

# DESCENDED FROM THE PROMISED LAND

THE LEGACY OF *Black Wall Street*

A woman in a long brown coat stands in a derelict, abandoned building. The floor is covered in rubble and debris. The word "GREENWOOD" is painted in large, white, stylized letters on a wall behind her. The scene is lit with dramatic, low-key lighting, creating a somber and historical atmosphere.

GREENWOOD

COMMUNITY DISCUSSION GUIDE

ODYSSEYIMPACT!

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**Lilly Endowment Inc.**  
A Private Philanthropic Foundation

# BLACK AND POSSIBLE



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There is a captivating picture towards the beginning of *Descended from The Promised Land: The Legacy of Black Wall Street*. This black and white photo somehow brings all of Greenwood into sharp, vibrant, and color-filled focus. It is of a tall Black man, wearing long pants that might be tucked into boots. A loose fitting, but crisp, white jacket flanks his upper half, and a buttoned dress shirt frames his neck. His neck appears extraordinarily straight, strong, and wrapped in dark skin. His fixed brown countenance is serious and intentional. He is not leaning, but posed purposefully with one hand at his side, and the other grasps the frame of his vehicle. He does not appear uneasy or out of place, nor does he appear to be “on the run somewhere.” This free Negro man is at ease beside his vehicle, and this image makes me ask, “Where were they headed?” Not just him, but anybody he wanted to bring along to wherever they wanted to go because they had the extraordinary means to get there. The photo captures a deep freedom – freedom not just of the mind and body, but of his sacred spirit.

Yes, he and others bore the brunt of violent White rage during the massacre (and most likely in times before), but for just a moment, viewers behold Black possibility, hope, and striving when we see him own the very symbol of freedom – an airplane. The photo does double duty. It captures him demonstrating his freedom, and at the same time it frees Greenwood from the limits of any contemporary incapacity to fathom Black freedom, privilege, agency, and striving in 1921.

*Descended from The Promised Land's* portrayal of Black folks embodying freedom is a gift, even as the film deals directly with the impact of White supremacist violence, displacement, and erasure that happened in the Greenwood community of Tulsa on May 31-June 1, 1921.

The film introduces the history of Greenwood's citizenry through the eyes and ears of its descendants who do not flinch as they connect the relationship between White disdain for Black progress and violence as the method by which that disdain is made real on and against Black flesh, families, and economies.

In their recollections and testimony, they call for a deep acknowledgment of their ancestors' striving, and the awful desolation they experienced when they dared to live independent of 1920s-era White supremacist culture and capital. The rich imagery and storytelling ask viewers to take the next step towards honoring the lives and land of Greenwood's ancestors who were twice displaced – first by the violent massacre and second by racist systemic policymaking.

The film also does the important work of correcting history. Viewers hear not the story of a race riot, but rather the story of a massacre that forced a generational change, the impact of which is documented in the film. This shift directs attention to how the narrative about Greenwood was shaped to justify the violence visited upon the community, which had deep repercussions for its ability to rebuild. It never recovered and constantly faces the ongoing threat of erasure. This threat presents well the challenge of working through the structural resistance against communities who refuse to be erased. The film points out the devastating effect of this repression on Greenwood residents whose family legacies entail profound and traumatic experiences of loss.

Throughout the film, it is clear that deep regard for self and others is the thin line that sustains connections between generations now. It was also the tie that bound and sustained members of Greenwood in the era leading up to the massacre. Part of that connection can be pinpointed to the centrality of Black church life during that time. The Historic Vernon AME Church is the only church edifice that survived the fires and bombings that night, and it stands in honor of the many congregations that burned. In the middle of the film, we hear Rev. Dr. Robert A. Turner, the contemporary pastor of the church, narrate the history of how it opened its doors to hide members of the community in the basement during the violence. When they came up out of the basement, they brought with them the faith that sustained them through that awful night. Both they and their faith emerged deeply changed by the fear of being found, the crash of bombs, and various sounds of death that they experienced all night. The change was monumental and has had transgenerational and multilayered impacts, the exploration of which are the primary concern of this documentary film.

