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A PSYCHO-EDUCATIONAL APPROACH TO THE ISSUE
AFRICAN-AMERICAN FEMALE ATTRACTIVENESS: A WORKSHOP DESIGN

A Dissertation Presented

by

PAULA LOUISA QUEENAN

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

May 1988

Education

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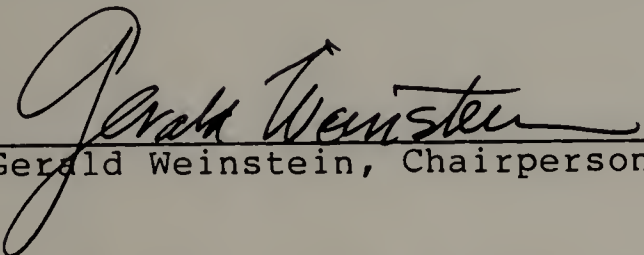
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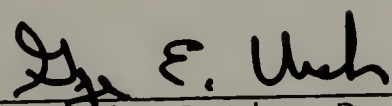
PAULA LOUISA QUEENAN

Approved as to style and content by:


Gerald Weinstein, Chairperson of Committee


Johnella Butler, Member


Bailey Jackson, Member


George Ulrich, Acting Dean
School of Education

DEDICATION

To my mother, Vivian Kilson

My mother has a gift. Her gift is knowing how to take life. For this she is both punished and loved. To my mother, for the private battles, the victories and the losses.

ACKNOWLEDGEMENTS

I wish to express my deepest appreciation to my committee. Thank you Professors Gerald Weinstein, Johnnella Butler and Bailey Jackson for your guidance, criticism, support, patience, friendship, and insistence upon academic quality. Through your scholarship you exemplify that the most honorable pursuits in life are teaching and learning.

I owe a special debt of gratitude to Dr. Joyce Lymon Young, Department of Guidance and Counseling, Memphis State University, for providing me with the opportunity that cultivated my interest in African-American women's development. Thank you for your faith in my abilities and the opportunity to present papers in this topic area for two consecutive years with you at the American Personnel and Guidance Association Convention.

During the initial phase of my research there were numerous academics that responded to my written request for their research and working papers. Thank you all for unselfishly sharing your resources.

I would like to thank the Delta Sigma Theta Sorority, Inc., for the generous scholarship which enabled me to continue my graduate studies. I would like to express my appreciation to those who participated in the workshops and

to those whose feedback provided topic focus and clarity. Thank you Jana Bray, Nema Blyden, Cathy Brown, Franckline Casimir, Marva Clarke, Linda Clement, Lisa Collins, Tambria Council, Maria Dickerson, Donna Gayle, Llauryng Ingelhart, Jackie Jones, Yvonne Jones, Brenda Lewis, Rosemarie Major, Cateria McCabe, Charlotte Moore, Stacy Morrison, Daphne Redmond, Cecilia Robinson, Marjorie Salvodon, Sandra Simmons, Corliss Thomas, Paulette Thompson, Tracey Ward, Denise Washington, Toleah Washington, Marcy Webb, Juel Weeks, Bryn Williams, and Leah Williams; I could not have completed this dissertation without your assistance and cooperation.

I want to express my thanks to Sue Krzanowski who gave generously of her energy and skills in the typing of this dissertation. Sue, thanks for all your patience and support.

I thank Juliann Martinez who extended her hospitality and home to me while I completed this dissertation. Thanks Jules, you have a big and generous heart.

I wish to also acknowledge the love that I have in my heart for two very special women: Dr. Alice Jean Smith and the late Dr. Thelma Griffith-Johnson. Thank you Alice for your steadfast friendship and encouragement, both have been my mainstay and mean more to me than you could ever imagine. In loving remembrance of Thelma, I will cherish

always her unwavering support, her honest and intelligent criticism, and her friendship.

Most importantly, I thank and dearly love my family who, no matter what, always listen and always love.

ABSTRACT

A Psycho-Educational Approach to the Issue of
African-American Female Attractiveness: A Workshop Design
(May 1988)

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Directed by: Professor Gerald Weinstein

The specific purpose of this study was the systematic development of an identity awareness curriculum for African-American coeds that explored the theme of physical attractiveness. An examination of the experiences of African-American females through the group process, use of African-American womens' literature, and a structured guide for processing personal information identified: (1) how African-American coeds personally negotiate the issue of physical attractiveness; (2) the general and personal consequences of the established standards of physical attractiveness; and (3) dysfunctional response patterns resulting from physical attractiveness standards.

The components integrated into the curriculum design to explore this issue were Black womens' literature and a culturally appropriate process with learning activities

that incorporated culturally expressive modes of instruction. Both were used in conjunction with the Trumpet Processing Guide, a broad rubric from which to systematically examine the content theme of physical attractiveness.

A total of eighteen Black female coeds participated in this study. Participants' responses to the workshop content and process yielded two relevant findings:

- (1) Black female coeds perceived that distinct color and physical feature preferences exist and are associated when making attractiveness determinations about Black women.
- (2) Black female coeds identified conflicts and dysfunctional response patterns related to physical attractiveness in the areas of hair, weight, date choice, and body image.

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C H A P T E R I

INTRODUCTION

Statement of Purpose

The particular focus of this study was to develop a theoretically based pedagogical design that incorporated culturally appropriate educational interventions through which African-American females examined the psycho-social issue of physical attractiveness.

The specific purpose of this study was to systematically develop an identity awareness curriculum for African-American females that explored the theme of physical attractiveness. An examination of the experiences of African-American females through the group process, use of African-American women's literature, and a structured guide for processing personal information elicited self-knowledge concerning how African-American females:

- (1) Personally negotiate the issue of physical attractiveness.
- (2) Identify the general and personal consequences of the established standards of physical attractiveness.

- (3) Identify any dysfunctional response patterns resulting from the issue of physical attractiveness standards.

Introduction to the Problem

Berscheid and Walster (1974), pioneer researchers in the area of physical attractiveness, contend that the personal characteristics of physical appearance are visible and accessible to others in almost all social interactions. At least one dimension, physical attractiveness, is a most significant characteristic which effects the way one is perceived by others, and consequently based upon that perception, responded to by others.

Identification of the specific physical characteristics considered attractive in western culture vary. Cross and Cross (1971), Berscheid and Walster (1974), and Adams (1977) have documented that physical characteristics may include such variables as age, sex, race, facial and body structure, intelligence, personality traits, character, and even socioeconomic status. While these researchers conclude that most people respond to these characteristics in combination, their respective studies show that the variables of age, sex, and race, as well as ideas about beauty and how norms of beauty are

established, play a crucial role in physical attractiveness determinations.

Sex differences, race differences, and interactions between these two variables were found to be most significant in the perception of beauty (Cross and Cross, 1971). In this study, Black and White, male and female judges of four age levels (seven years, twelve years, seventeen years, and adults) evaluated facial photographs of males and females, Blacks and Whites of three age levels (second graders, high school seniors, and adults). Results showed that female faces were judged more attractive than male ones. Consistent with their hypothesis that western culture is female and youth oriented in its perception of beauty, female faces and adolescent faces received higher ratings than the other sex and age groups. In addition, facial features judged most important in determining beauty in this study were rank ordered by one hundred and five representative subjects. "The facial feature considered most important was the eyes, (34%); the mouth, (31%); hair, (10%); skin color, (5%); shape of nose, (5%); and facial proportions or the configuration of the face as a whole rather than one specific feature, (15%)" (1971, p. 435).

The studies of Berscheid and Walster (1974), and Morse, Reis and Wolff (1974) concurred with Cross and Cross (1971) in finding that while males and females judge men

similarly, they judge females somewhat differently. Ratings of female attractiveness are more crucial for both men and women. "They are crucial for men in terms of evaluating potential dates, and for women in terms of evaluating potential competitors for dates" (Morse, Reis and Wolff, 1974, p. 539).

The significance of the sex difference variable suggests that the onus and need to be thought attractive falls heavily on the shoulders of the female. The significance of the race difference variable suggests that the physical characteristics of White skin and facial features are considered more attractive when compared to Black skin and facial features.

Brownmiller (1984) provides a psychological and social profile of western culture's obsession with feminine beauty that may explain the significance of the sex and race variables in the social science research previously cited. Brownmiller historically documents the fact that western culture deems beautiful those women with "flawless, shell pink skin", long silken, preferably blond hair, and at different periods of history either an "hour glass figure" or thin lean frame. She explains that "these standards of feminine beauty arose from a gene pool that was exclusively Caucasian and from cultural traditions brought over from Christian Europe" (1984, p. 73). She contends that these

inflexible, and most often unattainable standards of beauty for women were established to instill the fear of never being acceptable by a patriarchy seeking to assert its masculinity and power. It also seeks to make women overly wanting of male approval and attention.

Attempts to approximate this standard of physical attractiveness and ideal beauty remains difficult at best for the majority of American females to negotiate. Brownmiller suggests that for Black women "the emphasis on light-skinned feminine beauty has been one of the bitter fruits of racism resulting from the imposition of one culture's values on another" (1984, p. 134). Brownmiller's assertion demands a closer examination of how the concepts of beauty and physical attractiveness have been manifested in African-American culture, and most importantly, the ways in which African-American females have negotiated the majority culture's standard of physical attractiveness.

Within the ranks of Black America, the physical standard of beauty espoused in American culture has translated into what Davis (1962) coined as the "inside color line," and what noted Black psychiatrist Alvin Poussaint (1984) defined as a "caste system based on skin color." It is a caste system which deems light skin to be more worthy and, therefore, more desirable than dark skin. Poussaint blames the long simmering issue of skin color in

Black America on racism and contends that:

skin color is still a problem in black America because racism is still a problem in white America. In a racist caste system the blacker you are the more you are demeaned. Within the black community there has always been a caste system, with lighter skinned blacks having more status, more prestige, and being more acceptable to white people. This is still true, though to a lesser extent (Ebony, Dec. 1984, p. 66).

He further explains that this caste system is a direct result of the:

intolerable psychological pressures of a racist society which bombard black America with media messages that suggest, day in and day out, that to be beautiful is to be fair-skinned, and blue-eyed with long, straight hair (Ebony, Dec. 1984, p. 66).

In his critique of the light skin/dark skin theme in the writings of Gwendolyn Brooks, Davis (1962) defined the problem as the "inside color line" and charged that this problem was a "natural reaction (by blacks) to the premium which America by law and custom and by its uncivilized institution of segregation had placed on color" (p. 90).

Out of the very beginnings of American slave history sprang the light skinned Blacks who were the products of a "more than fleeting relationship" between Blacks and Whites (Blassingame, 1972, p. 83). The ranks of light skinned Blacks increased tremendously throughout four hundred years of American history not only from the union of Blacks and Whites but also from the union of Native Americans and

Blacks. In fact, by 1930, "70% to 80% of black Americans had white or Indian ancestors" (Ebony, 1984, p. 67).

This range of color in the Black community was exploited and used by Whites to establish:

a social system that institutionalized color conflict in the general society by affirming the absolute value of white skin and European features. To make matters worse, the social system created and fostered color conflict in black America, using every means to persuade blacks that their human value increased as they approximated white standards (Ebony, Dec. 1984, p. 68).

In order to reinforce the desirability of White features, Whites intervened when and where they could to extend certain opportunities and access to light-skinned Blacks. These apparent advantages licensed light-skinned Blacks to look at dark-skinned Blacks as less than worthy. Consequently, the "inside color line" often caused divisiveness and tension within the Black community.

Very little research has been conducted to document the impact of the physical attractiveness and resultant color conflict issue on the African-American female. The significance of the sex and color preference variables in physical attractiveness determinations strongly suggest that this issue is worthy of further investigation with regard to African-American females. As previously cited research confirms the physical attractiveness issue a substantive one, this study presents a rationale and design for establishing a culturally relevant educational

intervention for African-American females to assist them in better understanding their response to the issue of physical attractiveness.

The proceeding chapters examine: (1) the literature describing the physical attractiveness and related skin color issues as manifest within African-American culture; (2) the most appropriate counseling models and strategies, pedagogical foundations, and educational interventions to be considered in the design of an identity awareness curriculum for use with African-Americans; (3) the workshop design and content which explores the issue of physical attractiveness and the African-American female; (4) the content and process feedback from workshop participants; and (5) the concluding educational and research implications of the study.

Significance of the Study

The significance of this study is two-fold: (1) the development of a culturally appropriate educational intervention that can help African-American females explore the issue of physical attractiveness; and (2) the identification of content patterns and responses to the interventions.

In a larger context, the results may be used by psychological educators to establish a cultural match between educational procedures and the individual or group, for the purpose of designing a culturally relevant pedagogy for use with African-American females. Another by-product may be that the behavioral data derived from this study could be used to develop culturally relevant counseling strategies to assist African-American females in examining and understanding some of the societal influences and experiences that directly affect their coping skills and behaviors.

C H A P T E R I I

LITERATURE REVIEW

The literature review addresses the following questions:

- (1) How is the concept of physical attractiveness and related skin color issues as manifest within African-American culture described in the literature?
- (2) What are the most appropriate counseling models and strategies, pedagogical foundations, and educational interventions to be considered in the design of an identify awareness curriculum for use with African-Americans?

Relevant literature with respect to each question is reviewed and indications are given as to how this literature informs the curriculum design of this study.

African-American Female Attractiveness: Social and Behavioral Science Research and Black Literary Sources

Physical Attractiveness and Color Issues

Social and behavioral science literature documenting the psychological and social consequences with which African-American females contend as a result of societal exposure to western standards of feminine beauty is scarce. In fact, documented studies of the African-American female in the social and behavior science literature in general have been minimal. Parsons (1974) documented that "less than one-tenth of all empirical studies between 1939-1973 have been directed exclusively toward the black female" (p. 97). Prior to the Parsons finding, Bambara (1970) attributed the lack of attention Black females receive in the literature to the fact that social and behavioral scientists tend to cluster Black men and women together when they examine the impact of racism on the Black psyche, rather than attempting to address the issue of what it means to be both Black and female.

The color tension, continued ambivalence, and racial doubt in Black America caused by the pressures of a racist system have been documented in the color preference, racial identification and self-concept studies conducted on African-American children, adolescents, college students,

and adults from the 1930's to 1970's by such researchers as Horowitz (1939); Clark and Clark (1939, 1947, 1950); Johnson (1941); Marks (1943); Goodman (1946); Seeman (1946); Radke and Trager (1950); Freeman, Armor, Ross and Pettigrew (1966); Gregor and McPherson (1966); and Brown and Renz (1973). While these studies failed to examine the expressed concern of physical attractiveness and the African-American female per se, some do explore the subject of color connotations and the African-American population which have implications in the broader area of physical attractiveness.

Johnson (1941) found that young Black males assigned disproportionate large numbers of negative judgements to darker skin shades among Black females. When 837 Black youth were asked the color of "The ugliest girl you know," 39.5 percent checked Black, 10.8 percent checked yellow, and 6.5 percent checked light-brown. When asked the color of "The most beautiful girl you know," 43.8 percent checked light-brown, 14.5 percent checked yellow, and 4.7 percent checked Black (1941, p. 57).

Marks (1943) observed and obtained skin color judgements made by three groups of Black college students. In each group, each member rated every other member on the six characteristics of "energy, personal charm (attractiveness), intelligence, stoutness, skin color, and intimacy of acquaintance" (1943, p. 370). Meanings were

assigned to either extreme of an eight point scale. Marks found that the students tended to judge attractiveness partly in terms of skin color, with the most admired being the lighter skin. Marks also found that gender played a role in the relationship between skin color and attractiveness determinations. Males considered skin color most significant in the choice of a mate; females did not. Marks concludes that "ratings of attractiveness are definitely effected by objective skin color or by factors associated with it. These associated factors may be correlated physical traits. It is also possible that social stratification and color attitudes within the Negro group play a role here" (1943, p. 376).

Seeman (1946) tested eighty-one Black male and female children in third through sixth grade. Pupils by color group spanned the range from very light brown to very dark brown. Sociometric and interviewing techniques were used to explore the hypotheses that: (1) color preferences of the adult Black community have been incorporated into the value system of Black grade school students; and (2) that skin color is operative in determining social differences at an early age. Evidence was found to support the hypotheses. Results showed that Black third and fourth graders believed light skin to be superior to Black skin, and felt it to be more desirable than Black skin for

forging friendships and enhancing reputations. Though not statistically significant to this study, it was revealed that some students expressed a "desire for better hair" (1946, p. 317).

Freeman, Armor, Ross and Pettigrew (1966) examined the relationship between skin color and class mobility status among Black couples. Although this study did not explore the issue of physical attractiveness in any way, it did conclude that light skin color was a more important characteristic with men than women in judging mate selection, as did the previously cited Marks (1943) study. "Husbands in white-collar occupations are more likely to marry light colored wives than husbands in blue-collar occupations; husbands in blue-collar occupations are more likely to obtain a wife lighter than they are if they marry a girl from a blue-collar family" (Freeman et al. 1966, pp. 369-370). Thus we see that economic class notwithstanding, the tendency to marry light-skinned women prevailed.

Parsons (1974) singled out the variable of physical attractiveness as one that must be taken into consideration when conducting research on Black female self-concept. She contends that this variable must be explored within the context of a Black referent group whose value system retained the African concept of physical beauty and not the White standard of physical attractiveness which is so

ingrained in American mainstream culture. Parsons charged that if this variable is not taken into consideration within a Black referent group context "social scientists will always assume that Black females have low self-concept with respect to their desirability" (1974, p. 99).

Although these previously cited studies document a color preference which operated among Blacks some twenty to forty years ago, the attractiveness standards and color preferences of contemporary African-Americans continue to yield similar preferences. A 1984 survey by Ebony magazine reflects just how much the White standard of physical attractiveness is ingrained in African-American culture. The following national sample of 1200 African-Americans revealed Black male and female preferences for light and/or dark skin in date/mate selection:

Do most Black men prefer:

- Black women (32%)
- White women (8%)
- light skinned black women (30%)
- dark skinned black women (9%)
- not sure (13%)

Do most Black women prefer:

- Black men (44%)
- White men (1%)
- dark skinned black men (16%)

--light skinned black men (15%)

--not sure (16%)

(Ebony, Dec. 1984, p. 70)

The findings from this sample were confirmed by Social Psychologist Harriette Pipes McAdoo of Howard University. In her study, a heightened sensitivity to the issue of skin color was detected in Black females through a series of interviews with 375 Black middle class couples (Ebony, Dec. 1984, p. 70). Both the McAdoo and the Ebony study suggest that within Black America the standard of desirability and attractiveness with regard to skin color continue to reflect the effect of the institutionalization of light skinned feminine beauty and the resultant color conflict.

Although social and behavioral science research documents expressed no concern over the issue of attractiveness by the African-American female, Black literary sources do confirm this to be a substantive issue.

Black Literary Sources: "The Intimidation of Color"

The idea of beauty as defined by white America has been an assault on the personhood of the black woman (Washington, 1975, p. xvii).

While there has been a paucity of social and behavioral science research on the significance of the ideal standard of beauty on the Black female, it is hard to

ignore its significance in the literature of African-American writers. Works by African-American women in particular document the effects and significance of beauty standards on the African-American female.

Leading African-American female literary critic, Mary Helen Washington (1975) edited a book of short stories by and about African-American women in which she presented literary works that examined the themes of conflict between mother and daughter, growing up Black and female, male/female relationships, Black women/White women relationships, and "the intimidation of color". In "the intimidation of color" Washington examined the theme of physical attractiveness. She explains:

The subject of the black women's physical beauty occurs with such frequency in the writing of black women that it indicates that they have been deeply affected by the discrimination against the shade of their skin and the texture of their hair. In almost every novel or autobiography written by a black woman, there is at least one incident in which the dark skinned girl wishes to be either white or light skinned with good hair (1975, pp. xiv-xv).

Examination of the intimidation of color theme in African-American women's literature reveals that the ideal of light skinned feminine beauty has held different meanings and consequences for both light and dark skinned women. Washington contends that in a society where dark skin is denigrated, the dark skinned woman receives the

message that she will never be considered attractive or desirable. "For the dark skinned woman the goal is not true beauty, but to be passable, not to be offensive" (1975, p. xvi).

The light skinned woman has received the message that her looks are desirable and enviously feminine. However, the price of this perceived enviable look has often put the light skinned Black woman in a difficult position. Allen (1982) suggests that there are harsh consequences brought to bear on the light skinned, straight haired black woman as she is "expected to guiltily accept the burden of causing the color schisms that divide the black race, and accused of trying to take advantage of something (her looks) that she never particularly thought of as an asset" (p. 68).

The physical attractiveness issue among Black Americans incorporates not only skin shade but hair texture. The standard of beauty established regarding hair has been, perhaps, the most pervasive in this culture. The seductive, alluring properties of long, straight hair have made it a yardstick by which a woman's desirability is measured. Belief in the irrefutable femininity of long hair has set a standard by which many women measure as "feminine failures to some degree" (Brownmiller, 1984, p. 67). Brownmiller contends that "black women have suffered

over their hair more than anyone else" as the Western culture's aesthetic preference for long, silky hair has produced a subjective judgement by which blacks categorize their hair as "good" or "bad" (1984, p. 72).

Black literature reflects a reality that behavioral and social scientists have yet to document with respect to physical attractiveness and the Black female. "The literary sources strongly suggest that the "color/hair" problem has cut deep into the psyche of the black woman" (Washington, 1975, p. xvii). The intra-racial conflicts and problems with which the dark-skinned Black female contends within the family, the Black community, and in her relationships with Black men have been written about in the prose and poetry of such Black female writers as: Hurston (1937); Brooks (1953, 1962); Angelou (1970); Morrison (1971); Washington (1975); McCray (1979); Allen (1982); Deveaux (1982); Walker (1982); and Clarke (1982). These prose and poetry pieces speak to the ridicule, isolation and rejection of the dark-skinned girl based on skin color and/or hair texture. The following excerpts from the poetry of a select few of these writers document this conflict:

If I could be a cream-colored lovely
 with Gypsy curls,
 someone's pecan dream and sweet sensation,
 I'd be poetry in motion
 without saying a word
 and wouldn't have to make sense if I did...

My mother tells me
 I used to run home crying
 that I wanted to be light like my sisters.
 She shook her head and told me
 there was nothing wrong with my color.
 She didn't tell me I was pretty...

(McCray, 1979, p. 29)

Vashti's hair was never straightened.
 to be black was bad enough.
 to be black and have nappy hair
 was just plain rough.
 Boys terrorized her.
 Girls scorned her
 Adults walked the other way
 to avoid the play
 of Vashti's eyes
 marking their cruelty...

(Clarke, 1982, p. 7)

why couldn't you have good hair?
 by the time mother finished pressing my virgin wool
 to patent leather,
 I was asking why I had to have hair at all...
 so much pain to be black, heterosexual, and female
 to be trained for some Ebony magazine mail order man
 wanting a woman with long hair...

(Clarke, 1982, pp. 1-2)

The intra-racial severity of the physical
 attractiveness issue on the dark skinned Black female in
 her relationships with Black males is a most significant
 and visible problem in the literature. Both Black female
 literary critic Washington (1982) and Black male playwright
 Walker (1976) contend that the literature written by Black

men rarely, if ever, discuss this issue. It seems that the widely accepted standard that light skin and "good" hair denote beauty, has caused a unique oppression that for the most part affects only Black females. The previously cited studies of Johnson (1941); Mark (1943); Freeman, Armour, Ross and Pettigrew (1966); McAdoo (1984); and the Ebony magazine survey (1984) tend to substantiate this fact.

The physical attractiveness theme and its influence in Black male/female relationships, is a dominant thread in the poetry and fiction of author Gwendolyn Brooks (Davis, 1962). In this excerpt from her novel, Maude Martha, the dark skinned Maude tries to discern what her fiance thinks of her looks as they discuss pending marriage plans.

Brooks states:

I am what he would call--sweet. But I am certainly not what he would call pretty. Even with all this hair (which I have just assured him, in response to his question, is not "natural" is not good grade or anything like good grade) even with what ever I have that puts a dimple in his heart, even with these nice ears, I am still definitely not what he can call pretty if he remains true to what his idea of pretty has always been. Pretty would be a little cream-colored thing with curly hair. Or at the very lowest pretty would be a little curly haired thing the color of cocoa with a lot of milk in it. Whereas, I am the color of cocoa straight, if you can be even that "kind" to me. (1953, pp. 52-53)

A more compelling example of the depth of this issue is realized as Maude poignantly expresses her understanding of her husband's feelings for her:

What I am inside, what is really me, he likes okay. But he keeps looking at my color, which is like a wall. He has to jump over it in order to meet and touch what I've got for him. He has to jump away up high in order to see it. He gets awful tired of all that jumping... (Brooks, 1953, pp. 87-88)

Conversely, one of the perceived assets of light-skinned feminine beauty is that it is seen as not only desirable, but also as a status symbol. The literature suggests that light skin and long hair are considered a prize in that they draw desirable attention and are envied by dark-skinned Black females. As such, it is assumed that light-skinned Black females feel honored to be held in such esteem, and in turn, flaunt their enviable looks in the faces of dark-skinned Black females. An example of the complexities and conflicts caused by the perceived attractiveness of light-skinned feminine beauty within the Black community, and between dark- and light-skinned Black females, is keenly reflected in the following excerpt from Toni Morrison's novel, The Bluest Eye. After the light-skinned Maureen Peal arrogantly shouts to dark-skinned Frieda and her sister that they are "black and ugly," while she is "cute," Frieda renders the following explanation:

If she was cute--then we were not. And what did that mean? We were lesser. Nicer, brighter, but still lesser... but we could not destroy the honey voices of parents and aunts, the obedience in the eyes of our peers, the slippery light in the eyes of our teachers when they encountered the Maureen Peals of the world... And all the time we knew

that Maureen Peal was not the enemy and not worthy of such intense hatred. The Thing to fear was the Thing that made her beautiful, and not us...

(Morrison, 1971, pp. 61-62)

Another social consequence of the physical attractiveness standard is that it often translates into competitiveness and hostility between light- and dark-skinned Black women with respect to receiving sexual attention from Black men. The implicit assumption that the light-skinned Black female harbors no conflict over the physical attractiveness issue because she has everything going for her in the "looks department", and can therefore easily attract men, is an erroneous one. Brownmiller (1984) suggests that for as far back as slavery "women 'bright-skinned' or 'high yaller' (those semicontemptuous, semiapproving Southern terms) meant being singled out for sexual attention, a boon or a misery depending on circumstance" (p. 135). In this regard, portions of the literature suggest that the light skinned Black women also feels isolated and bitter because the "adoration" that she receives is not based upon her capabilities or personality, but merely her looks. In effect, she is used by Black men to boost their ego and status, and to draw the attention and envy of other Black males (Hurstons, 1937; Morrison, 1979; Allen, 1982; Walker, 1982). Nowhere in the literature is the pain of being exploited because of the perceived

attractiveness and status of light skinned beauty more eloquently expressed than in the following excerpt from Toni Morrison's novel, Song of Solomon. In this excerpt, the light skinned Lena, daughter of a prominent Black property owner, recalls a memory from the 1930's and describes how her father displays her and her sister Corinthian to the poor, lower class Blacks at the local ice house:

..we stood apart, near the car, in white stockings, ribbons, and gloves. And when he talked to the men, he kept glancing at us, us and the car. The car and us. You see, he took us there so they could see us, envy us, envy him. Then one of the little boys came over to us and put his hand on Corinthian's hair. She offered him a piece of her ice and before we knew it, he was running toward us. He knocked the ice out of her hand into the dirt and shoved us both into the car. First he displayed us, then he splayed us. All our lives were like that... (Morrison, 1979, p. 216)

The novels and poetic works which reflect the experiences of fictitious Black female characters and the intimidation of color theme appear to be synonymous with the real testimonies of both light and dark skinned Black women. Letters from Black females to the editors of Black magazines that have featured stories pertaining to the physical attractiveness/color issue, reflect the sentiments expressed in the excerpts of the previously cited literary works. The following letters are but two testimonies; the first from a light skinned Black female, the second from a dark-skinned Black female:

I agree with Bonnie Allen, who stated in her article "It Ain't Easy Being Pinky" that a light skinned black woman is attractive to a lot of black men simply because of the color of her skin. I used to have guys standing in line. All they could see was green eyes, light skin and long hair. They didn't care that I weighed over 200 pounds, could strip a man of his manhood with a look and a few biting words or that I could have been a raving idiot! They only saw the image of whiteness, which elicited sexual and sensual responses to the illicitness of it all! As a consequence, even though I was 5 feet 2 inches and really over 200 pounds, I never wanted for boyfriends. A blessing or a burden?

Patricia G. Kelley
(Essence, Sept. 1982, p. 5)

I'd like to compliment you on a job well done concerning the article "Is Skin Color Still A Problem In Black America?" My response is a definite "Yes". I am 19 years old living in a small city with a great population of blacks. And I am often faced with this prejudicial situation. I find it much harder for us darker young ladies. Many put us down because of our dark complexions. I sometimes envy the light skinned ladies with long fine hair that guys glimpse at first. Very seldom do we darker sisters get the first look...

Patrice E. Jones
(Ebony, Feb. 1985, p. 14)

It is interesting to note that the poetry and fiction excerpts cited were written between the 1950's and the 1980's, some telling stories set in the early 1930's. This theme could very well be documented in Black literature written in the early 1900's and before (Walker, 1982). Clearly the pervasiveness of this issue is evident in its persistent dominance in the literature over such a time span, and in its recurrence as an issue that affects Black

females of all ages. The literature citations and the personal testimonies present a range of examples suggesting that this issue affects the Black female as a child, adolescent, young adult and adult.

Summary

Several inferences can be made from the research and literature citations: (1) American ideals for personal appearance tend to be accepted by both Blacks and Whites; (2) Blacks have been socialized to accept White standards of beauty; (3) lighter skin aids status and upward mobility); (4) a color stratification system operates within Black America which indicates the tendency to think of lighter skin color as more desirable and attractive than darker skin color; and (5) the implications and/or consequences of established standards of beauty and attractiveness weigh significantly on the Black female. These inferences are the main content focus of a design and, in part, shape the goals and objectives of an identity awareness curriculum to assist African-American females in pinpointing any patterns of behavior they exhibit regarding their physical attractiveness which they find to be unsatisfying or inhibiting.

The following section of this chapter presents the culturally relevant educational interventions that must be considered in the development of an effective identity awareness curriculum design for use with African-American females.

Models of Educational Interventions

The most appropriate educational interventions through which to explore the topic and create the design include: (a) a review of the models and pedagogical foundations to be considered when counseling African-Americans; (b) a review of the therapeutic use of poetry and literature in the awareness process; and (c) a review of the pedagogical principles upon which this identity awareness curriculum design is based.

Models of Counseling African-Americans

The American social scene has been witness to a revolution that has presented the counseling profession with an interesting challenge. The racial revolution and the resultant "Great Black Awakening" of the 1960's increased demands for civil rights and racial equality and caused an almost insatiable drive on the part of many African-Americans for self-definition and self-determination. Implicit in this revolution has been the growing

debate concerning the significance of racial and cultural differences on the theoretical foundations of counseling modalities. There has emerged from this debate a common theme that rallies to the call for a social and behavioral science orientation that incorporates a "cultural differences" interpretation with respect to African-Americans. Several behavioral and social scientists, African-American and White, argue that African-American cultural patterns have been devalued, and in most instances ignored in the framework of social and behavioral science paradigms.

Since the 1970's many social and behavioral scientists have advocated the development of paradigms rooted in an ethnocentric behavioral premise. These paradigms range from the bi-cultural model to the more Afro-centric theoretical constructs of Black Psychology, African Psychology, and Cultural Science. These constructs pay particular attention to the values, norms, traits and resultant cultural patterns derived from the African tradition.

The nature of the African-American culture, its existence and importance in American society is undeniable. As a source of socialization for its members, it is of paramount importance. It also plays a crucial role in model development and the counseling process.

Value Systems

Barnes (1970) notes that counseling itself is a kind of "normonological system" which is built upon norms and values of the society in which it originates and functions. Keeping this fundamental point in mind, he feels it appropriate to first consider the nature of norms and values and the impact which their cultural aspects have on model development.

Values describe what an individual or group considers important. As such, values represent those wants, likes, dislikes, and priorities which an individual or group may have. An individual's values define the things or ideas which matter most to him. Broad guides to action, values also consist of opinions as to what is right, just or desirable. Debates exist as to whether values characterize explain, determine or control individual behavior (Sikula, 1975). It is generally accepted, however, that values seem to exist in a scale or hierarchy which reveals their degree of relative importance; and that they can influence the response which one individual or group has with others in a social situation. The values of a group refer to what it defines as desirable and undesirable from a set of options used to guide behavior. The ingredients used to support or direct these values in everyday interaction are called norms (Barnes, 1970). At the very heart of the

socialization process is the internalization of these norm and value structures. Since people are products of their respective cultures, it is apparent that the values and norms of "culturally different" populations merit consideration in the formulation of counseling theories.

Values are, by their very nature, subjective and are often sources of stereotyping. Because of this subjective nature, no one value or system of values is particularly unique to any one group or exist in the same degree among all its members. When considering what makes up the elements of a cultural system, however, understanding the norms and values of the system is critical.

Relevant Counseling Theories and Models

Cultural patterns of African-Americans are deeply rooted in the norm and value structure of traditional African culture. A tradition guides by a set of beliefs that hold sacred the concepts of collective consciousness and responsibility, kinship, community survival, harmony and interdependence with nature, holistic medicine, religion and spirituality (Nobles, 1972). Nobles contends that elements of African-American philosophy can be tailored to establish a foundation upon which a Black Psychology can be constructed since African-Americans derive their most fundamental self-definition from

several cultural and philosophical premises which are shared by most African cultures. Black psychologists suggest that the foundations of a Black Psychology contain the residual elements of rhythm, the oral tradition, spiritual energy (soul), the extended self (holistic concept), and the natural inclination African people have to insure the survival of the "tribe". In this context, a Black Psychology must also examine the mechanism African-Americans have employed to maintain the African tradition, and derive from that an understanding of the modification that tradition has undergone through exposure to western culture.

Staples (1976) discusses the values of African-Americans in similar terms, citing concepts of mutual aid, compassion, adaptability, time emotions, and humanistic attitudes. Staples contends that these elements of African philosophy which dictate values, customs, attitudes and behaviors, have cemented "psychological-philosophical linkages" between African-Americans and Africans. He suggests that African-Americans derive their most fundamental self-definition from several cultural and philosophical premises which are shared by most African cultures. These influences, he suggests, have affected the historical development, present-day social intercourse

patterns, lifestyles and behavioral patterns of African-Americans.

Semaj (1980) suggests a theoretical framework for a Psychology of Black Liberation which supports an alternative set of principles called Cultural Science. Differing slightly from the Black Psychology paradigm, it emphasizes the vital importance of developing an accurate, workable psychological theory based on the authentic experiences of African-Americans. Defined as "the total study of a people," (Semaj, 1980, p. 9) the Cultural Science paradigm uses the term culture to connote a construct which incorporates the philosophical elements of traditional African culture and a political orientation which embraces an Afro-Centric view. Cultural Science establishes itself as the antithesis of the social science paradigm, dismissing it as a social order that perpetuates racism and classism.

The Cultural Science framework gave birth to the foundations of African Psychology, defined as "the study of the total human life processes with a concentration on the physical, mental and spiritual dimensions as determined by the Social Theory of African People" (Semaj, 1980, p. 12). African Psychology draws from an Afro-Centric worldview that stresses group cohesiveness and commonality on the psycho-behavioral modality, and sees a continuity and

harmony between nature and man, religious philosophy, the predictability of the cycles of time, and the continuity of life (Akbar, 1978). Within the framework of African psychology there is evident a value and normative system based upon the "psychological-philosophical linkages" between Africans and African-Americans as suggested by Nobels (1972) and Staples (1976).

As one reviews the professional literature dealing with models of counseling African-Americans, an analysis of current theories and practices reveals the complexities involved in considering the variables of culture and race in the helping process.

Stikes (1972) developed the Culturally Specific Counseling Theory. It assumes the perspective of the African-American, culturally different client, and views counseling as a growth inducing experience designed to change behavior. The important considerations for culturally specific counseling are intimate association with and experiencing the culture of the client. Understanding the socio-historical development of the specific minority group in question, and utilizing techniques that are consistent with the cultural framework is also crucial. Stikes developed a counseling orientation and philosophy based on the cultural expectations and values of African-Americans that validates and respects

the residual elements of African heritage retained by them. Examination of these cultural elements insures a better understanding of the socialization process of African-Americans, which Stikes believes, is imperative in the development of effective models. Stikes' model incorporates the perspective that an individual is a product of his environment and that behavior can therefore be understood through personal choices and life experiences. If counseling models allow for cultural identities, Stikes contends that those identities can become a source of pride and positive motivations of behavior.

Due to the hostile environment in which African-Americans live, Stikes contends that they are extremely perceptive to the way in which others respond to them. He concludes that African-Americans learn to assume "many situational personas" to exist in this society, causing a general hesitancy to disclose information about feelings. Therefore, he suggests the incorporation of psychologically safe experiences by reducing threat and allowing for a relationship of mutual trust which is close, personal and informal. He suggests that one-to-one relationships which require counselors to be informal, spontaneous and actively involved with clients are a must in Culturally Specific Counseling.

Harper and Stone (1978) developed a Theory of Transcendent Counseling with African-Americans that suggests the necessity of mastering a fundamental knowledge of the social science of African-Americans (history, sociology, psychology, economics) in an attempt to promote an effective counseling relationship. With respect to these social science issues, Harper and Stone insist that those in the counseling field acquire knowledge about African-American contributions to history, along with a knowledge of the social dynamics and institutions that cooperate to support and encourage racism and oppression.

Developed as a theory relevant to any counselor working with African-American clients, regardless of the setting, Harper and Stone have formulated concepts that may be used as a framework from which to work. They contend that a theory or model of counseling African-Americans should include: a counselor's philosophy and way of life, combined with professional knowledge and skills to be implemented in the helping relationship; it must be relevant to African-American clientele, functional and practical; it must assist in the development of new lifestyles, and transcend racism; it must address itself to and account for the various behaviors based on sexual differences, geographical differences and social class.

Mezz and Calia (1972) suggests that model development for African-Americans exclude the value impositions of "established social science", in order to develop a counseling model that incorporates both the personal and socio-cultural levels of the Black experience. They assert that blending these ingredients will develop a genuine sense of ethnic pride that will increase personal integrity, thus serving as a mechanism to offset the devastating effects of racism. Models that incorporate a renewed examination and appreciation of African-American culture are advocated by Mezz and Calia. They exhort that this appreciation of African-American culture causes "the internalization of black pride and creates a necessary condition for an efficient, reality based personal orientation" (p. 9).

There are only a few counseling models and strategies cited in the social and behavioral science literature that have been used specifically with Black females in personal counseling that incorporate a strong cultural component, or suggest its use. The technique of linking a cultural experience to the counseling context by using distinct elements of the client's cultural background, such as music, as a medium to understand the culture and build rapport within the cultural context has been suggested for use with Black female adolescents by Hunt and Smith in 1978.

Documented counseling strategies for use in personal counseling with African-American females have included a strong component of values clarification to define roles, identify growth needs and options, and explore personal capabilities. Also, small group work with developmental and structured group activities have been suggested as techniques for use with Black adolescents and adults because of its strong supportive component (Young, 1978; Neil, 1978).

Copeland (1977) employed strategies similar to those cited previously in conducting group and individual sessions with Black coeds. She found that group discussion for the Black females who attended a predominantly White coed institution frequently centered on feelings of isolation, loneliness, and the adverse affects of being physically compared to White coeds. Copeland used a model that combined a Client-Centered approach with Self Theory which maintains that individuals learn to perceive themselves with regard to the responses they receive from the environment. Through the use of structured group activities and guided fantasy exercises, Copeland's counseling strategies encouraged self-exploration, provided supportive counseling and accentuated individual strengths. Copeland suggested that it is important when working with African-American coeds, to understand their frames of

reference, establish trust, and identify and reinforce strengths.

Summary

The theories and counseling models cited seek to convince us that African-American cultural concepts can function as a powerful mental health strategy (Nobels, 1972; Staples, 1976; Semaj, 1980; Harper and Stone, 1978; Stikes, 1972; Mezz and Calia, 1972; Copeland, 1977; Hunt and Smith, 1978). The theoretical constructs of Black psychology, African Psychology, and Cultural Science assert that any models attempted be consistent with the cultural expectations and values of African-Americans. These models and paradigms are Afro-Centric in philosophy and suggest the inclusion of holistic concepts of mental, physical, and spiritual health and interdependence, language, humanistic orientations, style, immediacy, action orientations, and solutions which incorporate support and advice in accordance with the African-American cultural disposition. In light of these cultural considerations, effective counseling models for use with African-Americans suggest the inclusion of techniques and strategies that provide: support and confirmation, trust, environmental manipulation, advising, modeling and stimulation, self-disclosure, verbal reinforcement, non-threatening

climate, identification, active analysis and synthesis, and recognizing feelings and behaviors.

