Tell the Truth

... About the History of the United States and its Black People

Week 3: February 12 - 18, 2018

January 22nd

Today was not a good learning day.
blah blah blah i only wanted to hear you not
talking. You said something wrong and i can't
listen when I hear lies. My mom said That the
only christofer we acknowledge is Wallace.
Because Columbus didn't find our country the
Indians did. I like to have columbus day
off but I want you to not teach me
lies. That is all. My question for the
day is how can white people teach
black history? King Jda[illegible]

King I am very disappointed in
your Journal today.

ok

Articles Complied and Arranged by Rann Miller

Original Content Written and Developed by Rann Miller

Disclaimers

This text is a compilation of history articles related to Black people in the United States found from various online sources. These sources primarily comprise of traditional news outlets i.e. Washington Post, NPR and New York Times; also non-traditional online-based journalist reporting outlets i.e. Vox, Alternet, Huffington Post and Slate. These articles, and the information found in them, are not the original content of Rann Miller. All articles included in this text compiled from online sources will include the name of the original author and the online address for where the original article can be found. These various articles are not for resale.

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This text is not for resale. While original content is included within this document, this document is of no cost and is available for public consumption. The purpose of this text is to provide educators with a text to teach and instruct students. Also, this text is for any lifelong learner who desires to increase in their knowledge of truth about the history of the United States and the Black people who have contributed greatly to it.

- Rann Miller

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Introduction

Growing Up, Black History Month was a major part of my cultural curriculum. At the conclusion of my elementary education, stories and lessons on Harriet Tubman, Malcolm X and Dr. Martin Luther King were apart of my cultural, and academic, lexicon. However, as I got older, I realized there was much more information to build my knowledge upon.

As a middle and high school social studies teacher, I took pride in sharing the same lessons imparted to me to, my students during Black History Month. I taught Black history all academic year. During Black History Month, I taught the more concealed aspects of Black history. The history of Harriet Tubman, Malcolm X and Dr. Martin Luther King are a part of American history and in the context of the way we teach American history, educators should include these people and events in the curriculum. Some would argue that educators do; I do not believe that to be the case.

Eight-year-old King Johnson wrote in his journal that he did not want his teacher to teach him lies. He specifically was referring to the lies taught to him about Christopher Columbus "finding" the New World. I believe that King Johnson's sentiment is indicative of all students, particularly students of color — students who, historically, have had the truth of their history withheld from them. They are tired of teachers lying to them. This text compilation of articles is to serve as a teaching resource for teachers to teach the unadulterated truth of American history to their students during the month of February, and throughout the year. The articles offered in this document can be used to create lessons and projects for students to increase in their knowledge of American history. Whether in high school or kindergarten, teach all students the history and not HIStory. TELL THE TRUTH!!!!

- Rann Miller

Bloom's Taxonomy Framework

This rubric is designed to provide educators with a framework to provide tiered questions to track student understanding. This rubric is based on the Bloom's Taxonomy of Higher Order Thinking. These questions are simply a guide to develop your own questions – they are not specific for each article. This is only to serve as a guide. You are welcome to develop your own questions for each article. For more information on Bloom's Taxonomy, please visit https://www.unthsc.edu/center-for-innovative-learning/blooms-taxonomy-learning-objectives-and-higher-order-thinking/

