their families. Students are asked to consider the relationship between their own identities (with regard to race, ethnicity, gender, and region) and American culture and history.

**Week 15— Kwanzaa and Ethnography 2**

11/30 – Introduction to Kwanzaa

Assignment: Posted on Blackboard

Homework: Questions on Blackboard

12/2 – Critiques of Kwanzaa

Reading: “Critiques of Kwanzaa 1 and 2”

Homework: Questions on Blackboard

12/4 – Ethnography 2

**Ethnography 2 due at Beginning of Class**

**Week 16— Wrap Up and Review**

12/7 -- Obama’s Speeches

Assignment: Watch Obama’s Speeches, Links on Blackboard

12/9 – Discussion of the “Post Race” Concept

Assignment: Posted on Blackboard

12/11 – Exam 2 review

**Final Exam: TBA.**

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## Course Readings:

- Irene Banks, *Hair Matters: Beauty, Power, and Black Women's Consciousness*. New York: NYU Press, 2000. Selection.
- Leonard E. Barrett. "Beleifs, Rituals, and Symbols." In *The Rastafarians*. New York: Beacon, 1997: 103-45.
- Kimberly Battle-Walters, *Sheila's Shop: Working-Class African American Women Talk about Life, Love, Race, and Hair*, New York: Rowman and Littlefield, 2004. Selection.
- Lerone Bennett, Jr. "What *Barbershop* Didn't Tell You about Rosa Parks." *Ebony* Feb. 2003.
- Matthew Bigler and Judson L. Jeffries "An Amazing Specimen: NFL Draft experts' evaluations of black quarterbacks." *Journal of African American Studies* 12, no. 2, 2008.
- Philippe Bourgois. "Culture of Poverty," IN: *International Encyclopedia of the Social and Behavioral Sciences, Volume 17*. Amsterdam: Elsevier Press, 2001: 11904-11907.
- Frank Birbalsingh. *Rise of West Indian Cricket*. Hertford, UK: Hansib Publishing, 1997, Chapter 4.
- Bill Cosby and Alvin F. Poussaint. *Come On People: On the Path from Victims to Victors*. New York: Thomas Nelson, 2007. Selection.
- Joan Dayan. *Hattt, History and the Gods*. Berkeley: University of California Press, 1998. (Chapter 1)
- Michael Eric Dyson. *Is Bill Cosby Right?: Or Has the Black Middle Class Lost Its Mind?* New York: Perseus, 2006.
- David Evans. "Chronological Overview." In *African American Music: An Introduction*. New York: Routledge, 2005.
- Kyra Gaunt. *Games Black Girls Play*. Selection.
- William Haviland. *Cultural Anthropology*. New York: HBJ, 1993, selection.
- Carolivia Herron. *Nappy Hair*. New York, Dragonfly, 1998.
- Glenn Hinson. *Fire in my Bones: Transcendence and the Holy Spirit in African American Gospel*. Philadelphia: UPenn Press, 2000. Selection.
- Jeffries, "Analysis of the Impact of *Nappy Hair*"
- Cheryl Keyes. *Rap Music and Street Consciousness*. Chicago: University of Illinois Press, 2004.
- Gerhard Kubick. *Africa and the Blues*. Oxford: University Press of Mississippi, 1992. (Chapter 2).
- Alan Light. "About a Salary or Reality?: Rap's Recurrent Conflict." In *That's the Joint!: The Hip Hop Studies Reader*. New York: Routledge, 2004.
- Reuben A. Buford May. "African American Male High School Basketball Players' Contextualized Perceptions of Race and Athletic Ability." Draft MS.
- Horace Miner, "Body Ritual Among the Nacirema." *American Anthropologist* 58:3, June 1956.
- Susan Oehler. "Blues in Transnational Contexts." In *African American Music: An Introduction*. New York: Routledge, 2005.
- Albert Raboteau. *Fire in the Bones*. New York, Beacon, 1996. Selection.
- John Russell Rickfor. *Spoken Soul: The Story of Black English*. New York: Wiley, 2000. Selection.

- Austin Scaggs. "Nas Goes Dark." *Rolling Stone* 11/16/2006, Issue 1013, 92.
  - Earl Smith, "African American Intercollegiate Athletes." In *Walkin' the Talk: An Anthology of African American Studies*. New York: prentice Hall, 2002.
  - Geneva Smitherman. *Talkin That Talk: Language, Culture, and Education in African America*. New York: Routledge, 2003. Selection.
  - Dick Wessman. *Blues: The Basics*. New York: Routledge, 2005.
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