Liesel Reinhart: [00:04](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=4.9) Welcome to the Magic Mountie Podcast, this is a podcast that's dedicated to helping faculty and other college employees as they try and navigate the challenging fabric of serving students, especially at Mt. San Antonio College. But everyone's welcome.

Liesel Reinhart: [00:23](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=23.29) Hey everyone, it's Liesel Reinhart. I am your cohost and co-producer of this podcast, and this week we've got a special treat. We've got a faculty member from our History Department, Professor Kim Earhart, and she is going to give us a really cool, original talk that she put together about the book The Underground Railroad. We're being visited soon on our campus by Colson Whitehead, the author of this Pulitzer Prize and National Book Award winning text, and we're doing a lot of sessions on campus to help us figure out how to draw themes, ideas, and inspiration from the book to help us in our work as educators. So I hope you really enjoy Kim's talk.

Liesel Reinhart: [01:06](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=66.21) So I am here with Kim Earhart, and she is a professor of History. Kim's about to do a presentation for us. Can you tell us the title of it?

Kim Earhart: [01:14](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=74.68) The lecture's the Real History of the Underground Railroad, and How Fictionalizing the Past Might Help Change the Future.

Liesel Reinhart: [01:21](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=81.92) And I appreciated so much when you said you would be interested in doing this. You and I are both book lovers, and we talk a lot about books and bringing books to campus. I just love how you opened up this book in new ways through your work in history. Can you tell us a couple of the things that you did to prepare for this, and some of your discoveries?

Kim Earhart: [01:44](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=104.09) Sure. So, I was really fascinated by the use of actual history in the book when I came across that he has runaway advertisements before each section. I really loved the last runaway advertisement, which I didn't share 'cause it's like the best and kind a give away of the whole story. But I loved how they were based ... they're real ads. So I went and found the website, the North Carolina runaway advertisement website, looked at the actual ads. And to see it on the screen, like that's the ad, and know that's like a whole story, that's a whole person who had a whole life and was a Cora, right? And now it's just this person on my screen in my living room, just makes history real for me in a way that it isn't always. Then he also really drew on slave narratives. And one of my all-time favorite books is Incidents in the Life of a Slave Girl by Harriet Jacobs. His use of Jacob's story, but making it fit Cora's story was just like genius in the way he incorporated both, I thought.

Kim Earhart: [02:47](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=167.85) I wanted to start with this passage from an interview that I found that Whitehead gave with Terry Gross on NPR. He said, "But I think if you want to tell the American story, a lot of it is slavery. And that's how this country you know came into being, became an economic force in the world. And if you want to tell the story of black people in America, it starts on a slave ship in, you know, most cases. And so I think if you want to think about how America ticks, it starts with slavery." So one of the things I want to do is just kind of date slavery for us. Like when does this start. So there on your handout here, there are a couple of different places we could start slavery.

Kim Earhart: [03:33](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=213.26) So the first place would be in 1619 with John Rolfe. He also incidentally is the guy that marries Pocahontas. So John Rolfe in 1619, he records in his journal of sorts that, "About the latter end of August, a Dutch man of Warr of the burden of a 160 tunes arrived at Point-Comfort, the Comandors name Capt Jope, his Pilott for the West Indies one Mr Marmaduke an Englishman. He brought not any thing but 20. and odd Negroes, w[hich] the Governo[r] and Cape Merchant bought for victuall[s]." So this is our first recorded instance of people of African descent brought into Virginia as slaves, 1619, so a year before the pilgrims. These people, though, don't stay slaves. There was a law at the time that said if you were a Christian you could not be a slave. And they had been converted to Christianity at some point on the boat. So their status was transferred to that of an indentured servant. Indentured servants served anywhere from four to seven years. So we could start slavery in 1619, but technically these people don't remain slaves.

