Africanisms in American Culture

Vocabulary Words: Africanisms, matrifocal, iconic, ubiquitous, archaeological

What are Africanisms?

Africanisms are defined as traditional African cultural practices that are retained in American culture.

Did you know . . .

- . . . that commonly used words in the English language such as “tote,” “banjo,” “yam,” “okra,” and “bogus” have their origins in different African languages?
- . . . that the iconic American cowboy owes much of his material culture and cattle-herding practices to the expert Fulani herdsmen brought to the United States during the era of enslavement?
- . . . that the ubiquitous American front porch was an architectural concept introduced to the United States by African people?

These are just a few Africanisms traceable to African culture. Unfortunately, historians have debated whether African Americans continue to be African in ways other than skin color and whether any elements of Africa became part of American culture. Scholars such as E. Franklin Frazier and Robert E. Park claim that nothing resembling civilization existed in Africa prior to European colonization and that there was therefore nothing for African captives to bring with them to the New World during the sixteenth through the nineteenth centuries of the Atlantic slave trade. These scholars also argue that they fail to see anything in contemporary American life that can be traced to an African background.

Contrary to the ideas of scholars such as Frazier and Park, there was civilization in Africa. Based on archaeological evidence (pottery, tools, and human skeletal remains) and linguistic evidence (affinities between early African languages and later languages detected by scholars such as Dr. Cheik Anta Diop and Dr. Theophile Obenga), we know that the first human civilization was an African civilization. Leo Frobenius, a German scholar who traveled to Africa in the early twentieth century, probably best described African people as being “civilized to the marrow of their bone.” In search of this great civilization that African people brought to America, the African American scholar Dr. Lorenzo Turner was one of the first persons to undertake a comprehensive study of the variation of English spoken by the Gullah people of South Carolina and Georgia. In their language, he found
3,595 non-English personal names, almost all of which were African. In addition, he found 251 African conversational words and 92 African expressions heard only in stories, songs, and prayer. Dr. Melville Herskovitz, a friend and contemporary of Dr. Turner, traveled extensively in North America, South America, and the Caribbean and found that the African people he encountered there were, despite the period of enslavement, still practicing a culture that was rich with Africanisms.

Not only did the culture and knowledge system that African people brought to North America remain strong in their own communities, but it also helped in shaping the larger American culture. For example, an enslaved man named Onesimus, who was held captive by the prominent New England theologian, Cotton Mather, shared with Mather that the best cure for smallpox was to utilize the African method of taking the pus of a person with a mild form of smallpox, and then cutting the flesh of a well person and inserting that pus. Onesimus even showed Mather a scar on his arm where the African surgery had been successfully performed on him. Mather would share this knowledge with the Royal society of London in 1716, when the epidemic of smallpox was sweeping through colonial Boston. Despite severe distrust and objection—Mather even had an explosive thrown into his house—Onesimus’s medical knowledge saved the lives of hundreds of Bostonians, as only 2 percent of people who used his method died, whereas 14 percent of those who did not succumbed to the disease. Onesimus’s method, formally known as variolation, would remain a common American medical practice until the introduction of immunizations.

Onesimus is one of the many African cultural and intellectual giants who would leave an indelible mark on American culture. African captives taken to the New World in the sixteenth, seventeenth, and eighteenth centuries brought their culture with them, and evidence survives in the areas of music, folk art, literature, language, dance, religion/spirituality, cuisine, architecture, public education, and medicine that demonstrate this point.

Using the resources below, students will work in small groups to examine Africanisms in American culture and illustrate the results in a PowerPoint or Prezi presentation.

“A culture that is able to survive is not any kind of culture—it is resilient.”
— J. H. Kwabena Nketia, Ph.D.

**Activity One**
After completing the above reading, students should view the film *Language You Cry In* at http://www.folkstreams.net/film_270. After the film, the students should be able to answer the following questions:
1) Is the idea that there are Africanisms in American culture a debatable one?
2) Why do you think that textbooks on American history and culture rarely, if ever, mention that there are Africanisms in American culture?
3) Before doing any research, do you have a feeling that something you have seen or heard may be an Africanism in American culture?

**Activity Two**
PowerPoint Presentation – Students should view the PowerPoint presentation entitled “Transplantation of African Culture.” Afterward, students should decide what aspect of American culture they would like to examine for its Africanisms.