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*Descended from The Promised Land* raises awareness about the 1921 Tulsa Race Massacre, while also providing a useful resource as Black communities and other communities of color grapple similarly with reclaiming narratives and rebuilding communities following historic, contemporary, and structural forms of racial violence, displacement, and erasure.

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# Discussion Questions

1. If you turn off the sound, and just watch the visual images playing on the screen, what do you see in the sequence of images, what do you feel, and what does it make you desire for Black communities who are similarly impacted? [These questions are grounded in the following segment of the film: 00:03:30 – 00:06:30. In this clip, the descendants of John and Loula Williams describe the traumatic impact of the massacre, and Rev. Dr. Robert A. Turner recounts Tulsa’s Black independence and wealth leading up to the massacre.]
2. In the clip, Daddo encounters a White man who had looted his mother’s belongings without even knowing where his mother was and if she was dead or alive. He dared not confront the White man lest he risk being killed. What are the psychological, spiritual, and social impact on individuals and communities who, for the sake of survival, are repeatedly forced to choose silence in the face of violent and gross injustices? [These questions are grounded in the following segment of the film: 00:15:54 – 00:17:37. In this clip, Daddo describes being taken into custody and seeing a White man walk down the street with his mother’s stolen fur coat and purse.]



# MEMORIALIZATION AND HEALING AFTER MASS VIOLENCE



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“ The living owe it to those who no longer can speak to tell their story for them.

— Czesław Miłosz,  
*The Issa Valley*<sup>1</sup>

We live our lives in stories. Our stories are a complex intersection of the many historical narratives that we were born into. Our present and future are often understood as either a continuation of or an attempt at discontinuity with the past. As a result, what we know of ourselves and the many groups and multiple societies to which we belong is largely shaped by what we are given to remember, how we choose to remember, and the extent to which our memories align with the dominant narratives in society. Descended from *The Promised Land: The Legacy of Black Wall Street* asks us to consider what happens when the entirety of a community’s narrative legacy is first eclipsed, and then collapses beneath the memory of mass racial violence.

Throughout history, there are countless demonstrations of human beings’ capacity to organize violence, hatred, and inhumanity against other groups of people because of some aspect of their identity, be it race, religion, gender, sexuality, ethnicity, or otherwise. In order to involve large numbers of people in engaging in mass identity-based violence, it is usually necessary to make up stories about the people we seek to destroy or displace. Claims such as: “they are dangerous,” “they are uncivilized,” “they are a threat to our economy and our way of life,” “their religious beliefs are against the will of our religious beliefs,” and so forth. Even more often the stories characterize the enemy or those we seek to destroy as animals, insects, barbarians, monsters, or any other subhuman category of being that can be justifiably destroyed.

We see this phenomenon in an editorial published in the *Tulsa Tribune* newspaper three days after the massacre in which the writer justifies the burning of 40 square blocks, as many as 3,000 homes, and the countless deaths of Black residents by characterizing the town as a “cesspool of inequity and corruption.”<sup>2</sup>

The justification and destruction are often accompanied by further efforts to determine which information should or should not be included in official archives, and efforts to cover up or deny the story of the victims or the existence of the acts of mass violence or repression.

In order for communities to (re)establish themselves as places where all people can flourish, healing from mass violence and seeking justice in its wake are needed. Healing is not only needed for the victims and their descendants but also for the perpetrators and bystanders whose humanity is denigrated by participation in or failing to act in the face of the dehumanizing acts. Actions that dehumanize and victimize one group dehumanize the perpetrators as well. Subsequent distortions of the truth, repression, or erasure deny opportunities for healthy accountability and limit the spaces where trusting present day and future relationships can occur. Healing requires the establishment of a narrative of the previously victimized people as dignified with equal station within society. One way to do this is through acts of remembrance and memorialization.

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In this guide, we briefly discuss the role of memorialization as a potential communal, restorative response to the severe loss of space, place, wealth, and narrative documented in *Descended from The Promised Land*. The discussion introduces readers to several public memorials that address various experiences of historical harm through a series of questions that can guide communities through the possibilities of memorialization as healing justice.