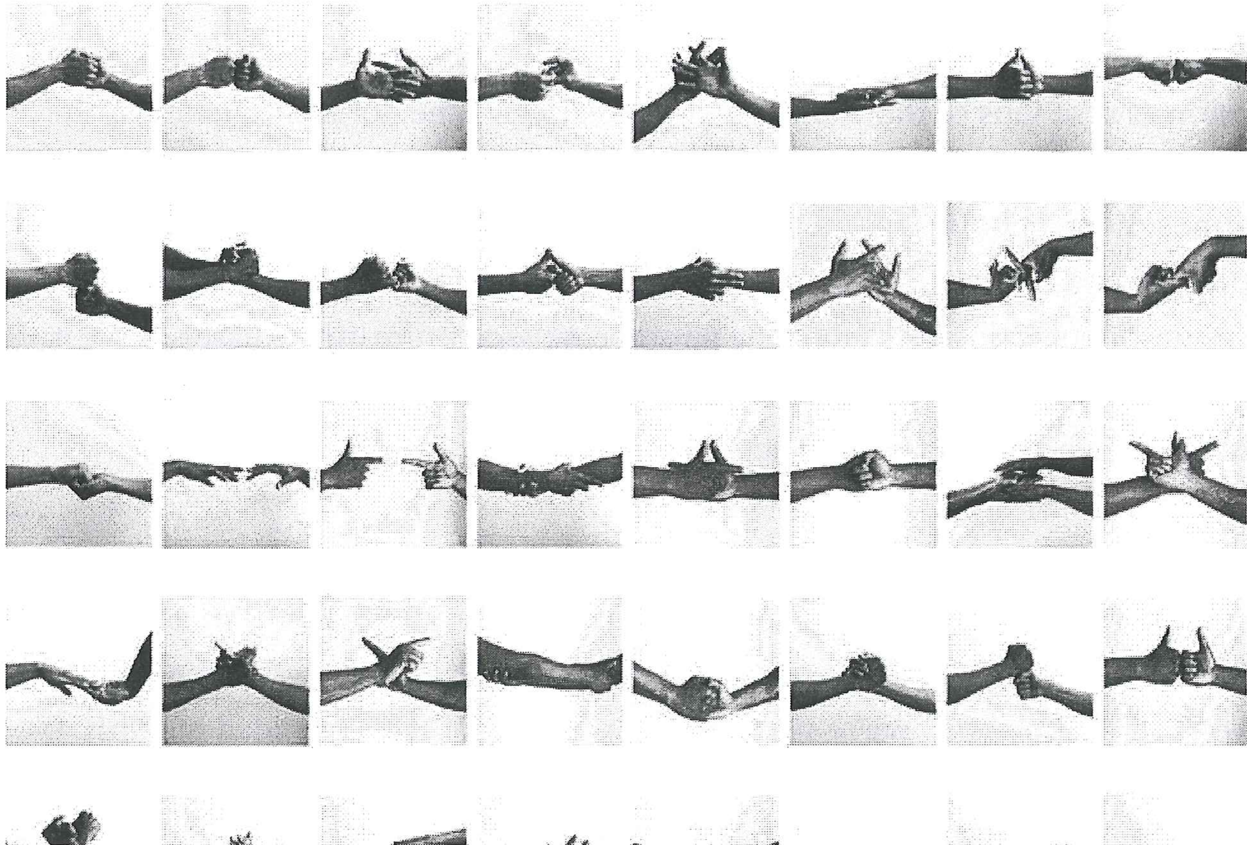
	Happening / Event	Famous Person(s)	Black Tradition	Popular Culture
Level 1 - Remembering	What are the major facts presented in this article: (1) who are the individuals involved, (2) what are the details of what took place according to the article, what is the setting, what is the date and why did it happen (what were the reasons it happened)?			
Level 2 - Understanding	Explain the main idea and the major details of the article in your own words. Please include 2 to 4 major details in your paraphrased explanation.			
Level 3 - Applying	Think about the details of the article and tell what you would do if you were living at the time facing similar circumstances.	Think about the details of the article and tell how your life would be similar or different if presented with similar circumstances as this person.	Think about the details of the article and demonstrate how you would apply this tradition with your family, friends or peers.	Think about the details of the article and interpret the meaning of this happening in popular culture.
Level 4 -Analyzing	Why do you think what happened was able to happen? Could a similar thing happen today?	What are the similarities and difference between this individual and a similar famous figure; past or present.	What criticisms do you have of this particular tradition? How to reconcile your criticism with someone who holds this tradition in high esteem?	Distinguish the meaning of the contents of the article between its impact on many people versus its impact on an individual person.
Level 5 - Evaluating	Appraise the value of this moment in culture. Evaluate the impact and results of what happened.	Defend the actions or decisions of this individual someone may consider to be risky, harmful or controversial.	Defend this tradition to someone looking to remove it from social and/or cultural significance.	Select an antithesis moment/trend to counter this moment in popular culture.
Level 6 - Creating	Develop a hallmark card that celebrates this event yearly.	Write a letter to this famous person explaining what you think of their life and the decisions they've made.	Either create new details to add to this tradition to make it better or create a brand new tradition to replace the tradition in this article.	Design an advertisement to promote this particular cultural moment to expose its impact on society.

Part One

Online Articles Of History

Five on the Black Hand Side: Origins and Evolutions of the Dap

By **Lamont Hamilton**, folklife.si.edu
September 22nd, 2014



Five on the Black Hand Side. Photos by LaMont Hamilton

Five on the Black Hand Side is a project exploring gestural languages that were born in African American communities during the 1960s and 1970s, including the "the dap" and the black power handshake. When we see youths, athletes, or even President Obama giving a fist bump or dap, we think of these gestures as mere greetings and are not aware of the origins and historical significance of these languages.

Historically, the dap is both a symbol among African American men that expresses unity, strength, defiance, or resistance and a complex language for communicating information. The dap and the black power handshake, which evolved from the dap, were important symbols of black consciousness, identity, and cultural unity throughout black America.

The dap originated during the late 1960s among black G.I.s stationed in the Pacific during the Vietnam War. At a time when the Black Power movement was burgeoning, racial unrest was prominent in American cities, and draft reforms sent tens of thousands of young African Americans into combat, the dap became an important symbol of unity and survival in a racially turbulent atmosphere. Scholars on the Vietnam War and black Vietnam vets alike note that the dap derived from a pact black soldiers took in order to convey their commitment to looking after one another. Several unfortunate cases of black soldiers reportedly being shot by white soldiers during combat served as the impetus behind this physical act of solidarity.