**Activity Three**
Students should research and finalize their projects, and the instructor should review the projects.
Activity Four
Students should make a class presentation of their research (two per day, over four school days).

Resources

For Teachers

General
Africanisms in American Culture by Joseph E. Holloway
“Onesimus (fl. 1706–1717), Slave and Medical Pioneer, was Born the . . .” Downloaded from: http://hutchinscenter.fas.harvard.edu/dubois/projects/african-american-national-biography/sample-entries/onesimus-fl-1706-1717-slave-and
The Gullah People and Their African Heritage by William S. Pollitzer
The Shotgun House: An African Architectural Legacy, Part I and II by Michael Valch
“Leo Frobenius on Africa.” Downloaded from http://shekereblog.wordpress.com/essential-reading/leo-frobenius-on-africa/

Religion
Afro-Cuban Religions: An Introduction to Their Historical, Cultural and Sacred Traditions by Nathaniel Samuel Murrell
Creole Religions of the Caribbean by Margarite Olmos and Lizabeth Paravisini-Gebert
The Big Book of Soul: The Ultimate Guide to the African American Spirit by Stephanie Rose Bird

Culinary
Hog and Hominy: Soul Food from Africa to America by Douglas Opie
High on the Hog: The Culinary Journey from Africa to America by Jessica B. Harris
Building a House Out of Chicken Legs: Black Women, Food and Power by Psyche A. Williams-Forson

Linguistics
Afrikan Alphabets: The Story of Writing in Afrika by Saki Mafundikwa
The African Book of Names by Askhari Hodari
The African Heritage of American English by Joseph Holloway and Winifred Kass

Music
Africa and the Blues by Gerhard Kubik
Beyond Blackface: African Americans and the Creation of American Popular Culture, 1890–1930 by Fitzhugh Brundage
The Power of Black Music: Interpreting Its History from Africa to the United States by Samuel A. Floyd

Literature
Flash of the Spirit by Robert Farris Thompson
Adventures of Brer Rabbit and His Friends by Karmin Amin
From My People: 400 Years of African American Folklore: An Anthology by Daryl Cumber Dance

Architecture
Black Men Built the Capital: Discovering African American Legacy in and around Washington D.C. by Jesse Holland
Fashion
Hair in African Art and Culture, Roy Sieber and Frank Herreman (eds)
African Hairstyles: Styles of yesterday and Today, Esi Sagay

DuSable Museum visit and local historians as guest speakers

For Students

Books:

General
Africanisms in American Culture by Joseph E. Holloway

Religion
Afro-Cuban Religions: An Introduction to Their Historical, Cultural and Sacred Traditions by Nathaniel Samuel Murrell
Creole Religions of the Caribbean by Margarite Olmos and Lizabeth Paravisini-Gebert

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Fashion
Hair in African Art and Culture edited by Roy Sieber and Frank Herreman
African Hairstyles: Styles of Yesterday and Today by Esi Sagay

Internet Sites:
Language You Cry In (film; http://www.folkstreams.net/film,270)
“Africa in America: An Introduction”
http://www.cr.nps.gov/crdi/publications/Africanisms-Chapter1.pdf
“How Slavery Affected Music: An Introduction”
“Celebrating African American Culture”
http://www.guides.hmcpl.org/AfricanAmericanHistory
“New African Culture”
http://www.ushistory.org/us/6g.asp
“Naming and Linguistic Africanisms in African American Culture”
African Culture in the New World

Notes on the slides

Slide 1 — Introduction Slide
First image top left represents music: traditional drums
Second image bottom left represent culinary: gumbo, which means “okra”
Third image top center represents language: hand sign for “okay”
Fifth image top right represents literature: the griot is the storyteller
Sixth image right center represents dance: fraternity stepping
Seventh image bottom right represents folk art: quilt

Slide 2 — A Quote
This is a quote from Joseph E. Holloway’s book *Africanisms in American Culture*.

Slide 3 — The Debate
In his book *The Myth of the Negro Past* (1941), Herskovits examined Africanisms retained in places such as the Caribbean islands, Brazil, and Surinam (South America) where African culture still exists. He also emphasized “the continuity of West African culture” (Holloway).

The most direct remnants of African culture can be found in isolated communities in Florida, Georgia and South Carolina.

In his book *Folk Beliefs of the Southern Negro* (1926), Newbell Puckett discussed the preservation of African traditions such as burial customs and folk beliefs in American culture.