The Use of the Black Aesthetic in the Helping Process

Since the 1920's, America has witnessed the budding of a movement which can be synonymously described as Black Art or the Black Aesthetic Movement. Like the Black Power Movement, the Black Aesthetic seeks to define the world of art and culture on its own terms. Black Art and the Black Aesthetic reveal symbols of African-American culture and can be found in the poetry, music, dance, and literature of Black people.

Aesthetics refer to a frame of reference, point of view, idea, theory, or set of principles and guidelines used to examine and define art, beauty and life (Gayle, 1971). The Black Aesthetic is rooted in an African-American cultural tradition, and calls for an aesthetic predicated on the ethics, values and visions of African-American cultural sensibilities as opposed to the Euro-American cultural sensibilities (Gayle, 1971). As the aforementioned counseling models and theories for use with African-Americans implored the inclusion of cultural traditions and value systems to ensure effective counseling outcomes, the African-American artist advocates a Black Aesthetic that seeks to evaluate the African-American

experience and world in terms of its own interest. Much of this experience is documented in African-American literature. The literature reveals a cultural tradition of religion, spirituality, oral storytelling, robust language style and the value system of African-Americans. Writing from this tradition, African-American artists seek to address the myriad of issues they confront in this society. Neal (1981) contends that most contemporary African-American writing of the last few years "has turned its attention inward to the internal problems of the group. It is a literature primarily directed at the consciences of black people. And, somewhat more mature than that which proceeded it" (p. 30).

Neal's position that the contemporary literature addresses internal problems of the group has been documented in the previously cited literature that spoke to the affect of the physical attractiveness issue on the Black female. As such, Neal's contention and the literature citings lend much credibility to the use of literature as an effective strategy and intervention through which to examine the issues and concerns of Black people in the helping process. In order to better understand how to most effectively use African-American literature as a therapeutic aid, it is important to

examine the theoretical and functional premise of the arts in healing.

Silverman (1977); Morrison (1978); Reiter (1978); and Buck and Kramer (1974) document the rapid growth and proven success of the use of arts in psychotherapy, education and recreation in recent decades. Art, dance, music and poetry serve as structured elements in a variety of therapeutic settings. Morrison (1978) suggested that the curative potential of the arts is a direct result of the healing factor implicit in the aesthetic impulse. Morrison contends that the arts profoundly affect the "emotional locus" of the individual, thus serving as a vehicle through which feelings can be expressed in a non-threatening, non-judgemental, non-competitive fashion. According to Morrison, professionals in these creative modalities have documented their benefits in "self-delineation, ego-building, the clarification of the intra-psychic self, social identification and the enhancement of interpersonal relationships" (1978, p. 95).

Silverman (1977) contends that poetry emphasizes emotional response and affect in literature, and in doing so offers a means of communicating the emotions attached to particular events. The most important aspect of poetry usage in the helping process is the degree of quality in the communication that takes place. "Poetry is the means;

conversation and discussion with a purpose is the goal" (Silverman, 1977, p. 20).

The reading of poems as well as the writing of poems may be a healing force. Fetterman (1969) conducted poetry seminars reading contemporary poems, of his own choosing, in discussion groups of patients and nurses. He found that the poetry seminars were a group experience in the form of a discussion which permitted an exchange of associations to the poetry among group members. The group was able to correct and modify the interpretations of its individual members in an effective, non-threatening manner. Fetterman contends that in a group setting, "poetry and literature reflect the most immediate form of relations between things, and are an agent for making reality concrete, a model for relationships. They (poems) are not hopelessly abstract; they clarify the act of knowing the things that the mind deals with" (1969, p. 226).

As a counseling tool, poetry and literature encourage and permits a mutual sharing and exploration of commonalities and differences in a group setting. In counseling Black clients, Black art forms have held special significance because the relationship between Black people and their art is an expression of their unique experience in this country. The importance of using Black art in a therapeutic sense, particularly literature for its

portrayal of specific cultural images created and understood by Black people, has been espoused by Pasteur and Toldson (1972, 1975, 1976); Gerald (1976); Lee (1976); Walker (1976); and Arnez (1980). Of these, Pasteur and Toldson have done the most extensive work with Black art forms in the group setting with Black clients, particularly students.

Pasteur and Toldson (1976) view the importance of Black art forms as a therapeutic and educational tool in the Black community. They have pioneered in the development of structured group strategies that incorporate the use of Black music, dance, and literature as cathartic, curative and educational aids. Both contend that these Black art forms are effective as a means of reflecting feelings, establishing a value orientation, and encouraging self-disclosure and reassurance to the Black client. Pasteur and Toldson have documented five therapeutic aspects of Black art which are found in the Black community, and which they emphasize and incorporate in counseling strategies for use with Black clients:

- (1) Depth of Feeling - which allows individuals to understand things by becoming part of them.
- (2) Attitudinal Orientation - which favors affective, feeling situations over sterile, plain situations.

- (3) Language and Speech - which is honest communication based on shared reality, awareness, and understanding which promotes interaction.
- (4) Physical Responsiveness to Affective Stimuli - which includes a basic trust and acceptance of human instincts.
- (5) Style - which includes spontaneity, creativity, imagination, and flexible use of the body.

(1976, pp. 109-114)

These five therapeutic aspects of Black art embody the salient cultural aspects of African-American tradition in humanistic attitudes, action orientation, oral tradition, and rhythmic language style espoused as necessary ingredients in strategies and models for use with African-Americans by Staples (1976) and Nobles (1972).

Summary

As literature mirrors the experiences and feelings of Black females around the physical attractiveness issue, clearly it serves as one of the most appropriate educational interventions. It serves to establish the best cultural match between educational procedures and the individual. The literature on the physical attractiveness issue portrays the specific cultural beauty images created

in this society and its affects on the Black female as told through her personal experiences. Thus, the literature encapsulates the crisp imagery, spontaneity, stylistic language, and depth of feeling indicative of the African-American cultural and literary tradition.

In this study the literature of African-American women writers, particularly poetry, was incorporated into the design of the identity awareness curriculum as a means to: (1) assist participants in generating personal data around the issue of physical attractiveness; (2) explore group commonalities and individual differences regarding the issue of physical attractiveness; and (3) identify alternative coping methods and styles of negotiating the issue. The literature served as a culturally appropriate intervention that allowed participants to examine the physical attractiveness issue in a non-threatening manner, as suggested by Stikes (1972), for it took the issue from the general experience of the other (writer), to the personal and specific experience of the individual. The reading of the literature made it easier for participants to self-disclose, and enabled them to clarify the feelings they harbor concerning the issue of physical attractiveness.

Humanistic Psychological Education and the Trumpet
Processing Guide

The goal of Psychological Education is to promote psychological competency. This affective education concept was established as a method to increase one's capacity for the psychological and emotional processing necessary to understand the feelings and internal and external responses evoked by situations and/or experiences. Its intent is to promote self-understanding, emotional development and personal psychological growth. A Psychological Education model developed to assist in establishing this capacity for self-analysis is the Trumpet Processing Guide.

The Trumpet Processing Guide is a guide for examining personal patterns of response in a systematic fashion. As a method for self analysis and behavior identification it is a step-by-step guide for analyzing and affecting personal experience. "Through the Trumpet process, knowledge is increased about one's dissonant patterns of behavior and may allow one more choices and accuracy in selecting behavior that gets the intended consequences" (Weinstein and Alschuler, p. 12, 1976). The Trumpet Processing Guide is a meta model that provides a broad

rubric from which to systematically examine various thematic aspects of an individual's life. It also allows for a variety of approaches and techniques through which to do so. Because the Trumpet Processing Guide allows for a variety of educational activities, more of the cultural expressive modes of intervention (literature) and instruction can be utilized.

The Trumpet Processing Guide is comprised of six steps. These steps are accomplished through a sequence of questions to be answered at each step concerning a response of the individual: (1) Confrontation is the basic experience that is explored in detail (physical attractiveness in this study). (2) Inventorying is the step that examines the behaviors, thoughts, feelings, and sensations that occur as a response to confronting the experience (the reading of poetry and prose on the issue of physical attractiveness and African-American women were used throughout this step). (3) Pattern Clarification is the step which determines whether one's response to the confrontation is typical or consistent with her responses in similar situations. Dissonant patterns are named, clarified and described. (4) Function is the step that examines what purpose a pattern serves; what the pattern helps achieve, and what it helps to avoid. (5) Consequences is the step where an evaluation of how

effectively and efficiently patterns function and at what cost to the individual. (6) Choice is the step which formulates various try-on experiments, with the help of support/assist groups, with new responses to the particular situation. These new responses are also evaluated to establish their success and effectiveness (Weinstein, 1981).

This psychological education model, while geared toward promoting psychological competency, has not been applied to minority groups, let alone Black women. However, there are several components of the Trumpet Processing Guide that make it a promising educational intervention for use with African-Americans in the helping process: (1) the Trumpet Processing Guide is derived from constructs of Self-Knowledge and Humanistic Psychological education. Staples (1971) has cited humanistic orientations and attitudes as a valuable concept in the African-American tradition; (2) Self-Knowledge Development represents the capacity of a person to understand and make meaning of their own experience (Greene, 1981). In this regard, the Trumpet Processing Guide can, as Stikes (1972) suggested in his Culturally Specific Counseling Theory, assist African-Americans in realizing that responses to the environment can be understood through exploring personal choices and life experiences; and (3) Stikes also suggests

that the counseling model allow the counselor to relate to the client in a personal, informal, sharing manner that is non-threatening. The Trumpet Processing Guide allows the facilitator to also process personal experiences. This serves to establish a trusting, non-threatening, and sharing relationship between the facilitator and participant that also models to the participant that it is safe to risk disclosing.

There is a basic holistic component evident in both the constructs of counseling models developed for use with African-Americans, and in the foundations of Humanistic Psychological Education that make them compatible. The theoretical underpinnings of African Psychology, Black Psychology, and Cultural Science suggested that there is a harmony and connectedness between nature, man, religion, and the universe. In African Psychology, Akbar (1978) suggests an examination of the African-American in "The physical, mental, and spiritual and the unity of these dimensions" (p. 13). In the same vein, Humanistic Psychological Education seeks to "integrate and facilitate one's physical--emotional--intellectual--spiritual growth and direct that growth toward a more collaborative, connected, socially responsible lifestyle" (Weinstein, 1987, p. 1). Mezz and Calia (1972) espoused, as a must in the development of counseling models with African-Americans, a

component which examines the personal and socio-cultural levels of experiences; the Trumpet Processing Guide has the potential to do so.

Harper and Stone (1978) suggest that models of counseling African-Americans assist in the development of establishing new life styles. The Trumpet Processing Guide serves to facilitate this as it assists individuals in the development of new responses to the physical attractiveness issue.

Stages five and six of the Trumpet Processing Guide, experimentation with new responses, within the group process, allow for the support, advice, solutions and action oriented concepts suggested as model constructs for working with African-Americans.

Summary

The Trumpet Processing Guide, the cognitive organizer upon which this design is based allows more of the culturally expressive modes of intervention and instruction to be utilized. The Trumpet Processing Guide is the organizing map for putting component parts of the design together that communicate the issue in a culturally appropriate manner by putting together the communication styles and counseling styles identified as culturally appropriate to African-Americans. It lays out the sequence and

content guides and leaves learning modes to be chosen by the designer. This flexibility allows the inclusion of: (1) Black literature as the culturally appropriate content that is the symbolization of the issue; and (2) a culturally appropriate process with learning activities that are designed to incorporate culturally expressive modes of instruction which provide the concrete and experiential components of support and confirmation, trust, environmental manipulation, advising, modeling and stimulation, self-disclosure, verbal reinforcement, non-threatening climate, identification, active analysis and synthesis, and the recognizing of feelings and behaviors.

Both culturally appropriate interventions of literature and counseling modes incorporate components consistent with the cultural concepts, expectations, and values needed in counseling models to assist African-Americans in the helping process. These culturally appropriate educational interventions and the Trumpet Processing Guide, were used to develop an identity awareness curriculum to assist Black females in identifying any idiographic dissonant behavior patterns resulting from the issue of physical attractiveness standards.

C H A P T E R I I I

DEVELOPMENT OF THE DESIGN

The intent of this study was the development of a culturally appropriate educational intervention that would assist African-American females in identifying dysfunctional response patterns resulting from the issue of physical attractiveness. The study was a clinically based formative evaluation development mode. This consisted of creating a design based in theory and practice which served as the primary intervention. Through a variety of feedback and evaluation procedures resulting from trial runs, the design was revised. In this study there were three revisions. It is the documentation of these revisions that served as the primary focus of the study. The revisions allowed the knowledge generated from a series of four trial/re-trial applications of the workshop to be used to tailor to specification each trial in order to create a design that represented the best cultural match between the procedures and the individual.

This chapter describes the design of the study and includes a review of the program development evaluation procedures, workshop goals, objectives and design, and data generation and analysis.

Design Development Evaluation Procedure

Rationale

The clinical research and development approach was created as a method to study and improve educational practices. Most importantly, it is a tool to examine curriculum and instruction and the impact of both on student learning. A clinical research and development approach consists of gathering all the potentially useful cues and ideas from existing psychological and educational literature to form a basic design or intervention and then creating additional needed knowledge from practice itself (Greene, 1981). Mosher (1980) describes this generation of new knowledge as a method which embodies "an alternating cycle of reflection and action, hard thinking, careful practice and evaluation" (p. 8). This process of examining design components and making sense of the information and perceptions accumulated during the course of a study is most simply described by Rebok (1987) as the Formative Evaluation:

...formative evaluation emphasizes monitoring the process, strategy, and targets of intervention. This type of evaluation is designed to provide a solid basis for improving the intervention or abandoning it in favor of a more effective one. In areas where knowledge about the effects of intervention is sparse, formative evaluations should be employed. (p. 467)

Often curriculum evaluation designs are concerned mainly with outcomes, and include little theoretical rationale and almost no progressive analysis of what should be included in the design. This reciprocation between thinking, acting, practicing and evaluating problematic areas in curriculum, teaching and learning is at the core of the clinical research and development approach.

While this study emphasized program development evaluation, attention was also given to outcome evaluation. Of particular interest were the psychological learnings about self which participants experienced as they reacted to a specific design approach. The intent was to discover what participants may have learned psychologically about themselves and their own issues of attractiveness, as they were exposed to a design they found relevant. This program development evaluation approach helped determine which components of the design were potentially effective or ineffective for the intervention.

Design and Procedures

Four workshop sessions constituted one series (Sessions I, II, III, IV). The length of Sessions I and II were approximately six to eight hours per session, and the length of Sessions III and IV were approximately three to

four hours per session. Sessions I and II were divided into two sections. Sessions III and IV consisted of one section only. Four different groups of Black female coeds (Groups I, II, III, IV) participated in four series in this study. The first series was conducted in the Spring of 1985; the second series in the Fall semester of 1985; the third series in January 1986; and the fourth series in January 1987. A total of eighteen Black female coeds participated in the four series workshops: six in Group I; four in Group II; four in Group III; and four in Group IV.

Participants were recruited through two means: (1) A letter was sent to all undergraduate Black coeds at two local colleges (Mount Holyoke College and Fitchburg State College). The letter explained the topic focus, purpose, goals and objectives of the workshop. Participants were asked to sign and return the bottom half of the letter, thus indicating that they understood the nature of the workshop (see Appendix A). Once participants were identified, they were contacted by telephone to confirm their willingness to participate, and sent a follow-up letter specifying the date, location and time of the workshop; and (2) On two occasions, the workshop was offered as a non-credit and as a one credit January Winter Term Course at Mount Holyoke College. A description of the workshop (as stated in the letter), its purpose, goals and

objectives were listed in the Winter Term Course Catalogue and Black students selected it by choice (see Appendix B). Participants verbally agreed to have their responses tape recorded and/or video taped and printed.

Workshop Goals and Objectives

The goals and objectives of the workshop are as follows:

Goals

- (1) To explore the impact of skin shade/color and physical features on the perceptions of physical attractiveness among African-American women.
- (2) To examine intra-racial attitudes and/or conflicts caused by differences in skin shade/color and physical features among African-American women.
- (3) To examine the impact of skin shade/color and physical features on interpersonal relationships experienced by African-American women.
- (4) To examine the literature of African-American women writers that explores the affect of the skin shade/color and physical attractiveness on African-American women.

Objectives

- (1) To identify the general and personal consequences of the influence of skin shade/color and physical features on the lives of workshop participants.
- (2) To identify any dysfunctional patterns of response in participants resulting from the issue of skin shade/color and physical features.
- (3) To assist group members in establishing, experimenting with and evaluating alternative coping responses.
- (4) To assist group members in creating and maintaining support/assistance groups.

Conceptual Organizers

Trumpet Processing Guide Steps

The cognitive organizer upon which this study was based is the Trumpet Processing Guide. This Processing Guide was used in conjunction with African-American women's literature selections (poetry and prose), group activities, group discussion, and journal writing to examine participants' physical attractiveness concerns and identify dysfunctional response patterns.

The Trumpet Processing Guide (Weinstein, Hardin & Weinstein, 1976) was used to identify dysfunctional response patterns. The guide was distributed as a reference

and used by the participants to work through the various steps of the Trumpet Model in Sessions II, III, and IV. At each step of the Trumpet Processing Guide participants responded to a detailed set of questions (see Appendix G). The intent of each step is outlined as follows:

Step 1: Confrontation & Inventorying of Responses

In this section you will reflect on experiences you have had or exercises you have done (Confrontation), and try to recall in detail your response (Inventory).

Step 2: Identifying and Clarifying Patterns

In this section you will try to identify ways in which your response is part of a pattern of response to similar situations, and to understand (clarify) the exact nature of the pattern.

Step 3: Pattern Function

In this section you will examine the pattern function, what it gets you, helps protect you from and helps you avoid. In addition, you will be introduced to the concept of the "crusher".

Step 4: Pattern Price Or Consequences

In addition to serving a purpose, your pattern is costing you something. In this section you will consider the "price" you pay for your pattern.

Step 5: Try Ons

In this section you will try to recognize some alternative ways of responding. You will pick some small, achievable steps on which to practice.

Step 6: Evaluation

In this step you will reflect on the results of your "experiment(s)" from Step 5.

Step 7: Choice

In this step you will consider where you want to go from here with your pattern work. Do you want to try more experiments, or are you satisfied with your results? Perhaps you will decide to work on a new pattern.

Poetry Analysis Guidelines

All poetry selections used in the workshop sessions were analyzed by participants according to the poetry analysis questions developed by Smith (1984). These questions were developed for use with undergraduate students enrolled in a Comparative Black Poetry course. The questions were most suited because of their simplicity in that they could be easily understood and applied by participants who may have had only an introductory exposure to literature, or no exposure to concepts of literary criticism. To generate group discussion participants were

instructed to analyze the poetry according to the following guidelines:

I. Literal Analysis

1. What are the Key words, and what do they mean?
2. What emotions are the words meant to evoke?
3. What figures of speech (expression) are used to create particular pictures or feelings?

II. Critical Analysis

1. What do the images imply or suggest?
2. What do all the images in the poem imply or suggest as a whole?

III. Affective Analysis

1. What feelings does the poem create for you?
2. Which lines (verses) are especially effective?
3. What have you (learned) understood in reading the poem?

Workshop Scheme

Series I, conducted with Group I, was the literature derived design. Essentially, this is the Literature Derived Design derived from relevant findings in the review of literature and research in counseling models for African-Americans, the use of the Black aesthetic in the helping process, and the color/attractiveness issue. The integration of these components in the curriculum design

allowed the inclusion of Black literature as the culturally appropriate process with learning activities that were designed to incorporate culturally expressive modes of instruction. These culturally appropriate educational interventions and the Trumpet Processing Guide, were used to develop an identity awareness curriculum to assist Black females in identifying dysfunctional response patterns resulting from the issue of physical attractiveness standards. These components served as the principles that underlined the literature derived design of Series I and defined the content areas addressed in each session as follows:

SESSION I

Section I - The focus of this first half session was to generate as much personal data and information as possible on the experiences, conflicts, and concerns of participants on the issue of physical attractiveness. This personal data and information was processed and provided the experience base which lead to the primary goal of identifying dysfunctional response patterns. In this half, particular attention was paid to exploring participants' definitions and concepts of physical attractiveness and the skin shade/color issue.

Section II - the focus of the second half was to continue to generate as much personal data and information

as possible on the experiences, conflicts, and concerns of participants on the issue of physical attractiveness. In this half, particular attention was paid to exploring participants definitions and concepts of physical attractiveness regarding hair.

SESSION II

Section I - The focus of this first half session was to process the personal histories of each participant through Stages 1 & 2 of the Trumpet Processing Guide to begin to identify any dysfunctional response patterns regarding physical attractiveness.

Section II - The focus of this second half session was to continue to process the personal histories of each participant through Stages 3 & 4 of the Trumpet Processing Guide.

SESSION III

The focus of this session was to set new beliefs and behaviors through establishing re-directional sentences and try on experiments in Stage 5 of the Trumpet Processing Guide.

SESSION IV

The focus of this session was to evaluate (Stage 6) try on experiments. The group also brainstormed, if necessary, ways to continue and expand their repertoire of responses.

The basic underlying rationale upon which each session was designed, which will be described shortly, reflected the goals and objectives of the workshop as previously described. This underlying rationale defined under the headings of General Purpose or Rationale, Methods of Facilitation, and Intended Learning Experiences remained the same for each session in Series I, II, III, and IV. The following outline of Literature Derived Series I was derived from the theoretical literature already described and the facilitator's own educational and personal experience.

LITERATURE DERIVED SERIES I OUTLINE

SESSION IGeneral Purpose or Rationale

To generate data around issue of physical attractiveness i.e., skin shade/color, physical features, hair.

Methods of Facilitation

- .group activities
- .reading selections
- .group discussion
- .journal entries
- .dyads

Intended Learning Experiences

- .to bring the concept of physical attractiveness from the general to the specific by personally and publicly acknowledging individual perceptions on the issue of attractiveness
- .to pinpoint how and by whom one's perceptions and beliefs were shaped
- .to discern the impact of these perceptions on individual value systems

- I. General Introduction
 - A. Facilitator/Participant Introduction
 - B. Facilitator/Participant Interest in Topic
 - C. Workshop Purpose, Goals and Objectives
 - D. Workshop Requirements/Expectations
- II. Morning Session
 - A. Introduction
 - B. Structured Activity
 - C. Structured Activity
 - D. Structured Activity
 - E. Poetry Selection
 - F. Closing Summary
 - G. Take Home Reading Assignment
 - H. Closing Exercise
 - I. Journal Entry
- III. Afternoon Session
 - A. Introduction
 - B. Structured Activity
 - C. Structured Activity
 - D. Poetry Selection
 - E. Closing Summary
 - F. Take Home Reading Assignment
 - G. Closing Exercise
 - H. Journal Entry

SESSION IIGeneral Purpose or Rationale

To begin to generate dissonant patterns.

Methods of Facilitation

- .mini lecture
- .reading selections
- .assist/support groups
- .group discussion
- .journal entries

Intended Learning Experiences

- .to discern function of patterns
- .to understand impact of pattern on individual and relationships

- I. Morning Session
 - A. Introduction
 - B. Review Take Home Reading Assignments
 - C. Mini Lecture
 - D. Journal Entry
 - E. Trumpet Stage 1
 - F. Trumpet Stage 2
 - G. Take Home Reading Assignment
 - H. Closing Exercise
 - I. Journal Entry
- II. Afternoon Session
 - A. Introduction
 - B. Trumpet Stage 3
 - C. Trumpet Stage 4
 - D. Take Home Reading Assignments
 - E. Closing Exercise
 - F. Journal Entry
 - G. Journal Entry

SESSION IIIGeneral Purpose or Rationale

- .develop "basic rights" statements
- .to develop re-directional sentences
- .to generate Try Ons

Methods of Facilitation

- .assist/support groups
- .reading selections
- .mini lecture
- .journal entries
- .group activities

Intended Learning Experience

- .to establish re-directions and contrasting beliefs

I. Introduction

- A. Review Take Home Reading Assignments
- B. Generate Rights
- C. Trumpet Stage 5
- D. Poetry Selection
- E. Closing Summary
- F. Closing Exercise
- G. Journal Entry

SESSION IV

General Purpose or Rationale

- .evaluate Try Ons
- .evaluate workshop

Methods of Facilitation

- .assist/support group
- .group discussion
- .group activities
- .written evaluation

Intended Learning Experience

- .to choose new personal behaviors from an array of possible responses

I. Introduction

- A. Introduction
- B. Trumpet Stage 6
- C. Support Groups
- D. Closing Exercise
- E. Certification of Achievement
- F. Written Evaluation

Based on feedback, it was evident that Series II, III and IV changed with each trial. A more detailed description of the final Series I Theory Based design, the re-design components implemented after each trial, and the final Series IV design will be presented in Chapter IV.

Feedback Procedures

Participant feedback was elicited through: (1) participant responses to structured group activities and readings; (2) a review of journal entries and video/audio tapes of group sessions; (3) verbal feedback from participants at the end of each session; (4) a written evaluation; and (5) a post evaluation in the form of taped interviews. Feedback obtained from these procedures allowed some assessment of the learning outcomes. A description of these primary methods of data gathering are as follows:

- (1) Participant response to structured group activities - verbal and written data generated from the structured group activities and discussion.

- (2) A review of journal entries and video/audio tapes of group sessions - data generated and written in participants' journals which document responses to identify dysfunctional response patterns. Video and audio tapes used to document verbatim responses to interventions and discussions of topic issue.
- (3) Verbal feedback from participants at the end of each session - immediate verbal feedback requested from participants at the end of each session (or section of a session) so as not to lose track of important information that might be forgotten if requested at the end of a series.
- (4) A written evaluation - data generated from written evaluation of workshop to assess participants' response to the design, overall learning outcomes, and facilitator effectiveness.
- (5) A post evaluation in the form of taped interviews - several participants were interviewed to assess the overall learning outcomes derived from the workshop experience over time.

Revision Log Based on Feedback

A revision of the design was made after each trial and a record of the revisions logged. Three curriculum revisions were made overall. This log, along with the feedback procedures just described, were used to determine the components of the design that appeared effective. This allowed the curriculum to be tailored to specification after each trial.

Approach to Analyzing the Feedback

Qualitative methods have been described as "delineating form, kinds and types of social phenomena; of documenting in loving detail the things that exist" (Lofland, 1981, p. 13). Patton (1980) describes qualitative research methods as being holistic -- striving to understand situations as a whole; inductive - "the researcher attempts to make sense of the situation without imposing preexisting expectations on the research setting" (p. 40). Bogdan and Taylor (1975) add:

...qualitative methodologies...allow us to know people personally and to see them as they are developing their own definition of the world. (p. 41)

The writings of Glaser and Strauss (1967) assert that the elements frequently sought in sociological inquiry -- that is "data on structural conditions,

consequences, deviances, norms, processes, patterns, and system" (p. 18) are often best found in a qualitative method.

A qualitative approach for data collection and analysis was deemed the most appropriate for this study since the aim was to better understand the impact of physical attractiveness standards on a selected group of people. One form of a qualitative approach that allows the analysis suggested above is the Contextual Analysis Method (Belenky et al., 1986). This method entails grouping the responses of respondents in categories. These categories emerge from the careful examining, rereading, and reassembling of responses to pinpoint similar themes and/or patterns.

Process

Participant response to the intervention mode and day to day interaction with the process are presented. The redesigning needs where appropriate, after three trials (from the Theory Base Design of the first series to the final Series IV) are presented.

Content

The personal outcomes (learnings) the participants experienced as a result of their participation in the workshop were analyzed according to the Contextual Analysis Method. Participant response to the day to day

interaction with the content theme that reveals recurring patterns are presented in the following categories:

- (1) perceptions of physical attractiveness among African-American females.
- (2) intra-racial attitudes or conflicts caused by established definitions of attractiveness and the impact on interpersonal relationships.
- (3) Dysfunctional patterns around attractiveness concerns.

The overall outcomes (learnings) that participants realized over time are presented in the post evaluation administered months after the workshop. These questions are:

- (1) Looking back on your workshop experience, are there any learnings that you have retained? How is this demonstrated?
- (2) Is there anything new that you practice (in your behavior, thinking, or feeling) that you would not have done prior to the workshop experience?
- (3) What helpful aspect(s) of the workshop have you realized over time?

In the following chapters findings from this study will be presented. These findings will comprise Chapters IV and V. Chapter IV will present the process revisions in the curriculum design implemented after three trials.

Chapter V will present an analysis of participant response to the content theme of physical attractiveness. These findings represent a direct rendering of participant response and are congruent with the words and sentiments of workshop participants.

C H A P T E R I V

PROCESS RESULTS

Process Revision

One purpose of this study was to identify the designing needs incorporated into the curriculum design after three trials. This clinical research and development approach to curriculum design was explained in detail in Chapter III. Briefly, this methodological approach was employed to create a design that represented the best cultural match between the procedures and the individual, and determined the components of the design that were and were not effective. In this section an outline of the literature derived Series I design, the re-design components implemented after Series I, II, and III, and the final Series IV design are presented.

Literature Derived Series I

Series I was conducted with Group I and consisted of six participants. The design was created based on the relevant findings in the review of literature and research in counseling models for African-Americans, the use of Black literature in the helping process, and the color/

attractiveness issue. Series I consisted of four workshop sessions. The four sessions in Series I were conducted in four days over three weekends. Sessions I and II were divided into two sections. The length of Sessions I and II were approximately six hours each and held on two consecutive days. The length of Sessions III and IV were approximately three hours each. Series III and IV consisted of one section only. Session III was held the week following Session II. Session IV was held the following two weeks to allow participants ample time to experiment with the new behaviors generated in Session III.

The literature derived Series I design as presented to Group I follows in outline form. (See Appendix D for design in its entirety)

SESSION I (Outline)

- I. General Introduction
 - A. Facilitator/Participant Introduction
 - B. Facilitator/Participant Interest in Topic
 - C. Workshop Purpose, Goals and Objective
 - D. Workshop Requirements/Expectations
- II. Morning Session
 - A. Introduction
 - B. Sentence Completion
 - C. Messages
 - D. Rank Ordering Physical Attractiveness (ROPA)
 - E. Poetry Selection
 - F. Closing Summary
 - G. Take Home Reading Assignment
 - H. Closing Exercise
 - I. Journal Entry
- III. Afternoon Session
 - A. Introduction
 - B. At A Glance
 - C. Hair: Autobiographies
 - D. Poetry Selection
 - E. Closing Summary
 - F. Take Home Reading Assignment
 - G. Closing Exercise
 - H. Journal Entry

I. General Introduction (see Appendix D)

- A. Facilitator/Participant Introduction
- B. Facilitator/Participant Interest in Topic
- C. Workshop Purpose, Goals and Objective
- D. Workshop Requirements/Expectations

II. Morning Session

A. Introduction. The focus of this morning session was to generate as much personal data and information as possible on the issue of physical attractiveness. The literature, visual aids, and the dyad/large group processing were techniques that evoked personal data and information, and facilitated the sharing of experiences through discussion. This personal data and information laid the groundwork for the incremental steps in the process which led to the primary goal of identifying dysfunctional patterns. Particular attention was paid to exploring participants' definitions and concepts of physical attractiveness and the skin shade/color issue.

B. Sentence Completion. "One of the most physically attractive Black women I have ever known/met/seen is..."

Intended Learning Experience

To bring the concept of physical attractiveness from the general to the specific by acknowledging:

(1) the definitions of attractiveness (societies, participants).

(2) the specific features, traits and qualities participants deem attractive.

Processing Questions

(1) Was it difficult to choose one person? Why?

(2) What physical attractiveness trait(s) stood out first in your mind?

(3) Do you find that you normally look at these traits in females in order for them to be considered attractive? Do you look for the same traits in men? If not, why?

C. Messages. 1) Quickly write down in your journals the first thing that comes to mind when you hear someone referred to as a light-skinned female and a dark-skinned female; 2) Quickly write down in your journals the words, names or messages that you tend to associate with the following characteristics as they pertain to light-skinned females and dark-skinned females. These characteristics are as follows:

Physical appearance	Emotional nature
Mannerism	Sexual behavior
Personality	Class/Status
Education	Intelligence

Intended Learning Experience

To bring the concept of physical attractiveness from the general to the specific by acknowledging:

(1) the personal attitudes, beliefs and stereotypes of participants about skin shade/color and attractiveness.

(2) the historical context and cultural and media influences which shape the issue of skin shade/color and attractiveness.

Processing Questions

(1) On the surface, does one shade have a more positive message and one a more negative? Why?

(2) From where do these messages originate?

(3) In what ways are these messages reinforced?

(4) In what ways are assumptions made about one's politics and identity because of the messages we believe?

(5) Are there any class issues that emerge from these messages?

D. Rank Ordering Physical Attractiveness (ROPA). 1)

Who has most influenced your opinion or general notion of physical attractiveness and how? 2) How would the person you just identified rank order these pictures on a scale of

one to ten with one being the most attractive and ten the least attractive? 3) How would you rank order these ten pictures on a scale of one to ten with one being the most attractive and ten the least attractive? 4) Come to a group consensus on the rank order of these pictures.

Intended Learning Experience

(1) to pinpoint how and by whom participants' opinions and beliefs about physical attractiveness were shaped and reinforced.

(2) to discern the impact of these beliefs about physical attractiveness on individual value systems, choices and responses.

Processing Questions

(1) What were the similarities and differences in the rank ordering choices made?

(2) To what extent has the "significant others" influence and value system regarding what is or is not attractive shaped your perspective?

(3) Do you have any memories of an example of this influence? If so, what is it?

E. Poetry Selection

1. If You Black Get Back, Cherly Clarke

I. Literal Analysis

1. What are the Key words, and what do they mean?

2. What emotions are the words meant to evoke?

3. What figures of speech (expression) are used to create particular pictures or feelings?

II. Critical Analysis

1. What do the images imply or suggest?
2. What do all the images in the poem imply or suggest as a whole?

III. Affective Analysis

1. What feelings does the poem create for you?
2. Which lines (verses) are especially effective?
3. What have you (learned) understood in reading the poem?

F. Closing Summary. Summarized issues discussed in first half.

G. Take Home Reading Assignments

- (1) It Ain't Easy Being Pinky, Bonnie Allen
- (2) If You're Light and Have Long Hair, Gwendolyn

Brooks

Questions

(1) What is it about Maude's attitude about herself that is not helpful to the situation?

(2) What is it about the way in which Black men and women respond to Bonnie Allen that cause her frustration and anger?

(3) What are the similarities both Allen and Brooks document regarding Black male response to the light- and dark-skinned woman?

H. Closing Exercise

(1) What pleasantly surprised you about this morning's session?

(2) Group poetry reading: Homage to my Hips,
Lucille Clifton

I. Journal Entry. Participants log thoughts and feelings about session.

III. Afternoon Session

A. Introduction. The focus of the second half is to continue to generate as much personal data and information as possible on the issue of physical attractiveness. Particular attention will be paid to exploring participants' attitudes about hair.

B. At A Glance. Briefly glance at pictures of different hair styles and hair style preparations of Black women and write down any strong feelings or memories that the pictures evoke.

Intended Learning Experience

To acknowledge the personal and intra-racial attitudes participants harbour about hair.

Processing Questions

(1) What are the standards of beauty about hair that are prevalent in Western culture?

(2) In what manner have standards of beauty about hair affected Black women?

C. Hair Autobiographies. Speaking as your hair, in the first person, describe a day in your life at any one of the following stages: primary school (ages 6-11; secondary school (ages 12-17); post secondary school (ages 17-to present; use the time of school or age, whichever is more helpful.

Intended Learning Experiences

To acknowledge:

(1) the extent to which hair length, texture and style influence the concept of what is attractive.

(2) the personal experience of the Black hair care ritual on participants.

(3) the intra-racial attitudes and/or conflicts caused by the perceptions of the attractiveness and unattractiveness of certain hair texture, length and style.

Processing Questions

(1) Can you recall any distinct messages (negative or positive) that you have retained regarding hair texture or length?

(2) What messages do the print and visual media relay in this regard?

(3) What are the meanings of the terms "good" hair and "bad" hair?

D. Poetry Selection

1. Hair: A Narrative, Cherly Clarke

I. Literal Analysis

1. What are the key words, and what do they mean?

2. What emotions are the words meant to evoke?

3. What figures of speech (expression) are used

to create particular pictures or feelings?

II. Critical Analysis

1. What do the images imply or suggest?
2. What do all the images in the poem imply or suggest as a whole?

III. Affective Analysis

1. What feelings does the poem create for you?
2. Which lines (verses) are especially effective?
3. What have you (learned) understood in reading the poem?

E. Closing Summary. Summarized issues discussed in second half.

F. Take Home Reading Assignments

(1) Is Black Hair Political in 1982?, M. Denise
Dennis

(2) The Beauty Quest, Vertamae Smart-Grosvenor

Questions

(1) As you read the Dennis article note the point she is making about the assumptions made about the outlook of Black women based on the way she wears her hair. Compare the points she makes with those generated from the activity Messages.

(2) As you read the Grosvenor article note the intra-racial attitudes about hair among African-Americans that she discusses.

G. Closing Exercise

(1) Name an aspect of your physical self of which you are proud.

(2) Group poetry reading: Homage to my Hair,
Lucille Clifton

H. Journal Entry. Participants log thoughts and feelings about session.

SESSION II (Outline)

I. Morning Session

- A. Introduction
- B. Review Take Home Reading Assignment
- C. Mini Lecture: Trumpet Processing Guide
- D. Journal Entry: Identifying Attractiveness
Concerns
- E. Trumpet Stages: Confrontation & Inventorying
- F. Trumpet Stages: Pattern Clarification
- G. Take Home Reading Assignment
- H. Closing Exercise
- I. Journal Entry

II. Afternoon Session

- A. Introduction
- B. Trumpet Stage: Function
- C. Trumpet Stage: Price or Consequences
- D. Take Home Reading Assignment
- E. Closing Exercise
- F. Journal Entry

I. Morning Session

A. Introduction. The focus of this first half session is to process the physical attractiveness concerns of each participant through stages 1 & 2 of the Trumpet Processing Guide to identify any dysfunctional pattern.

B. Review Take Home Reading Assignment

C. Mini Lecture: Trumpet Processing Guide (see Appendix F)

D. Journal Entry: Identifying Attractiveness Concerns. Review the activities completed and journal entries made thus far and recall an experience around the issue of physical attractiveness to process through the Trumpet Processing Guide.

E. Trumpet Stage: Confrontation & Inventorying (see Appendix E)

F. Trumpet Stage: Pattern Clarification (see Appendix E)

G. Take Home Reading Assignment

(1) Loving the Dark in Me, Alexis DuVeaux

(2) Embracing the Dark and the Light, Alice Walker

Questions

(1) In what ways are DeVeaux and Walker suggesting that Black Americans in general, and Black women in particular, begin to dispel the destructive definitions and commonly held beliefs of attractiveness?

(2) How must Black Americans in general, and Black women in particular, begin to re-think the issue of attractiveness?

(3) In what ways can Black Americans in general, and Black women in particular, begin to behave, feel and think that are more affirming?

H. Closing Exercise

(1) One thing that I learned...

I. Journal Entry. Participants log thoughts and feelings about session.

II. Afternoon Session

A. Introduction. The focus of this second half session is to continue to process the physical attractiveness concern of each participant through Stages 3 & 4 of the Trumpet Processing Guide.

B. Trumpet Stage: Function (see Appendix E)

C. Trumpet Stage: Price or Consequences (see Appendix E)

D. Take Home Reading Assignment

(1) What is Black Beauty?, Lerone Bennett, Jr.

Questions

- (1) What are the affirming definitions of Black beauty by African standards?
- (2) How does Bennett suggest that Black Americans begin to re-think the issue of attractiveness?

E. Closing Exercise

- (1) The time in your life when you felt most attractive?

F. Journal Entry. Participants log thoughts and feelings about session.

SESSION III (Outline)

I. Introduction

- A. Review Take Home Reading Assignment
- B. Generate Rights
- C. Trumpet Stage: Try Ons
- D. Poetry Selections
- E. Closing Summary
- F. Closing Exercise
- G. Journal Entry

I. Introduction. The focus of this session is to set new beliefs through establishing re-directional sentences and try on experiments.

A. Review Take Home Reading Assignments.

B. Generate Rights. Develop affirmations and re-directions to assist in specific new behaviors around attractiveness.

C. Trumpet Stage: Try Ons (see Appendix E)

D. Poetry Selection

(1) No Gust of Wind Tickle Me, Ntozake Shange

I. Literal Analysis

1. What are the key words, and what do they mean?

2. What emotions are the words meant to evoke?

3. What figures of speech (expression) are used

to create particular pictures or feelings?

II. Critical Analysis

1. What do the images imply or suggest?

2. What do the images in the poem imply or

suggest as a whole?

III. Affective Analysis

1. What feelings does the poem create for you?

2. Which lines (verses) are especially effective?

3. What have you (learned) understood in reading the poem?

E. Closing Summary. Summarized the issues discussed in this session.

F. Closing Exercise

(1) One thing I learned...

(2) What is physically attractive about the other...

G. Journal Entry. Participants log thoughts and feelings about session.

SESSION IV (Outline)

I. Introduction

- A. Trumpet Stage: Evaluation
- B. Trumpet Stage: Choice
- C. Support Group
- D. Closing Exercise
- E. Certificate of Achievement
- F. Written Evaluation

I. Introduction. The focus of this session was to report on try on experiments. The group also brainstormed if necessary, ways to continue and expand their repertoire of responses. Participants also completed a written evaluation of the workshop.