Such events, combined with the racism and segregation faced by black G.I.s, created a pressing need for an act and symbol of unity. The dap, an acronym for "dignity and pride" whose movements translate to "I'm not above you, you're not above me, we're side by side, we're together," provided just this symbol of solidarity and served as a substitute for the Black Power salute prohibited by the military.

White soldiers and commanding officers deemed the handshake a threat under the misconception that the dap was a coded language of potential black insurrection. In fact the dap was also a coded form of communication between soldiers that conveyed necessary information for survival, such as what to expect at the battlefront or what had transpired during an operation. The dap was banned at all levels of the military, and thus many black soldiers were

court-martialed, jailed, and even dishonorably discharged as a punishment for dapping. Military repression of the dap further cemented a desire for a symbol of solidarity and protection among black men.

Conversely, later in the war, the military saw the utility of using the dap in medical treatment of black combatants with post-traumatic stress disorder, creating a program of "dap therapy." The military would bring in black G.I.s fluent in the dap to dap with these men to build their trust up to accept treatment from white doctors and staff.

In 2013, I began a series of photographs called *Five on the Black Hand Side* that image African American men performing the dap. I make these through identifying particular communities of men of different cultures and ages who participate in the culture of the dap, interviewing them, and photographing their handshakes. Through the research I have already conducted with these individuals, I have learned that there is a tremendous diversity of daps, evolving from the dramatically different movements and meanings of each military company.

At the Smithsonian, I have been researching oral and visual histories of the "Bloods" (black soldiers) of Vietnam, who coined the term "dap," at the *Soul Soldiers* exhibition archives curated by Samuel L. Black of the Heinz History Center, the National Museum of African American History and Culture, and the Center for Folklife and Cultural Heritage. I have been using the Smithsonian's archives at the African Art Museum, the Hirshhorn, and the National Museum of American History to look for the evolution of the dap in songs, artwork, films, literature, and posters to understand how it and other gestures of black solidarity disseminated in popular culture. I will continue to interview black Vietnam veterans, former gang members, and others and photograph their handshakes to construct further images for *Five on the Black Hand Side*.

LaMont Hamilton is a photographer and visual artist from Chicago who is conducting research at the Center for Folklife and Cultural Heritage through the Smithsonian Artist Research Fellowship program.

Related Posts:

• The Will to Adorn and the Optics of Identity

• Owning Identity: Sartorial Expressions at the Million Man March Anniversary

• Continuity, Change, and Cultural Connections: African Diaspora at the Folklife Festival

Beyond the Slave Trade, the Cadaver Trade

By **Daina Ramey Berry**, www.nytimes.com
February 3rd, 2018

Credit Arianna Vairo
Photo by: Arianna Vairo

The topic of slavery features prominently in each February's reflections on African-American history. But when it comes to this darkest time in our country's past, experts are still discovering horrors that have not yet made their way into history books.

One shocking fact that's recently come to light: Major medical schools used slave corpses, acquired through an underground market in dead bodies, for education and research.

Yes, there was a robust body-snatching industry in which cadavers — mostly the bodies of black people, many of whom had been enslaved when they were alive — were used at Harvard, the Universities of Maryland, Pennsylvania and Virginia, and other institutions.

It is time to acknowledge this dark truth behind our understanding of human anatomy and modern medicine.

Over several years, I've studied what I call the domestic cadaver trade and its connection to 19th-century medical education. The body trade was as elaborate as the trans-Atlantic and domestic slave trade that transported Africans to the New World and resold African-Americans on our soil. But when enslaved people died, some were sold again and trafficked along the same roads and waterways they traveled while alive.

The domestic cadaver trade was active, functional and profitable for much of the 19th century. Fueled by demand from medical schools' need for specimens for anatomy classes, it was a booming business. Typically, the supply of bodies consisted of executed criminals and unclaimed corpses from almshouses and prisons.

But when these sources fell short, physicians and students alike looked elsewhere. Some anatomy professors personally sent agents to work with professional body snatchers who stole bodies from pauper cemeteries.

Body snatchers like Grandison Harris of Georgia and Chris Baker of Virginia collected specimens for dissection for the benefit of medical colleges. While they received room, board and modest wages for the bodies they collected, they were also enslaved African-American men themselves, listed as "janitors" or "porters" in the medical schools' records.

According to faculty minutes of the Medical College of Georgia from an 1852 meeting, the dean of the college purchased Harris at a Charleston, S.C., auction for $700, equivalent to about $22,000 today.

Baker was born at the Medical College of Virginia (Virginia Commonwealth University today) to enslaved parents who worked at the college. Thus the school did not need to purchase him — being born to an enslaved woman meant he, too, was enslaved. Both men were central in acquiring cadavers used for dissection.

Having the two body snatchers in the building where anatomy professors taught and performed dissections gave the schools an advantage in recruiting. The medical colleges boasted about their ample supplies of subjects for dissection, a necessary component for training in human anatomy.

Enslaved people like Harris and Baker who were forced to rob graves were complicated and important historical figures, and their stories remind us we have much to learn from the legacy of slavery in the United States.