Sources:

**Film**

**Books**
*The Myth of the Negro Past* by Melville Herskovits
*Folk Beliefs of the Southern Negro* by Newbell Puckett

Slide 4 — The Debate
The opposing side of this discourse, led by E. Franklin Frazier and others, argues that nothing existed in Africa that approached civilization; therefore, there was nothing for African captives to bring with them to the New World. They also fail to see anything in contemporary black life that can be traced to an African background.

African Americans lost their African culture during slavery. This experience so thoroughly devastated African captives that they and their descendants were unable to retain their culture. In *The Negro Church in America* (1963), Frazier states, “Because of the manner in which Negroes were captured in Africa and enslaved, they were practically stripped of their social heritage.” African American culture therefore developed independently of an African influence.

Slide 5
An examination of early African history will show not only that Africans were the first humans on earth but also that Africans created the first civilizations on earth, including Nubia (Sudan), Kemet (Egypt), and Axum (Ethiopia). Later, Carthage (Tunisia) arose, only to be conquered by the Romans.
When the Roman Empire fell, Europe experienced an economic and cultural decline, but the West African empires of Ghana, Mali, and Songhai also known as Songhay flourished at the same time. Zimbabwe represents another great African civilization.

When European explorers and merchants came in contact with West Africans, they saw communities that rivaled their own. The African captives taken to the Americas came from these societies.

Sources:

**Film**
Lost Kingdoms of Africa (2010)

**Books**
When We Ruled by Robin Walker
African Glory by J. C. deGraft

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**Slide 6 — The Debate**
In *The African Background Outlined* (1936), Carter G. Woodson discussed the survival of African culture in technical skills, arts, folklore, spirituality, music, dance, and oratory.

In his book *The Myth of the Negro Past* (1941), Herskovits examined Africanisms retained in places such as the Caribbean islands, Brazil, and Surinam (South America) where African culture still exists. He also “emphasized the continuity of West African culture” (Holloway, 1990).

The most direct remnants of African culture can be found in isolated communities in Florida, Georgia, and South Carolina.

In his book *Folk Beliefs of the Southern Negro* (1926), Newbell Puckett discussed the preservation of African traditions such as burial customs and folk beliefs in American culture.

Sources:

**Film**
Daughters of the Dust (2000)

**Books**
The Myth of the Negro Past by Melville Herskovits
Folk Beliefs of the Southern Negro by Newbell Puckett
Black Folk, Then and Now by W. E. B. DuBois
The African Background Outlined by Carter G. Woodson
Folk Beliefs of the Southern Negro by Newbell Puckett

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**Slide 7 — The Debate**

Sources:

**Books**
Africanisms in the Gullah Dialect by Lorenzo Turner
The Slave Community: Plantation Life in the Antebellum South by John W. Blassingame
Slide 8 — African Captives Brought to the New World
List of some of the names of African ethnic groups that were captured and brought to the Americas. Europeans were aware of advanced skills and abilities of various African groups; for example, the Senegalese were valued for their work as mechanics and artisans. Other groups were selected because of their knowledge and skill in agricultural production.

Figures 4 and 5 show the how Africans were packed into slave ships.

Sources:

Books
*The Negro in Our History* by Carter G. Woodson
*Africanisms in American Culture* by Joseph E. Holloway

Slide 9 — Transatlantic Exports by Region, 1650–1900
Source: *Transformations in Slavery* by Paul E. Lovejoy

Slide 10 — Transatlantic Imports by Region, 1450–1900
Source: *The Slave Trade* by Hugh Thomas

Slide 11 — Map
Map illustrating where African captives were sourced in Africa. They were initially sourced in Senegambia and the Windward Coast. Around 1650, the captives were taken from west-central Africa (the Kingdom of the Kongo and neighboring Angola).

Slide 12 — What did African captives bring with them to the New World?
According to the information above, African captives did not come to the New World empty-handed. They brought their culture with them.

Slide 13 — What did African captives bring with them to the New World?
Continued from previous slide.

Source:

Book
*Africanisms in American Culture* by Joseph E. Holloway

Slide 14 — Language
Additional notes:
Molefi Asante stated that African Americans have “retained basic linguistic structures of their African origins” (Holloway, 1991).
Many African captives spoke Arabic because Arabic-speaking travelers, merchants, and invaders introduced the language to West Africans.

