



AP[®] African American Studies

OPERATIONAL COURSE FRAMEWORK, PROJECT,
AND EXAM OVERVIEW

Effective
2024–2025



AP[®] African American Studies

**OPERATIONAL COURSE FRAMEWORK,
PROJECT, AND EXAM OVERVIEW**

Effective 2024–2025

What AP® Stands For

Thousands of Advanced Placement® teachers have contributed to the principles articulated here. These principles are not new; they are, rather, a reminder of how AP already works in classrooms nationwide. The following principles are designed to ensure that teachers' expertise is respected, required course content is understood, and that students are academically challenged and free to make up their own minds.

1. AP stands for clarity and transparency. Teachers and students deserve clear expectations. The Advanced Placement Program makes public its course frameworks and sample assessments. Confusion about what is permitted in the classroom disrupts teachers and students as they navigate demanding work.
2. AP is an unflinching encounter with evidence. AP courses enable students to develop as independent thinkers and to draw their own conclusions. Evidence and the scientific method are the starting place for conversations in AP courses.
3. AP opposes censorship. AP is animated by a deep respect for the intellectual freedom of teachers and students alike. If a school bans required topics from their AP courses, the AP Program removes the AP designation from that course and its inclusion in the AP Course Ledger provided to colleges and universities. For example, the concepts of evolution are at the heart of college biology, and a course that neglects such concepts does not pass muster as AP Biology.
4. AP opposes indoctrination. AP students are expected to analyze different perspectives from their own, and no points on an AP Exam are awarded for agreement with any specific viewpoint. AP students are not required to feel certain ways about themselves or the course content. AP courses instead develop students' abilities to assess the credibility of sources, draw conclusions, and make up their own minds.

As the AP English Literature course description states: "AP students are not expected or asked to subscribe to any one specific set of cultural or political values, but are expected to have the maturity to analyze perspectives different from their own and to question the meaning, purpose, or effect of such content within the literary work as a whole."

5. AP courses foster an open-minded approach to the histories and cultures of different people. The study of various nationalities, cultures, religions, races, and ethnicities is essential within a variety of academic disciplines. AP courses ground such studies in primary sources so that students can evaluate experiences and evidence for themselves.
6. Every AP student who engages with evidence is listened to and respected. Students are encouraged to evaluate arguments but not one another. AP classrooms respect diversity in backgrounds, experiences, and viewpoints. The perspectives and contributions of the full range of AP students are sought and considered. Respectful debate of ideas is cultivated and protected; personal attacks have no place in AP.
7. AP is a choice for parents and students. Parents and students freely choose to enroll in AP courses. Course descriptions are available online for parents and students to inform their choice. Parents do not define which college-level topics are suitable within AP courses; AP course and exam materials are crafted by committees of professors and other expert educators in each field. AP courses and exams are then further validated by the American Council on Education and studies that confirm the use of AP scores for college credits by thousands of colleges and universities nationwide.

The AP Program encourages educators to review these principles with parents and students so they know what to expect in an AP course. Advanced Placement is always a choice, and it should be an informed one. AP teachers should be given the confidence and clarity that once parents have enrolled their child in an AP course, they have agreed to a classroom experience that embodies these principles.

Contents

v **Acknowledgments**

1 **About AP**

- 1 Enrolling Students: Equity and Access
- 1 Offering AP Courses: The AP Course Audit
- 2 How the AP Program Is Developed
- 2 How AP Exams Are Scored
- 2 Using and Interpreting AP Scores

4 **About the AP African American Studies Course**

- 4 Course Goals
- 5 College Course Equivalent
- 5 Prerequisites
- 5 Framework

6 **Suggested Course Pacing**

- 6 Further Explorations in African American Studies
- 6 Individual Student Project Requirement

7 **Using the Course Framework**

COURSE FRAMEWORK

11 **Introduction**

- 11 Anchoring the Course in Sources
- 11 The Smithsonian Institution and Advanced Placement

12 **Course Framework Components**

- 12 Overview
- 13 Themes

14 **Course Framework Conventions**

16 **AP African American Studies Skills**

Unit Guides

- 17 **UNIT 1** – Origins of the African Diaspora
- 55 **UNIT 2** – Freedom, Enslavement, and Resistance
- 137 **UNIT 3** – The Practice of Freedom
- 193 **UNIT 4** – Movements and Debates

FURTHER EXPLORATIONS

273 **Further Explorations in African American Studies**

- 273 Further Explorations Week Overview
- 273 Further Explorations Examples

INDIVIDUAL STUDENT PROJECT

279 **Individual Student Project**

- 279 Project Overview

EXAM INFORMATION

- 283 **Exam Overview**
- 284 **How Student Learning Is Assessed on the AP Exam**
- 285 **Multiple-Choice Section**
- 286 **Free-Response Section**

Acknowledgments

The Advanced Placement® Program would like to acknowledge the following individuals for their assistance with and contributions to the development of this course. All individuals' affiliations were current at the time of contribution.

Development Committee (2023)

Tiffany E. Barber, *University of California, Los Angeles, Los Angeles, CA*

Maurice Cowley, *Leodis V. McDaniel High School, Portland, OR*

Antoinette Dempsey-Waters, *Wakefield High School, Arlington, VA*

David G. Embrick, *University of Connecticut, Storrs and Hartford, CT*

Patrice Francis, *Southwest Atlanta Christian Academy, Atlanta, GA*

Kamasi Hill, *Evanston Township High School, Evanston, IL*

Lisa Beth Hill, *Hamden Hall Country Day School, Hamden, CT*

Robert J. Patterson, *Georgetown University, Washington, D.C.*

Teresa Reed, *University of Louisville, Louisville, KY*

Walter Rucker, *Emory University, Atlanta, GA*

Nelva Q. Williamson, *Young Women's College Preparatory Academy, Houston, TX*

Additional Contributors

Herman Bennett, *The Graduate Center, The City University of New York, New York, NY*

Joshua Bennett, *Massachusetts Institute of Technology, Cambridge, MA*

Alysha Butler, *McKinley Technology High School, Washington, D.C.*

Greg Carr, *Howard University, Washington, D.C.*

Carlos Escobar, *Felix Varela Senior High School, Miami, FL*

Cheryl Finley, *Cornell University, Ithaca, NY*

Nishani Frazier, *North Carolina State University, Raleigh, NC*

Stephen G. Hall, *(Program Fellow), Alcorn State University, Lorman, MS*

Kerry Haynie, *Duke University, Durham, NC*

Jarvis R. Givens, *Harvard University, Cambridge, MA*

Evelyne Laurent-Perrault, *(Emerita) University of California, Santa Barbara, Santa Barbara, CA*

Abraham Liddell, *Columbia University, New York, NY*

Joshua M. Myers, *Howard University, Washington, D.C.*

John K. Thornton, *Boston University, Boston, MA*

Rebecca VanDiver, *Vanderbilt University, Nashville, TN*

Darius Young, *Florida A&M University, Tallahassee, FL*

Special Thanks

Evelyn Brooks Higginbotham, *Harvard University, Cambridge, MA*

Henry Louis Gates Jr., *Harvard University, Cambridge, MA*

Advanced Placement Staff

Program Manager: Brandi Waters, *Senior Director, AP African American Studies*

Course Lead: Patrick Naick, *Director, AP African American Studies*

Assessment Lead: Britt Jordan, *Director, AP African American Studies*

Project Manager: Jason Steele, *Senior Director, AP African American Studies*

Chad Hoge, *Senior Director, AP Instructional Design*

Dana Kopelman, *Executive Director, AP Instruction and Assessment Production*

Dan McDonough, *Senior Director, AP Content and Assessment Publications*

Jennifer Mulhern, *Vice President, AP Access and Implementation*

Regina Sampogna, *Director, AP Permissions and Licensing*

Kelly Stromberg, *Executive Director, History and Social Sciences Department Head*

Allison Thurber, *Vice President, AP Curriculum and Assessment*

In addition to the staff listed above, many current and former members of the AP Program have lent their expertise and insights to the launch of the AP African American Studies course and assessment. The enormous—but by no means comprehensive—list of colleagues includes Carolyn Alexander, Kristin Cartee, Dyan Doody, Iris Jan, Anna Johnson, Jason Manoharan, Kelly McNerney, Maureen Reyes, and Natasha Vasavada.

Special Thanks

Association for the Study of African American Life and History

Association for the Study of the Worldwide African Diaspora

Getty Images, Black History and Culture Collection

Gilder Lehrman Institute of American History

AP African American Studies Ambassadors

Students, teachers, and schools from the 2022-2023 and 2023-2024 pilots

The Smithsonian Institution

The Advanced Placement Program has partnered with the Smithsonian Institution to expand access to engaging resources that support instruction and enrich student understanding of Black history and culture.

About AP

The Advanced Placement® Program (AP®) enables willing and academically prepared students to pursue college-level studies—with the opportunity to earn college credit, advanced placement, or both—while still in high school. Through AP courses in 40 subjects, each culminating in a rigorous exam, students learn to think critically, construct solid arguments, and see many sides of an issue—skills that prepare them for college and beyond. Taking AP courses demonstrates to college admissions officers that students have sought the most rigorous coursework available to them, and research indicates that students who score a 3 or higher on an AP Exam typically experience greater academic success in college and are more likely to earn a college degree than non-AP students. Each AP teacher’s syllabus is evaluated and approved by faculty from some of the nation’s leading colleges and universities, and AP Exams are developed and scored by college faculty and experienced AP teachers. Most four-year colleges and universities in the United States grant credit, advanced placement, or both on the basis of successful AP Exam scores—more than 3,300 institutions worldwide annually receive AP scores. In the last decade, participation in the AP Program has more than doubled, and graduates succeeding on AP Exams have nearly doubled.

Enrolling Students: Equity and Access

AP strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. The Advanced Placement Program also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

Offering AP Courses: The AP Course Audit

Note: The Course Audit requirements for the AP African American Studies course will go into effect when the course launches in 2024–2025.

The required components of AP African American Studies are the Topics in this publication, with their respective Sources, Learning Objective(s), and Essential Knowledge statement(s). AP Exam questions will not assess content that falls outside of these Topics. Beyond this backbone of content required for college credit, schools select their own textbook, readings, and instructional approaches, and develop their own assignments, lesson plans, classroom activities, and interim assessments. While each Topic is required, the sequence of topics is not; schools can teach these topics in the order suggested in this publication, or in whatever order they think best, integrating other content that is required or valued locally. Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers’ course materials are reviewed by college faculty. The AP Course Audit was created to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked “AP” on students’ transcripts. This process ensures that AP teachers’ courses meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses.

The AP Course Audit form is submitted by the AP teacher and the school principal (or designated administrator) to confirm awareness and understanding of the curricular and resource requirements. The syllabus or course outline, detailing how course requirements are met, is submitted by the AP teacher for review by college faculty.

How the AP Program Is Developed

The scope of content for an AP course and exam is derived from an analysis of hundreds of syllabi and course offerings from colleges and universities. Using this research and data, a committee of college faculty and expert AP teachers work within the scope of the corresponding college courses (e.g., African American Studies, Africana Studies, African Diaspora Studies, Black Studies) to articulate what students should know and be able to do upon the completion of the AP course. The resulting course framework serves as a blueprint of the content and skills that can appear on an AP Exam.

The AP Development Committees are responsible for developing each AP Exam, ensuring the exam questions are aligned to the course framework. The AP course and exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are accurate, fair, and valid, and that there is an appropriate spread of difficulty across the questions.

Members of the inaugural development committees for new courses also support the development of instructional resources, including video lessons and sample syllabi, as well as teacher professional learning resources.

Committee members are selected to represent a variety of perspectives and institutions (public and private, small and large schools and colleges), and a range of gender, racial/ethnic, and regional groups.

Throughout AP course and exam development, the Advanced Placement Program gathers feedback from various stakeholders from secondary schools, higher education institutions, and disciplinary organizations. This feedback is carefully considered to ensure that AP courses and exams can provide students with a college-level learning experience and the opportunity to demonstrate their qualifications for advanced placement or college credit.

How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions and through-course projects, as applicable, are scored by thousands of college faculty and expert AP teachers. Most are scored at the annual AP Reading,

while a small portion are scored online. All AP Exam Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member serves as Chief Faculty Consultant, and with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions and performance assessments are weighted and combined with the results of the computer-scored multiple-choice questions, and this raw score is converted into a composite AP score on a 1–5 scale.

AP Exams are not norm-referenced or graded on a curve. Instead, they are criterion-referenced, which means that every student who meets the criteria for an AP score of 2, 3, 4, or 5 will receive that score, no matter how many students that is. The criteria for the number of points students must earn on the AP Exam to receive scores of 3, 4, or 5—the scores that research consistently validates for credit and placement purposes—include:

- The number of points successful college students earn when their professors administer AP Exam questions to them.
- The number of points researchers have found to be predictive that an AP student will succeed when placed into a subsequent, higher-level college course.
- Achievement-level descriptions formulated by college faculty who review each AP Exam question.

Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and the exam and throughout the scoring process ensures that AP Exam scores accurately represent students' achievement in the equivalent college course. Frequent and regular research studies establish the validity of AP scores as follows:

AP Score	Recommendation	College Grade Equivalent
5	Extremely well qualified	A
4	Well qualified	A-, B+, B
3	Qualified	B-, C+, C
2	Possibly qualified	n/a
1	No recommendation	n/a

BECOMING AN AP READER

Each June, thousands of AP teachers and college faculty members from around the world gather for seven days in various locations to evaluate and score the free-response sections of the AP Exams. Ninety-eight percent of surveyed educators who took part in the AP Reading say it was a positive experience.

There are many reasons to consider becoming an AP Reader, including the opportunity to:

- **Bring positive changes to the classroom:** Surveys show that the vast majority of returning AP Readers—both high school and college educators—make changes to the way they teach or score because of their experience at the AP Reading.
- **Gain in-depth understanding of AP Exam and AP scoring standards:** AP Readers gain exposure to the quality and depth of the responses from the entire pool of AP Exam takers, and thus are better able to assess their students' work in the classroom.
- **Receive compensation:** AP Readers are compensated for their work during the Reading. Expenses, lodging, and meals are covered for Readers who travel.

- **Score from home:** AP Readers have Online Distributing Scoring opportunities for certain subjects. Visit collegeboard.org/apreading for details.
- **Earn Continuing Education Units (CEUs):** AP Readers earn professional development hours and CEUs that can be applied to professional development requirements by states, districts, and schools.

How to Apply

Visit collegeboard.org/apreading for eligibility requirements and to start the application process.

About the AP African American Studies Course

AP African American Studies is an interdisciplinary course that examines the diversity of African American experiences through direct encounters with varied sources. Students explore key topics that extend from early African kingdoms to the ongoing challenges and achievements of the contemporary moment. Given the interdisciplinary character of African American Studies, students in the course will develop skills across multiple fields, with an emphasis on developing historical, literary, visual, and data analysis skills. This course foregrounds a study of the diversity of Black communities in the United States within the broader context of Africa and the African diaspora.

Course Goals

As a result of this course, students will be able to:

- Apply lenses from multiple disciplines to evaluate key concepts, historical developments, and processes that have shaped Black experiences and debates within the field of African American Studies.
- Identify the intersections of race, gender, and class, as well as connections between Black communities, in the United States and the broader African diaspora in the past and present.
- Analyze perspectives in text-based, data, and visual sources to develop well-supported arguments applied to real-world problems.
- Demonstrate understanding of the diversity, strength, and complexity of African societies and their global connections before the emergence of transatlantic slavery.
- Evaluate the political, historical, aesthetic, and transnational contexts of major social movements, including their past, present, and future implications.
- Develop a broad understanding of the many strategies African American communities have employed to represent themselves authentically, promote advancement, and combat the effects of inequality and systemic marginalization locally and abroad.
- Identify major themes that inform literary and artistic traditions of the African diaspora.
- Describe the formalization of African American Studies and new directions in the field as part of ongoing efforts to articulate Black experiences and perspectives and create a more just and inclusive future.
- Connect course learning with current events, local interests, and areas for future study.

College Course Equivalent

AP African American Studies is designed to be the equivalent of an introductory college or university course in African American Studies and related courses, including Africana Studies, African Diaspora Studies, and Black Studies. This AP course may also fulfill some colleges' Ethnic Studies requirement. Moreover, given the scope of historical content covered in this AP course, which is designed for 140 class periods or the equivalent, colleges may also opt to award credit for an African American History course.

Prerequisites

There are no prerequisite courses for AP African American Studies. Students should be able to read a college-level textbook and to express themselves clearly in writing.

Framework

The course framework is organized by units and topics and provides a description of what students should know and be able to do to qualify for college credit and/or placement, and thus what they may be expected to demonstrate on the AP Exam.

The required components of AP African American Studies are the Topics in this publication, with their respective Sources, Learning Objective(s), and Essential Knowledge statement(s). Beyond this backbone of content required for college credit, schools select their own textbook and readings—including the secondary sources required in this college-level course—and develop their own assignments, lesson plans, classroom activities, and interim assessments.

Suggested Course Pacing

The table below provides an optional pacing suggestion for the required components of the course, including both the **Further Explorations** week and the **Individual Student Project**. Teachers may find this table useful as they build their own course schedule to suit the unique needs of their students and their school.

Component	Approximate number of class periods
Unit 1	18
Unit 2	39
Unit 3	28
Unit 4	30
Further Explorations	5
Individual Student Project*—May 31 deadline	15
Total	135

*The Individual Student Project counts as 10 percent of the student's final AP Exam score; teachers must upload their scores for the Individual Student Project no later than May 31.

Further Explorations in African American Studies

The AP African American Studies course should include a Further Explorations week focused on a topic of the teacher's choice. This week offers students and teachers an opportunity to study a topic of classroom interest and/or contemporary relevance more deeply. The Further Explorations week can cover the equivalent of 1 week/5 class periods. Suggestions for further explorations are included on some topic pages and in a separate section after the required framework content.

Individual Student Project Requirement

Each student will complete an Individual Student Project. Students will define and execute a research project of their choice during which they will define a line of inquiry, conduct independent research to analyze authentic sources from multiple disciplines, and develop and deliver a presentation about their selected topic. Students can draw from topics or themes in the course or from the broader field of African American Studies. This project is submitted by students and scored by their teachers; this teacher-scored component counts as 10 percent of the student's final AP Exam score.

Using the Course Framework

Origins of the African Diaspora

UNIT 1

TOPIC 1.7
Indigenous Cosmologies and Religious Syncretism

Required Course Content

SOURCES

- "Osain del Monte" – by Grupo Abbilona (video, 4:00, 36:00–40:00)
- Yoruba Oche Shango Ceremonial Wand
- Oye's Betrayal, Harmonia Rosales, 2020

LEARNING OBJECTIVES

LO 1.7.A
 Explain how syncretic practices in early West and West Central African societies developed and were carried forward in African-descended communities in the Americas.

ESSENTIAL KNOWLEDGE

EK 1.7.A.1
 The adoption of Islam (e.g., in Mali and Songhai) or of Christianity (e.g., in Kongo) by leaders of some African societies often resulted in their subjects blending aspects of these introduced faiths with Indigenous spiritual beliefs and cosmologies.

EK 1.7.A.2
 Africans who blended local spiritual practices with Christianity and Islam brought their syncretic religious and cultural practices from Africa to the Americas. About one-quarter of the enslaved Africans who arrived in North America came from Christian societies in Africa, and about one-quarter came from Muslim societies in Africa.

EK 1.7.A.3
 Spiritual practices that can be traced to West and West Central Africa, such as veneration of the ancestors, divination, healing practices, and collective singing and dancing, have survived in African diasporic religions*, such as Louisiana Voodoo. Africans and their descendants who were later enslaved in the Americas often performed spiritual ceremonies of these syncretic faiths to strengthen themselves before leading revolts.

SUGGESTED SKILLS

- Applying Disciplinary Knowledge
- Source Analysis

INSTRUCTIONAL PERIODS
 1

AP African American Studies Course Framework, Project, and Exam Overview

Course Framework | 39

The **suggested skill** offers a possible skill to pair with the topic.

The required **sources** for each topic are listed prominently on the page. A variety of maps and visuals are reproduced in the framework itself for ease of access.

Learning objectives define what a student should know and be able to do as a result of learning the topic.

Essential knowledge statements comprise the content knowledge required to demonstrate mastery of the learning objectives. These statements provide the level of detail that may appear in AP Exam questions about the topic.

Origins of the African Diaspora

***Further Explorations**

- Teachers interested in focusing further study on an aspect of this topic could also consider Vodun, in Haiti; Regle de Och'alfá (once known as Santería), in Cuba, or Candomblé, in Brazil.

Source Notes

- The *oshe Shango*, a ceremonial wand among the Yoruba in Nigeria, is a core element of dances honoring the *orisha* (deity) Shango. Shango is the *orisha* of thunder, fire, and lightning, and a deified ancestor—a monarch of the Oyo kingdom. *Oshe Shango* wands include three features: a handle, two stone axes (characteristic of Shango's lightning bolts), and a female figure, typically carrying the axes on her head.
- Osain del Monte is an Afro-Cuban performance group whose performances illustrate the syncretism of Afro-Cuban religions.
- The Black Madonna statue of Our Lady of Regla in Cuba is associated with Yemayá, the Yoruba deity of the sea and motherhood. Our Lady of Regla holds a Christ child and symbolizes the syncretism of African spiritual practices with Christianity in the Americas.
- The painting *Oya's Betrayal* depicts African spiritual practices through a visual syncretism that combines Yoruba oral traditions with Renaissance style. It features a war among the *orishas* Oya, Ogun, and Shango.

Optional Sources

- Image, *Candomblé in Bahia (Brazil) Ritual Dance*, 1962
- Image, *Candomblé in Bahia (Brazil) Omolú Daughter*, 1962
- Image, *Yoruba oshe Shango*
- Statue of Black Madonna of Regla, Cuba

Where appropriate, **further explorations callouts** are included as suggestions for possible classroom study during the required further explorations portion of the course or as an idea for an Individual Student Project.

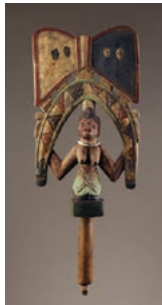
Source notes provide useful context on the required sources for a given topic, but this information is beyond the scope of the AP Exam.

Optional sources are listed as a way for teachers to bring in additional material to enrich classroom instruction, or to serve as a starting point for an Individual Student Project.

Origins of the African Diaspora

Sources

Yoruba *Oshe Shango* Ceremonial Wand



Gift of Dr. and Mrs. Albert E. Henn Mid-Twentieth Century

Oya's Betrayal, Harmonia Rosales, 2020



Oya's Betrayal, Harmonia Rosales, 2020
24" x 36" [Courtesy of Harmonia Rosales]

Sources reproduced in the framework are required sources that are useful for teachers to have easy access to, particularly maps and images.

AP AFRICAN AMERICAN STUDIES

Course Framework



Introduction

The AP African American Studies course detailed in this framework reflects what African American Studies professors, researchers, and teachers generally agree an introductory, college-level course in this field should teach students to do in order to qualify them for college credit and placement: 1) apply disciplinary knowledge to explain course concepts, patterns, and processes, 2) analyze and evaluate primary sources, including text, visual, and data sources from the disciplines that comprise African American studies, and 3) write coherent and evidence-based arguments.

Anchoring the Course in Sources

The analysis of primary sources through an interdisciplinary lens is central to college-level coursework in African American Studies. The course framework includes primary text, visual, and data sources that help students explore each topic from various perspectives and develop a wide range of analytical skills. In other words, anchoring the AP course in primary sources fosters an evidence-based learning environment.

In addition to the primary sources in the course framework, students should also regularly engage with scholarly research from secondary sources. Teachers will choose which secondary sources to assign in their course, and will include those secondary sources in the syllabus they provide for AP Course Audit authorization.

The Smithsonian Institution and Advanced Placement

In collaboration with the Smithsonian Institution, the AP Program has developed the *AP African American Studies: Teaching with Objects Learning Lab*, an interactive site that offers students and teachers access to a digital collection of Smithsonian resources listed in the course framework. The Learning Lab includes a host of objects, artworks, photographs, texts, and other primary sources that are organized by unit and topic. As students and teachers advance through the course, these curated resources create opportunities for deep analysis, exploration, and discussion. These resources are available at <https://s.si.edu/APAfricanAmericanStudies>.

Course Framework Components

Overview

The course framework provides a description of what students should know and be able to do to qualify for college credit and/or placement, and thus what they may be expected to demonstrate on the AP Exam.

The course framework includes the following components:

1 SKILLS

The skills are central to the study and practice of African American Studies. Teachers should design their course so that students have ample opportunities to practice and develop these skills over the span of the course.

2 COURSE CONTENT

The required course content is organized into four thematic units that move across the instructional year chronologically and provide a suggested sequence for the course. These units have been designed to occupy 28 weeks of a school year; schools offering this course in a single semester will need 14 weeks of double periods or the equivalent amount of instructional time.

Each unit is composed of topics that focus on the concepts that colleges and universities typically expect students to master to qualify for credit and/or placement. Each topic typically requires 1–2 class periods of instruction. Teachers are not obligated to teach the topics in the suggested sequence listed in each unit. However, to receive authorization to label this course “Advanced Placement,” all topics must be included in the course. Each topic contains three required components:

- **Sources:** College-level coursework in African American Studies requires that students engage directly with sources from a variety of disciplines, such as works of literature, the visual arts and music, data, and historical records. The primary sources for each topic are required and have been curated to help focus and guide instruction. Select maps and visual sources are reproduced in this publication for ease of access.
- **Learning Objectives:** These statements indicate what a student should know and be able to do as a result of learning the topic.
- **Essential Knowledge:** Essential knowledge statements comprise the content knowledge required to demonstrate mastery of the learning objectives. These statements provide the level of detail that may appear in AP Exam questions about the topic.

Teachers should utilize these required components, as well as a college-level textbook of their choice and locally selected secondary sources and readings, to develop daily lesson plans for this course.

Themes

The themes serve as the connective tissue of the course and enable students to create meaningful connections across units. They are broad ideas that run throughout the course like threads. Revisiting the themes and applying them in a variety of contexts helps students to develop deeper conceptual understanding. Below are the themes of the course and a brief description of each.

MIGRATION AND THE AFRICAN DIASPORA:

Migration is a key theme in African American Studies. AP African American Studies explores the role of migration (forced and voluntary) in the development of African diaspora communities and the evolution of African American communities in the United States. The concept of “diaspora” describes the movement and dispersal of a group of people from their place of origin to various, new locations. The concept of the African diaspora refers to communities of African people and their descendants who have relocated beyond the African continent, including the Americas, Europe, and Asia. This concept holds Africa as the point of origin for the shared ancestry of diverse peoples of African descent. In different ways over time, Africa has been a symbol that influences the cultural practices, artistic expression, identities, and political organizing of African Americans in the United States and the broader African diaspora in divergent ways.

INTERSECTIONS OF IDENTITY:

AP African American Studies examines the interplay of distinct categories of identity (such as race, ethnicity, class, nationality, gender, region, religion, and ability) with each other and within society. African Americans and Black communities throughout the African diaspora are not a monolith, and the course emphasizes the various ways categories of identity operate together to shape individuals’ experiences and perspectives. In line with the discipline of African American Studies, students should develop the skill of considering how the intersections of identity impact the sources, debates, and historical processes they explore.

CREATIVITY, EXPRESSION, AND THE ARTS:

AP African American Studies emphasizes creativity, expression, and the arts as a lens for understanding the experiences and contributions of African American communities in the past and present. The course offers students direct encounters with an array of Black art, literature, music, and performance from early African societies through the contemporary moment. In each unit, students analyze various approaches within and purposes for African American expression such as African influences on religious expression and language, the use of photography, poetry, and biography to advocate for justice, debates about the roles of Black writers, artists, and actors in society, and a celebration of Black beauty through Afrocentric hairstyles and dress. Students are encouraged to examine the context and audience of African American forms of expression, particularly their global influence and the ways they have changed over time.

RESISTANCE AND RESILIENCE:

The themes of resistance and resilience spiral throughout the AP African American Studies course. Each unit highlights a range of methods that African Americans have innovated to resist oppression and assert agency and authenticity politically, economically, culturally, and artistically. These methods often emerged from distinct experiences, perspectives, and approaches for resisting oppression, finding joy, and building community. Students examine examples such as resistance to slavery and the slave trade, the formation of clubs and businesses that advocated for women’s rights and economic empowerment, and movements to preserve and celebrate Black history and cultural traditions. Throughout the course, students are encouraged to identify how various forms of resistance and resilience evolve within Black communities in the United States, and in connection to the broader African diaspora.

Course Framework Conventions

African

“African” was the most common term for people of African descent in the United States from their earliest arrival until the late 1820s. As the population of free Black people during the era of slavery began to grow, members of these communities began to reject the term “African” in favor of “Colored” both as a means of self-definition and as an assertion of their Americanness.

Colored

Black Americans continued to shed prescribed naming conventions in favor of self-identification, both individually (as in the case of selecting new surnames rather than maintaining those of their enslaver) and collectively. “Colored” became the most prominent group identifier during the nineteenth century as evidenced in uses ranging from the name of the first HBCU in 1837 (Cheyney University, originally the Institute for Colored Youth) to the National Association for the Advancement of Colored People (NAACP, 1909).

Negro

Spanish for “black,” the term “negro” as a racial categorization is rooted in Spanish colonialism. However, in the early twentieth century, its use by African Americans, particularly those in leadership positions, became more common. The New Negro movement and the Harlem Renaissance coalesced in the 1920s around the creation of a new Black aesthetic after abolition, defined by Alain Locke in *The New Negro: An Interpretation* and extending to early efforts of documenting Black history (*The Mis-Education of the Negro* by Carter G. Woodson, 1933). By the start of the long Civil Rights movement, “Negro” was the most widespread group identifier.

Black

In the 1960s, a younger generation of activists and artists looked to new ways of expressing their identity and pride. “Black” was chosen to signal a shift away from the previous strategies of the Civil Rights movement and to signify a reversal of connotations of Blackness as overwhelming negative. Thus, the rise of Black is Beautiful, Black Power, and Black Campus movements all embraced a new outlook with connections to Africa as the ancestral homeland and attempted to bring this lens into the mainstream. Today, “Black” remains a popular choice of self-identification, because the term encompasses the diversity of African diaspora communities and ethnicities within the United States (e.g., African, Afro-Latin American, and Caribbean American communities) and unites them through their shared experiences and African heritage.

African American

Following the Black Freedom movements of the 1960s and 1970s, ways of self-identifying within Black communities continued to evolve. Black people in the United States retained the importance of Africa as a point of origin but also sought to emphasize their distinctly American experiences, belonging, and contributions. “African American” remains the most commonplace group identifier, but not without debate, as ideas of what it means to be Black in America change over time. In the course framework, “African American” refers to the ethnic group of descendants of Africans who were enslaved in the United States.

Afro-descendant

While the term has existed for several generations, most recently the term “Afro-descendant” is used to refer to any person of African descent, regardless of nationality or ethnic identity.



AP African American Studies Skills

The AP African American Studies skills describe what students should be taught to do while exploring course topics and examining sources. The skills are embedded and spiraled throughout the course, providing recurring opportunities for students to develop and practice these skills and then transfer and apply the skills in the Individual Student Project and on the AP Exam.

Skill Category 1	Skill Category 2	Skill Category 3
<i>Applying Disciplinary Knowledge</i>	<i>Source Analysis</i>	<i>Argumentation</i>
<i>Explain course concepts, developments, patterns, and processes (e.g., cultural, historical, political, social).</i>	<i>Evaluate written and visual sources and data (including historical documents, literary texts, music lyrics, works of art, material culture, maps, tables, charts, graphs, and surveys).</i>	<i>Develop an argument using a line of reasoning to connect claims and evidence.</i>
1A Identify and explain course concepts, developments, and processes.	2A Identify and explain a source's claim(s), evidence, and reasoning.	3A Formulate a defensible claim.
1B Identify and explain the context of a specific event, development, or process.	2B Describe a source's perspective, purpose, context, and audience.	3B Support a claim or argument using specific and relevant evidence.
1C Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).	2C Explain the significance of a source's perspective, purpose, context, and audience.	3C Strategically select sources—evaluating the credibility of the evidence they present—to effectively support a claim.
1D Explain how course concepts, developments, and processes relate to the discipline of African American Studies.	2D Describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.	3D Select and consistently apply an appropriate citation style.
		3E Use a line of reasoning to develop a well-supported argument.

AP AFRICAN AMERICAN STUDIES

UNIT 1

**Origins of
the African
Diaspora**



5
WEEKS

UNIT AT A GLANCE


Skill Categories

1 Applying Disciplinary Knowledge **2** Source Analysis **3** Argumentation

Topic	Required Sources	Suggested Skills	Instructional Periods
1.1 What Is African American Studies?	<p>Photo of Black Student Union Strike for Black Studies at San Francisco State College, 1968</p> <p>Schedule of Courses for Black and Puerto Rican Studies, Hunter College, 1972</p> <p>Program for the First National Council for Black Studies Annual Conference, 1975</p>	1A 2A	2
1.2 The African Continent: A Varied Landscape	Map Showing the Major Climate Regions of Africa	1B 2D	1
1.3 Population Growth and Ethnolinguistic Diversity	Map Showing the Movement of Bantu Peoples, Languages, and Technologies	1C 2D	1
1.4 Africa’s Ancient Societies	<p>Image of Aksumite Coin Showing King Ezana, Circa 340–400</p> <p>Image of Nok Sculpture, Circa 900 BCE–200 CE</p>	1A 1D	3
1.5 The Sudanic Empires: Ghana, Mali, and Songhai	<p>Map of Africa’s Kingdoms and Empires</p> <p><i>Catalan Atlas</i> by Abraham Cresques, 1375</p> <p>Image of Mali Equestrian Figure, Thirteenth to Fifteenth Century</p>	3A 3C	2
1.6 Learning Traditions	<p>“The Sunjata Story—Glimpse of a Mande Epic,” a Griot Performance of the <i>Epic of Sundiata</i> (video)</p> <p>Image of <i>Griot Basimana with Guitar, Mali</i></p>	1A	1

Topic	Required Sources	Suggested Skills	Instructional Periods
1.7 Indigenous Cosmologies and Religious Syncretism	<p>"Osain del Monte" – by Grupo Abbilona (video, 4 minutes, 36:00–40:00)</p> <p>Yoruba <i>Oshe Shango</i> Ceremonial Wand</p> <p><i>Oya's Betrayal</i>, Harmonia Rosales, 2020</p>	1B 2B	1
1.8 Culture and Trade in Southern and East Africa	<p>Photographs of Great Zimbabwe's Walls and Stone Enclosures, Twelfth to Fifteenth Century</p> <p>Map Showing Indian Ocean Trade Routes from the Swahili Coast</p>	3A 3C	2
1.9 West Central Africa: The Kingdom of Kongo	<p>Excerpt of Letter from Nzinga Mbemba to Portuguese King João III, 1526</p> <p>Image of Triple Crucifix, Sixteenth to Nineteenth Century</p>	1C 2B	2
1.10 Kinship and Political Leadership	<p>Illustration of Queen Njinga, Seventeenth Century</p> <p>Image of Queen Mother Pendant Mask: Iyoba, Sixteenth Century</p>	1D 2B	2
1.11 Global Africans	<p><i>Chafariz d'El-Rey (The King's Fountain)</i>, 1570–1580</p>	1C 2C	1

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Source Analysis*

2A

Identify and explain a source's claim(s), evidence, and reasoning.

INSTRUCTIONAL PERIODS

2

TOPIC 1.1

What Is African American Studies?

Required Course Content

SOURCES

- Photo of Black Student Union Strike for Black Studies at San Francisco State College, 1968
- Schedule of Courses for Black and Puerto Rican Studies, Hunter College, 1972
- Program for the First National Council for Black Studies Annual Conference, 1975

LEARNING OBJECTIVES

LO 1.1.A

Describe the features that characterize African American Studies.

ESSENTIAL KNOWLEDGE

EK 1.1.A.1

African American Studies combines an interdisciplinary approach with the rigor of scholarly inquiry to analyze the history, culture, and contributions of people of African descent in the United States and throughout the African diaspora.

EK 1.1.A.2

African American Studies emerged from Black artistic, intellectual, and political endeavors that predate its formalization as a field of study. The discipline offers a lens for understanding contemporary Black freedom struggles within and beyond the academy.

EK 1.1.A.3

African American Studies examines the development of ideas about Africa's history and the continent's ongoing relationship to communities of the African diaspora.

continued on next page

LEARNING OBJECTIVES**LO 1.1.B**

Describe the developments that led to the incorporation of African American Studies into United States colleges and universities in the 1960s and 1970s.

LO 1.1.C

Explain how African American Studies enriches the study of early Africa and its relationship to communities of the African diaspora.

ESSENTIAL KNOWLEDGE**EK 1.1.B.1**

Toward the end of the Civil Rights movement and during the Black Power movement in the 1960s and 1970s, Black college students entered predominantly white institutions in large numbers for the first time in American history.

EK 1.1.B.2

During the Black Campus movement (1965–1972), hundreds of thousands of Black students and Latino, Asian, and white supporters led protests at over 1,000 colleges nationwide, demanding greater opportunities to study the history and experiences of Black people and greater support for Black students, faculty, and administrators.

EK 1.1.C.1

Africa is the birthplace of humanity and the ancestral home of African Americans. African American Studies examines developments in early African societies in fields including the arts, architecture, technology, politics, religion, and music. The long history of these innovations informs African Americans' experiences and identities.