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## MEMORIALIZATION AND COMPETING MEMORIES

When a particular group has experienced massive violence, or cultural, historical, or multigenerational trauma like the race massacre in Greenwood, the act of remembering and preserving those memories through public memorials is vital for present and future generations' identity and healing justice.

Public memorials often reject efforts to deny the historical violence or oppression, counter erasure, create space to remember with dignity, inform those who either stood by or were unaware, and provide markers with historic and symbolic representations. They hold material and symbolic value for both present and future generations in that they offer a glimpse of how the community came to be the way it is. Memorials can also contribute to the shaping of personal and public identity by acknowledging the victim community's humanity. For some memorials, public placement is an indication that the victim community is not seeking domination or retribution, rather acknowledgement and a broad commitment to justice, equity, and a set of communal values that would resist similar mass violence happening to them or any other group in the future. This is certainly not always the case.

There are memorials that were conceived to do exactly the opposite of what has been said. They serve to stake out a central place for a time, a cause, and an ideology that are not seen as inclusive. An example of this that many people in the United States are familiar with would be the many memorials throughout the country honoring the soldiers, leaders who led or took part in the rebellion, or those that seek to honor the Confederacy itself as a cause. While they are designed for remembrance, they in fact serve as erasure for the violence and there is a quality of inflaming public passion and polarization as opposed to healing and reconciliation. The presence of these memorials demonstrates the symbolic and material capacity of memorializing for impacting self and group identities, establishing the boundaries of inclusion and exclusion in public places and invoking emotional connection to (or for some disaffection with) certain communal spaces.

Memorializing takes many forms ranging from simple impermanent markers by the side of the road to mark the site of an automobile accident all the way to miles-long parks that serve as a teaching mechanism and work against the historical erasure of an entire group of people. Whatever form they take, that form also embodies the community's desire for what, where, when, why, and how the memorial will come to be.



## MEMORIALIZATION IS A HEALING PROCESS

The following is a standard series of questions for a group to ask itself to guide the memorialization process. A thoughtful process that leads to memorialization can become an essential aspect of healing from mass violence that builds shared and positive identities for a future informed by justice, inclusion, and peace.

**WHAT IS BEING MEMORIALIZED?** How do we recover a full or holistic telling of circumstances and events to incorporate the voices that were silenced, erased, or lost?

**WHO IS BEING MEMORIALIZED?** In community organizing there is a foundational principle contained in the slogan “nothing about us without us!” This is the reminder that representation is important and people who have been marginalized or victimized should be given a privileged – but not singular – place in shaping remembrance.

**WHEN?** If the memorialization is reflecting a specific event, such as the 1921 Tulsa Massacre and destruction of Black Wall Street, then it may be possible to use a specific significant anniversary as either the time to initiate the dialogue or, if there is enough lead time, then use the specific anniversary as the desired completion date to unveil the results to the process.

**WHERE?** The location of a memorial is almost always best placed in a location that has direct significant connection to the events themselves. For instance, to the extent possible, place lynching plaques at the approximate site of the killing or memorial signs at various points of the battlefield. When the site has been razed or developed over then a quandary is presented: is the memorial best placed close to the site and possibly invisibilized, or moved to a more central location in the community to increase the remembrance and the likely inclusion in the broader communal narrative? This is a valuable conversation that will reveal much about the concerns for representation and inclusion. Remember, it is often not an either/or proposition. There may be multiple options for memorialization that address both interests.

**WHY?** In every instance, answering the question why is essential in order to answer the next question, how. Memorials should follow a central design principle – form follows function. Sometimes the why is to complete the telling of history or to avoid the erasure of history for those whose voices were not highly regarded; sometimes it is an act of reparation, a signal towards a shift in the prevailing sentiment in the community or an educational endeavor; sometimes to contribute to an apology and statement of inclusion or as a commitment to justice and non-repetition.

