



# ARTICULATIONS, A RADICAL METHODOLOGY FOR BLACK PEDAGOGY

## REDEFINING EDUCATION THROUGH BLACK WOMEN'S HAIR EXPERIENCES

BY

**EGHOSA OBAIZAMOMWAN-HAMILTON**

A COARSE COMPANION  
GUIDE DEVELOPED WITH  
**ALL THE HOMIES**



If we are to do right by Black women educators, we must move with honesty, responsibility, commitment, and love.

—Dr. David Stovall



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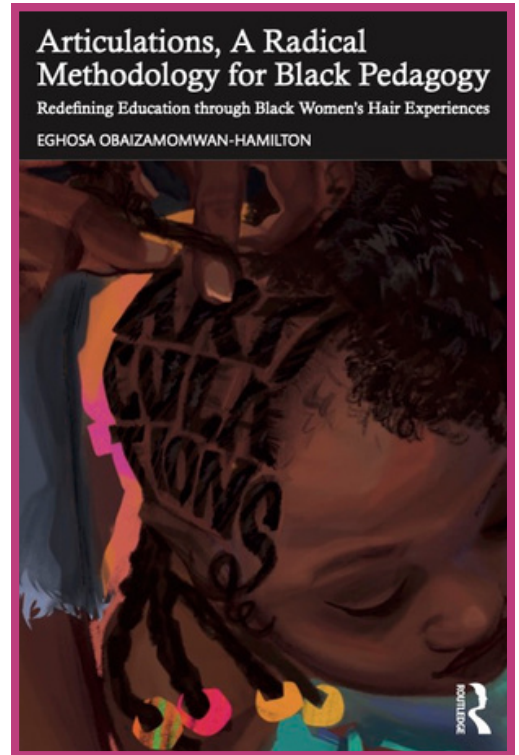
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### A GUIDE. A CALL. REFLECTION. NOURISHMENT.

This guide is an invitation to reflect, connect, restore, and explore Black women's hair experiences as a living archive and site of knowledge, healing, and transformation in education.



<sup>1</sup>Coarse instead of course is intentionally used here to describe the learnings centered on Black hair.



## FOREWORD

For more than half of my life, I have worn my hair in locs. I didn't know who I was before that. I just remember fear and embarrassment, getting kicked out of Mrs. Venona's house because I wouldn't keep still for the hot comb. I had one too many run ins with the hot comb, rewarded with a burnt ear every other visit, so my squirming was deliberate. She did not play them games – when Mrs. Venona told a child to be still, they better be still. I remember the look of disappointment on my mother's face; she was embarrassed that her daughter couldn't take the pain that was expected and accepted. The next week, my mother put a Jheri curl in my hair. While it was meant as punishment, we both felt relief. My mother had fixed her embarrassment, and now my drip, drip kept me from the hot comb. By the time I went to high school, I was relaxing my hair to avoid dealing with it on a daily basis. My parents were proud Black folx, and taught me to love being Black; but Black hair, especially mine, was seen as an inconvenience.

Before locs, my memories of my hair are full of fear and the pain of straightening and relaxing my Blackness. I would love to say that, at the start, I loced my hair because of my political and spiritual beliefs; but the truth is I just wanted to stop the pain. I have not revisited these stories for many reasons, even as a Black feminist. So, reading *A Radical Methodology for Black Pedagogy: Redefining Education through Black Women's Hair Experiences* by Eghosa pulled me closer to the stories I tried to bury. My hair stories are wrapped in whiteness as my hair has always been seen as too coarse, too thick, and too wild. (Re)membering these stories, as Dillard says (2021), is an act of decolonization. To see how natural Black hair is now not just accepted but preferred is only possible because a generation of Black people loved Black people wholly, completely, and without reservation. Our collective memories paved the way for healing. As Eghosa says, we are “moisturized, wrapped, and healing-centered.”

My daughter and son only know the beauty of Black hair in its fullness, in its strength, and in its love. The Blackness of Black hair has been reclaimed for its beauty, desirability, and power. As I read Eghosa's wisdom, the lyrics of Donnay Hathaway and Roberta Flack played in my head: “Be Real Black for Me.” This is what I want to tell every Black child. This proclamation of Black people existing freely and teaching the same begins with loving our crowns.