EK 1.1.C.2

Interdisciplinary analysis in African American Studies dispels misconceptions of early Africa as a place with an undocumented or unknowable history. Research in this field documents early Africa as a diverse continent with complex societies that made enduring contributions to humanity. These societies were globally connected well before the onset of the transatlantic slave trade.

Source Notes

- In 1968, San Francisco State College (now University) established the first Black Studies department at a four-year college.

Optional Sources

- "Blk History Month," Nikki Giovanni, 2002
- "History of Black Studies at Washington University in St. Louis," WUSTL (video, 2:19)
- *What Is Black Studies?*, Excerpt from the documentary *Black and Cuba*, 2015 (video, 1:06)

Sources

Photo of Black Student Union Strike for Black Studies at San Francisco State College, 1968



AP Images

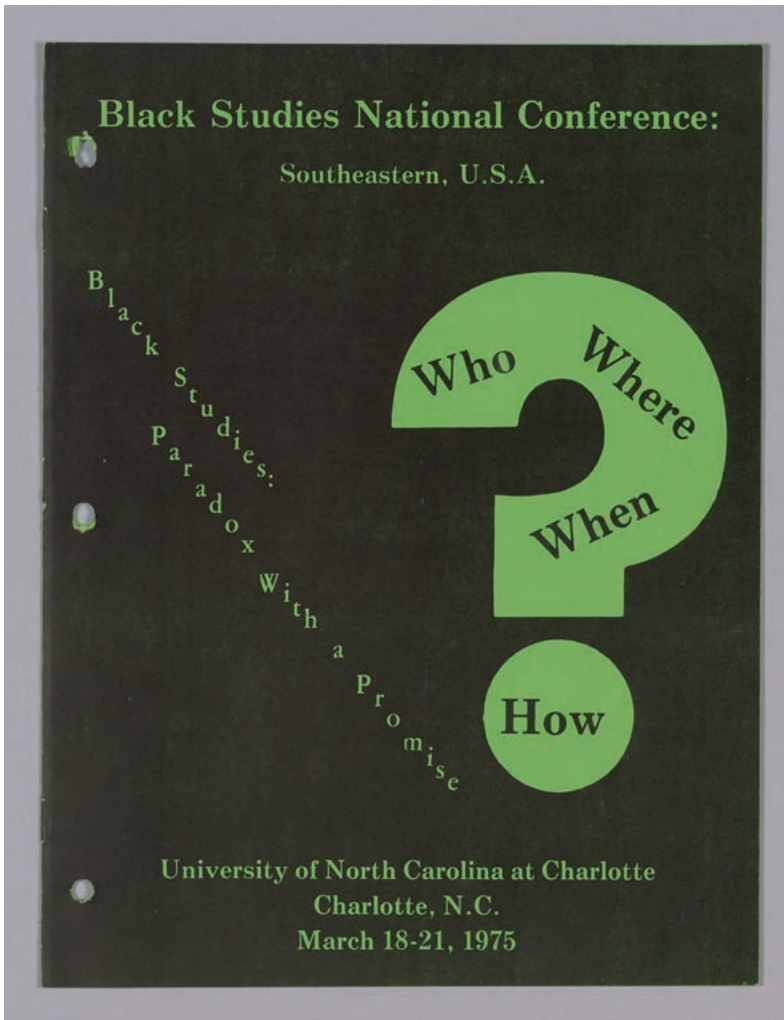
Schedule of Courses for Black and Puerto Rican Studies, Hunter College, 1972

DEPARTMENT OF BLACK AND PUERTO RICAN STUDIES				
SCHEDULE OF COURSES - FALL '72				
<u>EVENING SESSION</u>				
29 101	Duchli I	1 7:40-8:45	W 7:20-8:45	Wasson
29 104	Duchli II	1 5:30-6:30	W 5:10-7:10	Wasson
29 201	African History	1 5:30-6:30	W 5:10-7:10	Clarke
29 204	African World of the 20th Cent.	1 7:10-8:45	Th 7:20-8:45	Pierce
29 206	Afro-American Literature	1 7:10-8:45	F 7:20-8:45	Bain
29 208	Black Economic History	1 5:30-6:30	W 5:10-7:10	Carpell
29 203	Puerto Rican History I	1 5:30-6:30	Th 5:10-7:10	Figueron
29 255	Puerto Rican Child in American Schools	Th 6:10-8:00		Detalle
29 307	Afro-American Resumes	Th 6:10-8:00		Akinnel
29 304	Underdevelopment Third World	1 7:10-8:45	Th 7:20-8:45	Mad

July 1972


Collection of the Smithsonian National Museum of African American History and Culture

Program for the First National Council for Black Studies Annual Conference,
1975




Collection of the Smithsonian National Museum of African American History and Culture, Gift of Dr. Bertha Maxwell Roddey

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2D

Describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.

INSTRUCTIONAL PERIODS

1

TOPIC 1.2

**The African Continent:
A Varied Landscape**

Required Course Content

SOURCES

- Map Showing the Major Climate Regions of Africa

LEARNING OBJECTIVES

LO 1.2.A

Describe the geographic features of the African continent.

ESSENTIAL KNOWLEDGE

EK 1.2.A.1

As the second-largest continent in the world, Africa is geographically diverse with five primary climate zones: desert (e.g., the Sahara), semiarid (e.g., the Sahel), savannah grasslands, tropical rainforests, and the Mediterranean zone.

EK 1.2.A.2

Africa is bordered by seas and oceans (Red Sea, Mediterranean Sea, Atlantic Ocean, and Indian Ocean) with five major rivers (Niger River, Congo River, Zambezi River, Orange River, and Nile River) connecting regions throughout the interior of the continent.

continued on next page

LEARNING OBJECTIVES**LO 1.2.B**

Explain how Africa's varied landscape affected patterns of settlement and trade between diverse cultural regions.

ESSENTIAL KNOWLEDGE**EK 1.2.B.1**

The proximity of the Red Sea, Mediterranean Sea, and Indian Ocean to the African continent supported the emergence of early societies and fostered early global connections beyond the continent.

EK 1.2.B.2

Population centers emerged in the Sahel and the savannah grasslands of Africa for three important reasons:

EK 1.2.B.2.i

Major water routes facilitated the movement of people and goods through trade.

EK 1.2.B.2.ii

Fertile land supported the expansion of agriculture and the domestication of animals.

EK 1.2.B.2.iii

The Sahel and savannah grasslands connected trade between communities in the Sahara to the north and in the tropical regions to the south.

EK 1.2.B.3

Variations in climate facilitated diverse opportunities for trade in Africa.

EK 1.2.B.3.i

In desert and semiarid areas, herders were often nomadic, moving in search of food and water, with some trading salt.

EK 1.2.B.3.ii

In the Sahel, people traded livestock.

EK 1.2.B.3.iii

In the savannah grasslands, people cultivated grain crops.

EK 1.2.B.3.iv

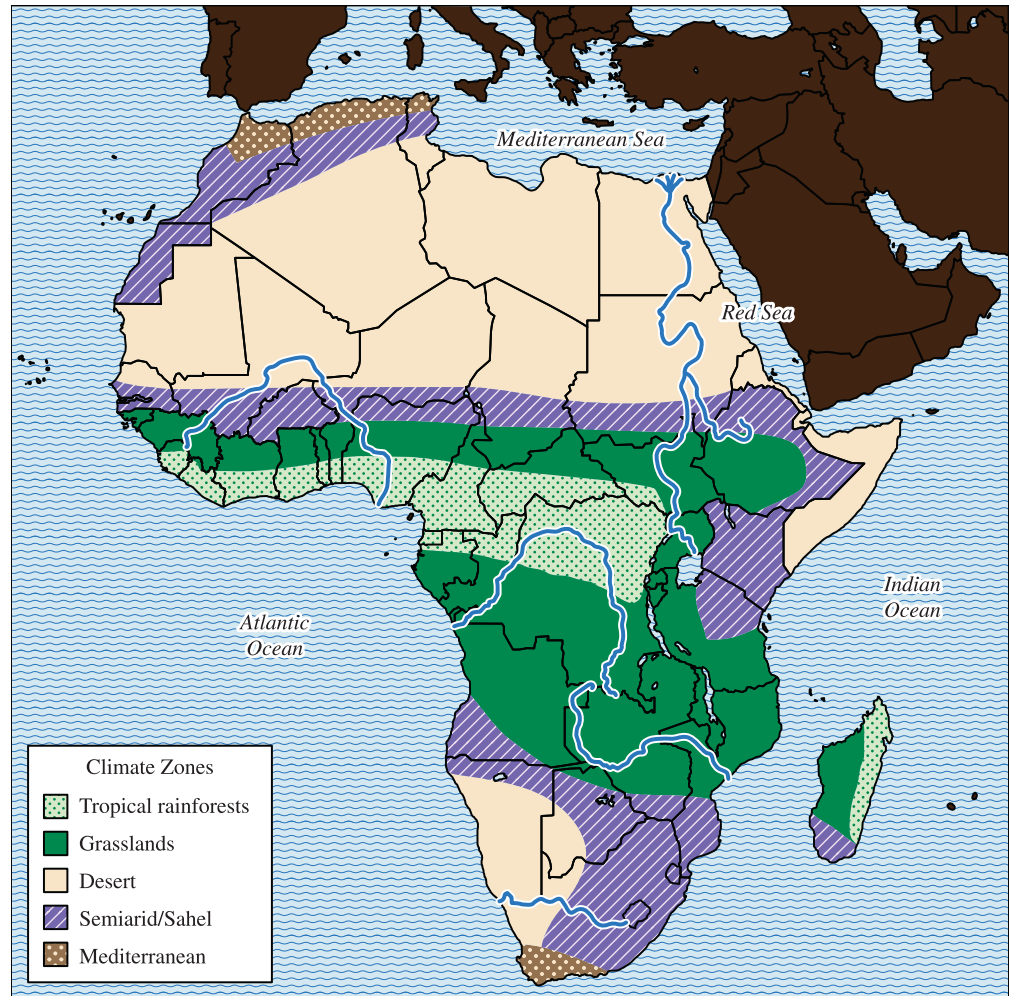
In the tropical rainforests, people grew kola trees and yams, and traded gold.

Optional Source

- Map "Rivers in West Africa"

Source

Map 1.2: Major Climate Regions of Africa



TOPIC 1.3

Population Growth and Ethnolinguistic Diversity

Required Course Content

SOURCES

- Map Showing the Movement of Bantu Peoples, Languages, and Technologies

LEARNING OBJECTIVES

LO 1.3.A

Describe the causes of Bantu expansion across the African continent.

LO 1.3.B

Explain how the Bantu expansion affected the linguistic diversity of West and Central Africa and the genetic heritage of African Americans.

ESSENTIAL KNOWLEDGE

EK 1.3.A.1

Technological innovations (e.g., the development of tools*) and agricultural innovations (e.g., the cultivation of bananas, yams, and grains) contributed to the population growth of West and Central African peoples.

EK 1.3.A.2

This population growth triggered a series of migrations of people who spoke Bantu languages throughout the continent from 1500 BCE to 500 CE, called the Bantu expansion.


EK 1.3.B.1

Bantu-speaking peoples' linguistic influences spread throughout the continent. Today, the Bantu linguistic family contains hundreds of languages that are spoken throughout West, Central, and Southern Africa (e.g., Xhosa, Swahili, Kikongo, and Zulu).

EK 1.3.B.2

Africa is the home of thousands of ethnic groups and languages. A large portion of the genetic ancestry of African Americans derives from communities in West and Central Africa that speak languages belonging to the Bantu linguistic family.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2D

Describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.

INSTRUCTIONAL PERIODS

1

***Further Explorations**

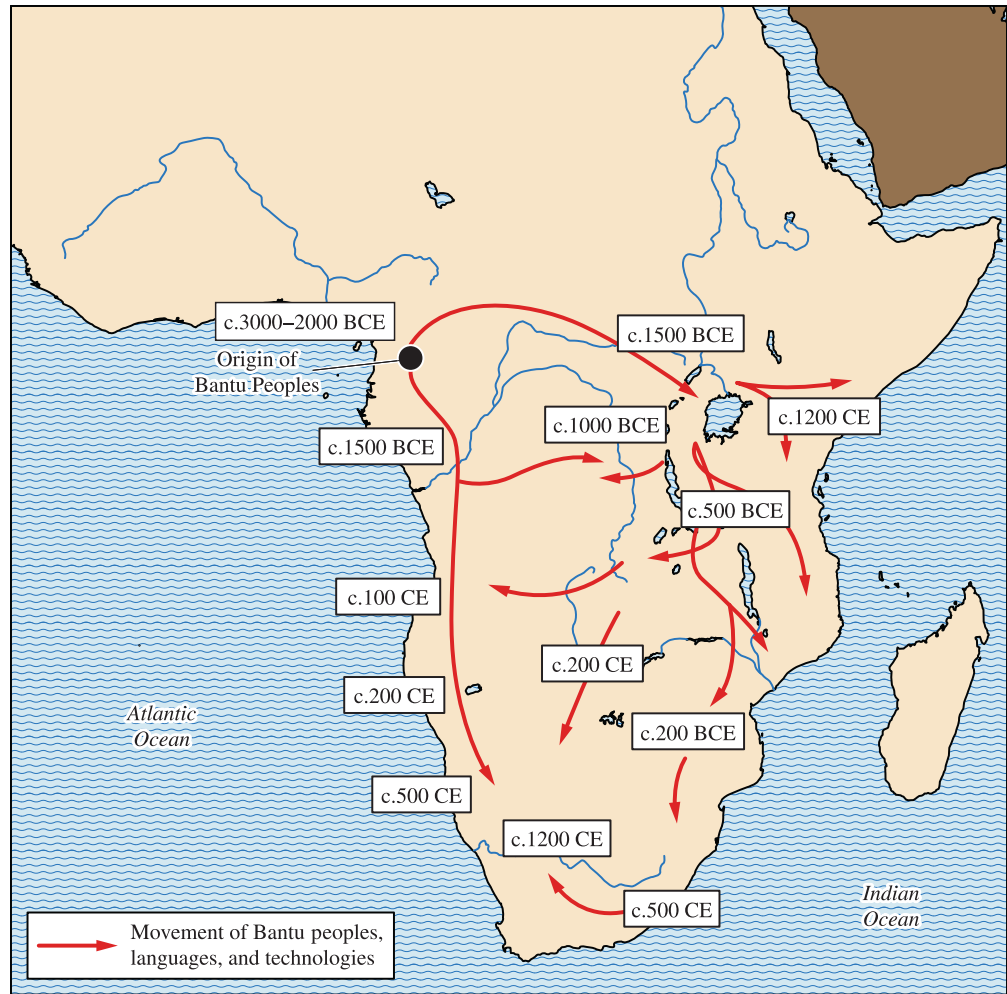
- Teachers interested in focusing further study on an aspect of this topic could also consider technological innovations in the development of weapons during this period.

Optional Source

- "The Bantu Expansion," AE Learning (video, 4:27)

Source

Map 1.3: Movement of Bantu Peoples, Languages, and Technologies



TOPIC 1.4

Africa's Ancient Societies

Required Course Content

SOURCES

- Image of Aksumite Coin Showing King Ezana, Circa 340–400
- Image of Nok Sculpture, Circa 900 BCE–200 CE

LEARNING OBJECTIVES

LO 1.4.A

Describe the features of, and goods produced by, complex societies that emerged in ancient East and West Africa.

ESSENTIAL KNOWLEDGE

EK 1.4.A.1


Several of the world's earliest complex, large-scale societies arose in Africa during the ancient era, including Egypt and Nubia (also known as Kush/Cush). Egypt and Nubia emerged along the Nile River around 3000 BCE. Nubia was the source of Egypt's gold and luxury trade items, which created conflict between the two societies. Around 750 BCE, Nubia defeated Egypt and established the twenty-fifth dynasty of the Black Pharaohs, who ruled Egypt for a century.

EK 1.4.A.2

The Aksumite Empire (present-day Eritrea and Ethiopia) emerged in eastern Africa around 100 BCE. The Red Sea connected the empire to major maritime trade networks from the Mediterranean and the Roman Empire to India, and its strategic location contributed to its rise and expansion. Aksum developed its own currency and script (Ge'ez).

continued on next page

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

1D

Explain how course concepts, developments, and processes relate to the discipline of African American Studies.

INSTRUCTIONAL PERIODS

3

LEARNING OBJECTIVES**LO 1.4.A**

Describe the features of, and goods produced by, complex societies that emerged in ancient East and West Africa.

LO 1.4.B

Explain why Africa's ancient societies are culturally and historically significant to Black communities.

ESSENTIAL KNOWLEDGE**EK 1.4.A.3**

The Nok society (present-day Nigeria), one of the earliest ironworking societies of West Africa, emerged around 500 BCE. They are best known for their pottery, naturalistic terracotta sculptures of animals and people adorned by various hairstyles and jewelry, and stone instruments. These artifacts are the most ancient extant evidence of a complex, settled society in sub-Saharan Africa.

EK 1.4.B.1

Aksum became the first African society to adopt Christianity under the leadership of King Ezana. Ge'ez, its script, is still used as the main liturgical language of the Ethiopian Orthodox Church. The Aksumite Empire exemplifies African societies that adopted Christianity on their own terms, beyond the influence of colonialism or the later transatlantic slave trade.

EK 1.4.B.2

From the late eighteenth century onward, African American writers emphasized the significance of ancient Africa in their sacred and secular texts. Examples from ancient Africa countered racist stereotypes that characterized African societies as without government or culture. These texts formed part of the early canon of African American Studies.

EK 1.4.B.3

In the mid-twentieth century, research demonstrating the complexity and contributions of Africa's ancient societies underpinned Africans' political claims for self-rule and independence from European colonialism.

Source Notes

- Nubia emerged in present-day Egypt and Sudan. Meroë developed its own system of writing.
- Archaeological research in the 1940s helped to uncover the Nok society's history. The similarity of Nok sculptures to the terracotta works of the Ife Yoruba and Benin cultures suggests that the Nok society may be their early ancestor.

Optional Source

- Ethiopian Orthodox Processional Cross, Fourteenth to Fifteenth Century

Source

Image of Aksumite Coin Showing King Ezana, Circa 300 – 340



© The Trustees of the British Museum

Image of Nok Sculpture, Circa 900 BCE – 200 CE



Werner Forman/Universal Images Group/Getty Images

SUGGESTED SKILLS

 Argumentation

3A

Formulate a defensible claim.

3C

Strategically select sources—evaluating the credibility of the evidence they present—to effectively support a claim.

INSTRUCTIONAL PERIODS

2

TOPIC 1.5

The Sudanic Empires: Ghana, Mali, and Songhai

Required Course Content

SOURCES

- Map of Africa's Kingdoms and Empires
- *Catalan Atlas* by Abraham Cresques, 1375
- Image of Mali Equestrian Figure, Thirteenth to Fifteenth Century

LEARNING OBJECTIVES

LO 1.5.A

Explain how the influence of gold and trade shaped the political, economic, and religious development of the ancient West African empires of Ghana, Mali, and Songhai.

ESSENTIAL KNOWLEDGE

EK 1.5.A.1

The Sudanic empires, also known as the Sahelian empires of Ghana, Mali, and Songhai, emerged and flourished from the seventh to the sixteenth century. Each reached their height at a different time and expanded from the decline of the previous empire: Ghana flourished in the seventh to thirteenth centuries; Mali flourished in the thirteenth to seventeenth centuries; and Songhai flourished in the fifteenth to sixteenth centuries.

EK 1.5.A.2

Ancient Ghana, Mali, and Songhai were renowned for their gold mines and strategic location at the nexus of multiple trade routes, connecting trade from the Sahara (toward Europe) to sub-Saharan Africa.

EK 1.5.A.3

Trans-Saharan commerce brought North African traders, scholars, and administrators who introduced Islam to the region and facilitated its spread throughout West Africa.

EK 1.5.A.4

Songhai was the last and the largest of the Sudanic empires. Following Portuguese exploration along the western coast of Africa, trade routes shifted from trans-Saharan to Atlantic trade, diminishing Songhai's wealth.

continued on next page

LEARNING OBJECTIVES**LO 1.5.B**

Explain how Mali's wealth and power created opportunities for the empire to expand its reach to other societies within Africa and across the Mediterranean.

LO 1.5.C

Explain the connection between the Sudanic empires and early generations of African Americans.

ESSENTIAL KNOWLEDGE**EK 1.5.B.1**

In the fourteenth century, the Mali Empire was ruled by the wealthy and influential Mansa Musa, who established the empire as a center for trade, learning, and cultural exchange.

EK 1.5.B.2

Mali's wealth and access to trans-Saharan trade routes enabled its leaders to crossbreed powerful North African horses and purchase steel weapons, which contributed to the empire's ability to extend power over neighboring groups.

EK 1.5.B.3

Mali's wealth and Mansa Musa's *hajj* (pilgrimage to Mecca) in 1324 attracted the interest of merchants and cartographers across the eastern Mediterranean to southern Europe, prompting plans to trade manufactured goods for gold.

EK 1.5.C.1

The Sudanic empires in West Africa stretched from Senegambia to present-day Côte d'Ivoire and included regions of Nigeria. The majority of enslaved Africans transported directly to North America descended from societies in two regions: West Africa and West Central Africa.

Source Notes

- Ancient Ghana was located in present-day Mauritania and Mali, not in the territory of the present-day Republic of Ghana, which embraced the name of the ancient empire when it achieved independence from colonial rule in 1957.
- The Mali Empire encompassed portions of present-day Mali, Mauritania, and Senegal.
- The title "Mansa" refers to a ruler or king among Mande speakers.
- The *Catalan Atlas* details the wealth and influence of the ruler Mansa Musa and the Mali Empire based on the perspective of a cartographer from Spain. Mansa Musa is adorned with a gold crown and orb. The *Catalan Atlas* conveys the influence of Islam on West African societies and the function of Mali as a center for trade and cultural exchange.

Optional Source

- Image of Mali Archer Figure, Thirteenth to Fifteenth Century

Sources

Map 1.5: Africa's Kingdoms and Empires, Circa 600–1600 CE



Catalan Atlas by Abraham Cresques, 1375



Library of Congress

Image of Mali Equestrian Figure, Thirteenth to Fifteenth Century




Smithsonian National Museum of African Art

TOPIC 1.6

Learning Traditions

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

INSTRUCTIONAL PERIODS

1

Required Course Content

SOURCES

- “The Sunjata Story – Glimpse of a Mande Epic,” a Griot Performance of the *Epic of Sundiata* (video, 20:00)
- Image of *Griot Basimana with Guitar, Mali*

LEARNING OBJECTIVES**LO 1.6.A**

Describe the institutional and community-based models of education present in early West African societies.

ESSENTIAL KNOWLEDGE**EK 1.6.A.1**

West African empires housed centers of learning in their trading cities. In Mali, a book trade, university, and learning community flourished in Tombouctou, which drew astronomers, mathematicians, architects, and jurists to the city.

EK 1.6.A.2

Griots were prestigious historians, storytellers, and musicians who maintained and shared a community’s history, traditions, and cultural practices.

EK 1.6.A.3

Gender played an important role in the griot tradition. Griots included African women and men who preserved knowledge of a community’s births, deaths, and marriages in their stories.

Source Notes

- Mande griots have passed down oral traditions such as the *Epic of Sundiata* (the “lion prince”) for centuries, and it is still celebrated today in the nation of Mali. The epic recounts the early life of Sundiata Keita (an ancestor of Mansa Musa), founder of the Mali Empire, and preserves the early history of the Mande people.

Source**Image of *Griot Basimana with Guitar, Mali***

Griot Basimana with guitar
Mali Photograph by Marli Shamir, 1970
EEPA 2013-009-1339
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

TOPIC 1.7

Indigenous Cosmologies and Religious Syncretism

Required Course Content

SOURCES

- "Osain del Monte" – by Grupo Abbilona (video, 4:00, 36:00–40:00)
- Yoruba *Oshe Shango* Ceremonial Wand
- *Oya's Betrayal*, Harmonia Rosales, 2020

LEARNING OBJECTIVES

LO 1.7.A

Explain how syncretic practices in early West and West Central African societies developed and were carried forward in African-descended communities in the Americas.

ESSENTIAL KNOWLEDGE

EK 1.7.A.1

The adoption of Islam (e.g., in Mali and Songhai) or of Christianity (e.g., in Kongo) by leaders of some African societies often resulted in their subjects blending aspects of these introduced faiths with Indigenous spiritual beliefs and cosmologies.


EK 1.7.A.2

Africans who blended local spiritual practices with Christianity and Islam brought their syncretic religious and cultural practices from Africa to the Americas. About one-quarter of the enslaved Africans who arrived in North America came from Christian societies in Africa, and about one-quarter came from Muslim societies in Africa.

EK 1.7.A.3

Spiritual practices that can be traced to West and West Central Africa, such as veneration of the ancestors, divination, healing practices, and collective singing and dancing, have survived in African diasporic religions*, such as Louisiana Voodoo. Africans and their descendants who were later enslaved in the Americas often performed spiritual ceremonies of these syncretic faiths to strengthen themselves before leading revolts.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

*Further Explorations

- Teachers interested in focusing further study on an aspect of this topic could also consider Vodun, in Haiti; *Regla de Ochafa* (once known as *Santería*), in Cuba; or *Candomblé*, in Brazil.

Source Notes

- The *oshe Shango*, a ceremonial wand among the Yoruba in Nigeria, is a core element of dances honoring the *orisha* (deity) Shango. Shango is the *orisha* of thunder, fire, and lightning, and a deified ancestor—a monarch of the Oyo kingdom. *Oshe Shango* wands include three features: a handle, two stone axes (characteristic of Shango's lightning bolts), and a female figure, typically carrying the axes on her head.
- Osain del Monte is an Afro-Cuban performance group whose performances illustrate the syncretism of Afro-Cuban religions.
- The Black Madonna statue of Our Lady of Regla in Cuba is associated with Yemayá, the Yoruba deity of the sea and motherhood. Our Lady of Regla holds a Christ child and symbolizes the syncretism of African spiritual practices with Christianity in the Americas.
- The painting *Oya's Betrayal* depicts African spiritual practices through a visual syncretism that combines Yoruba oral traditions with Renaissance style. It features a war among the *orishas* Oya, Ogun, and Shango.

Optional Sources

- Image, *Candomblé* in Bahía (Brazil) Ritual Dance, 1962
- Image, *Candomblé* in Bahia (Brazil) Omolú Daughter, 1962
- Image, Yoruba *oshe Shango*
- Statue of Black Madonna of Regla, Cuba

Sources

Yoruba *Oshe Shango* Ceremonial Wand



Gift of Dr. and Mrs. Albert E. Henn Mid-Twentieth Century

Oya's Betrayal, Harmonia Rosales, 2020



Oya's Betrayal, Harmonia Rosales, 2020
24"x 36" [Courtesy of Harmonia Rosales]

SUGGESTED SKILLS

 *Argumentation*

3A

Formulate a defensible claim.

3C

Strategically select sources—evaluating the credibility of the evidence they present—to effectively support a claim.

INSTRUCTIONAL PERIODS

2

TOPIC 1.8

Culture and Trade in Southern and East Africa

Required Course Content

SOURCES

- Photographs of Great Zimbabwe’s Walls and Stone Enclosures, Twelfth to Fifteenth Century
- Map Showing Indian Ocean Trade Routes from the Swahili Coast

LEARNING OBJECTIVES

LO 1.8.A

Describe the function and importance of Great Zimbabwe’s stone architecture.

ESSENTIAL KNOWLEDGE

EK 1.8.A.1

The Kingdom of Zimbabwe and its capital city, Great Zimbabwe, flourished in Southern Africa from the twelfth to the fifteenth century. The kingdom was linked to trade on the Swahili Coast, and its inhabitants, the Shona people, became wealthy from its gold, ivory, and cattle resources.

EK 1.8.A.2

Great Zimbabwe is best known for its large stone architecture, which offered military defense and served as a hub for long-distance trade. The Great Enclosure was a site for religious and administrative activities, and the conical tower likely served as a granary.

EK 1.8.A.3

The stone ruins remain an important symbol of the prominence, autonomy, and agricultural advancements of the Shona kings and early African societies such as the kingdom of Zimbabwe.

continued on next page

LEARNING OBJECTIVES

LO 1.8.B

Explain how geographic, cultural, and political factors contributed to the rise and fall of the city-states on the Swahili Coast.

ESSENTIAL KNOWLEDGE

EK 1.8.B.1

The Swahili Coast (named from *sawahil*, the Arabic word for coasts) stretches from Somalia to Mozambique. The coastal location of its city-states linked Africa's interior to Arab, Persian, Indian, and Chinese trading communities.

EK 1.8.B.2

Between the eleventh and fifteenth centuries, the Swahili Coast city-states were united by their shared language (Swahili, a Bantu lingua franca) and shared religion (Islam).

EK 1.8.B.3

The strength of the Swahili Coast trading states garnered the attention of the Portuguese, who invaded major city-states and established settlements in the sixteenth century to control Indian Ocean trade.

Optional Sources

- String of Cowrie Shells, an object of trade and currency throughout Africa.
- Nineteenth-Century Door created by a Swahili artist in Tanzania, illustrating the blend of aesthetic influences from Africa, the Arabian Peninsula, and South Asia.

Sources

Photographs of Great Zimbabwe's Walls and Stone Enclosures, Twelfth to Fifteenth Century



Richard l'Anson/Getty



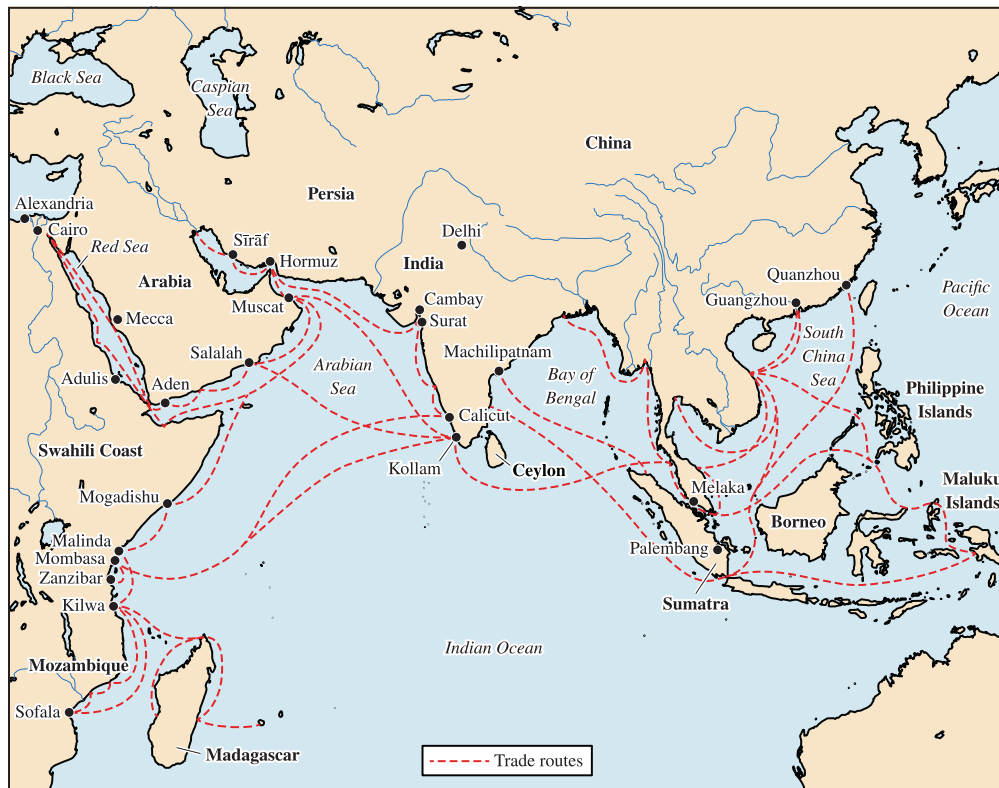
Robin Smith/Getty

Origins of the African Diaspora




Photo by DeAgostini/Getty Images

Map Showing Indian Ocean Trade Routes from the Swahili Coast



SUGGESTED SKILLS

 *Applying
Disciplinary
Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

TOPIC 1.9

West Central Africa: The Kingdom of Kongo

Required Course Content

SOURCES

- Excerpt of Letter from Nzinga Mbemba to Portuguese King João III, 1526
- Image of Triple Crucifix, Sixteenth to Nineteenth Century

LEARNING OBJECTIVES

LO 1.9.A

Explain how the adoption of Christianity affected economic and religious aspects of the Kingdom of Kongo.

ESSENTIAL KNOWLEDGE

EK 1.9.A.1

In 1491, King Nzinga a Nkuwu (João I) and his son Nzinga Mbemba (Afonso I) voluntarily converted the powerful West Central African Kingdom of Kongo to Roman Catholicism.

EK 1.9.A.2

The Kingdom of Kongo's conversion to Christianity strengthened its trade relationship with Portugal, leading to Kongo's increased wealth. Ivory, salt, copper, and textiles were the primary goods of trade.

EK 1.9.A.3

The nobility's voluntary conversion allowed Christianity to gain mass acceptance, as the presence of the Church was not tied to foreign colonial occupation. A distinct form of African Catholicism emerged that incorporated elements of Christianity and local aesthetic and cultural traditions.

continued on next page

LEARNING OBJECTIVES

LO 1.9.B

Explain how the Kingdom of Kongo's political relations with Portugal affected the kingdom's participation in the transatlantic slave trade.

LO 1.9.C

Explain how the Kingdom of Kongo's Christian culture influenced early generations of African Americans.

ESSENTIAL KNOWLEDGE

EK 1.9.B.1

As a result of the Kingdom of Kongo's conversion to Christianity and subsequent political ties with Portugal, the King of Portugal demanded access to the trade of enslaved people in exchange for military assistance.

EK 1.9.B.2

Kongo nobles participated in the transatlantic slave trade, but they were unable to limit the number of captives sold to European powers.

EK 1.9.B.3

Kongo, along with the greater region of West Central Africa, became the largest source of enslaved people in the history of the transatlantic slave trade to the Americas.

EK 1.9.C.1

About a quarter of enslaved Africans directly transported to what became the United States hailed from West Central Africa. Many West Central Africans were Christians before they arrived in the Americas.

EK 1.9.C.2

In Kongo, the practice of naming children after saints or according to the day of the week on which they were born ("day names") was common before the rise of the transatlantic slave trade. As a result, Christian names among early African Americans (in Iberian and English versions, such as Juan, João, and John) also have African origins and exemplify ways that ideas and practices around kinship and lineage endured across the Atlantic.

Source**Image of Triple Crucifix, Sixteenth to Nineteenth Century**

Gift of Ernst Anspach, 1999. The Metropolitan Museum of Art

TOPIC 1.10

Kinship and Political Leadership

Required Course Content

SOURCES

- Illustration of Queen Njinga, Seventeenth Century
- Image of Queen Mother Pendant Mask: *Iyoba*, Sixteenth Century

LEARNING OBJECTIVES

LO 1.10.A

Describe the function of kinship along with the varied roles women played in early West and Central African societies.

LO 1.10.B

Compare the political and military leadership of Queen Idia of Benin and Queen Njinga of Ndongo-Matamba.

ESSENTIAL KNOWLEDGE

EK 1.10.A.1

Many early West and Central African societies were composed of family groups held together by extended kinship ties, and kinship often formed the basis for political alliances.

EK 1.10.A.2

Women played many roles in West and Central African societies, including as spiritual leaders, political advisors, market traders, educators, and agriculturalists.


EK 1.10.B.1

In the late fifteenth century, Queen Idia became the first *iyoba* (queen mother) in the Kingdom of Benin (present-day Nigeria). She served as a political advisor to her son, the king.

EK 1.10.B.2

In the early seventeenth century, when people from the kingdom of Ndongo became the first large group of enslaved Africans to arrive in the American colonies, Queen Njinga became queen of the kingdoms of Ndongo and Matamba (present-day Angola).

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1D

Explain how course concepts, developments, and processes relate to the discipline of African American Studies.

 *Source Analysis*

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

continued on next page

LEARNING OBJECTIVES**LO 1.10.B**

Compare the political and military leadership of Queen Idia of Benin and Queen Njinga of Ndongo-Matamba.

LO 1.10.C

Describe the legacy of Queen Idia of Benin's and Queen Njinga of Ndongo-Matamba's leadership.

ESSENTIAL KNOWLEDGE**EK 1.10.B.3**

Both Queen Idia and Queen Njinga led armies into battle. Queen Idia relied on spiritual power and medicinal knowledge to bring victories to Benin.

EK 1.10.B.4

Queen Njinga engaged in 30 years of guerilla warfare against the Portuguese to maintain sovereignty and control of her kingdom. She participated in the slave trade to amass wealth and political influence, and expanded Matamba's military by offering sanctuary for those who escaped Portuguese enslavement and joined her forces.

EK 1.10.C.1

Queen Idia became an iconic symbol of Black women's leadership throughout the African diaspora in 1977, when an ivory mask of her face was adopted as the symbol for FESTAC (Second World Black Festival of Arts and Culture).

EK 1.10.C.2

Queen Njinga's reign solidified her legacy as a skilled political and military leader throughout the African diaspora. The strength of her example led to nearly 100 more years of women rulers in Matamba.

Source Notes:

- The sixteenth-century ivory mask of Queen Idia was designed as a pendant to be worn to inspire Benin's warriors. It includes features that express the significance of Queen Idia's leadership. Faces adorn the top of Queen Idia's head, representing her skill in diplomacy and trade with the Portuguese. Her forehead features scarifications made from iron, which identify her as a warrior. The beads above her face depict Afro-textured hair, valorizing the beauty of her natural features.