Kim Earhart: [04:46](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=286.3) So in 1640, three guys are indentured servants, they run away. They're only identified in the colonial record as a Scotsman ... Oh, let me back up the order. A Dutchman, a Scotsman, and then John Punch is identified as a Negro. So that's the only identifying parts of this. They are all serving the same person, they're all indentured servants. They run away for the same amount of time. But when it comes time to punish them after they've been caught, the Dutchman and the Scotsman are given a few extra years and a few lashes on the road back. John Punch, identified in the record as Negro, " shall serve his said master or his assigns for the time of his natural life." So this is the time when historians say, whoa, like something just happened there. Because these three guys are equal, except now they're not. And again, the only thing that distinguishes them is that John Punch is black.

Kim Earhart: [05:50](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=350.86) So what I like to do with my students is, just to have them think about how long this is, 'cause I think slavery seems like it was a long time ago, and it seems removed from us. So just to think about these dates. So if we date slavery in 1619 with John Rolfe's notation, or if we date slavery in 1640 with John Punch, slavery was abolished in 1865. Now again, we're going to end up with black codes and Jim Crow laws and so it'll still look a lot like slavery, but in theory it's abolished in 1865. So if we do the math, if we abolished slavery in 1865 and we start with that 1619 date, we have 246 years of slavery in the United States. If we go with that 1640 date, we have 225 years of slavery. If we add 246 or 225 to 1865, it will be the year 2111 when we are a country that is free for as long as we are a country that was slave. And if we go with that 1640 date, it will 2090 before we are a country this is free for as long as we are a country that is enslaved. So I will never live in a country that is free for as long as it is a country that was enslaved.

Kim Earhart: [07:26](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=446.29) That seems to really resonate with students to think about how long ... 'cause we always start with the end of slavery, it seems like. Maybe we talk about the beginning, and then we talk about Harriet Tubman, and then it's over. We forget that for hundreds and hundreds and hundreds of years it wasn't over. So I think that that sort of reflects that quote that Whitehead ... that we started off with, that Whitehead said in that interview in terms of trying to situate slavery in U.S. history.

Kim Earhart: [07:58](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=478.21) Because I'm assuming that you haven't read the book, I don't want to give away certain parts of it. So I thought what we could do is look at some of his methods. Oh, he had an interview with Oprah, 'cause Oprah picked his book, which was a big coup. He actually had to move up the date when it was released, because she picked it, right. It was supposed to come out a month later, but that's the power of Oprah. It came out earlier. So she was already like, "What kind of ... what you'd find?" She was like hoping for all these old documents. He was like, "It's all here on my iPad." So we can actually look at a lot of the sources he used to write the book. One of the things that I loved is that he separates the sections with runaway advertisements, and these are actual runaway advertisements. So I've given you in the handouts that you have there ... I didn't know if you'd have your copy of Whitehead. I had the advantage of doing this once before, and they didn't have ... so I was like, "I'm going to be better prepared this time."

Kim Earhart: [09:05](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=545.1) So here's an outline if you don't have ... or a copy of all the ... I did not include the sixth runaway ad, that one's just too awesome, and you have to read the book to get to the sixth one. So don't jump ahead and read the sixth one until you read the book. But these are the five that are in the book. So Whitehead used the North Carolina runaway slave advertisements, so this I just cut and pasted from their webpage. And I'll show you that webpage in just a moment so you can see it. You literally just Google North Carolina runaway slave advertisements.

Liesel Reinhart: [09:42](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=582.72) Hey everyone, it's Liesel again. At this point in her presentation, Kim spent quite a lot of time showing us visuals of the various runaway slave advertisements and doing a side-by-side comparison of the ones that appeared in the book and ways in which they were slightly modified by Colson Whitehead in The Underground Railroad. It was really fascinating. But it's super visual, so we're going to upload the handouts that Kim gave us so that you can see those for yourself. So look for those in the show notes. We're going to rejoin Kim as she's talking about the WPA interviews with former slaves that were collected between 1936 and 1938 and included both recordings and interviews and were some of the resource materials that Whitehead also used in writing his book. And now back to Kim.