**HOW?** Form follows function. The design of any memorial should reflect its intended purpose.

## EXAMPLES

- Some memorials seek to **create reflective spaces** (Vietnam Memorial Wall, Park at Oklahoma City to honor the victims of the Bombing of the Murrah Federal Building) where descendants of victims and other visitors and members of the community can be in contemplation, grieve any losses, and reflect on the humanity of those that were lost.
- Some memorials are in the form of **annual or periodic ceremonies** (Kwibuka or the March on Washington).
- Some memorials like Community Remembrance Project (CRP), a project of the Equal Justice Initiative, provide **remembrance**, educational opportunities, and point towards justice and the continuing call for reparations. To some extent, the community organizing aspect of the CRP also highlights another principle of memorialization: the process is the goal.
- Other memorials are for **education**. The Richmond Slavery Reconciliation Obelisk has three exact replicas of the Monument in Virginia, West Africa, and the United Kingdom to represent the various roles played in the transatlantic Slave triangle.
- Memorial remembrances are material and symbolic markers that stake out a place of relative permanence to declare that no matter what has happened to them, the impacted people are a part of the past and the future. The best example of this is Confluence by Maya Lin, an extensive multi-site memorial that traced the path of the Lewis and Clark Exhibition to show all the ways that various indigenous communities and cultures were erased, displaced, and denigrated as the untold part of the American myth of “conquering the West.”



# Discussion Questions

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1. Identify all the people who might be impacted by the silencing and erasure. Are there historically traumatic experiences in the life of your community that have been dealt with by silencing or erasure, but you later became aware of them? What has been the impact in your life and the life of your community? [These questions are grounded in the following segment of the film: 00:02:30 – 00:04:39. In this clip, the descendants of John and Loula Williams describe their ancestors' businesses and prosperity, followed by vivid descriptions of the impact of trauma on their ancestors' survival and mental health.]
2. Notice the transformation of the entire architecture and structure of the community. This represents the possibility for distortion and erasure of the African American contributions of the community. Are there similar examples of erasure in your community? [This question is grounded in the following segment of the film: 00:10:15 – 00:12:15. In this clip, the descendants of Leona Bell Corbett, a Black female entrepreneur and owner of several businesses, walk the streets that were once lined with Black businesses and homes.]
3. What would be the appropriate measure of justice in this instance? What would be an acceptable form of repair or reparations? [These questions are grounded in the following segment of the film: 00:12:50 – 00:15:06. In this clip, Rev. Dr. Robert A. Turner recounts the story of Black residents hiding in the basement of the Historic Vernon AME Church as vigilantes burned 3,000 businesses and homes to the ground.]

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<sup>1</sup> Czesław Miłosz, *The Issa Valley* (New York: Farrar, Straus and Giroux, 1978).

<sup>2</sup> Author Unknown. "It Must Not Be Again." *Tulsa Tribune*, June 4, 1921. Quoted in Joseph Torres, *How Local Media Fueled the Tulsa Massacre*. <https://mediareparations.org/how-local-media-fueled-the-tulsa-massacre-and-covered-it-up/>

# THE PURPOSE AND PLAN OF ANCESTRAL WALKS



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**Ancestral Walks are collective spiritual experiences for remembering, reconciliation, and restoration.** *Descended from The Promised Land: The Legacy of Black Wall Street* chronicles the Greenwood community's progeny as they walk the streets and recover the sacred memory of their ancestors' lives and works. In a way, the film is an Ancestral Walk of its own that re-connects the contemporary community with its ancestors' experience to name, bear witness, grieve, and celebrate Greenwood's transgenerational story.

Ancestral Walks embed the sacred memory of place in the lives of those who engage those locations on a daily basis. The act of walking the land, and re-calling the names, stories, and events of our collective ancestors makes us ready to receive a new spiritual paradigm that can frame our communal recovery and thriving.