Many terms in the English language came from different African languages. For example:
banana: Wolof
bogus: Hausa (*boko-boko* means “fake”)
boogie: Wolof (“dance”) jive: Wolof
Religion has always been an important institution in African societies. African captives also brought their spiritual traditions to the New World. Examples of the most visible Africanisms in African American religious traditions include music, dance, sacrifice, spirit possession, call-and-response or ring shout, placement of objects on top of graves, and pouring libation. Many of these traditions and rituals are performed in African American churches.

Vodun, Santería, and Candomblé are examples of African spiritual survivals and retentions. The word “voodoo” derives from “vodu,” meaning spirit in the Fon language of the Dahomey Kingdom (modern-day Togo, Benin, and Nigeria). This complex tradition is practiced in places such as Haiti, New Orleans, and New York City.

The regions of Nigeria, Benin, and Togo are the points of origin of Santería, Vodun, and Candomblé. Some scholars suggest that the origin of these West African peoples and culture is ancient Egypt and Nubia in the Nile Valley.

Contrary to what many European scholars believe, Africans do believe in the concept of one divine being, though it is referred to by many names.

Sources:

Slide 18 — Medicine and Healing
In the traditional African culture mind, body and spirit are not separate. What we now call holistic medicine was used by ancient and contemporary Africans before colonization.
Sources:

Books
*Medicine and Slavery: The Diseases and Health Care of Blacks in Antebellum Virginia* by Todd Savitt
*Working Cures: Healing, Health, and Power on Southern Slave Plantations* by Sharla Fett
*birthing a Slave: Motherhood and Medicine in the Antebellum South* by Marie Jenkins Schwartz

Slide 19 — Music
Music has always been an important part of African American culture. Call-and-response is another pervasive element of African culture, one that manifests in worship and music. African American music is rooted in polyrhythmic music of African music. Music has been a conduit for easing suffering, celebration, relaying messages, and teaching lessons. Images on the slides illustrate different traditional African instruments.

Sources:

Books
*Africa and the Blues* by Gerhard Kubik

Slide 20 — Dance
African American dance finds its origins in the hundreds of dances brought to America by African captives. The cakewalk was popular in 1891. Later dances to follow this tradition include the Charleston, the lindy hop, and the jitterbug. New dance styles developed such as stepping and the urban phenomena of krump and clown dancing.

Source:

Film
*Rize* (2005)

Slide 21 — Literature
Literature provides an opportunity to educate and inspire. There are many forms of literature such as tales, songs, jokes, proverbs (sayings), creation stories, poetry, narratives, histories, parables, biographies etc. Examples of African proverbs that have become part of American culture: the griot—the storyteller—has always held a sacred place in African society because they are the keepers of history and culture. The modern-day African American griots are the artists of jazz, blues, and rap music and classroom teachers. Popular African American folktales include those featuring the trickster Brer Rabbit and Uncle Remus.

Sources:

Films
*African Tales* (2009)
*Chika: The Rite of Perdition* (2005)
*Kiriku and the Sorceress* (2000)
*Prince among Slaves* (2008)
Books
One Hundred and One African American Read-Aloud Stories by Susan Kantor
African Mythology by Geoffrey Parrinder
Afrikan Alphabets: The Story of Writing in Afrika by Saki Mafundikwa
The African Book of Names by Askhari Hodari
The African Heritage of American English by Joseph Holloway and Winifred Kass
Flash of the Spirit by Robert Farris Thompson
Adventures of Brer Rabbit and His Friends by Karmin Amin
From My People: 400 years of African American Folklore: An Anthology by Daryl Cumber
Dance
Narrative of Sojourner Truth
Narrative of the Life of Henry Box Brown

Slide 22 — Cuisine
African captives brought dishes and special ways of cooking to the New World such as stews (gumbo), soups (peanut soup), and other dishes we now call “soul food.” Africans also introduced farming methods and skills they developed in Africa. The word “gumbo” means okra (lower left picture). Africans also introduced fried chicken.

Sources:

Books
Hog and Hominy: Soul Food from Africa to America by Douglas Opie
High on the Hog: The Culinary Journey from Africa to America by Jessica B. Harris
Building a House Out of Chicken Legs: Black Women, Food and Power by Psyche A. Williams-Forson

Slide 23 — Folk Art
Folk art plays many roles in society. The various types of folk art include grave decorations, cloth making, quilt making, sculpture, painting, and jewelry making.