Through Eghosa, I have learned that this love story of our hair journey is deeply tied to our teaching practices. We transform the classroom when we love our hair, find strength in our hair, and pass down an intergenerational playbook of Black hair by braiding history, love, and self-determination with each twist. This is our pedagogy. Eghosa writes, “This book centers on Black women educators to articulate the world we have written and the way the world writes about us through Black hair within an institution that so many of us move through.”

If we are going to place identity as a pillar of the work to cultivate justice, then the embodiment, practices, and traditions of Black hair are methods and pedagogies. Black hair stories are foundational, sacred space of collective memories for Black women to build the classroom toward collective healing and joy. For Black women teachers, this book is our start.

Thank you, Eghosa!

—Dr. Bettina L. Love William F. Russell Professor, Teachers College, Columbia University and New York Times Bestselling Author of *Punished for Dreaming*

In her foreword for *Articulations, A Radical Methodology for Black Pedagogy: Redefining Education through Black Women’s Hair Experiences*, Dr. Bettina Love suggests, “If we are going to place identity as a pillar of the work to cultivate justice, then the embodiment, practices, and traditions of Black hair are methods and pedagogies. Black hair stories are foundational, sacred space of collective memories for Black women to build the classroom toward collective healing and joy.” This coarse guide contains an overview of each chapter, discussion questions, extended offerings, and reflective activities to go beyond the theoretical and serve as an invitation to pause, process, and practice. There are also specific callout questions for educators, but anyone can engage those questions as they deem fit. With this guide, we hope to support your unearthing of hair tales, encourage the exploration of Black hair as a living archive, and examine it as a site of oppression and liberation. We offer this guide to support your journey through the book.

We intend for this guide to be digested in community. With each chapter, we hope you can be grounded in discussions and work intended to elicit new growth. Dr. Eghosa Obaizamomwan-Hamilton suggests this book is about “understanding the complexities of our identity” and “the political, social, and intersectional prowess grounded in hair” (p.10). We invite you to share your stories, connect with your ancestors, dream of possibilities, and moisturize and wrap your spirit!

*“Just as hair follicles are important as they anchor each strand of hair into the skin, divide and grow cells to create the hair shaft, and are nourished by blood vessels that contribute to overall growth, Black women’s humanity is an interconnected ancestral line that cannot be broken as it relies on vessels of connection and nourishment to flourish” (p. 21).*

Kendall Taylor, Heather Streets, Eghosa Obaizamomwan-Hamilton



**SELF-CARE AND HEALING**

As you engage with this book, pause to reflect, journal, and embrace the daily afro-mations meant to support the ways you process, read, share, and contextualize this work. In fact, we encourage you to read this book in a community where you can reflect, share, and nurture each other as you partake in each chapter.





## NOTE FROM THE AUTHOR

*I center 4C the way I center Black women because both need to be amplified for their beauty and prowess. The glory of 4C hair is its tendency to shrink, making it difficult to discern the actual length and power of the hair. We can add water, stretch, or pull on 4C hair, and produce dynamic changes—that is the beauty and magic of shrinkage. And isn't that the beauty of Black women? (p. 6)*

Before you begin this book, take a moment to reflect on your relationship with your hair. Weaving together my own hair story was the inspiration for this work. As you engage with it, I encourage you (particularly Black women) to write your own hair autobiography to weave together experiences, memories, and stories from your past. Use the questions below as a guide, but feel free to go where your hair story takes you. Reflect on the following:

**Hair-Awareness:** What is your earliest hair memory? What was your first time noticing different hair types? When did you begin identifying hair as having an impact on how you were perceived? How did you feel about your hair as a kid, teenager, adult?

**Family:** How did your parents/guardians style your hair as a kid? Did your family pressure you to style your hair a certain way? Did you notice a shift in hair styles depending on the event (e.g., church)? What messages did they convey (overtly or covertly) about hair? Did you hear any comparisons between your hair type and other family members?