It's well known that the effects of this chapter of American history, during which human beings were bought and sold, still reverberate today. As President Barack Obama emphasized last year in an interview with Trevor

Noah of "The Daily Show," America "has by no means overcome the legacy of slavery."

I would add that we are still discovering it.

It's nearly impossible to find history textbooks that discuss the cadaver trade or the role enslaved people like Harris and Baker played in it. Aside from Craig S. Wilder and Michael Sappol, until recently, few scholars have considered what I refer to as the "ghost value" of the bodies of deceased enslaved people traded throughout the United States for medical education.

Medical schools regularly purchased bodies from men like Harris and Baker. In Richmond, Va., where Baker brought the bodies he acquired, adult cadavers cost $12, mothers and their infants cost $15, and children from ages 4 to 10 were worth $8.

That schools had payment schedules for this expense speaks volumes about the routine nature of the trade.

American medical schools must finally acknowledge and atone for this.

In the same way that Georgetown University and schools such as Brown, Yale, Harvard, the University of Virginia and the College of William and Mary have come clean about the role of enslaved people in their founding, other schools should open their records and confirm their involvement in the domestic cadaver trade.

We will be a more informed nation because of it.

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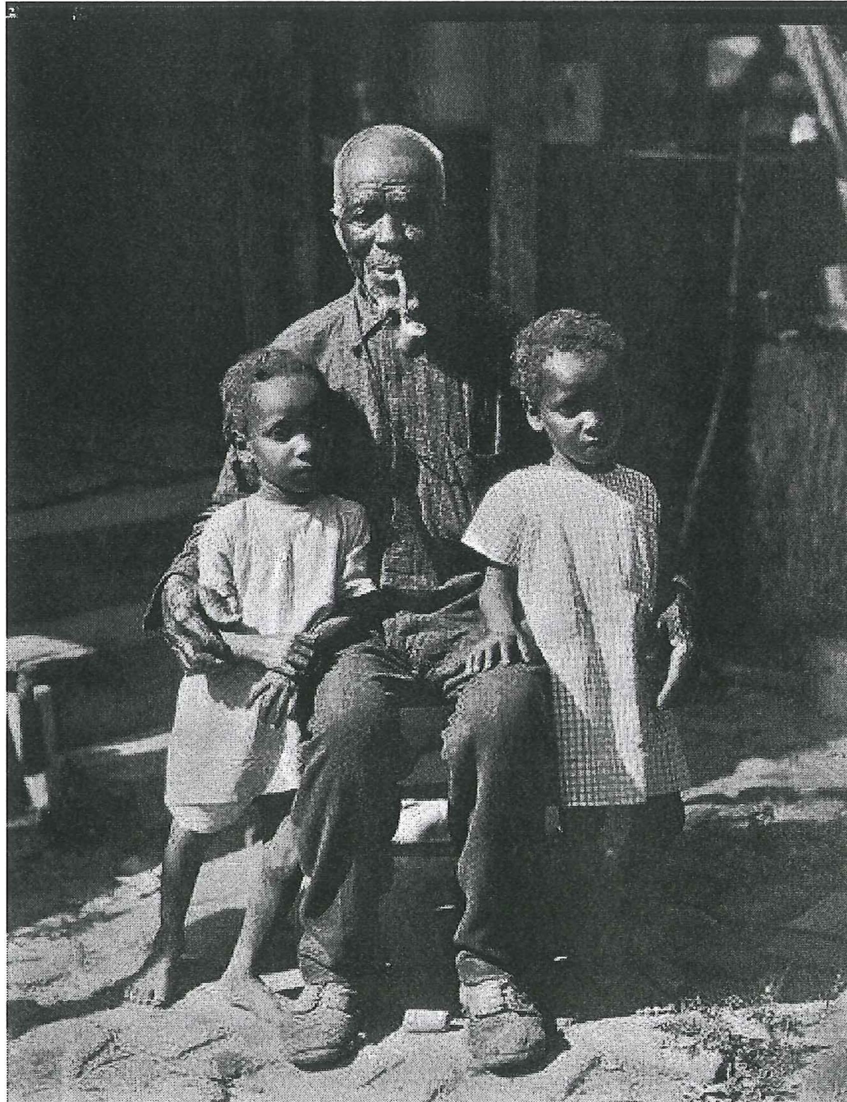
America's Last Slave Ship, and Slavery's Stain

By **Brent Staples**, www.nytimes.com
February 4th, 2018



Cudjo Lewis, the last survivor of the Clotilda, with great-granddaughters Mary and Martha, circa 1927. Credit The McCall Library, University of South Alabama
Photo by: The McCall Library, University of South Alabama

The crime of importing enslaved people into the United States had been a federal offense for more than 50 years and was punishable by death when, on the eve of the Civil War, the Alabama businessman Timothy Meaher bragged that he could sail "a shipful of niggers right into Mobile Bay under the officers' noses."