Optional Sources:

- Head of a Queen Mother (*Iyoba*), Eighteenth Century
- Plaque: Equestrian Oba and Attendants, Sixteenth to Seventeenth Century

Sources

Illustration of Queen Njinga, Seventeenth Century



Photo by Fine Art Images/Heritage Images/Getty Images

Image of Queen Mother Pendant Mask: *Iyoba*, Sixteenth Century




The Michael C. Rockefeller Memorial Collection, Gift of Nelson A. Rockefeller, 1972.
The Metropolitan Museum of Art.

TOPIC 1.11

Global Africans

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2C

Explain the significance of a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

Required Course Content

SOURCES

- *Chafariz d'El-Rey (The King's Fountain)*, 1570–1580

LEARNING OBJECTIVES

LO 1.11.A

Explain the reasons why Africans went to Europe and Europeans went to Africa before the onset of the transatlantic slave trade.

ESSENTIAL KNOWLEDGE

EK 1.11.A.1

In the late fifteenth century, trade between West African kingdoms and Portugal for gold, goods, and enslaved people grew steadily, bypassing the trans-Saharan trade routes. African kingdoms increased their wealth and power through slave trading, which was a common feature of hierarchical West African societies.

EK 1.11.A.2

Portuguese and West African trade increased the presence of Europeans in West Africa and the population of sub-Saharan Africans in Iberian port cities like Lisbon and Seville.

EK 1.11.A.3

African elites, including ambassadors and the children of rulers, traveled to Mediterranean port cities for diplomatic, educational, and religious reasons. In these cities, free and enslaved Africans also served in roles ranging from domestic labor to boatmen, guards, entertainers, vendors, and knights.

continued on next page

LEARNING OBJECTIVES

LO 1.11.B

Explain how early forms of enslaved labor by the Portuguese shaped slave-based economies in the Americas.

ESSENTIAL KNOWLEDGE

EK 1.11.B.1

In the mid-fifteenth century, the Portuguese colonized the Atlantic islands of Cabo Verde and São Tomé, where they established cotton, indigo, and sugar plantations using the labor of enslaved Africans.

EK 1.11.B.2

By 1500, about 50,000 enslaved Africans had been removed from the continent to work on Portuguese-colonized Atlantic islands and in Europe. These plantations became a model for slave labor-based economies in the Americas.

Source Notes:

- The *Chafariz d’El-Rey* illustrates the substantial presence of Africans and the range of roles they played in urban Iberian port cities like Lisbon, where they made up 20 percent of the city’s population in the sixteenth century. It depicts João de Sá Panasco, an African Portuguese knight of the Order of Saint James, riding a horse and two African noblemen in European attire bearing swords in the right corner. It also depicts an African court guard and Muslim African traders in the upper left. The painting shows the interchange between African and European societies well before the height of the transatlantic slave trade.

Source

Chafariz d’El-Rey (The King’s Fountain), 1570–1580



The Berardo Collection, Lisbon, Portugal

AP AFRICAN AMERICAN STUDIES

UNIT 2

**Freedom,
Enslavement,
and
Resistance**



8
WEEKS

UNIT AT A GLANCE

Skill Categories

1 Applying Disciplinary Knowledge **2** Source Analysis **3** Argumentation

Topic	Required Sources	Suggested Skills	Instructional Periods
2.1 African Explorers in the Americas	Juan Garrido's Petition, 1538 Image of Juan Garrido on a Spanish Expedition, Sixteenth Century	2B	1
2.2 Departure Zones in Africa and the Slave Trade to the United States	Map Showing an Overview of the Slave Trade Out of Africa Map Showing the Regional Origins of Enslaved People Forcibly Transported to North America	1A 2D	2
2.3 Capture and the Impact of the Slave Trade on West African Societies	"On Being Brought from Africa to America" by Phillis Wheatley, 1773 Excerpt from Chapter 2 of <i>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African. Written by Himself</i> , 1789	1A 2A	2
2.4 African Resistance on Slave Ships and the Antislavery Movement	<i>Stowage of the British Slave Ship Brookes</i> , Early Nineteenth Century Plea to the Jurisdiction of Cinque and Others, 1839 Sketches of the Captive Survivors from the <i>Amistad</i> Trial, 1839 <i>Stowage</i> , by Willie Cole, 1997	1D 2A	2
2.5 Slave Auctions and the Domestic Slave Trade	Excerpt from <i>Twelve Years a Slave: Narrative of Solomon Northup, a Citizen of New-York, Kidnapped in Washington City in 1841, and Rescued in 1853</i> , 1853 Broadside for an Auction of Enslaved Persons at the Charleston Courthouse, 1859	1B 2C	2

Topic	Required Sources	Suggested Skills	Instructional Periods
2.6 Labor, Culture, and Economy	<p><i>Sugar Cane Harvest, Antigua, West Indies</i>, 1823</p> <p>Broadside Advertising “Valuable Slaves at Auction” in New Orleans, 1859</p> <p>Rice Fanner Basket, Circa 1863</p>	3B 3C	2
2.7 Slavery and American Law: Slave Codes and Landmark Cases	<p>Articles 1–10 from the Louisiana Slave Code (Code Noir, or Black Code), 1724</p> <p>Excerpts from the South Carolina Slave Code, 1740</p> <p>Article I, Section 2 and Article IV, Section 2 of the United States Constitution, 1787</p> <p>Excerpts from Dred Scott’s Plea and Chief Justice Roger B. Taney’s Opinion in <i>Dred Scott v. Sandford</i>, 1857</p>	1C 2A	2
2.8 The Social Construction of Race and the Reproduction of Status	<p>Laws of Virginia, Act XII, General Assembly, 1662</p> <p>“Am I Not a Woman and a Sister?” from <i>The Liberator</i>, 1849</p>	1A 2A	2
2.9 Creating African American Culture	<p>Cream and Red Appliqued Quilted Bedcover, Circa 1850</p> <p>Excerpt from Chapter 6 of <i>My Bondage and My Freedom</i> by Frederick Douglass, 1855</p> <p>Storage Jar by David Drake, 1858</p> <p>Gospel Performance of “Steal Away to Jesus” by Shirley Caesar and Michelle Williams (video, 0:00–2:00), 2001</p> <p>Lyrics to “Steal Away to Jesus,” Mid-Nineteenth Century</p>	1C 2C	2

Skill Categories

1 Applying Disciplinary Knowledge **2** Source Analysis **3** Argumentation

Topic	Required Sources	Suggested Skills	Instructional Periods
2.10 Black Pride, Identity, and the Question of Naming	Selections of Letters Written to Newspapers from <i>Call and Response</i> , 1831–1841	1A 3A	1
2.11 The Stono Rebellion and Fort Mose	Letter from Governor of Florida to His Majesty, 1739 Excerpt from An Account of the Stono Rebellion, 1739 (first paragraph)	1A 2B	1
2.12 Legacies of the Haitian Revolution	The Preliminary Declaration from the Constitution of Haiti, 1805 Frederick Douglass’s Lecture on Haiti at the Chicago World’s Fair, 1893 “L’Ouverture,” 1986, “To Preserve Their Freedom,” 1988, and “Strategy,” 1994, from <i>The Life of Toussaint L’Ouverture</i> , a series by Jacob Lawrence	2C 3B	2
2.13 Resistance and Revolts in the United States	Letter from Thomas Jefferson to Rufus King, 1802	3A 3C	2
2.14 Black Organizing in the North: Freedom, Women’s Rights, and Education	“Why Sit Here and Die” by Maria W. Stewart, 1832	1B 2A	1
2.15 Maroon Societies and Autonomous Black Communities	<i>Leonard Parkinson, a Captain of the Maroons</i> , by Abraham Raimbach, 1796 <i>The Maroons in Ambush on the Dromilly Estate in the Parish of Trelawney, Jamaica</i> by J. Bourgoin and J. Merigot, 1801 <i>The Hunted Slaves</i> by Richard Ansdell, 1862	1A 2B	1

Topic	Required Sources	Suggested Skills	Instructional Periods
2.16 Diasporic Connections: Slavery and Freedom in Brazil	<p><i>Festival of Our Lady of the Rosary, Rio de Janeiro, Brazil</i>, by Carlos Julião, Circa 1770s</p> <p><i>Escravo Mina</i> and <i>Escrava Mina</i>, by José Christiano de Freitas Henriques Junior, 1864</p> <p><i>Capoeira</i> Players and Musicians on Beach in Salvador da Bahia</p>	1C 2B	2
2.17 African Americans in Indigenous Territory	<p>Diary Entry Recounting the Capture of 41 Black Seminoles by Gen. Thomas Sidney Jesup, 1836</p> <p><i>Abraham</i>, a Black Seminole leader, 1863</p> <p><i>Gopher John</i>, a Black Seminole leader and interpreter, 1863</p> <p>Arkansas Petition for Freedmen’s Rights, 1869</p>	1C 3A	1
2.18 Debates About Emigration, Colonization, and Belonging in America	<p>“Emigration to Mexico” by “A Colored Female of Philadelphia,” <i>The Liberator</i>, 1832</p> <p>Excerpt from <i>The Condition, Elevation, Emigration, and Destiny of the Colored People of the United States, Politically Considered</i> by Martin R. Delany, 1852</p> <p>“West India Emancipation” by Frederick Douglass, 1857</p>	2A 2B	2
2.19 Black Political Thought: Radical Resistance	<p><i>Appeal</i> by David Walker, 1829</p> <p>“An Address to the Slaves of the United States” by Henry Highland Garnet, 1843</p>	2A 3B	2

Skill Categories

1 Applying Disciplinary Knowledge **2** Source Analysis **3** Argumentation

Topic	Required Sources	Suggested Skills	Instructional Periods
2.20 Race to the Promised Land: Abolitionism and the Underground Railroad	<p>Harriet Tubman's reflection in <i>The Refugee</i> by Benjamin Drew, 1856 (p. 30)</p> <p>Excerpt from <i>Harriet, the Moses of Her People</i> by Sarah H. Bradford, 1886 (pages 27–29)</p>	1B 2B	1
2.21 Legacies of Resistance in African American Art and Photography	<p>Photographs of Harriet Tubman Throughout Her Life: Carte-de-Visite Portrait of Harriet Tubman, 1868–1869; Matte Collodion Print of Harriet Tubman, 1871–1876; Albumen Print of Harriet Tubman, Circa 1908</p> <p><i>I Go to Prepare a Place for You</i>, by Bisa Butler, 2021</p>	1B 2C	1
2.22 Gender and Resistance in Slave Narratives	<p>Excerpt from <i>The History of Mary Prince, a West Indian Slave</i> by Mary Prince, 1831</p> <p>Excerpts from <i>Incidents in the Life of a Slave Girl: Written by Herself</i> by Harriet A. Jacobs, 1860 (sections V–VIII, XIV, XXI)</p>	1A 3A	2

Topic	Required Sources	Suggested Skills	Instructional Periods
2.23 The Civil War and Black Communities	Civil War-Era Photographs: Washerwoman for the Union Army in Richmond, VA, 1860s; Charles Remond Douglass, Circa 1864 "The Colored Soldiers" by Paul Laurence Dunbar, 1895	1B 2C	2
2.24 Freedom Days: Commemorating the Ongoing Struggle for Freedom	General Order 3, issued by Maj. Gen. Gordon Granger, 1865 Photographs of Juneteenth celebrations: Juneteenth Celebration in West Philadelphia, 2019 Juneteenth Celebration in Louisville, 2021 Juneteenth Celebration in Galveston, 2021	1C 3B	1

SUGGESTED SKILLS

 Source Analysis

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

TOPIC 2.1

African Explorers in the Americas

Required Course Content

SOURCES

- Juan Garrido's Petition, 1538
- Image of Juan Garrido on a Spanish Expedition, Sixteenth Century

LEARNING OBJECTIVES

LO 2.1.A

Explain the significance of the roles *ladinos* played as the first Africans to arrive in the territory that became the United States.

ESSENTIAL KNOWLEDGE

EK 2.1.A.1

In the early sixteenth century, some free and enslaved Africans familiar with Iberian culture journeyed with Europeans in their earliest explorations of the Americas; among them were the first Africans in the territory that became the United States. These Africans were known as *ladinos*.

EK 2.1.A.2

Ladinos were part of a generation known as "Atlantic creoles." Atlantic creoles were Africans who worked as intermediaries before the predominance of chattel slavery. Their familiarity with multiple languages, cultural norms, and commercial practices granted them a measure of social mobility.

EK 2.1.A.3

Ladinos were essential to the efforts of European powers laying claim to Indigenous lands. Black participation in America's colonization resulted from Spain's early role in the slave trade and the presence of enslaved and free Africans in the parties of Spanish explorers who laid claim to "La Florida"—Spain's name for an area that included Florida, South Carolina, and Georgia.

continued on next page

LEARNING OBJECTIVES

LO 2.1.B

Describe the diverse roles Africans played during colonization of the Americas in the sixteenth century.

ESSENTIAL KNOWLEDGE

EK 2.1.B.1

In the fifteenth and sixteenth centuries, Africans in the Americas played three major roles:

EK 2.1.B.1.i

As conquistadores, participating in the work of conquest, often in hopes of gaining their freedom

EK 2.1.B.1.ii

As enslaved laborers, working largely in mining and agriculture to produce profit for Europeans

EK 2.1.B.1.iii

As free skilled workers and artisans

EK 2.1.B.2

Juan Garrido, a conquistador born in the Kingdom of Kongo, moved to Lisbon, Portugal. A free man, he became the first known African to arrive in North America when he explored present-day Florida during a Spanish expedition in 1513. Garrido maintained his freedom by serving in the Spanish military forces, participating in efforts to conquer Indigenous populations.

EK 2.1.B.3

Estevanico (also called Esteban), an enslaved African healer from Morocco, was forced to work in 1528 as an explorer and translator in Texas and in territory that became the southwestern United States. He was eventually killed by Indigenous groups who were resisting Spanish colonialism.

Source**Image of Juan Garrido on a Spanish Expedition, Sixteenth Century**

G. Dagli Orti / De Agostini Picture Library via Getty Images

TOPIC 2.2

Departure Zones in Africa and the Slave Trade to the United States

Required Course Content

SOURCES

- Map Showing an Overview of the Slave Trade out of Africa
- Map Showing the Regional Origins of Enslaved People Forcibly Transported to North America

LEARNING OBJECTIVES

LO 2.2.A

Describe the scale and geographic scope of the transatlantic slave trade.

ESSENTIAL KNOWLEDGE

EK 2.2.A.1

Because of the slave trade, before the nineteenth century, more people arrived in the Americas from Africa than from any other region in the world.

EK 2.2.A.2

The transatlantic slave trade lasted over 350 years (from the early 1500s to the mid-1800s), and more than 12.5 million enslaved Africans were forcibly transported to the Americas. Of those who survived the journey, only about 5 percent (approximately 388,000) came directly from Africa to what became the United States.

EK 2.2.A.3


Forty-eight percent of all Africans who were brought to the United States directly from Africa landed in Charleston, South Carolina, the center of United States slave trading.

EK 2.2.A.4

Portugal, Great Britain, France, Spain, and the Netherlands were the top five enslaving nations involved in the transatlantic slave trade.

continued on next page

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Source Analysis*

2D

Describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.

INSTRUCTIONAL PERIODS

2

LEARNING OBJECTIVES**LO 2.2.B**

Identify the primary slave-trading zones in Africa from which Africans were forcibly taken.

LO 2.2.C

Explain how the distribution of distinct African ethnic groups during the era of slavery shaped the development of African American communities in the United States.

ESSENTIAL KNOWLEDGE**EK 2.2.B.1**

Enslaved Africans transported directly to mainland North America primarily came from locations that correspond to nine contemporary African regions: Senegambia, Sierra Leone, Liberia, Côte d'Ivoire, Ghana, Benin, Nigeria, Angola, and Mozambique. Captives from Senegambia and Angola composed nearly half of those taken to mainland North America.

EK 2.2.C.1

Enslaved Africans' cultural contributions in the United States varied based on their many different places of origin. The interactions of various African ethnic groups produced multiple combinations of African-based cultural practices, languages, and belief systems within African American communities.

EK 2.2.C.2

The ancestors of early generations of African Americans in mainland North America came from numerous West and Central African ethnic groups, such as the Wolof, Akan, Igbo, and Yoruba. Nearly half of those who arrived in the United States came from societies in Muslim or Christian regions of Africa.

EK 2.2.C.3

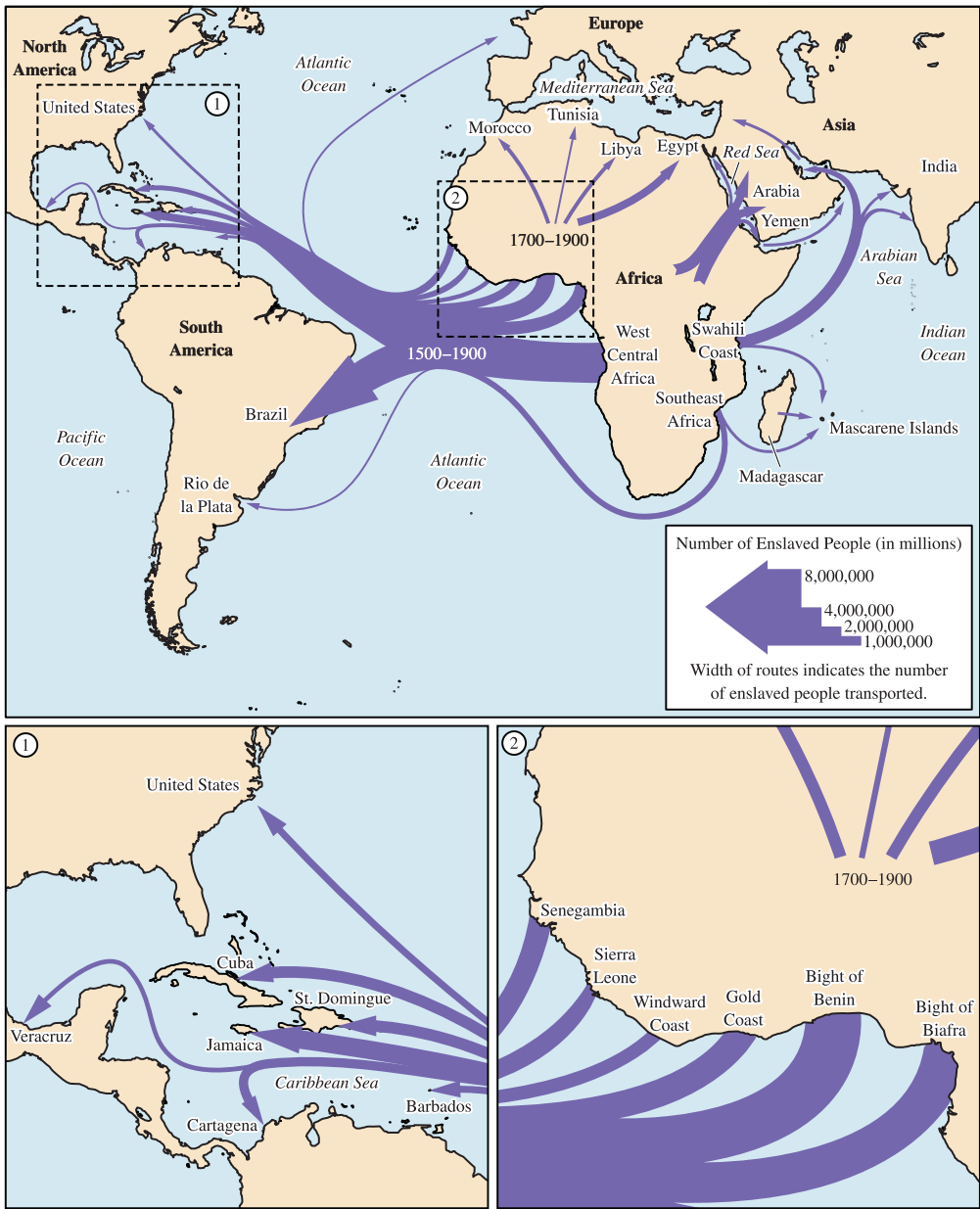
The distribution patterns of numerous African ethnic groups throughout the American South created diverse Black communities with distinctive combinations of African-based cultural practices, languages, and beliefs.

Source Notes

- About one-quarter of African captives taken to North America in the transatlantic slave trade came from the Senegambia region and another quarter from Angola (West Central Africa).

Source

Map Showing an Overview of the Slave Trade out of Africa



Source

Map Showing the Regional Origins of Enslaved People Forcibly Transported to North America



Adapted from map created by Henry Louis Gates, Jr., created by the Harvard Center for Geographic Analysis.

TOPIC 2.3

Capture and the Impact of the Slave Trade on West African Societies

Required Course Content

SOURCES

- “On Being Brought from Africa to America,” by Phillis Wheatley, 1773
- Excerpt from Chapter 2 of *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African. Written by Himself*, 1789

LEARNING OBJECTIVES

LO 2.3.A

Describe the conditions of the three-part journey enslaved Africans endured during the transatlantic slave trade.

ESSENTIAL KNOWLEDGE

EK 2.3.A.1

Enslaved Africans’ journeys to the Americas varied. In the first part of the journey, which could last several months, Africans were captured and marched from interior states to the Atlantic coast. On the coast some captives waited in crowded, unsanitary dungeons.


EK 2.3.A.2

The second part of the journey, the Middle Passage, involved traveling across the Atlantic Ocean, which lasted up to three months. For most, the Middle Passage established permanent separation from their communities. Aboard slave ships, Africans were humiliated, beaten, tortured, and raped, and they suffered from widespread disease and malnourishment. About 15 percent of captive Africans perished during the Middle Passage.

EK 2.3.A.3

The third, or “final,” passage occurred when those who arrived at ports in the Americas were quarantined, resold, and transported domestically to distant locations of servitude—a process that could take as long as the first and Middle passages combined.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Source Analysis*

2A

Identify and explain a source’s claim(s), evidence, and reasoning.

INSTRUCTIONAL PERIODS

2

continued on next page

LEARNING OBJECTIVES**LO 2.3.B**

Explain how the transatlantic slave trade destabilized West African societies.

LO 2.3.C

Describe the key features and purposes of narratives written by formerly enslaved Africans.

ESSENTIAL KNOWLEDGE**EK 2.3.B.1**

The slave trade increased monetary incentives to use violence to enslave neighboring societies, and domestic wars between kingdoms were at times exacerbated by the prevalence of firearms received from trade with Europeans.

EK 2.3.B.2

Some coastal states became wealthy from trade in goods and people, while some interior states became less stable under the constant threat of capture and enslavement.

EK 2.3.B.3

To maintain local dominance and grow their wealth, African leaders sold soldiers and war captives from opposing ethnic groups.

EK 2.3.B.4

African societies suffered from long-term instability and loss of kin who would have assumed leadership roles in their communities, raised families, and passed on their traditions.

EK 2.3.C.1

Formerly enslaved Africans detailed their experiences in poetry and a genre known as slave narratives.

EK 2.3.C.2

Slave narratives are foundational to early American writing. They serve as historical accounts, literary works, and political texts. As political texts, slave narratives were designed to end slavery and the slave trade, demonstrate Black humanity, and advocate for the inclusion of people of African descent in American society.

Source Notes

- Phillis Wheatley became the first African American to publish a book of poetry. Her iconic portrait, attributed to the enslaved African American painter Scipio Moorhead, is the first known individual portrait of an African American.

TOPIC 2.4

African Resistance on Slave Ships and the Antislavery Movement

Required Course Content

SOURCE

- *Stowage of the British Slave Ship Brookes*, Early Nineteenth Century
- Plea to the Jurisdiction of Cinque and Others, 1839
- Sketches of the Captive Survivors from the *Amistad* Trial, 1839
- *Stowage*, by Willie Cole, 1997

LEARNING OBJECTIVES

LO 2.4.A

Describe the methods by which Africans resisted their commodification and enslavement individually and collectively during the Middle Passage.

ESSENTIAL KNOWLEDGE

EK 2.4.A.1

Aboard slave ships, African captives resisted the trauma of deracination, commodification, and lifelong enslavement individually and collectively by staging hunger strikes, attempting to jump overboard rather than live enslaved, and overcoming linguistic differences to form revolts.


EK 2.4.A.2

Africans' resistance made the slave trade more expensive and more dangerous, and it led to changes in the design of slave ships (e.g., the construction of barricades and inclusion of nets and guns).

EK 2.4.A.3

In 1839, more than 30 years after the abolition of the slave trade, a Mende captive from Sierra Leone, Sengbe Pieh, led a group of enslaved Africans in one of the most famous revolts aboard a slave ship. During the revolt, the enslaved Africans took over the schooner *La Amistad*. After a trial that lasted two years, the Supreme Court granted the Mende captives their freedom. The trial generated public sympathy for the cause of abolition.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1D

Explain how course concepts, developments, and processes relate to the discipline of African American Studies.

 *Source Analysis*

2A

Identify and explain a source's claim(s), evidence, and reasoning.

INSTRUCTIONAL PERIODS

2

continued on next page

LEARNING OBJECTIVES**LO 2.4.B**

Describe the features of slave ship diagrams created during the era of the slave trade.

LO 2.4.C

Explain how Africans' resistance on slave ships and slave ship diagrams inspired abolitionists and Black artists during the era of slavery and after.

ESSENTIAL KNOWLEDGE**EK 2.4.B.1**

Slave ship diagrams depict a systematic arrangement of captives designed to maximize profit by transporting as many people as possible; even so, the diagrams typically show only about half the number of enslaved people on any given ship.

EK 2.4.B.2

Slave ship diagrams showed unsanitary and cramped conditions that increased the incidence of disease, disability, and death during a trip that could last up to 90 days.

EK 2.4.B.3

Slave ship diagrams rarely included the features enslavers used to minimize resistance, such as guns, nets to prevent captives from jumping overboard, and iron instruments to force-feed those who resisted.

EK 2.4.C.1

African resistance on slave ships spurred antislavery activism. In the eighteenth and nineteenth centuries, Black and white antislavery activists circulated diagrams of slave ships to raise awareness of the dehumanizing conditions of the Middle Passage.

EK 2.4.C.2

Since abolition, Black visual and performance artists have repurposed the iconography of the slave ship to process historical trauma and honor the memory of their ancestors—the more than 12.5 million Africans who were forced onto over 36,000 known voyages for over 350 years.

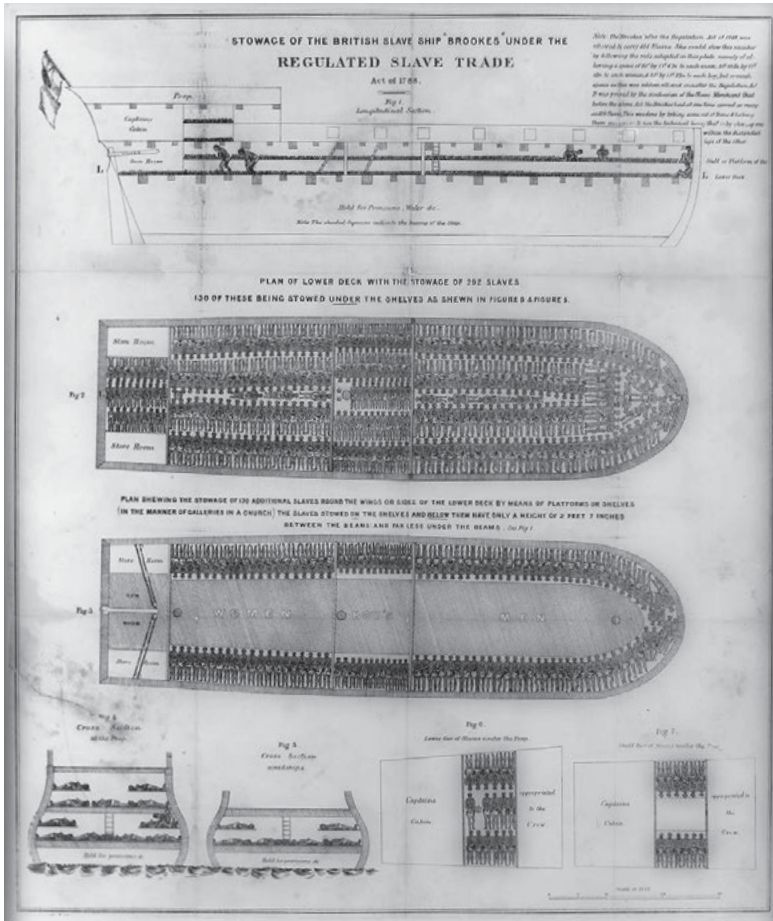
Freedom, Enslavement, and Resistance

Source Notes

- In the eighteenth and nineteenth centuries, slave ship diagrams created a visual archive of commodification by depicting individual Africans as an anonymous, homogenous group of fungible goods for sale.
- Today, the icon of the slave ship embodies a pivotal development in the shared history of communities of African descent—the birth of a global African diaspora.
- In *Stowage*, contemporary artist Willie Cole uses an everyday object (an iron) to symbolize the history of his ancestors—Africans brought through the Middle Passage to labor in the homes of their enslavers. The detailed vertical faces of the iron represent the various African communities that would have traveled in a slave ship, and the horizontal image represents the ship itself.
- Although they outnumbered their enslavers, Africans faced incredible obstacles and risked near-certain death by resisting their enslavement aboard slave ships.
- As documented in the slave ship diagrams and the *Amistad* plea, slave ships were early examples of the convergence of economic opportunity and the mass incarceration and surveillance of people of African descent.
- Sengbe Pieh was also known as Joseph Cinque.

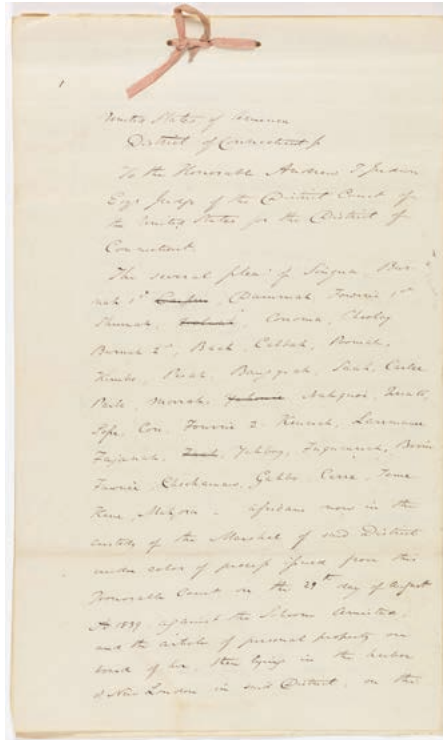
Sources

Stowage of the British Slave Ship Brookes, Early Nineteenth Century



Library of Congress Rare Book and Special Collections Division [LC-USZ62-44000]

Plea to the Jurisdiction of Cinque and Others, 1839



Plea to the Jurisdiction of Cinque and Others; 8/21/1839; Thomas R. Gedney v. Schooner *Amistad*; Case Files, 1790 - 1911; Records of District Courts of the United States, Record Group 21; National Archives at Boston, Waltham, MA. [Online Version, <https://www.docsteach.org/documents/document/plea-jurisdiction-cinque>, November 8, 2023]

Sketches of the Captive Survivors from the *Amistad* Trial, 1839

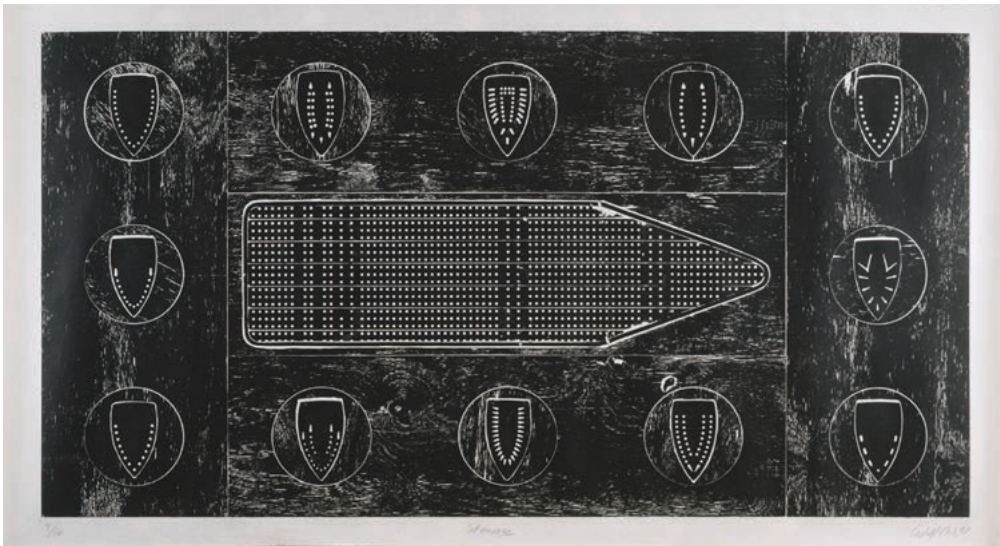


Sketches of the *Amistad* captives by William H. Townsend. Beinecke Rare Book and Manuscript Library at Yale University.




Sketches of the *Amistad* captives by William H. Townsend. Beinecke Rare Book and Manuscript Library at Yale University.

Stowage, by Willie Cole, 1997



Willie Cole
Stowage 1997
woodblock on kozo-shi paper
image: 49 1/2 x 95 in./125.7 x 241 cm
paper: 56 x 104 in./142.2 x 264.2 cm
edition of 16

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2C

Explain the significance of a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

TOPIC 2.5

Slave Auctions and the Domestic Slave Trade

Required Course Content

SOURCES

- Excerpt from *Twelve Years a Slave: Narrative of Solomon Northup, a Citizen of New-York, Kidnapped in Washington City in 1841, and Rescued in 1853*, 1853
- Broadside for an Auction of Enslaved Persons at the Charleston Courthouse, 1859

LEARNING OBJECTIVES

LO 2.5.A

Describe the nature of slave auctions in the nineteenth-century United States South.

LO 2.5.B

Explain how African American authors advanced the causes of abolition and equality in their writings about slave auctions.

ESSENTIAL KNOWLEDGE

EK 2.5.A.1

Enslavers leveraged the power of the law and white supremacist doctrine to assault the bodies, minds, and spirits of enslaved Africans and their descendants. At some auctions, those who resisted sale were punished severely by whipping—at times in front of their families and friends.

EK 2.5.B.1

African American writers used various literary genres, including narratives and poetry, to articulate the physical and emotional effects they experienced from being sold at auction into unknown territory.

EK 2.5.B.2

African American writers sought to counter enslavers' claims that slavery was a benign institution to advance the cause of abolition.

continued on next page

LEARNING OBJECTIVES**LO 2.5.C**

Explain how the growth of the cotton industry in the United States displaced enslaved African American families.

ESSENTIAL KNOWLEDGE**EK 2.5.C.1**

After the United States government formally banned the transatlantic slave trade in 1808, the enslaved population grew primarily through childbirth rather than new importations to meet the growing demand for enslaved agricultural laborers.

EK 2.5.C.2

The lower South (South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, and Texas) was dominated by the slave-cotton system, in which enslaved African Americans were especially valuable as commodities because of the demand for enslaved laborers.

EK 2.5.C.3

During the cotton boom in the first half of the nineteenth century, many African Americans were forcibly relocated through the domestic slave trade from the upper South (inland states like Virginia, Tennessee, Kentucky, Arkansas, and Missouri) to the lower South.

EK 2.5.C.4

Marching hundreds of miles, over 1 million African Americans were displaced by this “Second Middle Passage”—over two-and-a-half times more people than had arrived from Africa during the original Middle Passage. This massive displacement was the largest forced migration in American history.

Source Notes

- Solomon Northup, a free African American musician who was captured and illegally sold into slavery on a cotton plantation in Louisiana, provided an eyewitness account in his narrative *Twelve Years a Slave*.
- The invention of the cotton gin increased United States production, profits, and dependency on cotton as a cash crop.
- The forced removal of Indigenous communities by the United States government through the Trail of Tears made lands available for large-scale cotton production.

Source

Broadside for an Auction of Enslaved Persons at the Charleston Courthouse, 1859

Jan. 10, 1859. Court House Charleston, S. C.

UNDER DECREE IN EQUITY.

SANDERS vs. SANDERS, et al.

On Tuesday, the 11th January, 1859, will be sold at the Court House, in Charleston, at 12 o'clock M., under direction of James W. Gray, Master in Equity, the following Slaves.

TERMS.—One-third Cash; balance in one, two and three years, secured by bonds and mortgages with approved personal security. Purchaser to pay for Papers.

