ERRATA LIST

BA Thesis Title: Young African American Women and their Environment: Contemporary African American Feminine Identities, Political Views and the Sense of Security

Jana Severová

September 2023

Thesis, p. 18:
Incorrect version: According to AP VoteCast, which surveyed more than 115,000 voters nationwide, including close to 7,000 Black women, they were more likely to support Democratic House candidates in 2018 than women of any other racial or ethnic group, making it one of the most in-depth available looks at the group's political views. However, this does not imply that Black women are "typical" Democrats.22
Correct version: Based on the findings of AP VoteCast, a comprehensive survey that included over 115,000 voters across the United States of America, with nearly 7,000 being Black women, it revealed that Black women were more inclined to back Democratic House candidates in the 2018 elections compared to women from other racial or ethnic backgrounds.22 This extensive survey provides valuable insights into the political perspectives of this group.23 However, it's important to note that this doesn't necessarily mean that Black women conform to the typical Democratic profile.24

- **PARAPHRASED FROM:** Emily Swanson, "AP VoteCast: How Black Women Shape Democratic Politics," *AP NEWS*. August 3, 2020., accessed September 1, 2022, https://apnews.com/article/barack-obama-race-and-ethnicity-politics-immigration-america-disrupted-e4081df9b4f0ccef9d4af734acf15165.

Thesis, pp. 18-19:
Incorrect version: Black women are less likely to identify as liberal, are slightly less likely to support abortion rights, are far less concerned about climate change and are slightly more likely to prioritize jobs and the economy.
Correct version: They are "less likely to identify as liberal, somewhat less likely to support abortion rights, far less concerned about climate change and somewhat more likely to prioritize jobs and the economy."

- **DIRECT QUOTATION FROM:** Emily Swanson, "AP VoteCast: How Black Women Shape Democratic Politics," *AP NEWS*. August 3, 2020., accessed September 1, 2022, https://apnews.com/article/barack-obama-race-and-ethnicity-politics-immigration-america-disrupted-e4081df9b4f0ccef9d4af734acf15165.
-

Thesis, p. 21:
Incorrect version: Based on a true incident in 2015 involving institutional exploitation, brutality and corruption in the Oakland police department, *Nightcrawling* gives voice to the 17-year-old Kiara Johnson, who becomes a sex worker in order to pay for rent increases that occurred after her father's death and her mother's detention in a rehabilitation facility. She also has to take care of Trevor, a nine-year-old left behind by a neighbor, and her disillusioned older brother Marcus who spends his time making music. Drugs, sex and power battles are common themes in television dramas like *The Wire*.
Correct version: *Nightcrawling*, which is based on a true crime from 2015 involving institutional exploitation, viciousness, and misconduct in Oakland's law enforcement department, lends voice to Kiara Johnson, a 17-year-old who, following the death of her father and the detention of her mother in a rehab facility, turns to sex work to pay for rent increases.37 She must also care for her jaded older brother Marcus, who devotes his time to music, and Trevor, a nine-year-old boy left behind by

her neighbor.38 Narcotics, sex, and power struggles are common themes in TV dramas like *The Wire*.39

- **PARAPHRASED FROM**: Kit Fan, "*Nightcrawling* by Leila Mottley Review – a Dazzling Debut," *The Guardian*, June 2, 2022, accessed December 9, 2022, https://www.theguardian.com/books/2022/jun/02/nightcrawling-by-leila-mottley-review-a-dazzling-debut.

Thesis, p. 49:

Incorrect version: Green writes that Harris is making the point that Nella is an ordinary Black woman. She isn't from a wealthy or poor family; she attended college, and she primarily works at her dream career but she isn't able to accomplish all of her objectives and she doesn't appear to stand out for her work or even her ethnicity at her job. When Harris crafts this gaze and attitude for our main heroine, we see that Black women face more than simply the obstacles of their upbringing. They dread being forgotten by their white coworkers and the guilt of not doing enough for anyone except themselves. She is constantly wary of how she represents herself and her community. These concerns are brought on by how predominantly white her daily existence is.

Correct version: Harris portrays Nella as a typical Black woman in Green's narrative.91 Despite her education and dream job, Nella faces challenges and lacks recognition, both professionally and for her Black identity.92 This highlights that Black women encounter hurdles beyond their upbringing, including the erasure of their contributions and the pressure to make a larger impact.93 Nella's presentation is severely influenced by the pervasive presence of whiteness in her life.94

- **PARAPHRASED FROM:** Raveén Green, "The Black Female Gaze of Horror Literature" (Senior Thesis, Haverford College, 2022), 9-10.

Thesis, p. 51:

Incorrect version: Harris illustrates the pervasive internalized racism that still affects Black women through Diana's chapters. Diana's gaze conveys disinterest and almost a disdain for one's own hair, highlighting her willingness to ignore her race in order to succeed […].89

Correct version:

Harris utilizes Diana's chapters to showcase how Black women still grapple with internalized racism.101 Diana's viewpoint reveals a sense of indifference and a near aversion towards her own hair, highlighting her willingness to set aside her Black identity in the pursuit of success.102

- **PARAPHRASED FROM:** Raveén Green, "The Black Female Gaze of Horror Literature" (Senior Thesis, Haverford College, 2022), 12.

Thesis, p. 60:

Incorrect version: […] hair becomes also an identity symbol of the hardships Black women encounter when competing in the publishing industry as Nella begins to be apprehensive of Hazel and sees her as a threat to her profession rather than a confidante. The plot's build-up is based on the fact that Nella is getting notes asking her to leave Wagner immediately. Without knowing who is sending these notes, Nella is left to hypothesize about who is attempting to force her to leave and whether or not it is Hazel.

Correct version: As Nella grows apprehensive of Hazel, perceiving her more as a job-related threat than a confidante she can depend on, the significance of hair acts as a symbol for the challenges Black women encounter while competing in the publishing world.126 The narrative tension builds as Nella receives anonymous notes demanding her departure from Wagner, leaving her to speculate about the sender's identity and whether Hazel might be behind this attempt to eject her.127

- **PARAPHRASED FROM**: Raveén Green, "The Black Female Gaze of Horror Literature" (Senior Thesis, Haverford College, 2022), 16.