**Schools:** Did you attend schools where your hair type was common? What messages did teachers and students convey about hair? Was your hair type represented? What was the most common hair texture in your friend/social group? Did you notice any hair bias?

**Media:** What messages (positive/negative/stereotype) did you learn from television shows, movies, and advertisements about who is cute enough, smart enough, or worthy of being seen? What beauty standards did you internalize? What did you learn about people who shared the same hair type as you?

**Critical Incident:** What has been a defining Critical Incident (event that caused substantial or serious harm to your physical or mental health, safety or well being) you've had in your hair journey as a Black woman educator? What was the most important image or encounter that you've had regarding your hair and what impact has it had on you/how has it affected your beliefs, actions, and decisions going forward?

**HAIR IS A CANVAS THAT MOVES WITH YOU. A FRAME FOR A FACE. A RESHAPED HEAD. A TAPESTRY WOVEN INTO YOUR SCALP. A MESH FOR HANDS. ANTENNAE FOR HEARING BEHIND YOUR BACK.**

—Alexis Pauline Gumbs



### Chapter Focus

Obaizamomwan-Hamilton situates the radical tradition of Black mothering and its influence on her hair journey and academic trajectory, making scholarly space for Black women’s hair experiences in education that the academy often excludes.

# CHAPTER 1: BLACK HAIR LITERACY

*“What is hair? The afterlife of skin. The cells that keep on growing even after we die. The body’s process of transforming and leaving a trail. Hair is evidence.”*

—Alexis Pauline Gumbs, *Survival Is a Promise: The Eternal Life of Audre Lorde*

**Overview:** In this opening chapter, Obaizamomwan-Hamilton elucidates this project’s exigence by arguing that the literal and metaphorical roots of the deleterious discourse around Black hair emerges from a problematic genealogy of erasure, reduction, and of Black women’s experiences, from the jezebel and sapphire archetypes to contemporary corporate hair controversies and Jada Pinkett Smith. She also terms her 4C methodology: a community-oriented research approach that centers Black women’s beauty and resilience against american misogynoir. This methodology serves her end goal for this project: to apply this innovative ideology and subversive traditions to highlight Black women educators experience and transform education through their hair.



### READING QUESTIONS AND ACTIVITIES

Use these prompts to reflect, research, and connect the ideas in chapter 1.

**Reflective Activity:** Set a 5-minute timer and sketch out what it means to have Black hair literacy (physical, personal, and/or political literacy).

#### Community Discussion Questions:

- How does Obaizamomwan-Hamilton define Black Radical Traditions, and how is Black hair a critical element?
- Obaizamomwan-Hamilton posits that “Black women are especially constructed as subhuman and as antithetical to white women” (p. 3). In what ways does society define "womanhood" through the lens of whiteness, and how does that definition work to exclude Black women?
- Obaizamomwan-Hamilton shares her evolution over her 16-year teaching career and how her hair was a hallmark of that metamorphosis (p. 16). What personal transformations have you experienced in your own hair journey and ways of thinking?

**For educators:** The author posits that our radical traditions “is teaching and learning in the most embodied way. It is our soul...our essence” (p. 2). What radical traditions currently inform your life, teaching, parenting, etc., and/or which radical traditions are you interested in exploring?

#### EXTENDED OFFERINGS

**Read:** [Is Your Hair Still Political](#)

**Listen:** [Sesame Street, I Love My Hair](#)

**View:** [The Hair Appointment’ Photo Series Celebrates The Magic And Power Of Black Hair Styling](#)





### Chapter Focus

Obaizamomwan-Hamilton centers how Black women use mind, body, spirit, and humanity to navigate institution’s anti-Blackness and combat the existential and epistemic threats in the 2020s.



### READING QUESTIONS AND ACTIVITIES

Use these prompts to reflect, research, and connect the ideas in chapter 2.