This threat reflected the Southern aristocracy's fervent belief that it had a divine right to enslaved African labor. Meaher made good on his word in July 1860, when the schooner Clotilda — widely thought to be the last ship to bring human cargo into this country — stole into the bay after dark carrying 110 captive Africans in its filthy, disease-ridden hold.

The men, women and children were removed from the ship and concealed until many of them could be sold. But even empty, the pestilent, waste-fouled enclosure where the Africans had spent the Atlantic crossing offered clear evidence that the Clotilda had been used in a capital offense — the crime of slave trading.

Meaher planned to expunge this guilty evidence by giving the schooner a new name and refitting it. When that plan fell through, he and his confederates settled for burning the Clotilda in the waters of the Mobile-Tensaw River Delta, a few miles north of Mobile.

Explorers have searched for the wreckage off and on for years. Finally, last month, Ben Raines — a reporter for the website AL.com — exploited a period of abnormally low tides to search out the charred remains of a schooner whose dimensions and design match those constructed in the mid-19th century, when the Clotilda was built.

The wreckage — yet to be excavated and formally verified — has galvanized historians and reawakened the pain of enslavement among African-American descendants of the Clotilda captives, some of whom still live in what is called

Africatown, a community not far from downtown Mobile that was founded by their forebears. This sudden rush of emotion underscores yet again the continuing impact of slavery on contemporary American life.

To find the wreckage, Mr. Raines relied partly on new information gleaned from a local man who had seen it as a child, but also acknowledges a debt to the historian Sylviane Diouf, whose book "Dreams of Africa in Alabama: The Slave Ship Clotilda and the Story of the Last Africans Brought to America" offered clues as to the whereabouts of the wreckage as it documented the lives of the Clotilda Africans during enslavement and after Emancipation.

The Clotilda captives had come from an area in West Africa where enslaved people could rise to influential positions in society once they became free. That experience would have left them utterly unprepared for a life in which slave status was inherited, based on ethnicity and punishingly cruel.

The captives clung to African identities in the face of a system that was intended to erase them. They became a force to be reckoned with in plantation life by remaining united and showing that they would use violence to protect themselves. In one particularly vivid instance, they pounced on an overseer who tried to whip an African woman, lashing him instead, bringing such predations to an end.

After Emancipation, the Clotilda Africans wanted more than anything to return home. But once they realized that they would probably live out their days in the United States, they took the brave step of petitioning Meaher for land, arguing that he owed them compensation for the free labor they had provided during bondage. Not surprisingly, Meaher refused. But the fact that the Africans pursued redress at all is remarkable, given that black men and women in the 19th century could be killed for even talking back to whites.

Denied passage home, the Clotilda captives recreated Africa adjacent to the delta, scrimping and saving to buy property in the community they proudly named "African Town." This refuge — from both white and black Americans — made it easier for them to embrace the West African culture and African languages that families continued to speak into 20th century.

As they related the story of their captivity to their children, the Africans would no doubt have pointed to the charred hull of the Clotilda; it remained visible at low tide for several decades until the parts of the ship exposed to weather rotted away.

If the newly discovered wreck is indeed America's last slave ship, artifacts from the site could well open a window onto horrors the captives suffered during the crossing. But even in the absence of new information, the intense emotion that has welled up around this story underscores the extent to which the United States is still haunted by its original sin.

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Boudin: A Story Of Sausage, Slavery And Rebellion In The Caribbean