NAMES.	AGE.	NAMES.	AGE.
1 London,	55 yrs.	52 Jacob,	55 yrs.
2 Nelly,	50	53 Mary,	45
3 Dick,	15	54 Emma, fold,	21
4-4 Rosy,	4	55 Hessa, Dead,	15
5 Cuffy,	35	56 Aelio,	18
2-6 Becker,	19	57 Simon,	13
7 Caroline,	29	58 Francis,	6
8 Martha,	4	59 Mary,	3
9 Ball or Frederick,	12	60 Hardtimes,	70
4-10 Infant,	9 ms.	61 Sary,	30
11 Charity,	30 yrs.	3-62 Anne, fine,	18
12 Susan,	47	63 Old Peter,	70
13 Floride,	2	2-64 Old Nancy,	60
4-14 Infant,	6 ms.	65 Old Hester,	68
15 Ned,	60 yrs.	66 Maggy,	40
16 Silvy,	35	67 Edward,	19
17 Frank,	11	68 Susan, very fine,	17
18 Infant,	3	69 Robert, bright,	13
19 Infant,	3 ms.	70 Martha,	7
20 Billy,	65 yrs.	7-71 Sarah,	2
21 Lucy,	50	72 Peter, fine,	28
22 Binah,	14	73 Venus, fine,	25
23 Phillis,	12	74 Henry,	8
7-24 Jack,	11	75 Hamilton,	4
1-25 Thomas,	26	5-76 Cornelia,	1
1-26 Toney,	30	77 Lydy, pretty,	25
27 Becky,	30	2-78 Hannah,	6 ms.
28 Sammy,	5	79 Hannah,	30 yrs.
29 Fed,	3	80 Nero,	10
4-30 Infant,	7 ms.	81 Rachel,	7
1-31 Isaac, late,	30	82 August,	4
1-32 Moses,	25	32 Henry,	2
X 1-33 Morris,	21	6-84 Infant,	1 mb.
34 Billy,	45	1-85 Old Frank,	60 yrs.
35 Hagar,	50	1-86 Toney No 2,	30
36 Joe,	35	87 Jake,	35
37 William,	20	88 Eliza,	30
5-38 Rose,	15	89 Pleasant,	12
39 Martha, mark,	70	90 Sukey,	10
40 Nancy,	45	91 Amanna, dead,	8
41 Rachel,	22	6-92 Catharine,	3
42 Ben,	16	1-93 David,	36
5-43 Lot,	10	1-94 Jim, fine fencer,	39
44 Betty,	25	1-95 Binah,	40
2-45 Plymouth,	2	1-96 March,	40
46 London,	26	1-97 Bob, cut,	35
47 Grace, must,	22	1-98 Sarah, fine,	40
3-48 Harriet,	2	1-99 Harriet,	14
49 Hester,	25		
50 Amos,	21		
3-51 Elsey,	5		

Town Negroes.

Collection of the Smithsonian National Museum of African American History and Culture, 1859

TOPIC 2.6

Labor, Culture, and Economy

SUGGESTED SKILLS
 *Argumentation*
3B

Support a claim or argument using specific and relevant evidence.

3C

Strategically select sources—evaluating the credibility of the evidence they present—to effectively support a claim.

INSTRUCTIONAL PERIODS

2

Required Course Content

SOURCES

- *Sugar Cane Harvest, Antigua, West Indies*, 1823
- Broadside Advertising “Valuable Slaves at Auction” in New Orleans, 1859
- Rice Fanner Basket, Circa 1863

LEARNING OBJECTIVES**LO 2.6.A**

Describe the range and variety of specialized roles performed by enslaved people.

ESSENTIAL KNOWLEDGE**EK 2.6.A.1**

Enslaved people of all ages and genders performed a wide variety of domestic, agricultural, and skilled labor in both urban and rural locales.

EK 2.6.A.2

In some areas, there were distinct roles separating domestic and agricultural laborers, although enslaved people could be reallocated to another type of labor according to the preferences of their enslaver.

EK 2.6.A.3

Some enslaved people were bound to institutions such as churches, factories, and colleges rather than to an individual person.

EK 2.6.A.4

Many enslaved Africans brought skills to the Americas, including black-smithing, basket-weaving, and the cultivation of rice and indigo. Enslavers exploited these valuable skills, as well as the specializations many African Americans developed as painters, carpenters, tailors, musicians, and healers. In the face of such commodification, African Americans used these skills to survive, create culture, and build community.

continued on next page

LEARNING OBJECTIVES**LO 2.6.B**

Explain how slave labor systems affected the formation of African American musical and linguistic practices.

LO 2.6.C

Evaluate the economic effects of enslaved people's commodification and labor, within and outside of African American communities.

ESSENTIAL KNOWLEDGE**EK 2.6.B.1**

Enslaved agricultural laborers often worked in a gang system or a task system.

EK 2.6.B.2

In the gang system, enslaved laborers worked in groups from sunup to sundown, under the watch and discipline of an overseer, as they cultivated crops like cotton, sugar, and tobacco. Enslaved people working in gangs created work songs (in English) with syncopated rhythms to keep the pace of work.

EK 2.6.B.3

In the task system, enslaved people worked individually until they met a daily quota, generally with less supervision. The task system was used for the cultivation of crops like rice and indigo. With less oversight, some enslaved people maintained linguistic practices, such as the Gullah creole language that developed in the Carolina lowcountry.

EK 2.6.C.1

Slavery fostered economic interdependence between the North and South. Cities that did not play a major role in the African slave trade nonetheless benefited from the economy created by slavery.

EK 2.6.C.2

Enslaved people and their labor were foundational to the American economy, even though they and their descendants were alienated from the wealth that they both embodied and produced.

EK 2.6.C.3

Over centuries slavery deeply entrenched wealth disparities along America's racial lines. Enslaved African Americans had no wages to pass down to descendants and no legal right to accumulate property, and individual exceptions to these laws depended on their enslavers' decisions.

Source Notes

- The broadside illustrates the wide range of jobs enslaved people performed (e.g., engineer, ship caulker, ironer), their ages, and other characteristics, such as the languages spoken and their racial designations. It also captures the lingering influence of French and Spanish racial nomenclature on New Orleans; enslaved people are listed as “black,” “mulatto,” and “griffe” (three-quarters Black and one-quarter Indigenous).
- The rice fanner basket conveys the transfer of agricultural and artistic knowledge from Africa to the United States. The coiled features of African American basket-making traditions in the Carolina lowcountry resemble current basket-making in Senegal and Angola.
- Some African women hid rice seeds in their hair on their journeys across the Atlantic Ocean to the Americas.

Optional Sources:

- *Cultivating Tobacco, Virginia, 1798*

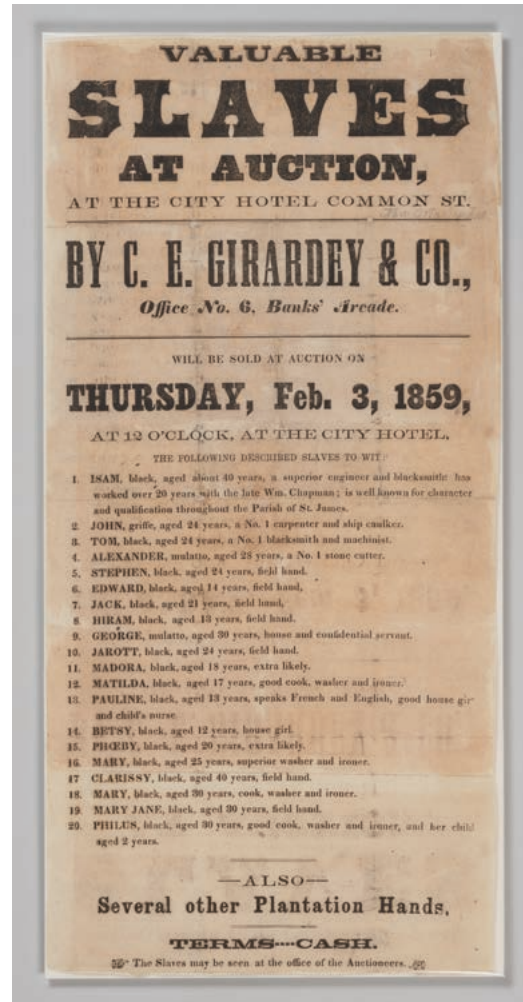
Sources

Sugar Cane Harvest, Antigua, West Indies, 1823



Slavery Images: A Visual Record of the African Slave Trade and Slave Life in the Early African Diaspora (<http://www.slaveryimages.org/s/slaveryimages/item/1113>)

Broadside Advertising “Valuable Slaves at Auction” in New Orleans, 1859



Collection of the Smithsonian National Museum of African American History and Culture

Rice Fanner Basket, Circa 1863



Collection of the Smithsonian National Museum of African American History and Culture

TOPIC 2.7

Slavery and American Law: Slave Codes and Landmark Cases

Required Course Content

SOURCE

- Articles 1–10 from the Louisiana Slave Code (Code Noir, or Black Code), 1724
- Excerpts from the South Carolina Slave Code, 1740
- Article I, Section 2 and Article IV, Section 2 of the United States Constitution, 1787
- Excerpts from Dred Scott’s Plea and Chief Justice Roger B. Taney’s Opinion in *Dred Scott v. Sandford*, 1857

LEARNING OBJECTIVES

LO 2.7.A

Explain how American law affected the lives and citizenship rights of enslaved and free African Americans between the seventeenth and nineteenth centuries.

ESSENTIAL KNOWLEDGE

EK 2.7.A.1

Article I and Article IV of the United States Constitution refer to slavery but avoid using the terms “slave” or “slavery.” “Slave” appeared in an early draft but was removed. These terms appear for the first time in the Thirteenth Amendment to the United States Constitution, which abolished slavery.


EK 2.7.A.2

Slave codes defined chattel slavery as a race-based, inheritable, lifelong condition and included restrictions on movement, congregation, possessing weapons, and wearing fine fabrics, among other activities. These regulations manifested in enslaving societies throughout the Americas*, including the Code Noir and *Código Negro* in French and Spanish colonies, respectively.

EK 2.7.A.3

Slave codes and other laws hardened the color line in American society by reserving opportunities for upward mobility and protection from enslavement for white people based on their race and by denying opportunities to Black people on the same premise.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2A

Identify and explain a source’s claim(s), evidence, and reasoning.

INSTRUCTIONAL PERIODS

2

LEARNING OBJECTIVES**LO 2.7.A**

Explain how American law impacted the lives and citizenship rights of enslaved and free African Americans between the seventeenth and nineteenth centuries.

LO 2.7.B

Explain how slave codes developed in response to African Americans' resistance to slavery.

ESSENTIAL KNOWLEDGE**EK 2.7.A.4**

Free states enacted laws to deny free African Americans opportunities for advancement.

EK 2.7.A.4.i

Some free states barred entry of free Black people into the state.

EK 2.7.A.4.ii

Some states* enacted restrictions to keep free Black men from voting (e.g., New York) and testifying against white people in court (e.g., Ohio).

EK 2.7.A.4.iii

Before the ratification of the Fifteenth Amendment in 1870, only Wisconsin and Iowa had given Black men the right to vote.

EK 2.7.B.1

South Carolina's 1740 slave code was updated in response to enslaved people's resistance during the Stono Rebellion in 1739. The 1740 code classified all Black people and the Indigenous communities that did not submit to the colonial government as nonsubjects and presumed enslaved people.

EK 2.7.B.2

South Carolina's 1740 slave code prohibited enslaved people from gathering, drumming, learning to read, rebelling, running away, or moving abroad, including to other colonial territories. It condemned to death any enslaved persons who tried to defend themselves from attack by a white person.

EK 2.7.B.3

Legal codes and landmark cases intertwined to define the status of African Americans by denying them citizenship rights and protections. Dred Scott's freedom suit (1857) resulted in the Supreme Court's decision that African Americans, enslaved and free, were not and could never become citizens of the United States.


*Further Explorations

- Teachers interested in focusing further study on an aspect of this topic could study these regulations in other enslaving societies, such as the Code Noir or the *Código Negro* in French and Spanish colonies, respectively. They could also study restrictions in states like Connecticut, New Jersey, or Pennsylvania.

Source Notes

- Louisiana's Code Noir contained restrictions similar to those in South Carolina's slave code, along with a greater emphasis on Catholic instruction and regulations that acknowledged the possibility of marriage between enslaved people but forbade interracial relationships.
- The *Dred Scott* decision was overturned by the Reconstruction Amendments (the Thirteenth, Fourteenth, and Fifteenth Amendments to the United States Constitution).
- By 1860, Black men could vote in only five of the six New England states (Maine, Vermont, Massachusetts, Rhode Island, and New Hampshire).

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Source Analysis*

2A

Identify and explain a source's claim(s), evidence, and reasoning.

INSTRUCTIONAL PERIODS

2

TOPIC 2.8

The Social Construction of Race and the Reproduction of Status

Required Course Content

SOURCES

- Laws of Virginia, Act XII, General Assembly, 1662
- "Am I Not a Woman and a Sister?" from *The Liberator*, 1849

LEARNING OBJECTIVES

LO 2.8.A

Explain how *partus sequitur ventrem* affected African American families and informed the emergence of racial taxonomies in the United States.

ESSENTIAL KNOWLEDGE

EK 2.8.A.1

Partus sequitur ventrem, a seventeenth-century law, defined a child's legal status based on the status of their mother and held significant consequences for enslaved African Americans.

EK 2.8.A.2

Partus codified hereditary racial slavery in the United States by ensuring that enslaved African American women's children would inherit their status as property, which invalidated African Americans' claims to their children.

EK 2.8.A.3

Partus was designed to prohibit the mixed-race children of Black women from inheriting the free status of their fathers (the custom in English common law).

EK 2.8.A.4

Partus gave male enslavers the right to deny responsibility for the children they fathered with enslaved women (most often through assault) and to commodify enslaved women's reproductive lives.

continued on next page

LEARNING OBJECTIVES**LO 2.8.B**

Explain how racial concepts and classifications emerged alongside definitions of status.

ESSENTIAL KNOWLEDGE**EK 2.8.B.1**

Within the discipline of African American Studies, among other fields, the concept of race is considered socially constructed, not based on clear biological distinctions. More genetic difference and variation appear within racial groups than between racial groups. Current biological knowledge does not impute cultural, political, or economic achievement to “races.” Concepts and classifications of racial types emerged in tandem with systems of enslavement and oppression.

EK 2.8.B.2

Phenotype (e.g., skin color, hair texture) contributes largely to perceptions of racial identity. During the era of slavery, racial categories were also defined by law, regardless of phenotype. Legal statutes like *partus sequitur ventrem* defined racial categories and tied them to rights and status (e.g., enslaved, free, citizen) in order to perpetuate slavery over generations.

EK 2.8.B.3

In the United States, race classification was determined based on hypodescent. Before the Civil War, states differed on the percentage of ancestry that defined a person as white or Black. In the late nineteenth and twentieth centuries, a practice known as the “one-drop rule” classified a person with any degree of African descent as part of a singular, inferior status.

EK 2.8.B.4

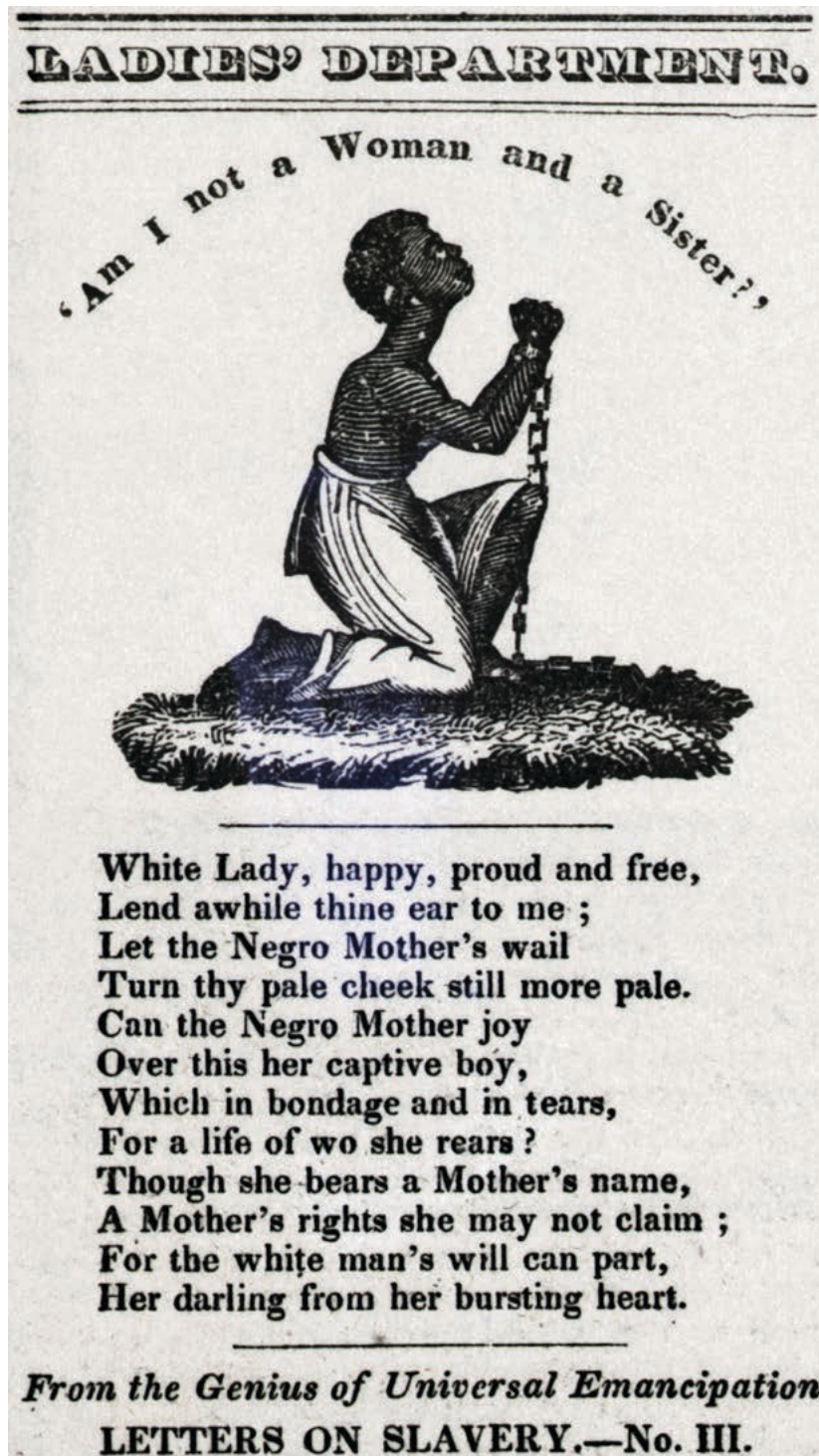
Although many African Americans had European or Indigenous ancestry, race classification prohibited them from fully embracing multiracial or multiethnic heritage.

Source Notes

- In 1656 Elizabeth Key (born of a white father and an enslaved Black mother) became the first Black woman in North America to sue for her freedom and win. Soon after, in 1662, the legal doctrine of *partus sequitur ventrem* was passed by the General Assembly of Virginia and spread throughout the remaining 13 colonies. Key’s example highlights how changes in colonial law responded to enslaved African Americans’ efforts to attain legal freedom and over time defined slavery in North America as an inherited status linked to racial identity.

Source

"Am I Not a Woman and a Sister?" from *The Liberator*, 1849



Bettmann / Contributor/Getty

TOPIC 2.9

Creating African American Culture

Required Course Content

SOURCES

- Cream and Red Appliqued Quilted Bedcover, Circa 1850
- Excerpt from Chapter 6 of *My Bondage and My Freedom* by Frederick Douglass, 1855
- Storage Jar by David Drake, 1858
- Gospel Performance of “Steal Away to Jesus” by Shirley Caesar and Michelle Williams (video, 0:00–2:00), 2001
- Lyrics to “Steal Away to Jesus,” Mid-Nineteenth Century

LEARNING OBJECTIVES

LO 2.9.A

Describe African American forms of self-expression in art, music, and language that combine influences from diverse African cultures with local sources.

ESSENTIAL KNOWLEDGE

EK 2.9.A.1

African American creative expression drew upon blended influences from African ancestors, community members, and local European and Indigenous cultures.


EK 2.9.A.2

African Americans incorporated African aesthetic influences as they made pottery and established a tradition of quilt-making as a medium of storytelling and memory keeping.

EK 2.9.A.3

African Americans drew from varied African and local influences in the construction of instruments such as rattles from gourds, the banjo, and drums in order to recreate instruments similar to those in West Africa.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2C

Explain the significance of a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

continued on next page

LEARNING OBJECTIVES**LO 2.9.A**

Describe African American forms of self-expression in art, music, and language that combine influences from diverse African cultures with local sources.

LO 2.9.B

Describe ways enslaved African Americans adapted African musical elements from their ancestors and influenced the development of American musical genres.

LO 2.9.C

Explain the multiple functions and significance of spirituals.

ESSENTIAL KNOWLEDGE**EK 2.9.A.4**

Enslaved Africans arrived in the United States with knowledge of both African and European languages. Africans who had participated in long-distance trade were accustomed to developing a lingua franca (or common language) to communicate across languages. Enslaved African Americans continued this practice in the United States and developed creole languages, such as Gullah, which combines elements from West African and European languages.

EK 2.9.B.1

Enslaved people adapted Christian hymns they learned and combined rhythmic and performative elements from Africa (e.g., call and response, clapping, improvisation, and syncopation) with biblical themes, creating a distinct American musical genre. This became the foundation of later American musical genres, including gospel and the blues.

EK 2.9.B.2

Senegambians and West Central Africans arrived in large numbers in Louisiana, which influenced the development of American blues. American blues contains the same musical system as the *fodet*, from the Senegambia region.

EK 2.9.C.1

Musical and faith traditions combined in the United States in the form of spirituals (also called sorrow songs and jubilee songs)—the songs enslaved people sang to articulate their hardships and their hopes.

EK 2.9.C.2

African Americans' religious practices served social, spiritual, and political purposes. Enslaved people used spirituals to resist the dehumanizing conditions and injustice of enslavement, express their creativity, and communicate strategic information, such as warnings, plans to run away, and methods of escape.

continued on next page

LEARNING OBJECTIVES

LO 2.9.C

Explain the multiple functions and significance of spirituals.

ESSENTIAL KNOWLEDGE

EK 2.9.C.3

The lyrics of spirituals often had double meanings. These songs used biblical themes of redemption and deliverance to alert enslaved people to opportunities to run away via the Underground Railroad.

EK 2.9.C.4

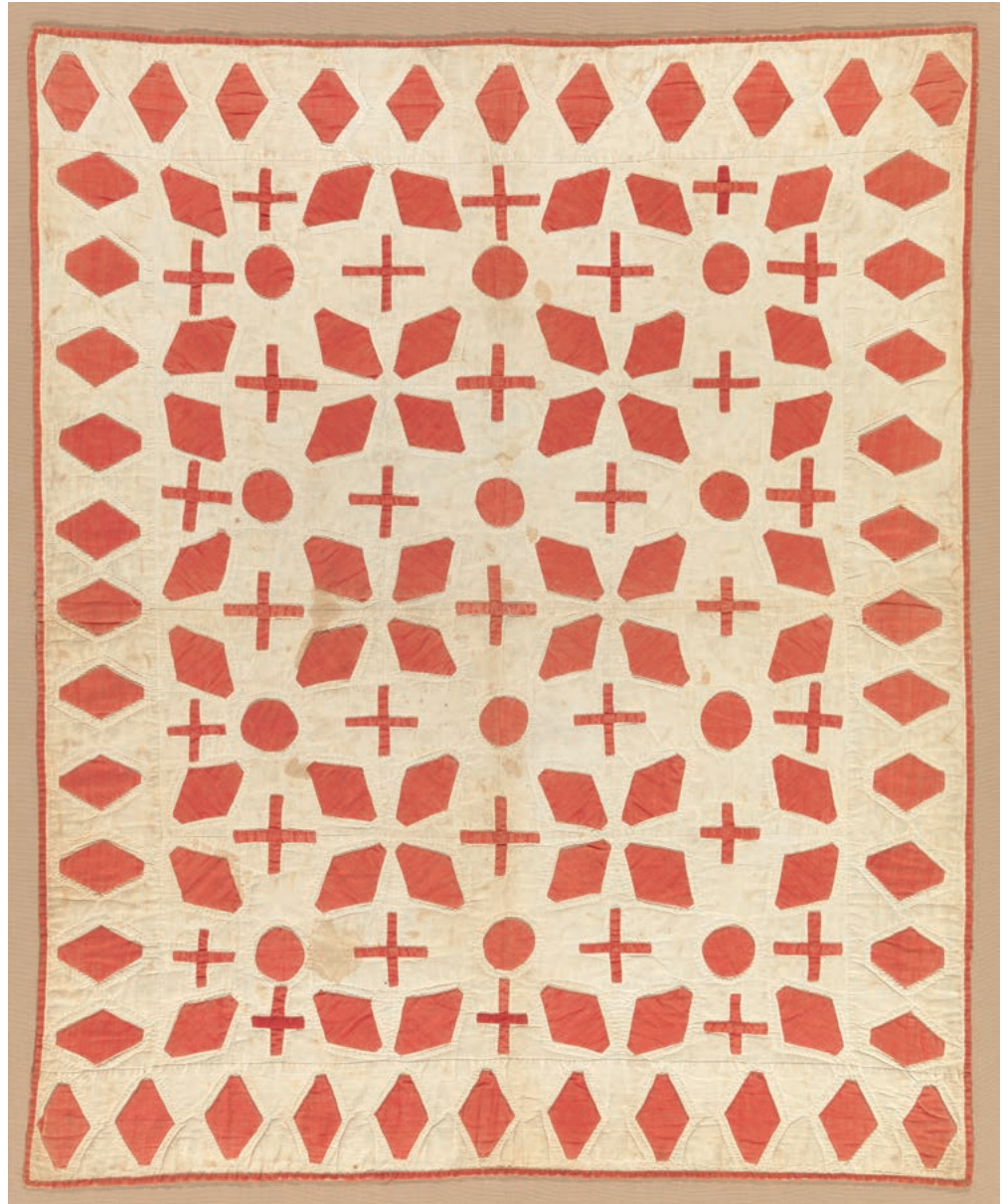
Spirituals reflect African Americans' African heritage and American identity. They preserve rhythms and performance styles from West Africa and express contemporary experiences in America.

Source Notes

- Despite bans on literacy for African Americans, David Drake, an enslaved potter in South Carolina, exercised creative expression by inscribing short poems on the jars he created on a range of topics including love, family, spirituality, and slavery.
- Enslaved people maintained a range of spiritual beliefs, including African-derived beliefs, syncretic forms of Christianity, and Islam. For enslaved African Americans, Christian beliefs animated political action and justified their pursuit of liberation.
- African performative elements are present in the ring shout found among the Gullah Geechee community in the sea islands, Georgia, Florida, and the Carolinas.
- "Steal Away" was documented and composed by Wallace Willis, a formerly enslaved Black person in Choctaw territory in Mississippi who was displaced to Oklahoma Territory during the Trail of Tears.

Optional Sources:

- Gourd Head Banjo, Circa 1859

Sources**Cream and Red Appliqued Quilted Bedcover, Circa 1850**


Collection of the Smithsonian National Museum of African American History and Culture

Storage Jar by David Drake, 1858



Purchase, Ronald S. Kane Bequest, in memory of Berry B. Tracy, 2020

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Argumentation*

3A

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

1

TOPIC 2.10

Black Pride, Identity, and the Question of Naming

Required Course Content

SOURCES

- Selections of letters written to newspapers from *Call and Response*, 1831–1841 (pages 87–89, including letters from various named and anonymous authors that were originally published between 1831 and 1841, including *Freedom’s Journal*, *The Liberator*, *The Colored American*, and the “Minutes of the Fifth Annual Convention for the Improvement of the Free People of Colour in the United States”)

LEARNING OBJECTIVES

LO 2.10.A

Explain how changing demographics and popular debates about African Americans’ identity influenced the terms they used to identify themselves in the nineteenth century and beyond.

ESSENTIAL KNOWLEDGE

EK 2.10.A.1

After the United States banned international slave trading in 1808, the percentage of African-born people in the African American population declined (despite the importation of enslaved Africans continuing illegally).

EK 2.10.A.2

The American Colonization Society was founded during the same era by white leaders seeking to exile the growing free Black population to Africa. In response, many Black people emphasized their American identity by rejecting the term “African,” the most common term for people of African descent in the United States until the late 1820s.


EK 2.10.A.3

From the nineteenth century onward, African Americans described themselves through a range of ethnonyms (names of ethnic groups, racial groups, and nationalities), such as Afro-American, African American, and Black.

Source Notes

- Beginning in the 1830s, African Americans began to hold political meetings, known as Colored Conventions, across the United States and Canada. These meetings foregrounded their shared heritage and housed debates about identity and self-identification in African American communities.
- In 1988 civil rights activist Rev. Jesse L. Jackson promoted the use of the term “African American” to identify the shared cultural heritage and community of the descendants of enslaved Africans who are born in the United States.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Source Analysis*

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

TOPIC 2.11

The Stono Rebellion and Fort Mose

Required Course Content

SOURCE

- Letter from Governor of Florida to His Majesty, 1739
- Excerpt from An Account of the Stono Rebellion, 1739 (first paragraph)

LEARNING OBJECTIVES

LO 2.11.A

Explain key effects of the asylum offered by Spanish Florida in the seventeenth and eighteenth centuries.

ESSENTIAL KNOWLEDGE

EK 2.11.A.1

Founded in Florida in 1565, St. Augustine is the oldest continuously occupied settlement of African American and European origin in the United States. Beginning in the seventeenth century, enslaved refugees escaping Georgia and the Carolinas fled to St. Augustine, seeking asylum in Spanish Florida, which offered freedom to enslaved people who converted to Catholicism.

EK 2.11.A.2

In 1738 the governor of Spanish Florida established a fortified settlement under the leadership of Francisco Menéndez, an enslaved Senegambian who fought against the English in the Yamasee War and found refuge in St. Augustine. The settlement, called Fort Mose, was the first sanctioned free Black town in what is now the United States.

continued on next page

LEARNING OBJECTIVES

LO 2.11.A

Explain key effects of the asylum offered by Spanish Florida in the seventeenth and eighteenth centuries.

ESSENTIAL KNOWLEDGE

EK 2.11.A.3

Spanish Florida offered emancipation to enslaved people fleeing the British colonies, which in part inspired the Stono Rebellion in South Carolina in 1739. Jemmy, an enslaved man from the Angola region, led nearly 100 enslaved African Americans, who set fire to plantations and marched toward sanctuary in Spanish Florida. Many of the enslaved people participating in the Stono Rebellion were from the Kingdom of Kongo (present-day Angola), and they were Portuguese speakers familiar with Catholicism.

EK 2.11.A.4

In response to the Stono Rebellion, the British province of South Carolina passed a restrictive slave code in 1740. One month later, British colonial forces invaded Florida, eventually seizing and destroying Fort Mose.

Source Notes

- The full name of the Florida town established in 1738 was Gracia Real de Santa Teresa de Mose.
- The names of African-born leaders like Francisco Menéndez and Jemmy reflect the names they acquired as enslaved people in Spanish and British colonies.

Optional Sources:

- Watercolor of Fort Mose
- Fort Mose Artifacts

SUGGESTED SKILLS

 Source Analysis

2C

Explain the significance of a source's perspective, purpose, context, and audience.

 Argumentation

3B

Support a claim or argument using specific and relevant evidence.

INSTRUCTIONAL PERIODS

2

TOPIC 2.12

Legacies of the Haitian Revolution

Required Course Content

SOURCE

- The Preliminary Declaration from the Constitution of Haiti, 1805
- Frederick Douglass's Lecture on Haiti at the Chicago World's Fair, 1893
- "L'Ouverture," 1986, "To Preserve Their Freedom," 1988, and "Strategy," 1994, from *The Life of Toussaint L'Ouverture*, a series by Jacob Lawrence

LEARNING OBJECTIVES

LO 2.12.A

Explain the global impacts of the Haitian Revolution.

ESSENTIAL KNOWLEDGE

EK 2.12.A.1

The Haitian Revolution (1791–1804) was the only uprising of enslaved people that resulted in overturning a colonial, enslaving government. It transformed a European colony (Saint-Domingue) into a Black republic free of slavery (Haiti) and created the second independent nation in the Americas, after the United States.

EK 2.12.A.2

The cost France incurred while fighting Haitians prompted Napoleon to sell the Louisiana Territory to the United States. This sale nearly doubled the size of the United States, and the federal government made this land available for the expansion of slavery.

EK 2.12.A.3

France lost its most lucrative colony and temporarily abolished slavery (from 1794 to 1802) throughout the empire (e.g., Guadeloupe, Martinique).

EK 2.12.A.4

The destruction of the plantation slavery complex in Haiti shifted opportunities in the market for sugar production to the United States, Cuba, and Brazil.

continued on next page

LEARNING OBJECTIVES

LO 2.12.A

Explain the global impacts of the Haitian Revolution.

LO 2.12.B

Describe the role of maroons in the Haitian Revolution.

LO 2.12.C

Explain the impacts of the Haitian Revolution on African diasporic communities and Black political thought.

ESSENTIAL KNOWLEDGE

EK 2.12.A.5

The Haitian Revolution brought an influx of white planters and enslaved Black refugees to United States cities like Baltimore, New York, and Philadelphia. This increased anxieties about the spread of slave revolts, contributing to the passage of the Alien and Sedition Acts (1798).

EK 2.12.A.6

Haiti's growth and development was hindered by the requirement to pay reparations to France for approximately 122 years in exchange for France's recognition of Haiti as a sovereign republic.

EK 2.12.B.1

Afro-descendants who escaped slavery to establish free communities were known as maroons.

EK 2.12.B.2

During the Haitian Revolution, maroons disseminated information across disparate groups and organized attacks. Many of the enslaved freedom fighters were former soldiers who were enslaved during civil wars in the Kingdom of Kongo and sent to Haiti.

EK 2.12.C.1

For some African Americans, Haiti's independence and abolition of slavery highlighted the unfulfilled promises of the American Revolution.

EK 2.12.C.2

The Haitian Revolution inspired uprisings in other African diasporic communities, such as the Louisiana Slave Revolt (1811), one of the largest on United States soil, and the Malê Uprising of Muslim slaves (1835), one of the largest revolts in Brazil.

EK 2.12.C.3

The legacy of the Haitian Revolution had an enduring impact on Black political thinking, serving as a symbol of Black freedom and sovereignty.

Source Notes

- Article 14 of the 1805 Haitian Constitution reversed prevailing functions of racial categories in the Atlantic world, in which “Black” often signified an outsider or noncitizen. Instead, it declared all citizens of Haiti to be Black. By uniting the multiethnic residents of the island under a single racial category, it removed ethno-racial distinctions and reframed Black as an identity that signified citizenship and belonging.
- Frederick Douglass was appointed General Consul and United States Minister to Haiti (1889–1891) by President Benjamin Harrison.

Sources

“L’Ouverture,” 1986, from *The Life of Toussaint L’Ouverture*, a series by Jacob Lawrence



Collection of the Smithsonian National Museum of African American History and Culture, © 2020 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York

"To Preserve Their Freedom," 1988, from *The Life of Toussaint L'Ouverture*, a series by Jacob Lawrence



Collection of the Smithsonian National Museum of African American History and Culture, © 2020 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York

"Strategy," 1994, from *The Life of Toussaint L'Ouverture*, a series by Jacob Lawrence



Collection of the Smithsonian National Museum of African American History and Culture, © 2020 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York

SUGGESTED SKILLS

 *Argumentation*
3A

Formulate a defensible claim.

3C

Strategically select sources—evaluating the credibility of the evidence they present—to effectively support a claim.

INSTRUCTIONAL PERIODS

2

TOPIC 2.13

Resistance and Revolts in the United States

Required Course Content

SOURCE

- Letter from Thomas Jefferson to Rufus King, 1802

LEARNING OBJECTIVES

LO 2.13.A

Describe the daily forms of resistance demonstrated by enslaved and free African Americans.

LO 2.13.B

Describe the inspirations, goals, and struggles of different revolts and abolitionist organizing led by enslaved and free Afro-descendants throughout the Americas.

ESSENTIAL KNOWLEDGE

EK 2.13.A.1

Enslaved people continually resisted their enslavement by slowing work, breaking tools, stealing food, or attempting to run away.

EK 2.13.A.2

Daily methods of resistance helped sustain the larger movement toward abolition.

EK 2.13.A.3

Religious services and churches became instrumental in galvanizing daily forms of resistance to slavery. They served as multi-functional sites for community gathering, celebration, mourning, sharing information, and, in the North, political organizing.

EK 2.13.B.1

In some areas of the Americas, the transatlantic slave trade led to a concentration of former African soldiers, which aided enslaved communities' ability to revolt.

EK 2.13.B.2

In 1526 Africans enslaved in Santo Domingo (Dominican Republic) were brought to aid Spanish exploration along the South Carolina–Georgia coastline. They led the earliest known slave revolt in what is now United States territory and escaped into nearby Indigenous communities.

continued on next page

LEARNING OBJECTIVES

LO 2.13.B

Describe the inspirations, goals, and struggles of different revolts and abolitionist organizing led by enslaved and free Afro-descendants throughout the Americas.

ESSENTIAL KNOWLEDGE

EK 2.13.B.3

Inspired by the Haitian Revolution, Charles Deslondes led up to 500 enslaved people in the largest slave revolt on United States soil, known as the German Coast Uprising, or the Louisiana Revolt of 1811. Deslondes organized support across local plantations and maroon communities (including self-emancipated people from Haiti) and led them on a march toward New Orleans. The revolt was violently suppressed.


EK 2.13.B.4

In 1841 Madison Washington, an enslaved cook, led a mutiny aboard the slave brig *Creole*, which transported enslaved people from Virginia to New Orleans. Washington seized the ship and sailed it to the Bahamas, knowing that the British had ended slavery in the West Indian colonies in 1833. As a result, nearly 130 African Americans gained their freedom in the Bahamas.

EK 2.13.B.5

Religion inspired resistance to slavery in the form of rebellions, such as those led by Nat Turner and Denmark Vesey, and the activism of abolitionists like Maria W. Stewart and Henry Highland Garnet.

SUGGESTED SKILLS

 *Applying
Disciplinary
Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2A

Identify and explain a source's claim(s), evidence, and reasoning.

INSTRUCTIONAL PERIODS

1

TOPIC 2.14

Black Organizing in the North: Freedom, Women's Rights, and Education

Required Course Content

SOURCES

- "Why Sit Here and Die" by Maria W. Stewart, 1832

LEARNING OBJECTIVES

LO 2.14.A

Explain how free Black people in the North and South organized to support their communities.