## CHAPTER 2: BLACK WOMEN IN EDUCATION: RECLAIMING MIND, BODY, SPIRIT, AND HUMANITY

*“Hair is this beautiful rendering of Black women’s radical tradition of making something out of nothing.”*

—Eghosa Obaizamomwan-Hamilton, *Articulations, A Radical Methodology for Black Pedagogy: Redefining Education Through Black Women’s Hair Experiences*

**Overview:** Obaizamomwan-Hamilton contends: (1) Black women’s mental fortitude, which educational spaces often devalue or appropriate, make the teaching profession unsustainable; (2) hairism exists to manufacture and perpetuate stigma and privilege the white aesthetic; (3) Black women need spiritual nourishment to navigate a profession committed to their erasure; and (4) asserting their humanity, in an unforgetting and unsymmetrical logic of oppression, is a necessary condition of Black women’s survival in the education field. She concludes the chapter by arguing that such humanizing approaches are rooted in how Black women express their identities through their hair, which remains at a critical impasse in scholarly discussions.

**Reflective Activity:** Map out a time you side-stepped dehumanization. What tools did you use to bypass the inherently anti-Black systems at play, and where did you gather those tools?

### Community Discussion Questions:

- Obaizamomwan-Hamilton places this book in conversation with the radical traditions of Black women educators to privilege humanity in dehumanizing and fundamentally anti-Black spaces. Reflect on a time where you felt your humanity (or someone else's) was dismissed. How might the radical traditions of Black women educators, as framed by Obaizamomwan-Hamilton, offer a way to reclaim humanization?
- Institutions cannot escape hierarchies. How does Obaizamomwan-Hamilton offer possibilities of escape through humanization?
- Intersectional pedagogy “stifles the attempt to make Black women fold into inhumane shapes” (p. 20). In what ways does education still attempt to force Black women into these “inhumane shapes”?

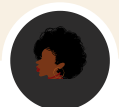
**For educators:** Obaizamomwan-Hamilton compares Black women’s humanity to a hair follicle that divides, grows, and is nourished by vessels of connection. How does this metaphor reshape your understanding of your role as an educator?

### EXTENDED OFFERINGS

**Read:** [A Brief History of Black Hair, Politics, and Discrimination](#)

**Listen:** [Dead Prez, The Beauty Within](#)

**View:** [Random Acts of Flyness, Bad Hair](#)





### Chapter Focus

Obaizamomwan-Hamilton demonstrates how Black hair embodies the work of Black women educators by mapping how three hair stages—straight, protective, and natural styles—inscribe oppressive or liberatory ontologies.



### READING QUESTIONS AND ACTIVITIES

Use these prompts to reflect, research, and connect the ideas in chapter 3.

## CHAPTER 3: WE ARE OUR HAIR

*In using our hair to establish individual and group identities, we as Black women can move toward liberating society from the shackles of anti-Blackness that regulate, criminalize, and over-police Black bodies through our follicle refusal.*

—Eghosa Obaizamomwan-Hamilton, *Articulations, A Radical Methodology for Black Pedagogy: Redefining Education Through Black Women’s Hair Experiences*

**Overview:** Straightened hair, while a complicated industry that reinforces Eurocentric standards of beauty and professionalism, is also a vexed site of liberation: Black women straighten their hair to rewrite the terms of engagement around its patriarchal, white normative, and capitalist discourses. Black women fashioned protective styles into refusal sites by sketching paths to liberation in them. Finally, sometimes deemed as unruly, natural styles’ liberation from oppressive chemicals mirrors the process by which Black women, when rocking these hairstyles, liberate themselves from an oppressive status quo.

**Reflective Activity:** Peggy McIntosh (1990) wrote about the "invisible knapsack of privilege" that white people carry. For this activity, draw a knapsack or fanny pack and fill it up with the assets and brilliance that Black women carry despite quotidian dehumanizing attacks.

### Community Discussion Questions:

- What are the things in your everyday life that you seek to liberate? Is there anything about your identity or how others see your identity that inhibits you from being your truest, most authentic self?
- Obaizamomwan-Hamilton argues that Black hair functions as a site of both oppression and liberation. What part of your identity has operated in the same fashion, and what have you done to tap into its liberatory nature?
- Obaizamomwan-Hamilton highlights how “much of the booming hair industry is owned by non-Black companies” (p. 27). What distortions might be at play because of this?