A. Trumpet Stage: Evaluation (see Appendix E)

B. Trumpet Stage: Choice (see Appendix E)

C. Support Group. Dyad partners contracted to assist one another outside of the group for continued help on patterns and to lend emotional support when needed.

D. Closing Exercise

(1) Group members expressed appreciations to one another.

E. Certificate of Achievement. The facilitator expressed a special appreciation to all group members and distributed a personalized Certificate of Achievement to each.

F. Written Evaluation.

Redesign Components Implemented After Series I

The response of Group I to the design indicated the need for revisions and/or additions in the: (1) reading selections; (2) structured group activities; (3) frequency and length of workshop meetings; and (4) evaluation process.

1. Reading Selections - Five of the six participants reported that they would like to have read additional articles and/or poems that presented the perspective of the light-skinned Black women, and the manner in which the color issue manifests between Black females in childhood. The facilitator did observe the perspective of the darker skinned Black woman was more pronounced in group discussion. In order to further balance this perspective three additional reading selections were incorporated into the design: (1) The poem, Feelings of a Very Light Negro as the Confrontation Approaches, was added to the poetry selections analyzed by the group in the Session I morning session, (2) Letters to the Editor of various Black publications that have featured articles on the physical attractiveness/color issue, several of which were written by light-skinned women, and (3) An excerpt from the novel Bluest Eye, entitled, The Coming of Maureen Peal, was assigned as take home reading at the end of the

Session I afternoon section. This short story presents issues of conflict and negotiation of the attractiveness/color issue between Black girls. The following questions regarding this reading were also assigned:

- (1) Discuss the conflict between the light and dark skinned females presented in this short story.
- (2) What intra-racial issues are at the root of this conflict?
- (3) How is this conflict evident in real life?
- (4) Freida states, "The thing to fear was the thing that made her beautiful and not us." How do you interpret this line?

Participants discussed and asked questions as to why the physical attributes of skin color, hair, and body shape play such a crucial role in attractiveness determinations for women. Also why and how the issue of light-skinned beauty manifest within African-American culture. All of these issues were discussed at length because they surfaced in the processing of the structured group activities in Session I and II. The facilitator observed that in addition to discussion, readings were needed to frame the issue of skin color, race and gender expectations of beauty for women in a historical context. Two additional readings were incorporated into the design of Session I as take home reading assignments: The book Femininity, by Susan

Brownmiller, and the Ebony magazine article, Is Skin Color Still a Problem in Black America? These readings historically chronicle the beliefs and attitudes about race, gender and femininity in shaping definitions of attractiveness in Western culture.

2. Structured Group Activities - Rank Ordering Physical Attractiveness (ROPA). The purpose of this activity was to identify the individual who most influenced participant opinions and general notions of physical attractiveness. Participants were asked to rank order ten facial photographs of Black women on a scale of one to ten with one being the most attractive and ten the least attractive. Participants were instructed to rank these photographs three times. First, they were to rank them as the person whom they identified as having most influenced their perceptions about what is physically attractive. Second, they were asked to rank order personal choices. Third, the participants were divided into two groups and each were instructed to come to a group consensus about the rank order of the photographs. The six participants reported in the large group processing after the activity that the group consensus ranking was repetitious and yielded no additional information about sources of significant influence on attractiveness choice. Participants reported that the significant other ranking

and the self ranking were sufficient in exploring personal similarities and differences in the rank order choices, as well as the extent to which the significant others value system about attractiveness shaped their opinions. Large group processing after the activity lead into a comparing and discussion of rank ordering choice among members anyway. Consequently, the group consensus rank order was deleted from this activity in the Session I morning section.

At A Glance/Hair: Autobiography. Both of these activities were developed to explore attitudes and experiences regarding hair. The At A Glance activity was presented first to initiate exploration into the general messages and images about hair that have been learned and internalized. The Hair: Autobiography activity was presented second to further explore the personal histories of participants around the hair issue. In the At A Glance activity, participants were presented with several pictures of Black women engaged in hair preparation rituals and asked to write down in their journals any strong reactions or feelings they had regarding the photographs. In the activity that followed, Hair: Autobiography, participants were asked to write about their hair care rituals at different stages in their lives in an attempt to generate additional information regarding their personal experiences

and feelings about hair. The At A Glance activity was not as appropriate an initiator to broach the subject of hair as was the Hair: Autobiography. Four of the six participants reported that examining personal hair care rituals initially would serve to generate information about issues regarding hair more readily than glancing at anonymous photographs. The facilitator observed that there was more enthusiasm and discussion generated among participants as they shared their hair autobiographies. From this personal experience broader issues around hair were discussed. Therefore, the At A Glance activity was deleted and segments of it were consolidated into the Hair: Autobiography and used as an introduction to the issue.

The facilitator used the photographs to frame a discussion of the issues, stereotypes, and beliefs about hair in relationship to physical attractiveness. These pictures were displayed as participants were instructed to write their hair autobiographies. As a result of the consolidation of these activities and the comments shared in the large group discussion, additional processing questions were developed in the Session I afternoon section. These were:

- (1) Are there any advantages to having a certain hair texture or length? If so, what are they?

- (2) Are there any disadvantages to having a certain hair texture or length? If so, what are they?
- (3) In what ways is the preference for or attraction to a particular hair texture or length realized in social/inter-personal interactions?
- (4) What are the standards of beauty about hair that are prevalent in Western culture?
- (5) In what ways do standards of beauty about hair affect Black women?

3. Frequency and Length of Workshop Sessions - At the completion of this series, four of the six participants reported that there should be more time allowed between the delivery of Sessions I and II. The participants felt that the back-to-back presentation of Sessions I and II did not allow ample time to process the reading material and information generated in the group discussion. Participants also reported that more time should be spent in the large group processing information after each activity and presentation. The facilitator allowed for more time in large group discussion as much as possible in subsequent series. The back-to-back presentation of Sessions I and II had to remain because this was the only time all interested participants could meet. Therefore, this did not change in Series II because participants'

academic schedules allowed no other times to meet except on weekends.

4. Evaluation Process - The facilitator noted that several participants needed to refresh their memories on the material covered in many of the sessions before they could complete the written evaluation of the workshop design on the last day of the workshop. This was most understandable since one week passed between Sessions I and III, and two weeks passed between Sessions III and IV. In order to compensate for this and obtain a more immediate feedback response to various design components from the participants, the facilitator asked for comments, suggestions and overall reactions to the design at the end of each session.

Design Components Reported Effective

Components of the design reported effective in generating and processing personal information in Series I were identified as: (1) group discussion (three reported); (2) structured group activity, Hair: Autobiography (two reported); (3) Trumpet Processing Guide (two reported); and (4) literature readings and process questions (three reported).

Design Components Reported Not Effective

Components of the design reported not effective in generating and processing personal information in Series I

were identified as: (1) journal writing (one reported); and (2) Trumpet Processing Guide (two reported).

Series II

The design revisions implemented as a result of participant feedback and facilitator observation after Series I comprised Series II. As previously described these revisions included: (1) the addition of six new reading selections and expanded process questions in Sessions I and II; (2) a revision of the structured group activity Rank Ordering Physical Attractiveness; (3) the deletion of the structured group activity At A Glance; (4) extended time in large group processing and discussion; (5) and a request for verbal feedback on design components from participants immediately following each session. With the exception of these revisions, all other design aspects remained the same.

Series II was then conducted with Group II and consisted of four participants. Series II consisted of four workshop sessions. The four sessions in Series II were conducted in four days over three weekends. Sessions I and II were divided into two sections. The length of Session I and II were approximately six hours each and held in two consecutive days. The length of Sessions III and

IV were approximately three hours each. Series III and IV consisted of one section only. Session III was held the week following Session II. Session IV was held the following two weeks to allow participants ample time to experiment with the new behaviors generated in Session III.

Redesign Components Implemented After Series II

The response of group II to the design indicated the need for revisions and/or additions in the: (1) ice breaker activity; (2) reading selections; (3) re-scheduling of workshop meetings; and (4) discussion of patterns and relationships.

1. Ice Breaker Activity - The facilitator noted that the use of the Name Game activity (repeating your name and the names of preceding participants while seated in a circle) was not appropriate for this small group of four participants in Series II, a few of whom were acquainted prior to participating in the series. The Name Game activity was deleted and replaced with the Name 'n Motion Game and Mime Your Sign. The Name 'n Motion Game requires participants to repeat the name and accompanying movement demonstrated in the introduction of the participant that preceded them. Then the entire group repeats each name and movement in rapid succession. the Mime Your Sign activity required the group members to line up according to birth

dates in birth month order miming their astrological sun sign. These activities are appropriate with any number of participants regardless of whether or not they know one another.

2. Reading Selections - An additional reading was incorporated as a take home assignment in the Session I afternoon section on hair. The article, Being Me, Naturally, was added because it discussed affirming and positive messages about hair and Black culture. The reading also noted the intra-racial attitudes about hair that were presented in some of the assigned readings and emerged in group discussion.

3. Frequency and Length of Workshop Sessions - Once again the issue concerning the need to allow more time between the presentation of Session I and II was mentioned by three of the four participants in this series. The facilitator arranged to offer the next two series over January Winter Term. This allowed the four sessions in the series to be presented over a period of six days instead of four. Since Sessions I and II consisted of two sections each, each section was presented on a different day and an additional hour of time was allowed. As in the other series, there was a two week period between Sessions III and IV in order to give participants an opportunity to work on Stage 5 of the Trumpet.

4. Discussion of Patterns and Relationships - The facilitator noted that two participants spoke of the way in which their patterns and crushers played out in some of their relationships. For instance, one participant unearthed a pattern which pinpointed not only an issue around weight but also unassertive behavior. In the large group she disclosed that her brother and father make inappropriate comments to her all the time about her weight. She said that she resented these comments but never says anything. Her disclosure of this to the group and her feelings about her behavior prompted one other participant to speak on her pattern and how it impacts on a significant relationship in her life. Although the Trumpet Stages were discussed at length with dyad partners, the facilitator allowed for the time to discuss Patterns, Crushers and Relationships in the large group if any participants desired. This was incorporated in the second section of Session II after the review of Trumpet Stage 4.

Design Components Reported Effective

Components of the design reported effective in generating and processing personal information in Series II were identified as: (1) Trumpet Processing Guide (four reported); (2) structured group activity, Rank Ordering Physical Attractiveness (one reported); (3) literature

readings and processing questions (four reported); and (4) dyads (two reported).

Design Components Reported Not Effective

Design components reported not effective in generating and processing personal information in Series II were identified as: (1) structured group activity, Messages (one reported); Rank Ordering Physical Attractiveness (one reported); (2) dyads (one reported).

Series III

The design revisions implemented as a result of participant feedback and facilitator observation after Series II comprised Series III. As previously described these revisions included: (1) the deletion of the Name Game ice breaker activity; (2) the inclusion of two new ice breaker activities, Name 'n Motion and Mime Your Sign; (3) one additional take home reading selection on hair in Session II; (4) an increase in the frequency of the workshop presentation from four to six days; and (5) the inclusion of group discussion time for Crushers, patterns and Relationships. With the exception of these revisions all other design aspects remained the same.

Series III was then conducted with Group III and consisted of four participants. Sessions I and II were

approximately eight hours each. Sessions I and II were divided into two sections. Each section of Sessions I and II were presented on a different day and not in a consecutive manner. The length of Sessions III and IV were approximately three hours each. Sessions III and IV consisted of one section only. The four sessions in this series were conducted in six days over five weeks.

Redesign Components Implemented After Series III

The response of Group III to the design indicated the need for revisions and/or additions in the (1) reading selections.

1. Reading Selections - Three of the four participants reported that they would like to have read additional poems and articles that affirmed the physical traits of Black women. Such readings were included in the design, for example, Homage to My Hair, Homage to My Hips, No Gust of Wind Tickle Me, and What is Black Beauty?. However, two additional articles of a positive and affirming nature were incorporated into the design in Session III to lend support to participants as they ventured out to experiment with their Try Ons. These articles were, Unstruck by Color, and In Our Own Image.

Design Components Reported Effective

Design components reported effective in generating and processing personal information in Series III were identified as: (1) Trumpet Processing Guide (three reported); (2) literature readings and process questions (four reported); and (3) structured group activity, Messages (two reported).

Design Components Reported Not Effective

Design components reported not effective in generating and processing personal information in Series III were identified as: (1) structured group activity, Rank Ordering Physical Attractiveness (one reported), Hair: Autobiography (one reported); (2) Trumpet Processing Guide (one reported); and (3) dyads (one reported).

Series IV

The design revisions implemented as a result of participant feedback and facilitator observation after Series III comprised Series IV. As previously described these revisions included: (1) the addition of two articles which affirmed the physical traits of Black women. With the exception of these revisions all other design aspects remained the same.

The final Series IV, derived from the original literature based design and the revisions incorporated after three trials was conducted with Group IV. This group consisted of four participants. Sessions I and II were approximately eight hours each. Sessions I and II were divided into two sections. Each section of Sessions I and II were presented on a different day and not in a consecutive manner. The length of Sessions III and IV were approximately three hours each. Sessions III and IV consisted of one section only. The four sessions in Series IV were conducted in six days over five weeks.

Design Components Reported Effective

Design components reported effective in generating and processing personal information in Series IV were identified as: (1) Trumpet Processing Guide (three reported); (2) structured group activity, Messages (two reported); and (3) literature readings and process questions (three reported).

Design Components Reported Not Effective

Design components reported not effective in generating and processing personal information in Series IV were identified as: (1) journal writing (two reported); and (2) structured group activity, Rank Ordering Physical Attractiveness (one reported).

Summary of Revisions

Chapter IV reported participants responses to the workshop design in order to determine the components of the design that were and were not effective. In this chapter, an outline of the Theory Based Series I design, the re-design components implemented after Series I, II, and III, and the final Series IV design were presented. Following, the overall design components which emerged as effective and not effective in Series I through IV will be given in summary form.

Most Effective Design Components

The components of the design that emerged as most effective across Series I through IV were the (1) reading selections and process questions; and (2) the Trumpet Processing Guide.

(1) Reading Selections and Process Questions - In total, fourteen of the eighteen participants identified the literature and accompanying process questions as effective. Literature effectiveness was defined by participants as a non-threatening method of facilitation that (1) allowed them to disclose and process personal experiences about the color/attractiveness issues, and (2) maintain a high level

of personal interaction and sharing with group members. Participants reported that this was related to the fact that the literature presented stories and incidents that mirrored, in many instances, a similar personal experience or feeling in them. If the literature did not directly reflect their experience, they could relate aspects of a story or poem to the experience of another Black woman with whom they were acquainted. The readings seem to have provided access and an emotional connection to the lives of others. The manner in which the stories related to experiences that were familiar enabled participants to readily share.

Participants also noted that the readings and process questions were effective in that: (1) it increased awareness of how and why they form judgements of attractiveness; (2) it evoked issues harbored regarding attractiveness; (3) they gained an understanding of how the assumptions and judgements about light and dark skinned women contribute to conflict in relationships; (4) they became more acquainted with the light skinned-womans' perspective.

(2) Trumpet Processing Guide - Across Series I through IV twelve of the eighteen participants identified the Trumpet Processing Guide as effective. Trumpet Processing Guide effectiveness was realized as a process

that framed the individual's issue with the color/ attractiveness theme in a personal context that revealed new information regarding their behavior around the issue. Participants expressed the effectiveness of the Trumpet Processing Guide in identifying dysfunctional patterns and revealing this new information about their behavior in several ways. For example: "it brought to my attention how I feel about the issue and why"; "it made me say things and share things aloud about myself that I only thought about over the past three years"; "it made me realize and become aware of something I never realized before"; "I examined personal issues that had to be worked out"; "I confronted an issue publicly that I kept to myself"; "I addressed an inner fear of feeling unattractive"; and "it helped me discern the positive and negative things about me".

Also identified as effective design components across Series I through IV were: (1) group discussion (three reported); (2) dyads (two reported); (3) Structured Group Activities: Rank Ordering Physical Attractiveness (one reported); Messages (three reported); Hair: Autobiography (two reported).

(1) Group Discussion - Reports of effectiveness in group discussion were similar. Participants responded that it allowed a sharing and comparing of experiences that made

their concerns and experiences around the issues more valid. Participants suggested that just sitting and talking were helpful because the topic is one that is rarely discussed.

(2) Dyads - One participant reported that the dyads provided a one-on-one to discuss the issue which was more comfortable for her than sharing in the large group. One participant reported that she could be more candid in the dyad than in the large group.

(3) Structured Group Activities - Rank Ordering Physical Attractiveness - One participant reported that this activity was most effective in making one examine the specific traits that they feel define attractiveness. The activity made it easier to explore self definitions, and for her, evoked "startling revelations" about her selection of the most attractive and least attractive. Messages - Reports of the effectiveness of this exercise were similar. Participants reported that examining stereotypes in this activity allowed them to better understand how they have formed assumptions and judgements that contribute to conflict in relationships with light skinned women. Hair: Autobiography - Both participants reported that other group members shared similar feelings about hair and that the discussion about hair was helpful in affirming the validity of their individual issue.

Least Effective Design Components

The components of the design identified as least effective across Series I through IV were the: (1) journal writing (three reported); (2) Trumpet Processing Guide (three reported); (3) Structured Group Activity: Rank Ordering Physical Attractiveness (three reported); Hair: Autobiography (one reported); and (4) Dyads (two reported).

(1) Journal Writing - The three responses as to why this activity was not effective vary. Two participants reported a preference for discussion as opposed to writing. One participant suggested that there was not enough emphasis placed on the objective of the journal writing.

(2) Trumpet Processing Guide - There were three participants who did not generate any behaviors around attractiveness that were unsatisfying and that they wanted to work on.

(3) Structured Group Activities - Rank Ordering Physical Attractiveness - The three responses as to why this activity was not effective vary. One report suggested that one's idea of beauty changes too frequently and any attractiveness determination would not be accurate. Two reports suggested that there were too many photographs to rank. Hair: Autobiography - Participant reported that she had no issues regarding hair and therefore no personal information to process on this issue.

Additional Feedback Comments

There were three additional feedback comments mentioned about the workshop by participants overall that warrant a mention: (1) they would like to have seen more participants in the group; (2) the evaluation was too long; and (3) they would like to have had more light-skinned women participate.

Additional Design Components

(1) Two slide/lecture presentations and one video production were brought to the attention of the facilitator after Series IV that would be most appropriate additions to the design (see Appendix J). The slide/lecture presentation entitled Through a Glass Darkly, presents advertising's view of Black women, and Public Property, presents a comparative analysis of media images of Black and White women. Both provide an overview of the physical, psychological and cultural images of Black women in the visual media.

The video production entitled, Color, presents the stories of two Black women (one light skinned, one dark skinned) which examines how color/attractiveness issues within the Black community affect their lives.

The final series IV design as presented to group IV follows in its entirety.

Final Series IV

SESSION I (Outline)

- I. General Introduction
 - A. Facilitator/Participant Introduction
 - B. Facilitator/Participant Interest in topic
 - C. Workshop Purpose, Goals and Objectives
 - D. Workshop Requirements/Expectations
- II. First Half
 - A. Introduction
 - B. Sentence Completion
 - C. Messages
 - D. Rank Ordering Physical Attractiveness (ROPA)
 - E. Poetry Selections
 - F. Closing Summary
 - G. Take Home Reading Assignments
 - H. Closing Exercise
 - I. Participant Feedback Request
 - J. Journal Entry
- III. Second Half
 - A. Introduction
 - B. Review Take Home Reading Assignment
 - C. Hair: Autobiographies
 - D. Poetry Selection
 - E. Closing Summary
 - F. Take Home Reading Assignments

- G. Closing Exercise
- H. Participant Feedback Request
- I. Journal Entry

SESSION I (Description)

I. General Introduction (30-45 minutes)

A. Facilitator/Participant Introduction

General Purpose or Rationale - Ice-breaker to encourage a climate of acceptance, trust, and open communication.

Method of Facilitation - The following ice-breaker activities were used:

(1) Name 'n Motion Game - The group members sat in a circle so that every person could see and speak without being obstructed. The facilitator started the game by saying her name and pairing it with an accompanying movement. Moving in a clockwise direction, the next person repeated the preceding name(s) and accompanying movement and the speaker then gave her name and an accompanying movement. This process continued until the original starter repeated all the names and movements. The entire group then repeated each name and movement in rapid succession (New Games Foundation, 1976, p. 70).

(2) Mime Your Sign (Variation of the Quick Birthday Line Up) - The group members, including the facilitator, were instructed to line up according to birth dates in birth month order by miming their astrological sun sign symbols. Absolutely no talking allowed! After the line was completed participants shouted out their birth dates to see if they managed to line up correctly (New Games Foundation, 1981, p. 65).

Intended Learning Experience - To relieve feelings of awkwardness and anxiety when people come together for the first time. Also a vehicle through which to begin feeling comfortable with developing helping relationships with one another.

B. Facilitator/Participant Interest in Topic

The facilitator explained what initiated her interest in the topic of physical attractiveness and the resulting color issue with Black females. The facilitator then asked participants to share their reasons for wanting to participate in the workshop.

C. Workshop Purpose, Goals and Objectives

The facilitator explained that the purpose of the workshop was to:

- (1) Personally negotiate the issue of physical attractiveness.

(2) Identify the general and personal consequences of the established standards of physical attractiveness.

(3) Identify any idiographic dissonant behavior patterns resulting from the issue of physical attractiveness standards.

The facilitator then distributed and reviewed a handout which listed the goals and objectives of the workshop as stated under the Goals and Objectives section of this chapter.

D. Workshop Requirements and Expectations

The facilitator explained workshop requirements and expectations as: 1) the need to maintain confidentiality within the group; 2) the need to keep a personal journal (the facilitator supplied each participant with a spiral notebook for this purpose and a sheet of affective glossary words from Weinstein's Education of the Self class.) (See Appendix G); 3) the completion of take home reading assignments; 4) the completion of a lengthy workshop evaluation; 5) the strict adherence to punctuality and attendance; and 6) the need for genuine self-disclosure and honesty.

II. First Half (Total Time: 4 hours)

A. Introduction - The focus of this session was to generate as much personal data and information as possible on the issue of physical attractiveness. The literature, visual aids, and the dyad/large group processing were techniques that evoked personal data and information, and facilitated the sharing of experiences through discussion. This personal data and information laid the groundwork for the incremental steps in the process which led to the primary goal of identifying dissonant patterns. Particular attention was paid to exploring participants definitions and concepts of physical attractiveness and examining participants attitudes about skin shade/color.

B. Sentence Completion

General Purpose or Rationale - To generate data and information on definitions, perceptions and concepts of physical attractiveness and the Black female.

Method of Facilitation - The group members stood in a circle so that each person could see and speak without being obstructed. The facilitator started the sentence completion by saying aloud, "One of the most physically attractive Black women I have ever known/met is ..." Moving in a clockwise direction, the next speaker then answered, and so on. This process continued until all members completed the sentence aloud. The group then

divided into dyads and each member of the dyad shared the reason they chose the individual whose name they used in the sentence completion. The dyad members were specifically instructed to disclose those physical qualities that they felt made the individual attractive. The dyads reconvened as one large group. The facilitator then asked for a volunteer to share her sentence completion with the group and the physical attributes or qualities that influenced her choice. The facilitator generated a list of these qualities on newsprint as she facilitated the large group processing.

Intended Learning Experiences - To bring the concept of physical attractiveness from the general to the specific by acknowledging:

(1) the definitions of attractiveness (societies, participants).

(2) the specific features, traits and qualities participants deem attractive.

The facilitator assisted group members in processing and examining the following questions: 1) Was it difficult to choose one person? Why?; 2) What physical attractiveness trait(s) stood out at first in your mind?; 3) Do you find that you normally look for these traits in females in order for them to be considered attractive? Do you look for the same traits in men? If not, why?

C. Messages

General Purpose or Rationale - To continue to generate personal data and information about perceptions of physical attractiveness as it impacts upon the Black female. this activity will assist group members in examining any common held beliefs, myths, stereotypes and images held with regard to skin color/shade.

Method of Facilitation - The facilitator instructed group members to "Quickly write down in your journals the first thing that comes to mind when you hear someone referred to as a 'light-skinned female' and a 'dark-skinned female'."

The facilitator then instructed group members to "Write the heading light-skinned women on one page, and write the heading dark-skinned women on another page. Quickly write down in your journals the words, names or messages that you tend to associate with the following characteristics as they pertain to light-skinned females and dark-skinned females." These characteristics are as follows:

Physical appearance	Emotional nature
Mannerism	Sexual behavior
Personality	Class/Status
Education	Intelligence

The group then paired into dyads and each dyad member shared her "Messages" with the other. The dyads reconvened as one large group and the facilitator asked for a volunteer to share any aspect of her "Messages" with the group. The facilitator generated a list of these "Messages" on newsprint as she facilitated the large group processing.

Intended Learning Experience - To bring the concept of physical attractiveness from the general to the specific by acknowledging:

(1) the personal attitudes, beliefs and stereotypes of participants about skin shade/color and attractiveness.

(2) the historical context and cultural and media influences which shape the issue of skin shade/color and attractiveness.

The facilitator will try to assist group members in processing and examining the following questions: 1) On the surface, does one shade have a more positive message and one a more negative? Why?; 2) From where do these messages originate?; 3) In what ways are these messages reinforced?; 4) In what ways are assumptions made about one's politics and identify because of the messages we believe?; 5) Are there any class issues that emerge from these messages?

D. Rank Ordering Physical Attractiveness (ROPA)

General Purpose and Rationale - To specifically identify the individual and/or source that influenced your opinions and general notion of physical attractiveness.

Method of Facilitation - The facilitator asked participants to answer the following question in their journals: "Who has most influenced your opinion or general notion of physical attractiveness and how?"

Next, the facilitator displayed a poster mounted with ten black and white facial pictures of various Black women taken from magazines. The facilitator asked the participants to answer the following question in their journals: "How would the person you just identified rank order these pictures on a scale of one to ten with one being the most attractive and ten the least attractive?"

Next, the facilitator asked the participants to answer the following question in their journals: "How would you rank order these ten pictures on a scale of one to ten with one being the most attractive and ten the least attractive?" The group paired into dyads and each member shared her responses to this activity. Dyad partners were instructed to take note of similarities and differences in the rank ordering choices made, and the extent to which the "significant other" influence and value system with regard to what is and is not considered attractive may or may not

be reflected. The dyads reconvened as one large group. The facilitator asked for a volunteer to share her rank order selections with the group. The facilitator generated a list of these rank orderings on newsprint as she facilitated processing in the large group.

Intended Learning Experience

(1) to pinpoint how and by whom participants opinions and beliefs about physical attractiveness were shaped and reinforced.

(2) to discern the impact of these beliefs about physical attractiveness on individual value systems, choices and responses.

The facilitator assisted group members in processing and examining the following questions: (1) What were the similarities and differences in the rank ordering choices made? (2) To what extent has the "significant others" influence and value system regarding what is or is not attractive shaped your perspective? (3) Do you have any memories of an example of this influence? If so, what is it?

E. Poetry Selections (see Appendix C)

1. If You Black Get Back, Cherly Clarke
2. Feelings of a Very Light Negro as the Confrontation Approaches, Pearl Cleage

The facilitator distributed one poem at a time in the order written above, asked one participant to read it out loud, then facilitated group discussion as participants analyzed each poetry selection according to the questions developed by Smith (1984). Participants were instructed to first read the poem without thinking of an analysis just to explore it. To generate group discussion participants were instructed to analyze the poetry according to the following guidelines:

I. Literal Analysis

1. What are the Key words, and what do they mean?
2. What emotions are the words meant to evoke?
3. What figures of speech (expression) are used to create particular pictures or feelings?

II. Critical Analysis

1. What do the images imply or suggest?
2. What do all the images in the poem imply or suggest as a whole?

III. Affective Analysis

1. What feelings does the poem create for you?
2. Which lines (verses) are especially effective?
3. What have you (learned) understood in reading the poem?

F. Closing Summary

The facilitator summarized issues discussed in this first half.

G. Take Home Reading Assignments

1. It Ain't Easy Being Pinky, Bonnie Allen
2. If You're Light and Have Long Hair, Gwendolyn Brooks
3. Body & Skin, Susan Brownmiller (Femininity)
4. Is Skin Color Still A Problem in Black America, Ebony Magazine

The facilitator instructed the participants to read the articles listed above, as many of the points mentioned in previous discussion are found. Participants were asked to answer the following questions regarding the Allen and Brooks readings:

- (1) What is it about Maude's attitude about herself that is not helpful to the situation?
- (2) What is it about the way in which Black men and women respond to Bonnie Allen that cause her frustration and anger?
- (3) What are the similarities both Allen and Brooks document regarding Black male response to the light- and dark-skinned woman?

The Brownmiller and Ebony magazine articles puts the issue in historical context and chronicles the beliefs and attitudes about race and gender in shaping definitions of attractiveness in Western culture.

H. Closing Exercise

The facilitator asked group members to stand in a circle and answer the following question: "What pleasantly surprised you about this first half session?" Then group members were given a copy of the poem, Homage to my Hips, by Lucille Clifton (see Appendix C) and asked to read it out loud. This poem is very affirming of the physical traits/characteristics of Black women.

I. Participant Feedback Request

The facilitator asked participants for feedback on this half of the workshop.

J. Journal Entry

Participants were asked to log their thoughts, feelings and reactions to this first half session in their journals.

III. Second Half (Total time: 4 hours)

A. Introduction - The focus of the second half is to continue to generate as much personal data and information as possible on the issue of physical attractiveness. Particular attention will be paid to exploring participants attitudes about hair.

B. Review Take Home Reading Assignments

After discussion of the take home reading assignments the facilitator distributed copies of Letters to the Editors of various Black publications that have featured articles on the physical attractiveness issue. These letters reflect many of the points made in large group discussion, as well as the points made in the articles by Allen and Brooks. These reading materials provide additional information which examines the intra-racial attitudes and/or conflicts caused by differences in skin shade/color and physical features among African-American females, and the impact of skin shade/color and physical features on interpersonal relationships within the race that African-American women experience.

C. Hair Autobiographies

General Purpose or Rationale - To generate personal data and information on how individual members negotiate the issue of hair and how they typically describe their

attitudes, perceptions and behaviors around the issue of hair.

Method of Facilitation - The facilitator displayed a poster mounted with various color and black and white pictures of Black female hair styles and the various hair rituals in which Black women engage. Group members should be instructed to write an autobiography of their hair. The facilitator said "Speaking as your hair, in the first person, describe a day in your life at any one of the following stages: primary school (ages 6-12); secondary school (ages 12-17); post secondary school (ages 17-to present); (used the time frame of school or age, which ever was more helpful to participants)". The large group The large group was then divided into dyads and each member shared her autobiography with the other. The dyads reconvened as one large group to process the information shared. The facilitator asked for one volunteer to share her autobiography with the large group.

Intended Learning Experiences - To acknowledge:

- (1) the extent to which hair length, texture and style influence the concept of what is attractive.
- (2) the personal toll of the Black hair care ritual on participants.

- (3) the intra-racial attitudes and/or conflicts caused by the perceptions of the attractiveness and unattractiveness of certain hair texture, length and style.

The facilitator assisted group members in processing and examining the following questions:

- (1) Can you recall any distinct messages (negative or positive) that you have retained regarding hair texture or length?
- (2) What messages to the print and visual media relay in this regard?
- (3) What are the meanings of the terms "good" hair and "bad" hair?
- (4) Are there any advantages to having a certain hair texture or length? If so, what are they?
- (5) Are there any disadvantages to having a certain hair texture or length? If so, what are they?
- (6) In what ways is the preference for or attraction to a particular hair texture or length realized in social/interpersonal interactions?
- (7) What are the standards of beauty about hair that are prevalent in Western culture?

- (8) In what manner have standards of beauty about hair affected Black women?

D. Poetry Selection (see Appendix C)

1. Hair: A Narrative, Cherly Clarke

The facilitator distributed the poem and asked participants to volunteer to read it out loud. Since this is a particularly long poem several different students read a verse. The facilitator led group discussion as participants analyzed the poetry selection according to the questions developed by Smith (1984). Participants were instructed to first read the poem without thinking of an analysis just to explore it. To generate group discussion participants were instructed to analyze the poetry according to the following guidelines:

I. Literal Analysis

1. What are the key words, and what do they mean?
2. What emotions are the words meant to evoke?
3. What figures of speech (expression) are used to create particular pictures or feelings?

II. Critical Analysis

1. What do the images imply or suggest?
2. What do all the images in the poem imply or suggest as a whole?

III. Affective Analysis

1. What feeling does the poem create for you?
2. Which lines (verses) are especially effective?
3. What have you (learned) understood in reading the poem?

D. Closing Summary

The facilitator briefly summarized issues discussed in this second half.

E. Take Home Reading Assignments

1. Hair, Susan Brownmiller (Femininity)
2. Being Me, Naturally, Gwen McKinney
3. Is Black Hair Political in 1982?, M. Denise Dennis
4. The Beauty Quest, Vertamae Smart-Grosvenor

The facilitator instructed the participants to read the articles listed above, as many of the points mentioned in previous discussion are found in these articles.

Students were asked to think about the following points:

(1) Take note of the historical context in which Brownmiller chronicles the beliefs and attitudes about femininity in Western culture, and how it has shaped perceptions of what is and is not attractive about a particular hair length and texture.

(2) As you read the Dennis article note the point she is making about the assumptions made about the outlook of Black women based on the way she wears her hair. Compare the points she makes with those generated from the activity "Messages".

(3) As you read the McKinney and Smart-Grosvenor articles note the intra-racial attitudes in Black America that they discuss. Compare the points they make with those generated by the large group in the first half of Session I.

2. The Coming of Maureen Peal, Toni Morrison

The facilitator instructed the participants to read the article listed above, as many of the points mentioned in previous discussion are found. The facilitator instructed the participants to answer the following questions regarding the Morrison reading:

(1) Discuss the conflict between the light dark skinned females presented in this short story.

(2) What intra-racial issues are at the root of this conflict?

(3) Freida states, "The thing to fear was the thing that made her beautiful and not us."

How do you interpret this line?

(4) How is this conflict evident in real life?

F. Closing Exercise

The facilitator asked group members to stand in a circle and, one by one, answer aloud the following question: "Name an aspect of your physical self of which you are proud?" Then group members were given a copy of the poem, Homage to my Hair, by Lucille Clifton (see Appendix C) and each participant was asked to read it out loud. This poem is very affirming of the physical traits/characteristics of Black women.

C. Participant Feedback Request

The facilitator asked participants for feedback on this half of the workshop.

J. Journal Entry

Participants were asked to log their thoughts, feelings and reactions to this second half session in their journals.

SESSION II (Outline)

- I. First Half
 - A. Introduction
 - B. Review Take Home Reading Assignments
 - C. Mini Lecture: Trumpet Processing Guide
 - D. Journal Entry: Identifying Attractiveness Concerns
 - E. Trumpet Stages: Confrontation & Inventorying
 - F. Trumpet Stages: Pattern Clarification
 - G. Take Home Reading Assignment
 - H. Closing Exercise
 - I. Participant Feedback Request
 - J. Journal Entry
- II. Second Half
 - A. Introduction
 - B. Review Take Home Reading Assignments
 - C. Trumpet Stage: Function:
 - D. Trumpet Stage: Price or Consequences
 - E. Crushers, Patterns, and Relationships
 - F. Closing Summary
 - G. Take Home Reading Assignment
 - H. Closing Exercise
 - I. Participant Feedback Request
 - J. Journal Entry

SESSION II (Description)

I. First Half (Total Time: 4 hours)

A. Introduction - The focus of this first half session is to process the personal histories of each participant through Stages 1 & 2 of the Trumpet Processing Guide to identify any dissonant pattern.

B. Review Take Home Reading AssignmentsC. Mini Lecture: The Trumpet Processing Guide

The facilitator distributed copies of the Trumpet Processing Guide Questions so that participants could follow the lecture, better understand the Trumpet Process concept, and referred to when processing their individual physical attractiveness concerns. The facilitator delivered an overview of the Trumpet Process taken directly from Education of the Self: A Trainer's Manual, (Weinstein, Hardin & Weinstein, 1976, pp. 28-33). The presentation covered the following:

Definitions

Dissonant Pattern - Pattern of response you are not entirely satisfied with.

Consonant Pattern - Pattern of response that works well for you.

How to Uncover Pattern

Trumpet Process - this is a guide for examining and processing personal patterns of responses in a systematic

fashion. As a method for self-analysis and behavior identification it is a step-by-step guide that helps make meaning out of personal experience.

Self-Knowledge Development - derived from this theory which represents the capacity of a person to understand and make meaning out of their own experience. The goal is to increase knowledge about one's patterns of behavior and allow more choice and accuracy in selecting behavior that gets the intended consequence.

Stages of the Trumpet Process

The facilitator explained each stage of the Trumpet Process.

(1) Trumpet Stage I: Confrontation & Inventorying of Responses

The first step is what we call the confrontation. This is the stimulus that elicits a response from you. Every activity or exercise we've done in the workshop so far is a confrontation. These activities are contrived confrontations which force you to attend to behaviors that you might normally ignore around the physical attractiveness issue.

Once we've experienced a confrontation, we now examine our responses by observing all of the thoughts, feelings and actions we exhibited during the confrontation.

(2) Trumpet Stage 2: Identifying and Clarifying Patterns

Once the response is inventoried as completely as possible, we try to determine if our response to this confrontation was in any way typical, or consistent with our responses in other, similar situations. If the response isn't typical, then by contrast we should be able to describe what is typical. What we're searching for here is a pattern of responses that we can recognize so that we can fill in the blanks in the following sentences:

Whenever I'm in a situation....

I usually experience feelings of....

The sorts of things I say to myself are....

What I usually do is....

Afterwards, I feel....

What I wish I could do is....

At this point in the workshop I want to ask you to work on a pattern around the issue of physical attractiveness. That pattern can emerge in any three ways: (1) as a response to particular activities in class; (2) as a result of reading over your journal, the poems, or any of the take home reading assignments; or as a result of your experiences outside of the workshop setting.

(3) Trumpet Stage 3: Pattern Function

Every pattern has a purpose. It's there to serve you in some way. Many of the patterns we find ourselves using were established for purposes in the past that are no longer relevant -- yet we continue to hang onto them as though the past situation still existed. We will see how up-to-date our pattern is by examining its function. We begin to get at the function of a pattern by asking the question: what does this pattern (a) help get for us? (b) help protect us from? (c) help us avoid?

Examining the function of a response is a good place to introduce the concept of the "Crusher". The Crusher is the one sentence that you, at all costs, wish to avoid saying to yourself about yourself. Other people can crush you, it would seem, but if you had no self-doubt about what they were saying about you, the hurt, if present at all, would be meagre. The real Crusher comes from within you. It's that hidden negative belief about yourself that begins to resonate as soon as someone else mentions it directly or indirectly.

The major function of a dissonant behavior pattern, then, is to prevent you from hearing the negative belief you have about yourself; it prevents you from confronting your Crusher.

(4) Trumpet Stage 4: Pattern Price or
Consequence

As you might have heard, "nothing in this world comes free." It's usually true that for every pattern we adopted and use as our servant there is a cost involved. Our task at this phase of the Trumpet work is to figure out what price we are paying for our pattern. What do we lose out on? What opportunities or experiences are we likely to miss as a result of utilizing this particular pattern?

(5) Trumpet Stage 5: Try Ons or
Experimenting with New Responses

In order to fully experiment with a new or different response, we first need to set a foundation or an attitude that would be most nourishing to a specific new behavior. A way of creating this foundation is to transform our Crusher sentence into one that becomes a more positive source of energy. Our task, then, is to change the Crusher to a Re-direction. A Re-direction is a sentence that is in direct contrast to the Crusher. It's one that we don't believe about ourselves.

Re-directions are powerful thoughts; saying your Re-direction in the face of that habitual Crusher can be an intense emotional experience. A Re-direction should be publicly proclaimed as much as possible so that gradually one begins to sense the rightness and truth value of the

statement. Once that has been done, specific behavioral experiments can now be designed that incorporate that Re-direction into the specific behavior. In this fashion the plans for specific try-on experiments are generated.

(6) Trumpet Stage 6: Evaluation & Choice

After the experiment one needs to assess its value. How well did it work? What needs to be changed? Was it a fair test? Does it need to be repeated in some other situation? How can the experiment be expanded? Consider where you want to go from here with your pattern work. Do you want to try more experiments, or are you satisfied with your results? Perhaps you will decide to work on a new pattern.

Instructions to Participants

The facilitator instructed participants to work through the Trumpet Processing Guide Questions alone. Afterwards the participants were instructed to meet with their dyad partner and discuss their responses, ask for assistance, and gain greater clarity, if necessary. During this process participants were encouraged to ask the facilitator for assistance.

D. Journal Entry: Identifying Attractiveness

Concerns

After the mini lecture participants were instructed to review the activities completed and journal entries made

thus far and recall an experience around the issue of physical attractiveness to process through the Trumpet Processing Guide. (The information from activities generated on newsprint since Session I were taped around the room as additional reference.)