Kim Earhart: [10:40](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=640.07) You go to the Library of Congress website, I can show you that on the other computer. If you just type in Library of Congress WPA narratives, you can search all these interviews. There's transcripts of them. There's over 500 photographs. This piece is by Laura Smiley. She's this individual here on the far right of your handout. Jacobs is there in the middle. I oftentimes start ... before I talk about slavery in my classes, at least antebellum slavery, I start with her interview. So here she says, "Them days was hell."

Laura Smiley: [11:19](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=679.63) Them days was hell. Babies was snatched from they mothers' breasts and sold to speculators. Oh chilluns was separated from sisters and brothers and never saw each other again. 'Course they cry. You think they don't cry when they was sold like cattle? And I could tell you about it all day, but even then you couldn't guess the awfulness of it.

Kim Earhart: [11:50](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=710.19) Awfulness. And that's the part I like to share with my students, like we could talk about this all day, but even then you couldn't guess the awfulness. So one of my favorite conductors, as they're called on the Underground Railroad, is Harriet Tubman. We think we have a sense of Harriet Tubman, but she's like so much more amazing than even just the already amazing part that you know of her in terms of the role that she played on the Underground Railroad. You know, it's difficult to know exactly how many people that she managed to get out. She would use the Underground Railroad, which was made up of about 3,000 whites and blacks. They had a series of safe houses. She would, when people gathered with her to go, she carried a gun and she told them, "You'll be free or you'll die." And you know, understanding that if they left, they would go tell somebody.

Kim Earhart: [12:46](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=766.53) And one of my favorite stories is, one time she had a group, a larger group that time, and it was unexpected that she had that many. They had to spend the whole night in the swamp, and they were scared, clearly, understandably. And one man just said, and you know he couldn't go on anymore. And she pointed the gun at him and she goes, "You will move or you will die." And he moved. She got him to freedom. She knew, though, that every person she took to freedom, including her two elderly parents that she got out on a wagon ... By the way, she's doing all this after Nat Turner's rebellion, when slavery would have been even more harsh, and after the stricter Fugitive Slave Law was passed. She took all of the people that she got out of freedom to Canada, 'cause she knew they weren't free here.

Kim Earhart: [13:31](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=811.89) So I'm intrigued by the fact that this book about the Underground Railroad ... and I kept trying to look for spaces where I could find Tubman. And I didn't find her, but I think it's just because ... on one level, I think it's hard to even ... like she herself, all the stuff that she did is so incredible. And again, after the war ... sorry, when the war begins, you think she could just like stop, 'cause it's the war and you've got hundreds of people out already. But she was a spy during the war, and there's one part during the war where the Combahee River, it's called the Combahee River raid. She found out from her spy network where bombs were placed in the water, and then she took the Union Army down this bomb-laden river and ended up freeing 800 slaves that day. And was the only then woman to lead men into battle, because they listened to her.

Kim Earhart: [14:25](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=865.62) The last thing that I just wanted to conclude with was the ways in which Whitehead departed from history. So we've looked at kind of the great way he used these sources. But in terms of departing from history ... I want to be careful, 'cause I don't want to give anything away. But he said in one interview, which I just really loved, he said, "When I was writing the book, I wouldn't stick to the facts, but I'd stick to the truth." And I think that's such a great characterization of this book. "I wouldn't stick to the facts, but I would stick to the truth." And so, he said that he came up with the idea, and I love this idea of the Underground Railroad being an actual literal railroad, because I can't tell you how many times when I teach it, I have to make sure I say that to students. Because some students will still tell me that they believed it was an actual ... and that they still do. They had a sense that it was an actual railroad. Most students will tell me they thought that when they were younger, but they've since figured it out. But some students even still will say, "Well, I didn't know." So I always make sure to say, "It's not a literal railroad."