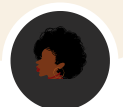
**For educators:** How do we liberate our minds from the Eurocentric standards we have either been taught, chosen, or forced to embrace through media, policy, or personal interactions and disrupt its place in our classrooms?

### EXTENDED OFFERINGS

**Read:** [I Am My Hair](#)

**Listen:** [Maya Angelou, Phenomenal Woman](#)

**View:** [Black Lady Sketch Show, Product Purge](#)





### Chapter Focus

Obaizamomwan-Hamilton outlines how she approaches research as a community partnership rather than a transactional relationship between researcher and participant to ultimately transmit, embody, and transform knowledge production.



### READING QUESTIONS AND ACTIVITIES

Use these prompts to reflect, research, and connect the ideas in chapter 4.

## CHAPTER 4: TO BE BLACK, RADICAL, AND FREE: A METHODOLOGY

*“Black sound like skin, like something dark/It look like hair, yeah, Black sound like rough hair, and good hair/Look like history, sound spiritual.”*

—Tank and the Bangas, Black Folk

**Overview:** Applying Black Embodied Intuition, Moisturized and Wrapped Healing Circles (MWHC), and 4C methodology, she calls for Black women educators to create a space in schools and academia to honor ancestral wisdom. The chapter includes a series of vignettes from zines (a counterculture form of communication) that document how the Black women educators she worked with used the medium to articulate their relationship with their hair, identities, and place in the educational institution. These stories elucidate the urgency of providing Black women control of their narratives to support creativity and critical reflection.

**Reflective Activity:** Think about your experience in schools. Write a [contrapuntal poem](#) about how your experience may or may not have shifted if you had a space like moisturized and wrapped healing circles in school or at work.

### Community Discussion Questions:

- How do you understand the 4C methodology and MWHC method as interconnected and working in symbiosis to love Black women?
- What are ways you could bring zines to the forefront in your professional and/or personal life?
- Obaizamomwan-Hamilton asked these questions to MWHC participants: What is your earliest hair memory? What was your first time noticing different hair types? How did you feel about your hair as a kid, teenager, and adult? Reflect on these questions for yourself.

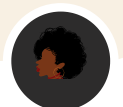
**For educators:** In thinking about the array of students that come to school every day, what would it mean to create spaces where they are “intentionally reflected” (p. 50)

### EXTENDED OFFERINGS

**Read:** [How Cornrows Were Used As An Escape Map From Slavery Across South America](#)

**Listen:** [Tank And The Bangas - Black Folk](#)

**View:** [Laetitia Ky Loc Art](#)





### Chapter Focus

Obaizamomwan-Hamilton discusses a series of Moisturized and Wrapped Healing Circle (MWHC) sessions she held during 2023.

## CHAPTER 5: (RE)MEMBER WHO YOU ARE

*If healing our wounds breaks the world, then let it break.*

—Cebo Campbell, *Sky Full of Elephants*

**Overview:** Through these MWHC sessions that revolve around how hair embodies Black women educators’ selfhood and beliefs, Obaizamomwan-Hamilton gleans that they can, while reckoning with the effects of oppressive systems on their identity, nurture Black students’ potential and dreams in a society committed to imposing limits on young people’s potential. This commitment to wholeness reflects Black women educators’ refusal of hegemonic and deleterious pedagogical practices, centering Black women’s beauty and belonging in school structures.



### READING QUESTIONS AND ACTIVITIES

Use these prompts to reflect, research, and connect the ideas in chapter 5.

**Reflective Activity:** The author shares the “dreamy” feeling of being seen in completeness. In life, what part of your “wholeness” feels safest to reveal? Think about what/who keeps you moisturized and wrapped. Draw a web of people or things (e.g., mentors, hobbies, shows, etc.) that help you mitigate the pressures of your environment and reveal your true self.