E. Trumpet Stages: Confrontation & Inventory of Responses

STEP I: CONFRONTATION & INVENTORY OF
RESPONSES

In this section you will reflect on experiences you have had or exercises you have done (Confrontation), and will try to recall in detail your responses (Inventory).

1. What happened? What did you do?
What specific actions did you take?
2. What were you paying most attention to?
3. What sentences were you saying to yourself?
What was your internal monologue?
4. How many of the sentences involved
"shoulds" or "shouldn'ts"?
5. At which points in the situation did you
feel most comfortable? Uncomfortable?
6. Can you describe any of the feelings you had?
7. Where in your body were these feelings
being experienced?

8. If you felt like doing something else, what stopped you?
Or what allowed you to do it?
9. Were you affected by the responses of others? How?
10. How were your responses the same or different from others in the situation?

F. Trumpet Stages: Identifying and Clarifying Patterns

STEP 2: IDENTIFYING AND CLARIFYING PATTERNS

In this section you will try to identify ways in which your response is part of a pattern of responses to similar situations, and to understand (clarify) the exact nature of the pattern.

1. Which of your response(s) were typical of you? Atypical?
2. If your response is atypical, what is your typical response?
3. In what kinds of situations do you usually respond that way?
4. Can you remember the most recent time you responded that way? Describe that time.
5. Can you remember the first time you responded that way? Describe that time.

6. What would be the exact opposite response from yours?

7. Try to describe your typical response (Pattern) by filling in the following:

WHENEVER I'M IN A SITUATION WHERE (FILL IN THE BLANK)

I USUALLY EXPERIENCE FEELINGS OF (FILL IN BLANK)

THE SORTS OF THINGS I SAY TO MYSELF ARE (FILL IN BLANK)

WHAT I USUALLY DO IS (FILL IN BLANK)

AFTERWARDS, I FEEL (FILL IN BLANK)

WHAT I WISH I COULD DO IS (FILL IN BLANK)

G. Take Home Reading Assignment

1. Loving the Dark in Me, Alexis DuVeaux

2. Embracing the Dark and the Light, Alice Walker

The facilitator instructed the participants to answer the following questions regarding the DuVeaux and Walker readings.

(1) In what ways are DuVeaux and Walker suggesting that Black American's in general, and Black women in particular, begin to dispel the destructive definitions and commonly held beliefs of attractiveness?

(2) How must Black American's in general, and Black women in particular, begin to re-think the issue of attractiveness?

(3) In what ways can Black Americans in general, and Black women in particular, begin to behave, feel and think that are more affirming?

H. Closing Exercise

The facilitator asked participants to stand in a circle and, one by one, complete the statement, "One thing that I learned.."

I. Participant Feedback Request

The facilitator asked participants for feedback on this half of the workshop.

J. Journal Entry

Participants were asked to log their thoughts, feelings and reactions to this session in their journals.

II. Second Half (Total Time: 4 hours)

A. Introduction - The focus of this second half session is to continue to process the personal histories of each participant through Stages 3 & 4 of the Trumpet Processing Guide. Particularly, to examine the self doubts and irrational fears about beauty that influence on relationships.

B. Review Take Home Reading Assignment

C. Trumpet Stage: Pattern Function

STEP 3: PATTERN FUNCTION

In addition to serving a purpose, your pattern is costing you something. In this section you will consider the "price" you pay for your pattern.

1. What does your pattern get for you?
2. What does it help you avoid?
3. What does it protect you from? How does it do this?

ULTIMATELY, YOUR PATTERN HELPS YOU AVOID

A CRUSHER,

WHICH IS A NEGATIVE STATEMENT YOU SAY TO

YOURSELF...ABOUT YOURSELF

4. What Crusher does your pattern protect you from?

D. Trumpet Stage: Pattern Price or Consequences

STEP 4: PATTERN PRICE OR CONSEQUENCES

In addition to serving a purpose, your Pattern is costing you something. In this section you will consider the "price" you pay for your pattern.

1. Is your pattern getting you what you want?
2. Where is it falling down on the job?
3. Are there any effects your pattern is having that you don't like?
4. What opportunities are you missing out on because of your pattern?
5. What rights are you giving up?
6. What part of your pattern annoys you?
7. Suppose you could never do anything different with your response, what might happen?

****A RE-DIRECTION IS A POSITIVE STATEMENT****

YOU MAKE TO YOURSELF...ABOUT YOURSELF

THAT IS THE OPPOSITE OF YOUR CRUSHER.

8. See if you can come up with one.

E. Crushers, Patterns, and Relationships

The facilitator asked participants to select a significant relationship in their lives and discuss the impact of their pattern on the relationship.

F. Closing Summary

The facilitator briefly summarized issues discussed in this second half.

G. Take Home Reading Assignment

What is Black Beauty?, Lerone Bennett, Jr.

The facilitator asked participants to address the following questions:

(1) What are the affirming definitions of Black beauty by African standards?

(2) How does Bennett suggest that Black Americans begin to re-think the issue of attractiveness?

The facilitator asked group members to stand in a circle and, one by one, answer aloud the following questions: "The time in your life when you felt most attractive?"

I. Participant Feedback Request

The facilitator asked participants for feedback on this half of the workshop.

J. Journal Entry

Participants were asked to log their thoughts, feelings and reactions to this session in their journals.

SESSION III (Outline)

Introduction

- A. Review Take Home Reading Assignemnt
- B. Basic Rights/Public Affirmations and
Re-Directions
- C. Trumpet Stage: Try-Ons
- D. Poetry Selection
- E. Take Home Reading Assignments
- F. Closing Summary
- G. Closing Exercise
- H. Participant Feedback Request
- I. Journal Entry

SESSION III (Description) (Total Time: 3 hours)

Introduction - The focus of this session is to set new beliefs through establishing re-directional sentences and try on experiments.

- A. Review Take Home Reading Assignments
- B. Basic Rights/Public Affirmations and Re-Directions

In the large group the facilitator assisted participants in generating Re-directions (as stated under mini lecture, Trumpet Stage 5) and Basic Rights statements. Basic Rights statements are used as a basis for Re-directions and serve a similar purpose in developing a specific new behavior. (The use of Basic Rights statements were taken from P. Jakubowski, Self Assertion Training Procedures for Women.) These Re-directions and Basic Rights statements were written on newsprint by the facilitator as participants publicly voiced them in the company of their peers.

- C. Trumpet Stage: Try Ons

STEP 5: TRY ONS

In this section you will try to recognize some alternative ways of responding. You will pick some small, achievable steps to try.

1. Imagine you have discovered the perfect solution and have found a way to respond that doesn't cost you as

much as your original pattern. Picture yourself with this new pattern in these situations:

- a) A social occasion b) At home

2. For each of these situations imagine what would be different about: a) How you behave b) How you feel

- c) How you appear to others

3. Brainstorm all the possible experiments that might serve to get you started in the direction you want to go.

- 4. Pick one or two that seem achievable.

D. Poetry Selection (see Appendix C)

No Gust of Wind Tickle Me, Ntozake Shange

The facilitator read the poem to participants and then distributed the poem. The facilitator led group discussion as participants analyzed the poetry selection according to the questions developed by Smith (1984). To generate group discussion participants were instructed to analyze the poetry according to the following guidelines:

I. Literal Analysis

1. What are the Key words, and what do they mean?
2. What emotions are the words meant to evoke?
3. What figures of speech (expression) are used to create particular pictures or feelings?

II. Critical Analysis

1. What do the images imply or suggest?
2. What do all the images in the poem imply or suggest as a whole?

III. Affective Analysis

1. What feeling does the poem create for you?
2. Which lines (verses) are especially effective?
3. What have you (learned) understood in reading the poem?

E. Take Home Reading Assignment

Unstruck by Color, Black Elegance Magazine

In Our Own Image, De'Lois Jacobs

The facilitator asked participants to address the following question:

In what ways can Black Americans in general, and Black women in particular, behave, think and feel that are more affirming?

F. Closing Summary

The facilitator briefly summarized the issues discussed in this session.

G. Closing Exercise

The facilitator asked group members to stand in a circle and, one by one, complete the statement, "One thing I learned..." also addressing any group member of their

choosing answer "What is physically attractive about the other."

H. Participant Feedback Request

The facilitator asked participants for feedback on this session.

I. Journal Entry

Participants were asked to log their thoughts, feelings and reactions to this session in their journals.

SESSION IV (Outline)

Introduction

- A. Review Take Home Reading Assignment
- B. Trumpet Stage: Evaluation
- C. Trumpet Stage: Choice
- D. Support Group
- E. Closing Exercise
- F. Award of Achievement
- G. Written Evaluation

SESSION IV (Description) (Total Time: hours)

Introduction - The focus of this session was to report on try on experiments. The group also brainstormed if necessary, ways to continue and expand their repertoire of responses. Participants also completed a written evaluation of the workshop.

A. Review Take Home Reading Assignment

B. Trumpet Stage: Evaluation

STEP 5: EVALUATION

In this step you will reflect on the results of your "experiment(s)" from Step 4.

1. What happened with your experiments?
2. What are some of the thoughts, feelings and actions?
3. What were the consequences of your experiment?
4. Did your strategy seem adequate or does it need revision? If it is not adequate, what else might you try from your list of alternatives?

C. Trumpet Stage: Choice

STEP 6: CHOICE

In this step you will consider where you want to go from here with your pattern work. Do you want to try more

experiments, or are you satisfied with your results?

Perhaps you will decide to work on a new pattern.

D. Support Groups

The facilitator encouraged the dyad partners and the participants in the workshop as a whole to continue to support one another at the completion of the workshop, and to continue to work with one another on patterns as needed.

E. Closing Exercise

The facilitator asked group members to stand in a circle and express appreciations to any group member(s).

F. Certificate of Achievement

The facilitator expressed a special appreciation to all group members and distributed personalized Certificates of Achievement.

G. Written Evaluation

The facilitator distributed an evaluation and asked participants to fill it out as completely as possible (see Appendix I).

C H A P T E R V

ATTRACTIVENESS ISSUES AND LEARNING OUTCOMES

The two major sections which comprise this chapter are attractiveness issues and learning outcomes. One purpose of this study was to identify the attractiveness issues which emerged from established definitions of physical attractiveness on the individual African-American coeds who participated in this study. This data was obtained from participants' responses to structured group activities, assigned readings and process questions, and group discussion. The data was then analyzed according to the Contextual Analysis Method (Belenky, et al., 1986). Briefly, this method entails grouping participants' responses in categories. These categories emerge from the careful examining, rereading, and reassembling of responses to pinpoint similar themes and/or patterns.

The participant identified attractiveness issues of greatest concern were hair, skin shade and body image. In the first section of this chapter the conflicts and dysfunctional response patterns under each of these physical attributes are presented. This section is followed by an examination of the participant identified social consequences which result from the attractiveness issues and conflicts regarding hair, skin shade and body

image. The chapter concludes with a report of the learnings realized over time as a result of workshop participation.

Attractiveness Issues and Themes

Hair, Skin Shade and Body Image

Hair, skin shade and body image, i.e., weight and unsightly body markings emerged as the most prominent and emotion laden themes. Presented under each of these attributes is a report of: (1) participants' perceptions and definitions of the attractive and unattractive qualities of each; (2) an identification of the sources from which messages are reinforced regarding what is and is not attractive about these attributes; and (3) the identification of personal attractiveness conflicts experienced by participants over these attributes which result in dysfunctional response patterns.

Hair

The issue of hair evoked the most discussion and strongest feelings from all participants across the four

groups. Although only three dysfunctional patterns emerged regarding hair, it was clearly indicated by all that there is a preference exhibited in this culture that defines feminine beauty in terms of long, straight hair.

Respondents reported that this means "good hair" a familiar euphemism used among African-Americans which denotes hair that is fine, soft and not in need of a hot comb press or chemical relaxer, as opposed to "bad hair" which is coarse, tightly adhering to the scalp, or "nappy".

In several instances participants expressed the issue of hair length as secondary to the primary beauty preference that hair be naturally or chemically straightened or curled. Whether long or short the most important thing according to participants is that it not be too coarse. Conflicts that emerged regarding hair were expressed by participants as having felt pressure to adhere to this standard.

Family and Peer Reinforcement

In most instances the pressure to adhere to the attractiveness standard of long, straightened, or curly hair was reported to come from peers and family. Participants' observations of the prevalence of this beauty

standard for hair length and texture are illustrated in the following comments excerpted from the workshops:

There are so many hang-ups that we have about hair and what type of hair is beautiful...when I sit with some of my girlfriends and we see someone (Black woman) walk by someone will say, "oh she looks terrible! Her hair is so nappy around the edges." ...for example, I am using this new relaxer on my hair and the relaxer really does not straighten my hair poker straight, it does not fly in the breeze, but I am satisfied with it. It is manageable and I can comb it. One day my friend told me "oh you need a really strong relaxer because this nap around the edges ain't getting it; it's not working out." I've been told by several of my friends that my relaxer doesn't work. I tell them that I think it's fine, but beauty and attractiveness to them is to beat every nap into submission...if it ain't poker straight, it ain't happening....

Everyone use to ask me, "do you have a perm?" ...as a child people loved to play in my hair because it was naturally curly and soft. I always hated that. And guys especially would say, "oh your hair, it is so pretty." They loved to touch it. I went to a predominantly Black high school and the guys would always touch my hair or comment on my hair. It made me feel so uncomfortable. This one guy, every time he saw me he touched my hair, every time. I never liked that. I would say, "what is the big deal?"

This participant discussed her efforts to act on her preference for short hair in the face of her father's and brother's criticism and preference for long hair:

I always had curly thin hair. My mom and dad did it (combed it) when I was little and when my parents separated and my mom had to work she did not have time to do it so she cut it off. I would always hate having short hair, my brother's called me caveman. I started doing my hair in fourth grade and it was long again. That lasted until eighth grade, then that's when in junior high you want to follow your friends and do what your friends to. I would go over to my friends' houses

and they would put vaseline on it and braid it and my mom hated it. She said my hair was too thin for vaseline and that it looked ridiculous...in high school I became more of an individual and wanted to wear my hair the way I wanted so it was short and curly. I liked short hair, but when I came to college I noticed that everyone's hair is long. Not I am seeing more of my dad and having to listen to his thing that only lesbians have short hair, but I like short hair and that really did not affect me. Now I am trying to grow it out again just because I've had it short for four years. I love short curly hair, but it has taken me a long time to get to this point. Whenever I would cut my hair my younger brother would say, "oh you cut your hair, do you like it?" And I would say yes, and he would just stare at my head and not say another word and I would run to my room crying...When I went home last spring break, the minute I stepped off the plane my dad said, "what's this, you got all your hair cut off, why?" He does not like it. My two sister's and my mother have fairly long hair....

In addition, the beauty standards for hair result in what respondents expressed as a pre-occupation with hair care. A pre-occupation that demands a good deal of time and preparation in an attempt to conform to standards of "beauty". This participant's experience is but one example of parental pressure to spend time with hair preparation and care:

My mom had the responsibility of doing my hair until my second year in high school and I had perms until the end of my first year in college. All I did was comb it out, my mom washed it and rolled it. She never liked the way I combed it, and she always told me that she would comb it differently. She is so outspoken. I went home for break and had my hair cut and she told me that she didn't like the cut and my hair was too coarse and tight. After my freshman year I got it straightened, then I got braids...my friends did not like the braids. I got more flack from them than my folks...I can always remember my hair being short and I always

wanted long hair. My hair was its longest when I did nothing to it. But my mom hated it looking like that so she said I had to do something so I started straightening it at home. My father hated the smell, when he got home at night he could smell the burning hair and he would get so upset that he would raise his voice and ask my mother to send me to the hairdresser's to have it done....

Participants spoke about their parents' having very strong opinions and preferences about the way they wear their hair. Parental values regarding hair in many instances reflect a preference for either long, straightened or curly hair. This parental preference precludes wearing the short, natural afro hairstyle so prevalent in the 1960's and 1970's. Some conflicts came to bear when participants who wanted short hair or a non-chemical, natural style were confronted with parental values which suggest that the parents felt the choice for the afro an unflattering one. Other conflicts emerged as participants with short hair shared their desire of always wanting long hair, a "better grade" of hair, or regret at once having long hair and losing it. Those participants who have clearly differentiated the preferences of their parents from their own were trying to develop more confidence in acting on their personal preferences for hairstyle and length regardless of parental disapproval. The ultimate conflict to be negotiated was how to act on personal choices regarding hairstyle and/or length if

different from the preferences and expectations of parental authority figures or peers from whom approval is sought.

Dysfunctional Response Patterns

Two of the three participants for whom hair emerged as a dysfunctional pattern were attempting to develop more confidence in acting on their personal preferences for hairstyle and length in the face of parental criticism. The first participant spoke of finally being able to wear a natural or afro hairstyle while at college, but having to straighten her hair upon visiting home during vacation because her father and aunt so object to the natural style. In this excerpt from the Confrontation and Inventorying stage of the Trumpet Processing Guide she explains:

...I had to leave high school and really leave home for college before I could tell them that I wanted my hair this way...it is such a problem, a big problem when I go home, you just can't imagine. I gave in last Christmas and got it straightened, I just couldn't fight them (father and aunt) anymore...they think it is prettier and more attractive straight...if I lived home with my family now my hair would be permed because they would not be able to live with me if I did not, and I think about that a lot. What am I going to do when I go home this summer?

The dysfunctional response pattern and crusher (which in an earlier chapter I have defined as being that "one sentence that you, at all costs, wish to avoid saying to yourself about yourself) identified by this participant suggests that whenever she is in a confrontative position

with her father her aunt she feels the need for approval and also a lack of respect for her values, perspective and choices. She admitted that this sometimes give her a sense of not feeling loved or acceptable. The dysfunctional pattern identified stated:

Whenever I'm in a situation at home where my father and aunt criticize my preference for a natural hairstyle, I usually experience feelings of anger, hurt and being unacceptable in some way. The sorts of things I say to myself are, they don't really love me as I am or care about my feelings. What I usually do is give in and get my hair done to please them and end the bickering. Afterwards, I feel just awful for not sticking to my guns, and hurt because that appears to be all they see when they look at me. What I wish I could do is feel confident enough with my choice of hairstyle to keep it as is when I am at home, no matter what is said.

The crusher revealed:

They don't respect my choices because they don't love me. There is nothing about me that is special or acceptable that is more important than my hair.

The basic rights statements and re-directions generated by this participant and her dyad partner were affirming of the participant's right and ability to make choices about her hairstyle and have confidence in the choices she made. A few of these statements read as follows: natural is beautiful; I am lovable no matter what style my hair is in; it could be anyone else with a natural and they would feel the same way. It has nothing to do with me; I have the right to develop and live by personal standards and likes about my hair.

The try ons or experiments brainstormed by this participant and her dyad partner to assist in changing responses to this pattern included: 1) when I go home for the week of spring break wear my hair as it is and no matter what, for that week at home, don't change it; 2) write a letter to my dad and aunt while at school and talk about how I feel, hold onto the letter or send it after a while; 3) talk to my dad or aunt about how I feel before the hassle starts over my hair; and 4) repeat the affirming re-directions and basic rights statements at least twice a day.

In this participant's evaluation of the outcome of the try ons she reported that she did keep her hair natural when she went home for spring vacation in spite of her father's criticism. When contacted for the post-evaluation interview after summer vacation she reported that she worked and lived in New York for the summer with the aunt that disliked her hairstyle. Apparently the aunt continually tried to pursue her to perm or straighten her hair but she would not. The participant reported:

When our relatives came over my aunt would say, "oh, don't you remember when M----had her hair permed last Christmas? Didn't it look nice?" She kept trying to get me to change my mind but I stuck to my guns and never changed it. I was only home with my dad for about ten days before school started but I didn't change. I don't know how much I will stick to my guns with my dad if I have to be home for any length of time. It's harder sticking to my guns with him.

Unlike the first participant, who initially acted on her desire to wear an afro, the second participant wanted to wear a very short afro hairstyle but felt conflicted in acting on her preference due to her mother's insistence that she keep her hair long and straightened. Although she cut her straightened hair somewhat, she admits that she is hesitant to cut it very short and get an afro because she has "incorporated a lot of her mother's values about hair." In this excerpt from the Confrontation and Inventorying stage of the Trumpet Processing Guide she explains:

She (my mother) tells me, "why don't you let your hair grow out, don't cut it"...I've heard so many people in my family say that. When I ranked ordered (the facial photographs of Black women which were passed out at the workshop) all those women with long hair came first. I guess that is still in me. That's what's keeping me from really cutting my hair as short as I'd like. I've been wanting to get a very short afro cut...I've incorporated a lot of her (mother) values about hair. I have a big hang-up about it and I worry about it a lot. I've got to get it touched up, pressed, check the edges, the body, it makes me crazy.

The dysfunctional response pattern and crusher identified by this participant suggest that she wants to let go of her hang ups about long hair, and about straightening her hair, but finds it difficult in the face of her mother's criticism and her own issues of trying to purge the feminine beauty image of long hair from her own value system. The dysfunctional pattern identified stated:

Whenever I'm in a situation with my family members or my mother and the length and style of my hair are an issue I get very defensive. I usually experience feelings of anger and argue with them that it doesn't make any difference if hair is short or long, straightened or not, yet feel unable to fix my hair like I want to because of their criticism. The sorts of things I say to myself are go on and get a short cut afro, if you like the way it looks, that's what matters. What I usually do is sulk, become argumentative, but continue to keep my hair as it is. Afterwards, I feel that I should practice what I preach to my mother and family. What I wish I could do is get my damn hair cut in a short afro style.

The crusher revealed:

My hair must be straightened and not too short or else it isn't attractive.

One could read this to say "my hair must be straightened and not too short or else I am not attractive."

The basic rights statements and re-directions generated by this participant and her dyad partner were supportive of the participant cutting her hair and making a choice of the style she preferred. The statements were also affirming of her rights to make decisions about based on her preferences regardless of the criticism of her mother. A few of these statements read as follows: short afro's are beautiful; you've cut it a little, go all the way; act on your decision, your hair will look great; your family will get used to your short hair cut.

The try ons or experiments brainstormed by this participant and her dyad partner to assist in changing

responses to this pattern included: 1) try the afro for a short while; right after you wash your hair don't straighten it but wear it natural for a few hours first to see how you like it; 2) don't get into a shouting match with your mother; tell her that you prefer another style; 3) talk to your dyad partner when you need support; and 4) repeat the affirming re-directions and basic rights statements at least twice a day.

In this participant's evaluation of the outcome of the try ons, she reported that she found she liked the way the afro looked and did wear it for a few hours after she washed it. She reported that she cut her hair just a little more but not as short as she would like. She has been wearing her hair in both styles, short and straightened, and short and natural while at school. She explains:

Doing it gradually has really been the best way for me. My dyad partner has been supportive. She came over and washed my hair and styled it in a natural for me. I really like it. Then after a few days I changed back. I think that I will more than likely go with the natural for a longer while next time. I am still trying to work through not feeling as though I have to conform to these values about hair that I've lived with all my life...it's hard.

The third participant's pattern emerged as a result of losing the long hair she once had at age ten, which never grew back, and now having short hair which she detests. This happened due to her grandmother's insistence that she

receive a perm which caused severe hair loss. She confessed to still harbouring feelings of anger towards her grandmother for insisting on the perm, and jealousy towards her two sisters who still have long hair. This participant's image of herself as an attractive woman was greatly diminished by her hair loss. In this excerpt from the Confrontation and Inventorying stage of the Trumpet Processing Guide she explains:

I abhor having short hair. I cannot resign myself to having short hair when I know the long hair that I used to have was lost through no fault of my own. It's hard. Both my sisters have long hair. The majority of women I see in magazines, on television, and in college all have long hair... there is still a part of me that has still not recovered from the loss of my once long hair. I had something special taken away from me. I hated it when friends and relatives would say things like "what happen to all that beautiful long, thick hair?" or "girl what happened to you?" At the same time they would praise my sisters for their beautiful long hair.

The dysfunctional response pattern and crusher identified by this participant suggests that she feels unattractive because of her hair loss and marginal when compared to other women with long hair. The dysfunctional patterns identified stated:

Whenever I'm in a situation where there are other girls, Black or White, with long hair, I usually experience feelings of anger, jealousy, envy and a general unattractiveness. I feel sad about losing my hair and jealous that someone still has the long hair that used to be mine. The sorts of things I say to myself are, "I'm not jealous; their hair is ugly; they are silly; my hair is lovely the way it is; my hair used to be long like their's, so what." What I usually do is withdraw and get very quiet.

I don't compliment them if it is someone I know and her hair looks nice. I just ignore her. I would always be happy at the sight of someone with shorter and nappier hair than I. Afterwards, I feel so guilty and selfish for being so petty and small. What I wish I could do is feel comfortable with my hair and accept that the incident happened and that's the way it is.

The crusher revealed:

I am not beautiful because I don't have long hair. I don't feel like a complete person without my hair. I don't see any beauty for myself in short hair. Without long hair I will never be beautiful. I am less attractive without my long hair.

The basic rights statements and re-directions generated by this participant and her dyad partner were affirming of the participant and encouraged her not to view her short hair as a tragedy or the sole embodiment of her attractiveness. A few of these statements read as follows: long hair, short hair, I'm a beauty; short hair is beautiful; I am beautiful. Long hair, short hair, I am complete, capable, and lovable; I have the right not to compare myself or feel that I must compete with other women who have long hair.

The try ons or experiments brainstormed by this participant and her dyad partner to assist in changing responses to this pattern included: 1) Talk to your grandmother, mother or sisters about the way you feel, 2) Experiment with different hair styles. Find one that is becoming to your face, 3) If you see a woman with long hair or short hair and you feel it is really attractive,

compliment her; 4) compliment yourself more often too; 5) repeat your re-directions and basic rights statements at least twice a day, 6) When people ask, "what happened to your hair?" tell them that you thought you would try another attractive, becoming style and length.

In this participant's evaluation of the outcome of the try ons she reported that she found it too threatening to discuss her feelings about her hair with her grandmother at this point, but felt more comfortable talking with her sisters. She reported that they were supportive and told her that they always felt that her hair looked fine. Her sisters suggested that she experiment with new styles and offered to assist her and make a project of it when she returned home in the summer. She reported that she has found it a little easier to compliment other women with long hair and short hair, and that she doesn't feel that her looks or attractiveness are measured by hair length. She expressed her overall responses to her pattern and the workshop experience in this way:

I don't worry so much about my hair anymore. I don't say "oh God it's never going to grow." I can do things with it and I experiment with it to make it attractive. It does not have to be long. I learned that I wanted long hair because everyone else has it. It used to bother me so when someone else had long hair, I envied it so, but that has really past. I'm more confident, less concerned with what people think. I have been trained to like a certain look, but I never really was as conscious of that as I am now.

Skin Shade

Participant response was unanimous in reporting that light skin color is more socially acceptable in appearance and deemed more attractive. They also believe that light-skinned Black women receive preferential treatment from both Blacks and Whites because of their skin shade.

Experiences that associate skin shade as a variable in determining Black female attractiveness were voiced by many of the workshop respondents as an acute awareness that there are differences made between light-skinned Black females and dark-skinned Black females.

One memory of having received this message of beauty preference and attractiveness in adolescence was expressed in the following experience shared by a participant:

I always noticed that girls who were very dark or very light were treated differently. I had a friend and she was beautiful. I never met anyone as beautiful as she. She was light brown-skinned with long hair that didn't need a hot comb press. People would go crazy over her when they saw her, always telling her how pretty she was. I took her to school with me and everyone flocked to her, I mean everyone. The kids said to me "who is your friend?" "she is so cute"...it made me feel so bad that people looked over me. When we got home I sat down with her and I said "why did people do that to you today?" she said "well, when you are very attractive and pretty people do things for you, they want you around them, they want to be your friends, and you have lots of friends." That stuck in my mind... Guys would want to be friends with me to get to her. I noticed how accommodating the guys were to her. Even White people treated her that way. I'd brought my other girlfriends to

school, plain dark-skinned girls, and no one made that kind of fuss over them. I realized more and more that people think that you're not attractive if you aren't lighter-skinned with long, fine grade hair....

In the following passage a light-skinned participant recalls a childhood experience which associates skin shade as a measure of attractiveness that was reinforced by extended family:

All the perceptions that occur in the Black race, you know, if you're light your hair is long, you're beautiful. If you're dark, your hair is short, you are not as pretty. All the stereotypes, these are things that need to be discussed. It seems that within our own culture there is discrimination. Just from my experience I can see what attractiveness standards have meant for Black women. It's always been part of my upbringing and existence. I've always been aware of the differences made between light and dark with regard to which is desirable and attractive, very much aware. We use to stay with a great-aunt during the summers when I was eight until about twelve years of age. She passed for White, and she would always put these big sun hats on us if we had to go out in the sun. She said that "you don't want to get dark and ugly!" She talked about big lips all the time. She didn't like big lips and we always had to play in the shade...

Family Reinforcement

The influence of family members in reinforcing these perceptions of attractiveness emerged as a strong theme. Particularly in the area of parental preferences and expectations of the attractiveness of the date choices of their children, and attitudes about hair. The conflicts this caused participants will be discussed in more detail later. However, the following passages reveal two of the

many examples of attractiveness preferences that have been voiced by family regarding skin shade and physical features. One participant explains:

My mother will see a picture of a Black guy or see a Black guy walk by and she will say, "oh, he's so pretty, he has good hair"...the standard is lighter skin is pretty, hair should have no naps, hair should be cascading down a woman's back. My friend told me if I ever got an Afro that she would laugh at me. There is a stigma attached to natural hair and Afros. You can get long braids because at least that's still hair, but if you get it cut, it isn't hair anymore for some reason...

Another respondent speaks to receiving a similar message from an older brother:

When we were growing up my older brother only liked girls who were light, had long hair, and were tall and thin. I grew up seeing that and I am none of those things. His boyfriends felt the same way. If they saw someone dark-skinned, my color, with short hair like mine, they would not give her time of day or talk to her. They were always after the "cute" girls with long hair. I found that a lot in boyfriends that I had in high school. I see that in Black men a lot.

Media

The influence of the visual and print media and its role in creating and perpetuating these standards were repeatedly mentioned by participants. This observation was expressed in terms of rarely seeing a variety of Black female images in the printed or visual media that range in skin shade from light to dark. Participants were particularly vocal in mentioning that Black women are hardly ever seen in hair care advertisements in mainstream

glamour and fashion magazines or on commercials. These two comments were typical:

I think when you read a Vogue or a Glamour magazine, you are continually being conditioned to think that the women portrayed are the essences of attractiveness and beauty. And all of them are White. Not to say that I feel ugly, but Black women in this society are not made to feel that they are beautiful. We are so ignored when you talk about what is beautiful. We are never mentioned and rarely seen. This attractiveness standards we live by, trying to look a certain acceptance way...

There are so many issues around the Black women's beauty in terms of what we are supposed to look like in order to be beautiful. A friend of mine and I were talking about physical features and the change in models' features to sexy, bigger lips. We were wondering why if for years so many Black women have had full lips, why are they not used in the ads and considered attractive? Why do the media and the masses revere the Vanessa Williamses and opposed to the Anita Bakers? She (Anita Baker) is beautiful, she has shorter hair, she is dark-skinned, she has brown eyes, but what is wrong with that?...

Body Image

Weight

Weight emerged as a primary physical attribute by which participants make attractiveness determinations about Black women. It was an area of great concern to participants; and they expressed it in terms of being ever diligent in the battle to maintain the "ideal weight" for

one's height and frame. The prevailing stereotypical portrayal of Black women in films and television sitcoms as heavy and fat dominated discussion about this issue.

Family Reinforcement

Weight was identified as an area of conflict for participants with regard to the criticism they receive from men, particularly male members of their families. Participants reported receiving the message that to be overweight is unacceptable and unattractive. Three participants illuminated this in the following manner:

In my family the men are always dictating how women should look and act. My father and uncles are traditional in terms of wanting feminine beauty that is defined as thin, long hair, lighter skin and all that. My dad is always on the girls about staying slim...

My father has a thing about weight. He is always telling us (the kids) that he dislikes fat. "Don't get fat." He even tells us not to date or marry fat people. It gets so ridiculous; but it does influence me to a certain extent....

...I have to accept that my dad is fifty-nine and set in his ways and his views are not going to change. He thinks that only long hair is attractive and that you must be pencil thin...such unfair expectations of women he harbours...he has a thing about weight. I took my girlfriend home and she is about twenty pounds overweight. When she asked for seconds at dinner, he said, "oh you're getting seconds huh?" I have to put up with that crap because I am his daughter, but other people don't. I was so upset and embarrassed....

Dysfunctional Response Patterns

A common denominator in the patterns of both participants for whom patterns emerged about weight were feelings of inadequacy in comparison with siblings whom they perceived to be more acceptable in the eyes of their parents than they. In order to get the recognition and approval they perceived given unconditionally to their siblings, both participants assumed the burden of trying to be "perfect" in all areas, i.e., getting the perfect grades, maintaining the perfect weight, finding the perfect summer job, getting the perfect boyfriend, etc.

Compared to other family members, the first participant for whom a pattern emerged around weight perceived herself to be the heaviest member of her family, with the exception of her mother. This perception of being overweight was reinforced and perpetuated by her siblings and father because she had very broad hips and heavy thighs. In this excerpt from the Confrontation and Inventorying stage of the Trumpet Processing Guide she explains:

When I'm at school, going to class, talking to my friends, it never occurs to me that I am in need of some serious firming up. Perhaps that is because I am at a women's college and the environment is one of support and not condemnation...weight is a big thing in my family. My father's side of the family are small people. My mother's side of the family are tall and the women tend to be hippy. My younger sister is 5'5" and weighs 110. My older brother is 6' and weighs 125. All thin and beautiful

compared to me at 5'8" and 150. After years of being deemed the fattest one in the family, excluding my mother, I am always defensive about my weight with my family, particularly with my father and brothers...

The dysfunctional response pattern and crusher identified by this participant suggest that the participant feels she cannot live up to the expectations of her family and is a failure and disappointment to them. There is also an underlying desire to be more assertive with her brothers and father in voicing her dislike of their barbs and criticism. The dysfunctional response patterns identified stated:

Whenever I'm in a situation where my weight is mentioned, particularly within my family, I usually experience feelings of hurt, anger, and being unacceptable in some way. The things I use to say to myself are that I am too heavy, not attractive, not capable. What I typically do is respond in a combative way by saying something smartass to appear unaffected by their comments. Afterwards, I feel more angry and unloved. What I wish I could do is tell them it hurts my feelings, and ask them to please not say those things to me again.

The crusher revealed:

I am not good enough. I can't live up to the expectations of my family to be thin, successful, smart, and attractive, it's too much. If I fail at being any one of these things, my family won't love and be proud of me.

The basic rights statements and re-directions generated by this participant and her dyad partner were affirming of her desire to be more assertive in voicing her

opinions, being confident in herself, supportive of her desire to firm up her body but not rejecting the need to fulfill unrealistic expectations that are either self or otherwise imposed. A few of these statements read as follows: If I don't fulfill my family's expectations I am not a failure. If I don't fulfill my family's expectations, they will still love me. I can publicly affirm my good points; there are many; and I am entitled. I am bright, have a great sense of humor, and I know how to have caring, supportive relationships with my friends. I have the right to tell my family members when they have said or done something that hurts my feelings.

The try ons or experiments brainstormed by this participant and her dyad partner to assist in changing responses to this pattern included: 1) letting go of the "I don't care what you say to me" attitude and letting her family know that she is hurt by their comments; 2) Telling her family that she has fears and anxieties about the pressure to be excellent in all things all the time; 3) Going to the gym for a swim and sauna with friends once a week; 4) Going for a walk around campus with friends after dinner before she settles down to study; 5) Doing aerobics with a friend at the gym; 6) calling on her dyad partner when she needs support or feels overwhelmed; 7) repeating

the affirming re-directions and basic rights statements at least twice a day.

In this participant's evaluation of the outcome of the try ons, she reported that she contracted with her dyad partner to do once a week exercise class and swim. She reported that beyond doing it because of her concern for her weight, it made her feel good to take time out for herself. She also reported that she was able to speak up to her brother when he leveled a negative, picky criticism at her. Although his criticism had nothing to do with her weight, her ability to confront him on his comments was very significant to her. In reporting how she felt about the confrontation she stated:

I don't have to keep things inside, I can say how I feel, I have a right to. It's not normal or healthy to keep things inside; you don't have to take, take, take.

In sharing her overall feelings about the workshop and her attitudes towards her body image she explained:

At a recent party I wore a mini skirt and I would never have done that before this experience. I mean I thought I was too heavy but I looked great....The group gave me confidence, the ability to trust, communicate and share much more of what I think and feel and my opinions. That's part of an inner beauty to learn to trust myself. I was scared to share with people, to tell you the truth, that was my biggest apprehension in coming into the group....

The second participant for whom a pattern emerged around weight expressed her displeasure with her larger

size always in comparison to her younger sister who was several sizes smaller. There were underlying feelings of inadequacy when compared to a sibling who she perceived to be more attractive, successful and approved of by the family. This participant's weight concern was much more pronounced for her in the presence of her father and sister. In this excerpt from the Confrontation and Inventorying stage of the Trumpet Processing Guide, she reports on her feelings about her weight when her dad takes her and her sister shopping for clothes, she explains:

I was always frustrated and angry with myself, angry with my skinny sister, angry with my dad who always seemed so frustrated that it took me so long to find the right size....Weight was always a sensitive area for me. I always wanted coats down over my behind. I don't wear shorts in the summer or go to a lot of functions because I don't have the fashionable clothes....I get so jealous of my sister sometimes because she is the epitome of the right thing. She looks right in her size seven dresses. She is dainty, thin, married to a doctor. The kicker that is that she is younger than me. Talk about a hard act to follow.

The dysfunctional response pattern and crusher identified by this participant reveals legitimate concerns about her weight, her feeling that her father loves her sister more, her feeling the need to compete with her sister, and her feeling of being marginal when compared to her sister. The dysfunctional response identified stated:

Whenever I'm in a situation where my weight is really brought to my attention in front of my

father and sister, I usually experience feelings of humiliation, frustration, and anger. The things I say to myself are, "You look like a pig, why couldn't you be small like M-----. You should lose weight. You should not eat so much. You should cut your hair and wear make-up. You should start being friendlier. You should stop envying your sister." What I typically do is promise myself things will be better and that I will change. Afterwards, I feel as though I'm a disappointment to my family, especially my father. What I wish I could do is feel more confident, and lose the weight so that my family will be proud of me.

The crusher revealed:

I am unlikable and unattractive because I am overweight. My father won't love me as long as I am overweight and will never love me as much as he does M----- because I am not as good as she. I never will be.

The basic rights statements and re-directions generated by this participant and her dyad partner were supportive of her desire to lose weight, but also of encouraging her to do it because she wanted to and not to compete in some way with her sister. The statements were also affirming of her being confident in her individual qualities that in no way need to be compared to her sister. A few of these statements read as follows: my father loves me regardless of how I look. I don't have to be like my sister or pattern myself after her to be loved. My sister is who she is; I am who I am! Our lives, looks, abilities or choices don't have to be the same and that is o.k.

The try ons or experiments brainstormed by this participant and her dyad partner to assist in changing

responses to this pattern included: 1) Talking to her sister about the way she feels and letting her know that she is not angry with her, but very frustrated about herself at times; 2) Sharing some of her anxieties and fears with her dyad partner or other good girlfriends; 3) exercising, going for walks and swimming with friends once a week; 4) Making herself over: fixing her hair differently, wearing make-up. Shopping for one new outfit at a shop with fashionable clothes for larger women. Selecting an outfit that is different from what she usually wears; and 5) Repeating the affirming re-directions and basic rights statements at least twice a day.

In this participant's evaluation of the try ons, she reported sharing her concerns with her sister and talking to her dyad partner about her feelings. When reporting on her discussion with her sister she explained:

I resented her because I thought she was perfect, but I realized that she isn't perfect, she has fears and concerns about a lot of things. My viewing her that was has a lot to do with my father and how he accepts the two of us. I thought it had to do with my weight and some sort of flaw in me but it has to do with family dynamics that I got a better perspective on in talking to my sister.

She expressed her overall response to her pattern and body image in this way during her follow up interview:

Thinking that you are fat and ugly is all part of your value system. I question and re-think my value system a lot now. You have to change the way

you think of yourself I've realized. That semester I cut my hair for the first time in my life. This summer I wore shorts. I thought I was so fat and heavy before....I have a voice. I never had a voice before. I have a confidence.

I talked more in class after that. I wear bright colors and now I wear pierced earrings. I've always had my ears pierced but never wore anything in them. Seeing everyone in the group adorned with earrings, I thought I would try them...my family had noticed that I have a bit more flair.

Body Markings

There were two participants for whom patterns emerged around unsightly physical markings on the body that made them feel unattractive. However, no group discussion ensued by any other members of the workshops regarding this issue and its impact on body image.