Kim Earhart: [15:26](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=926.1) So he says, right, he was finishing up his book John Henry Days in 2000, he's pretty depleted but, "I had this fanciful idea. I think I was remembering how when you're a kid and you hear about the Underground Railroad, you think it's an actual subway. And then-" You can tell he's an Easterner, he's from New York. "... then when you find out that it's not, you think damn, that would have been so cool. So I just thought, what if it actually was true, that was the start of the story. But there's not a lot of meat there, so I was like what if every state that our character goes through is a different state of American possibility." And so this is a great example of then how, again, with not giving too much away of the book, that he doesn't stick to the facts, but he does stick to the truth. When he has Cora go from different states of American possibility. And the states she runs to, the things he writes about in each of those states, are things that happened in our history.

Kim Earhart: [16:17](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=977.35) So you see in those states, he sets the book in 1850, but you see if you read it in a nuanced way, police brutality, the eugenics movement, sterilization of people of color, the display of peoples at the 1893 Chicago World's Fair is in there. Jacobs we already mentioned, her story's in there. The holocaust and the final solution is in there, as is the creation of white-only settlements like the State of Oregon was initially created as a white-only settlement. And then Booker T. Washington and W.E.B. Du Bois, there are characters that reflect their differing ideologies in terms of response. So again he did, I think, a really incredible job in that way, in terms of sticking to the truth but not necessarily the facts. There's just a couple of passages that I think we could conclude with, that again, I think won't give away too much of the story, but hopefully will, if you haven't read it, encourage you to want to jump into it. So this is ... I've got just two passages to share with you, pages 116 to 117, it's just a couple paragraphs.

Kim Earhart: [17:40](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1060.72) "Nobody wanted to speak on the true disposition of the world. And no one wanted to hear it. Certainly not the white monsters on the other side of the exhibit at the very moment, pushing their greasy snouts against the window, sneering and hooting. Truth was a changing display in a shop window, manipulated by the hands when you weren't looking, alluring and ever out of reach. The whites came to this land for a fresh start and to escape the tyranny of their masters, just as the free men had fled theirs. But the ideals they held up for themselves they denied others. Cora had heard Michael recite the Declaration of Independence back on the Randall plantation many times, his voice drifting through the village like an angry phantom. She didn't understand the words, most of them at any rate, but 'created equal' was not lost on her. The white men who wrote it didn't understand it either. If all men did not truly mean all men, not if they snatched away what belonged to other people, whether it was something you could hold in your hand like dirt or something you could not, like freedom. The land she tilled and worked had been Indian land. She knew the white men bragged about the efficiency of the massacres, where they killed women and babies and strangled their futures in the crib, stolen bodies working stolen land. It was an engine that did not stop, its hungry boiler fed with blood."

Kim Earhart: [18:50](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1130.88) It's such an incredible book. And then, this shorter passage on page 172 I also think sort of typifies some overall themes in the book.

Kim Earhart: [19:02](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1142.72) "The whites were right to be afraid." This is page 172. "The whites were right to be afraid. One day, the system would collapse in blood, an insurrection of one. She smiled for a moment." That "insurrection of one" reminded me of Harriet Jacobs, right, when master has money and power, but I have a determined will. " ... an insurrection of one. She smiled for a moment, before the facts of her latest cell reasserted themselves. Scrabbling in the walls like a rat. Whether in the fields or underground or in an attic room, America remained her warden."

Kim Earhart: [19:32](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1172.47) Again, just I think a powerful little taste of that book. I'm really excited to hear him come speak next week. Any thoughts or comments or questions?

Liesel Reinhart: [19:44](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1184.7) What's our role in changing students' place in life and society, right? We want to help them move. The metaphor of the Underground Railroad, but what is our role in constructing a train, in putting them on it, in the walking them through it, traveling with them? If we think about the metaphor of the students' journey, what is our most effective role?

Speaker 5: [20:12](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1212.9) I think our role in their destination is being a mentor. Be there to assist them, be there, be available for them. Take the time, the extra effort, because if they're coming to us, then they really need the help, because we have a lot of students that are very prideful and that don't know how to ask for help. And it's just not in their culture, it's not in their upbringing. So just kind of being more mindful and being that mentor, so if they're coming to us to help them, we need to take that little extra effort.