There are central and common spiritual principles that govern our recovery in Ancestral Walks:

- Each sojourner (walk participant) shares common experiences (cultural, social, physical) although each response to those experiences is unique.
- Each sojourn (walk) is a process of questioning assisted by the presence of Spirit – the indestructible energy that enlivens and connects the visible to the invisible, which is enabled by the Divine Source of all things and is known to humanity by many names.
- Spiritual power and spiritual presence are always available.
- Immersing oneself in cultural and spiritual teaching can aid in spiritual living.



**Our Ancestors, in all their different expressions, guide us on our journey home (the Divine dance of spirit, mind, and body in harmony).** What is required of each of us to reach this sacred place called home is to be aware and to recognize the directives and insights of the Ancestors, for it is they who lived so each of us could reach this moment in life. Their lives are meaningful because we have intentionally acknowledged the connection between our lives and theirs. No matter what our particular circumstances, we are here because they lived.

The vicissitudes of racism, violence, false truths, and marginalization have traumatized every soul they touch, and *Descended from The Promised Land: The Legacy of Black Wall Street* shows us what that uninvited and violent touch from White supremacy did to Greenwood. It evaporated a town and its very soul. Yet healing from soul trauma can occur when physical locations are transformed from spaces of trauma into spaces of liberation and creativity. This is why so many ancestral spaces of soul trauma are marked by individuals and communities. They are marked so that those who encounter those spaces can contribute to transforming it. The healing of the soul is about walking with integrity, reparations, and justice. As Deena Metzger said, “Heal the life and the life will heal you.”<sup>3</sup>

When we remember our own ways, call our own Ancestors’ names, drum and dance the rhythms of our homelands’ heartbeat, and bring these things to life at the site of ancestral memory and experience, we participate in the healing and transformation of the soul. This memory, this engagement with ancient ceremony, prayer, and ritual of our cultures of origin, ensures that our children, our grandchildren, and our grandchildren’s children will not have to struggle to remember that which once was lost. Out of our remembering, they will come to know.

**Ancestral Walks model the sacred work of sustaining a community. Here are a few steps you can apply to your own community.**



- 1** Identify start and end points for the walk that align with the healing intentions of the community.
- 2** Enlist community griots, storytellers, to come tell the story of who and what existed at the site of ancestral memory that you wish to acknowledge.
- 3** Bring the drum, lift songs, and offer prayers of thanksgiving and supplication. Then name the wrongs committed against your ancestors with a willingness to hear from Spirit about what reconciliation with self and others will require of everyone for the sake of current and future generations.
- 4** Do not just walk by the people and through the neighborhoods on the walk, but engage them with respect and regard for the lives that live at ancestral sites of memory.
- 5** Model creative and communal problem-solving in response to the lives impacted by legacies of violence, displacement, and erasure.
- 6** As you hear and encounter the story of the community, what personal stories and needs for repair of what hurts inside of you begin to emerge? Listen to yourself and consider how your individual healing connects to the larger communal healing at the center of the Ancestral Walk.



## Discussion Questions

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1. Who holds the stories in your family and communities? Connect with them and ask them to take you to the sites of memory in the community. When they speak, become curious about who or what may be missing from their stories. [These questions are grounded in the following segment of the film: 00:06:42 – 00:10:10. In this clip, the granddaughter of Leona Bell Corbett describes the various businesses her ancestor owned, the normalcy of Black ownership, and the legacy of Black female entrepreneurship.]
2. When communities suffer trauma, many cope with their pain and suffering in the best ways they can. Gather the young people in the community at sites of memory during the walk, and name the impact of trauma, while also committing to being a healing community so that they may learn different and healing ways of coping with the transgenerational legacy of trauma. [This guidance is grounded in the following segment of the film: 00:17:40 – 00:18:37. In this clip, Byron, the descendant of John and Loula Williams, characterizes his ancestors' death as "death by trauma," and issues a call to make things right for Black people.]

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3 Deena Metzger, "Can the World Mend in This Body?" Dark Matter Women Witnessing 6, May 2018.  
[https://darkmatterwomenwitnessing.com/issues/May2018/articles/Can-the-World-Mend-in-this-Body\\_Deena-Metzger.html](https://darkmatterwomenwitnessing.com/issues/May2018/articles/Can-the-World-Mend-in-this-Body_Deena-Metzger.html)

# RECKONING WITH RESISTANCES TO REMEMBERING THE TULSA MASSACRE



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*Descended from The Promised Land: The Legacy of Black Wall Street* documents at least two kinds of resistances at play in society when it comes to change.