Slide 24 — Other Traditions
Hair, clothing, architecture, agriculture, education (African Freedom Schools).

Sources:

Books
Hair in African Art and Culture, edited by Roy Sieber and Frank Herreman
African Hairstyles: Styles of Yesterday and Today by Esi Sagay
“New Raiments of Self”: African American Clothing in the Antebellum South by Helen Bradley Foster
Black Rice: The African Origin of Rice Cultivation in the Americas by Judith Carney
Rooted in the Earth: Reclaiming the African American Environmental Heritage by Dianne Glave
America’s Architectural Roots: Ethnic Groups That Built America by Dell Upton
Black Men Built the White House by Clarence Lusane

Slide 25 — Conclusion
The first image (upper left corner) is the hand sign representing the category of language and means “OK.”
The second image (lower left corner) is a woman seated representing folk art: clothing and hair.

The third image (upper right) represents music: drums.

The fourth image (lower right) represents folk art and is an example of African American quilting.
Objectives: Students will work in small groups to create a ten- to fifteen-minute presentation. This project is worth 100 points.

Overview: Africans in America have contributed many things to the development of the American cultural identity. Students will examine the African influence in American cuisine, music, art, literature, dance, spiritual/religious traditions, language, agriculture, and public education. Students will also explore key individuals involved in this process.

Topics Include:
- Music
- Culinary
- Folk art
- Dance
- Literature (folklore)
- Public education (African Freedom Schools)
- Religious/spiritual traditions
- Language

Research Questions: Slides must include the following information:

1. What did African captives bring with them to the New World?
2. To what extent have African Americans been able to retain and maintain African culture?
3. Where do African cultural traditions survive in the United States?
4. Who are the key individuals involved in this process?

PowerPoint or Prezi:
- First slide: topic, picture or image that represents the topic and student’s names
- Slides must: Be easy to see and understand
  Be animated
  Include images
  Use bullet points—short phrases (no more than four or five words per bullet point)
  No photo with lettered overlays

Presentation: Each group will have ten to fifteen minutes to present.
- Introduction: greet audience and introduce topic.
- Know your parts, do not talk to the screen, and speak clearly.
- Ask for questions/comments at the end.

Content: See below.
**African American History**

**Date Issued:**

**Due Date:**

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**Africanisms in America: Leaving a Visible Footprint—Music**

**Presenter(s):**

**Evaluation:**

1 indicating the lowest and 5 indicating the highest

**PowerPoint/Prezi**

1. Introductory slide—topic, picture, and presenter  1 2 3 4 5
2. Slides clear and easy to understand 1 2 3 4 5
3. Slides were animated 1 2 3 4 5
4. Slides include images 1 2 3 4 5
5. Max number of slides (10) 1 2 3 4 5
6. Use of bullet points 1 2 3 4 5
7. Use of short phrases 1 2 3 4 5
8. Creativity 1 2 3 4 5

**Content: Include Names, Dates, and Maps**

9. The purpose of music 1 2 3 4 5
10. Genres from slavery to today 1 2 3 4 5
11. Traditional West African music/artists 1 2 3 4 5
12. Traditional instruments 1 2 3 4 5
13. Caribbean music/artists 1 2 3 4 5
14. Demonstration 1 2 3 4 5
15. Interesting facts 1 2 3 4 5

**Verbal Presentation**

16. Salutation and introduction 1 2 3 4 5
17. Speaks clearly and distinctly 1 2 3 4 5
18. Mastery of material 1 2 3 4 5
19. Eye contact with audience 1 2 3 4 5
20. Engages audience 1 2 3 4 5

**Grade Scale:**

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<th>94–89 B</th>
<th>88–83 C</th>
<th>82–77 D</th>
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**Total Score:**
### Evaluation:

1 indicating the lowest and 5 indicating the highest

#### PowerPoint/Prezi

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#### Content: Include Names and Maps

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**Total Score:**

**Grade Scale:**

- 100–95 A
- 94–89 B
- 88–83 C
- 82–77 D
- 76 and Below F
African American History

Date Issued: 
Due Date: 

Africanisms in America: Leaving a Visible Footprint—Dance

Presenter(s):