Speaker 6: [20:45](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1245.79) I think for me sometimes I can get caught up in the tasks, or I need to get this done, and I have a to-do list a mile long. A student'll come in and need something, and you find yourself being impatient or, you know, "Get out of my office." And you think, but this person's actually the priority, and this person has ... whatever's gone on in their life, whatever their history is, whatever brought them to Mt. SAC, whatever they're trying to accomplish in their life, we can be a small piece of that accomplishment. I think not looking at it as just as a student, but as a person. You know, seeing that person for who they are and what they're trying to accomplish. I think sometimes I can lose sight of that, just for myself, and in trying to get my work done, I don't stop and think about that individual and how we're helping that individual in that moment.

Liesel Reinhart: [21:35](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1295.17) You've taught this era of history before, do you think that sometimes ... is it empowering? Or can it be triggering or difficult do you think-

Kim Earhart: [21:35](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1295.17) That's a really good question.

Liesel Reinhart: [21:45](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1305.03) ... for some students to talk about this, especially in a class where they might be one or just one of a few-

Kim Earhart: [21:51](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1311.99) Absolutely.

Liesel Reinhart: [21:52](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1312.17) ... people who culturally relate to this?

Kim Earhart: [21:54](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1314.68) You know, I absolutely think that's spot on, especially since I'm very, you know, I present very cis-gender and I'm white and privileged, right? And so I do often try to, as much as possible, put the voices of the people who lived this so that I can say, you know, this is an ... I don't know this experience, how could I even begin? But these are people that did, so let's look at what they said about it. So I try to shift it to them as ... I'm just the messenger. Here's what I have. But I absolutely do think there's a great Langston Hughes poem that I read when we do Harlem renaissance, my theme for English B. And in the poem, he talks about how he's the only student of color in his class, and oftentimes when I read that, sometimes I'm looking ... or not obviously directly, but in my class, I have one student who is a person of color, and I sort of am struck by that each time I read that. So absolutely, I think in many ways it can be triggering in the sense of like how it's that person that maybe feels like they're having to speak for a whole experiences that may or might not even reflect their experiences.

Liesel Reinhart: [23:04](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1384.28) And yet the other challenge is avoiding it.

Kim Earhart: [23:04](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1384.28) Exactly.

Liesel Reinhart: [23:07](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1387.12) Right? It's more convenient. It's less complicated to not bring it up, to not talk about it. But then that's sort of where we get-

Kim Earhart: [23:07](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1387.12) [crosstalk 00:23:13]

Liesel Reinhart: [23:13](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1393.06) ... to the point where we know about Anne Frank.

Kim Earhart: [23:15](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1395.14) Exactly, and not Harriet Jacobs.

Liesel Reinhart: [23:17](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1397.02) And we don't know about Harriet Jacobs.

Kim Earhart: [23:20](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1400.72) Absolutely.

Liesel Reinhart: [23:21](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1401.32) Maybe not an easy answer ...

Kim Earhart: [23:22](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1402.44) Right, but that's what I think is great about Whitehead. I love that, where he said in a couple different interviews that he might not always be telling the facts, but he's always telling the truth. And I think that's a really interesting way to approach how we tell history, because students get caught up in the idea of, "Well, is that true?" Or, "Is that a fact." And it's like, "Well, there are certain facts we can say, but every person's perspective of that fact is going to be different."

Liesel Reinhart: [23:50](https://www.rev.com/transcript-editor/Edit?token=YwYVN0cYhBKDRMImqbA-v_0a1pZPu7TrXRWtHAO2KIt3Nz1yGcapJlefLcRaEqdqx2dGug&loadFrom=DocumentDeeplink&ts=1430.07) Hey, thanks so much for joining us for the Magic Mountie Podcast. We love your likes, we love your shares, and we love your comments. So please engage with our community download from wherever you love to get your podcasts, iTunes, Google, Rate My Professor, we're there. And we want you to be back with us next week. Remember any opinions that are expressed in this podcast do not necessarily represent Mt. San Antonio College or any of its agents. We'll see you next time.