First, resistance works for change. The most compelling and effective practices of this kind of resistance also have a vision of an alternative and better vision of what change could be like.

Additionally, resistance can oppose and work against change. In this sense, resistance is the conscious and unconscious reluctance human beings exhibit around needed change. It is almost guaranteed that mentioning change raises resistances against the very idea even before hearing more.

Noticing, wrestling with, and remembering mass racialized violence, erasure, and displacement, can evoke both kinds of resistances, or reactions, within people and communities. Noticing your resistances while watching and reflecting on this documentary can support restoration, reparations, and community-building.

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**Notice the images and sounds in the film.**

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What might it be like to stand in the very spaces we see and hear about in the film?



- Prosperous, safe, creative, beautiful, blossoming Black Wall Street
- Air flowing past faces in a miraculous moving motorcar
- Traumatic, fragmenting, violent, forced-marched horrors of the Tulsa Race Massacre event
- Searching miles of smoldering rubble from thriving places, homes, and belongings
- Crackling first-person accounts of traumatic loss
- Quiet, imaginative snowy expanse where family businesses once thrived
- Hearty laughter remembering community in and around grandmother’s businesses
- Listening for ghosts and spirits of what used to be underneath bustling traffic today
- Great-great grandchildren singing, dancing, and playing piano while tracing traumatic generational impacts of racialized violence

As you notice, what is more and less familiar from your own past, present, and imagined future? Does any of what you see bring to mind the need for racial-justice and healing, restoration, reparations, and community-building in your daily life?

## WHAT HAPPENED?

Notice the spoken word “massacre” as a way of describing what happened in Tulsa by the speakers in the film. In contrast, some photographs shown in the film have the word “riot” written on them [see images at 00:04:59, 00:15:28, 00:16:14]. Riots have legal implications. Since what happened in Tulsa was officially identified as a race riot, insurance companies did not pay claims from immense damages suffered, and restoration has never happened. After statehood, legislation blocked rebuilding [00:06:50] and interaction [00:05:40], zoning laws [00:10:27] were changed and highways were directed through Greenwood. The word riot seems to justify this disruption and erasure. What words do you use to describe Black Wall Street? What words do you use to describe what happened in Tulsa? How and where do your stories intersect with stories shared with you here?

## WHEN DO YOU FEEL?

Notice Leona Bell Corbett’s granddaughter’s comment, “If you think about it too long, it just makes you just cry” [00:10:03]. Notice as Loula Williams’ great-grandson recounts her death by trauma [00:18:24]. This documentary brings up real feelings. My 12-year-old son who has walked Black Wall Street called the documentary a breathtaking way for him to see it better. What emotions are evoked for you?

## LEGACY?

Notice how great-grandchildren speak truth about legacies killed and cut off [00:09:50], imagine legacies that should have been, and envision new possibilities of repair, reparation, and restoration [00:11:54]. How is the legacy of the 1921 Tulsa Race Massacre living in your family and communities of belonging today? **What could your legacy be?**

## RECKONING WITH RESISTANCES

Making deep changes to create a lasting impact is not easy. This work sparks both kinds of resistances mentioned above: a desire to make change happen on the one hand and a desire not to change anything on the other hand. Our human resistances can even move back and forth from disconnection to desire for collaborative change.

Resistances can show up as avoidance or creating distance. As a White woman viewing this powerful documentary, resistance as avoidance looks like agreeing that the massacre is an injustice but refusing to see it as part of an American history that I share with Black people. I can think, “This isn’t about my family or even a place where my family lived (albeit quite nearby).” I can resist by settling into being overwhelmed or thinking I’m too small to change a massive injustice. Or the opposite: I can resist by taking over efforts for short term change, sidestepping the difficult, beautiful work of ongoing communal accountability. Resistances splinter identities (it’s us versus them out there), time (this is now but that was back then), spaces (I belong here and they belong there), and future (mine is possible whereas theirs is impossible). It is tempting to divide and disconnect.