Dysfunctional Response Patterns

For the first participant the extremely dark circles under her eyes, which she referred to as flaws, caused her to feel very unattractive. She pointed to these dark circles as flaws for which she was teased and questioned about as a child, and in turn made to feel very different from her peers. She admitted to feeling evil in some way because only she had these dark circles. In this excerpt from the Confrontation and Inventorying stage of the Trumpet Processing Guide she explains:

I've been constantly made aware of the fact that I have dark circles under my eyes and this flaw has

always been a problem for me in terms of how I view my attractiveness....The overall message that was conveyed to me is that there was no way I could alter or improve my image. I did not talk to anyone about it. Instead, I tried to conceal my flaw as much as possible. I was relieved when I was told by the ophthalmologist that I had to wear glasses all the time because they concealed my flaw. My dad always told me not to listen to those kids at school. Now that I am in college people don't mention it, but I have noticed that people may stare at my face occasionally....

The dysfunctional response pattern and crusher identified by this participant suggest that she wants to feel more confident about her appearance. The dysfunctional pattern identified stated:

Whenever I'm in a situation where I'm talking to people and looking them in the eye, I feel as though they are thinking that these dark circles are ugly. I usually experience feelings of being physically inadequate. The sorts of things I say to myself are that I wish I didn't have these dark circles, but I never say that I wish these people would get off my back. What I typically do is keep to myself and wish my circles away. Afterwards, I feel so different from other people and a little undesirable. What I wish I could do is be more confident in my appearance and get rid of these dark circles.

The crusher revealed:

I am not attractive, no matter what I do to hide or enhance myself I will never be attractive. I will never be successful at attracting someone I want to attract.

The basic rights statements and re-directions generated by this participant and her dyad partner sought to assure her that she was not flawed, or different in any negative way. A few of these statements read as follows:

I am not flawed; dark circles are not a curse or a

punishment. Dark circles or no circles, I am beautiful. I have the right not to have to fulfill another's expectations of what is attractive.

The try ons or experiments brainstormed by this participant and her dyad partner to assist in changing responses to this pattern included: 1) Not fixating on her dark circles. Looking at her face and body as a whole. Emphasizing the physical whole, not parts of herself; 2) Not fixating on her dark circles. Seeking to enhance her eyes if she cared to. Doing an eye makeover just once to see if she liked it; 3) Reading and remembering the affirmations she received from the group; 4) Disclosing her feelings about this to someone close to her with whom she was comfortable and respects; 5) Repeating her re-directions and basic rights statements at least twice a day.

In this participant's evaluation of the outcome of the try ons, she reported that with the strong group support and the support of her dyad partner she was able to share her feelings about her appearance which was most helpful. She reported that it was helpful in that she is no longer preoccupied with thoughts that other people paid so much attention to her appearance. The eye makeover was not appealing to her in the least. She summed up and evaluated her group experience:

Next to the group and dyad partner support, the best advice that made me think about myself a little differently was to look at myself as a whole and not in parts....

The second participant for whom a pattern emerged regarding physical markings on the body that made her feel unattractive identified the stretch marks on her lower body. She reported having had them since she was in junior high school, and being teased about having either lost a lot of weight or having had a baby. Her anxiety about the markings was crystallized upon intimate contact with a man she really cared about. In this excerpt from the Confrontation and Inventorying stage of the Trumpet Processing Guide she explains:

Once an old boyfriend wanted to know if I had ever been pregnant after he saw the marks. I told him no, that they were just there. I was upset that of all the things to ask or discuss he chose that sensitive area. It brought back all those old voices and questions. I never felt comfortable with him after that....It just added to my feelings of unattractiveness where my body is concerned....

The dysfunctional response pattern and crusher identified by this participant, as with the previously cited participant's pattern: a feeling of unattractiveness and inadequacy about the body that is often times exacerbated by the comments or criticisms of others. This participant also wished to feel more confident about her body and that the markings in no way detracted from her attractiveness. The dysfunctional pattern identified stated:

Whenever I'm in a situation where I am revealing my body, especially to a guy, I feel that he may find me unattractive and unappealing. I usually experience feelings of shame and inadequacy. I never seem to be able to say anything to make myself feel better. The sorts of things I say to myself are "your body is a turn off." What I usually do is hide, over up and try to conceal myself. Afterwards, I feel that I am not being as honest and comfortable with myself as I should be and that I am short changing the person I am with, I feel guilty. What I wish I could do is be more comfortable and accepting of my body.

The crusher revealed:

I am physically unattractive and have a fear of men not finding me appealing as a result of my stretch marks. I am afraid of being rejected.

The basic rights statements and re-directions generated by this participant and her dyad partner were supportive of her feeling more secure in her body image and no so preoccupied with the stretch marks. A few of these statements read as follows: My bottom is the tops! Like me, like my bottom. Want me, want my bottom. I have the right not to have to fulfill another's needs or expectations of what is attractive.

The try ons or experiments brainstormed by this participant and her dyad partner to assist in changing responses to this pattern included: 1) Not fixating on her bottom. Look at her body as a whole; 2) Telling a guy about the stretch marks before intimacy; 3) Repeating the affirming re-directions and basic rights statements at least twice a day.

In this participant's evaluation of the outcomes of the try ons, she reported still having a very difficult time with overcoming her negative body image. She reported her overall response to her patterns and the try ons in this manner:

It's very difficult for me to view my body as normal even after all the support and affirmation of the group. It was helpful to disclose my feelings about it to the other women in the groups because they were all so understanding. This is one area I'll have to work on slowly.

Conflicts as Manifest in Participant Identified Contexts

Two themes emerged as areas of concern for participants that were identified as the social consequences resulting from the light-skinned beauty standard issue: 1) parental expectations regarding the selection of an attractive date; and 2) areas of conflict in the interpersonal relationships between light-skinned and dark-skinned Black women.

In this section participants report on the strong influence of the light-skinned attractiveness standard on their selection of male dates. Of particular note is the impact of parental value systems of light-skinned attractiveness on participants date choice, and the value conflicts experienced by participants which result in dysfunctional response patterns.

On the interpersonal relationships of Black women, participants reveal the conflicts that manifest between Black men and women and between Black women due to reinforced messages about light-skinned attractiveness. Participants identify (1) the nature and reinforcement of skin color stereotypes about light-skinned and dark-skinned Black women; (2) its influence on date preferences of Black men and friendships between Black women; and (3) the class background and Black identity issues which emerge from skin color stereotypes.

Date Choice

Parental expectations regarding the selection of an attractive date emerged as a strong theme. Attractiveness determinations for men in some instances were reported to be based on light skin color and keen features. Date selection was an area in which participants for whom patterns and conflicts emerged felt most pressure to select a potential male date by these standards. Several participants reported coming from households where this message was reinforced or having knowledge of someone for whom this message was reinforced. One participant's recall of this message to her and her siblings from family members follows:

My grandmother and aunts are always telling us to bring home someone who is light with good hair. Those messages have been strong and clear since I can remember to both my sisters and brothers. Black women are scrutinized more where that is concerned; but is also a problem that Black men face. Whenever my sister brings one of her many new boyfriends home, my mother, grandmother and aunt do not like him if he is very dark. He can be smart, have a good personality, but if he does not have that certain physical look, they don't like him, which is wrong...

Another participant similarly reports:

I dated this football player once and he was a massive, stocky guy. If you looked at him you could call him either muscular or overweight. It would depend on your perceptions. My father hated him and called him fat and ugly. My dad has a thing about fat and ugly. It is all wrapped up in his opinions about how your features look. I went out with another guy who had what I call full lips. My father called them big lips. He'll tell you he likes thin lips. He thinks ugly is anybody with big lips, brown teeth, nose too flat and wide across the face or very dark. He always says that he doesn't want his son or daughters marrying anyone like that....I really would not to do anything to displease him....I guess it does influence me because I am particular about who I bring home (guys) in terms of how they look.

Dysfunctional Response Patterns

Dysfunctional patterns emerged for two participants who came from families to whom male attractiveness means a great deal: so much so that both participants admitted to feeling tremendous pressure to select a date that met their parents' approval.

The first participant anguished over introducing a male date to her parents, particularly her father. She

reported that upon meeting a potential long term date interest, she sometimes sized him up according to her father's standards: light-skin, small lips and nose, and trim physique. She stated that when she had selected guys that did not have all of these characteristics she received criticism from her father. In this excerpt from the Confrontation and Inventorying stage of the Trumpet Processing Guide, she described her parents reaction to her heavy set, dark-skinned date at their first introduction:

My date said hello! My dad did not say anything. My mom said hello and as he sat down, my mom whispered, right there, that he wasn't very attractive....I agreed that he wasn't attractive but I said that he was very nice. What they think about my date doesn't matter to me now as much as it did then, but I still think that I consider what they are going to think when I introduce them to a guy. I am trying not to think about what they want, but what I like....In my family I am most affected....All I can say is I get it from my dad....My brother doesn't feel this way at all. He dates a girl that is heavy set with very short hair. He's compassionate and very gentle. I love him for it, but I don't know where he gets it from. He is not like my father....

The dysfunctional response pattern and crusher identified by this participant suggest that she is trying to disregard her parents expectations of her date choice and not feeling so anxious about introducing her dates to her parents. The dysfunctional response pattern identified stated:

Whenever I'm in a situation where I meet a guy and want to introduce him to my parents, I'm overly concerned about their approval of his looks and how

they will respond to him. I usually experience feelings of anxiety, anger, and apprehensiveness in talking about him or describing him because I don't want to be influenced by the negative comments they may make. The sorts of things I say to myself are if they meet him please don't let them say something rude or act rudely.

The crusher revealed:

I will not be supported and loved if they don't approve of my date. I will be a great disappointment to my dad.

The basic rights statements and re-directions generated by this participant and her dyad partner were affirming of her right to select a date regardless of her parents' expectations, and feeling more confident in her ability to make choices. A few of these statements read as follows: I have a right to fulfill my own expectations and choose a guy based on my own standards. I don't have to sell my date to my parents. My parents will love and support me regardless of what my date looks like.

The try ons or experiments brainstormed by this participant and her dyad partner to assist in changing responses to this pattern included: 1) talking to her parents and telling them that respecting her date choice means that they respect her; 2) not being so quick to introduce her date to her parents; getting to know him better first and thereby negating her tendency to be influenced by what her parents felt or said; 3) talking to her mom about it since the mother did not seem to feel as

strongly as her dad, and thereby enlisting her mom as an ally; 4) talking to her brother and enlisting his support and suggestions; and 5) repeating the affirming re-directions and basic rights statements at least twice a day.

In this participant's evaluation of the outcome of the try ons, she reported that she found it too threatening to talk to her dad, but spoke to her mother who said that she would not go on about the subject again, and would mention it to her father. The participant also reported that she gets much support from her brother who encourages her to make her own choices. She agreed that the suggestion to introduce her boyfriend to her parents after a long period of getting to know him seemed a good idea. She explains:

The opportunity to discuss this means so much to me. This thing has bothered me for so long. I have received a lot of good suggestions and support from the group and my dyad partner. As Black folks we know what that entire color thing is about and it was easy to share this.

Unlike the first participant, this second participant will not introduce or mention her boyfriends to her mother. She reported that her mother was very adamant about the looks of the men she and her sisters dated, and has tried to instill in them her very class conscious, color conscious value system. She reports that her mother has told them that the guys don't have to be light-skinned but never too dark, with nice curly hair. This participant

contends that her mother looks at the physical first, then brains, class and status. This participant feels pressure to conform to her mother's wishes so as not to be the disappointment to her mother that the oldest sister is, for rebelling against her mother's expectations and standards. In this excerpt from the Confrontation and Inventorying stage of the Trumpet Processing Guide she explains:

My older sister is rebellious, so she brought home this guy who did not fit my mother's ideal of attractive. My sister is working and decided not to go to college, so I am the first daughter to go to college. I have a lot to live up to...in a way I feel pressured that I have to bring home this person that she says I have to bring home and it's hard because what if I like someone else? I have this boyfriend at home, they know I have one but I have never shown any of my family, especially my mom, his picture...he is not light...he does not have curly hair, and I know my mom will not like him. I feel caught in a bind; on the one hand she is telling me not to be like my older sister and date a guy she wouldn't like just to punish her, and be a better role model for my little sister....

The dysfunctional response pattern and crusher identified by this participant suggest that she feels very childlike in this role of adhering to her mother's standards of date selection, and would like to establish confidence in her own decision about dates and other choices in her life. She is very afraid to let go of the role her mother had her in for fear of being a bigger disappointment to her mother. The dysfunctional pattern identified stated:

Whenever I'm in a situation where I meet a guy and I'm sizing him up as a potential date, I think about how my mother would respond to him. I usually experience feelings of anxiety and feel very pressured about seeing the guy if I know that my mother wouldn't approve. The sorts of things I say to myself are: "don't let my mother find out, don't disappoint mom, you're doing the same thing T----- did." What I usually do is not talk about the guy with anyone and I never bring anyone to the house. Afterwards I feel like I am sneaking around and being insincere and pretty gutless for not taking a firmer stand. What I wish I could do is be more honest and tell my mother that her expectations of me are too much.

The crusher revealed:

I cannot live up to all these expectations and I am a failure. My choice of a boyfriend that my mother doesn't like makes me a failure. I am a disappointment like my sister.

The basic rights statements and re-directions generated by this participant and her dyad partner were affirming of the participant's right not to feel that she has to make up for the disappointment her mother perceives her sister to be. The statements encouraged her not to feel as though she had to fulfill the unrealistic expectations of her mother. A few of these statements read as follows: Voicing my opinions and acting on my preferences will make me a disappointment or a rebellious daughter. It is not necessary for me to live up to the expectations of others. I don't have to fulfill my mother's expectations and she will still love me. I don't have to fulfill my mother's expectations and I am not a failure.

Try ons or experiments brainstormed by this participant and her dyad partner to assist in changing responses to this pattern included: 1) talking about her boyfriend openly around her family and not hiding any pictures she might have of him; 2) telling her mother of her discomfort with the mother's expectations; 3) writing a letter to her mother in which she tells her all the things she would like to say and holding onto that letter, adding to it as she felt capable; 4) talking to her older sister about her feelings; 5) calling her dyad partner when she feels overwhelmed; 6) repeating the affirming re-directions and basic rights statements at least twice a day.

In this participant's evaluation of the try ons, she reported that she found it very difficult to get support from her sister and was hesitant to talk to her mother. She reported that getting it out in the open with the group helped to get it off her chest a little, but it was still difficult for her to make any headway on the issue as a result of the workshop.

Relationships Between Black Women

The information disclosed by participants suggest that the attractiveness issue cannot be looked at in a vacuum. In many ways the skin color preference implicit in the light-skinned beauty standard fuels social and racial

stereotypes that can cause conflicts between light-skinned and dark-skinned Black women. The nature of these stereotypes and the assumptions and attitudes they shape were identified by participants as causing: (1) hesitancy in the desire to form friendships between light-skinned and dark-skinned women; (2) competition between light-skinned and dark-skinned women due to the date preferences of Black men for light-skinned women; and (3) accusations of racial identity problems in light-skinned Black women.

The Nature and Reinforcement of the Color Stereotype

Participants were invited to identify some of the tensions they felt existed between light-skinned and dark-skinned Black women. About light-skinned women, these were:

Stuck-up; Caucasian features; thin lipped; insensitive as opposed to friendly; not wanting to be associated with Black people; cold; class conscious; shallow; vain; snobs; cute; given an easier time in general by society; incapable of getting along with peers; over compensating for lack of color by acting "super Black"; spoiled; gets by on her looks; is loved by everyone; very popular; dumb; graceful; refined; dainty; show-off; phony; conceited; feminine; meek; sophisticated; neat; well groomed; upper class; high class; middle class; dates frequently; socially popular; hard to get; socialites; clear, soft skin; tall and thin; easily manageable hair; promiscuous.

The associations revealed about light-skinned Black women suggest a perception that they: (1) receive

preferential treatment (i.e., are loved by everyone, given an easier time in general by society); (2) feel little racial identity or attachment to Black people; (3) are unapproachable (i.e., phony, snobs, stuck-up); (4) are more desired by men (i.e., frequently date); (5) are more socially acceptable in behavior (i.e., dainty, graceful, sophisticated, feminine); (6) are more socially acceptance in appearance (i.e., thin, clear skin, wavy hair); (7) have a higher status and more prestige (i.e., middle, upper class, socialites).

About Black-skinned women, the participants listed:

Warm; friendly; physically heavy; hostile; street smart; lower class; Negroid features (very broad noses and full lips); shapely; strong willed; beautiful; family oriented; good mothers; street sense; confronts more hardships; forced to work harder to get what they want; coarse hair; kinky hair; blemished skin; well developed physically; tough; hard; strong; definite; not graceful; unrefined; overbearing; self-confident; outgoing; mean; blunt; earthy; pushy; belligerent; dynamic; lower class; sexually aware of self; sexually direct; not many dates but lots of sex.

Conversely, the associations revealed about dark-skinned women suggest: (1) non-preferential treatment (i.e., must face more hardships, must work harder to get what they want); (2) that they are less socially acceptable in behavior (i.e., mean, aggressive, overbearing, pushy); (3) that they are less socially acceptable in appearance (i.e., fat, blemished skin, short hair); (4) that they have less status and prestige (i.e., lower class); (5) that they

are desired by men for sex only (i.e., not many dates but lots of sex); (6) that they are overtly sexual (i.e., sexually direct, sexually aware of self).

At the same time these messages abound with contradictions. A light-skinned woman is both shy and a show off, smart and dumb, conservative and promiscuous, socially popular and loved by everyone yet has problems relating to people. A dark-skinned woman is both mean and friendly, warm and hostile, beautiful and ugly, sexually overt and motherly. These perceptions arise from restrictive and prejudicial stereotypes that are by-products of the racism and myths about femininity that are so prevalent in this culture. Lightfoot (1975) explains that these inherent contradictions around image result from stereotypic images about Black women. She contends that the Black female is "...not only faced with distorted and unrealistic stereotypes, but also with stereotypes that bear no rational connections to one another..." (1975, p. 4).

Formation of Friendships Between Black Women

The manner in which belief in these stereotypes, to some extent, create conflicts that may make it difficult to form friendships between light-skinned and dark-skinned

Black women emerged as a strong theme in group discussion. Participants spoke about this in terms of a resentment on the part of dark-skinned women for light-skinned women that manifests itself in hostile attitudes that are noticeable upon meeting. Reportedly this attitude is evoked by light-skinned women who have internalized the beauty messages that they are attractive and desirable, and projected by dark-skinned women who have internalized the messages that they are not.

A brown-skinned participant stated:

Sure you can see a dark woman who doesn't like a woman that happens to be light. Sometimes a light-skinned woman comes across with a major attitude that "I'm beautiful because I'm light" and this causes problems. There is an attitude that comes across about light and dark that isn't always spoken but causes lots of problems....

A light-skinned participant shared the following experience that tends to substantiate this concern:

For some reason it's always been the light-skinned Black people that have befriended me. I have friends that are dark, but my real close friends are fair like me. It always seems to be something that keeps us apart from other Black people. Just because you see a fair-skinned girl you call her "high yellow." That's not right. There is so much stereotyping. There are lots of things I don't like about me. I mean, I don't perceive myself as being very beautiful. To have others think I naturally assume that I am beautiful because I'm light-skinned bothers me. People assume that I have an attitude of superiority and they assume a very hostile attitude with me. If you put my family together we go across the color spectrum. We range from almost White to coal Black. My maternal grandmother is coal Black. After people

get to know me it's not a problem, and I must say that it is not a problem I have encountered with all Black women....

Two other participants disclose their feelings about the belief that light-skinned women are advantaged in some way. In sharing her frustrations over a comment made by her peers when discussing her anxiety about finding a summer job, a light-skinned participant recalled this incident:

A brown-skinned girl said to me "don't worry, what are you worried about? You will get a job...." So many people think that way, "you'll get anything you want because you're light...."

A dark-skinned participant disclosed that she sometimes thinks that light-skinned women receive preferential treatment in the job market and in dating:

I feel that it will be harder for me because I am dark-skinned and that you can make it easier if you are lighter. You can kind of cross the line and be more acceptable. You can make it easier. It can work for you in the job market, in relationships with black men, you know....I think that some light women can. But then again some people, even light, have to work hard. Sometimes society makes it so that these women can sometimes cross the line easier. Then again, when push comes to shove the White people tell them, "Hold it! You're still Black and you can only get so much." So I realize that they too have some of the same problems....

An example of the most hostile confrontation experienced was shared by a light-skinned participant:

I have always felt this animosity. This happened to me in high school. The other women felt that if you were light you were uppity and a bitch. I always get such negative responses from dark-skinned women. I went on exchange to a predominantly Black college in the South last year.

I did not know at first if it was because I was a newcomer or light, but this one girl, throughout the entire semester, everytime she saw me, I swear, called me a bitch to my face. I would walk by her and she would say, "there's that bitch." I wanted to think that I did something to her to make her that angry with me. But I had never seen her in my life. She would call me an uppity, yellow bitch. In high school it was like that and at college it is like that too. People tell me, "Well you're light and that is the only reason White people like you." The Black girls here tell me that all the time....

Date Preferences of Black Men

Participants reported that they perceive there to be a preference for light-skinned women among Black men in their dating choice. This has been revealed in the literature and personal testimonies about attractiveness preferences discussed in Chapter II. Discussion of participants' feelings about this issue and the resentment it can cause between light-skinned and dark-skinned women was pronounced. Indications that this is an issue among Black women that has a long history is documented in a comment from a light-skinned participant who shared one of her mother's memories about the appeal of light-skinned women to Black men:

My mother said when she was growing up, she's 69 now, that light-skinned women were held in awe; they were considered the most beautiful. She said all of her light-skinned girlfriends had men; they didn't have to be smart, pretty, or nice, just light. She said they got the "cream of the crop": doctors, lawyers, post office clerks with good government jobs...and I think I can see where dark-skinned women could resent light-skinned women.

In the following comments two dark-skinned participants share a similar observation of this preference for light-skinned Black women, among Black men:

Black guys, What is their problem? I went to a party a few weeks ago and these two Black guys came in and they went around in the dark and looked at every Black woman's face, everyone before they asked some light woman to dance...some mainstream, aesthetically beautiful Black woman to dance. They never asked me. But I continue to notice that a lot. I continue to notice that as a trend among Black men. I stopped going to parties. They guys only ask "certain looking" women to dance....

One day about two years ago I read an interview in Essence magazine about Black men and women. They asked the Black men what they looked for in a woman, and the whole issue of skin shade came up. The one quote that I will always remember is this one guy who said: "It's o.k. if she's Black just as long as she's not too dark." That has always haunted me, perhaps because I am so very dark.

The manner in which this causes competitiveness in dating and gaining the attention of Black men is discussed by two light-skinned participants in the following:

It's been an issue that I have been aware of since high school. When I came to college I had a Black roommate. We would go to parties and the Black woman's first response to me was that the guys liked me because I am so fair and the closest they can get to White the better. I would feel awful when they said that. I never thought that guys liked me because I was light, but all the girls told me that was the only reason. Maybe I am being naive about it.

The conflicts caused by skin shade and the assumptions of who is most attractive is a real problem. A lot of dark Black women automatically are very hostile toward me because I am lighter and have long hair. This idea that the Black man is looking for a woman with long hair, that light-skinned, long haired women are in demand, and that this lessens the dark-skinned woman's chances for getting an acceptable Black man, puts up a barrier in our (Black women) forming relationships sometimes. It seems to me that most of the Black men I know do say they like long hair. They want that, and other Black women realize that, so when you have longer hair and lighter skin and Black men think that it's pretty, darker women with short hair resent you for that fact. I've come up against that; where people have said things, especially at parties...when I come in they roll their eyes, definitely the rolling of the eyes gets to me, I think, "oh God!" I can almost hear the dark girls saying, "why did she have to walk in?" I can feel the tension when I walk in....

Integrated/Segregated Background Experience

An issue that emerged as a secondary theme from these associations was that light-skinned and dark-skinned Black women alike who grow up in an integrated environment are lacking in feelings of racial identify. Although not directly related to attractiveness, it was a by-product of the larger skin color/class association made in the discussions about light-skinned and dark-skinned Black women. Throughout group discussion there was continually repeated a prevalent belief that if someone Black is from an upper/middle class background, grows up in an integrated environment with mostly White friends, and speaks "proper" English, she has little to no racial identify. Because

light-skinned women were believed to live in predominately white environments and attend predominately white schools, etc., this was usually leveled at them, although not always.

A brown-skinned participant explained that she was accused of this due to her background and empathized with her light-skinned counterpart:

I grew up in an all White environment, went to an all White grammar school. We moved and from there I went to an all Black neighborhood and Black Catholic junior high. Blacks did not like me because they thought I was "proper" and talked like I was White. I got a little of this flak for a short while, but it soon died down. But you take someone who is light with this background and they have even bigger problems. It's like on this campus, you take a dark woman who has come from a basically all White environment and they say little things about her, but her light-skinned counterpart who comes from the same background has got a bigger problem with the sisters on this campus. People don't view the way the light woman acts as a result of her environment. They think her attitude and manner come from the fact that she is light and thinks she's cute. They think that she is light, doesn't think she's Black, and all of these assumptions are made. It's hard for her really. I can see that even though I am not light. People see that light-skinned person's color and they say she's light, she acts like she's White, she don't know she's Black, period! I think if I speak correctly and articulate that it is just proper grammar and word usage. I don't attribute that to being White. Blacks just dump on light-skinned women so much.

A light-skinned participant similarly reports:

I went to an all Black grammar school and an all White high school. I was asked "How come you are not like other Blacks? Why don't you talk like other Blacks?" I never knew what that meant, and these questions were from White people! When they

bussed in Black kids to my high school, they even started calling me names like "oreo" and saying that I was there acting White. That's what you have to face and it's hard. it has really hurt people on the inside...if you know you're Black, but you're light, sometimes you never seem to fit in.

Dysfunctional Response Pattern

For one participant the issue of not feeling accepted by her Black peers caused her to identify a pattern of responses which emerge in her relationships with other Blacks. The previously cited statements from other participants in the workshop tend to substantiate this participant's observation that there is an attitude which prevails among some of their Black peers that the cultural bonds and race history of Black people dictate that Blacks must all have the same lifestyle, experiences, behaviors, mannerisms, politics, etc. This participant reported that the expression of any differences evokes ridicule and that she feels ostracized by her peers much of the time. In this excerpt from the Confrontation and Inventorying stage of the Trumpet Processing Guide she explained:

When I got to college many of the Black women didn't deal with me; they just looked at the way I looked, acted, dressed, and talked, or they spoke with me briefly to ask where I was from and get an idea of how I grew up. I feel that the Black women react to me coldly because I did not have the same experiences that they had. They tend not to associate with me because I am or do not act "as Black" as they do. I feel intimidated to talk and share with them for fear they do not approve of me...Black students question and challenge my

identify. This makes me feel unsure about myself sometimes, I really resent this....

The dysfunctional response pattern and crusher identified by this participant suggests she feels she does not fit in well with her peers and is reluctant to extend herself because she may be rejected or challenged in some way. The dysfunctional pattern identified stated:

Whenever I am in a situation where there are other Black girls, I usually experience feelings of loneliness, misplacement, or not fitting in and being the same as they. The sorts of things I say to myself are: "I am not really Black because I do not have the same experiences as 'most Black people'." What I typically do is that I tend not to share my background/experiences with other Black girls because I fear rejection by them. Afterwards I feel that I am being denied and made to feel that I don't count. What I wish I could do is be more secure in my identity, and assertive in voicing who I am.

The crusher revealed:

I feel that I do not truly belong because I am not accepted by Black people a lot of the time. I am unacceptable.

The basic rights statements and re-directions generated by this participant and her dyad partner were affirming of her feeling confident to share her opinions and experiences without hesitation, and encouraging her that the perspective she brings is a valid one. A few of these statements read as follows: there are many different ways to be Black. My way is just as good as anyone's. No matter what my experiences, I am still a Black person. I have the right to share my experiences and opinions with

others without being made to feel ashamed or apologetic. I have the right not to have to fulfill another's needs or expectations.

The try ons or experiments brainstormed by this participant and her dyad partner to assist in changing responses to this pattern included: 1) Being kind to herself, strong in the person she is; 2) Attending a few functions of the Black Student Organization and going to the Black Cultural Center to study or hang out with a friend; 3) Sitting at lunch or dinner with a Black student she does not know and talking freely; 4) striking up conversations with Black students she meets, say in the library or walking across campus; 5) Talking about her background and experiences whenever the opportunity presents itself; 6) Disclosing her feelings to friends she trusts, talking about the issue; and 7) Repeating the affirming re-directions and basic rights statements at least twice a day.

In this participant's evaluation of the outcomes of the try ons, she reported that disclosing her feelings with friends she trusted and felt comfortable with, particularly her dyad partner, to be most helpful. She did not know her dyad partner before the workshop and considered the formation of their friendship to be a very positive step in her feeling that Black students want to get to know her.

She reported exchanging copies of her basic rights and re-directions with her dyad partner and each calling the other twice a day to read them aloud over the phone. This participant also reported meeting two new Black women on campus through her dyad partner.

Most helpful to her were the discussions and being able to share her feelings with the group. She expressed her overall response to her partner and the workshop experiences in this way:

It got me to see that I wasn't deficient as a Black person or as a Black woman. I began to see that I didn't have to define my Blackness by others or validate it by others, and prior to the workshop experience I always thought I did. I realized that I can have different experiences. We have a myriad of experiences as Black people and I don't let anyone make me feel as though I don't really belong anymore. My dyad partner was very supportive. I really enjoyed talking to her. She helped me to share my feelings. I had so many feelings that were sitting inside. I talk to my mother but you need someone your own age to talk with....I was so surprised to know that other people felt like me in some instances.

Participant Learning Outcomes

A post evaluation interview was conducted with thirteen participants to determine the overall learning outcomes derived from the workshop experience over time. The interviews were conducted anywhere from four to fifteen months after the workshop. This information was obtained by asking each participant the following:

- (1) Looking back on your experience, are there any learnings that you have retained? How is this demonstrated?
- (2) Is there anything new that you practice (in your behavior, thinking or feeling) that you would not have done prior to the workshop experience?
- (3) What helpful aspect(s) of the workshop have you realized over time?

The recurring themes most prominent in the responses to the post evaluation questions are presented here. It is presented in such a way as to ensure the participant's confidentiality.

Recurring Themes

A review of the responses to the post evaluation questions reveal four recurring themes. These themes provide a more complete picture of the learning outcomes retained from the workshop experience overall. These learnings were identified as: (1) increased knowledge of the effects of stereotyping on the formation of friendships between Black women; (2) enhanced confidence and assertiveness; (3) increased degrees of self-disclosure and (4) the reconceptualization of Black attractiveness standards.

1. Effect of Stereotyping on Friendships. An increased awareness of the inhibiting effects of stereotyping on the formation of friendship between light-skinned and dark-skinned Black women was a most prominent and consistent report from eight participants. Dark-skinned participants reported a heightened awareness of the irrational nature of their behaviors and attitudes towards light-skinned women. These respondents reported making a concerted effort to purge from their belief system the associations made about light-skinned women (i.e., snotty, conceited, advantaged, unapproachable, treated with preference) and not to allow these beliefs to adversely influence their impressions or their behaviors and feelings towards them. For several participants this manifested only at the thinking and feeling level for they reported questioning their stereotypes about light-skinned women and examining their unflattering and erroneous perceptions of light-skinned women:

I am having more internal dialogue; and I question my hostile feelings and attitudes towards light-skinned women more than I did before....

I thought the grass was greener on the other side; that is to say, that light-skinned women had dates every night, men knocking down their doors, nothing to worry about, and a great social life. I realized that as the light-skinned sister in our group said, that when she was a child the other kinds resented her because they thought she was too good to play with them. She expressed such a hurt.

I began to see that so many of us have to work on this issue and resolve the hurts. It is not any better for her than for me sometimes....The readings helped me to see this also.

I learned how close-minded I was and how I act out of certain prejudices....Well I act out of definite stereotypes that I have about certain looking Black women, light-skinned women in particular....A lot of negative feelings come to mind when I see light-skinned Black women. I question these stereotypes and examine these feelings much more. I never did that before....

There were other participants for whom this workshop resulted in change of behavior towards light-skinned women. In three instances this led to dialogue, friendship, and the realization that it is less complicated to deal with people individually than to carry the extra emotional baggage of hostility, resentment, and self-depreciation which accompanied acting out of distorted stereotypes. These participants shared examples of consciously acting on this new learning in the following:

I deal with light-skinned women more individually and not on what I assume about them based on what they look like. I make a conscious effort not to do that. Sometimes I am more successful than other times. Before I said, "she's light-skinned deal with her this way; she's White deal with her that way." It is so much easier to deal with people as they come, so much easier....

I realized that I did not want to have any light-skinned women friends. I rarely looked beyond the color and made massive assumptions about a light-skinned woman's identity, politics, and sense of herself. I've started looking beyond

color. This past summer, in my pre-law school orientation classes, I met a wonderful woman who happened to be light-skinned. I kept her at a distance at first and ran all the old tapes, you know, she thinks she's so cute, everyone will cater to her because they think she's attractive and she won't have to sweat getting through law school like I will. But I noticed that she was very down to earth. I started thinking back to the workshop and the structured group exercise Messages (examining stereotypes) and the discussion we had as a group. I figured that I was being stupid and silly. I started talking to her and discovered that we had many things in common, similar fears, hopes and dreams regarding law school and our careers. We are now very good friends....

I accept women for what they are and don't make judgments about them because they're light-skinned or dark-skinned. I remember I used to hate this one girl on campus because she was light-skinned. I mean she used to really bother me. Everyone thought that she was so cute and she was always shaking her hair. Oh, she annoyed me so. But I got to know her and she is alright, a nice girl. I thought back to the structured groups activity Messages, and all the stereotypes we generated in discussion. I realized that all that crap was my head set, not hers. We get along fine. She's serious, she works for everything she gets. She doesn't get it because she's cute, she works hard as I do. I think through the workshop you get to see that there are many similarities; that we all have to fight and work together to change these perceptions and assumptions. We have to work together differently than we have been....

Three respondents reported these learnings were retained from the workshop experience. Four respondents reported new ways of behaving, thinking or feeling that they did not have prior to the workshop experience. One respondent reported these learnings were the most helpful aspect of the workshop realized over time.

Participants credit these learnings to the structured group exercises, the readings and the discussions. The associations generated about dark-skinned and light-skinned Black women caused discomfort for many participants who reported feeling a certain amount of guilt and surprise that they had internalized these messages and acted on these beliefs.

One dark-skinned participant's examination of her messages took on a very personal meaning as she related her responses to her feelings about her light-skinned sister:

I'm having a lot of trouble with this exercise because I have a sister who is very light and she is none of these things that we are saying....It hurts me to think that she could so somewhere and someone would judge her like that...by these words we all shouted out....They're very unfair perceptions, very erroneous....

Publicly acknowledging these messages made participants think about how unfounded they are.

2. Confidence and assertiveness building. Twelve of the participants reported acquiring an increased sense of confidence and assertiveness that was realized in several ways. This confidence emerged in expressions of: (1) increased pride in physical features that manifested in more attentiveness to grooming; (2) decisions to act on personal preferences and choices to enhance or maintain personal appearance even if different from preferences of parents, family, friends; and (3) increased acceptance and

belief in personal attractiveness. As previously cited in the post evaluation responses of participants with dysfunctional patterns about hair and weight, some of these expressions manifested in reports of participants re-styling or cutting their hair, donning new styles that they previously felt they were too heavy for, and generally complimenting themselves more often on their appearance. Many respondents reported that they had entertained thoughts of making these changes but never had the confidence to act on instituting them prior to the workshop experience. Representative comments from respondents include:

...the workshop gave me more confidence in me and my attractiveness....At a recent party I wore a mini skirt and I would never have done that before. I would have thought I was too heavy but I looked great....

...that semester after the workshop I cut my hair for the first time in my life, a real hair cut. Everyone in my family hated it, they loved it long and curly. This summer I wore shorts. I thought I was too fat and heavy before....

I take care of myself more in grooming. I am more particular about my hair. I always figured that because it wasn't long that I should not even bother with it in any particular way....I take better care of myself and care more about how I look. I am less likely to judge myself negatively and more apt to look into the mirror and say, "you have nice eyes or a lovely complexion...."

I would never have gotten my hair cut. All of my life people have been telling me about how nice it is because it's long and fine. I don't think of my hair as such a big deal anymore....I don't care if I cut it now, in fact it looks much better pruned....I don't have such a vested interest in thinking that it defines my attractiveness anymore....

One participant shared that this increased confidence in her personal attractiveness helped her feel more secure in her relationship with her boyfriend. She reported:

Prior to the workshop, I hardly had any confidence. Now, because of it, I feel better about my natural attractiveness and about myself in general. This has helped me feel more secure about my relationship with my boyfriend. Before the workshop when women would say to me, "oh your boyfriend is so handsome, I can't believe it", I would get so upset. I started believing that I was not attractive enough for him and started thinking that if he is that cute, why is he interested in me. I feel much better about that now. In fact the workshop, and especially the support of the other women gave me the courage to discuss my fears with him....

Increased feelings of assertiveness in voicing personal opinions, taking initiative in social situations, and acting on one's personal preference were reported. Two examples of taking initiative in social situations were reported as a result of the workshop experience:

...after the workshop there were a few parties and I asked a few guys to dance. I would never have done that before....I always think of the support and caring shown in the workshop and it acts as a support and boost for me even now.

...when I got to parties now I am much more relaxed and not as uptight as I used to be. If no one asks me to dance I don't feel that it's because of my looks. I am a bit more comfortable and confident. On three occasions I asked guys to dance. I have never done that before....I still slip sometimes back into that old mind set that I am not that attractive and he won't dance with me or be interested in me, but I try to zing myself and get out of it....I repeat some of the re-directions we generated in class to myself. I also stay in touch with my dyad partner.

Many of the responses reflect that the participants attributed this enhanced confidence and assertiveness to the support of the women in the group and particularly their respective dyad partners, e.g., "the support of the other women gave me the courage to discuss my fears"; "the caring and support shown in the workshop acts as a support and boost for me even now"; "she (dyad partner) always tells me that when I see something good about myself to acknowledge it"; "my dyad partner was so supportive. I really enjoyed talking to her. She helped me to share my feelings and be more confident." Participants served as sources of identification for one another and provided access to a source of social support that made it possible to sustain and transfer a sense of confidence to situations outside of the workshop setting.

Three participants reported these learnings retained from the workshop experience. Eight respondents reported new ways of behaving, thinking, or feeling that they did not have prior to the workshop experience. One respondent

reported these learnings the most helpful aspect of the workshop realized over time.

3. Increased degree of self-disclosure. Seven participants reported that the interactions among peers in a small group setting was instrumental in encouraging and maintaining their ability to share their feelings. Responses suggest that participants found the small group interaction non-threatening, personal, and informal. Respondents revealed that the discussion among peers and the literature validated that the issue of attractiveness and color existed and that it was appropriate to share their feelings and views about it. Most participants reported this as the first time ever discussing the issue publicly. The group discussion and experience legitimated emotional responses and discouraged any hesitancy to disclose information about feelings. It appeared to have served as a source of social support that gave some participants the confidence to voice their opinions and feelings outside of the group setting. Representative comments from respondents include:

I feel able to communicate and share much more of what I think and feel, my opinion....I was scared to share with people. To tell you the truth, that was my biggest apprehension coming into the workshop...I have really been talking more.

Getting my feelings out in the open was very important....I've never really been that candid with strangers before. The small group setting and being with my peers was the most valuable thing to me. To open up like that was different. I am more comfortable in expressing my opinions to my friends now and more apt to do that than before....

I found that opening up and sharing my emotions and feelings didn't kill me...to know that someone else was thinking the same thing I was and wanting to talk about it. The group discussion, structured activities and readings made things very meaningful. Sometimes you can never realize things until you talk and read. That process combined was most helpful. That was the most important aspect to me....

Three participants reported retaining learnings from the workshop experience. Four participants reported that their learnings were the most helpful aspect of the workshop experience realized over time.

4. Re-thinking standards of attractiveness. Seven participants reported questioning and/or re-examining the attractiveness standard which dictates that long hair, lighter skin, and keen features are most attractive. Participants reported that they: (1) seek to broaden their sources of identification and role models for beauty; (2) consciously examine the standards and value judgements by which they determine attractiveness for Black women; and (3) consciously question the source of those judgements. In some instances participants reported that as a result of the workshop experience, they now challenge their peers to do the same.

Three participants reported having retained the learnings from the workshop experience. Two participants reported new ways of behaving, thinking or feeling that they did not have prior to the workshop experience. Two participants reported this was the most helpful aspect of the workshop realized over time. Representative comments from respondents include:

...sometimes if I am with friends and we see different looking Black women and one of them makes a comment about a woman's lack of attractiveness, I challenge their perceptions....I'm very sensitive to reading or hearing that they (Black women) have big lips, or "pretty" long hair, or skin too dark....The class made me really start to examine the way I looked at Black women...the way I looked at images of us and the types of Black women I thought were most attractive....I was not looking at the broad spectrum of looks among Black women as attractive...as a result of the workshop, I am re-examining my perspectives and definitions.

I realize that I have to dispel the falsehoods and stereotypes and not hold onto images that are destructive. I never thought of the concept of lighter-skinned beauty as a by-product of racism and perceptions of what it means to be feminine in this culture. This issue was put in context for me in a way that was never explained to me before....It opened up my eyes.