ESSENTIAL KNOWLEDGE

EK 2.14.A.1

Throughout the late eighteenth and early nineteenth centuries, the free Black population grew in the United States. By 1860, free people were 12 percent of the Black population. Although there were more free Black people in the South than in the North, their numbers were small in proportion to the enslaved population.

EK 2.14.A.2

The smaller number of free Black people in the North and South built community through institutions that thrived in cities like Philadelphia, New York, and New Orleans. They created mutual-aid societies that funded the growth of Black schools, businesses, and independent churches and supported the work of Black writers and speakers.

continued on next page

LEARNING OBJECTIVES

LO 2.14.B

Describe the techniques used by Black women activists to advocate for social justice and reform.

LO 2.14.C

Explain why Black women's activism is historically and culturally significant.

ESSENTIAL KNOWLEDGE

EK 2.14.B.1

In the nineteenth century, Black women activists used speeches and publications to call attention to the need to consider gender and Black women's experiences in antislavery discussions.

EK 2.14.B.2

Maria W. Stewart was the first Black woman to publish a political manifesto and one of the first American women to give a public address. Her advocacy in the 1830s contributed to the first wave of the feminist movement.

EK 2.14.C.1

Black women activists called attention to the ways that they experienced the intersections of race and gender discrimination.


EK 2.14.C.2

Black women activists fought for abolitionism and the rights of women, paving a path for the women's suffrage movement.

EK 2.14.C.3

By highlighting the connections between race, gender, and class in their experiences, Black women's activism anticipated political debates that remain central to African American politics.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Source Analysis*

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

TOPIC 2.15

Maroon Societies and Autonomous Black Communities

Required Course Content

SOURCES

- *Leonard Parkinson, a Captain of the Maroons*, by Abraham Raimbach, 1796
- *The Maroons in Ambush on the Dromilly Estate in the Parish of Trelawney, Jamaica* by J. Bourgoïn and J. Merigot, 1801
- *The Hunted Slaves* by Richard Ansdell, 1862

LEARNING OBJECTIVES

LO 2.15.A

Describe the characteristics of maroon communities and the areas where they emerged across the African diaspora.

ESSENTIAL KNOWLEDGE

EK 2.15.A.1

Maroon communities emerged throughout the African diaspora, often in remote and hidden environments beyond the purview of enslavers. Some communities lasted for just a few years, while others continued for a full century.

EK 2.15.A.2

Maroon communities consisted of self-emancipated people and those born free in the community. They created autonomous spaces where African-based languages and cultural practices blended and flourished, even as maroons faced illness, starvation, and the constant threat of capture.

EK 2.15.A.3

African Americans formed maroon communities in areas such as the Great Dismal Swamp (between Virginia and North Carolina) and within Indigenous communities.

EK 2.15.A.4

Maroon communities* emerged beyond the United States and were called *palenques* in Spanish America and *quilombos* in Brazil. The Quilombo dos Palmares, the largest maroon society in Brazil, lasted nearly 100 years.

continued on next page

LEARNING OBJECTIVES**LO 2.15.B**

Describe the purposes of maroon wars throughout the African diaspora.

ESSENTIAL KNOWLEDGE**EK 2.15.B.1**

Maroon leaders and their militias often staged wars (as distinct from slave revolts) against colonial governments to protect their collective freedom and autonomy. Others made treaties with colonial governments that required them to assist in extinguishing slave rebellions.

EK 2.15.B.1.i

Bayano led a maroon community in wars against the Spanish for several years in Panama in the sixteenth century.

EK 2.15.B.1.ii

Queen Nanny led maroons in Jamaica in the wars against the English in the eighteenth century.

***Further Explorations**

- Teachers interested in focusing further study on the emergence of maroon communities in the Americas could study communities in Jamaica, Suriname, Colombia, and Brazil, among others.

Source Notes

- The Portuguese word *quilombo* comes from the word *kilombo* (war camp) in Kimbundu, a Bantu language in West Central Africa. In seventeenth-century Angola, Queen Njinga created a *kilombo*, which was a sanctuary community for enslaved runaways where she offered military training for defense against the Portuguese.

Optional Source:

- "Maroon War in Jamaica," illustration from the book *Historical Cabinet*, 1834

Sources

Leonard Parkinson, a Captain of the Maroons, by Abraham Raimbach, 1796



Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, The New York Public Library.

***The Maroons in Ambush on the Dromilly Estate in the Parish of Trelawney, Jamaica* by J. Bourgoin and J. Merigot, 1801**




Photo by: Universal History Archive/Universal Images Group via Getty Images

***The Hunted Slaves* by Richard Ansdell, 1862**



Collection of the Smithsonian National Museum of African American History and Culture

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

TOPIC 2.16

Diasporic Connections: Slavery and Freedom in Brazil

Required Course Content

SOURCE

- *Festival of Our Lady of the Rosary, Rio de Janeiro, Brazil*, by Carlos Julião, Circa 1770s
- *Escravo Mina* and *Escrava Mina* by José Christiano de Freitas Henriques Junior, 1864
- *Capoeira* Players and Musicians on Beach in Salvador da Bahia

LEARNING OBJECTIVES

LO 2.16.A

Describe features of the enslavement of Africans in Brazil.

ESSENTIAL KNOWLEDGE

EK 2.16.A.1

More enslaved Africans disembarked in Brazil than anywhere else in the Americas. Approximately half of the 10 million Africans who survived the Middle Passage landed in Brazil, where they were forced to labor in various enterprises that waxed and waned over the centuries, such as sugar plantations, gold mines, coffee plantations, cattle ranching, and the production of food and textiles for domestic consumption.

EK 2.16.A.2

The massive number of African-born people who arrived in Brazil formed communities that preserved cultural practices. Some of those practices still exist in Brazil, such as *capoeira* (a martial art developed by enslaved Africans that combines music and call and response singing) and the *congada* (a celebration of the king of Kongo and Our Lady of the Rosary).

continued on next page

LEARNING OBJECTIVES**LO 2.16.B**

Explain shifts in the numbers of enslaved Africans in Brazil and the United States during the nineteenth century.

ESSENTIAL KNOWLEDGE**EK 2.16.B.1**

During the nineteenth century in Brazil, the number of enslaved Africans steadily decreased as Brazil's free Black population grew significantly because of the increased frequency of manumission (release from slavery)—a result of the influence of Iberian laws and the Catholic church. Accordingly, by 1888, when Brazil became the last country in the Americas to abolish slavery, approximately 4 million people in Brazil with African ancestry were already free, and Brazil's abolition freed the approximately 1.5 million Africans still enslaved at that time.

EK 2.16.B.2

Even after the 1808 ban against importing enslaved Africans, the number of enslaved Africans in the United States increased steadily throughout the nineteenth century as children of enslaved people were born into enslavement themselves, such that 4 million Africans remained enslaved in the United States—about 50 percent of all enslaved people in the Americas—by the time of the Emancipation Proclamation.

Source Notes

- Brazil is home to the largest African diasporic population in the Americas.
- The source photographs *Escravo Mina* and *Escrava Mina* portray enslaved people who arrived in Brazil as children, likely during the collapse of the Oyo Empire (Nigeria) in the early 1830s.
- The drawings display the diversity of labor forms, from marketers to medical work, and a festival by the brotherhood of Our Lady of the Rosary, which speaks to the ways enslaved people in Brazil recreated Afro-Catholic customs from West Central Africa.

Sources

Festival of Our Lady of the Rosary, Rio de Janeiro, Brazil, by Carlos Julião, Circa 1770s



A Visual Record of the African Slave Trade and Slave Life in the Early African Diaspora (<http://www.slaveryimages.org/s/slaveryimages/item/981/mirador>)

***Escravo Mina* and *Escrava Mina* by José Christiano de Freitas Henriques Junior, 1864**



Slavery Images: A Visual Record of the African Slave Trade and Slave Life in the Early African Diaspora (<http://www.slaveryimages.org/s/slaveryimages/item/3344>)


Slavery Images: A Visual Record of the African Slave Trade and Slave Life in the Early African Diaspora (<http://www.slaveryimages.org/s/slaveryimages/item/3424>)

Capoeira Players and Musicians on Beach in Salvador da Bahia



golero/Getty

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Argumentation*

3A

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

1

TOPIC 2.17

African Americans in Indigenous Territory

Required Course Content

SOURCE

- Diary Entry Recounting the Capture of 41 Black Seminoles by Gen. Thomas Sidney Jesup, 1836
- *Abraham*, a Black Seminole leader, 1863
- *Gopher John*, a Black Seminole leader and interpreter, 1863
- Arkansas Petition for Freedmen's Rights, 1869

LEARNING OBJECTIVES

LO 2.17.A

Explain how the expansion of slavery in the United States South affected relations between Black and Indigenous people.

ESSENTIAL KNOWLEDGE

EK 2.17.A.1

Some African American freedom seekers (maroons) found refuge among the Seminoles in Florida and were welcomed as kin. They fought alongside the Seminoles in resistance to relocation during the Second Seminole War from 1835 to 1842.

EK 2.17.A.2

Many African Americans were enslaved by peoples of the five large Indigenous nations.* When Indigenous enslavers were forcibly removed from their lands by the federal government during the Trail of Tears, they took the African Americans they had enslaved with them.

EK 2.17.A.3

The five large Indigenous nations adopted slave codes, created slave patrols, and assisted in recapturing enslaved Black people who fled for freedom.

continued on next page

LEARNING OBJECTIVES

LO 2.17.A

Explain how the expansion of slavery in the United States South impacted relations between Black and Indigenous people.

ESSENTIAL KNOWLEDGE

EK 2.17.A.4

Codifying racial slavery within Indigenous communities hardened racial lines. It severed Black–Indigenous kinship ties and eliminated recognition for mixed-race members of Indigenous communities, redefining them as permanent outsiders.

*Further Explorations

- Teachers interested in focusing further study on an aspect of this topic could also study such developments in the Creek, Cherokee, Choctaw, Chickasaw, or Seminole nations.

Sources

Abraham, a Black Seminole leader, 1863



Negro Abraham.

Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, The New York Public Library.

Gopher John, a Black Seminole leader and interpreter, 1863



Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division,
The New York Public Library.

TOPIC 2.18

Debates About Emigration, Colonization, and Belonging in America

SUGGESTED SKILLS

 Source Analysis

2A

Identify and explain a source's claim(s), evidence, and reasoning.

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

Required Course Content

SOURCES

- "Emigration to Mexico" by "A Colored Female of Philadelphia," *The Liberator*, 1832
- Excerpt from *The Condition, Elevation, Emigration, and Destiny of the Colored People of the United States, Politically Considered* by Martin R. Delany, 1852
- "West India Emancipation" by Frederick Douglass, 1857

LEARNING OBJECTIVES

LO 2.18.A

Explain how nineteenth-century emigrationists aimed to achieve the goal of Black freedom and self-determination.

ESSENTIAL KNOWLEDGE

EK 2.18.A.1

With the spread of abolition in Latin America and the Caribbean, African American emigrationists supported building new communities outside the United States as an alternative to the continuation of slavery and racial discrimination, exemplified by the Dred Scott case (1857).

EK 2.18.A.2

Emigrationists identified locations in Latin America, the Caribbean, and West Africa as promising areas for relocation because of their large populations of Afro-descendants, shared histories, and advantageous climates.

EK 2.18.A.3

Black abolitionists who supported emigration, like Paul Cuffee and Martin R. Delany, embraced Black nationalism, which promoted Black unity, pride, and self-determination.

EK 2.18.A.4

Paul Cuffee was the first person to relocate African Americans from the United States to Africa. In 1815 he took 39 African Americans to the British Black settlement of Freetown in Sierra Leone.

continued on next page

LEARNING OBJECTIVES**LO 2.18.B**

Explain how transatlantic abolitionism influenced anti-emigrationists' political views about the potential for African Americans' belonging in American society.

ESSENTIAL KNOWLEDGE**EK 2.18.B.1**

Anti-emigrationists believed abolition and racial equality reflected the nation's ideals and that they would achieve the liberation, political representation, and full integration of African Americans in American society. They saw themselves as having "birthright citizenship."

EK 2.18.B.2

Because of the Fugitive Slave Acts, Frederick Douglass and other formerly enslaved abolitionists were not protected from recapture, even in the North. Many found refuge across the Atlantic in England and Ireland and advocated for United States abolition from there.

EK 2.18.B.3

Nineteenth-century anti-emigrationists highlighted the paradox of celebrating nearly a century of American independence while excluding millions from citizenship because of their race and profiting from their exploitation.

Source Notes

- The nineteenth-century movement for African American emigration among Black abolitionists was distinct from the American Colonization Society, a white-led organization that drove earlier attempts to colonize parts of Africa in order to remove free Black people from the United States. Through emigration, African Americans envisioned a new homeland beyond the reach of white supremacist doctrines.
- Martin R. Delany, a Black nationalist leader who supported emigration, viewed African Americans as a subjugated "nation within a nation." He was one of the first African Americans to publish a novel, and as a major in the Union Army, he became the first Black field officer in the United States Army.
- Frederick Douglass's ideas about how American slavery should end changed throughout the nineteenth century; before the Civil War started, he went from advocating nonviolent resistance to accepting violence as a likely necessity for the overthrow of slavery.
- In the West India Emancipation speech (1857), Frederick Douglass spoke the famous line "If there is no struggle, there is no progress." He encouraged his audience to hold on to the hope for abolition and racial harmony and to stay committed to struggle, either by words or actions.

Optional Sources:

- "What to the Slave Is the Fourth of July": Descendants Read Frederick Douglass's Speech, 2020 (video, 6:59)

TOPIC 2.19

**Black Political Thought:
Radical Resistance**

SUGGESTED SKILLS

 Source Analysis**2A**

Identify and explain a source's claim(s), evidence, and reasoning.

 Argumentation**3B**

Support a claim or argument using specific and relevant evidence.

INSTRUCTIONAL PERIODS

2

Required Course Content

SOURCE

- *Appeal* by David Walker, 1829
- "An Address to the Slaves of the United States" by Henry Highland Garnet, 1843

LEARNING OBJECTIVES

LO 2.19.A

Describe the features of nineteenth-century radical resistance strategies promoted by Black activists to demand change.

ESSENTIAL KNOWLEDGE

EK 2.19.A.1

Advocates of radical resistance embraced overthrowing slavery through direct action, including revolts and, if necessary, violence to address the daily urgency of living and dying under slavery.

EK 2.19.A.2

In the 1830s and 1840s, advocates of radical resistance opposed moral suasion, a strategy that sought to change the status of African Americans in American society through persuasion by appealing to a sense of morality and ethics.

EK 2.19.A.3

Advocates of radical resistance leveraged publications that detailed the horrors of slavery to encourage enslaved African Americans to use any tactic, including violence, to achieve their freedom. Antislavery pamphlets were smuggled into the South as a radical resistance tactic.

Source Notes

- David Walker addressed his *Appeal* to the larger African diaspora and rejected the idea of emigration to Africa. He wrote to counter Thomas Jefferson's arguments in *Notes on the State of Virginia* (1785)—namely that African Americans were inferior by nature, benefited from slavery, were incapable of self-government, and, if freed, should emigrate.
- Henry Highland Garnet came to support African American emigration in the mid-nineteenth century. He helped establish the Cuban Anti-Slavery Society in New York (1872) and was appointed United States minister to Liberia after the Civil War.
- David Walker's *Appeal* (1829) and Henry Highland Garnet's "Address" are both examples of early Black religious nationalism. David Walker's *Appeal* insists that God will punish the United States if it does not repent and free the enslaved, insisting that enslavement and Christianity remain incompatible. Black religious nationalism continued into the twentieth century with organizations like the Nation of Islam.
- Henry Highland Garnet's wife, Julia Williams Garnet, was also a leading abolitionist. She coauthored his famous speech and founded an industrial school for girls in Jamaica.

TOPIC 2.20

Race to the Promised Land: Abolitionism and the Underground Railroad

Required Course Content

SOURCE

- Harriet Tubman's reflection in *The Refugee* by Benjamin Drew, 1856 (p. 30)
- Excerpt from *Harriet, the Moses of Her People* by Sarah H. Bradford, 1886 (pages 27–29)

LEARNING OBJECTIVES

LO 2.20.A

Describe the role and scale of the Underground Railroad in providing freedom-seeking routes.

ESSENTIAL KNOWLEDGE

EK 2.20.A.1

The term *Underground Railroad* refers to a covert network of Black and white abolitionists who provided transportation, shelter, and other resources to help enslaved people fleeing the South resettle in free territories in the United States North, Canada, and Mexico in the nineteenth century.

EK 2.20.A.2


An estimated 30,000 African Americans reached freedom through the Underground Railroad during this period.

EK 2.20.A.3

Because of the high number of African Americans who fled enslavement, Congress enacted the Fugitive Slave Acts of 1793 and 1850, authorizing local governments to legally kidnap and return escaped refugees to their enslavers.

continued on next page

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

LEARNING OBJECTIVES**LO 2.20.B**

Explain the significance of Harriet Tubman's contributions to abolitionism and African Americans' pursuit of freedom.

ESSENTIAL KNOWLEDGE**EK 2.20.B.1**

Harriet Tubman is one of the most well-known conductors of the Underground Railroad. After fleeing enslavement, Tubman returned to the South at least 19 times, leading about 80 enslaved African Americans to freedom. She sang spirituals to alert enslaved people of plans to leave.

EK 2.20.B.2

Tubman leveraged her vast geographic knowledge and social network to serve as a spy and nurse for the Union Army during the Civil War.

EK 2.20.B.3

During the Combahee River raid, Tubman became the first American woman to lead a major military operation.

Source Notes

- The Underground Railroad was large; early portrayals suggesting its influence was limited were not accurate. Surviving visual and textual sources about a covert process must be read critically against the factors that mediate them. Enslaved people's determination to free themselves fueled the success of the Underground Railroad, as they took the first step toward freedom.
- *Harriet, Moses of Her People* is based on interviews with Harriet Tubman; however, the author took creative license to describe Tubman's speech using dialect. *The Refugee* is the only known text to capture Tubman's speech directly.
- The abolitionist movement in the United States (1830–1870) advocated for the end of slavery. The movement was led by Black activists and white supporters and was championed and spread by a number of existing churches as well as organizations created solely for this cause. Abolitionists effectively utilized speeches and publications to galvanize public sentiment and to engage in heated debates and confrontations with those who upheld slavery.

Optional Sources:

- Freedom on the Move: Rediscovering the Stories of Self-Liberating People (teacher choice of ads)

TOPIC 2.21

Legacies of Resistance in African American Art and Photography

Required Course Content

SOURCE

- Photographs of Harriet Tubman Throughout Her Life: Carte-de-Visite Portrait of Harriet Tubman, 1868–1869; Matte Collodion Print of Harriet Tubman, 1871–1876; Albumen Print of Harriet Tubman, Circa 1908
- I Go to Prepare a Place for You*, by Bisa Butler, 2021

LEARNING OBJECTIVES

LO 2.21.A

Explain the significance of visual depictions of African American leaders in photography and art during and after the era of slavery.

ESSENTIAL KNOWLEDGE

EK 2.21.A.1

In the nineteenth century, African American leaders embraced photography, a new technology, to counter stereotypes about Black people by portraying themselves as citizens worthy of dignity, respect, and equal rights.

EK 2.21.A.2

Sojourner Truth sold her carte-de-visites to raise money for the abolitionist cause as well as participating in activities such as speaking tours and recruiting Black soldiers to the Union Army. Her photos showcased the centrality of Black women's leadership in the fight for freedom.

EK 2.21.A.3

Frederick Douglass was the most photographed man of the nineteenth century. Photos of formerly enslaved African Americans like Harriet Tubman and Frederick Douglass were especially significant because they demonstrated Black achievement and potential through freedom.

SUGGESTED SKILLS

Applying Disciplinary Knowledge

- 1B** Identify and explain the context of a specific event, development, or process.

Source Analysis

- 2C** Explain the significance of a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

continued on next page

LEARNING OBJECTIVES

LO 2.21.A

Explain the significance of visual depictions of African American leaders in photography and art during and after the era of slavery.

ESSENTIAL KNOWLEDGE

EK 2.21.A.4

Many contemporary African American artists build on Black aesthetic traditions to integrate historical, religious, and gender perspectives in representations of African American leaders. Their works preserve the legacy of these leaders' bravery and resistance.

Source Notes

- Bisa Butler's quilted portraits draw from African American quilting traditions to integrate historical religious, diasporic, and gender perspectives into a visual and tactile format. In *I Go to Prepare a Place for You*, Butler contextualizes Harriet Tubman's legacy, highlights the link between faith and leadership in Tubman's life, and draws recurring connections between African Americans and Africa.

Sources

**Photographs of Harriet Tubman Throughout Her Life:
Carte-de-Visite Portrait of Harriet Tubman, 1868–1869**



Collection of the National Museum of African American History and Culture shared with the Library of Congress

Matte Collodion Print of Harriet Tubman, 1871–1876



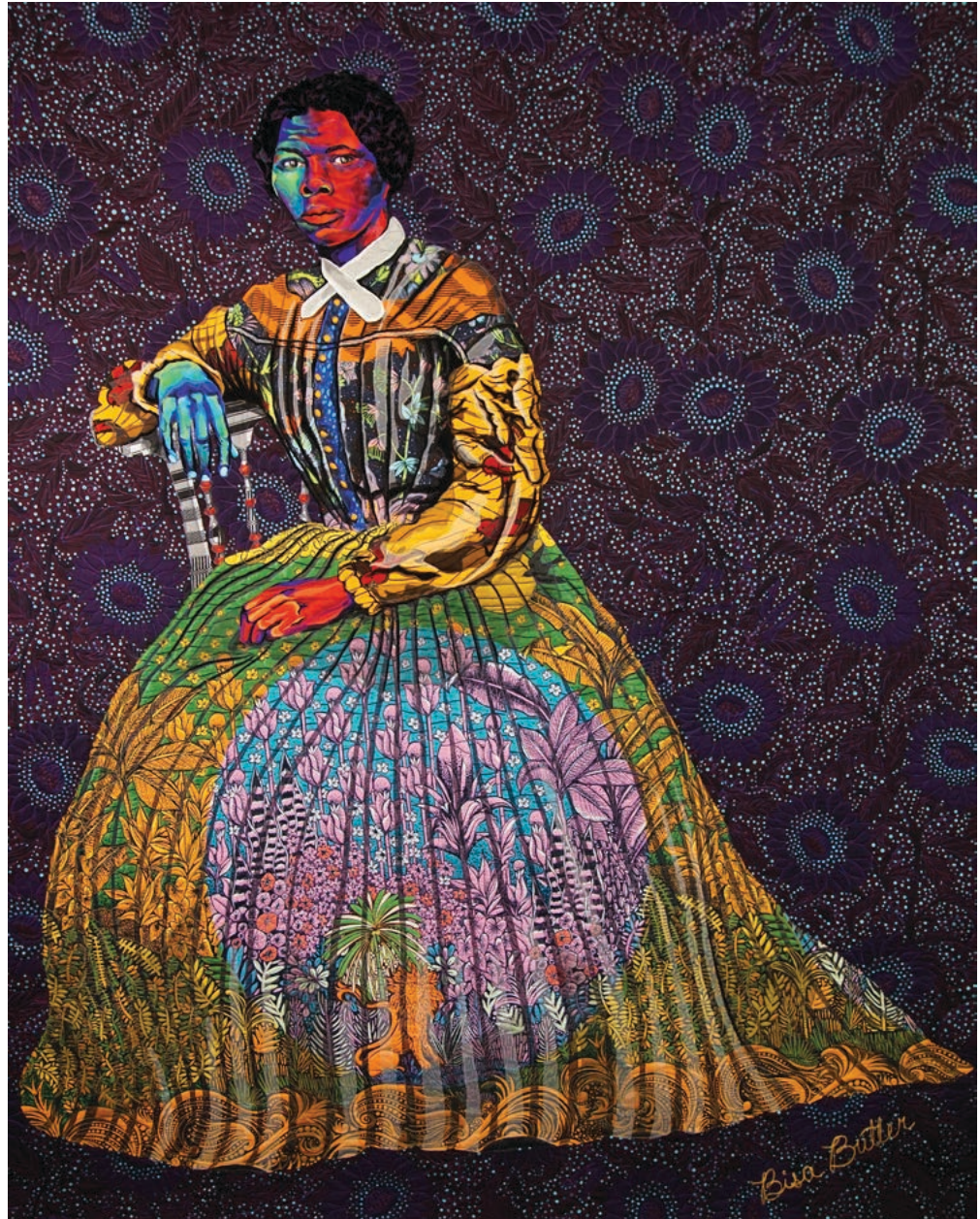
Collection of the National Museum of African American History and Culture shared with the Library of Congress, 1871-1876; printed later

Albumen Print of Harriet Tubman, Circa 1908



Collection of the Smithsonian National Museum of African American History and Culture, Gift of Charles L. Blockson, ca. 1908; printed ca. 1920

I Go to Prepare a Place for You, by Bisa Butler, 2021




© Bisa Butler. Collection of the Smithsonian National Museum of African American History and Culture, purchased through the American Women's History Initiative Acquisitions Pool, administered by the Smithsonian American Women's History Initiative.

TOPIC 2.22

Gender and Resistance in Slave Narratives

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Argumentation*

3A

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

2

Required Course Content

SOURCE

- Excerpt from *The History of Mary Prince, a West Indian Slave* by Mary Prince, 1831
- Excerpts from *Incidents in the Life of a Slave Girl: Written by Herself* by Harriet A. Jacobs, 1860 (sections V–VIII, XIV, XXI)

LEARNING OBJECTIVES**LO 2.22.A**

Explain how enslaved women used methods of resistance against sexual violence.

LO 2.22.B

Explain how gender affected the genre and themes of slave narratives in the nineteenth century.

ESSENTIAL KNOWLEDGE**EK 2.22.A.1**

Laws against rape did not apply to enslaved African American women. Some African American women resisted sexual abuse and the enslavement of their children through various methods, including fighting their attackers, using plants as abortion-inducing drugs, infanticide, and running away with their children when possible.

EK 2.22.B.1

Slave narratives described firsthand accounts of suffering under slavery, methods of escape, and ways to acquire literacy, with an emphasis on the humanity of enslaved people to advance the political cause of abolition.

EK 2.22.B.2

Narratives by formerly enslaved Black women reflected nineteenth-century gender norms. They focused on domestic life, modesty, family, and constant vulnerability to sexual violence and exploitation, whereas narratives by enslaved men emphasized autonomy and manhood.

continued on next page

LEARNING OBJECTIVES**LO 2.22.C**

Explain the impact of Black women's enslavement narratives on political movements in the nineteenth century.

ESSENTIAL KNOWLEDGE**EK 2.22.C.1**

In the United States and the Caribbean, Black women's narratives of their distinct experiences during slavery advanced the causes of abolition and feminist movements in their respective societies.

Source Notes

- Harriet A. Jacobs's *Incidents in the Life of a Slave Girl, Written by Herself* (1861) became the first narrative published by an enslaved African American woman.

TOPIC 2.23

The Civil War and Black Communities

Required Course Content

SOURCE

- Civil War-Era Photographs: Washerwoman for the Union Army in Richmond, VA, 1860s; Photograph of Charles Remond Douglass, Circa 1864
- “The Colored Soldiers” by Paul Laurence Dunbar, 1895

LEARNING OBJECTIVES

LO 2.23.A

Describe enslaved and free African American men’s and women’s contributions during the United States Civil War.

ESSENTIAL KNOWLEDGE

EK 2.23.A.1

Thousands of free and enslaved African Americans from the North and South joined the Union war effort to advance the causes of abolition and Black citizenship.

EK 2.23.A.2

Men participated as soldiers and builders, and women contributed as cooks, nurses, laundresses, and spies.

EK 2.23.A.3

Enslaved people in the South fled slavery to join the Union war effort, while free African Americans in the North raised money for formerly enslaved refugees and journeyed south to establish schools and offer medical care.

EK 2.23.A.4

Of the 200,000 Black men who served in the Civil War, 50,000 were free men from the North and about 150,000 were formerly enslaved men liberated during the Civil War by Union troops and the Emancipation Proclamation.

continued on next page

SUGGESTED SKILLS*Applying Disciplinary Knowledge*

- 1B** Identify and explain the context of a specific event, development, or process.

Source Analysis

- 2C** Explain the significance of a source’s perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

LEARNING OBJECTIVES**LO 2.23.B**

Describe African American soldiers' motivations for enlisting during the United States Civil War and the inequities they faced.

LO 2.23.C

Explain how Black soldiers' service affected Black communities during and after the United States Civil War.

ESSENTIAL KNOWLEDGE**EK 2.23.B.1**

For many free and enslaved African American men, service in the Union Army demonstrated their view of themselves as United States citizens, despite the inequities they faced.

EK 2.23.B.2

Initially excluded from serving in the Civil War, African American men were permitted to join the Union Army when it faced labor shortages; they also served in the Union Navy. They enrolled under unequal conditions (e.g., receiving half the salary of white soldiers) and risked enslavement and death if captured by the Confederate Army.

EK 2.23.C.1

During the war, free Black communities in the North suffered from anti-Black violence initiated by those who opposed Black military service and the possibility of Black citizenship and political equality. Some white working-class men, largely Irish immigrants, resented being drafted to fight in the Civil War and rioted against Black neighborhoods.

EK 2.23.C.2

Black soldiers took immense pride in their role in preserving the Union and in ending slavery, even though after the war they were not immediately celebrated. African American poetry and photographs preserve an archive of the participation, dignity, and sacrifice of Black soldiers and Black communities during the Civil War.

Source Notes

- Black soldiers served in every American military initiative, including well before they were eligible for American citizenship. The recruitment of Black soldiers into the military was written into the Emancipation Proclamation.
- Paul Laurence Dunbar's poem was written after the Civil War to honor Black soldiers and to counter narratives that minimized their participation in the conflict and ignored the stakes of the war for Black liberty and citizenship.

Sources

Civil War-Era Photographs: Washerwoman for the Union Army in Richmond, VA, 1860s (top); Photograph of Charles Remond Douglass, Circa 1864 (bottom)




Division of Work and Industry, National Museum of American History, Smithsonian Institution



From the Collection: Simpson, Randolph Linsly, 1927-1992. Beinecke Rare Book and Manuscript Library at Yale University.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Argumentation*

3B

Support a claim or argument using specific and relevant evidence.

INSTRUCTIONAL PERIODS

1

TOPIC 2.24

Freedom Days: Commemorating the Ongoing Struggle for Freedom

Required Course Content

SOURCE

- General Order 3, issued by Maj. Gen. Gordon Granger, 1865
- Photographs of Juneteenth celebrations:
 - ♦ Juneteenth Celebration in West Philadelphia, 2019
 - ♦ Juneteenth Celebration in Louisville, 2021
 - ♦ Juneteenth Celebration in Galveston, 2021

LEARNING OBJECTIVES

LO 2.24.A

Describe the events that officially ended legal enslavement in the United States.

ESSENTIAL KNOWLEDGE

EK 2.24.A.1

The 1863 Emancipation Proclamation, a wartime order, declared freedom for enslaved people held in the Confederate states still at war against the Union. After the Civil War, legal enslavement of African Americans continued in the four border states until the ratification of the Thirteenth Amendment in 1865.

EK 2.24.A.2

The Thirteenth Amendment secured the permanent abolition of slavery in the United States, except as a punishment for a crime. It freed 4 million African Americans, nearly a third of the South's population, and signified a monumental first step toward achieving freedom, justice, and inclusion in the land of their birth.

EK 2.24.A.3

The Thirteenth Amendment did not apply to the nearly 10,000 African Americans enslaved by Indigenous nations. The United States government negotiated treaties with these nations to end legal slavery in Indian Territory in 1866, though these treaties did not grant freed men rights as tribal citizens.

continued on next page

LEARNING OBJECTIVES**LO 2.24.B**

Explain why Juneteenth is historically and culturally significant.

ESSENTIAL KNOWLEDGE**EK 2.24.B.1**

Juneteenth marks the end of slavery in the last state of rebellion—Texas. It commemorates June 19, 1865, the day that enslaved people in Galveston, Texas, were informed that they were free by a Union general’s reading of General Order No. 3. This order was the first document to mention racial equality through “an absolute equality of personal rights and rights of property between former masters and slaves.”

EK 2.24.B.2

African American communities have a long history of commemorating local Freedom Days, since the celebration of abolition in New York on July 5, 1827. Juneteenth is one of the many Freedom Days that African American communities have consistently celebrated. Over 150 years after its first celebration, it became a federal holiday in 2021.

EK 2.24.B.3

The earliest Juneteenth celebrations included singing spirituals and wearing new clothing that symbolized newfound freedom, along with feasting and dancing. At that time, Juneteenth was also called Jubilee Day and Emancipation Day.

EK 2.24.B.4

Juneteenth and other Freedom Days commemorate:

EK 2.24.B.4.i

African Americans’ ancestors’ roles in the struggle to end legal enslavement in the United States

EK 2.24.B.4.ii

African Americans’ post-slavery embrace of a fraught freedom even as they actively engaged in ongoing struggles for equal rights, protections, and opportunities in the United States

EK 2.24.B.4.iii

African Americans’ commitment to seeking joy and validation among themselves, despite the nation’s belated recognition of this important moment in its own history

Sources

Juneteenth Celebration in West Philadelphia, 2019



Bastiaan Slabbers/NurPhoto via Getty Images

Juneteenth Celebration in Louisville, 2021



Jon Cherry/Getty Images

Juneteenth Celebration in Galveston, 2021



Go Nakamura/Getty Images

THIS PAGE IS INTENTIONALLY LEFT BLANK.

AP AFRICAN AMERICAN STUDIES

UNIT 3

**The Practice
of Freedom**



5
WEEKS

UNIT AT A GLANCE

Skill Categories

1 Applying Disciplinary Knowledge **2** Source Analysis **3** Argumentation

Topic	Required Sources	Suggested Skills	Instructional Periods
3.1 The Reconstruction Amendments	<p>The Thirteenth, Fourteenth, and Fifteenth Amendments to the United States Constitution, 1865, 1868, and 1870 (from the Thirteenth, sections 1–2; Fourteenth, sections 1, 3, and 4; Fifteenth, sections 1–2)</p> <p>Engraved Portrait of Five African American Legislators from Reconstruction Congresses, Early 1880s</p>	1C 2B	1
3.2 Social Life: Reuniting Black Families and the Freedmen’s Bureau	<p>Elizabeth Brisco, ad in <i>The Christian Recorder</i>, Philadelphia, PA, 1864</p> <p>Legislative H.R. 613, An Act to Continue in Force a Bureau for the Relief of Freedmen and Refugees, 1866</p> <p>Circular No. 9 from the Bureau of Refugees, Freedmen, and Abandoned Lands, 1867</p> <p>Clarissa Reed, ad in the <i>Southwestern Christian Advocate</i>, New Orleans, LA, 1883</p>	1B 2B	2
3.3 Black Codes, Land, and Labor	<p>Land Order for Richard Brown, 1865</p> <p>Circular No. 8 from the Bureau of Refugees, Freedmen, and Abandoned Lands, 1866</p> <p>Juvenile Convicts at Work in the Fields, 1903</p> <p>Picture Postcard of a North Carolina Convict Camp, Circa 1910</p>	1C 2C	2
3.4 The Defeat of Reconstruction	<p><i>Plessy v. Ferguson</i> Supreme Court ruling, 1896</p>	3A 3C	2
3.5 Disenfranchisement and Jim Crow Laws	<p>Excerpt from Chapter 1 of <i>A Red Record</i> by Ida B. Wells-Barnett, 1895</p> <p>Segregated Water Fountains (date unknown)</p> <p>Segregated Restrooms, Circa 1960</p>	1A 3B	1

Topic	Required Sources	Suggested Skills	Instructional Periods
3.6 White Supremacist Violence and the Red Summer	<p>"If We Must Die" by Claude McKay, 1919</p> <p>Photograph of the Greenwood District Burning During the Tulsa Race Massacre, 1921</p> <p>Photograph of Black Men with Hands Raised During the Tulsa Race Massacre, 1921</p> <p>Photograph of Destruction in Greenwood After the Tulsa Race Massacre, 1921</p>	<p>1C 2C</p>	<p>2</p>
3.7 The Color Line and Double Consciousness in American Society	<p>"We Wear the Mask" by Paul Laurence Dunbar, 1895</p> <p>Excerpts from <i>The Souls of Black Folk</i> by W.E.B. Du Bois, 1903 (Selections from "The Forethought," "Of Our Spiritual Strivings," "Of Alexander Crummell," and "The Afterthought")</p>	<p>1D 2C</p>	<p>2</p>
3.8 Lifting as We Climb: Uplift Ideologies and Black Women's Rights and Leadership	<p>Excerpts from <i>A Voice from the South: By a Black Woman of the South</i> by Anna Julia Cooper, 1892 ("Our Raison d'Être" and "Womanhood: A Vital Element in the Regeneration of a Race")</p> <p>"The Atlanta Exposition Address" by Booker T. Washington, 1895</p> <p>"How the Sisters Are Hindered from Helping" by Nannie Helen Burroughs, 1900</p> <p>"Lift Every Voice and Sing" by James Weldon Johnson and J. Rosamond Johnson, 1900</p>	<p>1A 2B</p>	<p>2</p>
3.9 Black Organizations and Institutions	<p>Advertisement for Madam C.J. Walker Products, 1906–1950</p> <p>Photograph of a Convention of Madam C.J. Walker Agents at Villa Lewaro, 1924</p> <p>Clock Used by the Citizens Savings and Trust Company, 1920–2013</p>	<p>1A 3A</p>	<p>1</p>


Skill Categories

1 Applying Disciplinary Knowledge **2** Source Analysis **3** Argumentation

Topic	Required Sources	Suggested Skills	Instructional Periods
3.10 HBCUs, Black Greek Letter Organizations, and Black Education	Jubilee Singers of Fisk University, 1875	1B 3B	1
	Botanist George Washington Carver with Students in his Laboratory at Tuskegee Institute, 1902		
	Omega Psi Phi Members with Baskets of Canned Food for Charity, 1964		
	Professor Gail Hansberry with Art History Student at North Carolina Central University, 1965		
3.11 The New Negro Movement and the Harlem Renaissance	Excerpt from <i>The New Negro: An Interpretation</i> by Alain Locke, 1925	2A 3A	2
	"The Negro Artist and the Racial Mountain" by Langston Hughes, 1926		
3.12 Photography and Social Change	From James Van Der Zee's <i>Portfolio of Eighteen Photographs, 1905-38</i>	2C 3B	1
	▪ "Miss Suzie Porter, Harlem" 1915		
	▪ "Garveyite Family, Harlem," 1924		
	▪ "Swimming Team, Harlem," 1925		
	▪ "Harlem Couple," 1932		
3.13 Envisioning Africa in Harlem Renaissance Poetry	"Heritage" by Gwendolyn Bennett, 1922	2C 3A	1
	"Heritage" by Countee Cullen, 1925		
3.14 Symphony in Black: Black Performance in Music, Theater, and Film	Duke Ellington – 'It Don't Mean a Thing' (1943) (video, 2:45)	1A 3B	2
	Ethel Waters in <i>Cabin in the Sky</i> , 1943		
	Cast of <i>Cabin in the Sky</i> , 1943		
	Katherine Dunham, <i>Cabin in the Sky</i> , 1940		

Topic	Required Sources	Suggested Skills	Instructional Periods
3.15 Black History Education and African American Studies	<p>"The Negro Digs Up His Past" by Arturo A. Schomburg, in <i>The New Negro: An Interpretation</i>, edited by Alain Locke, 1925</p> <p><i>The Mis-Education of the Negro</i> by Carter Godwin Woodson, 1933</p>	<p>1D 2A</p>	<p>2</p>
3.16 The Great Migration	<p>Anonymous Letter Beckoning African Americans to Leave the South, published in <i>The Messenger</i>, March 1920, in <i>Call and Response</i>, 258</p> <p><i>The Migration Series</i> by Jacob Lawrence, 1940–1941 (various panels, in particular Panel No. 1)</p> <p>Map of The Great Migration</p>	<p>2C 2D</p>	<p>2</p>
3.17 Afro-Caribbean Migration	<p>"Restricted West Indian Immigration and the American Negro" by Wilfred A. Domingo, 1924 (published in <i>Opportunity</i>, Oct. 1924, pp. 298–299)</p>	<p>1C 2A</p>	<p>1</p>
3.18 The Universal Negro Improvement Association	<p>"Address to the Second UNIA Convention" by Marcus Garvey, 1921</p> <p>Marcus Garvey at His Desk, 1924</p> <p>Marcus Garvey in Harlem, 1924</p>	<p>1B 2C</p>	<p>1</p>

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

TOPIC 3.1

The Reconstruction Amendments

Required Course Content

SOURCES

- The Thirteenth, Fourteenth, and Fifteenth Amendments to the United States Constitution, 1865, 1868, and 1870 (from the Thirteenth, sections 1–2; Fourteenth, sections 1, 3, and 4; Fifteenth, sections 1–2)
- Engraved Portrait of Five African American Legislators from Reconstruction Congresses, Early 1880s

LEARNING OBJECTIVES

LO 3.1.A

Explain how the Reconstruction Amendments impacted African Americans by defining standards of citizenship.