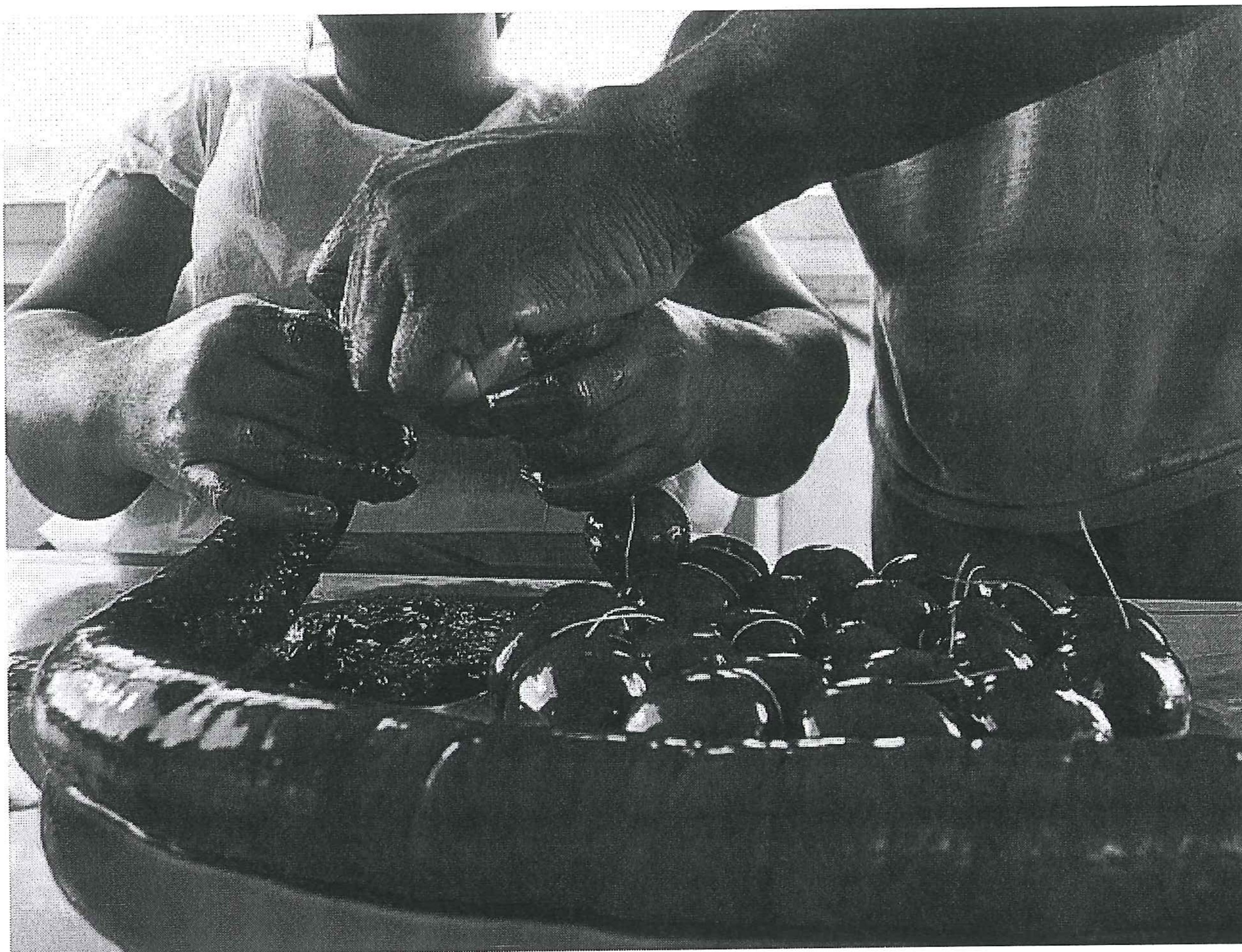
By **Indigenous Peoples**, www.npr.org
May 4th, 2017

The making of boudin is a visceral, bloody and time-consuming process in the French Caribbean territory of Guadeloupe. Boudin — a name that comes from an Anglo-Saxon word meaning "sausage" — was first recorded in ancient Greece by a cook named Aphtonite. A variation of it was mentioned in Homer's *Odyssey* as a stomach filled with blood and fat roasted over a fire.

Halfway around the world and thousands of years later, boudin was brought to some of the Caribbean islands by colonists. Yet unlike in mainland Europe, every bite retraces the dark history of colonization, the celebration of the abolition of slavery and postcolonial culture in Guadeloupe.

In the territory's beach town of Gosier, Pascal Maxo makes two kinds of boudin, using recipes that have been in his family for generations. Artistry is required in making the fortifying, iron-rich stuff, and there's no rushing the job.

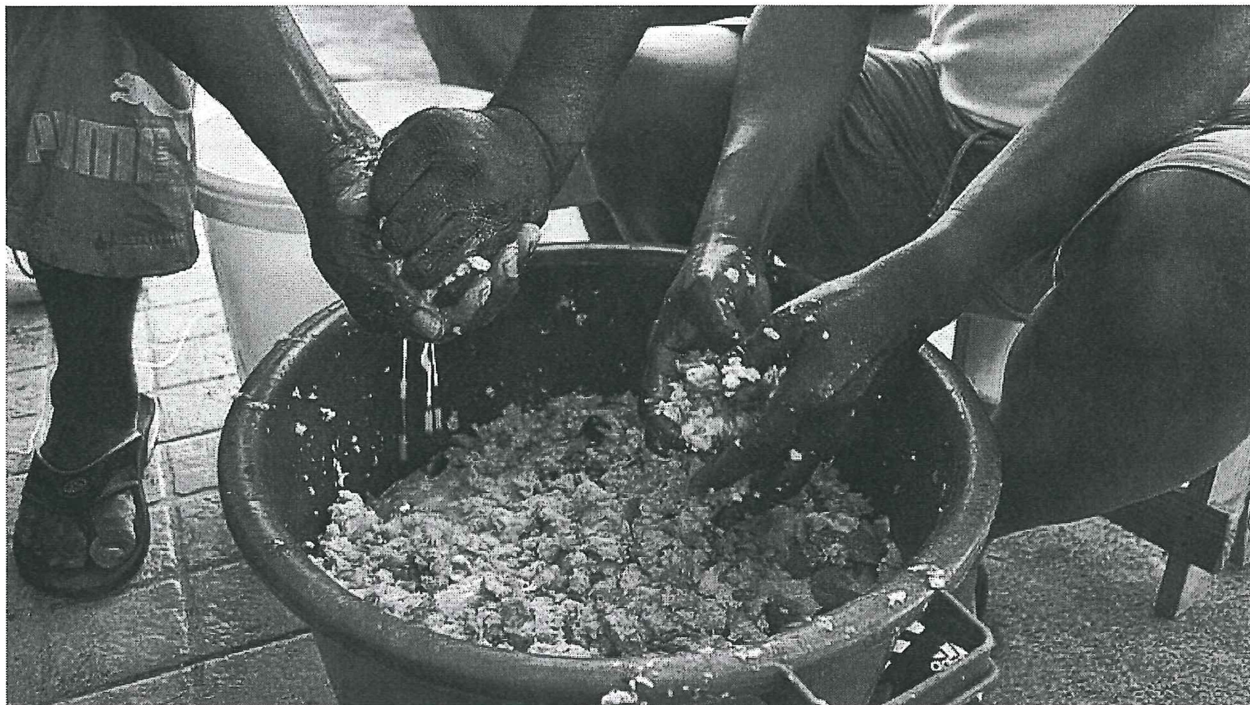
To prepare, Maxo first heads to the butcher to buy a vat of fresh pig's blood, the main ingredient of *boudin rouge Antillais* (Antillean red boudin). If using blood as an ingredient seems strange, one must remember that historically, the slaughter of a pig was an infrequent event. Cooking blood, which otherwise would go bad quickly in the days before refrigeration, was a way to use every part of the precious animal — from tail to snout.