Evaluation: 
1 indicating the lowest and 5 indicating the highest

PowerPoint/Prezi

1. Introductory slide—topic, picture, and presenter 1 2 3 4 5
2. Slides clear and easy to understand 1 2 3 4 5
3. Slides were animated 1 2 3 4 5
4. Slides include images 1 2 3 4 5
5. Max number of slides (10) 1 2 3 4 5
6. Use of bullet points 1 2 3 4 5
7. Use of short phrases 1 2 3 4 5
8. Creativity 1 2 3 4 5

Content

9. Purpose of dance 1 2 3 4 5
10. Dance genres from slavery to today, including “stepping” 1 2 3 4 5
11. Schools of dance: Alvin Ailey 1 2 3 4 5
12. Schools of dance: Katherine Dunham 1 2 3 4 5
13. Traditional African dance 1 2 3 4 5
14. Demonstration 1 2 3 4 5
15. Interesting facts 1 2 3 4 5

Verbal Presentation

16. Salutation and introduction 1 2 3 4 5
17. Speaks clearly and distinctly 1 2 3 4 5
18. Mastery of material 1 2 3 4 5
19. Eye contact with audience 1 2 3 4 5
20. Engages audience 1 2 3 4 5

Total Score:

Grade Scale:  
100–95 A  94–89 B  88–83 C  82–77 D  76 and Below F
African American History

Date Issued:  
Due Date:  

Africanisms in America: Leaving a Visible Footprint—Folk Art

Presenter(s):

Evaluation:  

1 indicating the lowest and 5 indicating the highest

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</tr>
<tr>
<td>2. Slides clear and easy to understand</td>
<td>1</td>
<td>2</td>
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</tr>
<tr>
<td>3. Slides were animated</td>
<td>1</td>
<td>2</td>
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</tr>
<tr>
<td>4. Slides include images</td>
<td>1</td>
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<tr>
<td>5. Max number of slides (10)</td>
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</tr>
<tr>
<td>6. Use of bullet points</td>
<td>1</td>
<td>2</td>
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<tr>
<td>7. Use of short phrases</td>
<td>1</td>
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</tr>
<tr>
<td>8. Creativity</td>
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<td>2</td>
<td>3</td>
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<td>5</td>
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</table>

Content: Include Names, Dates, Location, and Maps

| 9. Purpose of art | 1 | 2 | 3 | 4 | 5 |
| 10. Ancient Africa: Kmt (images) | 1 | 2 | 3 | 4 | 5 |
| 11. Types of traditional African art w/region (map) | 1 | 2 | 3 | 4 | 5 |
| 12. Artists names | 1 | 2 | 3 | 4 | 5 |
| 13. Types of African American art (artists) | 1 | 2 | 3 | 4 | 5 |
| 14. Demonstration | 1 | 2 | 3 | 4 | 5 |
| 15. Interesting facts | 1 | 2 | 3 | 4 | 5 |

Verbal Presentation

| 16. Salutation and introduction | 1 | 2 | 3 | 4 | 5 |
| 17. Speaks clearly and distinctly | 1 | 2 | 3 | 4 | 5 |
| 18. Mastery of material | 1 | 2 | 3 | 4 | 5 |
| 19. Eye contact with audience | 1 | 2 | 3 | 4 | 5 |
| 20. Engages audience | 1 | 2 | 3 | 4 | 5 |

Total Score:

Grade Scale:  
100–95 A  
94–89 B  
88–83 C  
82–77 D  
76 and Below F
African American History

Date Issued:
Due Date:

Africanisms in America: Leaving a Visible Footprint—Folktales/Literature

Presenter(s):

Evaluation: 1 indicating the lowest and 5 indicting the highest

PowerPoint/Prezi
1. Introductory slide—topic, picture, and presenter 1 2 3 4 5
2. Slides clear and easy to understand 1 2 3 4 5
3. Slides were animated 1 2 3 4 5
4. Slides include images 1 2 3 4 5
5. Max number of slides (10) 1 2 3 4 5
6. Use of bullet points and short phrases 1 2 3 4 5
7. Creativity 1 2 3 4 5

Content: Include Names, Dates, Location, and Maps
8. Purpose of folktales 1 2 3 4 5
9. Ancient African mythology: Kmt 1 2 3 4 5
10. African mythology in other regions 1 2 3 4 5
11. The griot: definition and purpose 1 2 3 4 5
12. African folktales 1 2 3 4 5
13. African American folktales 1 2 3 4 5
14. Demonstration 1 2 3 4 5
15. Interesting facts 1 2 3 4 5