ESSENTIAL KNOWLEDGE

EK 3.1.A.1

During Reconstruction (1865–1877), the federal government sought to reintegrate the former Confederate states and to establish and protect the rights of free and formerly enslaved African Americans, granting them citizenship, equal rights, and political representation in American government.

EK 3.1.A.2

The Thirteenth Amendment (1865) officially abolished slavery, or involuntary servitude, except as a punishment for a crime.

EK 3.1.A.3

The Fourteenth Amendment (1868) defined the principle of birthright citizenship in the United States and granted equal protection to all people. It overturned the *Dred Scott v. Sandford* (1857) Supreme Court decision and related state-level Black codes.

continued on next page

LEARNING OBJECTIVES**LO 3.1.A**

Explain how the Reconstruction Amendments impacted African Americans by defining standards of citizenship.

LO 3.1.B

Explain how the Fifteenth Amendment impacted African Americans' participation in American politics.

ESSENTIAL KNOWLEDGE**EK 3.1.A.4**

The Fifteenth Amendment to the United States Constitution (1870) prohibited the federal government and each state from denying or abridging a citizen's right to vote "on account of race, color, or previous condition of servitude," thereby granting voting rights to Black men.

EK 3.1.B.1

Black men's access to the right to vote through the Fifteenth Amendment enabled their formal participation in American politics. The participation of thousands of African Americans (many formerly enslaved) in Southern politics was one of the most significant features of the Reconstruction era.

EK 3.1.B.2

During Reconstruction, nearly 2,000 African Americans served in public office from the local level through the United States Senate. Many of the rights gained by African Americans during Reconstruction were blocked during the Jim Crow era. African Americans would fight to reclaim rights in the 1960s that they earned in the 1870s.

Source Notes

- The engraved portrait from the early 1880s depicts Hiram R. Revels (Mississippi), James T. Rapier (Alabama), Blanche K. Bruce (Mississippi), Joseph H. Rainey (South Carolina), and John R. Lynch (Mississippi).
- In Mississippi, Senator Hiram Revels (of African and Indigenous ancestry) was the first African American to serve in either house of the United States Congress. Blanche Bruce (born enslaved) was the first African American elected to serve a full term in the United States Senate. John Lynch (born enslaved) was elected as the first African American Speaker of the Mississippi House of Representatives and was the only African American in the hundred following years to represent Mississippi in the United States House of Representatives.
- In South Carolina, Joseph Rainey (born enslaved) was the first African American to serve in the House of Representatives and to preside over a debate in the House, and the longest-serving Black lawmaker in Congress during Reconstruction.
- In Alabama, James Rapier became the second Black Representative and founded the state's first Black-owned newspaper.

Source

Engraved Portrait of Five African American Legislators from Reconstruction Congresses, Early 1880s



Collection of the Smithsonian National Museum of African American History and Culture

TOPIC 3.2

Social Life: Reuniting Black Families and the Freedmen's Bureau

Required Course Content

SOURCES

- Elizabeth Brisco, ad in *The Christian Recorder*, Philadelphia, PA, 1864
- Legislative H.R. 613, An Act to Continue in Force a Bureau for the Relief of Freedmen and Refugees, 1866
- Circular No. 9 from the Bureau of Refugees, Freedmen, and Abandoned Lands, 1867
- Clarissa Reed, ad in the *Southwestern Christian Advocate*, New Orleans, LA, 1883

LEARNING OBJECTIVES

LO 3.2.A

Describe the purpose of the Freedmen's Bureau.

LO 3.2.B

Explain how after abolition and the Civil War, African Americans strengthened family bonds that had been disrupted by enslavement.

ESSENTIAL KNOWLEDGE

EK 3.2.A.1

The Bureau of Refugees, Freedmen, and Abandoned Lands (The Freedmen's Bureau) was established by Congress in 1865 and operated until 1872.


EK 3.2.A.2

The Freedmen's Bureau was responsible for managing property abandoned and confiscated during the Civil War, but its primary function was to assist formerly enslaved people as they transitioned into American citizens. Assistance included providing clothing and food, legalizing marriages, and establishing schools.

EK 3.2.B.1

Centuries of enslavement disrupted family bonds among African Americans, as relatives were forcibly sold, relocated, and had their names changed repeatedly by their enslavers. Despite these challenges, African Americans created new kinship bonds and family traditions during and after slavery.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2B

Describe a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

continued on next page

LEARNING OBJECTIVES**LO 3.2.B**

Explain how after abolition and the Civil War, African Americans strengthened family bonds that had been disrupted by enslavement.

ESSENTIAL KNOWLEDGE**EK 3.2.B.2**

After emancipation, African Americans searched for kin separated by the domestic slave trade. They relied on newspapers, word of mouth, and help from the Freedmen's Bureau as they traveled to find lost family and friends.

EK 3.2.B.3

Enslaved African Americans' marriages were not considered legally binding, though many enslaved people "jumped the broom" as a symbol of their union. After abolition, thousands of formerly enslaved African American men and women sought to consecrate their unions through legal marriage when it became available to them. Many adopted a new name that represented their status as free people and ability to shape their own identities.

EK 3.2.B.4

Many African Americans established a tradition of family reunions, an outgrowth of their post-emancipation search to connect with long-lost relatives and friends. Modern family reunions preserve and celebrate Black families' history, resilience, music, and culinary traditions.

Source Notes

- Founded in 1852, *The Christian Recorder*, the official newspaper of the African Methodist Episcopal Church (the first Black denomination in the United States) is the oldest continuously published African American newspaper in the United States.


Optional Sources:

- Marriage Certificate of Thomas Harris and Jane Harris (Shute), 1866
- Marriage Certificate with Tintypes of Augustus L. Johnson and Malinda Murphy, New York, 1874
- Smithsonian Freedmen's Bureau Search Portal

TOPIC 3.3

**Black Codes,
Land, and Labor**

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2C

Explain the significance of a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

Required Course Content**SOURCES**

- Land Order for Richard Brown, 1865
- Circular No. 8 from the Bureau of Refugees, Freedmen, and Abandoned Lands, 1866
- Juvenile Convicts at Work in the Fields, 1903
- Picture Postcard of a North Carolina Convict Camp, Circa 1910

LEARNING OBJECTIVES**LO 3.3.A**

Explain how Black Codes undermined the ability of African Americans to advance after the abolition of slavery.

ESSENTIAL KNOWLEDGE**EK 3.3.A.1**

In 1865 and 1866 during Presidential Reconstruction, many state governments enacted Black Codes—restrictive laws that undermined newly gained legal rights of African Americans and controlled their movement and labor. Black Codes aimed to restore the social controls and surveillance of earlier slave codes.

EK 3.3.A.2

Black Codes restricted the advancement of African Americans by limiting property ownership or requiring entry into labor contracts. Many annual labor contracts provided very little pay; some who tried to escape a labor contract were whipped, and those without a labor contract could be fined or imprisoned for vagrancy.

EK 3.3.A.3

One set of Black Codes disrupted African American families by allowing their children to be taken by the state and forced to serve unpaid apprenticeships without their parents' consent.

continued on next page

LEARNING OBJECTIVES**LO 3.3.B**

Explain how new labor practices impeded the ability of African Americans to advance economically after the abolition of slavery.

ESSENTIAL KNOWLEDGE**EK 3.3.B.1**

In 1865, Union General William T. Sherman issued Special Field Orders No. 15, which aimed to redistribute about 400,000 acres of land between South Carolina and Florida to newly freed African American families in segments of 40 acres.

EK 3.3.B.2

President Andrew Johnson revoked Special Field Orders No. 15, and confiscated plantations were returned to their former owners or purchased by northern investors. As a result, African Americans were evicted or shifted into sharecropping contracts.

EK 3.3.B.3

Through sharecropping, landowners provided land and equipment to formerly enslaved people or indigent whites, who were required in exchange to return a large share of the crops to the landowner, making economic advancement very difficult.

EK 3.3.B.4

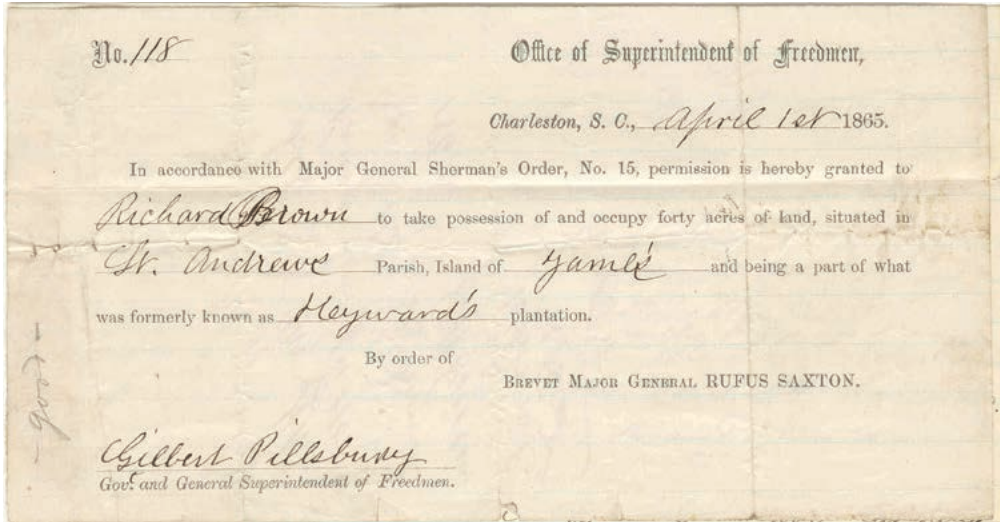
Through crop liens, farmers who began with little or no cash received food and supplies on credit, borrowing against their future harvest to acquire farming equipment and supplies. Their harvested crops often did not generate enough money to repay the debt, creating a vicious cycle of debt accumulation.

EK 3.3.B.5

Through convict leasing, southern prisons profited by hiring out African American men imprisoned for debt, false arrest, or other minor charges to landowners and corporations. Prisoners worked without pay under conditions akin to those of slave labor.

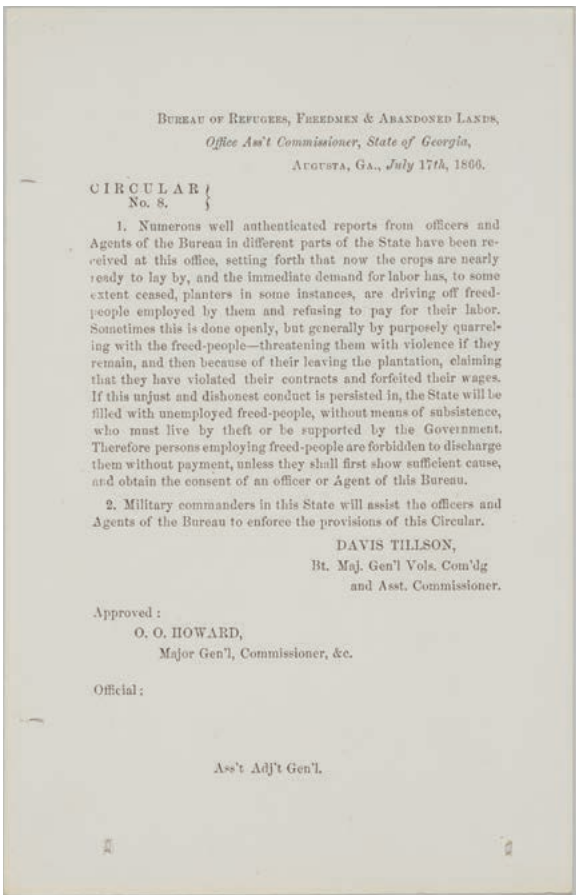
Source

Land Order for Richard Brown, 1865



National Archives

Circular No. 8 from the Bureau of Refugees, Freedmen, and Abandoned Lands, 1866



Collection of the Smithsonian National Museum of African American History and Culture

Juvenile Convicts at Work in the Fields, 1903



Collection of the Smithsonian National Museum of African American History and Culture

Picture Postcard of a North Carolina Convict Camp, Circa 1910



Library of Congress, Prints & Photographs Division, Detroit Publishing Company Collection

TOPIC 3.4

The Defeat of Reconstruction

SUGGESTED SKILLS
 Argumentation
3A

Formulate a defensible claim.

3C

Strategically select sources—evaluating the credibility of the evidence they present—to effectively support a claim.

INSTRUCTIONAL PERIODS

2

Required Course Content

SOURCES

- *Plessy v. Ferguson* Supreme Court ruling, 1896

LEARNING OBJECTIVES

LO 3.4.A

Explain how Reconstruction-era reforms were dismantled during the late nineteenth century.

ESSENTIAL KNOWLEDGE

EK 3.4.A.1

After the election of 1876 and the Compromise of 1877, some states began to rewrite their state constitutions to include de jure segregation laws.

EK 3.4.A.2

Black voting was suppressed through measures such as poll taxes, literacy tests, and grandfather clauses.

EK 3.4.A.3

African Americans were endangered by acts of racial violence (e.g., lynching) and retaliation from former Confederates, political terrorist groups like the Ku Klux Klan, and others who embraced white supremacist doctrine.


EK 3.4.A.4

The Supreme Court ruling in *Plessy v. Ferguson*, 1896, upheld a Louisiana law mandating segregated passenger coaches for railroad transportation. This doctrine of “separate but equal” became the legal basis for racial segregation in many facets of American society.

EK 3.4.A.5

In practice, the *Plessy v. Ferguson* decision legalized separate and unequal resources, facilities, and rights. It would take another Supreme Court ruling with *Brown v. Board of Education*, 1954, for “separate but equal” to begin to be dismantled.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Argumentation*

3B

Support a claim or argument using specific and relevant evidence.

INSTRUCTIONAL PERIODS

1

TOPIC 3.5

Disenfranchisement and Jim Crow Laws

Required Course Content

SOURCES

- Excerpt from Chapter 1 of *A Red Record* by Ida B. Wells-Barnett, 1895
- Segregated Water Fountains (date unknown)
- Segregated Restrooms, Circa 1960

LEARNING OBJECTIVES

LO 3.5.A

Explain how the introduction of Jim Crow laws impacted African Americans after Reconstruction.

LO 3.5.B

Describe the responses of African American writers and activists to racism and anti-Black violence during the nadir.

ESSENTIAL KNOWLEDGE

EK 3.5.A.1

The term “Jim Crow” originated in the 1830s as a derogatory term for African Americans. Jim Crow laws were local and state-level statutes passed primarily (but not exclusively) in the South under the protection of the Supreme Court’s decision in *Plessy v. Ferguson* (1896).

EK 3.5.A.2

Jim Crow laws limited African American men’s right to vote and enforced the racial segregation of hospitals, transportation, schools, and cemeteries for Black and white citizens. Jim Crow-era segregation restrictions would not be overturned until the Civil Rights movement of the 1950s and 1960s.

EK 3.5.B.1

African American Studies scholars refer to the period between the end of Reconstruction and the beginning of the Second World War as the “nadir,” or lowest point of American race relations. This period included some of the most flagrant public acts of racism (including lynching and mob violence) in United States history.

continued on next page

LEARNING OBJECTIVES

LO 3.5.B

Describe the responses of African American writers and activists to racism and anti-Black violence during the nadir.

ESSENTIAL KNOWLEDGE

EK 3.5.B.2

African American journalists and writers of the era highlighted the racism at the core of Southern lynch laws that sought to justify the rampant, unjust killing of Black people.

EK 3.5.B.3

African American activists responded to attacks on their freedom with resistance strategies, such as trolley boycotts. Activists relied on sympathetic writers in the press to publicize mistreatment and murder of African Americans.

Source Notes

- The term “Jim Crow” originated in the 1830s. Thomas Dartmouth (T.D.) Rice, a white stage performer, donned blackface makeup and performed an act called “Jump, Jim Crow” wherein he caricatured African Americans in speech and dance. The popularity of Rice’s performance and stereotypes led to “Jim Crow” becoming a common, derogatory term for African Americans.
- Rayford W. Logan, a Pan-Africanist and historian of the post-Reconstruction period, named this period “the nadir.”
- Born into slavery, Ida B. Wells-Barnett became a journalist, civil rights advocate, and feminist active in the late nineteenth and early twentieth centuries. Her writings described how lynching aimed to terrorize African Americans from seeking any form of advancement. Wells proposed that every African American own a Winchester to protect themselves in light of the increase in anti-Black violence following Reconstruction.

Sources

Segregated Water Fountains, n.d.



kickstand/Getty Images

Segregated Restrooms, Circa 1960



Hulton Archive/Getty Images

TOPIC 3.6

White Supremacist Violence and the Red Summer

Required Course Content

SOURCES

- “If We Must Die” by Claude McKay, 1919
- Photograph of the Greenwood District Burning During the Tulsa Race Massacre, 1921
- Photograph of Black Men with Hands Raised During the Tulsa Race Massacre, 1921
- Photograph of Destruction in Greenwood After the Tulsa Race Massacre, 1921

LEARNING OBJECTIVES

LO 3.6.A

Describe the causes of heightened racial violence in the early twentieth century.

ESSENTIAL KNOWLEDGE

EK 3.6.A.1

Between 1917 and 1921 there was a proliferation of racial violence incited by white supremacists. The acute period of tensions in 1919 is known as the “Red Summer”.

EK 3.6.A.2

In the summer of 1919, a global flu pandemic, competition for jobs, and racial discrimination against Black First World War veterans all contributed to a rise in hate crimes across the country. More than 30 urban race riots occurred that summer.


EK 3.6.A.3

In 1921, a mob of white residents and city officials incited the Tulsa race massacre, in Tulsa, Oklahoma. The Tulsa race massacre destroyed more than 1,250 homes and businesses in Greenwood, also known as “Black Wall Street,” which was one of the most affluent African American communities in the United States.

EK 3.6.A.4

Racial violence in the twentieth century prevented many African American families from passing down wealth and property.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2C

Explain the significance of a source’s perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

continued on next page

LEARNING OBJECTIVES**LO 3.6.B**

Explain how African Americans responded to white supremacist attacks in the early twentieth century.

ESSENTIAL KNOWLEDGE**EK 3.6.B.1**

African Americans resisted white supremacist attacks on their communities through political activism, published accounts, and armed self-defense.

EK 3.6.B.2

Racial discrimination and violence, coupled with lack of economic opportunities in the South, spurred the beginnings of the Great Migration.

Source Notes

- James Weldon Johnson, an African American writer and activist, coined the term “Red Summer”.
- In “If We Must Die,” Jamaican poet Claude McKay, a key figure in the Harlem Renaissance, encouraged African Americans to preserve their dignity and fight back against anti-Black violence and discrimination.
- The United States Senate did not classify lynching as a hate crime until 2018, and it did not become a federal law until March 2022. The brutal murder of 14-year-old Emmett Till in 1955 demonstrates the longevity of lynching as a tactic of white supremacist violence.

Optional Sources:

- Interactive Map from Visualizing the Red Summer
- A group of Caucasian men watching smoke rise from the Greenwood District during the 1921 Tulsa Race Massacre, 1921
- The Tulsa Race Riot and Three of its Victims, witness account by B.C. Franklin, 1931

Sources

Photograph of the Greenwood District Burning During the Tulsa Race Massacre, 1921



Collection of the Smithsonian National Museum of African American History and Culture, Gift of Cassandra P. Johnson Smith

Photograph of Black Men with Hands Raised During the Tulsa Race Massacre, 1921



Collection of the Smithsonian National Museum of African American History and Culture, Gift of Cassandra P. Johnson Smith

Photograph of Destruction in Greenwood After the Tulsa Race Massacre, 1921

Collection of the Smithsonian National Museum of African American History and Culture, Gift of Cassandra P. Johnson Smith

TOPIC 3.7

The Color Line and Double Consciousness in American Society

Required Course Content

SOURCES

- “We Wear the Mask” by Paul Laurence Dunbar, 1895
- Excerpts from *The Souls of Black Folk* by W.E.B. Du Bois, 1903 (selections from “The Forethought,” “Of Our Spiritual Strivings,” “Of Alexander Crummell,” and “The Afterthought”)

LEARNING OBJECTIVES

LO 3.7.A

Explain how groundbreaking texts like Dunbar’s “We Wear the Mask” and Du Bois’s *The Souls of Black Folk*—and the dialogue these texts generated—portray Black humanity and the effects of racism on African Americans at the turn of the twentieth century.

ESSENTIAL KNOWLEDGE

EK 3.7.A.1

The symbols of “the mask” (in “We Wear the Mask”) and “the Veil” (in *The Souls of Black Folk*) represent African Americans’ separation from full participation in American society and struggle for self-improvement due to discrimination.

EK 3.7.A.2

The metaphor of the “color line” refers to racial discrimination and legalized segregation that remained in the United States after the abolition of slavery. Du Bois identified “the problem of the twentieth century is the problem of the color line”.


EK 3.7.A.3

“Double consciousness” refers to the internal conflict experienced by subordinated groups in an oppressive society. Double consciousness gave African Americans a way to examine the unequal realities of American life.

EK 3.7.A.4

Double consciousness resulted from social alienation created through racism and discrimination. However, it also fostered agency, adaptation, and resistance.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1D

Explain how course concepts, developments, and processes relate to the discipline of African American studies.

 *Source Analysis*

2C

Explain the significance of a source’s perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2


Source Notes

- Each chapter of *The Souls of Black Folk* opens with verses of spirituals, which Du Bois calls "Sorrow Songs".
- In *The Souls of Black Folk*, Du Bois reflected on African Americans' lived experiences and sought to counter prevailing myths about Black inferiority during an era of lynching and racial violence.

TOPIC 3.8

Lifting as We Climb: Uplift Ideologies and Black Women’s Rights and Leadership

SUGGESTED SKILLS

 Applying Disciplinary Knowledge

1A

Identify and explain course concepts, developments, and processes.

 Source Analysis

2B

Describe a source’s perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

Required Course Content

SOURCES

- Excerpts from *A Voice from the South: By a Black Woman of the South* by Anna Julia Cooper, 1892 (“Our Raison d’Être” and “Womanhood: A Vital Element in the Regeneration and Progress of a Race”)
- “The Atlanta Exposition Address” by Booker T. Washington, 1895
- “How the Sisters Are Hindered from Helping” by Nannie Helen Burroughs, 1900
- “Lift Every Voice and Sing” by James Weldon Johnson and J. Rosamond Johnson, 1900

LEARNING OBJECTIVES

LO 3.8.A

Describe strategies for racial uplift (or social advancement) proposed by African American writers, educators, and leaders at the turn of the twentieth century.

ESSENTIAL KNOWLEDGE

EK 3.8.A.1

In the wake of abolition, some African American leaders such as Booker T. Washington advocated for industrial education and training as a means of economic advancement and independence.

EK 3.8.A.2

Booker T. Washington and W.E.B. Du Bois debated different strategies for Black advancement. Washington’s speech “The Atlanta Exposition Address” suggested that African Americans should remain in the South and focus on gaining an industrial education before political rights. Du Bois, instead, promoted a liberal arts education and a civil rights agenda.

continued on next page

LEARNING OBJECTIVES**LO 3.8.A**

Describe strategies for racial uplift (or social advancement) proposed by African American writers, educators, and leaders at the turn of the twentieth century.

LO 3.8.B

Describe ways that Black women promoted the advancement of African Americans.

ESSENTIAL KNOWLEDGE**EK 3.8.A.3**

Educators and activists called for women's education and suffrage to promote greater inclusion of Black women in American society. Nannie Helen Burroughs, an educator, suffragist, church leader, and the daughter of enslaved people, helped establish the National Association of Colored Women (1896) and founded a school for women and girls in Washington, D.C. (1909).

EK 3.8.A.4

African American literature, poetry, and music encouraged African Americans to take pride in their heritage and cultural achievements. Writer and diplomat James Weldon Johnson and his brother created the song "Lift Every Voice and Sing," which became known as the Black National Anthem.

EK 3.8.B.1

Black women leaders advocated for the rights of Black women during the Women's Suffrage movement of the early twentieth century.

EK 3.8.B.2

Black women's leadership was central to rebuilding African American communities in the generations after slavery. Black women entered the workforce to support their families and organized labor unions with the goal of fair treatment.

EK 3.8.B.3

Black women leaders, including churchwomen, created clubs and denominational organizations that countered race and gender stereotypes by exemplifying the dignity, capacity, beauty, and strength of Black women.

Source Notes

- Anna Julia Cooper, author of *A Voice from the South: By a Black Woman of the South* (1892), was the daughter of an enslaved woman and her enslaver. Cooper became a champion for Black women's rights and education. Her work details the inequities that Black women have experienced and the incomplete picture of United States historical narratives that exclude the voices of African Americans and specifically Black women.


Optional Sources:

- Banner Used by the Oklahoma Federation of Colored Women's Clubs, Circa 1924

TOPIC 3.9

Black Organizations and Institutions

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Argumentation*

3A

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

1

Required Course Content

SOURCES

- Advertisement for Madam C.J. Walker Products, 1906–1950
- Photograph of a Convention of Madam C.J. Walker Agents at Villa Lewaro, 1924
- Clock Used by the Citizens Savings and Trust Company, 1920–2013

LEARNING OBJECTIVES**LO 3.9.A**

Explain how African Americans promoted the economic stability and well-being of their communities in the early twentieth century.

ESSENTIAL KNOWLEDGE**EK 3.9.A.1**

In response to their ongoing exclusion from broader American society, many African Americans created businesses and organizations that catered to the needs of Black citizens and improved the self-sufficiency of their communities.

EK 3.9.A.2

The expansion of the Black press* played a crucial role in African American communities by providing news to African Americans locally and nationally, documenting aspects of community life, and serving as a vehicle for protesting racial discrimination.

EK 3.9.A.3

African Americans continued to transform Christian worship in the United States and created their own institutions. The African Methodist Episcopal Church (AME) was founded in 1816 as the first Black Christian denomination in the United States, and after Reconstruction the number of Black churches increased significantly.

continued on next page

LEARNING OBJECTIVES**LO 3.9.A**

Explain how African Americans promoted the economic stability and well-being of their communities in the early twentieth century.

ESSENTIAL KNOWLEDGE**EK 3.9.A.4**

Black churches served as safe spaces for organizing, worship, and cultural expression. They created leadership opportunities that developed Black activists, musicians, and political leaders.

EK 3.9.A.5

African American inventors and entrepreneurs like Madam C.J. Walker, the first woman millionaire in the United States, developed products that highlighted the beauty of Black people, fostered Black economic advancement, and supported community initiatives through philanthropy.

***Further Explorations**

- Teachers interested in focusing further study on an aspect of this topic could also consider the role of early African American newspapers such as *Freedom's Journal* (the first African American newspaper in the United States, founded in 1827), *The Christian Recorder* (1852), the *California Eagle* (1879), the *Philadelphia Tribune* (1884), the *Baltimore Afro-American* (1892), the *Chicago Defender* (1905), and the *Pittsburgh Courier* (1907).

Source Notes

- Citizens Savings Bank and Trust Company, founded in 1904, is the oldest, continuously operating African American–owned bank in the United States. Originally known as the One Cent Savings Bank, it became the first African American–owned bank in the United States to become a member of the Federal Deposit Insurance Corporation (FDIC) and the Federal Reserve System.

Optional Sources:

- Employees of the *Baltimore Afro-American* at the headquarters, 1935
- A Newsboy Selling the *Chicago Defender*, 1942
- Travel Guide Published by the *Baltimore Afro-American*, 1940s

Sources

Advertisement for Madam C.J. Walker Products, 1906–1950



The Smithsonian National Museum of African American History and Culture, Gift of A'Lelia Bundles / Madam Walker Family Archives

Photograph of a Convention of Madam C.J. Walker Agents at Villa Lewaro, 1924



Collection of the Smithsonian National Museum of African American History and Culture, Gift of A'Lelia Bundles / Madam Walker Family Archives

Clock Used by the Citizens Savings and Trust Company, 1920–2013

Collection of the Smithsonian National Museum of African American History and Culture; Gift of Dr. and Mrs. T.B. Boyd, III and R.H. Boyd Publishing Corporation

TOPIC 3.10

HBCUs, Black Greek Letter Organizations, and Black Education

Required Course Content

SOURCES

- Jubilee Singers of Fisk University, 1875
- Botanist George Washington Carver with Students in his Laboratory at Tuskegee Institute, 1902
- Omega Psi Phi Members with Baskets of Canned Food for Charity, 1964
- Professor Gail Hansberry with Art History Student at North Carolina Central University, 1965

LEARNING OBJECTIVES

LO 3.10.A

Describe the founding of historically Black colleges and universities (HBCUs) in the late nineteenth and early twentieth centuries.

ESSENTIAL KNOWLEDGE

EK 3.10.A.1

Discrimination and segregation in education led African Americans to found their own colleges, the majority of which were established after the Civil War.


EK 3.10.A.2

The first HBCUs were private colleges and universities established largely by white philanthropists. Wilberforce University (Ohio, 1856), founded by leaders in the African Methodist Episcopal Church, was the first university fully owned and operated by African Americans.

EK 3.10.A.3

Later HBCUs were established as land-grant colleges with federal funding. The Second Morrill Act (1890) required that states either demonstrate that race was not a factor in admission to educational institutions or create separate institutions for Black students. As a result, 18 HBCUs were established.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Argumentation*

3B

Support a claim or argument using specific and relevant evidence.

INSTRUCTIONAL PERIODS

1

continued on next page

LEARNING OBJECTIVES**LO 3.10.A**

Describe the founding of historically Black colleges and universities (HBCUs) in the late nineteenth and early twentieth centuries.

LO 3.10.B

Explain how the creation of historically Black colleges and universities (HBCUs) in the United States impacted the educational and professional lives of African Americans nationally and internationally.

ESSENTIAL KNOWLEDGE**EK 3.10.A.4**

In the late nineteenth and early twentieth centuries, HBCUs emphasized two educational models: a liberal arts education (e.g., at Fisk University) and a vocational-industrial model (e.g., at Tuskegee Institute).

EK 3.10.A.5

HBCUs were the primary providers of postsecondary education to African Americans up until the Black campus movement of the 1960s.

EK 3.10.B.1

The founding of HBCUs transformed African Americans' access to higher education and professional training, which allowed many to rise out of poverty and become leaders in all sectors of society.

EK 3.10.B.2

HBCUs created spaces for cultural pride, Black scholarship, and activism, and helped address racial equity gaps in higher education.

EK 3.10.B.3

Black Greek-letter organizations (BGLOs) emerged across the United States, at HBCUs and predominantly white institutions. African Americans in BGLOs found spaces to support one another in the areas of self-improvement, educational excellence, leadership, and lifelong community service.

EK 3.10.B.4

The Fisk Jubilee Singers, a student choir at Fisk University, introduced the religious and musical tradition of African American spirituals to the global stage during their international tours.

Source Notes

- Cheyney University (originally the Institute for Colored Youth, Pennsylvania, 1837) was the first HBCU founded. Howard University, in Washington, D.C., was named after the head of the Freedmen’s Bureau, General Oliver O. Howard.
- In the decades following abolition in Cuba and Puerto Rico, some Afro-Cuban and Puerto Rican students were drawn to educational opportunities at HBCUs such as Tuskegee Institute.
- HBCUs comprise only 3 percent of America’s colleges and universities but count 40 percent of Black members of Congress and 80 percent of Black judges among their graduates.
- *A Different World*, a spin-off of *The Cosby Show*, premiered in 1987. *A Different World* centered on a group of students at a fictional HBCU, Hillman College.

Optional Sources:

- Students in the library reading room at Howard University, 1946

Sources

Jubilee Singers of Fisk University, 1875



Photo by © Hulton-Deutsch Collection/CORBIS/Corbis via Getty Images

Botanist George Washington Carver with Students in his Laboratory at Tuskegee Institute, 1902



Bettman/Getty Images

Omega Psi Phi Members with Baskets of Canned Food for Charity, 1964



North Carolina Central University/Getty Images

Professor Gail Hansberry with Art History Student at North Carolina Central University, 1965



North Carolina Central University via Getty Images

SUGGESTED SKILLS

 Source Analysis

2A

Identify and explain a source's claim(s), evidence, and reasoning.

 Argumentation

3A

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

2

TOPIC 3.11

The New Negro Movement and the Harlem Renaissance

Required Course Content

SOURCES

- Excerpt from *The New Negro: An Interpretation* by Alain Locke, 1925
- "The Negro Artist and the Racial Mountain" by Langston Hughes, 1926

LEARNING OBJECTIVES

LO 3.11.A

Describe ways the New Negro movement emphasized self-definition, racial pride, and cultural innovation.

ESSENTIAL KNOWLEDGE

EK 3.11.A.1

The New Negro movement encouraged African Americans to define their own identity and to advocate for themselves politically in the midst of the nadir's atrocities.

EK 3.11.A.2

The New Negro movement pursued the creation of a Black aesthetic, which was reflected in the artistic and cultural achievements of Black creators.

EK 3.11.A.3

The New Negro movement produced innovations in music (e.g., blues and jazz), art, and literature that served as counternarratives to prevailing racial stereotypes. These artistic innovations reflected the migrations of African Americans from the South to urban centers in the North and Midwest.

EK 3.11.A.4

The New Negro movement encompassed several political and cultural movements, including the Harlem Renaissance. The Harlem Renaissance was a flourishing of Black literary, artistic, and intellectual life that created a cultural revolution in the United States in the 1920s and 1930s.

Source Notes

- The New Negro movement began in the late nineteenth century, evolving and assuming various and often contradictory forms, ranging from Booker T. Washington's accommodationist strategies to Marcus Garvey's claims that his movement was the embodiment of The New Negro. Alain Locke redefined the trope in terms of an aesthetic movement.
- Black aesthetics were central to self-definition among African Americans. In *The New Negro: An Interpretation*, Alain Locke encourages young Black artists to reject the burden of being the sole representative of a race. He emphasizes that the value of creating a Black aesthetic lies not in creating tangible cultural artifacts but rather in a shift of the "inner mastery of mood and spirit" (in "Negro Youth Speaks").
- Alain Locke became the first African American Rhodes Scholar in 1907.