...I look past the surface and question my definitions and value system around attractiveness. I have always fallen for the belief that any woman who is light with long hair is automatically attractive. But I was never as conscious of that as I am now. If I see someone who initially strikes me as beautiful, I'll stop now and say "why is she attractive?" I find that with my friends I ask them questions when they say something about someone being so beautiful. I don't judge them or make them feel uncomfortable, but I ask them, what about this person is beautiful to you?, what makes her so beautiful? You would be surprised that people are taken aback and sometimes have a difficult time answering because they never really think about it...the words just pop out when they see those aesthetically acceptable features...

These learnings were attributed to the readings that provided a social and historical overview of perceptions and attitudes about race, gender and femininity that shape definitions of attractiveness in western culture. The personal disclosure of group members and Black women's literature that documented the psychological and emotional impact caused by traditional beauty standards in western culture also prompted participants to re-examine value systems regarding attractiveness.

C H A P T E R V I
ANALYSIS AND CONCLUSION

Introduction

Thematic Analysis

This chapter begins with an analysis and discussion of the major findings which emerge from a review of the thematic results. These major findings include: 1) a summary of the key attributes of physical attractiveness; 2) an analysis and discussion of the internal and external messages about race, gender and femininity that reinforce attractiveness standards; 3) the value conflicts that emerged in the dysfunctional response patterns; and 4) indications of participant learning outcomes. Observations gleaned from reviewing these findings as a whole are discussed with respect to the concepts identified from salient literature.

Procedural Conclusions

A discussion of the procedural results follow regarding the overall effectiveness of the design. The questions to be addressed in this discussion include: 1) To what extent did the design elicit responses and/or results which substantiate the assertion that any

counseling models attempted be consistent with the cultural expectations and values of African-Americans? 2) Based on the thematic results, which design components were most effective and least effective? 3) What are the limitations of the design? 4) What design revisions should be recommended? 5) What implications for education and research directions are suggested by this study?

Thematic Analysis

Key Attributes of Physical Attractiveness

Participants' responses to perceptions of physical attractiveness among African-Americans reveal that distinct color and physical feature preferences exist and are associated when making attractiveness determinations about Black women. The predominant theme found in participants' reports of the intra-racial perceptions of attractiveness for Black women notes similar observations of the preference for what Brownmiller (1984) coins "light-skinned feminine beauty". Respondents similarly reported that the nature and context of those messages which denote Black women with light skin, long hair, and aquiline features as attractive imply that Black women without these attributes are not. In each series, participants reported having received very clear messages that for Black women,

attractiveness determinations are often made on the basis of standards which define lighter skin, straight long hair, and keen facial features (nose, lips) as most attractive, and darker skin, short coarse hair, and broad facial features (nose, lips) as least attractive. Although respondents attribute these standards to the established attractiveness norms of White mainstream culture, they perceive that African-Americans also adhere to this standard that serves as the basis of attractiveness judgements for Black women.

Participants reported being made aware of the differences in attractiveness determinations for dark and light-skinned Black women in childhood, adolescent and young adulthood, particularly as they became more aware of the responses and attitudes of others. Numerous accounts were shared by respondents which demonstrated how these standards regarding attractiveness were made apparent and reinforced. The two predominate themes which emerged in participants' interpretations of the messages associated with these accounts reveal that: (1) lighter skin, long hair, and keen features are a more socially acceptable and desired appearance among African-Americans as well as White mainstream culture; and (2) the message that these attributes constitute attractiveness have been reinforced by peers (male and female), siblings, various adult

authority figures, i.e., parents and relatives, and media and advertising images.

The personal experiences cited in Chapter V clearly indicate participants' exposure to very strong and consistent messages about attractiveness standards for Black women. The extent to which these messages influence the individual value systems of participants was elicited when the physical attributes by which they make attractiveness determinations about Black women were identified. The physical attributes which repeatedly emerged as primary were: (1) hair, with a preference shown for length and a relaxed or straightened style; (2) complexion, defined as a clear and even skin tone regardless of skin shade; (3) facial features, i.e., large eyes and high cheekbones; and (4) weight, defined as thin to medium build but not too heavy. There also emerged a strong preference for cosmetically enhanced appearance in attractiveness determinations. Mentioned as secondary attributes were mouth, nose and teeth.

Of those physical attributes which emerged as primary in participants' attractiveness determinations for Black women, hair and weight were two areas in which conflicts and dysfunctional response patterns emerged. The physical attributes reported by participants as the most conflictual were hair, weight and body image. Participants also identified dysfunctional response patterns in date choice

and racial identity issues which were manifest as a result of physical attractiveness standards.

Influences of Race, Gender and Femininity

Black female coeds in this study perceive that distinct color and physical feature preferences exist and are associated when making attractiveness determinations about Black women. Their perceptions that light-skinned Black women are considered more attractive and desirable are corroborated in the previously cited studies of Johnson, 1941; Mark, 1943; Seeman, 1966; Freeman, Armor, Ross and Pettigrew, 1966, and in the literary works of Black women authors such as Morrison, 1929; Hurston, 1932; Allen, 1982; Walker, 1982; and Washington, 1984.

Brownmiller (1984) contends that this dominant standard of light-skinned beauty, long hair, blue eyes and slim figure is an aspect of femininity that ranks as the ideal in Western culture. These attributes are extolled as the standards by which women must adhere to be considered attractive. If a woman falls short of these standards in any of these areas she has a tendency to blame herself. This tendency towards self blame is apparent in participants' reports of dysfunctional response patterns about hair length and texture, weight and body markings. Brownmiller further suggests that this mystique of

femininity and standard of beauty, defined by a White patriarchy whose unrealistic expectations are unattainable for most White women, are most certainly racist laden and discriminatory to Black women.

An earlier study conducted by Lightfoot (1975) had documented the race and gender oppression inherent in attractiveness standards which Bronwmler reports almost ten years later. Lightfoot contends that "Black women face the discriminatory threat of sexism and racism...if a woman has no social importance or does not happen to be considered physically attractive, she tends to be overlooked in our male-dominated society. This is true of White women too, but Black women suffer the invisibility more" (1975, p. 22).

There is a level at which issues of racism and the impact of racism have on Blacks as individuals that has not yet begun to be dealt with. This design may be used to begin to examine the raw core of hurt and conflictual feelings about skin shade preferences and beauty standards that result from the socialization and indoctrination of a western aesthetic dominance. Too often this raw core of hurt has been trivialized and limited by the term self-hatred. Gayle (1971), Arnez (1971, 1980), Neal (1981), and Butler (1987) speak to the aesthetic dominance which prevails in this western culture and defines itself

innately superior. There is a belief held by the dominant culture that its literature, art and concepts of beauty are both different from and superior to any others. More importantly it is considered the only norm by which others are judged. This aesthetic dominance perpetuates and nurtures gender dominance, White supremacy and stereotyping. Afro-Americans have had to face this dominance ever since they were brought to this country. The pervasive influence of this aesthetic dominance is evident in participants' comments about: (1) the derogatory associations about light-skinned and dark-skinned women; (2) parental and peer messages that reinforce light-skinned beauty standards; (3) parental pressure on date choice and preference to light-skinned dates; and (4) the preference of Black men for light-skinned women.

Sociologists Ladner (1972) and Hannerz (1974) cite the pressure to conform to mainstream American culture a considerable force with which Black Americans contend. Ladner, who conducted one of the first indepth studies on the lives of Black girls contends that the strong influence of the aesthetic of the mainstream culture "represents one of the areas of overlap between the dominant culture and the Black culture" (1972, p. 124).

Value Conflicts

A product of this overlap between cultures is the value conflicts it generates. These value conflicts were most noticeable in the processing of personal information through the Trumpet Processing Guide. What appear as common threads in the conflicts which emerged were concerns about: (1) fulfilling personal and social obligation and responsibilities to adhere to attractiveness standards; (2) the perceptions of others; and (3) how to decide between competing values.

Three participants uncovered patterns around hair. One felt longer hair would make her more attractive than her short hair because of continual references made by her extended family to the beauty of her sister's lengthy hair. The second participant wanted to keep her hair short and natural despite parental criticism that she straighten it. The third participant, adhering to peer and parental pressure, straightened her hair but preferred to wear it natural. The two participants for whom patterns emerged around weight thought themselves overweight when constantly criticized and compared to their thinner siblings by their fathers. The two participants for whom patterns emerged around date choice felt pressured to choose light-skinned male dates based on the color preferences of parents. If they did choose to date males that did not have "the look"

their parents preferred, they were reluctant to introduce their male friends to their parents. The one participant for whom a pattern emerged around Black identity felt that she was not acceptable to Blacks who criticized her for not being "Black enough" due to her lighter skin shade and integrated background.

Clearly, participants felt compelled to take into account: (1) the external perceptions of others; (2) how others viewed their external image, (3) the possible negative consequences to their relationships with family and peers; and (4) the personal and family responsibility to parental preferences.

Two of the strongest influences in helping participants to resolve conflicting value issues and act on personal preferences were the literary readings and the discussions about the profound effects of aesthetic dominance that emanate from gender and race oppression. As participants began to understand the combination of socio-cultural factors that influence perceptions of attractiveness, skin color and issues of femininity in a larger social context, they were able to identify the reasons why these preferences exist. This was particularly helpful to those for whom patterns emerged around hair, Black identity and weight. Participants for whom patterns emerged around date choice found it more difficult to act

on personal preference. Having parental approval of date choice was very important. This may be due to the fact that selecting and introducing another person into the family makes them too vulnerable to criticism about personal choices which may differ from familial norms.

Significant Learnings

Participants report that they now practice new ways of thinking, feeling or behaving that they did not practice prior to the workshop experience suggest that perhaps significant learning took place. The operative word here is practice, for what better way to assess learning than by examples of how new information has been synthesized and interpreted in a manner that elicits satisfying and appropriate changes in attitudes and/or behaviors. The three distinct areas in which examples of practicing new behaviors or initiating an action due to the workshop experience as reported in the post-evaluation interviews include: 1) making changes in personal appearance; 2) the forging of friendships between light-skinned and dark-skinned Black women; 3) increasing assertiveness and confidence in voicing opinions and self disclosing outside of the workshop setting; and 4) taking initiative in social situation.

Post-evaluation responses indicate that learning outcomes were manifest in attitude and behavior changes outside of the group setting. Participants reported that they learned: 1) to be more accepting of and receptive to light-skinned women; 2) to act on personal preferences and choices to enhance or maintain appearances even if different from preferences of parents, family and friends; 3) to consciously examine the standards and value judgements by which they determine attractiveness for Black women, and in some instances, challenge their peers to do the same; 4) to broaden their sources of identification and role models for beauty; and 5) to be more accepting of their own physical appearance.

Respondents' ability to identify and define these learnings in the follow up interviews conducted some four- to fifteen-months after the workshop experience strongly suggest that these learnings were substantive and meaningful.

Procedural Conclusions

Cultural Match Between Procedures and Participants

A detailed review of the design components that were and were not effective, and the trial/re-trial methodology used to develop the design were presented in Chapter IV. Yet to be addressed, however, is the attempt to create a design that represented the best cultural match between the procedures and the individual.

Explained in detail in Chapter II are theoretical constructs and counseling models cited for use with African-Americans (Mezz and Calia, 1972; Nobels, 1972; Stikes, 1972; Staples, 1976; Copeland, 1977; Harper and Stone, 1978; Hunt and Smith, 1978; and Semaj, 1980). Briefly, these suggest the inclusion of holistic concepts of mental, physical, and spiritual health and interdependence, language, humanistic orientations, style, immediacy, action orientations, and solutions which incorporate support and advance in accordance with the African-American cultural disposition. In light of these cultural considerations, effective counseling models for use with African-Americans suggest the inclusion of techniques and strategies that provide: support and confirmation, trust, environmental manipulation, advising, modeling and stimulation, self-disclosure, verbal

reinforcement, non-threatening climate, identification, active analysis and synthesis, and recognizing feelings and behaviors.

Reports and examples which attest to the support, affirmation, trust and non-threatening climate generated within the group and sustained through contact with the dyad partners helped participants follow through on their try on experiments. The support and trust generated in the group encouraged self disclosure.

Through the Trumpet Processing Guide with the advice and support of dyad partners, participants were able to brainstorm solutions to resolve dysfunctional response patterns. Respondents reported that the ability to take action to resolve conflicts empowered them with a sense of control. Participants reported that the Trumpet Processing Guide provided the model through which to recognize feelings and behaviors, and also actively analyze and synthesize personal information around the issue.

The important use of language was utilized through the reading of Black women's literature which served as a source of identification or model of how to cope with the issue of attractiveness concerns. The readings also helped to generate personal information about attractiveness concerns in a very non-threatening way that was processed in the large group and through the Trumpet model.

Participant response to the workshop experience suggests that this design provided an appropriate and effective cultural match.

Design Effectiveness

Participants' response to the thematic content indicates that the Trumpet Processing Guide, group discussion and dyad partners, and literature readings the most effective design components.

From the marriage of the Trumpet Processing Guide and the Black literature emerged three unique design elements: (1) the personal issues that were mostly private and intimate were put in some public forum; (2) the literary sources were a stimulus for generating the data, deciding the themes and confronting participants; and (3) the use of the Psychological Education Approach for processing.

Trumpet Processing Guide. Nine respondents identified the Trumpet Processing Guide alone or in conjunction with the structured group activities and small group experience as the most effective aspect of the workshop realized over time. The feedback suggests that analyzing responses and identifying dysfunctional response patterns through the Trumpet Processing Guide: (1) demonstrated that individuals could exert control over redirecting unsatisfying responses; (2) enabled participants to develop

and implement problem solving strategies and solutions to their concerns; (3) enabled participants to seek the advice and support of peers; and (4) added to their repertoire of coping skills a process that can identify unsatisfying patterns of response in other areas.

These representative comments from respondents further suggest that this cognitive organizer was also a guide for integrating and making sense of a variety of experiences:

The Trumpet was helpful...the process of tracing where my dysfunctional response stems from, why, how I hurt myself, how I prevent the good stuff from coming in...I apply the process to other issues in my life...

It really made me pinpoint specifics, re-evaluate my concerns and where they come from...there is a way to isolate and deal with my concern...it let me know that I can change my response and behavior...it gives me hope and a tool to use in looking at other areas that concern me...

It allowed me to really examine my feelings and behaviors and put them in a context that allowed me to deal with them effectively. So many times you waste time talking but never find or attempt solutions. But the Trumpet allowed me to take action and gave me personal control over dealing with my issue. I took personal control but was able to share and seek the advice and support of others.

The Trumpet made me realize that I have internal feelings about my attractiveness that are the result of a combination of experiences and influences. This opened me up to becoming more accepting of myself and not beat myself up so much...

Literature Readings. The literature mirrored the Black women's experience within the culture regarding the light-skinned beauty standard and therefore demonstrated a particular perspective within the culture that participants were able to relate to. The literature reflected numerous experiences that: 1) legitimate participants' emotional response to the issue; 2) helped generate and evoke personal information to process through the Trumpet Processing Guide; and 3) generated in depth discussion and a sharing of experience that made disclosing less threatening.

The ability of the literature to energize participants, initiate substantive exchange, and encourage introspection was due to language style and images. The language was able to convey familiar images and evoke feelings of intimacy and familiarity with the everyday routines and rituals in the lives of Black women. One illustration of this point is found in the following lines taken from the poem entitled Hair, which speaks to the hair care rituals that many Black women are familiar with:

...the first time I heard a straightening iron crackle
through my greased kitchen, I thought a rattlesnake
had got loose in the room...

(Clarke, 1982, pp. 1-4)

These few lines prompted a discussion about the "kitchen", a term that refers to the hair at the nape of the neck, which many Black women in the group were familiar with. This led to lively discussion about individual participants' hair care secrets, memories and messages about hair from childhood, and a comparing of notes about hair styles and texture. Participants shared a common experience that was enjoyable, funny, and sometimes painful, but very conducive to sharing information and allowing for disclosure in a non-threatening manner. Clearly this is the kind of personal experience that only a Black woman writer could capture and relay and this is what made the use of Black women's literature such a powerful intervention.

Group Discussion and Dyad Partners. The social and emotional support provided by group participants, large group discussion and the dyad partnerships were identified as one of the most effective and important aspects of the design. Dyad partners served as a particularly significant source of support in boosting and sustaining one another's confidence to follow through with the try on experiments in Stage Five of the Trumpet Processing Guide. Participants identified the support and caring generated in the group discussion as crucial in discouraging any hesitancy to disclose information about feelings, and encouraging an

exchange of affirming, positive reinforcement. Respondents also reported that this sharing in the group authenticated their feelings about the issue.

Design Limitations

Race and Gender Issues. One of the purposes of the workshop was to elicit information about how Black women negotiate issues of attractiveness and identify dysfunctional response patterns regarding their individual attractiveness concerns. Incorporated into the design were readings and discussion about the larger issues of racism and sexism that play a crucial role in perpetuating the aesthetic dominance of light-skinned attractiveness standards. As previously mentioned, the facilitator observed that these issues need to be given more attention than was paid to them in the workshop design. Since Black women face the double jeopardy imposed by race and gender discrimination there is a need to focus on how the individual also negotiates the larger social context of racism and sexism, i.e., Where are participants vis-a-vis the larger context of racism and sexism?

Developmental Issues. Freshmen, sophomores, juniors and seniors participated in the workshop on a voluntary basis. Participants ranged in age from eighteen to twenty-one. Within the design there was no way to identify

cognitive, affective, Black identity, or self knowledge development concerns and needs of participants that may have restricted or enhanced the impact of the workshop.

Population. The reader is cautioned not to make generalizations about Black women's attitudes about their personal attractiveness based on this study. A small population of young Black women participated in this study. These Black women attended two predominantly White institutions located in predominantly White, small towns in New England. Three of the four workshop group participants attended a small, private, all female college, and the participants in one workshop attended a large, state related, coed institution. Information regarding socio-economic background, geographical region of origin, family background, sources of identification and female role models, level of Black consciousness, or exposure to predominantly integrated or segregated environments were not identified in this study. As previously cited, the design development emphasis was on the individual's perception of attractiveness and conflicts over attractiveness concerns in order to elicit dysfunctional response patterns. This considerable focus on individual issues resulted in not enough attention to the influences of extenuating social factors on individual development. However, one must consider reports and perceptions of

attractiveness determinations for Black women, the identification of key attributes of physical attractiveness, or the nature of dysfunctional response patterns may be influenced by one or more of these factors.

General Conclusions

With the closing of a discussion on this study, directions for further research and educational implications are indicated as well as comments about what components of the design might be revised if undertaken again. Each will be briefly noted.

Design Revision Recommendations

1. Make more extensive and substantive the readings and discussion on the larger social connectedness of race, gender and femininity to the issue of attractiveness standards. Within a social issues context an overview of the theoretical underpinnings of oppression, racism and sexism as it relates to this issue should be incorporated.
2. A design component that examines the stereotypes and aesthetic images of Black women in American media and culture to gain a better understanding of why these distorted images exist, why they

- are perpetuated, and how they translate into messages that elicit unflattering associations about light-skinned and dark-skinned women.
3. A design component that introduces participants to theories of Black Identity Development and Black Consciousness Development (Jackson, 1976). This is important in order to eradicate the prevalent misconception revealed in participants' responses that skin shade has a direct bearing on race consciousness. One's developmental needs and concerns, and their social milieu has a decided affect on their Black consciousness and identity development, not the shade of their skin (Jefferson, 1981).
 4. A stronger values clarification component to assist participants in (a) understanding how value systems are developed, (b) identifying individual value systems, (c) acting on individual value systems, and (d) negotiating conflicts between individual values and institutional or parental values.
 5. Extend the workshop series over a longer period of time, perhaps eight to twelve weeks. Workshop evaluation responses strongly suggest participants

need more time to synthesize the amount of material covered.

Educational Implications

Participants' response indicate that an increased understanding of the socio-cultural factors that influence perceptions of attractiveness reduce self-blame and anxiety over appearance. This was particularly helpful to those for whom patterns emerged. Understanding these socio-cultural factors called for the use of Black literature and readings on the influence of race and gender on aesthetic preferences. The educational implications in this regard suggest the need for more study on social issue themes and Black literature's applicability in curriculum design. This study has the potential to be a pilot for a social issues course which examines, in the larger social context, the influences of race and gender on aesthetic standards of attractiveness. The course could be entitled, Race and Gender Oppression: The Nature of Aesthetic Dominance in American Culture. In addition, the overwhelmingly positive participant response to the Black literature suggests it needs more exposure in curriculum design and use as a counseling intervention. For participants the Black literature reflects a society that is their own and through which they can see themselves,

talk about themselves, and deal with issues that represent various personal experiences.

Research Directions

As previously cited, the considerable focus on individual issues resulted in not enough attention to the influence of extenuating social factors on individual development with regard to attractiveness. Two of the social factors identified were sources of identification and female role models and the developmental level of Black consciousness. Perceptions of attractiveness determinations for Black women, the identification of key attributes of physical attractiveness, or the nature of dysfunctional response patterns may be influenced by these two factors. Consequently, the two research directions suggested by this study include: (1) examining the processes of integration and elaboration among various sources of identity to discern how Black women define femininity and develop personal aesthetic standards by which they make attractiveness judgements; (2) examining the correlation, if any, between stages of Black Identity Development and personal perceptions of attractiveness in Black women.

The process feedback indicates that Black women are eager to talk about the color and physical feature preferences that are associated when making attractiveness determinations about Black women. This workshop design provided participants with the first opportunity to share and process their private thoughts and feelings on this issue in a public forum that was non-threatening and supportive. The information shared represents the first step in the process of understanding the complexity of the forces which shape the lives and visions of Black women.

APPENDIX A

Letter to Participants

I am a doctorate student in Psychological Education at the University of Massachusetts, Amherst. I am in the process of gathering data for my dissertation entitled, "A Psycho-Educational Approach To The Issue Of African-American Female Attractiveness: A Workshop Design." The workshop is specifically designed to explore the issue of physical attractiveness and the African-American female. I would like to request your consent to participate in a series of four workshops.

The issue will be explored within a group context through the use of structured group exercises and activities, group discussion, the reading of Black women's literature on the topic, and personal journal entries. The goals of the workshop are as follows:

- ..To explore the impact of skin shade/color and physical features on the self-perceptions of physical attractiveness in African-American women.
- ..To examine intra-racial attitudes and/or conflicts caused by differences in skin shade/color and physical features among African-American women.
- ..To examine the impact of skin shade/color and physical features on interpersonal relationships within the race that African-American women experience.
- ..To examine the literature and poetry of African-American women writers that explores the impact of the skin shade/color and physical features issue on the African-American woman.

The benefits reasonably to be expected from participating in the workshop are as follows:

- ..To identify the general and personal consequences of the influence of skin shade/color and physical features on the lives of group members.
- ..To identify the patterns, contradictions and conflicts of group members in inter and intra personal negotiations around the issue of skin shade/color and physical features.
- ..To identify any unsatisfactory patterns of behaviors or group members resulting from the issue of skin shade/color and physical features.

- ..To assist group members in establishing, experimenting and evaluating alternative coping responses.
- ..To assist group members in creating and maintaining support/assistance groups.

The time commitment on your part would be approximately 9-12 and 1-4 on each of the four days. You are free to withdraw your consent and to discontinue participation in the workshop at any time. Workshop discussion shall remain confidential. The journals that will be kept throughout are the property of individual participants and may be shared with the group only if the participants choose to do so.

Although there is no risk of physical, emotional, or mental injury from participating in this workshop, the guidelines for all research involving human subjects at the University of Massachusetts, Amherst, requires that subjects be informed "that no treatment or compensation will be available to the subject if physical injury occurs in connection with the conduct of the research."

More specific details as to time, place and date will be sent to those who express an interest. I am available to answer any inquiries concerning the procedures. Please detach and return the bottom half of this sheet to P.O. Box 983, Mount Holyoke College, South Hadley, MA, 01075. I can be reached at 538-2535 in the evening or 545-0918 during the day. Thank you.

Sincerely,

Paula Queenan

	NAME _____ Age _____
	I would be willing to participate in the workshop.
	Phone Number _____
	Campus Address _____

APPENDIX B

Winter Term Course Descriptions

W.T. 131

A PSYCHO-EDUCATIONAL APPROACH TO THE ISSUE OF AFRICAN-AMERICAN FEMALE ATTRACTIVENESS

This course is designed to explore the impact of skin shade/color and physical features on the lives of African-American females. We will explore this issue through the use of structured group activities and exercises, group discussion, the reading of Black women's literature and poetry on the topic, and personal journal entries.

Within a workshop context we will:

- explore the impact of skin shade/color and physical features on the self-perceptions of physical attractiveness
- examine intra-racial attitudes and/or conflicts caused by differences in skin shade/color and physical features
- examine the impact of skin shade/color and physical features on interpersonal relationships within the race
- examine the literature and poetry of African-American women writers that explore the impact of the skin shade/color and physical features issue on the African-American female.

Students will be required to maintain a personal journal and complete required readings for the course.

Paula Louisa Queenan (Head Resident)

Permission of Instructor: By interview with Paula Louisa Queenan

Fee: \$3 for photocopying

Meeting Times: M/Tu 9:00 A.M. - 12:00 P.M.

Location: Betty Shabazz House

Max. Enrollment: 15

Min. Enrollment: 6

Register in the Office of the January Program Coordinator, December 1-5, 1985.

A PSYCHO-EDUCATIONAL APPROACH TO THE ISSUE
OF AFRICAN-AMERICAN FEMALE ATTRACTIVENESS
JT 116

Paula Louisa Queenan

This workshop is designed to explore the impact of skin shade/color and physical features on the lives of African-American females. We will examine this issue through the use of structured group activities and exercises, group discussion, the reading of Black women's literature and poetry on the topic, and personal journal entries.

Within a workshop context we will:

- ..explore the impact of skin shade/color and physical features on the self perception of physical attractiveness.
- ..examine intra-racial attitudes and/or conflicts caused by differences in skin shade/color and physical features.
- ..examine the impact of skin shade/color and physical features on interpersonal relationships within the race.
- ..examine the literature and poetry of African-American women writers that explore the impact of the skin shade/color and physical features on the African-American female.

Students will maintain a personal journal and complete required readings.

Students must consult with the instructor (X2535) for permission to enroll before coming to registration.

January 5, 6, 12, 13, 19, 20 9:00 a.m. - 12:00 p.m.

Bette Shabazz House

Maximum Enrollment: 15

Minimum Enrollment: 4

Register in the Office of the January Program Coordinator
December 1-5, 1986.

APPENDIX C
Reading Selections

CHIRLANE McGRAY

I used to think
I can't be a poet
because a poem is being everything you can be
in one moment,
speaking with lightning protest
unveiling a fiery intellect
or letting the words drift feather-soft
into the ears of strangers
who will suddenly understand
my beautiful and tortured soul.
But, I've spent my life as a Black girl
a nappy-headed, no-haired,
fat-lipped,
big-bottomed Black girl
and the poem will surely come out wrong
like me.

And, I don't want everyone looking at me.

If I could be a cream-colored lovely
with gypsy curls,
someone's pecan dream and sweet sensation,
I'd be poetry in motion
without saying a word
and wouldn't have to make sense if I did.
if I were beautiful, I could be angry and cute
instead of an evil, pouting mammy bitch
a nigger woman, passed over
conquered and passed over,
a nigger woman
to do it to in the bushes.

My mother tells me
I used to run home crying
that I wanted to be light like my sisters.
She shook her head and told me
there was nothing wrong with my color.
She didn't tell me I was pretty
(so my head wouldn't swell up).

Black girls cannot afford to
have illusions of grandeur,
not ass kicking, too loud laughing,
mean and loose Black girls.

And even though in Afrika
I was mistaken for someone's fine sister or cousin
or neighbor down the way,
even though I swore
never again to walk with my head down,
ashamed,
never to care
that those people who celebrate
the popular brand of beauty
don't see me,
it still matters.

Looking for a job, it matters.
Standing next to my lover
when someone light gets that
"she ain't nothin come home with me" expression
it matters.

But it's not so bad now.
I can't laugh about it,
trade stories and write poems
about all those put-downs,
my rage and hiding.
I'm through waiting for minds to change,
the 60's didn't put me on a throne
and as many years as I've been
Black like ebony
Black like the night
I have seen in the mirror
and the eyes of my sisters
that pretty is the woman in darkness
who flowers with loving.

(McCray, 1979, p. 29)

AMONG THE THINGS THAT USE TO BE

Use to be

Ya could learn
a whole lot of stuff
sitting in them
beauty shop chairs

Cause with a natural
there is no natural place
for us to congregate
to mull over
our mutual discontent

Use to be

Ya could meet
a whole lot of other women
sitting there
along with hair frying
 spit flying
 and babies crying

Beauty shops
could have been
a hell-of-a-place

to ferment
a.....revolution

Use to be

you could learn
a whole lot about
how to catch up
 with yourself
and some other folks
 in your household.
Lots more got taken care of
 than hair
Cause in our mutual obvious dislike
 for nappiness
we came together
 under the hot comb
to share

and share

and share

But now we walk
 heads high
naps full of pride
with not a backward glance
at some of the beauty in
 that which

used to be

(Coleman, 1979, p. 59)

the ballad of chocolate Mabbie

It was Mabbie without the grammar school gates.
And Mabbie was all of seven.
And Mabbie was cut from a chocolate bar.
And Mabbie thought life was heaven.

The grammar school gates were the pearly gates,
For Willie Boone went to school.
When she sat by him in history class
Was only her eyes were cool.

It was Mabbie without the grammar school gates
Waiting for Willie Boone.
Half hour after the closing bell!
He would surely be coming soon.

Oh, warm is the waiting for joys, my dears!
And it cannot be too long.
Oh, pity the little poor chocolate lips
That carry the bubble of song!

Out came the saucily bold Willie Boone.
It was woe for our Mabbie now.
He wore like a jewel a lemon-hued lynx
With sand-waves loving her brow.

It was Mabbie alone by the grammar school gates.
Yet chocolate companions had she:
Mabbie on Mabbie with hush in the heart.
Mabbie on Mabbie to be.

(Brooks, 1963, p. 7)

Feelings of a Very Light Negro
as the Confrontation Approaches

When it comes
(and make no mistake-
 it's coming)
which way will I go?

Whose bullet will send
my life
choking and bubbling
up from my chest into the filth
of some unknown,
but silently waiting, street?
My pale skin and
 thin lips
alienate me from my
people.
They are suspicious of
my claim to
 blackness.
They gaze into my pale
blue eyes
and they know that I have
never danced
 naked and gleaming with sweat
under a velvet African sky.
But my soul screams
against an alliance with
 you.
I am Black inside myself
and I hate you,
 for with your whiteness
and your power
you have destroyed me.

(Cleage, 1970, pp. 11-12)

homage to my hair

when i feel her jump up and dance
i hear the music! my God
i'm talking about my nappy hair!
she is a challenge to your hand
Black man,
she can touch your mind
with her electric fingers and
the grayer she do get, good God,
the Blacker she do be!

(Clifton, 1980, p. 5)

homage to my hips

these hips are big hips.
they need space to
move around in.
they don't fit into little
petty places. these hips
are free hips.
they don't like to be held back.
these hips have never been enslaved,
they go where they want to go
they do what they want to do.
these hips are mighty hips.
these hips are magic hips.
i have known them
to put a spell on a man and
spin him like a top!

(Clifton, 1980, p. 6)

if you black get back

Vashti
with her one brown
and one hazel eye
was an ugly and dirty little black girl
whose nappy hair could not hold a curl
whose name nobody even wanted to say
much less to play
with her
so in awe of browns and tans we were

Vashti
with her hard hazel eye
was dull in school
but broke no rule.
Teachers laughed openly at her stutter.
Frequently calling upon her to read aloud.
Cowed, her face swelling like an udder,
she would rise to the effort
and the humiliation.

Vashti's hair was never straightened.
To be black was bad enough.
To be black and have nappy hair
was just plain rough.
Boys terrorized her.
Girls scorned her.
Adults walked the other way
to avoid the play
of Vashti's eyes
marking their cruelty.

So black she could stand out in a coal bin.
So black she was most nearly blue.
So black it was a sin.
So black she could stop the dew.
Vashti learned to live
and love with pain.
Wore it like a coat of armor
rather than resembling an armadillo.

(Clarke, 1982, pp. 7-8)

hair: a narrative

it is passing strange to be in the company
of black women
and be the only one who does not worry about
not being with a man
and even more passing strange
is to be among black women
and be the only one wearing her hair natural
or be the only one who has used a straightening
iron

An early childhood memory:

me: sitting in the kitchen
holding down onto my chair
shoulders hunching
toes curling in my sneakers.

my mother: standing behind me
bracing herself against the stove
greasing the edges of my scalp
and the roots of my hair violently
heating the straightening comb alternately
and asking between jerking and pulling:

'why couldn't you have good hair?'

by the time mother finished pressing my virgin wool
to patent leather,
I was asking why I had to have hair at all.

(the first time I heard a straightening iron crackle
through my greased kitchen, I thought a rattlesnake
had got loose in the room.)

so much pain to be black, heterosexual, and female
to be trained for some Ebony magazine mail order man
wanting a woman with long hair, big legs, and able
to bear him five sons.
hardly any man came to be worth the risk of nappy edges.

the straightening iron: sado-masochistic artifact
salvaged from some chamber of the Inquisition
and given new purpose in the new world.

what was there
about straight hair
that made me want to suffer
the mythical anguish of hell

to have it?
made me a recluse
on any rainy, snowy, windy, hot, or humid day,
away from any activity that produced the least
moisture to the scalp.
most of all sex.
(keeping the moisture from my scalp
always meant more to me
than fucking some dude.)

there was not
a bergamot
or a plastic cap
that could stop
water
from undoing
in a matter of minutes
what it had taken hours of torture
to almost perfect.
I learned to hate water.

I am virgo and pragmatic
at fifteen I made up my mind
if I had to sweat my hair back with anyone
it would be my beautician.
she made the pretense bearable.

once a month I would wait several hours
in that realm of intimacy
for my turn in her magical chair
for my four vigorous shampoos
for her nimble fingers to massage
my hair follicles to arousal
for her full bosom to embrace
my willing head
against the war of tangles
against the burning metamorphosis
she touched me naked
taught me art
gave me good advice
gave me language
made me love something bout myself.

Willie Mays' wife thought integration
meant she could get a permanent in a
white woman's beauty salon.
and my beautician telling me to love myself
applying the chemical
careful of the time
soothing me with endearments
and cool water to stop the burning
then the bristle rollers
to let me dry forever
under stack of Jet, Tan, and Sepia
and then the magnificence of the comb-out.

'au naturel' and the promise of
black revolutionary cock a la fanon
made our relationship suspect.
I asked for tight curls.
my beautician gave me a pick
and told me no cock was worth so drastic a change.
I struggled to be liberated from the supremacy
of straight hair,
stopped hating water
gave up the desire for the convertible sports coup
and applied the lessons of my beautician
who never agreed with my choice
and who nevertheless still gives me language, art,
intimacy, good advice,
and four vigorous shampoos per visit.

(Clarke, 1982, pp. 1-4)

no gusts of wind tickle me

i have always wisht it waznt so hot/
 tween my legs/
 not like i am not sometimes anxious to be
 hot/ tween my legs/
 but since tween my legs is always hot/
 those moments that might be special
 were i one of those women with a space
 tween their legs/
 a triangle/ where the ridge of their
 jeans/ meet/ in the top of the thigh
 where the leg warmers open up in preparation
 for a demi-plie/ if i were one of them
 i wd always know/ i'm sure/ when one of the moments
 when the heat swells from inside me/
 & i am walkin or thinkin with my hips
 forward some kinda soothin of this burnin
 up/ wd seem more important/ but since my legs
 grow like petals/ one thigh on the other/ i
 have never a chilled moment in the
 crevice of my pelvis/ no gusts of wind
 tickle me/ less i am sittin a stride by
 the porch/ i cant even getta good surprise
 caress/ less i co-operate & shift the leg from
 off the other/
 it runs in the family/ legs growin thick
 & rounded at the top/ tho our ankles are thin
 wda swayed many a fella in the gold rush/ right now
 i understand the triangle at the top is the
 signal of good breedin/ i am still more
 interested in the cosmic experience of space
 tween the legs/ does that give a woman a greater
 sense of freedom/ she cd run fast and not hear her thighs
 rustlin/ steada the sweat streaming from tween her legs/
 it might stream from her brown/ tween her bosom/ maybe
 if yr legs dont grow/ one top of the other/ you
 cd drive in rush hour traffic in the winter & not be
 so uncomfortable/ not i know i'ma big girl/
 big enuf laurie says to be worth a lot to a slaver
 lookin for a breeder or a worker/ but i hadta lose
 40 pounds & eat jellow for 10 days just to experience
 this space tween my legs/ but then/ i waz so sickly
 lookin/ & pale & weak/ the space tween my legs
 waz like i waz a child/ who hadnt seen her first
 blood/ & so what i wanted to find out/ i never did/
 cuz i didnt look like no woman just like a child
 playing grown/ & i know my bride price wd be higher in
 some parts of the continent/ cuz thighs growin on top
 each other are like rattlesnake meat/ a delicacy

& quite something/ & when i think bout the difference
of bein wet alla the time/ & bein dry & then bein wet/
i get all hot tween my legs again/

(Shange, 1978, pp. 106-107)

APPENDIX D

Literature Derived Design Series I

SESSION I (Outline)

I. General Introduction

- A. Facilitator/Participant Introduction
- B. Facilitator/Participant Interest in topic
- C. Workshop Purpose, Goals and Objectives
- D. Workshop Requirements/Expectations

II. Morning Session

- A. Introduction
- B. Sentence Completion
- C. Messages
- D. Rank Ordering Physical Attractiveness (ROPA)
- E. Poetry Selections
- F. Closing Summary
- G. Take Home Reading Assignments
- H. Closing Exercise
- I. Journal Entry

III. Afternoon Session

- A. Introduction
- B. At A Glance
- C. Hair: Autobiographies
- D. Poetry Selection
- E. Closing Summary
- F. Take Home Reading Assignments
- G. Closing Exercise
- H. Journal Entry

SESSION I (Description)

I. General Introduction (30 minutes)

A. Facilitator/Participant Introduction

General Purpose or Rationale - Ice-breaker to encourage a climate of acceptance, trust, and open communication.

Method of Facilitation - The following ice-breaker activities were used:

(1) Name Game - The group members sat in a circle so every person could be seen and speak without being obstructed. The facilitator started the game by saying her name. Moving in a clockwise direction, the next person repeated the preceding name(s) and the speaker then gave her name. This process continued until the original starter repeated all the names. The entire group then repeated each name (Simon, 1971, p. 16).

Intended Learning Experience - To relieve feelings of awkwardness and anxiety when people come together for the first time. Also a vehicle through which to begin feeling comfortable with developing helping relationships with one another.

B. Facilitator/Participant Interest in Topic

The facilitator explained what initiated her interest in the topic of physical attractiveness and the resulting color issue with Black females. The facilitator then asked participants to share their reasons for wanting to participate in the workshop.

C. Workshop Purpose, Goals and Objectives

The facilitator explained that the purpose of the workshop was to:

- (1) Personally negotiate the issue of physical attractiveness.
- (2) Identify the general and personal consequences of the established standards of physical attractiveness.
- (3) Identify any idiographic dissonant behavior patterns resulting from the issue of physical attractiveness

The facilitator then distributed and reviewed a handout which listed the goals and objectives of the workshop as stated under the Goals and Objectives section of this chapter.

D. Workshop Requirements and Expectations

The facilitator explained workshop requirements and expectations as: 1) the need to maintain confidentiality within the group; 2) the need to keep a personal journal (the facilitator supplied each participant with a spiral notebook for this purpose and a sheet of affective glossary words from Weinstein's Education of the Self class.) (See Appendix G); 3) the completion of take home reading assignments; 4) the completion of a lengthy workshop evaluation; 5) the strict adherence to punctuality and attendance; and 6) the need for genuine self-disclosure and honesty.

II. First Half (Total Time: 4 hours)

A. Introduction - The focus of this session was to generate as much personal data and information as possible on the issue of physical attractiveness. The literature, visual aids, and the dyad/large group processing were techniques that evoked personal data and information, and facilitated the sharing of experiences through discussion. This personal data and information laid the groundwork for the incremental steps in the process which led to the primary goal of identifying dissonant patterns. Particular attention was paid to exploring participants definitions and concepts of physical attractiveness and examining participants attitudes about skin shade/color.

B. Sentence Completion

General Purpose or Rationale - To generate data and information on definitions, perceptions and concepts of physical attractiveness and the Black female.

Method of Facilitation - The group members stood in a circle so that each person could see and speak without being obstructed. The facilitator started the sentence completion by saying aloud, "One of the most physically attractive Black women I have ever known/met is ..." Moving in a clockwise direction, the next speaker then answered, and so on. This process continued until all members completed the sentence aloud. The group then divided into dyads and each member of the dyad shared the reason they chose the individual whose name they used in the sentence completion. The dyad members were specifically instructed to disclose those physical qualities that they felt made the individual attractive. The dyads reconvened as one large group. The facilitator then asked for a volunteer to share her sentence completion with the group and the physical attributes or qualities that influenced her choice. The facilitator generated a list of these qualities on newsprint as she facilitated the large group processing.