It takes Maxo two full days to make *boudin rouge Antillais.* At the crack of dawn on Day 1, he sets up a couple of long tables on the veranda of his home, which sits on a verdant hillside that rolls gently downward toward the Caribbean Sea. Making boudin is tedious and messy work, and three of Maxo's friends join him to labor over the process. A large pot of water is heated over an outdoor stove, and a station is set up for spices.

Boudin rouge Antillais resembles a Creole version made in Louisiana, but one of its spices, *graine de bois d'inde* (seed of wood from India), is endemic to the West Indies and really sets the sausage on its own pedestal. The seed grows on *Pimenta racemosa* trees, and like many spices and fruits grown in the Caribbean islands, it is macerated in rum before being ground into a powder.

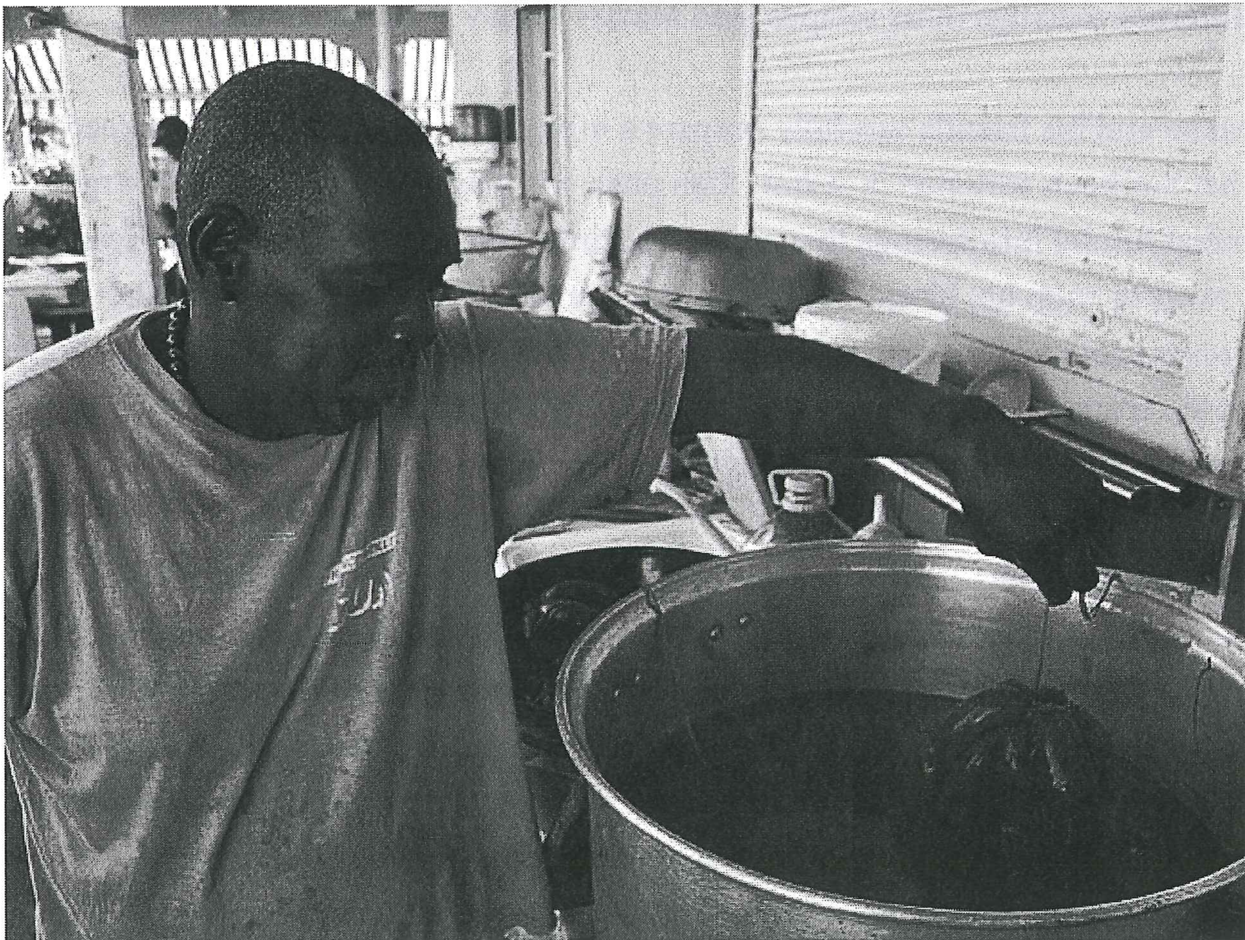
Rum, an alcohol produced from sugar, has a dark history. Christopher Columbus couldn't possibly have foreseen how sugar would become "white gold" when he first brought sugar cane seedlings with him on his second voyage to what he called the "New World" in 1493. By the early 1600s, sugar cane was brought by the Dutch to the Caribbean islands, forever changing the islands' fates.