SUGGESTED SKILLS *Source Analysis***2C**

Explain the significance of a source's perspective, purpose, context, and audience.

 *Argumentation***3B**

Support a claim or argument using specific and relevant evidence.

INSTRUCTIONAL PERIODS

1

TOPIC 3.12**Photography and Social Change****Required Course Content****SOURCES**

- From James Van Der Zee's *Portfolio of Eighteen Photographs, 1905-38*
 - "Miss Suzie Porter, Harlem" 1915
 - "Garveyite Family, Harlem," 1924
 - "Swimming Team, Harlem," 1925
 - "Harlem Couple," 1932

LEARNING OBJECTIVES**LO 3.12.A**

Explain how African Americans used visual media in the twentieth century to enact social change.

ESSENTIAL KNOWLEDGE**EK 3.12.A.1**

African American scholars, artists, and activists turned to photography to counter racist representations that were used to justify their mistreatment and Jim Crow segregation.

EK 3.12.A.2

During the New Negro movement, African American photographers, seeking to create a distinctive Black aesthetic, grounded their work in the beauty of everyday Black life, history, folk culture, and pride in an African heritage.

EK 3.12.A.3

African American photographers, such as James Van Der Zee, recast global perceptions of African Americans by further illustrating the qualities of the "new negro". They documented Black expression, labor, leisure, study, worship, and home life, and highlighted the liberated spirit, beauty, and dignity of Black people.

Source Notes

- James Van Der Zee is best known for his photographs of Black Harlemites, particularly the Black middle class. He often used props (including luxury items) and special poses to capture the vibrant personalities of everyday African Americans and leading figures such as Marcus Garvey and Mamie Smith.
- At the 1900 Paris Exposition, the Exhibit of American Negroes, curated by W.E.B. Du Bois, displayed more than 300 photographs of African Americans. The exhibit demonstrated the diversity and achievements of African Americans. It included dozens of charts and infographics in English and French with data grounded in demographic, scientific, and sociological research on the status of African Americans. The exhibit was visited by 45 million people and increased the global reach of the New Negro movement.

Optional Sources:

- From W.E.B. Du Bois’s exhibit at the 1900 Paris Exposition:
 - ◆ Five Female Negro Officers of Women’s League, Newport, RI
 - ◆ Cadets at Haines Normal and Industrial Institute, Augusta, GA
 - ◆ City and Rural Population, 1890
 - ◆ A Series of Statistical Charts Illustrating the Condition of the Descendants of Former African Slaves Now Resident in the United States of America

Sources

“Miss Suzie Porter,” 1915



James Augustus Joseph Van Der Zee (American, 1886–1983)
 Miss Suzie Porter, Harlem (from “Eighteen Photographs”), negative 1915; printed 1974
 silver-toned silver print
 image: 7 1/4 × 6 1/4 in. (18.4 × 15.9 cm)
 Williams College Museum of Art, Williamstown, MA: Museum purchase, Otis Family Acquisition Trust (M.2017.9.5)
 © James Van Der Zee Archive, The Metropolitan Museum of Art

"Garveyite Family, Harlem," 1924



James Augustus Joseph Van Der Zee (American, 1886-1983)

Garveyite Family, Harlem (from "Eighteen Photographs"), negative 1924; printed 1974
silver-toned silver print

image: 9 1/2 × 7 7/8 in. (24.1 × 20 cm)

Williams College Museum of Art, Williamstown, MA: Museum purchase, Otis Family Acquisition Trust (M.2017.9.8)

© James Van Der Zee Archive, The Metropolitan Museum of Art

"Swimming Team, Harlem," 1925



James Augustus Joseph Van Der Zee (American, 1886-1983)

Swimming Team, Harlem (from "Eighteen Photographs"), negative 1925; printed 1974
silver-toned silver print

image: 2 3/4 × 9 1/2 in. (7 × 24.1 cm)

Williams College Museum of Art, Williamstown, MA: Museum purchase, Otis Family Acquisition Trust (M.2017.9.11)

© James Van Der Zee Archive, The Metropolitan Museum of Art

"Harlem Couple," 1932



James Augustus Joseph Van Der Zee (American, 1886-1983)

Couple, Harlem (from "Eighteen Photographs"), negative 1932; printed 1974

silver-toned silver print

image: 7 1/2 × 9 1/2 in. (19.1 × 24.1 cm)

Williams College Museum of Art, Museum purchase, Otis Family Acquisition Trust (M.2017.9.16)

© James Van Der Zee Archive, The Metropolitan Museum of Art

SUGGESTED SKILLS *Source Analysis***2C**

Explain the significance of a source's perspective, purpose, context, and audience.

 *Argumentation***3A**

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

1

TOPIC 3.13

Envisioning Africa in Harlem Renaissance Poetry

Required Course Content

SOURCES

- "Heritage" by Gwendolyn Bennett, 1922
- "Heritage" by Countee Cullen, 1925

LEARNING OBJECTIVES**LO 3.13.A**

Explain how Harlem Renaissance poets express their relationships to Africa in their poetry.

ESSENTIAL KNOWLEDGE**EK 3.13.A.1**

Harlem Renaissance writers, artists, and scholars explored connections to and detachments from their African heritage as a response to the legacies of colonialism and Atlantic slavery.

EK 3.13.A.2

Some Harlem Renaissance poets used imagery to counter negative stereotypes about Africa's people and landscapes.

EK 3.13.A.3

Some Harlem Renaissance poets explored the relationship between Africa and African American identity and heritage through personal reflection.

Source Notes

- Gwendolyn Bennett and Countee Cullen were major writers of the Harlem Renaissance.

TOPIC 3.14

Symphony in Black: Black Performance in Music, Theater, and Film

Required Course Content

SOURCE

- Duke Ellington – 'It Don't Mean a Thing' (1943) (video, 2:45)
- Ethel Waters in *Cabin in the Sky*, 1943
- Cast of *Cabin in the Sky*, 1943
- Katherine Dunham, *Cabin in the Sky*, 1940

LEARNING OBJECTIVES

LO 3.14.A

Describe African Americans' contributions to American music in the 1930s and 1940s.

ESSENTIAL KNOWLEDGE

EK 3.14.A.1

In the early decades of the twentieth century, the Harlem Renaissance and the Jazz Age opened opportunities for African American record labels, musicians, and vocalists to gain a wider audience. The rise of radio broadcast African American genres including blues, gospel, and jazz across the nation.


EK 3.14.A.2

Blues music has its roots in slavery. Beginning as acoustic music in the American South, a new, electric version evolved as African Americans moved north during the Great Migration. The heightened emotion of blues music conveys themes such as despair and hope, love, and loss, using repetition, call and response, and vernacular language.

EK 3.14.A.3

Jazz has been described as the United States' most distinctive contribution to the arts. Like blues, jazz originated among African American communities in the South (New Orleans) and developed new styles following migration to the North, Midwest, and West. From big band to free jazz, the genre continues to evolve in the present day.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Argumentation*

3B

Support a claim or argument using specific and relevant evidence.

INSTRUCTIONAL PERIODS

2

continued on next page

LEARNING OBJECTIVES**LO 3.14.B**

Describe African Americans' contributions to American theater and film in the 1930s and 1940s.

ESSENTIAL KNOWLEDGE**EK 3.14.B.1**

Black performers flourished in cabarets, on Broadway, and in film in the early twentieth century. Hollywood also produced all-Black musicals, such as *Cabin in the Sky* (1943) featuring prominent Black actors, musicians, and dancers*. Ethel Waters was the first African American to star in her own television show (1939).

***Further Explorations**

- Teachers interested in focusing further study on an aspect of this topic could study actors like Ethel Waters and Lena Horne, musicians like Duke Ellington and Louis Armstrong, or dancers like Katherine Dunham.

Source Notes

- Duke Ellington produced the short musical film *Symphony in Black: A Rhapsody of Negro Life* (1934) depicting various scenes of African American life including work, love, and religious scenes.

Sources**Ethel Waters in *Cabin in the Sky*, 1943**

Bettmann / Contributor/Getty

Cast of *Cabin in the Sky*, 1943



Photo by FilmPublicityArchive/United Archives via Getty Images

Katherine Dunham, *Cabin in the Sky*, 1940

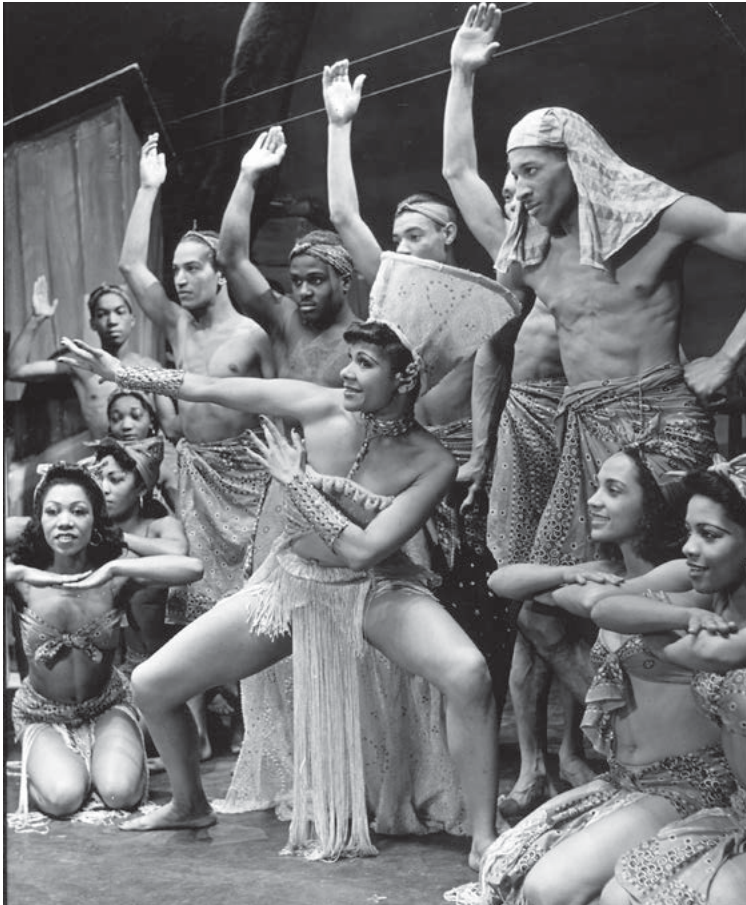



Photo by George Karger/Getty Images

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1D

Explain how course concepts, developments, and processes relate to the discipline of African American studies.

 *Source Analysis*

2A

Identify and explain a source's claim(s), evidence, and reasoning.

INSTRUCTIONAL PERIODS

2

TOPIC 3.15

Black History Education and African American Studies

Required Course Content

SOURCES

- "The Negro Digs Up His Past" by Arturo A. Schomburg, in *The New Negro: An Interpretation* edited by Alain Locke, 1925
- *The Mis-Education of the Negro* by Carter Godwin Woodson, 1933

LEARNING OBJECTIVES

LO 3.15.A

Explain why New Negro movement writers, artists, and educators strove to research and disseminate Black history to Black students.

ESSENTIAL KNOWLEDGE

EK 3.15.A.1

New Negro movement writers, artists, and educators believed that United States schools reinforced the idea that Black people had made no meaningful cultural contributions and were thus inferior. They urged African Americans to become agents of their own education and study the history and experiences of Black people to inform their future advancement.

EK 3.15.A.2

Artists, writers, and intellectuals of the New Negro movement refuted the idea that African Americans were people without history or culture and created a body of literature and educational resources to show otherwise. The early push to place Black history in schools allowed the contributions of the New Negro movement to reach Black students of all ages.

continued on next page

LEARNING OBJECTIVES**LO 3.15.B**

Describe the development and aims of the Black intellectual tradition that predates the formal integration of African American Studies into American colleges and universities in the mid-twentieth century.

ESSENTIAL KNOWLEDGE**EK 3.15.B.1**

The Black intellectual tradition in the United States began two centuries before the formal introduction of the field of African American Studies in the late 1960s. It emerged through the work of Black activists, educators, writers, and archivists who documented Black experiences.

EK 3.15.B.2

Beginning in the late eighteenth century, the African Free School provided an education to the children of enslaved and free Black people in New York. The school helped prepare early Black abolitionists for leadership.

EK 3.15.B.3

The Black Puerto Rican bibliophile Arturo Schomburg's collection, donated to The New York Public Library, became the basis of the Schomburg Center for Research in Black Culture.

EK 3.15.B.4

The sociologist and activist W.E.B. Du Bois's research and writings produced some of the earliest sociological surveys of African Americans.

EK 3.15.B.5

Anthropologist Zora Neale Hurston's writings documented forms of African American culture and linguistic expression.

EK 3.15.B.6

The historian Carter Godwin Woodson founded what became Black History Month, in addition to publishing many works chronicling Black experiences and perspectives in history.

Source Notes

- The son of formerly enslaved people, Carter Godwin Woodson became the founder of what is now the Association for the Study of African American Life and History (ASALH); created Negro History Week, which became Black History Month; and published many works of African American history that started with African origins through the early twentieth century.
- Arturo Schomburg's collection included rare artifacts that reflected the diverse artistic, literary, and political contributions of the African diaspora, including correspondence that belonged to Toussaint L'Ouverture, newspapers originally published by Frederick Douglass, and poems by Phillis Wheatley.

SUGGESTED SKILLS

 Source Analysis
2C

Explain the significance of a source's perspective, purpose, context, and audience.

2D

Describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.

INSTRUCTIONAL PERIODS

2

TOPIC 3.16

The Great Migration

Required Course Content

SOURCE

- Anonymous Letter Beckoning African Americans to leave the South, published in *The Messenger*, March 1920, in *Call and Response*, 258
- *The Migration Series* by Jacob Lawrence, 1940–1941 (various panels, in particular Panel No. 1)
- Map of The Great Migration

LEARNING OBJECTIVES

LO 3.16.A

Describe the causes of the Great Migration.

ESSENTIAL KNOWLEDGE

EK 3.16.A.1

The Great Migration was one of the largest internal migrations in United States history. Six million African Americans relocated in waves from the South to the North, Midwest, and western United States from the 1910s to 1970s.

EK 3.16.A.2

Labor shortages in the North during the First World War and Second World War increased job opportunities in northern industrial cities, appealing to African Americans in search of economic opportunities.

EK 3.16.A.3

Environmental factors, such as floods, boll weevils, and spoiled crops left many Black Southerners impoverished.

EK 3.16.A.4

African Americans relocated in search of safety for their families. The dangers of unmitigated lynching and racial violence prompted many Black people to leave the Jim Crow South.

continued on next page

LEARNING OBJECTIVES**LO 3.16.A**

Describe the causes of the Great Migration.

LO 3.16.B

Explain the impact of the Great Migration on Black communities and American culture.

ESSENTIAL KNOWLEDGE**EK 3.16.A.5**

A new railway system and the Black press made the Great Migration possible. Trains offered a means to travel, and the Black press provided encouragement and instructions for African Americans leaving the South.

EK 3.16.B.1

The effects of the Great Migration transformed American cities, Black communities, and Black cultural movements. The migration infused American cities such as New York, Chicago, Pittsburgh, and Los Angeles with Black Southern culture, creating a shared culture among African American communities across the country.

EK 3.16.B.2

The Great Migration transformed African Americans from primarily rural people to primarily urban dwellers. Black Southerners forged new connections to their northern environment, such as engaging with nature for leisure rather than livelihood/labor.

EK 3.16.B.3

As underpaid and disempowered Black laborers began to leave the South, racial tensions increased. Employers often resisted the flight of African Americans and at times had them unjustly arrested.

EK 3.16.B.4

The National Urban League was founded in New York City in 1910 as an interracial organization. The Urban League assisted African Americans migrating from the rural South during the Great Migration, helping them acclimate to northern urban life and secure housing and jobs. The Urban League would later support A. Philip Randolph's 1941 March on Washington and work directly with the Southern Christian Leadership Conference during the Civil Rights movement.

Source Notes

- In The Migration Series, artist Jacob Lawrence chronicles African Americans' hopes and challenges during the Great Migration. His work is known for its social realism due to his use of visual art to depict historical moments, social issues, and the everyday lives of African Americans.

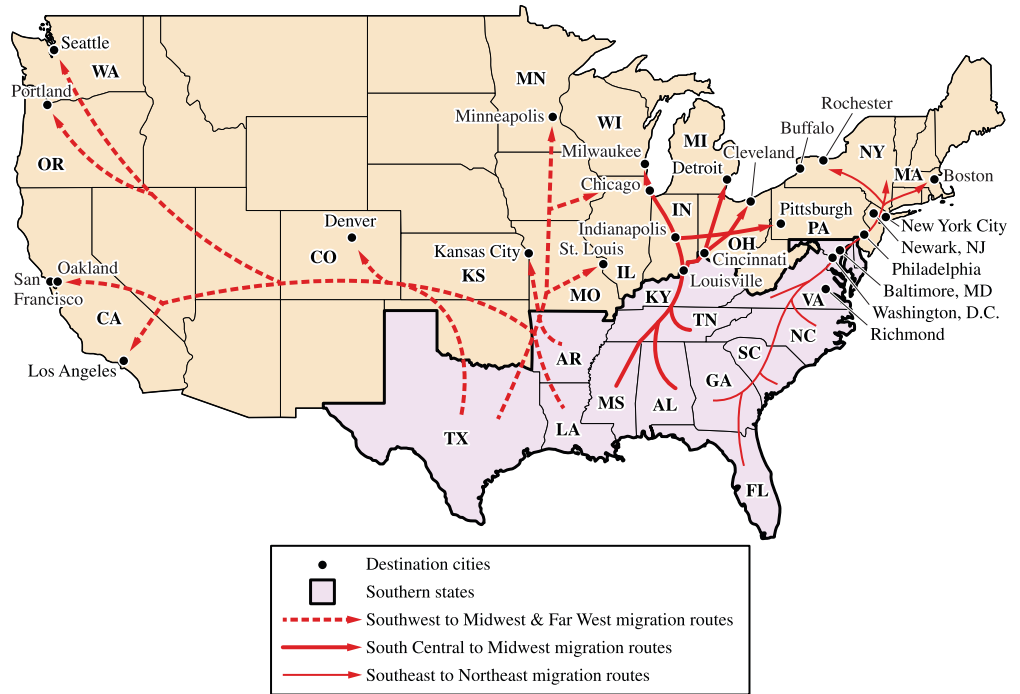
Sources

The Migration Series by Jacob Lawrence, 1940–1941, Panel No. 1



© 2022 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. Photo Credit: © Phillips Collection / Acquired 1942 / Bridgeman Images


Map of the Great Migration



TOPIC 3.17

Afro-Caribbean Migration

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2A

Identify and explain a source's claim(s), evidence, and reasoning.

INSTRUCTIONAL PERIODS

1

Required Course Content

SOURCES

- "Restricted West Indian Immigration and the American Negro" by Wilfred A. Domingo, 1924 (published in *Opportunity*, Oct. 1924, pp. 298–299)

LEARNING OBJECTIVES

LO 3.17.A

Explain the reasons for the increase in Black Caribbean migration to the United States during the first half of the twentieth century.

LO 3.17.B

Describe the effects of Afro-Caribbean migration to the United States in the early twentieth century and the migration's effect on African American communities.

ESSENTIAL KNOWLEDGE

EK 3.17.A.1

Afro-Caribbeans were affected by the decline of Caribbean economies during the First World War, and the expansion of United States political and economic interests in the Caribbean, such as the acquisition of the Panama Canal (1903)*. They came to the United States for economic, political, and educational opportunities.

EK 3.17.B.1

More than 140,000 Afro-Caribbean immigrants arrived between 1899 and 1937. Most settled in Florida and New York.

EK 3.17.B.2

The arrival of Afro-Caribbean immigrants to African American communities sparked tensions but also created new blends of Black culture in the United States.

EK 3.17.B.3

Afro-Caribbean migration to the United States increased the religious and linguistic diversity of African American communities in the United States, as many of the new arrivals were Catholic, Anglican, and Episcopalian and hailed from non-English-speaking islands.

continued on next page

LEARNING OBJECTIVES**LO 3.17.B**

Describe the effects of Afro-Caribbean migration to the United States in the early twentieth century and the migration's effect on African American communities.

ESSENTIAL KNOWLEDGE**EK 3.17.B.4**

Afro-Caribbean intellectuals also contributed to the radicalization of Black thought in the twentieth century by infusing their experiences of Black empowerment and autonomy into the radical Black social movements of the time.

***Further Explorations**

- Teachers interested in the relationship between United States interventions and Afro-Caribbean migration could explore any of the following as an area of further study: the United States occupation of Haiti and the Dominican Republic (starting in 1915–1916), and the United States purchase of the Virgin Islands (1917).

Source Notes

- Africans and their descendants born in the West Indies first arrived in what became the United States in the seventeenth century when enslaved people from Barbados, Jamaica, and other British colonies in the Caribbean were brought to British North American colonies to work on plantations. In the early nineteenth century, in the wake of the Haitian Revolution, formerly enslaved people found refuge in cities like New Orleans, Charleston, Norfolk, Baltimore, Philadelphia, and New York.
- Prominent early twentieth-century, Afro-Caribbean immigrants include Claude McKay (Jamaica), Arturo Schomburg (Puerto Rico), and Marcus Garvey (Jamaica).

TOPIC 3.18

The Universal Negro Improvement Association

Required Course Content

SOURCES

- “Address to the Second UNIA Convention” by Marcus Garvey, 1921
- Marcus Garvey at His Desk, 1924
- Marcus Garvey in Harlem, 1924

LEARNING OBJECTIVES

LO 3.18.A

Describe the mission and methods of the Universal Negro Improvement Association (UNIA).

LO 3.18.B

Describe the impact of Marcus Garvey and the Universal Negro Improvement Association (UNIA) on political thought throughout the African diaspora.

ESSENTIAL KNOWLEDGE

EK 3.18.A.1

Marcus Garvey led the largest pan-African movement in African American history as founder of the UNIA. The UNIA aimed to unite all Black people and maintained thousands of members in countries throughout the Caribbean, Latin America, and Africa.

EK 3.18.A.2


Marcus Garvey’s Back-to-Africa movement popularized the phrase “Africa for the Africans” and founded a steamship company, the Black Star Line, to repatriate African Americans to Africa.

EK 3.18.B.1

Garvey inspired African Americans, who had faced intense racial violence and discrimination, to embrace their shared African heritage. He championed the ideals of industrial, political, and educational advancement and self-determination through separatist Black institutions.

continued on next page

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2C

Explain the significance of a source’s perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

LEARNING OBJECTIVES**LO 3.18.B**

Describe the impact of Marcus Garvey and the Universal Negro Improvement Association (UNIA) on political thought throughout the African diaspora.

ESSENTIAL KNOWLEDGE**EK 3.18.B.2**

Garvey outlined the UNIA's objective to achieve Black liberation from colonialism across the African diaspora. This framework became the model for subsequent Black nationalist movements throughout the twentieth century. The UNIA's red, black, and green flag continues to be used by advocates of Black solidarity and freedom worldwide.

Source Notes

- The UNIA's newspaper, *Negro World*, cofounded by Garvey's wife, Amy Ashwood, circulated in over 40 countries.

Sources**Marcus Garvey at His Desk, 1924**

Underwood Archives/Getty Images

Marcus Garvey in Harlem, 1924



Michael Ochs Archives/Getty Images

THIS PAGE IS INTENTIONALLY LEFT BLANK.

AP AFRICAN AMERICAN STUDIES

UNIT 4

**Movements
and Debates**



7
WEEKS

UNIT AT A GLANCE

Skill Categories

1 Applying Disciplinary Knowledge **2** Source Analysis **3** Argumentation

Topic	Required Sources	Suggested Skills	Instructional Periods
4.1 The <i>Négritude</i> and <i>Negrismo</i> Movements	<p><i>Les Fétiches</i> by Loïs Mailou Jones, 1938</p> <p><i>The Jungle (La Jungla)</i> by Wifredo Lam, 1943</p> <p>Excerpt from <i>Discourse on Colonialism</i> by Aimé Césaire, 1955</p>	1B 2C	2
4.2 Anticolonialism and Black Political Thought	<p>Martin Luther King Jr. interview during visit to newly independent Ghana on invitation from Kwame Nkrumah, 1957</p> <p>Joe Louis during visit of Black business and media leaders to Havana, Cuba, 1960</p> <p>Maya Angelou, Julian Mayfield, and others petition outside the U.S. Embassy in Accra, Ghana, 1963</p>	1C 3B	1
4.3 African Americans and the Second World War: The Double V Campaign and the G.I. Bill	<p>James G. Thompson, "Should I Sacrifice to Live 'Half-American'?" <i>Pittsburgh Courier</i>, 1942</p> <p>Major Charity E. Adams and Captain Mary Kearney inspect members of the 6888th Central Postal Directory Battalion in England, 1945</p> <p>The flight instructor staff of Tuskegee Army Airfield, late in the Second World War, 1945</p>	1C	1
4.4 Discrimination, Segregation, and the Origins of the Civil Rights Movement	<p>Clark Doll Test, Harlem, Gordon Parks, 1947</p> <p>Kenneth Clark and child during the Clark Doll Test, Harlem, Gordon Parks, 1947</p> <p><i>Brown v. Board of Education</i> of Topeka, Opinion, May 17, 1954</p>	1B	2
4.5 Redlining and Housing Discrimination	<p>Home Owners' Loan Corporation "Residential Security" map of Philadelphia and Camden, 1937</p> <p>Excerpt from <i>A Raisin in the Sun</i> by Lorraine Hansberry, 1959</p>	1C 2D	1

Topic	Required Sources	Suggested Skills	Instructional Periods
4.6 Major Civil Rights Organizations	<p>"Nonviolence and Racial Justice" by Martin Luther King Jr., 1957</p> <p>John Lewis and Colleagues, Prayer Demonstration at a Segregated Swimming Pool, Cairo, Illinois, 1962</p> <p>"The Revolution Is at Hand" by John Lewis, 1963</p>	1A 2C	2
4.7 Black Women's Leadership and Grassroots Organizing in the Civil Rights Movement	<p>SNCC Position Paper: Women in the Movement, 1964</p> <p>"Boycott Cripples City Schools; Absences 360,000, Negroes and Puerto Ricans Unite," <i>The New York Times</i>, 1964</p>	1A 2A	1
4.8 The Arts, Music, and the Politics of Freedom	<p>"Little Rock" by Nicolás Guillén, 1959</p> <p><i>Original Faubus Fables</i> by Charles Mingus, 1960 (video, 9:21)</p> <p><i>Why We Can't Wait</i> by Martin Luther King Jr., 1964 (p. 48)</p> <p><i>Can't Turn Me Around</i> (video, 3:23)</p>	2C 3A	2
4.9 Black Religious Nationalism and the Black Power Movement	<p>"The Ballot or the Bullet" by Malcolm X, 1964</p> <p>Malcolm X and Martin Luther King Jr. after press conference at U.S. Capitol, 1964</p> <p><i>Muhammad Speaks</i> Newspaper Salesmen, 1965</p> <p>Elijah Muhammad Addressing Black Muslims at Convention, 1966</p>	1B 2A	2
4.10 The Black Arts Movement	<p><i>Negro es Bello II</i> by Elizabeth Catlett, 1969</p>	1B 2C	1
4.11 The Black Panther Party for Self-Defense	<p>The Black Panther Party's Ten-Point Program, 1966</p> <p>Black Panther Women in Oakland, CA, 1968</p> <p>Black Panther Free Food Program, 1972</p>	1A 3A	1


Skill Categories

1 Applying Disciplinary Knowledge **2** Source Analysis **3** Argumentation

Topic	Required Sources	Suggested Skills	Instructional Periods
4.12 Black Is Beautiful and Afrocentricity	<p><i>Kathleen Cleaver on Natural Hair</i>, 1968 (video, 0:57)</p> <p>Naturally '68 Photo shoot in the Apollo Theater featuring Grandassa models and AJASS members in dashikis, 1968</p> <p>"Still I Rise" by Maya Angelou, 1978</p>	1C 1D	1
4.13 The Black Feminist Movement, Womanism, and Intersectionality	<p>"Combahee River Collective Statement," 1977</p>	1B 2C	1
4.14 Interlocking Systems of Oppression	<p>"We're the Only Colored People Here" by Gwendolyn Brooks, From <i>Maud Martha</i>, 1953</p>	1C 3A	1
4.15 Economic Growth and Black Political Representation	<p>Commencement Address of Gen. Colin Powell at Howard University, 1994</p> <p>Portrait of President Barack Obama by Kehinde Wiley, 2018</p> <p>Portrait of First Lady Michelle Obama by Amy Sherald, 2018</p> <p>Charts from "The Black Middle Class Needs Political Attention, Too," Brookings Institution Report by Andre M. Perry and Carl Romer, 2020</p>	1C 2D	2
4.16 Demographic and Religious Diveristy in Contemporary Black Communities	<p>"The Growing Diversity of Black America" by Christine Tamir, Pew Research Center, 2021</p> <p>"Young Black Adults Less Protestant than Their Elders," Pew Research Center, 2021</p>	1C 2D	2
4.17 The Evolution of African American Music: From Spirituals to Hip-Hop	<p>Early R&B: <i>Ruth Brown – Hey Mama, He Treats Your Daughter Mean</i> (Live) (video, 2:01)</p> <p>"The Evolution of African American Music" by Portia Maultsby, in <i>Africanisms in African American Music</i>, 1980</p> <p>"Breakdancers in New York," 1984</p>	1B 2D	2

Topic	Required Sources	Suggested Skills	Instructional Periods
4.18 Black Life in Theater, TV, and Film	<p>Lobby Card for <i>The Betrayal</i>, by Oscar Micheaux, 1948</p> <p>Photo of <i>Soul Train</i>, circa 1970</p> <p><i>Soul Train It's a Vibe: The Best Soul Train Line Dances</i> (video, 4:31)</p> <p>Playbill for <i>Fences</i>, by August Wilson, 1987</p>	1D 2C	1
4.19 African Americans and Sports	<p>Jockeys Compete at the Washington Races, 1840</p> <p>Tommie Smith and John Carlos raise clenched fists during XIX Summer Olympics, 1968</p> <p>Seattle Seahawks versus San Francisco 49ers, 2017</p>	1B 3A	1
4.20 Science, Medicine, and Technology in Black Communities	<p>Mary Jackson at work, 1977</p> <p>Mae Jemison works at zero gravity, 1992</p> <p><i>Henrietta Lacks (HeLa): The Mother of Modern Medicine</i> by Kadir Nelson, 2017</p>	1B 1C	2
4.21 Black Studies, Black Futures, and Afrofuturism	<p><i>Let's Talk about "Black Panther" and Afrofuturism</i> (video, 2:45)</p> <p>Nichelle Nichols as Uhura in the <i>Star Trek</i> episode, "A Piece of the Action," 1968</p> <p>Poster for the film <i>Space Is the Place</i>, circa 1974</p> <p>"Culture Zone; Black to the Future," by Walter Mosley, <i>The New York Times</i>, 1998</p>	1D 3A	1

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2C

Explain the significance of a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

2

TOPIC 4.1

The *Négritude* and *Negrismo* Movements

Required Course Content

SOURCES

- *Les Fétiches* by Loïs Mailou Jones, 1938
- *The Jungle (La Jungla)* by Wifredo Lam, 1943
- Excerpt from *Discourse on Colonialism* by Aimé Césaire, 1955

LEARNING OBJECTIVES

LO 4.1.A

Describe the context of and connections between the *Négritude* and *Negrismo* movements in the first half of the twentieth century.

ESSENTIAL KNOWLEDGE

EK 4.1.A.1

The emergence of the *Négritude* and *Negrismo* movements in the early to mid-twentieth century affirmed the influence of African heritage and cultural aesthetics on many Afro-descendants throughout the African diaspora. These movements reinforced each other, and both were influenced by the New Negro movement in the U.S.

EK 4.1.A.2

The New Negro, *Négritude*, and *Negrismo* movements shared an emphasis on cultural pride and political liberation of Black people, but they did not always envision Blackness or relationships to Africa in the same way.

EK 4.1.A.3

Négritude (meaning “Blackness” in French) was a political, cultural, and literary movement of the 1930s through 1950s that started with French-speaking Caribbean and African writers protesting colonialism and the assimilation of Black people into European culture.

continued on next page

LEARNING OBJECTIVES

LO 4.1.A

Describe the context of and connections between the *Négritude* and *Negrismo* movements in the first half of the twentieth century.

LO 4.1.B

Explain why proponents of *Négritude* and *Negrismo* critiqued colonialism.

ESSENTIAL KNOWLEDGE

EK 4.1.A.4

Negrismo emerged in the Spanish-speaking Caribbean at the same time as the *Négritude* movement. *Negrismo* was embraced by Black and mixed-race Latin Americans and celebrated African contributions in Latin American music, folklore, literature, and art.

EK 4.1.B.1

Proponents* of *Négritude* and *Negrismo*, such as Aimé Césaire (Martinique), rejected the notion that European colonialism civilized colonized subjects. They argued that racial ideologies underpinned colonial exploitation, violent intervention, and systems of coerced labor.

EK 4.1.B.2

African Americans who supported *Négritude* and *Negrismo* saw connections between these movements and their own critique of global capitalism and racism. Writers and activists* such as Jessie Redmon Fauset (editor of the NAACP journal *The Crisis*) condemned racism and colonialism as interrelated means of dehumanizing people of African descent.

***Further Explorations**

- Teachers interested in focusing further study on this topic could consider figures such as Léopold Senghor (Senegal), a proponent of *Négritude*, and Ida Gibbs (leader in the Niagara movement).

Source Notes

- *Négritude* emerged in Paris, a diasporic hub for African American jazz performers, artists, and veterans in addition to intellectuals from Africa and the Caribbean. Afro-descendants who spent significant time in Paris during the *Négritude* movement include Josephine Baker, Claude McKay, Anna Julia Cooper, Augusta Savage, Countee Cullen, Alain Locke, Langston Hughes, and Nella Larsen.
- Like the New Negro movement, *Négritude* and *Negrismo* first manifested among educated elites.
- Langston Hughes played a pivotal role in connecting the New Negro, *Négritude*, and *Negrismo* movements by translating works from French and Spanish to English and from English to French and Spanish.
- Lois Mailou Jones's long career began during the Harlem Renaissance. She worked as an illustrator for some of the first Black history magazines published by W.E.B. Du Bois and Carter G. Woodson. Jones completed *Les Fétiches* while in Paris, inspired by the *Négritude* movement. The piece conveys strength, beauty, and protection in African ancestral heritage, and features five overlapping masks from different communities in Africa and a red religious fetish figure.
- Afro-Cuban artist Wifredo Lam, who also had Chinese heritage, was one of the leading artists of the *Negrismo* period. Lam's *The Jungle* (1943) reflects on the legacies of slavery and colonialism in Cuba with faces that reference West and Central African art motifs (masks) set in a sugarcane field.

Optional Sources:

- Portrait of Wifredo Lam, 1978
- Portrait of Lois Mailou Jones, 1990

Sources

Les Fétiches by Loïs Mailou Jones, 1938



Smithsonian American Art Museum, Museum purchase made possible by Mrs. Norvin H. Green, Dr. R. Harlan, and Francis Musgrave

The Jungle (La Jungla) by Wifredo Lam, 1943




© 2022 Artists Rights Society (ARS), New York / ADAGP, Paris; Photo Credit: © NPL - DeA Picture Library / Bridgeman Images

TOPIC 4.2

Anticolonialism and Black Political Thought

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C
Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Argumentation*

3B
Support a claim or argument using specific and relevant evidence.

INSTRUCTIONAL PERIODS

1

Required Course Content

SOURCES

- Martin Luther King Jr. interview during visit to newly independent Ghana on invitation from Kwame Nkrumah, 1957
- Joe Louis during visit of Black business and media leaders to Havana, Cuba, 1960
- Maya Angelou, Julian Mayfield, and others petition outside the U.S. Embassy in Accra, Ghana, 1963

LEARNING OBJECTIVES

LO 4.2.A

Describe the Black Freedom movement in the twentieth century.

LO 4.2.B

Describe examples of diasporic solidarity that emerged across the African diaspora in the twentieth century.

ESSENTIAL KNOWLEDGE

EK 4.2.A.1

The Black Freedom movement encompasses a period of transnational activism from the mid-1940s to the 1970s. It is marked by both the Civil Rights movement, which annulled Jim Crow laws and practices, and the Black Power movement, which heightened Black consciousness and racial pride in the U.S. and abroad.

EK 4.2.B.1

In the 1950s and 1960s, African American writers, leaders, and activists visited Africa to express diasporic solidarity and support for Africa’s decolonization. Some embraced pan-Africanism and advocated for the political and cultural unity of all people of African descent.

EK 4.2.B.2

The Republic of Ghana’s independence from British colonial rule in 1957 inspired visits from African American activists such as Martin Luther King Jr. and Malcolm X, writer Maya Angelou, lawyer Pauli Murray, and historian and sociologist W.E.B. Du Bois.

continued on next page

LEARNING OBJECTIVES**LO 4.2.B**

Describe examples of diasporic solidarity that emerged across the African diaspora in the twentieth century.

LO 4.2.C

Explain how diasporic solidarity between African Americans and Africans impacted Black politics in the U.S. and abroad in the twentieth century and beyond.

ESSENTIAL KNOWLEDGE**EK 4.2.B.3**

In 1960, renowned boxer Joe Louis traveled with a predominantly African American delegation to Cuba to discuss plans to promote Cuba as a tourist destination for African Americans to escape the prevalence of Jim Crow discrimination and segregation.

EK 4.2.C.1

As African Americans and Africans acknowledged their shared struggles against anti-Black racism and oppression, diasporic solidarity between them bolstered the global reach of the Black Freedom movement to audiences beyond the U.S.