Intended Learning Experience - To bring the concept of physical attractiveness from the general to the specific by acknowledging:

- (1) the definitions of attractiveness (societies, participants).
- (2) the specific features, traits and qualities participants deem attractive.

The facilitator assisted group members in processing and examining the following questions: 1) Was it difficult to choose one person? Why?; 2) What physical attractiveness trait(s) stood out at first in your mind?; 3) Do you find that you normally look for these traits in females in order for them to be considered attractive? Do you look for the same traits in men? If not, why?

C. Messages

General Purpose or Rationale - To continue to generate personal data and information about perceptions of physical attractiveness as it impacts upon the Black female. This activity will assist group members in examining any common held beliefs, myths, stereotypes and images held with regard to skin color/shade.

Method of Facilitation - The facilitator instructed group members to "Quickly write down in your journals the first thing that comes to mind when you hear someone referred to as a 'light-skinned female' and a 'dark-skinned female'."

The facilitator then instructed group members to "Write the heading light-skinned women on one page, and write the heading dark-skinned women on another page. Quickly write down in your journal, the words, names or messages that you tend to associate with the following characteristics as they pertain to light-skinned females and dark-skinned females." These characteristics are as follows:

Physical appearance	Emotional nature
Mannerism	Sexual behavior
Personality	Class/Status
Education	Intelligence

The group then paired into dyads and each dyad member shared her "Messages" with the other. The dyads reconvened as one large group and the facilitator asked for a volunteer to share any aspect of her "Messages" with the group. The facilitator generated a list of these "Messages" on newsprint as she facilitated the large group processing.

Intended Learning Experience - To bring the concept of physical attractiveness from the general to the specific by acknowledging:

(1) the personal attitudes, beliefs and stereotypes of participants about skin shade/color and attractiveness.

(2) the historical context and cultural and media influences which shape the issue of skin shade/color and attractiveness.

The facilitator will try to assist group members in processing and examining the following questions: 1) On the surface, does one shade have a more positive message and one a more negative? Why?; 2) From where do these messages originate?; 3) In what ways are these messages reinforced?; 4) In what ways are assumptions made about one's politics and identify because of the messages we believe?; 5) Are there any class issues that emerge from these messages?

D. Rank Ordering Physical Attractiveness (ROPA)

General Purpose and Rationale - To specifically identify the individual and/or source that influenced your opinions and general notion of physical attractiveness.

Method of Facilitation - The facilitator asked participants to answer the following question in their journals: "Who has most influenced your opinion or general notion of physical attractiveness and how?"

Next, the facilitator displayed a poster mounted with ten black and white facial pictures of various Black women taken from magazines. The facilitator asked the participants to answer the following question in their journals: "How would the person you just identified rank order these pictures on a scale of one to ten with one being the most attractive and ten the least attractive?"

Next, the facilitator asked the participants to answer the following question in their journals: "How would you rank order these ten pictures on a scale of one to ten with one being the most attractive and ten the least attractive?" The group paired into dyads and each member shared her responses to this activity. Dyad partners were instructed to take note of similarities and differences in the rank ordering choices made, and the extent to which the "significant other" influence and value system with regard to what is and is not considered attractive may or may not be reflected. The dyads reconvened as one large group. The facilitator asked for a volunteer to share her rank order selections with the group. The facilitator generated a list of these rank orderings on newsprint as she facilitated processing in the large group.

The facilitator then asked the participants to divide into two groups and decide as a group on the rank order of the pictures. The two groups reconvened as one large group. The facilitator asked for a report on the group rank order, and a report on the issues of attractiveness that caused conflict and consensus in group choice.

Intended Learning Experience

(1) to pinpoint how and by whom participants opinions and beliefs about physical attractiveness were shaped and reinforced.

(2) to discern the impact of these beliefs about physical attractiveness on individual value systems, choices and responses.

The facilitator assisted group members in processing and examining the following questions: (1) What were the similarities and differences in the rank ordering choices made? (2) To what extent has the "significant others" influence and value system regarding what is or is not attractive shaped your perspective? (3) Do you have any memories of an example of this influence? If so, what is it?

E. Poetry Selection (see Appendix C)

1. If You Black Get Back, Cherly Clarke

The facilitator distributed one poem at a time in the order written above, asked one participant to read it out loud, then facilitated group discussion as participants analyzed each poetry selection according to the questions developed by Smith (1984). Participants were instructed to first read the poem without thinking of an analysis just to explore it. To generate group discussion participants were instructed to analyze the poetry according to the following guidelines:

I. Literal Analysis

1. What are the Key words, and what do they mean?
2. What emotions are the words meant to evoke?
3. What figures of speech (expression) are used to create particular pictures or feelings?

II. Critical Analysis

1. What do the images imply or suggest?
2. What do all the images in the poem imply or suggest as a whole?

III. Affective Analysis

1. What feelings does the poem create for you?
2. Which lines (verses) are especially effective?
3. What have you (learned) understood in reading the poem?

F. Closing Summary

The facilitator summarized issues discussed in this first half.

G. Take Home Reading Assignments

1. It Ain't Easy Being Pinky, Bonnie Allen
Brooks

The facilitator instructed the participants to read the articles listed above, as many of the points mentioned in previous discussion are found. Participants were asked to answer the following questions regarding the Allen and Brooks readings:

- (1) What is it about Maude's attitude about herself that is not helpful to the situation?
- (2) What is it about the way in which Black men and women respond to Bonnie Allen that cause her frustration and anger?
- (3) What are the similarities both Allen and Brooks document regarding Black male response to the light and dark skinned woman?

H. Closing Exercise

The facilitator asked group members to stand in a circle and answer the following question: "What pleasantly surprised you about this first half session?" Then group members were given a copy of the poem, Homage to my Hips, by Lucille Clifton (see Appendix C) and asked to read it out loud. This poem is very affirming of the physical traits/characteristics of Black women.

I. Journal Entry

Participants were asked to log their thoughts, feelings and reactions to this first half session in their journals.

III. Second Half (Total time: 4 hours)

A. Introduction - The focus of the second half is to continue to generate as much personal data and information as possible on the issue of physical attractiveness. Particular attention will be paid to exploring participants attitudes about hair.

B. At A Glance

.General Purpose or Rationale - To initiate discussion about hair rituals and practices among African-American women.

.Method of Facilitation - The facilitator displayed a poster mounted with pictures of Black women engaged in various hair preparation rituals.

Participants were instructed to briefly glance at the pictures and write down in their journals any strong feelings that the photos evoke.

C. Hair Autobiographies

General Purpose or Rationale - To generate personal data and information on how individual members negotiate the issue of hair and how they typically describe their attitudes, perceptions and behaviors around the issue of hair.

Method of Facilitation - The facilitator displayed a poster mounted with various color and black and white pictures of Black female hair styles and the various hair rituals in which Black women engage. Group members should be instructed to write an autobiography of their hair. The facilitator said "Speaking as your hair, in the first person, describe a day in your life at any one of the following stages: primary school (ages 6-12); secondary school (ages 12-17); post secondary school (ages 17-to present); (used the time frame of school or age, which ever was more helpful to participants)". The large group was then divided into dyads and each member shared her autobiography with the other. The dyads reconvened as one large group to process the information shared. The facilitator asked for one volunteer to share her autobiography with the large group.

Intended Learning Experiences - To acknowledge:

- (1) the extent to which hair length, texture and style influence the concept of what is attractive.
- (2) the personal toll of the Black hair care ritual on participants.
- (3) the intra-racial attitudes and/or conflicts caused by the perceptions of the attractiveness and unattractiveness of certain hair texture, length and style.

The facilitator assisted group members in processing and examining the following questions:

- (1) Can you recall any distinct messages (negative or positive) that you have retained regarding hair texture or length?
- (2) What messages to the print and visual media relay in this regard?
- (3) What are the meanings of the terms "good" hair and "bad" hair?

D. Poetry Selection (see Appendix C)

1. Hair: A Narrative, Cherly Clarke

The facilitator distributed the poem and asked participants to volunteer to read it out loud. Since this is a particularly long poem several different students read a verse. The facilitator led group discussion as participants analyzed the poetry selection according to the questions developed by Smith (1984). Participants were instructed to first read the poem without thinking of an analysis just to explore it. To generate group discussion participants were instructed to analyze the poetry according to the following guidelines:

I. Literal Analysis

1. What are the key words, and what do they mean?
2. What emotions are the words meant to evoke?
3. What figures of speech (expression) are used to create particular pictures or feelings?

II. Critical Analysis

1. What do the images imply or suggest?
2. What do all the images in the poem imply or suggest as a whole?

III. Affective Analysis

1. What feeling does the poem create for you?
2. Which lines (verses) are especially effective?
3. What have you (learned) understood in reading the poem?

E. Closing Summary

The facilitator briefly summarized issues discussed in this second half.

F. Take Home Reading Assignments

1. Is Black Hair Political in 1982?, M. Denise Dennis
2. The Beauty Quest, Vertamae Smart-Grosvenor

The facilitator instructed the participants to read the articles listed above, as many of the points mentioned in previous discussion are found in these articles. Students were asked to think about the following points:

(1) As you read the Dennis article note the point she is making about the assumptions made about the outlook of Black women based on the way she wears her hair. Compare the points she makes with those generated from the activity "Messages".

(2) As you read the Smart-Grosvenor article note the intra-racial attitudes in Black America that she discusses. Compare the points she makes with those generated by the large group in the first half of Session I.

G. Closing Exercise

The facilitator asked group members to stand in a circle and, one by one, answer aloud the following question: "Name an aspect of your physical self of which you are proud?" Then group members were given a copy of the poem, Homage to my Hair, by Lucille Clifton (see Appendix C) and each participant was asked to read it out loud. This poem is very affirming of the physical traits/characteristics of Black women.

H. Journal Entry

Participants were asked to log their thoughts, feelings and reactions to this second half session in their journals.

SESSION II (Outline)

I. Morning Session

- A. Introduction
- B. Review Take Home Reading Assignments
- C. Mini Lecture: Trumpet Processing Guide
- D. Journal Entry: Identifying Attractiveness Concerns
- E. Trumpet Stages: Confrontation & Inventorying
- F. Trumpet Stages: Pattern Clarification
- G. Take Home Reading Assignment
- H. Closing Exercise
- I. Journal Entry

II. Afternoon Session

- A. Introduction
- B. Trumpet Stage: Function:
- C. Trumpet Stage: Price or Consequences
- D. Take Home Reading Assignment
- E. Closing Exercise
- F. Journal Entry
- H. Closing Exercise
- I. Participant Feedback Request
- J. Journal Entry

SESSION II (Description)

I. First Half (Total Time: 3 hours)

A. Introduction - The focus of this first half session is to process the personal histories of each participant through Stages 1 & 2 of the Trumpet Processing Guide to identify any dissonant pattern.

B. Review Take Home Reading Assignments

C. Mini Lecture: The Trumpet Processing Guide

The facilitator distributed copies of the Trumpet Processing Guide Questions so that participants could follow the lecture, better understand the Trumpet Process concept, and referred to when processing their individual physical attractiveness concerns. The facilitator delivered an overview of the Trumpet Process taken directly from Education of the Self: A Trainer's Manual, Weinstein, Hardin & Weinstein, 1976, pp. 28-33). The presentation covered the following:

Definitions

Dissonant Pattern - Pattern of response you are not entirely satisfied with.

Consonant Pattern - Pattern of response that works well for you.

How to Uncover Pattern

Trumpet Process - this is a guide for examining and processing personal patterns of responses in a systematic fashion. As a method for self-analysis and behavior identification it is a step-by-step guide that helps make meaning out of personal experience.

Self-Knowledge Development - derived from this theory which represents the capacity of a person to understand and make meaning out of their own experience. The goal is to increase knowledge about one's patterns of behavior and allow more choice and accuracy in selecting behavior that gets the intended consequence.

Stages of the Trumpet Process

The facilitator explained each stage of the Trumpet Process.

(1) Trumpet Stage I: Confrontation & Inventorying of Responses

The first step is what we call the confrontation. This is the stimulus that elicits a response from you. Every activity or exercise we've done in the workshop so far is a confrontation. These activities are contrived confrontations which force you to attend to behaviors that you might normally ignore around the physical attractiveness issue.

Once we've experienced a confrontation, we now examine our responses by observing all of the thoughts, feelings and actions we exhibited during the confrontation.

(2) Trumpet Stage 2: Identifying and Clarifying Patterns

Once the response is inventoried as completely as possible, we try to determine if our response to this confrontation was in any way typical, or consistent with our responses in other, similar situations. If the response isn't typical, then by contrast we should be able to describe what is typical. What we're searching for here is a pattern of responses that we can recognize so that we can fill in the blanks in the following sentences:

Whenever I'm in a situation....
 I usually experience feelings of....
 The sorts of things I say to myself are....
 What I usually do is....
 Afterwards, I feel....
 What I wish I could do is....

At this point in the workshop I want to ask you to work on a pattern around the issue of physical attractiveness. That pattern can emerge in any three ways: (1) as a response to particular activities in class; (2) as a result of reading over your journal, the poems, or any of the take home reading assignments; or as a result of your experiences outside of the workshop setting.

(3) Trumpet Stage 3: Pattern Function

Every pattern has a purpose. It's there to serve you in some way. Many of the patterns we find ourselves using were established for purposes in the past that are no longer relevant -- yet we continue to hang onto them as though the past situation still existed. We will see how up-to-date our pattern is by examining its function. We begin to get at the function of a pattern by asking the question: what does this pattern (a) help get for us? (b) help protect us from? (c) help us avoid?

Examining the function of a response is a good place to introduce the concept of the "Crusher". The Crusher is the one sentence that you, at all costs, wish to avoid saying to yourself about yourself. Other people can crush you, it would seem, but if you had no self-doubt about what they were saying about you, the hurt, if present at all, would be meagre. The real Crusher comes from within you. It's that hidden negative belief about yourself that beings to resonate as soon as someone else mentions it directly or indirectly.

The major function of a dissonant behavior pattern, then, is to prevent you from hearing the negative belief you have about yourself; it prevents you from confronting your Crusher.

(4) Trumpet Stage 4: Pattern Price or Consequence

As you might have heard, "nothing in this world comes free." It's usually true that for every pattern we adopted and use as our servant there is a cost involved. Our task at this phase of the Trumpet work is to figure out what price we are paying for our pattern. What do we lose out on? What opportunities or experiences are we likely to miss as a result of utilizing this particular pattern?

(5) Trumpet Stage 5: Try Ons or Experimenting with New Responses

In order to fully experiment with a new or different response, we first need to set a foundation or an attitude that would be most nourishing to a specific new behavior. A way of creating this foundation is to transform our Crusher sentence into one that becomes a more positive source of energy. Our task, then, is to change the Crusher to a Re-direction. A Re-direction is a sentence that is

in direct contrast to the Crusher. It's one that we don't believe about ourselves.

Re-directions are powerful thoughts; saying your Re-direction in the face of that habitual Crusher can be an intense emotional experience. A Re-direction should be publicly proclaimed as much as possible so that gradually one begins to sense the rightness and truth value of the statement. Once that has been done, specific behavioral experiments can now be designed that incorporate that Re-direction into the specific behavior. In this fashion the plans for specific try-on experiments are generated.

(6) Trumpet Stage 6: Evaluation & Choice

After the experiment one needs to assess its value. How well did it work? What needs to be changed? Was it a fair test? Does it need to be repeated in some other situation? How can the experiment be expanded? Consider where you want to go from here with your pattern work. Do you want to try more experiments, or are you satisfied with your results? Perhaps you will decide to work on a new pattern.

Instructions to Participants

The facilitator instructed participants to work through the Trumpet Processing Guide Questions alone. Afterwards the participants were instructed to meet with their dyad partner and discuss their responses, ask for assistance, and gain greater clarity, if necessary. During this process participants were encouraged to ask the facilitator for assistance.

D. Journal Entry: Identifying Attractiveness Concerns

After the mini lecture participants were instructed to review the activities completed and journal entries made thus far and recall an experience around the issue of physical attractiveness to process through the Trumpet Processing Guide. (The information from activities generated on newsprint since Session I were taped around the room as additional reference.)

E. Trumpet Stages: Confrontation & Inventory of Responses

STEP 1: CONFRONTATION & INVENTORY OF RESPONSES

In this section you will reflect on experiences you have had or exercises you have done (Confrontation), and will try to recall in detail your responses (Inventory).

1. What happened? What did you do?
What specific actions did you take?
2. What were you paying most attention to?
3. What sentences were you saying to yourself?
What was your internal monologue?
4. How many of the sentences involved
"shoulds" or "shouldn'ts"?
5. At which points in the situation did you
feel most comfortable? Uncomfortable?
6. Can you describe any of the feelings you had?
7. Where in your body were these feelings
being experienced?
8. If you felt like doing something else,
what stopped you?
Or what allowed you to do it?
9. Were you affected by the responses of
others? How?
10. How were your responses the same or
different from others in the situation?

F. Trumpet Stages: Identifying and Clarifying Patterns

STEP 2: IDENTIFYING AND CLARIFYING PATTERNS

In this section you will try to identify ways in which your response is part of a pattern of responses to similar situations, and to understand (clarify) the exact nature of the pattern.

1. Which of your response(s) were typical of
you? Atypical?
2. If your response is atypical, what is your
typical response?
3. In what kinds of situations do you usually
respond that way?
4. Can you remember the most recent time you
responded that way? Describe that time.
5. Can you remember the first time you
responded that way? Describe that time.

6. What would be the exact opposite response from yours?
7. Try to describe your typical response (Pattern) by filling in the following:

WHENEVER I'M IN A SITUATION WHERE (FILL IN THE BLANK)

I USUALLY EXPERIENCE FEELINGS OF (FILL IN BLANK)

THE SORTS OF THINGS I SAY TO MYSELF ARE (FILL IN BLANK)

WHAT I USUALLY DO IS (FILL IN BLANK)

AFTERWARDS, I FEEL (FILL IN BLANK)

WHAT I WISH I COULD DO IS (FILL IN BLANK)

G. Take Home Reading Assignment

1. Loving the Dark in Me, Alexis DuVeaux
2. Embracing the Dark and the Light, Alice Walker

The facilitator instructed the participants to answer the following questions regarding the DuVeaux and Walker readings.

(1) In what ways are DuVeaux and Walker suggesting that Black American's in general, and Black women in particular, begin to dispel the destructive definitions and commonly held beliefs of attractiveness?

(2) How must Black American's in general, and Black women in particular, begin to re-think the issue of attractiveness?

(3) In what ways can Black Americans in general, and Black women in particular, begin to behave, feel and think that are more affirming?

H. Closing Exercise

The facilitator asked participants to stand in a circle and, one by one, complete the statement, "One thing that I learned.."

I. Journal Entry

Participants were asked to log their thoughts, feelings and reactions to this session in their journals.

II. Second Half (Total Time: 4 hours)

A. Introduction - The focus of this second half session is to continue to process the personal histories of each participant through Stages 3 & 4 of the Trumpet Processing Guide.

B. Trumpet Stage: Pattern Function STEP 3: PATTERN FUNCTION

In addition to serving a purpose, your pattern is costing you something. In this section you will consider the "price" you pay for your pattern.

1. What does your pattern get for you?
2. What does it help you avoid?
3. What does it protect you from? How does it do this?

ULTIMATELY, YOUR PATTERN HELPS YOU AVOID
A CRUSHER,
WHICH IS A NEGATIVE STATEMENT YOU SAY TO
YOURSELF...ABOUT YOURSELF

4. What Crusher does your pattern protect you from?

C. Trumpet Stage: Pattern Price or Consequences STEP 4: PATTERN PRICE OR CONSEQUENCES

In addition to serving a purpose, your Pattern is costing you something. In this section you will consider the "price" you pay for your pattern.

1. Is your pattern getting you what you want?
2. Where is it falling down on the job?
3. Are there any effects your pattern is having that you don't like?
4. What opportunities are you missing out on because of your pattern?
5. What rights are you giving up?
6. What part of your pattern annoys you?
7. Suppose you could never do anything different with your response, what might happen?

A RE-DIRECTION IS A POSITIVE STATEMENT
YOU MAKE TO YOURSELF...ABOUT YOURSELF
THAT IS THE OPPOSITE OF YOUR CRUSHER.

8. See if you can come up with one.

D. Take Home Reading Assignment

What is Black Beauty?, Lerone Bennett, Jr.

The facilitator asked participants to address the following questions:

- (1) What are the affirming definitions of Black beauty by African standards?
- (2) How does Bennett suggest that Black Americans begin to re-think the issue of attractiveness?

E. Closing Exercise - The facilitator asked group members to stand in a circle and, one by one, answer aloud the following question: "The time in your life when you felt most attractive?"

F. Journal Entry - Participants were asked to log their thoughts, feelings and reactions to this session in their journals.

SESSION III (Outline)

Introduction

- A. Review Take Home Reading Assignemnt
- B. Basic Rights/Public Affirmations and Re-Directions
- C. Trumpet Stage: Try-Ons
- D. Poetry Selection
- E. Closing Summary
- F. Closing Exercise
- G. Journal Entry

SESSION III (Description) (Total Time: 3 hours)

Introduction - The focus of this session is to set new beliefs through establishing re-directional sentences and try on experiments.

- A. Review Take Home Reading Assignments
- B. Basic Rights/Public Affirmations and Re-Directions

In the large group the facilitator assisted participants in generating Re-directions (as stated under mini lecture, Trumpet Stage 5) and Basic Rights statements. Basic Rights statements are used as a basis for Re-directions and serve a similar purpose in developing a specific new behavior. (The use of Basic Rights statements were taken from P. Jakubowski, Self Assertion Training Procedures for Women.) These Re-directions and Basic Rights statements were written on newsprint by the facilitator as participants publicly voiced them in the company of their peers.

- C. Trumpet Stage: Try Ons
STEP 5: TRY ONS

In this section you will try to recognize some alternative ways of responding. You will pick some small, achievable steps to try.

1. Imagine you have discovered the perfect solution and have found a way to respond that doesn't cost you as much as your original pattern. Picture yourself with this new pattern in these situations:
 - a) A social occasion b) At home
2. For each of these situations imagine what would be different about:
 - a) How you behave b) How you feel
 - c) How you appear to others
3. Brainstorm all the possible experiments that might serve to get you started in the direction you want to go.
4. Pick one or two that seem achievable.

- D. Poetry Selection (see Appendix C)

No Gust of Wind Tickle Me, Ntozake Shange

The facilitator read the poem to participants and then distributed the poem. The facilitator led group discussion as participants analyzed the poetry selection according to

the questions developed by Smith (1984). To generate group discussion participants were instructed to analyze the poetry according to the following guidelines:

I. Literal Analysis

1. What are the Key words, and what do they mean?
2. What emotions are the words meant to evoke?
3. What figures of speech (expression) are used to create particular pictures or feelings?

II. Critical Analysis

1. What do the images imply or suggest?
2. What do all the images in the poem imply or suggest as a whole?

III. Affective Analysis

1. What feeling does the poem create for you?
2. Which lines (verses) are especially effective?
3. What have you (learned) understood in reading the poem?

E. Closing Summary

The facilitator briefly summarized the issues discussed in this session.

F. Closing Exercise

The facilitator asked group members to stand in a circle and, one by one, complete the statement, "One thing I learned..." also addressing any group member of their choosing answer "What is physically attractive about the other."

G. Journal Entry

Participants were asked to log their thoughts, feelings and reactions to this session in their journals.

SESSION IV (Outline)

Introduction

- A. Trumpet Stage: Evaluation
- B. Trumpet Stage: Choice
- C. Support Group
- D. Closing Exercise
- E. Certificate of Achievement
- F. Written Evaluation

SESSION IV (Description) (Total Time: hours)

Introduction - The focus of this session was to report on try on experiments. The group also brainstormed if necessary, ways to continue and expand their repertoire of responses. Participants also completed a written evaluation of the workshop.

A. Trumpet Stage: Evaluation
STEP 5: EVALUATION

In this step you will reflect on the results of your "experiment(s)" from Step 4.

1. What happened with your experiments?
2. What are some of the thoughts, feelings and actions?
3. What were the consequences of your experiment?
4. Did your strategy seem adequate or does it need revision? If it is not adequate, what else might you try from your list of alternatives?

B. Trumpet Stage: Choice
STEP 6: CHOICE

In this step you will consider where you want to go from here with your pattern work. Do you want to try more experiments, or are you satisfied with your results? Perhaps you will decide to work on a new pattern.

C. Support Groups

The facilitator encouraged the dyad partners and the participants in the workshop as a whole to continue to support one another at the completion of the workshop, and to continue to work with one another on patterns as needed.

D. Closing Exercise

The facilitator asked group members to stand in a circle and express appreciations to any group member(s).

E. Certificate of Achievement

The facilitator expressed a special appreciation to all group members and distributed personalized Certificates of Achievement.

F. Written Evaluation

The facilitator distributed an evaluation and asked participants to fill it out as completely as possible (see Appendix H).

APPENDIX E

Trumpet Processing Guide Questions

TRUMPET PROCESSING GUIDE

This guide is intended as a reference; it is something for you to use throughout the course as we work through the various steps of the Trumpet Model. The questions are ones you can ask yourself, or you can work with a partner. As we move through the course, you may find additional questions or exercises that are particularly helpful to you in a certain step, and you might want to make note of them.

STEP 1: CONFRONTATION & INVENTORY OF RESPONSES

In this section you will reflect on experiences you have had or exercises you have done (Confrontations), and try to recall in detail your responses (Inventory).

1. What happened? What did you do?
What specific actions did you take?
2. What were you paying most attention to?
3. What sentences were you saying to yourself?
What was your internal monologue?
4. How many of the sentences involved "shoulds" or "shouldn'ts"?
5. At which points in the situation did you feel most comfortable? Uncomfortable?
6. Can you describe any of the feelings you had?
7. Where in your body were these feelings being experienced?
8. If you felt like doing something else, what stopped you? Or what allowed you to do it?
9. Were you affected by the responses of others? How?
10. How were your responses the same or different from others in the situation?

STEP 2: IDENTIFYING AND CLARIFYING PATTERNS

In this section you will try to identify ways in which your response is part of a pattern of responses to similar situations, and to understand (clarify) the exact nature of the pattern.

1. Which of your response(s) were typical of you?
Atypical?
2. If your response is atypical, what is your typical response?
3. In what kinds of situations do you usually respond that way?
4. Can you remember the most recent time you responded that way? Describe that time.
5. Can you remember the first time you responded that way? Describe that time.
6. What would be the exact opposite response from yours?
7. Try to describe your typical response (Pattern) by filling in the following:

Whenever I'm in a situation where _____ .
 I usually experience feelings of _____ .
 The sorts of things I say to myself are _____ .
 What I usually do is _____ .
 Afterwards, I feel _____ .
 What I wish I could do is _____ .

(This information should be recorded by third member of Processing Triad.)

STEP 3: PATTERN FUNCTION

In addition to serving a purpose, your pattern is costing you something. In this section you will consider the "price" you pay for your pattern.

1. What does your pattern get for you?
2. What does it help you avoid?

3. What does it protect you from? How does it do this?

Ultimately, your pattern helps you avoid
a CRUSHER,
which is a NEGATIVE STATEMENT
you say TO yourself...ABOUT yourself.

4. What CRUSHER does your pattern protect you from?

STEP 4: PATTERN PRICE OR CONSEQUENCES

In addition to serving a purpose, your Pattern is costing you something. In this section you will consider the "price" you pay for your pattern.

1. Is your pattern getting you what you want?
2. Where is it falling down on the job?
3. Are there any effects your pattern is having that you don't like?
4. What opportunities are you missing out on because of your pattern?
5. What rights are you giving up?
6. What part of your pattern annoys you?
7. Suppose you could never do anything different with your response, what might happen?

****A RE-DIRECTION is a POSITIVE STATEMENT****
you make TO yourself...ABOUT yourself
that is the OPPOSITE OF YOUR CRUSHER.

8. See if you can come up with one.

STEP 5: TRY-ONS

In this section will try to recognize some alternative ways of responding. You will pick some small, achievable steps to try.

1. Imagine you have discovered the perfect solution and have found a way to respond that doesn't cost you as much as your original pattern. Picture yourself with this new pattern in these situations:
 - a) In a Class
 - b) At Home
 - c) A Social Occasion
2. For each of these situations imagine what would be different about:
 - a) how you behave
 - b) how you feel
 - c) how you appear to others
3. Brainstorm all the possible experiments that might serve to get you started in the direction you want to go.
4. Pick one or two that seem achievable.

STEP 6: EVALUATION

In this step you will reflect on the results of your "experiment(s)" from Step 4.

1. What happened with your experiments?
2. What are some of the thoughts, feelings and actions?
3. What were the consequences of your experiment?
4. Did your strategy seem adequate or does it need revision?
5. If what you tried was given a fair trial and didn't seem adequate, what else might you try from your list of alternatives?

STEP 7: CHOICE

In this step you will consider where you want to go from here with your pattern work. Do you want to try more experiments, or are you satisfied with your results? Perhaps you will decide to work on a new pattern.

Prof. Gerald Weinstein, University of Mass., Amherst
Education of the Self - EDUC H 522 & EDUC H 322 (2/86)

APPENDIX F

Dyad Processing Guide Questions

Dyad Processing Instructions

CLIENT (A)	HELPER (B)	OBSERVER (C)
-ELABORATES	-SUPPORTS	-NOTES WHAT IS
-DESCRIBES	-QUESTIONS	HELPFUL ABOUT
-DISCLOSES	-HELPS CLARIFY & ELABORATE	HELPER
	-GIVES ATTENTION	

Instructions to "Helper":

1. NO INTERPRETING:

No "what I really think you mean in..."
But...there are times you DO understand. So say,
"Could I try this..." or "How about this..."

2. WHO IS TALKING?

The client, not the helper, should be doing most of the talking.

3. YOU DESERVE YOUR TIME:

...regardless of how much the other person has to say remember, when its your turn to be the client, take the time that you need also.

4. NON-JUDGMENTAL LISTENING -- Either directly or non-verbally a look of indifference can be a judgment. Whether you agree is not important.

It's your job to help the other person elaborate and clarify as many feelings as possible. Ask questions like "How did you feel?"; "What did you do?"; "Who was there?"; "remind you of anything else?"

AFTER EACH ROUND:

- 1) CLIENT and HELPER express appreciation.
- 2) Process Observer gives observations about how the helper was being most helpful to client and how the client was being most helpful to herself.

APPENDIX G

Affective Glossary for Education of Self

AFFECTIVE GLOSSARY FOR ED SELF

HAPPY

glad
satisfied
centered
loving
stimulated
excited
delighted
contented
elated
joyful
cheery
light-hearted
pleased
animated
carefree
thrilled
energized

SAD

unhappy
depressed
down
feeling low
gloomy
heavy-hearted
heartsick
miserable
bitter
hurt
pained
discouraged
disappointed
shamed
guilty
tearful
aggrieved
mournful
terrible
weak
helpless
sensitive
despaired
disgusted

SCARED

frightened
fearful
alarmed
terrified
panicky
horrified
dismayed
apprehensive
uneasy
uncomfortable
anxious
trembly
nervous
jittery
unsure
intimidated
vulnerable
confused
bewildered
worried
concerned
incompetent
suspicious
cautious

AFFECTIVE GLOSSARY FOR ED SELF (continued)

MAD	INDIFFERENT	HOPEFUL
angry	apathetic	positive anticipation
resentful	unconcerned	looking forward to
fuming	uninterested	optimistic
furious	distant	confident
irritated	removed	self-assured
cross	passionless	encouraged
snappish	unemotional	reassured
testy	unexcited	bright
touchy	lukewarm	rosy
overwrought	cool	competent
upset	cold	strong
crazed	dull	eager
peevied	dead	
annoyed	unfeeling	
vexed	stony	
put-out	neutral	
offended	detached	
insulted	uninvolved	
ticked-off	spaced-out	
indignant		
cranky		
hateful		
hostile		
mean		

Prof. Gerald Weinstein
 Education of the Self
 EDUC H 522 & 322

APPENDIX H
Evaluations

WORKSHOP EVALUATION

A PSYCHO-EDUCATIONAL APPROACH TO THE ISSUE OF
AFRICAN-AMERICAN FEMALE ATTRACTIVENESS

DATE _____

The purpose of this evaluation is to find out as much as possible about how you felt about this workshop. Your answers will be used as part of on-going efforts to improve the workshop and for feedback to the facilitator. You do not have to give your name, although you may if you wish. Please try to answer all the questions and ask the facilitator for clarification if you need it. Thank you very much for your time and for your participation.

I. SPECIFIC ACTIVITIES

In order to jog your memory this first section asks you to comment on specific exercises we did. They are listed more or less in order. Please ask the facilitator about the ones you do not remember. These activities are categorized into two areas; The Processing Activities are those activities that each workshop member completed individually and then processed as a large group. The Closing Activities are those activities that concluded each morning and afternoon session. Please indicate your response to these activities by selecting one of four choices: 1. Very Helpful; 2. Helpful; 3. Somewhat Helpful; 4. Not Helpful.

WRITTEN EVALUATION: SERIES I

A. PROCESSING ACTIVITIES

1. Sentence Completion	1	2	3	4
2. Messages	1	2	3	4
3. Rank Ordering Physical Attractiveness	1	2	3	4
4. At A Glance	1	2	3	4
5. Autobiographies (Hair)	1	2	3	4
6. Identifying Attractiveness Concerns	1	2	3	4

B. CLOSING ACTIVITIES

- | | | | | |
|--|---|---|---|---|
| 1. What pleasantly surprised me about this mornings session? | 1 | 2 | 3 | 4 |
| 2. An aspect or your physical self of which you are proud. | 1 | 2 | 3 | 4 |
| 3. The time in your life that you felt the most attractive. | 1 | 2 | 3 | 4 |
| 4. One thing I learned..... | 1 | 2 | 3 | 4 |
| 5. Appreciations to others..... | 1 | 2 | 3 | 4 |
| 6. What is physically attractive about the other..... | 1 | 2 | 3 | 4 |

II. READING SELECTIONS

Please indicate your response to the specific reading selections that were assigned. These included the short stories, articles, letters to the editor, and poetry selections. Please indicate your response to these readings by selecting one of four choices: 1. Very Helpful; 2. Helpful; 3. Somewhat helpful; 4. Not Helpful.

A. POEMS

- | | | | | |
|-------------------------------|---|---|---|---|
| 1. Homage To My Hair | 1 | 2 | 3 | 4 |
| 2. Homage To My Hips | 1 | 2 | 3 | 4 |
| 3. Hair: A Narrative | 1 | 2 | 3 | 4 |
| 4. If You Black Get Back | 1 | 2 | 3 | 4 |
| 5. No Gust of Wind Tickles Me | 1 | 2 | 3 | 4 |

B. SHORT STORIES (Black Eyed Susans, Mary Helen Washington)

- | | | | | |
|---------------------------------------|---|---|---|---|
| 1. If You're Light and Have Long Hair | 1 | 2 | 3 | 4 |
|---------------------------------------|---|---|---|---|

C. ARTICLES

1. It Ain't Easy Being Pinky	1	2	3	4
2. Loving The Dark In Me	1	2	3	4
3. Embracing the Dark and the Light	1	2	3	4
4. Is Black Hair Political In 1982?	1	2	3	4
5. The Beauty Quest	1	2	3	4
6. What Is Black Beauty?	1	2	3	4

1. Describe the way(s) in which the reading selections were helpful. Not Helpful. Be detailed. Be specific.

III. THE TRUMPET MODEL

Please indicate whether you agree or disagree with these statements by selecting one of five choices:

1. Strongly Disagree; 2. Disagree; 3. Neutral;
4. Agree; 5. Strongly Agree.

A. The trumpet model was clearly presented	1	2	3	4	5
B. The trumpet model was relevant throughout the course	1	2	3	4	5
C. I understand how to use the trumpet model	1	2	3	4	5
D. The trumpet model will be useful to use outside this course	1	2	3	4	5

1. For each section of the model, please rate the amount of time spent on it:

	TOO MUCH	JUST RIGHT	TOO LITTLE
Confrontation	_____	_____	_____
Inventorying	_____	_____	_____
Pattern	_____	_____	_____
Identification	_____	_____	_____
Function	_____	_____	_____
Price	_____	_____	_____
Try-Ons	_____	_____	_____
Evaluation	_____	_____	_____

2. Other comments on the mode:

IV. Please comment on the various ways we spent our time in the workshop:

	TOO MUCH TIME	TOO LITTLE TIME	JUST RIGHT
1. Activities	_____	_____	_____
2. Journal Writing	_____	_____	_____
3. Dyad Partner	_____	_____	_____
4. Processing in large group	_____	_____	_____
5. Overall group discussion	_____	_____	_____
6. Please share any general comments that you have about any of the above mentioned workshop components.			

V. ASSIST GROUPS

1. In general, how helpful was your assist group?
(Use back of paper to explain if necessary)

2. Could anything have been done to make the assist group more helpful? (Use back of paper to explain if necessary)

VI. FACILITATOR

Please indicate whether you agree or disagree with these statements by selecting one of five choices:

1. Strongly Disagree; 2. Disagree; 3. Neutral;
4. Agree; 5. Strongly Agree.

1. Facilitator presented material clearly	1	2	3	4	5
2. Facilitator is flexible & tries to meet individual needs	1	2	3	4	5
3. Facilitator demonstrated knowledge of material	1	2	3	4	5
4. Facilitator is able to communicate that knowledge	1	2	3	4	5
5. Facilitator seems to care about students as people	1	2	3	4	5
6. Facilitator was interested in participants learning and performance	1	2	3	4	5
7. Facilitator was unwilling to explore a variety of points of view	1	2	3	4	5
8. Facilitator was always available to help participant with individual problems in the workshop	1	2	3	4	5
9. Facilitator spoke clear and distinctly during class	1	2	3	4	5
10. Facilitator was unwilling to accept criticism and suggestions	1	2	3	4	5
11. Facilitator made the participants feel free to ask questions	1	2	3	4	5
12. Facilitator seemed enthusiastic about teaching the workshop	1	2	3	4	5
13. Facilitator clearly explained the expectations from each participant	1	2	3	4	5
14. Facilitator presented material in an interesting fashion	1	2	3	4	5
15. Facilitator presented material in a manner which builds facilitator-participant rapport	1	2	3	4	5
16. Skill in asking clear and concise questions	1	2	3	4	5
17. Skill in stimulating discussion through questioning	1	2	3	4	5
18. Skill in answering questions	1	2	3	4	5
19. Sensitivity to whether participants are understanding the material	1	2	3	4	5
20. Ability to clarify points through the use of appropriate examples	1	2	3	4	5

21.	Ability to facilitate discussion among participants	1	2	3	4	5
22.	Ability to deal on a personal level with participants	1	2	3	4	5
23.	Ability to recognize participant support needs	1	2	3	4	5
24.	Ability to stimulate participants to think	1	2	3	4	5
25.	Ability to arouse participants to challenge points of view presented in class	1	2	3	4	5
26.	Explained overall workshop objectives clearly	1	2	3	4	5
27.	Explained objectives for each workshop session clearly	1	2	3	4	5
28.	Ability to maintain a close relationship between workshop objectives and materials covered in the workshop	1	2	3	4	5
29.	Workshop well organized	1	2	3	4	5
30.	Ability to summarize major points of discussion at the end of each session	1	2	3	4	5
31.	Ability to demonstrate the importance of the subject matter	1	2	3	4	5
32.	Skill in dealing with the value implications of the material covered	1	2	3	4	5

VII. SUGGESTIONS FOR OVERALL WORKSHOP IMPROVEMENT

1. What do you think are the major strengths of the workshop and/or the facilitator?

2. What do you think are the major weaknesses of the workshop and/or the facilitator?

3. What did you find to be the most helpful aspect of the workshop for you? Be detailed. Be specific.

4. What did you find to be the least helpful aspect of the workshop for you? Be detailed. Be specific.

5. What suggestions do you have for improving the workshop and/or the facilitator?

6. Do you feel that you gained personally from this experience? If so, what did you gain? If not, what elements hindered you specifically?

7. Any suggestions for reading materials to hand out in the future?

WORKSHOP EVALUATION

A PSYCHO-EDUCATIONAL APPROACH TO THE ISSUE OF
AFRICAN-AMERICAN FEMALE ATTRACTIVENESS

DATE _____

The purpose of this evaluation is to find out as much as possible about how you felt about this workshop. Your answers will be used as part of on-going efforts to improve the workshop and for feedback to the facilitator. You do not have to give your name, although you may if you wish. Please try to answer all the questions and ask the facilitator for clarification if you need it. Thank you very much for your time and for your participation.

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WRITTEN EVALUATION: SERIES II

A. PROCESSING ACTIVITIES

1. Sentence Completion	1	2	3	4
2. Messages	1	2	3	4
3. Rank Ordering Physical Attractiveness	1	2	3	4
4. Autobiographies (Hair)	1	2	3	4
5. Identifying Attractiveness Concerns	1	2	3	4

B. CLOSING ACTIVITIES

1. What pleasantly surprised me about this mornings session?	1	2	3	4
2. An aspect or your physical self of which you are proud.	1	2	3	4
3. The time in your life that you felt the most attractive.	1	2	3	4
4. One thing I learned.....	1	2	3	4
5. Appreciations to others.....	1	2	3	4
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II. READING SELECTIONS

Please indicate your response to the specific reading selections that were assigned. These included the short stories, articles, letters to the editor, and poetry selections. Please indicate your response to these readings by selecting one of four choices: 1. Very Helpful; 2. Helpful; 3. Somewhat helpful; 4. Not Helpful.