Verbal Presentation
16. Salutation and introduction 1 2 3 4 5
17. Speaks clearly and distinctly 1 2 3 4 5
18. Mastery of material 1 2 3 4 5
19. Eye contact with audience 1 2 3 4 5
20. Engages audience 1 2 3 4 5

Total Score:

Grade Scale:
100–95 A  94–89 B  88–83 C  82–77 D  76 and Below F
African American History

Date Issued:
Due Date:

Africanisms in America: Leaving a Visible Footprint—Language

Presenter(s):

Evaluation:  
1 indicating the lowest and 5 indicting the highest

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<th>PowerPoint/Prezi</th>
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<tr>
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<tr>
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<td>Creativity</td>
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Content: Include Dates and Maps

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<tr>
<th>9. Purpose of language</th>
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<tr>
<td>10. Importance of language</td>
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<td>2</td>
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<tr>
<td>11. Slang terms used 1920s to today</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>12. No. indigenous languages spoken in Africa (map)</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>13. List indigenous languages of West Africa (map)</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<td>5</td>
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<tr>
<td>14. List of commonly used terms w/African origin</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<td>5</td>
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<tr>
<td>15. Define current and original meaning of the terms</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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Verbal Presentation

<table>
<thead>
<tr>
<th>17. Salutation and introduction</th>
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<tbody>
<tr>
<td>18. Speaks clearly and distinctly</td>
<td>1</td>
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<td>4</td>
<td>5</td>
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<tr>
<td>19. Mastery of material</td>
<td>1</td>
<td>2</td>
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<td>4</td>
<td>5</td>
</tr>
<tr>
<td>20. Eye contact with audience</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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Total Score:  

Grade Scale:  
100–95 A  94–89 B  88–83 C  82–77 D  76 and Below F
African American History

Africanisms in America: Leaving a Visible Footprint—Public Education

Presenter(s):

Evaluation:

1 indicating the lowest and 5 indicting the highest

PowerPoint/Prezi
1. Introductory slide—topic, picture, and presenter(s) 1 2 3 4 5
2. Slides clear and easy to understand 1 2 3 4 5
3. Slides were animated 1 2 3 4 5
4. Slides include images 1 2 3 4 5
5. Max number of slides (10) 1 2 3 4 5
6. Use of bullet points and short phrases 1 2 3 4 5
7. Creativity 1 2 3 4 5

Content: Include Names, Dates, Topics, Location (Maps)
8. Purpose/Importance of education 1 2 3 4 5
9. Ancient Kmt: schools, instructors, curriculum 1 2 3 4 5
10. University of Timbuktu (map) 1 2 3 4 5
11. The Moors and education in Spain before the Moors; Moorish/Arab contributions 1 2 3 4 5
12. The Moors and education—curriculum 1 2 3 4 5
13. African Freedom Schools (map) origins, locations, curriculum, etc. 1 2 3 4 5
14. Home schooling as an alternative to public education origins, locations, how it works, etc. 1 2 3 4 5
15. Interesting facts 1 2 3 4 5

Verbal Presentation
16. Salutation and introduction 1 2 3 4 5
17. Speaks clearly and distinctly 1 2 3 4 5
18. Mastery of material 1 2 3 4 5
19. Eye contact with audience 1 2 3 4 5
20. Engages audience 1 2 3 4 5

Total Score:

Grade Scale:
100–95 A 94–89 B 88–83 C 82–77 D 76 and Below F
<table>
<thead>
<tr>
<th>Grade Level(s)</th>
<th>11–12</th>
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<tbody>
<tr>
<td>Unit and Time Frame</td>
<td>Ten 50-minute periods</td>
</tr>
<tr>
<td>Common Core State Standards/Illinois Learning Standards</td>
<td></td>
</tr>
</tbody>
</table>
| | • CCSS.ELA-Literacy. CCRA.R.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.  
| | • CCSS.ELA-Literacy. CCRA.R.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively as well as in words.  
| | • CCSS.ELA-Literacy.CCRA.W.1: Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.  
| | • ILS 27.B: Understand how the arts shape and reflect history, society, and everyday life. |
| Lesson Goals: | Increase students’ understanding of how African culture survived in America by having them do the following:  
| | 1. Establish arguments and provide substantive evidence regarding the survival of African culture in America.  
| | 2. Create a visual representation of the results in a PowerPoint or Prezi presentation. |
| Materials/Resources | Books: |
| | General  
| | • *Africanisms in American Culture* by Joseph E. Holloway  
| | Religion  
| | • *Afro-Cuban Religions: An Introduction to Their Historical, Cultural, and Sacred Traditions* by Nathaniel Samuel Murrell  
| | • *Creole Religions of the Caribbean* by Margarite Olmos and Lizabeth Paravisini-Gebert  
| | • *The Big Book of Soul: The Ultimate Guide to the African American Spirit* by Stephanie Rose Bird  
| | Culinary  
| | • *Hog and Hominy: Soul Food from Africa to America* by Douglas Opie  
| | • *High on the Hog: The Culinary Journey from Africa to America* by Jessica B. Harris  
| | • *Building a House Out of Chicken Legs: Black Women, Food and Power* by Psyche A. Williams-Forson  
| | Linguistics  
| | • *Afrikan Alphabets: The Story of Writing in Afrika* by Saki Mafundikwa  
| | • *The African Book of Names* by Askhari Hodari  
| | • *The African Heritage of American English* by Joseph Holloway and Winifred Kass
Music
- *Africa and the Blues* by Gerhard Kubik
- *Beyond Blackface: African Americans and the Creation of American Popular Culture, 1890–1930* by Fitzhugh Brundage

Literature
- *Flash of the Spirit* by Robert Farris Thompson
- *Adventures of Brer Rabbit and His Friends* by Karmin Amin
- *From My People: 400 Years of African American Folklore: An Anthology* by Daryl Cumber Dance

Architecture
- *Black Men Built the Capital: Discovering African American Legacy in and around Washington D.C.* by Jesse Holland

Fashion
- *Hair in African Art and Culture*, edited by Roy Sieber and Frank Herreman
- *African Hairstyles: Styles of Yesterday and Today* by Esi Sagay

Internet Sites:
- *Language You Cry In* (film; http://www.folkstreams.net/film,270)
- Celebrating African American Culture http://www.guides.hmcpl.org/AfricanAmericanHistory

DuSable Museum visit and local historians as guest speakers

Key Terms and Concepts
- Africanisms
- culture
- matrifocal
- iconic
- ubiquitous
- archaeological
- E. Franklin Fraizer
- Robert E. Park
- Carter G. Woodson
- Melville J. Herskovits
- Lorenzo Turner
- John Blassingame
- Albert Robateau
<table>
<thead>
<tr>
<th>Interdisciplinary Connections</th>
<th>Music, art, literature (folklore), language, cuisine, religion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Opening: Teacher will introduce the topic and show students the film <em>Language You Cry In</em> (<a href="http://www.folkstreams.net/film.270">http://www.folkstreams.net/film.270</a>).</td>
<td></td>
</tr>
<tr>
<td>2. Introduction of New Material: Present PowerPoint presentation “Transplantation of African Culture” and discuss key elements highlighted in the presentation with the students.</td>
<td></td>
</tr>
<tr>
<td>3. Discussion: Students will discuss new learning in small- and whole-group discussions.</td>
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<tr>
<td>4. Critical Reflection Activity:</td>
<td></td>
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<tr>
<td>• Student research—students are presented with resources</td>
<td></td>
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<tr>
<td>• Student presentations (two groups each day)</td>
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<tr>
<td>5. Closing: Students give feedback on the project (formal evaluation form or informal discussion). Instructor provides final evaluation and student feedback on research projects.</td>
<td></td>
</tr>
</tbody>
</table>

**Assessment**

Informal: Question and Answer

Formal: PowerPoint or Prezi presentation (see attached rubric)

Modifications and accommodations based on IEP

**Extensions (Homework, Projects)**

Discussion Question: What is Southern hospitality?

Subjects for future consideration: agriculture, medicine and healing (immunization), architecture

Additional Resources:

- *Rooted in the Earth: Reclaiming the African American Environmental Heritage* by Dianne Glave
- *Places for Spirit: African American Gardens in the Rural South* by Richard Westmacott
- *Medicine and Slavery: The Diseases and Health Care of Blacks in Antebellum Virginia* by Todd Savitt
- *Birthing a Slave: Motherhood and Medicine in the Antebellum South* by Marie Jenkins Schwartz