### Community Discussion Questions:

- Obaizamomwan-Hamilton states that her findings are not “aggregated in the way research typically is,” but focus on gathering “peace, joy, and healing” (p. 62). How might this challenge traditional academic approaches to what is considered “valuable” in research?
- Based on Elizabeth Acevedo’s poem on hair, how does the association of “fixing” with “straightening” mirror how Black educators are asked to “fix” their pedagogy or presence to fit traditional standards?
- Reflecting on the “Bad Hair” clip, how does this metaphor illustrate the criminalization of Black expression?

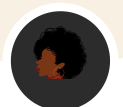
**For educators:** Think about the students who walk into hostile classrooms every day. What does it sound, smell, or feel like to support the nourishment of students on a day to day basis?

### EXTENDED OFFERINGS

**Read:** [Study: Black girls commonly have negative experiences related to their natural hair](#)

**Listen:** [Ta’Rhonda Jones, Black is Everything](#)

**View:** [Elizabeth Acevedo, Hair](#)





### Chapter Focus

Obaizamomwan-Hamilton demonstrates how Black hair embodies the work of Black women educators by mapping how three hair stages—straight, protective, and natural styles—inscribe oppressive or liberatory ontologies.



### READING QUESTIONS AND ACTIVITIES

Use these prompts to reflect, research, and connect the ideas in chapter 6.

## CHAPTER 6: SECURE THE LACE

“Hair is a personal thing; it is an extension of a person’s personality and if you are denied that, then you are denied the true essence of who you are.”

—Busisiwe Msweli & Asanda Gwayi, Hair identity

**Overview:** Obaizamomwan-Hamilton crafts a scintillating argument that likens school integration stages to hair movements, also exploring how these movements connect to hair politics, native and fugitive spaces, and Black women’s dual consciousnesses. Native schools and fugitive spaces reflect protective styles because they, too, are subversive forms of expression for Black women to demonstrate their committed pursuit of liberation. Natural styles, which are formed by resisting efforts to control the white gaze, demonstrate the resistance cultivated in insulated teaching spaces by Black women educators. Such natural hairstyles protect Black hair better, divest from hegemony, and reverse notions of a “dominant standard.” The straight hair movement, like school integration, surveilled Black women, investing in the white aesthetic and curtailing opportunities for insular liberation. To reconcile this, she posits that Black women educators form community and kinship networks in schools to mitigate these interlocking forms of oppression.

**Reflective Activity:** Reflect on a time you felt the need to “straighten” your personality, language, or ideas to fit a dominant standard. Take 10 minutes to journal about the cost of “straightening” up. What tools do you need or use to refuse and be subversive?

### Community Discussion Questions:

- “If segregated schools are hubs for Black investment and self-determination, hair is its public declaration” (p. 79). What correlations between Black women’s hair and school integration does the author make?
- “Protective styles are subversive as they are a form of expression that supports our resistance to the erosion of identity and self-expression. Like native schools . . . protective styles are a deep investment in the health of our hair and our being” (p. 77). Obaizamomwan-Hamilton connects native schools to protective styles because they are subversive forms of expression. How can we design educational experiences or “styles” that do the same?

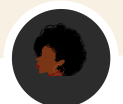
**For educators:** How will or do you center counter-narratives and arts based learning in your classroom? What are the benefits of doing so for you and your students?

### EXTENDED OFFERINGS

**Read:** [Michaela Angela Davis on Using Hair to Craft a Story](#)

**Listen:** [Jamila Woods, Assata’s Daughters](#)

**View:** [100 Years of Black Hair](#)





### Chapter Focus

Obaizamomwan-Hamilton demonstrates how Black hair embodies the work of Black women educators by mapping how three hair stages—straight, protective, and natural styles—inscribe oppressive or liberatory ontologies.



### READING QUESTIONS AND ACTIVITIES

Use these prompts to reflect, research, and connect the ideas in chapter 7.