A. POEMS

1. Homage To My Hair	1	2	3	4
2. Homage To My Hips	1	2	3	4
3. Hair: A Narrative	1	2	3	4
4. If You Black Get Back	1	2	3	4
5. No Gust of Wind Tickles Me	1	2	3	4
6. Feelings of a Very Light Negro As the Confrontation Approaches	1	2	3	4

B. SHORT STORIES (Black Eyed Susans, Mary Helen Washington)

1. If You're Light and Have Long Hair	1	2	3	4
2. The Coming of Maureen Peal	1	2	3	4

C. ARTICLES

1. It Ain't Easy Being Pinky	1	2	3	4
2. Loving The Dark In Me	1	2	3	4
3. Embracing The Dark And The Light	1	2	3	4
4. Is Black Hair Political In 1982?	1	2	3	4
5. The Beauty Quest	1	2	3	4
6. What is Black Beauty?	1	2	3	4
7. Is Skin Color A Problem In Black America?	1	2	3	4

D. LETTERS TO THE EDITOR

1. Essence	1	2	3	4
2. Ebony	1	2	3	4

E. BOOK EXCERPT (Femininity, Susan Brownmiller)

1. Skin
2. Body
3. Hair

1. Describe the way(s) in which the reading selections were helpful. Not Helpful. Be detailed. Be specific.

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Please indicate whether you agree or disagree with these statements by selecting one of five choices:

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1. For each section of the model, please rate the amount of time spent on it:

	TOO MUCH	JUST RIGHT	TOO LITTLE
Confrontation	_____	_____	_____
Inventorying	_____	_____	_____
Pattern	_____	_____	_____
Identification	_____	_____	_____
Function	_____	_____	_____
Price	_____	_____	_____
Try-Ons	_____	_____	_____
Evaluation	_____	_____	_____

2. Other comments on the mode:

IV. Please comment on the various ways we spent our time in the workshop:

	TOO MUCH TIME	TOO LITTLE TIME	JUST RIGHT
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2. Journal Writing	_____	_____	_____
3. Dyad Partner	_____	_____	_____
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5. Overall group discussion	_____	_____	_____
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WRITTEN EVALUATION: SERIES III

A. PROCESSING ACTIVITIES

1. Sentence Completion	1	2	3	4
2. Messages	1	2	3	4
3. Rank Ordering Physical Attractiveness	1	2	3	4
4. Autobiographies (Hair)	1	2	3	4
5. Identifying Attractiveness Concerns	1	2	3	4

B. CLOSING ACTIVITIES

- | | | | | |
|--|---|---|---|---|
| 1. What pleasantly surprised me about this mornings session? | 1 | 2 | 3 | 4 |
| 2. An aspect or your physical self of which you are proud. | 1 | 2 | 3 | 4 |
| 3. The time in your life that you felt the most attractive. | 1 | 2 | 3 | 4 |
| 4. One thing I learned..... | 1 | 2 | 3 | 4 |
| 5. Appreciations to others..... | 1 | 2 | 3 | 4 |
| 6. What is physically attractive about the other..... | 1 | 2 | 3 | 4 |

II. READING SELECTIONS

Please indicate your response to the specific reading selections that were assigned. These included the short stories, articles, letters to the editor, and poetry selections. Please indicate your response to these readings by selecting one of four choices: 1. Very Helpful; 2. Helpful; 3. Somewhat helpful; 4. Not Helpful.

A. POEMS

- | | | | | |
|--|---|---|---|---|
| 1. Homage To My Hair | 1 | 2 | 3 | 4 |
| 2. Homage To My Hips | 1 | 2 | 3 | 4 |
| 3. Hair: A Narrative | 1 | 2 | 3 | 4 |
| 4. If You Black Get Back | 1 | 2 | 3 | 4 |
| 5. No Gust of Wind Tickles Me | 1 | 2 | 3 | 4 |
| 6. Feelings of a Very Light Negro
As the Confrontation Approaches | 1 | 2 | 3 | 4 |

B. SHORT STORIES (Black Eyed Susans, Mary Helen Washington)

- | | | | | |
|---------------------------------------|---|---|---|---|
| 1. If You're Light and Have Long Hair | 1 | 2 | 3 | 4 |
| 2. The Coming of Maureen Peal | 1 | 2 | 3 | 4 |

C. ARTICLES

1.	It Ain't Easy Being Pinky	1	2	3	4
2.	Loving The Dark In Me	1	2	3	4
3.	Embracing The Dark And The Light	1	2	3	4
4.	Is Black Hair Political In 1982?	1	2	3	4
5.	The Beauty Quest	1	2	3	4
6.	What Is Black Beauty?	1	2	3	4
7.	Is Skin Color A Problem In Black America?	1	2	3	4
8.	Being Me, Naturally	1	2	3	4

D. LETTERS TO THE EDITOR

1.	Essence	1	2	3	4
2.	Ebony	1	2	3	4

E. BOOK EXCERPT (Femininity, Susan Brownmiller)

1. Skin
2. Body
3. Hair

1. Describe the way(s) in which the reading selections were helpful. Not Helpful. Be detailed. Be specific.

III. THE TRUMPET MODEL

Please indicate whether you agree or disagree with these statements by selecting one of five choices:

1. Strongly Disagree; 2. Disagree; 3. Neutral;
4. Agree; 5. Strongly Agree.

A.	The trumpet model was clearly presented	1	2	3	4	5
B.	The trumpet model was relevant throughout the course	1	2	3	4	5
C.	I understand how to use the trumpet model	1	2	3	4	5
D.	The trumpet model will be useful to use outside this course	1	2	3	4	5

1. For each section of the model, please rate the amount of time spent on it:

	TOO MUCH	JUST RIGHT	TOO LITTLE
Confrontation	_____	_____	_____
Inventorying	_____	_____	_____
Pattern	_____	_____	_____
Identification	_____	_____	_____
Function	_____	_____	_____
Price	_____	_____	_____
Try-Ons	_____	_____	_____
Evaluation	_____	_____	_____

2. Other comments on the mode:

IV. Please comment on the various ways we spent our time in the workshop:

	TOO MUCH TIME	TOO LITTLE TIME	JUST RIGHT
1. Activities	_____	_____	_____
2. Journal Writing	_____	_____	_____
3. Dyad Partner	_____	_____	_____
4. Processing in large group	_____	_____	_____
5. Overall group discussion	_____	_____	_____
6. Please share any general comments that you have about any of the above mentioned workshop components.			

V. ASSIST GROUPS

1. In general, how helpful was your assist group?
(Use back of paper to explain if necessary)
2. Could anything have been done to make the assist group more helpful? (Use back of paper to explain if necessary)

VI. FACILITATOR

Please indicate whether you agree or disagree with these statements by selecting one of five choices:

1. Strongly Disagree; 2. Disagree; 3. Neutral;
4. Agree; 5. Strongly Agree.

1. Facilitator presented material clearly	1	2	3	4	5
2. Facilitator is flexible & tries to meet individual needs	1	2	3	4	5
3. Facilitator demonstrated knowledge of material	1	2	3	4	5
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14. Facilitator presented material in an interesting fashion	1	2	3	4	5
15. Facilitator presented material in a manner which builds facilitator-participant rapport	1	2	3	4	5
16. Skill in asking clear and concise questions	1	2	3	4	5
17. Skill in stimulating discussion through questioning	1	2	3	4	5
18. Skill in answering questions	1	2	3	4	5
19. Sensitivity to whether participants are understanding the material	1	2	3	4	5
20. Ability to clarify points through the use of appropriate examples	1	2	3	4	5

21.	Ability to facilitate discussion among participants	1	2	3	4	5
22.	Ability to deal on a personal level with participants	1	2	3	4	5
23.	Ability to recognize participant support needs	1	2	3	4	5
24.	Ability to stimulate participants to think	1	2	3	4	5
25.	Ability to arouse participants to challenge points of view presented in class	1	2	3	4	5
26.	Explained overall workshop objectives clearly	1	2	3	4	5
27.	Explained objectives for each workshop session clearly	1	2	3	4	5
28.	Ability to maintain a close relationship between workshop objectives and materials covered in the workshop	1	2	3	4	5
29.	Workshop well organized	1	2	3	4	5
30.	Ability to summarize major points of discussion at the end of each session	1	2	3	4	5
31.	Ability to demonstrate the importance of the subject matter	1	2	3	4	5
32.	Skill in dealing with the value implications of the material covered	1	2	3	4	5

VII. SUGGESTIONS FOR OVERALL WORKSHOP IMPROVEMENT

1. What do you think are the major strengths of the workshop and/or the facilitator?
2. What do you think are the major weaknesses of the workshop and/or the facilitator?
3. What did you find to be the most helpful aspect of the workshop for you? Be detailed. Be specific.
4. What did you find to be the least helpful aspect of the workshop for you? Be detailed. Be specific.
5. What suggestions do you have for improving the workshop and/or the facilitator?
6. Do you feel that you gained personally from this experience? If so, what did you gain? If not, what elements hindered you specifically?
7. Any suggestions for reading materials to hand out in the future?

WORKSHOP EVALUATION

A PSYCHO-EDUCATIONAL APPROACH TO THE ISSUE OF
AFRICAN-AMERICAN FEMALE ATTRACTIVENESS

DATE _____

The purpose of this evaluation is to find out as much as possible about how you felt about this workshop. Your answers will be used as part of on-going efforts to improve the workshop and for feedback to the facilitator. You do not have to give your name, although you may if you wish. Please try to answer all the questions and ask the facilitator for clarification if you need it. Thank you very much for your time and for your participation.

I. SPECIFIC ACTIVITIES

In order to jog your memory this first section asks you to comment on specific exercises we did. They are listed more or less in order. Please ask the facilitator about the ones you do not remember. These activities are categorized into two areas; The Processing Activities are those activities that each workshop member completed individually and then processed as a large group. The Closing Activities are those activities that concluded each morning and afternoon session. Please indicate your response to these activities by selecting one of four choices: 1. Very Helpful; 2. Helpful; 3. Somewhat Helpful; 4. Not Helpful.

WRITTEN EVALUATION: SERIES IV

A. PROCESSING ACTIVITIES

1. Sentence Completion	1	2	3	4
2. Messages	1	2	3	4
3. Rank Ordering Physical Attractiveness	1	2	3	4
4. Autobiographies (Hair)	1	2	3	4
5. Identifying Attractiveness Concerns	1	2	3	4

B. CLOSING ACTIVITIES

- | | | | | |
|--|---|---|---|---|
| 1. What pleasantly surprised me about this mornings session? | 1 | 2 | 3 | 4 |
| 2. An aspect or your physical self of which you are proud. | 1 | 2 | 3 | 4 |
| 3. The time in your life that you felt the most attractive. | 1 | 2 | 3 | 4 |
| 4. One thing I learned..... | 1 | 2 | 3 | 4 |
| 5. Appreciations to others..... | 1 | 2 | 3 | 4 |
| 6. What is physically attractive about the other..... | 1 | 2 | 3 | 4 |

II. READING SELECTIONS

Please indicate your response to the specific reading selections that were assigned. These included the short stories, articles, letters to the editor, and poetry selections. Please indicate your response to these readings by selecting one of four choices: 1. Very Helpful; 2. Helpful; 3. Somewhat helpful; 4. Not Helpful.

A. POEMS

- | | | | | |
|--|---|---|---|---|
| 1. Homage To My Hair | 1 | 2 | 3 | 4 |
| 2. Homage To My Hips | 1 | 2 | 3 | 4 |
| 3. Hair: A Narrative | 1 | 2 | 3 | 4 |
| 4. If You Black Get Back | 1 | 2 | 3 | 4 |
| 5. No Gust of Wind Tickles Me | 1 | 2 | 3 | 4 |
| 6. Feelings of a Very Light Negro
As the Confrontation Approaches | 1 | 2 | 3 | 4 |

B. SHORT STORIES (Black Eyed Susans, Mary Helen Washington)

- | | | | | |
|---------------------------------------|---|---|---|---|
| 1. If You're Light and Have Long Hair | 1 | 2 | 3 | 4 |
| 2. The Coming of Maureen Peal | 1 | 2 | 3 | 4 |

C. ARTICLES

1.	It Ain't Easy Being Pinky	1	2	3	4
2.	Loving The Dark In Me	1	2	3	4
3.	Embracing The Dark And The Light	1	2	3	4
4.	Is Black Hair Political In 1982?	1	2	3	4
5.	The Beauty Quest	1	2	3	4
6.	What Is Black Beauty?	1	2	3	4
7.	Is Skin Color A Problem In Black America?	1	2	3	4
8.	Being Me, Naturally	1	2	3	4
9.	Unstruck by Color	1	2	3	4
10.	In Our Own Image	1	2	3	4

D. LETTERS TO THE EDITOR

1.	Essence	1	2	3	4
2.	Ebony	1	2	3	4
3.	Black Elegance				

E. BOOK EXCERPT (Femininity, Susan Brownmiller)

1. Skin
2. Body
3. Hair

1. Describe the way(s) in which the reading selections were helpful. Not Helpful. Be detailed. Be specific.

III. THE TRUMPET MODEL

Please indicate whether you agree or disagree with these statements by selecting one of five choices:

1. Strongly Disagree; 2. Disagree; 3. Neutral;
4. Agree; 5. Strongly Agree.

A.	The trumpet model was clearly presented	1	2	3	4	5
B.	The trumpet model was relevant throughout the course	1	2	3	4	5
C.	I understand how to use the trumpet model	1	2	3	4	5
D.	The trumpet model will be useful to use outside this course	1	2	3	4	5

1. For each section of the model, please rate the amount of time spent on it:

	TOO MUCH	JUST RIGHT	TOO LITTLE
Confrontation	_____	_____	_____
Inventorying	_____	_____	_____
Pattern	_____	_____	_____
Identification	_____	_____	_____
Function	_____	_____	_____
Price	_____	_____	_____
Try-Ons	_____	_____	_____
Evaluation	_____	_____	_____

2. Other comments on the mode:

IV. Please comment on the various ways we spent our time in the workshop:

	TOO MUCH TIME	TOO LITTLE TIME	JUST RIGHT
1. Activities	_____	_____	_____
2. Journal Writing	_____	_____	_____
3. Dyad Partner	_____	_____	_____
4. Processing in large group	_____	_____	_____
5. Overall group discussion	_____	_____	_____
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APPENDIX I

Dysfunctional Response Patterns

Experience Confronted

Big problems with hair. My father and my aunt hate my hair. It's natural and I refuse to put anything in it. When I was younger I did and I hated the feel of it. I like the feel and texture of coarse hair, and they do not understand that. Whenever I go home it's a problem. Particularly during holiday. I have to deal with it every time I go home. They say, "why don't you get your hair straightened you would look so pretty." My mom and grandma did my hair when I was young and I had very coarse hair, braided and parted in the middle. It was very easy to care for. It is more manageable when it is softer and when I was in high school my mom made me get a perm. Now that I am away from them, as say the last two years, I have done what I wanted to do with my hair. And to tell you the truth, that's not very much. I get so disgusted about my folks reaction that I just don't deal with my hair too much except just keeping it natural, brushing it back, and most of the time wearing scarf around it. I could probably fix it up a little more. I had to leave high school and really leave home for college before I could tell them that I want my hair this way. I will not perm it, I will not put a hot comb in it. Before they insisted that I had to do it because they think it is prettier and more attractive straight. It is such a problem, a big problem when I go home, you just can't imagine. I gave in last Christmas and got it straightened, I just couldn't fight them anymore. I wish I could be more confident about keeping my hair natural in the face of their criticism. I think it is forced upon Black girls to get a perm and straighten their hair and it is very unfair. My little sister has natural hair now, but I know when she gets into high school my father is going to tell her that it is time to get it straightened. It bothers me, but I guess it's the whole thing that the Black community has about looking as close as possible to White people, I don't know. It makes me so angry and hurt that they would make that big of a deal out of such a trivial aspect of me. You respect and love people because of more meaningful things. If I lived at home with my family now my hair would be permed because they would not be able to live with me if I did not, and I think about that a lot. What am I going to do when I go home this summer?

Dysfunctional Pattern Identified

Whenever I'm in a situation at home where my father and aunt criticize my preferred choice of a natural hair style, I usually experience feelings of anger, hurt, and being

unacceptable in some way. The sorts of things I say to myself are, they don't really love me as I am or care about my feelings. What I usually do is give in and get my hair done to please them and end the bickering. Afterwards, I feel just awful for not sticking to my guns, and hurt because that appears to be all they see when they look at me. What I wish I could do is feel confident enough with my choice of hair style to keep it as is when I am at home, no matter when is said.

Crusher

They don't respect my choice because they don't love me. There is nothing about me that is special or acceptable that is more important than my hair.

Re-directions

1. Natural is beautiful!
2. I am lovable no matter what style my hair is in.
3. There are many special things about me, I am smart, I love to read, I have a very broad range of interests and can discuss many different topics, I am a disc jockey on the radio and do a great show.
4. Just because my family doesn't agree with my choice doesn't mean they don't love me.
5. My father and aunt have a problem with hair being natural. It could be anyone else with a natural and they would feel the same way. It has nothing to do with me.

Basic Rights Statements

1. The right to have confidence and show confidence in my choices.
2. The right to develop and live by personal standards and likes about my hair.
3. The right not to be harazzed or made to feel ashamed because of my hair style preference.

Try Ons

1. When I go home for the week of spring break wear my hair as it is and no matter what, for that week at home, don't change it.
2. Write a letter to my dad and aunt while at school and talk about how you feel, hold onto the letter or send it after a while.
3. Talk to my dad or aunt about how I feel before the hassle starts.

4. Share some information with them that we discussed in the workshop.
5. Repeat my basic rights and re-directions twice a day.
6. Tape a copy of my basic rights and re-directions onto the first thing that I reach for in the morning so that it is the first thing that I see.

Experience Confronted

I abhor having short hair. I dislike having coarse hair. I can (rather reluctantly) deal with it, and at times, accept having coarse hair (although I would never relinquish the opportunity to have "good" hair, you know the type of hair that doesn't have to be relaxed, pressed or permed) its thick and holds a set very well. I cannot resign myself to having short hair especially when I know the long hair that I used to have was lost through no fault of my own, it's hard. Both of my sisters have long hair. The majority of women I see in magazines, on television, and in college, all have long hair.

I have never gotten over the loss of my hair. I will always remember (as well as yearn for) my long thick ponytails, that brushed against my shoulders. I had long hair for ten years. Until the age of three my mother took care of my hair, washing and pressing it every two weeks. From age three to age ten my mother decided to send me to the beauty parlor since my hair was too thick for her to handle. My grandmother is of those "bourgeoisie Negroes". She always wears name brands, and is out to impress the Joneses. Anyway, my grandmother decided that it would be stylish if my sisters and I received perms. Her rationale was that it would be so much easier on my mother and easier on us (no more dealing with tangles -- morning cries).

Reluctantly my mother agreed for me and my sister to get perms. At this point we both had hair slightly below our shoulders. I'll never forget this. My grandmother, trying to save money and create dissention, took me and my sister to some rinky dink barber shop across the railroad tracks rather than to my great aunt's beauty shop (known for its fine reputation). To this day the image of the railroad tracks, and dingy iron are a cold menacing memory in my mind. The barber was a sleek, slender "ladies man" with a shiny gold tooth in the front, and was so busy "skinnen and grinnin" at my grandmother that he did not even take the time to test a strand of my hair to see if it could tolerate a perm. To make a long story short, my sister's hair grew and mine fell out. It was very traumatic. I was ten year's old and already experiencing the many twists and curves of puberty and did not need that added burden or shock of short hair. To top things off, my mom decided that it was time for me to take care of my own hair.

There is still a small but very significant part of me that is angry, and resentful towards my grandmother for not being more cautious about perms, about barbershops. There

is still a part of me that still has not recovered from the loss of my once long hair. It's hard seeing my sisters fling their hair into long ponytails, and brush it past their shoulders. I feel like a part of me has been raped. I had something special which was taken from my total being. I should never have gotten that perm. I should have stayed with the bi-weekly wash and press at the beauty parlor. I hated it when friends and relatives would say things like "what happened to all that beautiful long, thick hair" or "girl, what happen to you?" At the same time they would praise my sisters for their beautiful long hair.

Dysfunctional Pattern Identified

Whenever I'm in a situation where there are other girls, Black or White, with long hair, I usually experience feelings of anger, jealousy, envy and a general unattractiveness. I feel sad about losing my hair, and jealous that someone still has the long hair that use to be mine. The sorts of things that I say to myself are, I'm not jealous, their hair is ugly, they are silly, my hair is lovely the way it is, my hair use to be long like theirs, so what. What I usually do is withdraw and get very quiet. I don't compliment them if it is someone I know and her hair looks nice, I just ignore her. I would always be happy at the sight of someone with shorter and nappier hair than I. Afterwards, I feel so guilty and selfish for being so petty and small. What I wish I could do is feel comfortable with my hair and accept that the incident happen and that's the way it is.

Crusher

I am not beautiful because I don't have long hair. I don't feel like a complete person without my hair. I don't see any beauty for myself in short hair. I still see myself as a long-haired person in a short-haired body. Without long hair I will never be a beautiful person. I am less attractive without my long hair.

Re-directions

1. Long hair, short hair, I'm a beauty!
2. I am convinced that I am beautiful even though I don't have long hair.
3. Short hair is beautiful and I am beautiful.
4. Long hair, short hair, I am complete, capable, and lovable.

Basic Rights Statements

1. The right not be judge myself by others' standards of what beautiful hair is suppose to be.
2. The right to develop and live by eprsonal standards of beauty.
3. The right not to compare or feel that I must compete with other women who have long hair.

Try Ons

1. When people ask me, "What happen to my hair?", tell them, "I thought that I would try another attractive, becoming style and length."
2. If I see a woman with long or short hair and I feel it is really attractive, compliment her.
3. Compliment myself more often too!
4. Talk to my grandmother, sisters, or mother about the way I feel over my hair.
5. Experiment with different hair styles. Find one that is becoming to my face.
6. Repeat my basic rights and re-directions twice a day.
7. Tape a copy of my basic rights and re-directions onto the first thing that I reach for in the morning so that it is the first thing that I see.

Experience Confronted

I've been constantly made aware of the fact that I have dark circles under my eyes and this flaw has always been a problem for me in terms of how I view my physical attractiveness. What triggered this realization that I was different (negatively) from most people were my experiences in high school. It seemed to me then that too many people were asking questions about the dark circles under my eyes which made me feel uncomfortable about them and the way I look. Comments and questions I handled fairly well; but when the circles under my eyes were used as an attack against me through vicious jokes, I was hurt. For example, kids would say that I have two black eyes...

I was hurt by these remarks and jokes and I dealt with this by internalizing what others deemed my flaw. I began to use whitening creams to lighten the areas under my eyes so that I'd have a more "even looking" complexion. For a while I thought I was evil and very different from everyone else. The overall message that was conveyed to me is that I was not physically attractive because of my flaw and that there was no way I could alter or improve my image. I did not talk to anyone at school (friends, etc...) about it, instead I tried to conceal my flaw as much as possible. I was relieved when I was told by the ophthalmologist that I had to wear glasses all the time because they concealed my flaw. At home, my dad told me not to listen to those kids at school and that I was very beautiful. Now that I am in college people don't mention it, but I have noticed that people may stare at my face occasionally. My brother felt the same way as the kids at school. He thought my circles made me very unattractive and that I should do whatever needed to be done to get rid of them. This hurt me further and caused me to become envious of my lighter-skinned "normal" looking brother. I've always felt that he was more attractive than me and I still feel that way to a certain extent...

Dysfunctional Pattern Identified

Whenever I'm in a situation where I'm talking to people and looking them in the eye I feel as though they are thinking that these dark circles are ugly. I usually experience feelings of being physically inadequate. The sort of things I say to myself are that I wish I didn't have these dark circles, but I never say that I wish these people would get off my back. What I typically do is keep to myself and wish my circles away. Afterwards, I feel so different from other people and a little undesirable.

What I wish I could do is be more confident in my appearance and get rid of these dark circles.

Crusher

I am not attractive, no matter what I do to hide or enhance myself I will never be attractive. I will never be successful at attracting someone I want to attract.

Re-directions

1. It is not a flaw, it is one feature of my physical self.
2. I am not flawed.
3. Dark circles are not a curse or punishment.
4. Dark circles or no circles, I am beautiful!

Basic Rights Statements

1. The right not to let people's words or stares make me feel unacceptable.
2. The right not to have to fulfill another's expectations of what is attractive.
3. The right to let another person know that you do not like inappropriate comments.
4. The right to have dark circles under your eyes.

Try Ons

1. Don't fixate on your dark circles. Look at your face and body as a whole. Emphasize the physical whole, not parts of yourself.
2. Don't fixate on your dark circles. Look to enhance your eyes. Do an eye make-up/make-over just once to see if I like it.
3. Read and remember the public affirmations I received from the group.
4. Disclose my feelings more with the friends I can talk to.
5. Repeat my re-directions and basic rights statements twice a day.
6. Tape a copy of my basic rights statements and re-directions onto the first thing that I reach for in the morning so that it is the first thing that I see.
7. Next time I am at the doctors, ask about these circles. Get a medical reason as to why I have them.

Experience Confronted

I have a problem with the stretch marks on my body. They are on my bottom and move toward the front of my hip bones. I have never been heavy and then lost weight, so I don't know where they come from. I have had them since junior high school. I was always embarrassed to undress in gym class or even at home in front of my sisters. If the girls at school during gym saw the marks they would tease me and say that only women who have babies have those marks. When I asked my mother about them she would explain that some people have skin that is a bit loose and therefore their skin hangs a little and they may get stretch marks. She said you can be thin, fat, young or old and have them. Or if you have lost a lot of weight your skin gets stretched out of shape a bit. My mother always told me not to worry about it. Even when I go swimming I put my bathing suit on in the privacy of the bathroom and not in the changing room with other women. I never wear bikini bathing suit or panties. I am always afraid that when I am intimate with a guy that he will notice these marks. I always keep the lights out or cover up my body as soon as possible. I can think of a specific incident where I had to be confronted with this with another person. I was seeing a man and I really liked him very much. We had been intimate and during a time when we were both in bed he asked me why do I have stretch marks. He wanted to know if I had ever been pregnant. I told him no that they were just there. I was upset that of all the things to ask or discuss he chose that sensitive area. But then part of me thought it was interesting that he felt comfortable enough to ask. He was not trying to be malicious. But it brought back those old voices and questions. I never felt that comfortable with him again really although we dated for a while after that. I hated that he noticed, and more than that, commented on it. It just added to my feelings of unattractiveness where my body was concerned. I thought that in a situation where you really like someone and they like you back that a little thing like that should not matter.

Dysfunctional Pattern Identified

Whenever I'm in a situation where I am revealing my body, especially to a man, I feel that he may find me unattractive and unappealing. I usually experience feelings of shame and inadequacy. I never seem to be able to say anything to make myself feel better. The sorts of things I say to myself are your body is a turn off in the lights or with the lights on. What I usually do is hide, cover-up and try to conceal myself. Afterwards, I feel

that I am not being as honest and comfortable with myself as I should be and that I am shortchanging the person I am with, I feel guilty. What I wish I could do is be more comfortable and accepting of my body.

Crusher

I am physically unattractive and have a fear of men not finding me appealing as a result of my stretch marks. I am afraid of being rejected. I think that my body will turn a man off after time and cause him to be unfaithful as he looks to another more youthful woman as I get older.

Re-directions

1. My bottom is the tops!
2. Like me, like my bottom.
3. Want me, want my bottom.
4. My attractiveness is not defined in my bottom. I am attractive all over.

Basic Rights Statements

1. The right not to let another make me feel ashamed about myself.
2. The right to feel attractive and be desired regardless of my marks.
3. The right to to have to fulfill another's needs or expectations of what is attractive.

Try Ons

1. Don't fixate on my bottom. Look at myself in a full length mirror and let my eye take in your entire body.
2. Wear bikini underwear in the privacy of my room. Walk around in them. Look at myself in the mirror when I wear them.
3. Next time I'm intimate with a guy I will try to tell him of this fear beforehand and not hide it.
4. At my next check-up ask the doctor about the stretch marks and get a medical explanation. Know that it is not a flaw or an ugliness of my body.
5. Repeat my basic rights and re-directions twice a day.
6. Tape a copy of my basic rights and re-directions onto the first thing that I reach for in the morning so that it is the first thing that I see.

DYSFUNCTIONAL PATTERNS

Experience Confronted

We would be shopping, usually me, M----- (my sister) and Daddy. It was always easy for M----- to find her size. She was just picky. Me, I picked anything that would fit. I would find a row of pants and go through them until I came to my size and just pull them out and try them on. I couldn't be picky. If they were a little tight, I'd just say to myself, "Oh, I'll lose a little weight by the time I wear them so it won't matter". I always promised myself and told my dad and sister that by the next time we go shopping, I'll have lost weight and be able to fit into all different kinds of clothes. I was always frustrated and angry with myself, angry at my skinny sister, angry at my dad who always seemed frustrated with me because I always had took so long finding the right size. I was also humiliated because of the size I needed and depressed because a pair of pants looked big enough, but when I tried them on -- no go! Weight was always a sensitive area for me. I always wanted coats down over my behind. I don't wear shorts in the summer or go to a lot of functions because I don't have the fashionable clothes... I get so jealous of my sister sometimes because she is the epitome of the right thing. She looks right in her size seven dresses. She is dainty, thin and married to a doctor. The kicker is she is younger than me...talk about a hard act to follow...

Dysfunctional Pattern Identified

Whenever I'm in a situation where my weight is really brought to my attention in front of my father and sister, I usually experience feelings of humiliation, frustration, and anger. The things I say to myself are, you look like a pig, why couldn't you be small like M-----, you should lose weight, you should not eat so much, you should diet and exercise, you should cut your hair and wear makeup, you should start being friendlier, you should stop envying your sister. What I typically do is promise myself things will be better and that I will change. Afterwards, I feel as though I'm a disappointment to my family, especially my father. What I wish I could do is feel more confident, and lose the weight so that my family will be proud of me.

Crusher

I am unlikable and unattractive because I am overweight. My father won't love me as long as I ma overweight and will

never love me as much as he does M----- because I am not like her, I never will be. I am unlikeable and unattractive as I am. I am not together and there is nothing about me that's special.

Re-directions

1. Other people's perceptions will not influence how I feel about myself.
2. I will not let other people's perceptions influence how I feel about myself.
3. I am capable regardless of how I look.
4. I am deserving of love, affection and respect regardless of how I look.
5. My father loves me regardless of how I look.
6. I don't have to look like my sister to be loved.
7. I am desirable and attractive in ways that go beyond the physical.
8. My sister is who she is! I am who I am! Our lives, looks abilities or choices don't have to be the same and that is o.k.

Basic Rights Statements

1. The right to be loved and respected and supported.
2. The right to love, respect and support myself.
3. The right not to have to fulfill another's needs or expectations.
4. The right to assess and decide which needs are most important for me to meet.
5. The right to have my feelings respected.
6. The right to be desired and feel attractive regardless of my weight.

Try Ons

1. Make-over: fix hair differently, wear make-up, shop for one new outfit at a shop for larger women. Select an outfit that is different from what you usually wear.
2. Exercise: walking and swimming with friends once a week.
3. Talk to my sister about the way I feel and let her know that I am not angry with her, but very frustrated about myself at times.
4. Share my anxieties and fears with my sister or dad sometimes.
5. Repeat my basic rights and re-directions at least twice a day.

6. Tape a copy of my basic rights and re-directions onto the first thing that I reach for in the morning so that it is the first thing that I see.

Experience Confronted

Whenever I decide to do the impossible and go shopping for new clothes, I find myself in a dressing room with three progressing sizes of the same jeans. I stare into the mirror trying not to look down below my waist because it is there that all my anxieties lay: hips, butt, and thighs. When I'm at school, going to class, talking with friends, it never occurs to me that I am in need of some serious firming up. Perhaps that is because I am at a women's college and the environment is one of support and not condemnation. Whenever I go to my father's house or mother's house, shopping, or anywhere that I have to dress I realize that I am not what society calls a happy young woman because I'm not a size 7. I always swear to diet and get more exercise and then buy a long shirt that hides my body. Sometimes I get really defensive and tell myself how happy I am and how many friends I have and count all the people who love me. Then I ask myself why I have to lose weight when I have all these things going for me? Then I buy a big chocolate chip cookie, throw down the jeans and storm out of the store.

Weight is a big thing in my family. Perhaps all of my problems can be blamed on my mother. My father's side of the family are small people. On my mother's side they are tall and the women tend to be hippy. My younger sister is 5'5" and weighs 110. My older brother is 6' and weighs 170 and my baby brother is 5'8" and 150. After years of being deemed the fattest one in the family excluding my mother, I am always defensive about my weight with my family, particularly with my father and brother. When my older brother asks me "how much I weigh", I answer "more than you, why do you want to borrow something?" If my sister tells me I should diet I tell her, "if you are embarrassed by me, stay away from me." If my father tells me I am gaining weight I take lesser portions of the ham and cabbage dinner. You can't please some people through, Daddy then accuses me of being selfish and tells about how he had cooked my favorite meal and I didn't even appreciate it! All of my responses are not really genuine. Yes, I did and said these things but by doing so I portrayed that I am not bothered by the comments and I am. Words hurt and everyone preaches thinness, unfortunately I listen too much. I tried to diet and have always participated in dance groups for exercise but always knew that when the little voice in my head exclaimed, accept yourself, don't change, chocodiles are on sale, all of my efforts would diminish.

Dysfunctional Pattern Identified

Whenever I'm in a situation where my weight is mentioned, particularly within my family, I usually experience feelings of hurt, anger, and being unacceptable in some way. The things I say to myself are that I am too heavy, not attractive, not capable. What I typically do is respond in a combative way by saying something smartass to appear unaffected by their comments. Afterwards, I feel more angry and unloved. What I wish I could do is tell them it hurts my feelings, and ask them to please, not say those things to me again.

Crusher

I am not good enough. I can't live up to the expectations of my family to be successful, smart, thin, and attractive, it's too much. If I fail at being anyone of these things, my family won't love and be proud of me.

Re-directions

1. Losing weight will not make me happy, rethinking and restructuring my inner beliefs about myself will.
2. I can publicly affirm my good points, they are many and I am entitled. I am bright, have a great sense of humor, and I know how to have caring, supportive relationships with my friends.
3. If I don't fulfill my family's expectations, they will still love me.
4. If I don't fulfill my family's expectations, I am not a failure.
5. If my father has a thing about my weight, it's his weight, not mine!
6. If my brother has a thing about my weight, it's his weight, not mine!
7. If anyone has a thing about my weight, it's their weight, not mine!

Basic Rights Statements

1. The right not to let people's words and opinions dictate my actions.
2. The right to have confidence in myself by voicing my opinions and asserting myself.
3. It is not necessary for me to live up to the expectations of others.
4. The right to tell my family members when they have said or done something that hurt my feelings.

Try Ons

1. Let go of the "I don't care what you say to me" attitude and let my family know that I am hurt by their comments.
2. Tell my family that I have fears and anxieties about feeling the pressure to be excellent in all things all the time.
3. Go to the gym for a swim and sauna with friends once a week.
4. Go for a walk around campus with a friend after dinner before you settle down to study.
5. Call on my dyad partner or other friends when I need support or feel overwhelmed.
6. Repeat my re-directions and basic rights statements and re-directions onto the first thing that I reach for in the morning so that it is the first thing that I see.

Experience Confronted

Ever since I was a young girl, I have been told that I have a "foreign look" to my appearance. It does point to the fact that there have been times that people have not always recognized me as being "fully black".

I can remember when I was about six years old my brother, who is one year older than I remarked that I looked like a china doll. He meant that my eyes had an Asian resemblance. I remember asking my mother what she thought, and she told me that I did not. (My brother actually believed that I came from China!) I guess at the time I felt angry and misplaced because as long as I have been alive, and as far as I knew, I was Black. My reaction was a firm negation to my brother's statement. But that was as far as it went.

When I was about sixteen or seventeen my mother and I were in Hartford, CT, on one warm spring day. We stopped at a roadside market to buy some fruits and vegetables. Approximately 10-15 minutes later, a small group of three Black girls came up, also to buy produce. I can remember one of the girls remarking to the other two that I looked Puerto Rican. I pretended not to hear or notice them. It bothered me that they only noticed my soft, straight hair, and my lighter skin color, and not that I was just as Black as they.

Perhaps a little closer to "blackness" is a guy that I was interested in during senior year of high school who told me that I looked exotic. This really did it. My reaction was not anger or hurt, but just confusion. Why have people, including members of my family, said that I look foreign or have foreign features. What does that mean? There are so many ridiculous thoughts about color and what features are attractive in our race.

Recently, my brother, mother and I were talking one morning during breakfast, and I was talking about the possible careers that I could pursue after graduation. Since I have a strong interest in Spanish, my brother suggested that I become very fluent in the language. He said that I could get into the communications field and work for Spanish radio and/or television. Then he suggested that I could even pass for a Hispanic person. I really do not know how to react to such statements anymore.

When I got to college many of the Black women didn't deal with me they just looked at the way I looked, acted,

dressed, and talked, or they spoke with me briefly to ask where I was from and get an idea of how I grew up. I feel that the Black women react to me coldly because I did not have the same experiences that they had. They tend not to associate with me because I am or do not act "as Black" as they do. I feel intimidated to talk and share with them for fear they will not approve of me. I feel very intimidated when there are a group of Black girls sitting at the lunch table, and they look at me, as if to say to themselves, we do not want that psuedo-Black sitting with us! Black students question and challenge my identify. This makes me feel unsure about myself sometimes, I really resent this. There seems to be a prevailing belief that to be Black you have to be the same in every way, i.e., live in the city, speak slang, be hip, only listen to soul music all the time. It's as if you can't be an individual.

Dysfunctional Pattern Identified

Whenever I am in a situation where there are other Black girls I usually experience feelings of loneliness, misplacement, or not fitting in and being the same as they. The sorts of things I say to myself are, I am not really Balck because I do not have the same experiences as "most Black people". What I typically do is that I tend not to share my background/experiences with other Black girls because I fear rejection by them. Afterwards I feel that I am being denied and made to feel that I don't count. What I wish I could do is be more secure in my identify, and assertive in voicing who I am.

Crusher

I feel that I do not truly belong because I am not accepted by Black people a lot of the time. I have not had what is typically seen as the Black experience, life style nor do I look and act like Black people think I should. I am unacceptable.

Re-directions

1. No matter what my experiences, I am still a Black person.
2. There are many different ways to be Black, my way is just as good as anyone's.
3. Black people have many different kinds of experiences and backgrounds no one is more valid and acceptable than the other.

Basic Rights Statements

1. I have a perfect right to belong.
2. I belong no matter what my background and experience.
3. The right to be treated with dignity and not put down.
4. The right not to have to fill another's needs or expectations.
5. The right to have my feelings, experiences and opinions respected.
6. The right to share my experiences and opinions with others without being made to feel ashamed or apologize.
7. The right to assess and decide that the needs and expectations of others are not important for me to fulfill.
8. The right to express myself in any manner without the fear of what others will say.

Try Ons

1. Be kind to myself and strong in the person I am. I am O.K.
2. Attend a few functions of the Black student organization and go to the Black Cultural Center to study or hang out whenever I care to.
3. Sit at a lunch table of Black women that I may not know very well.
4. Talk or sit with Black women that I may not know very well on a one to one basis.
5. Whenever the opportunity presents itself to talk about myself or interject my opinions or experiences do so.
6. Disclose my feelings more with the friends I trust.
7. Repeat my re-directions and basic rights statements twice a day.
8. Tape a copy of my basic rights statements and re-directions onto the first thing that I reach for in the morning so that it is the first thing that I see.

APPENDIX J
Additional Resource Materials

The Black Filmmaker Foundation
80-8th Ave., Suite 1704
New York, New York 10011
(212) 924-1198

Reginald Wollery, Distribution Manager

Film: Color, Warrington Hudlin Documentary (34 min.)

A probing psychological portrait of two Black women which examines how color/class discrimination within the Black community has shaped their emotional lives.

Brenda J. Verner
Heritage Productions
7319 South Luella
Chicago, IL 60649
(312) 375-2432

Lecture/Slide Presentation

THROUGH A GLASS DARKLY

Advertising's View of Black Women

THROUGH A GLASS DARKLY is a sensitive historic review of media's projected images of African-American women. This spellbinding program begins with early images of Black female children, proceeds through a maze of painful adolescent images and concentrates on the psychological effects of being viewed through the mammy-domestic stereotype despite more positive images of African women in contemporary advertising.

PUBLIC PROPERTY

Media Images of Black & White Women

PUBLIC PROPERTY is a superb production which offers an insightful contrast and comparative analysis of Black and White women in 19th and 20th Century visual mediums. The program supports the thesis that physical, psychological and cultural images of American women are controlled exclusively by male media authorities who have manipulated these images to meet their collective needs and fulfill their personal fantasies. Ms. Verner contends, American males have come to view female images as depersonalized property held in common by male consumer markets.

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