Resistances can also look like joining collaborative movements that envision shared living and thriving. As a White woman watching this documentary, resistance as movements toward change looks like believing that this history has shaped my history and vice versa. I can believe what I hear, take note of what and when I feel through all my senses, permit listening to move me. I can honor the ground that connects here to there. I can commit to listening to experiences that differ from mine. I can work in myself, my family, and communities toward dreams of change being shared freely between neighbors. I can be honest about how I block others’ dreams in my imagination, daily life practices, and politics. It is possible to join resistance movements.

Resistances of holding back can help us survive, but they are so tricky. We can fall for hundreds of good-sounding reasons to opt out, not get too involved, do nothing, learn nothing, wait for all the facts of investigations that have never happened, or support status quo racism by accepting the unacceptable (see Oklahoma HB 1775 that makes anti-racist education illegal again, which passed just days before the 100th commemoration of the 1921 Tulsa Race Massacre).

Resistance movements for change are equally smart and strategic and much more powerful, more hopeful, more joyful, and more just as collective movements for healing and justice. As you engage the documentary, notice your resistances. It is time for deep reckoning with lasting impact. Let us commit to resistance movements that notice, wrestle, and remember as practices of intercultural connection that support restoration, reparations, and community building.

## ACTION PLAN

Notice the call for descendants of people and communities who knowingly or unwittingly benefitted from the 1921 Tulsa Race Massacre to right the wrongs [00:18:49] by acknowledging Black women [00:09:30], advocating for an investigation [00:14:57], believing Black lives matter [00:14:28], engaging in collective trauma recovery [00:18:30], creating tangible reconciliation [00:18:58], building each other up [00:19:56], affirming full humanity everywhere it is demeaned [00:20:50], loving better [00:20:57]. What is your next step in restoration, reparations, and community-building? Who are your support and accountability partners?



# RESOURCES

- John Hope Franklin Center for Reconciliation, Tulsa, Oklahoma, <https://www.jhfcenter.org/>
- *The Black Wall Street Times*, <https://theblackwallsttimes.com/>
- Oklahoma HB 1775, Approved May 7, 2021, <http://oklegislature.gov/BillInfo.aspx?Bill=HB1775>
- “Open Letter to Governor Stitt, OK State Legislature, and Oklahomans” from the John Hope Franklin Center for Reconciliation Board of Directors, May 2021; <https://www.jhfcenter.org/>
- Kiese Laymon, “What we Owe and are Owed: Kiese Laymon on Black Revision, Repayment, and Renewal,” *New York Magazine*, May 10, 2021, Accessed at: <https://nymag.com/article/2021/05/what-we-owe-and-are-owed.html>
- For a glimpse into present-day disparities in Tulsa neighborhoods as a direct result of the 1921 Tulsa Race Massacre of people, businesses, and churches of Black Wall Street, see *Tulsa World* photographer Mike Simons’ “Street Level Projects” and “Talking with Strangers.”
- Chanequa Walker-Barnes, *I Bring the Voices of My People: A Womanist Vision for Racial Reconciliation* (Grand Rapids, MI: Eerdmans, 2019)
- Patrick B. Reyes, *Nobody Cries When We Die: God, Community, and Surviving to Adulthood* (St. Louis, MO: Chalice, 2018)
- Resmaa Menakem, *My Grandmother’s Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies* (Las Vegas, NV: Central Recovery Press, 2017)
- Resmaa Menakem, “When White Bodies Say: ‘Tell Me What to Do,’” *Psychology Today*, May 25, 2021; Accessed at <https://www.psychologytoday.com/us/blog/somatic-abolitionism/202105/when-white-bodies-say-tell-me-what-do>
- Melinda A. McGarrah Sharp, *Creating Resistances: Pastoral Care in a Postcolonial World* (Leiden: Brill, 2019)

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