## CHAPTER 7: HAIR AS A BATTLEGROUND

*“The intersectional identities of Black women not only necessitate survival tactics to navigate oppressive systems but also the creation of new languages that only we are privy to . . . Hair is a tool we use to communicate.”*

—Eghosa Obaizamomwan-Hamilton, *Articulations, A Radical Methodology for Black Pedagogy: Redefining Education Through Black Women’s Hair Experiences*

**Overview:** Obaizamomwan-Hamilton charts how the aesthetic and internal colonization of the body infringes on Black women educators’ development of selfhood. She describes how MWHC members respond to this phenomenon and how it affects their *hairsectionality* in educational spaces. To articulate the obsession and perverse pleasure others have from “touching, looking at, or discussing” Black women’s hair (p. 91), she terms this as disembodied voyeurism, showing the psychological effects this process of commodification engenders and subverts their self-image. Finally, she catalogues Black women educators’ hair codes—straight, protective, and natural—that express and embody their liberation.

**Reflective Activity:** Write a love letter to yourself. What battles are you proud to have overcome? What tools have you gathered along the way?

### Community Discussion Questions:

- “Black women’s relationship with hair begins early on and is often a reflection of family/caretaker dynamics around hair care, hair perceptions, and hair possibilities” (p. 91). Reflect on the messages you received about “professionalism” from family or mentors. Were these messages “toxic generational programming” meant to protect you from a biased world, or did the messages reinforce anti-Black norms?
- Obaizamomwan-Hamilton’s texturized code-switching differs from traditional concepts of code-switching. In what ways is it a tool of agency rather than purely a survival mechanism?
- Peep the “textured cycle of escalation” figure. How are the three cycles interconnected, and in what ways does it highlight how a biological trait becomes a systemic disadvantage?

**For educators:** Take a look at your school dress code policy. Is there language such as “neat” or “distracting”? Identify anti-Black coded language or standards.

### EXTENDED OFFERINGS

**Read:** [Hair Story: Untangling The Roots Of Black Hair In America](#)

**Listen:** [Nina Simone, Young, Gifted, And Black](#)

**View:** [Sampha The Great, Black Girl Magic](#)





### Chapter Focus

Obaizamomwan-Hamilton asks “the institution of education to detangle from the chokehold of hairism and anti-Blackness” (p. 110). She argues we can no longer allow anti-Black institutions to erase or undermine ancestral intelligence or the impact of Black women.



### READING QUESTIONS AND ACTIVITIES

Use these prompts to reflect, research, and connect the ideas in chapter 8.

## CHAPTER 8: DEAD ENDS, NEW BEGINNINGS

“The future is unwritten, but Black women are in there.”

—Eghosa Obaizamomwan-Hamilton, *Articulations, A Radical Methodology for Black Pedagogy: Redefining Education Through Black Women’s Hair Experiences*

**Overview:** Obaizamomwan-Hamilton ends this book by centering the complex relationship between self-image and socialization. She argues that Black women’s hair experiences provide a clarifying lens for their educational journey. To reconcile the systemic murder of the Black spirit and humanity, she posits that educators must form insulated community hubs and healing circles to mitigate interlocking forms of oppression. By mapping the trajectory of Black hair care onto the landscape of educational theory, she challenges the educational apparatus by elevating the lived realities and texturized experiences of Black women.

**Reflective Activity:** This chapter is titled *Dead Ends, New Beginnings*. Take a moment to sketch out what your dead ends are and how you will embark on new beginnings.

### Community Discussion Questions:

- Before you engaged with this book, what beliefs did you hold about Black hair? What experiences or understandings informed those ideas?
- Throughout the book, there are powerful, creative connections between how Black women’s hair works and the parallels in educational spaces. Discuss how the book uses hair to mirror the systemic challenges.
- “Let us build on the texturized technology and knowledge we gain from our hair stories with family and across generations. Let us step away from breakage and commit to research that is healing and centers our Black embodied knowledge” (p. 110). What are you committing to today?

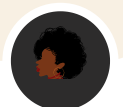
**For educators:** This book suggests that centering healing can support Black communities in education. How can you and/or your institution move beyond individual self-care and toward community centered healing?