Indigenous peoples were enslaved and forced to work on the burgeoning sugar plantations, and diseases introduced by colonizers from Europe and Africa wiped out entire communities. The "Triangular Trade" quickly developed among Africa, the Caribbean islands and the New England coast of what would become the United States, and indigenous peoples were replaced by African slaves to keep up with the growing demand for sugar.

Toward the end of the 1700s and well into the next century, ending slavery involved battles and revolutions. The British, Swedish and French took turns swapping control of the territory, and in the midst of all the changing hands, during the French Revolution the territory's governor emancipated all people living as slaves. This emancipation, however, was short-lived as the French

army fought to regain control of the territory. Unwilling to once again be subjugated, a mulatto officer in the resistance movement named Louis Delgrès led an uprising of 800 against the French army in 1802. Overtaken by soldiers, but unwilling to surrender, Delgrès and up to 500 followers, both men and women, shouted *"Vivre libre ou mourir!"* ("Live free or die!") just moments before lighting a large store of gunpowder, effectively committing suicide while taking out many French troops.



Although Napoleon reinstated slavery, it didn't last long and was abolished in Guadeloupe in 1848, at which point indentured Tamil servants from India were brought to the territory to work in the sugar cane fields. Today, the territory is still reeling from colonialism and slavery. *Békés,* or "white people born in the Antilles," are the descendants of the earliest European colonizers in the French Caribbean. Despite being the minority, they still own much of

the land and local industry, and deep racial and ethnic inequities prompted low-income workers to strike throughout the French Caribbean in 2009. Agreements were made with the government that ended the strike, but tensions remain high.

Unlike typical boudin from European countries or the southern United States, Guadeloupe's version blends spices — some of them infused with rum made in the area — from Africa, Europe, India and the Caribbean. Each family uses a different mélange in its recipes, and Maxo's family is no exception.

Maxo and his friends carefully prepare a mixture of blood, spices and bread that has been softened in water, then push the blend slowly through a large metal funnel into casings that are tied off into sausages. Despite using clean towels to mop up, blood still pools over the table and onto the floor. The twisted ropes of sausage are reminiscent of wet entrails, and the smell of blood in the tropical heat is heavy and pervasive. Maxo drops heavy coils of boudin into boiling water and then strings them up over a clothesline to dry.

Midmorning, Maxo turns on some music and breaks out a few snacks — ham, cornichons and *ti punch*, a rum drink made with a touch of sugar and lime. Each of the four boudin-makers has a different job. One person fills the funnel, another fills the casings, a third ties off the individual boudin, and the last is a floater who does anything else that needs doing. When one person tires of a job, a friend steps in. When the boudin are finally finished in the early afternoon, the area is cleaned and prepared for the next day.

Boudin blanc Antillais (Antillean white boudin) differs from blood sausage in that it's typically made from a porridge of milk, bread and meats such as chicken or ham. Maxo, however, makes his *boudin blanc* from fish, one of the more popular foods in the territory. Although he enjoys a spicy boudin, his wife, Frédérique, who was raised in mainland France, prefers hers a little less fiery.

Friends and family gather just days after the boudin is prepared. Eaten with the fingers, both varieties are soft and dense. Whereas in France, *boudin rouge* is typically served with a light-bodied Beaujolais or Châteauneuf-du-Pape, *boudin Antillais* is generally washed down with *un doigt* of rum, and the table is often set with yellow, lime and orange plates and decorations and Madras-pattered napkins derived from Indian influence.

Although true aficionados of *boudin Antillais* probably don't seek out the sausage to retrace its history, each bite taken by Maxo and his friends is a savory culmination of flavors and culinary processes developed over thousands of years.