### EXTENDED OFFERINGS

**Read:** [Liberated Threads: Black Women, Style, And The Global Politics Of Soul](#)

**Listen:** [Gwendolyn Brooks, We Real Cool](#)

**View:** [The Black Hair Syllabus](#)



Use these offerings to explore both broadly and tangentially related materials.



#### MULTIMEDIA & CULTURE



#### DEEP RESEARCH & CASE STUDIES



#### EDUCATIONAL SPACES & POLICY



#### NARRATIVES & CAREGIVING



#### IDENTITY & RESISTANCE

## THE END: WIDER NETS & DEEPER DIVES

“Even in the midst of suffocating oppression, Black hair served as a site of collective refusal.”

—Eghosa Obaizamomwan-Hamilton, *Articulations, A Radical Methodology for Black Pedagogy: Redefining Education Through Black Women’s Hair Experiences*

#### Multimedia & Culture:

- [Kameirah Johnson’s ode to Black hair is now Google’s Doodle for millions to see](#)
- [Tangled: Black Hair and Texturism in Ethnodrama](#) (script)

#### Deep Research & Case Studies:

- [The “Good Hair” Study: Explicit and Implicit Attitudes Toward Black Women’s Hair](#)
- [Historicizing black hair politics: A framework for contextualizing race politics](#)
- [Off the Top of My Head: A Phenomenological Study on Natural Hair Discrimination in Black Counselor Educators](#) (Note: This is a dissertation preview)

#### Educational Spaces & Policy:

- [DON’T TOUCH MY HAIR: How Hegemony Operates Through Dress Codes to Reproduce Whiteness in Schools](#)
- ["Does My Sassiness Upset You?" An Analysis Challenging Workplace and School Regulation of Hair and its Connection to Racial Discrimination](#)
- [\(Re\)Claiming our Crowns: Celebrating Black Girls’ Hair in Educational Spaces](#)

#### Narratives & Caregiving

- [How Hair Braiding Connects Black Mothers and Children](#)
- [Nappy Edges and Goldy Locks: African-American Daughters and the Politics of Hair](#)
- [An Investigation of Black Caregivers’ Responses to Their Children During Hair Routines](#) (Note: This is a master's thesis preview)

#### Identity & Resistance:

- [Strands of Inspiration: Exploring Black Identities through Hair](#)
- [“They’re always gonna notice my natural hair”: Identity, intersectionality and resistance among Black girls.](#)

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#### ABOUT THE AUTHOR



**Dr. Eghosa Obaizamomwan-Hamilton** is a Black motherscholar who prioritizes scholarship in service of her community. A veteran educator with 16 years of K-12 experience, her research and teaching focus on Black Educational Studies, Black Critical Race Theory, Black Feminist Thought, intersectionality, and the sociology of race and education. She is the co-founder of the nonprofit organization Making Us Matter and a co-founding editor of *The Black Educology Mixtape “Journal.”* Her scholarship investigates the complex intersections of race, identity, and gender, with work appearing in peer-reviewed journals such as *Harvard Educational Review*, *Race Ethnicity and Education*, and *Educational Studies*. Her work continues to explore interdisciplinary themes deeply informed by and engaging with Black intellectual traditions, as seen in her book *Articulations, A Radical Methodology for Black Pedagogy: Redefining Education through Black Women’s Hair Experiences*.

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#### ABOUT THE HOMIES



**Kendall Taylor** is a master’s student in Education [in the Stanford Teacher Education Program]. Kendall teaches to be the representation he needed as a student and guides students to recognize what makes each of them exceptional. In addition to his tenure as a public school teacher candidate, Kendall has professional experience in grant-making and curriculum design, as well as research experience in Black feminist theories and place-based ethnography.



**Heather M. Streets** comes from a family of scholars and is the sixth to earn a doctorate, which she completed at the University of San Francisco (USF). Using a term she coined called the collegiate Black space, her research focused on how Black students who attend historically White universities use online spaces for support, knowledge production, and organizing for activism. Heather’s scholarship centers her ongoing interest in deepening and expanding conversations about anti-Blackness in higher education and uncovering the ways in which Black students respond. She is honored to serve as an adjunct professor and writing coach for Black doctoral students at USF.