EK 4.2.C.2

Diasporic solidarity between African Americans and Africans brought international attention to Africa's decolonization movement. In 1960, also known as the "Year of Africa," 17 African nations declared their independence from European colonialism. Diasporic solidarity continues to the present day.*

***Further Explorations**

- Teachers interested in focusing further study on how diasporic solidarity continues to the present day could consider Ghana's celebration of 2019 as the "Year of Return," an initiative to reunite African descendants to the continent.

Source Notes

- The 1963 photo portrays prominent African American activists presenting a petition of support for the March on Washington and the end of apartheid in South Africa.
- W.E.B. Du Bois is known as the father of modern pan-Africanism. Early advocates of pan-Africanism include nineteenth century African American and Caribbean writers such as Martin Delany, Alexander Crummell, and Edward Blyden.
- Prime Minister and President of Ghana Kwame Nkrumah obtained degrees from Lincoln University and the University of Pennsylvania in the late 1930s and early 1940s, where he made connections with African American intellectuals.
- At the reception celebrating Ghana's independence in 1957, Martin Luther King Jr. famously told then Vice President Richard Nixon, "I want you to come visit us down in Alabama, where we are seeking the same kind of freedom the Gold Coast is celebrating."

Optional Sources:

- Malcolm X and Maya Angelou in Ghana, 1964
- Flyer advertising "Afrika Night & Dance" benefit for a free Zimbabwe, including prominent African American political leaders as invited guests, 1970

Sources

Joe Louis during visit of Black business and media leaders to Havana, Cuba, 1960

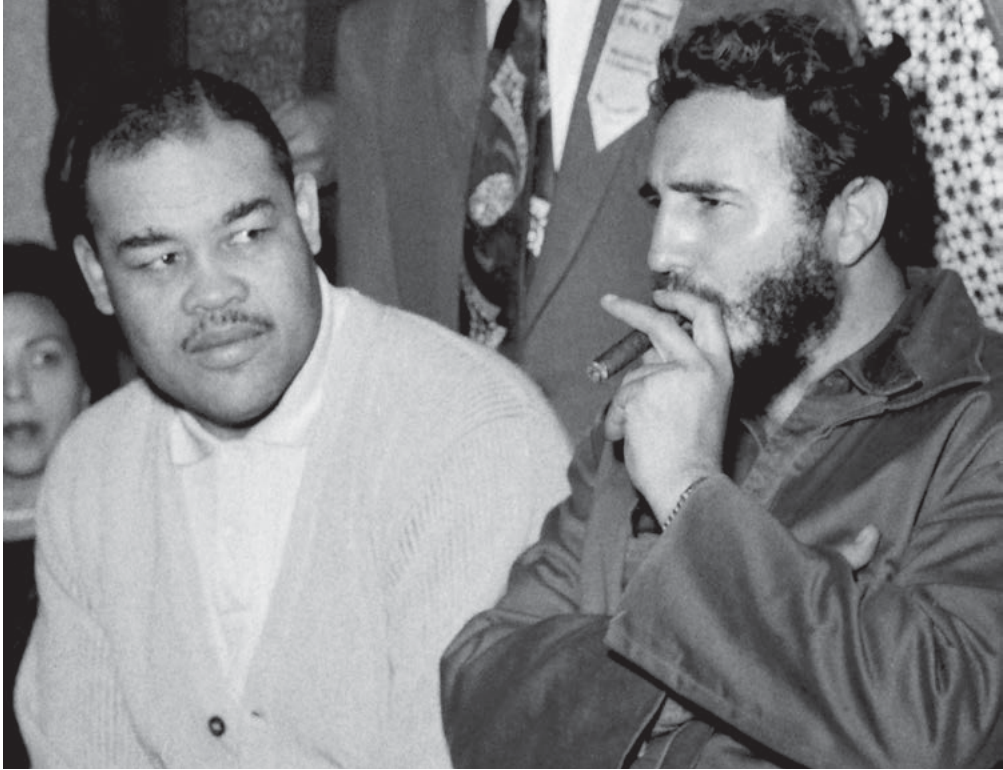



Photo by Robert Abbott Sengstacke/Getty Images

Maya Angelou, Julian Mayfield, and others petition outside the U.S. Embassy in Accra, Ghana, 1963



Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, The New York Public Library.

SUGGESTED SKILLS

 Applying
Disciplinary
Knowledge

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

INSTRUCTIONAL PERIODS

1

TOPIC 4.3

African Americans and the Second World War: Double V Campaign and the G.I. Bill

Required Course Content

SOURCES

- James G. Thompson, "Should I Sacrifice to Live 'Half-American'?", *Pittsburgh Courier*, 1942
- Major Charity E. Adams and Captain Mary Kearney inspect members of the 6888th Central Postal Directory Battalion in England, 1945
- The flight instructor staff of Tuskegee Army Airfield, late Second World War, 1945

LEARNING OBJECTIVES

LO 4.3.A

Describe African Americans' involvement in the Second World War.

ESSENTIAL KNOWLEDGE

EK 4.3.A.1

The United States Armed Forces remained segregated at the outset of the Second World War. Despite this, over two million African Americans registered for the draft or voluntarily enlisted and served in every branch of the U.S. military.

EK 4.3.A.2

The Tuskegee Airmen were the first African American pilots in the United States military. Serving in the U.S. Army Air Corps (the precursor to the United States Air Force), these pilots contributed to the fight against fascism through their service in Europe and North Africa during the Second World War.

continued on next page

LEARNING OBJECTIVES**LO 4.3.B**

Explain how the Double V Campaign emerged during the Second World War.

LO 4.3.C

Describe African Americans' access to the benefits of the G.I. Bill.

ESSENTIAL KNOWLEDGE**EK 4.3.B.1**

During the era of the Second World War, African Americans critiqued the unequal treatment they faced as U.S. citizens as the country rallied to fight fascism in Europe. In 1942, veteran and journalist James G. Thompson inspired the "Double Victory" Campaign with a letter to the African American newspaper, *Pittsburgh Courier*. His letter urged readers to fight for the "double victory"—a victory against fascism abroad and a victory against Jim Crow segregation at home.

EK 4.3.C.1

The G.I. Bill of 1944 was designed as a race-neutral gesture of gratitude toward American veterans returning from the Second World War, including 1.2 million Black veterans, by providing funds for college tuition, low-cost home mortgages, and low-interest business startup loans—major pillars of economic stability and mobility.

EK 4.3.C.2

Although the G.I. Bill was a federal program, funds were administered locally and subject to Jim Crow discriminatory practices, and as a result, they were often disproportionately disbursed to white veterans.

Source Notes

- The Tuskegee Airmen were known as the "Red Tails" due to the markings on their aircraft.
- Educator Mary McLeod Bethune and First Lady Eleanor Roosevelt advocated for the incorporation of Black women into the Women's Army Corps (WAC). The 6888th Central Postal Directory Battalion, a unit of over 800 women, included women of Caribbean and Mexican descent.
- African American veterans were targeted for violent attacks as they continued to fight against racism when they returned to the U.S.
- Many Black veterans received fewer or no benefits from the G.I. Bill due to several factors, including denials by state and federal agencies, intimidation, and higher rates of dishonorable discharge than their white counterparts.

Optional Sources:

- In parade, the 41st Engineers at Ft. Bragg, North Carolina, in color guard ceremony
- Handkerchief with the Second World War Double V campaign design, *Pittsburgh Courier*, 1942–1945
- Poster on the Double V Campaign, *Pittsburgh Courier*
- Jackie Robinson in U.S. Army uniform

Sources

Major Charity E. Adams and Captain Mary Kearney inspect members of the 6888th Central Postal Directory Battalion in England, 1945



National Archives


The flight instructor staff of Tuskegee Army Airfield, late Second World War, 1945



Smithsonian National Air and Space Museum (NASM 99-15439)

SUGGESTED SKILLS

SUGGESTED SKILLS

 Applying
Disciplinary
Knowledge

1B

Identify and explain the context of a specific event, development, or process.

INSTRUCTIONAL PERIODS

2

TOPIC 4.4

Discrimination, Segregation, and the Origins of the Civil Rights Movement

Required Course Content

SOURCES

- Clark Doll Test, Harlem, Gordon Parks, 1947
- Kenneth Clark and child during the Clark Doll Test, Harlem, Gordon Parks, 1947
- *Brown v. Board of Education of Topeka*, Opinion; May 17, 1954

LEARNING OBJECTIVES

LO 4.4.A

Describe the enduring forms of segregation and discrimination in daily life that African Americans faced in the first half of the twentieth century.

LO 4.4.B

Explain the rationale for the *Brown v. Board of Education* decision to overturn “separate but equal.”

ESSENTIAL KNOWLEDGE

EK 4.4.A.1

Through the mid-twentieth century, African Americans in the North and South continued to face racial discrimination, violence, and segregation in education, housing, transportation, and voting. The Civil Rights movement emerged from the need to eradicate segregation and ensure federal protection of the rights guaranteed by the Reconstruction Amendments and the Civil Rights Act of 1875 (which outlawed racial discrimination in public places).

EK 4.4.B.1

In 1954, the Supreme Court ruled racial segregation in public schools unconstitutional in the *Brown v. Board of Education* decision. The decision determined state-sanctioned school segregation violated the equal protection clause of the Fourteenth Amendment and overturned the prior ruling of “separate but equal” established in *Plessy v. Ferguson*.

continued on next page

LEARNING OBJECTIVES

LO 4.4.B

Explain the rationale for the *Brown v. Board of Education* decision to overturn “separate but equal.”

LO 4.4.C

Explain how different groups responded to school integration as a result of the *Brown v. Board of Education* decision.

ESSENTIAL KNOWLEDGE

EK 4.4.B.2

The Supreme Court cited the “doll test” conducted by psychologists Mamie and Kenneth Clark in the 1940s as a key factor in its decision: this study demonstrated the impact of racial segregation on children’s self-esteem.

EK 4.4.C.1

De facto segregation in public schools persisted despite the ruling of *Brown v. Board of Education*. Some states cut funding for integrated schools while providing financial support to those that remained predominantly white. Some white families fled to the suburbs and private schools, shifting their investment into schools and neighborhoods that few African Americans could access. In some places, local and federal police were used to prevent integration, and some schools chose to shut down rather than integrate.

EK 4.4.C.2

Following the Supreme Court’s ruling in *Brown v. Board of Education*, students at all age levels*, such as the “Little Rock Nine” (Little Rock High School, Little Rock, Arkansas, 1957), attempted to integrate schools throughout the South despite continued resistance.

***Further Explorations**

- Teachers interested in focusing further study on this topic could consider the examples of students such as Ruby Bridges (William Frantz Elementary School, New Orleans, 1960), or James Meredith (The University of Mississippi, 1962).

Source Notes

- Five court cases led to overturning the doctrine of “separate but equal:” *Briggs v. Elliott* (1952), *Belton v. Gebhart* (1952), *Bolling v. Sharpe* (1954), *Brown v. Board of Education* (1954), and *Davis v. County School Board* (1954).
- As a result of the *Brown* decision, many Black teachers in the South lost their jobs. Their positions were routinely given to white teachers, often with less experience.
- Because of de facto segregation, some schools remain segregated.
- De facto segregation continued in schools after the *Brown* decision.

Optional Sources:

- Brown v. Board of Education Litigants (1953)
- Nettie Hunt and daughter Nickie at the U.S. Supreme Court (1954)

Sources**Clark Doll Test, Harlem, Gordon Parks, 1947**


Photograph by Gordon Parks. Courtesy of and copyright The Gordon Parks Foundation

Kenneth Clark and child during the Clark Doll Test, Harlem, Gordon Parks, 1947



Photograph by Gordon Parks. Courtesy of and copyright The Gordon Parks Foundation

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2D

Describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.

INSTRUCTIONAL PERIODS

1

TOPIC 4.5

Redlining and Housing Discrimination

Required Course Content

SOURCES

- Home Owners Loan Corporation “Residential Security” map of Philadelphia and Camden, 1937
- Excerpt from *A Raisin in the Sun* by Lorraine Hansberry, 1959

LEARNING OBJECTIVES

LO 4.5.A

Explain the long-term effects of housing discrimination on African Americans in the second half of the twentieth century.

ESSENTIAL KNOWLEDGE

EK 4.5.A.1

In the twentieth century, African Americans faced restrictions on their access to home ownership that in turn limited their ability to pass on wealth to their descendants.

EK 4.5.A.2

Housing segregation was codified in the Federal Housing Administration’s *Underwriting Manual* (1938). Restrictions made it illegal for African Americans to live in many communities in the United States. The NAACP fought housing discrimination through the passage of the Fair Housing Act in 1968.

EK 4.5.A.3

Throughout the twentieth century and peaking in the mid-1900s, mortgage lenders practiced redlining—the discriminatory practice of withholding mortgages to African Americans and other people of color within a defined geographical area under the pretense of “hazardous” financial risk posed by those communities.

EK 4.5.A.4

African Americans who integrated into well-resourced neighborhoods across the country sometimes became targets of mob violence.

continued on next page

LEARNING OBJECTIVES

LO 4.5.A

Explain the long-term effects of housing discrimination on African Americans in the second half of the twentieth century.

ESSENTIAL KNOWLEDGE

EK 4.5.A.5

Housing discrimination intensified preexisting disparities between African Americans and white people. Many African American communities had limited access to public transportation, clean water and air, recreational spaces, healthy food, and healthcare services, exacerbating health disparities along racial lines.

EK 4.5.A.6

Predominantly Black areas often lacked sufficient infrastructure for public transportation and racially segregated transportation remained unequal. African Americans responded by operating jitneys (small buses that provided taxi services) and starting their own bus companies.

Source Notes

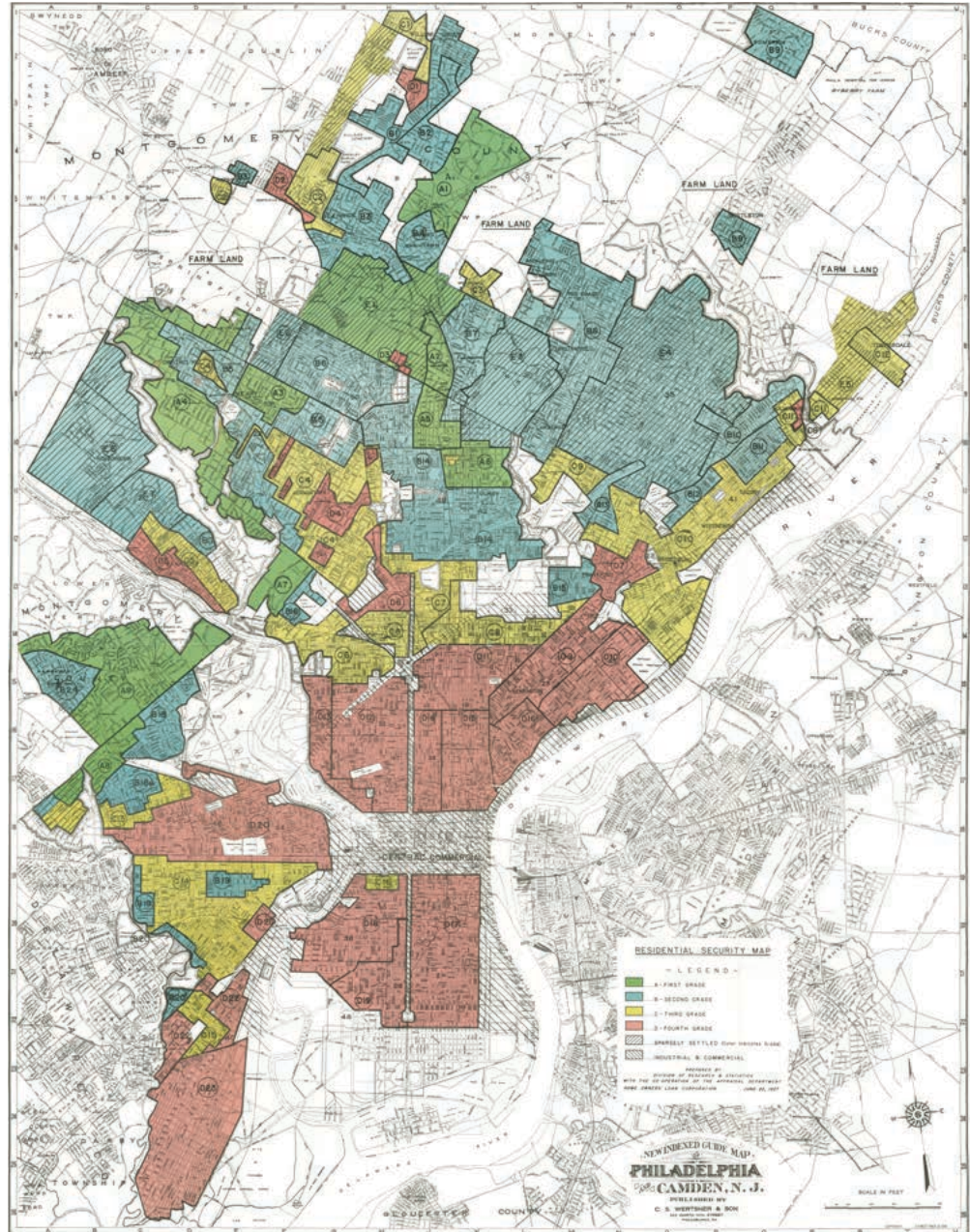
- The title of Lorraine Hansberry’s play, *A Raisin in the Sun*, was inspired by Langston Hughes’s poem “Harlem.”

Optional Sources:

- Home Owners Loan Corporation “Residential Security” map of Atlanta, 1938

Sources

Home Owners Loan Corporation "Residential Security" map of Philadelphia and Camden, 1937




Public Domain

TOPIC 4.6

Major Civil Rights Organizations

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Source Analysis*

2C

Describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.

INSTRUCTIONAL PERIODS

2

Required Course Content

SOURCES

- “Nonviolence and Racial Justice” by Martin Luther King Jr., 1957
- John Lewis and Colleagues, Prayer Demonstration at a Segregated Swimming Pool, Cairo, Illinois, 1962
- “The Revolution Is at Hand” by John Lewis, 1963

LEARNING OBJECTIVES

LO 4.6.A

Describe the essential methods of the major civil rights organizations.

ESSENTIAL KNOWLEDGE

EK 4.6.A.1

Major civil rights organizations united African Americans with different experiences and perspectives through a common desire to end racial discrimination and inequality. These organizations included the “Big Four”: The National Association for the Advancement of Colored People (NAACP), the Southern Christian Leadership Conference (SCLC), the Congress of Racial Equality (CORE), and the Student Nonviolent Coordinating Committee (SNCC).

EK 4.6.A.2

Local branches of major civil rights organizations launched a national movement built on the shared methods of nonviolent, direct, and racially inclusive protest and grassroots efforts. Nonviolent forms of civil disobedience—including marches, sit-ins, litigation, economic boycotts, and the use of mass media—were often met with violence, which sometimes precipitated a response of self-defense.

continued on next page

LEARNING OBJECTIVES**LO 4.6.B**

Explain how nonviolent resistance strategies mobilized the Civil Rights movement.

LO 4.6.C

Explain how civil rights activism in the mid-twentieth century led to federal legislative achievements.

ESSENTIAL KNOWLEDGE**EK 4.6.B.1**

Civil rights leaders organized the Birmingham Children’s Crusade (Alabama, 1963), which strategically included children because they were not subject to penalties such as loss of homes or jobs. The violent response by local police against children was televised and met with shock and anger by many Americans and people around the world.

EK 4.6.B.2

In 1963, A. Philip Randolph, Bayard Rustin, and an alliance of Black civil rights organizations and leaders from religious and labor groups organized the March on Washington for Jobs and Freedom. The march highlighted issues of economic inequality, unemployment, and racial discrimination. Martin Luther King Jr. delivered his “I Have a Dream” speech, calling for an end to discrimination and racism.

EK 4.6.B.3

The Mississippi Freedom Summer project (1964) highlighted the racial violence African Americans faced while trying to assert their constitutional right to vote. The Big Four civil rights organizations established 41 Freedom Schools to prepare African Americans for civic activism through voter registration and a celebration of Black history. The killing of three young activists that summer, one African American and two Jewish, helped galvanize the movement and the formation of the Mississippi Freedom Democratic Party.

EK 4.6.C.1

The coordinated efforts of the Civil Rights movement resulted in the Civil Rights Act of 1964, which ended segregation and prohibited discrimination on the basis of race, color, and religion.

EK 4.6.C.2

The Voting Rights Act of 1965 outlawed discriminatory barriers in voting.


Source Notes

- In the essay “Nonviolence and Racial Justice,” Martin Luther King Jr. explained the purpose and major characteristics of the strategy of nonviolent direct resistance as inspired by Christian principles and the example of Mahatma Gandhi.
- In his speech at the March on Washington for Jobs and Freedom (1963), SNCC leader John Lewis called for greater attention to the urgency of civil rights and African Americans’ need for protection from racial violence.
- Although the March on Washington initially faced controversy because of discrimination against Bayard Rustin, an openly gay advisor to civil rights leaders since the Montgomery Bus Boycott (1955), it was a successful peaceful protest that drew over 250,000 participants.
- The Freedom Schools built on a tradition of community-developed schools for enslaved African Americans in the eighteenth and nineteenth centuries.
- The “Big Four” civil rights organizations mobilized nonviolent direct protest among various groups:
 - ◆ The National Association for the Advancement of Colored People (NAACP) was formed in 1909 as an interracial organization that fought discrimination and racial violence primarily through legal campaigns. W.E.B. Du Bois and Ida B. Wells-Barnett were among the founders. Rosa Parks, a local NAACP secretary, helped to launch the Montgomery Bus Boycott (1955).
 - ◆ The Congress of Racial Equality (CORE) was a civil rights organization established by Black and white students in Chicago in 1942. CORE collaborated with other organizations to organize sit-ins, voter registration drives, and the Freedom Rides of 1961.
 - ◆ The Southern Christian Leadership Conference (SCLC) was established in 1957. Under its first president, Martin Luther King Jr., the SCLC coordinated the actions of churches and other local organizations to launch major protests, such as the Selma Voting Rights March (1965).
 - ◆ The Student Nonviolent Coordinating Committee (SNCC) was founded in 1960 when Ella Baker assisted students interested in the SCLC’s activism in founding their own organization after the students organized and staged the Greensboro sit-ins. They primarily used nonviolent direct-action protest through grassroots organizing.

Optional Sources:

- Young protesters during the Birmingham Children’s Crusade, 1963

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Source Analysis*

2A

Identify and explain a source's claim(s), evidence, and reasoning.

INSTRUCTIONAL PERIODS

1

TOPIC 4.7

Black Women's Leadership and Grassroots Organizing in the Civil Rights Movement

Required Course Content

SOURCES

- SNCC Position Paper: Women in the Movement, 1964
- "Boycott Cripples City Schools; Absences 360,000, Negroes and Puerto Ricans Unite," *The New York Times*, 1964

LEARNING OBJECTIVES

LO 4.7.A

Describe the ways Black women leaders furthered the goals of the major civil rights organizations and grassroots efforts.

ESSENTIAL KNOWLEDGE

EK 4.7.A.1

Black women were central leaders in the Civil Rights movement, though they often faced gender discrimination within the major organizations. Leaders such as Ella Baker and Fannie Lou Hamer stressed the importance of addressing both racial and gender discrimination during the Black Freedom movement, building on a long tradition of Black women activists.

EK 4.7.A.2

Ella Baker, known as the "mother of the Civil Rights movement," focused on grassroots organizing and inclusive, group-centered leadership over leader-centered groups in the Civil Rights movement. She encouraged young people to contribute to social justice efforts that fought both racism and sexism.

EK 4.7.A.3

In her speech at SNCC's founding in 1960, Ella Baker argued that peaceful sit-ins at lunch counters were about more than access to goods and services; they demonstrated the need for the full inclusion of African Americans in every aspect of American life.

continued on next page

LEARNING OBJECTIVES

LO 4.7.A

Describe the ways Black women leaders furthered the goals of the major civil rights organizations and grassroots efforts.

LO 4.7.B

Describe the ways grassroots organizing beyond the South advanced the goals of the Civil Rights movement.

ESSENTIAL KNOWLEDGE

EK 4.7.A.4

Dorothy Height led the National Council of Negro Women for 40 years and routinely worked on major civil rights projects, such as the March on Washington.

EK 4.7.B.1

In the mid-1960s, the Coordinating Council of Community Organizations (CCCCO) was established to protest school segregation in Chicago. Before disbanding in 1967, it turned its attention to other issues like employment and housing discrimination plaguing Black Chicagoans.

EK 4.7.B.2

In 1964, 464,000 students—nearly half of New York City’s student body—boycotted school to protest racial segregation in schools. The New York City school boycott of 1964 was the largest single-day civil rights protest in U.S. history.

Source Notes

- Gloria Richardson was the first woman to lead a civil rights organization outside of the South, the Cambridge Nonviolent Action Committee, based in Maryland. The Committee advocated for the Treaty of Cambridge (1963), which sought to address housing discrimination and unemployment. Richardson also participated in the Freedom Rides and the March on Washington.

Optional Sources:


- Gloria Richardson confronted by Maryland National Guardsmen during Cambridge Protest, 1963
- Pinback button for NYC school boycott, 1964
- Dorothy Height meets with President Lyndon B. Johnson at the White House, 1963
- Protestors in front of Chicago real estate office, 1966

SUGGESTED SKILLS

 Source Analysis

2C

Explain the significance of a source's perspective, purpose, context, and audience.

 Argumentation

3A

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

2

TOPIC 4.8

The Arts, Music, and the Politics of Freedom

Required Course Content

SOURCES

- "Little Rock" by Nicolás Guillén, 1959
- *Original Faubus Fables* by Charles Mingus, 1960 (video, 9:21)
- *Why We Can't Wait* by Martin Luther King Jr., 1964 (p. 48)
- *Can't Turn Me Around* (video, 3:23)

LEARNING OBJECTIVES

LO 4.8.A

Explain how artists, performers, poets, and musicians of African descent advocated for racial equality and brought international attention to the Black Freedom movement.

ESSENTIAL KNOWLEDGE

EK 4.8.A.1

During the Black Freedom movement of the twentieth century, Black artists contributed to the struggle for racial equality through various forms of expression. Their work brought African Americans' resistance to inequality to global audiences and strengthened similar efforts by Afro-descendants beyond the U.S.

EK 4.8.A.2

In their writings, poets such as Nicolás Guillén, a prominent *Negrismo* Cuban poet of African descent, examined the connections between anti-Black racism in the United States and Latin America. They denounced segregation and racial violence and brought Black-freedom struggles to the attention of audiences beyond the U.S.

EK 4.8.A.3

Musicians, such as jazz bassist Charles Mingus, composed protest songs reliant on African American musical traditions like call and response. Their music drew global attention to white supremacist responses to racial integration in the U.S. (e.g., the Little Rock Crisis, 1957).

continued on next page

LEARNING OBJECTIVES**LO 4.8.B**

Explain how faith and music inspired African Americans to combat continued discrimination during the Civil Rights movement.

ESSENTIAL KNOWLEDGE**EK 4.8.B.1**

Faith and music were important elements of inspiration and community mobilization during the Civil Rights movement of the 1950s and 1960s. Many freedom songs emerged through the adaptation of hymns, spirituals, gospel songs, and labor union songs in Black churches, which had created space for organizing and adapting this broad range of musical genres.

EK 4.8.B.2

Freedom songs inspired African Americans, many of whom risked their lives as they pressed for equality and freedom. These songs unified and renewed activists' spirits, gave direction through lyrics, and communicated their hopes for a more just and inclusive future.

EK 4.8.B.3

Martin Luther King Jr. described "We Shall Overcome" as an anthem of the Civil Rights movement. Activists often sang the song while marching, while protesting, when they were arrested, and while in jail. Exemplifying the role of freedom songs as an inspiration for political protest, the anthem served as a muse for King's 1966 speech of the same name.


Source Notes

- Performers like Josephine Baker, who expatriated, critiqued the double standards of an American democracy that maintained segregation while promoting ideals of equality domestically and abroad.
- Charles Mingus composed "Fables of Faubus" as a protest song in response to the Little Rock Crisis. In 1959, Columbia Records refused to allow him to include the lyrics to the song, and it remained instrumental. In 1960, Mingus rereleased the song as "Original Faubus Fables" with lyrics that used call and response to mock the foolishness of racial segregation through allusions to Governor Orval E. Faubus.
- Though many singers like Mahalia Jackson and Harry Belafonte sang iconic renditions of freedom songs, these songs were most often sung by a group and reflected the community stewardship fostered by Black church leaders and expressed in hymns and spirituals.

Optional Source

- Speech in St. Louis by Josephine Baker, 1952

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2A

Identify and explain a source's claim(s), evidence, and reasoning.

INSTRUCTIONAL PERIODS

2

TOPIC 4.9

Black Religious Nationalism and the Black Power Movement

Required Course Content

SOURCES

- "The Ballot or the Bullet" by Malcolm X, 1964
- Malcolm X and Martin Luther King Jr. after press conference at U.S. Capitol, 1964
- *Muhammad Speaks* Newspaper Salesmen, 1965
- Elijah Muhammad Addressing Black Muslims at Convention, 1966

LEARNING OBJECTIVES

LO 4.9.A

Describe the origins and beliefs of the Nation of Islam.

ESSENTIAL KNOWLEDGE

EK 4.9.A.1

The Nation of Islam (NOI) was founded in Detroit in 1930, blending basic beliefs and practices of Islam (devotion to Allah, study of the Qur'an) with mythology and Black Nationalist ideology.

EK 4.9.A.2

Elijah Muhammad, who from 1934 led the Nation of Islam from its Chicago headquarters, encouraged his followers to forgo their surnames for Muslim ones. Many members adopted the letter "X" as a symbolic gesture of abandoning the name of their enslavers until devout members received a new identity.

continued on next page

LEARNING OBJECTIVES**LO 4.9.B**

Explain how Black Freedom movement strategies transitioned from civil rights to Black Power.

ESSENTIAL KNOWLEDGE**EK 4.9.B.1**

During the mid-1960s, some African Americans believed the Civil Rights movement's focus on racial integration, equal rights, and nonviolent strategies did not sufficiently address the widespread disempowerment and lack of safety they faced in their daily lives. Many embraced Black Power, a movement that promoted self-determination, defended violence as a viable strategy, and strove to transform Black consciousness by emphasizing cultural pride.

EK 4.9.B.2

Malcolm X, a Muslim minister and activist, championed the principles of Black autonomy and encouraged African Americans to build their own social, economic, and political institutions instead of prioritizing integration.

EK 4.9.B.3

Malcolm X not only encouraged African Americans to exercise their right to vote, but also to exercise the Second Amendment's right to keep and bear arms. He further urged African Americans to "defend themselves" if the government was "unwilling or unable to defend the lives and the property" of African Americans. His emphasis on self-defense, sense of dignity, and solidarity influenced the political groups that emerged during the Black Power movement.

EK 4.9.B.4

Malcolm X's ideas evolved over his lifetime. Toward the end of his life, Malcolm X left the Nation of Islam to embrace orthodox Islam. He pursued goals of Black nationalism, pan-African connections, and asserting African people's rights as human rights, and protested injustices internationally.

Source Notes

- Malcolm X also encouraged African Americans to relinquish names associated with slavery and its demise (e.g., *Negro*, *colored*) and to embrace ethnonyms such as *Black* or *African American* with a sense of pride. Following his conversion to orthodox Islam, Malcolm X changed his name once again to el-Hajj Malik el-Shabazz.

Source

Malcolm X and Martin Luther King Jr. after press conference at U.S. Capitol, 1964



Universal History Archive/Universal Images Group/Getty Images

***Muhammad Speaks* Newspaper Salesmen, 1965**


Photo by Robert Abbott Sengstacke/Getty Images

Elijah Muhammad Addressing Black Muslims at Convention, 1966



Bettmann / Contributor/Getty

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2C

Explain the significance of a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

TOPIC 4.10

The Black Arts Movement

Required Course Content

SOURCES

- *Negro es Bello II* by Elizabeth Catlett, 1969

LEARNING OBJECTIVES

LO 4.10.A

Explain how the Black Arts movement (BAM) influenced Black culture in the 1960s and 1970s.

LO 4.10.B

Explain how the Black Arts movement influenced the development of African American Studies.

ESSENTIAL KNOWLEDGE

EK 4.10.A.1

The Black Arts movement (BAM) (1965–1975) galvanized the work of Black artists, writers, musicians, and dramatists who envisioned art as a political tool to achieve Black liberation. They did not espouse a monolithic vision of what Black art should be, though they were unified by the notion that Black art was distinct in its inspiration, characteristics, and purposes.

EK 4.10.A.2

Like the Harlem Renaissance of the 1920s, which proclaimed a new mentality for the “new negro,” the Black Arts movement created a new political foundation for Black art. It emphasized the long tradition of Black cultural production by connecting contemporary writers and artists to their forerunners.

EK 4.10.B.1

The Black Arts movement inspired the creation of Black magazines, publishing houses, art houses, scholarly journals, and some of the earliest African American Studies programs in universities. The flourishing of Black cultural forms during this movement helped to establish African American Studies as an interdisciplinary field.

Movements and Debates

Source Notes

- Elizabeth Catlett, the granddaughter of formerly enslaved people, was an African American artist who created paintings, sculptures, and prints that explored themes such as race, gender, class, and history. In the 1940s, she relocated to Mexico and later became a Mexican citizen. Her art reflects the influences of African, African American, and Mexican modernist traditions.
- Elizabeth Catlett's print *Negro es Bello II* highlights the transnational and diasporic reach of the Black is Beautiful and the Black Power movements and participates in their global circulation. The piece features two faces in the style of African masks and images of black panthers encircled with the phrase, "Black Is Beautiful."

Optional Sources:

- "Legacy" by Amiri Baraka, 1969


Source

Negro es Bello II by Elizabeth Catlett, 1969



© 2022 Mora-Catlett Family / Licensed by VAGA at Artists Rights Society (ARS), NY; Photo Credit: © Detroit Institute of Arts, USA / Museum Purchase, Octavia W. Bates Fund / Bridgeman Images

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Argumentation*

3A

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

1

TOPIC 4.11

The Black Panther Party for Self-Defense

Required Course Content

SOURCES

- The Black Panther Party's Ten-Point Program, 1966
- Black Panther Women in Oakland, CA, 1968
- Black Panther Free Food Program, 1972

LEARNING OBJECTIVES

LO 4.11.A

Explain how the Black Panther Party pursued political, economic, and social reforms in the twentieth century.

ESSENTIAL KNOWLEDGE

EK 4.11.A.1

The Black Panther Party for Self-Defense was a revolutionary Black Power organization inspired by Malcolm X's arguments. The party's Ten-Point Program called for freedom from oppression and imprisonment, access to housing, healthcare, education, and employment opportunities.

EK 4.11.A.2

The Black Panthers' platform cited the Second Amendment to promote and justify the right to bear arms in self-defense. The party's calls for violent resistance to oppression resulted in armed conflicts. In turn, the FBI waged a campaign against the Black Panthers as a threat to national security.

EK 4.11.A.3

Local Black Panther offices were frequently led by women, who made up about half of the party's membership. The organization quickly expanded, with chapters in dozens of U.S. cities, to advocate for other social reforms. The Black Panther Party implemented what they termed "survival programs" to provide help for low-income communities: the Free Breakfast for School Children Program, legal aid offices, and relief programs that offered free medical care and clothing.

Source Notes

- The Black Panther Party was formed by college students Bobby Seale and Huey P. Newton in Oakland, California, in the wake of the assassination of Malcolm X, the brutality experienced by nonviolent protesters, and police killings of unarmed African Americans. The party functioned from 1966 through the 1980s.

Source

Black Panther Women in Oakland, CA, 1968



© The Regents of the University of California. Courtesy Special Collections, University Library, University of California, Santa Cruz. Ruth-Marion Baruch and Pirkle Jones Photographs.


Black Panther Free Food Program, 1972

© Stephen Shames. Collection of the Smithsonian National Museum of African American History and Culture.

TOPIC 4.12

Black Is Beautiful and Afrocentricity

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

1D

Explain how course concepts, developments, and processes relate to the discipline of African American Studies.

INSTRUCTIONAL PERIODS

1

Required Course Content

SOURCES

- *Kathleen Cleaver on Natural Hair*, 1968 (video, 0:57)
- Naturally '68 Photo shoot in the Apollo Theater featuring Grandassa models and AJASS members in dashikis, 1968
- "Still I Rise" by Maya Angelou, 1978

LEARNING OBJECTIVES

LO 4.12.A

Describe the emergence of the Black is Beautiful movement and Afrocentricity in the mid-twentieth century.

LO 4.12.B

Explain how the Black is Beautiful movement and Afrocentricity influenced Black culture in the 1960s, 1970s, and beyond.

ESSENTIAL KNOWLEDGE

EK 4.12.A.1

The Black is Beautiful movement and Afrocentricity emerged in the 1960s and 1970s, respectively. Both movements emerged as African Americans embraced Black beauty and well-being and sought to strengthen their connections to Africa. They rejected notions of inferiority and conformity to mainstream standards of beauty.

EK 4.12.B.1

The Black is Beautiful movement celebrated Afrocentric aesthetics in natural hairstyles (e.g., the afro and cornrows), fashion (e.g., dashikis and African head wraps), African and Islamic naming practices, celebrations like Kwanzaa (established in 1966), and the embrace of the Akan adinkra symbols like the Sankofa bird.

continued on next page

LEARNING OBJECTIVES**LO 4.12.B**

Explain how the Black is Beautiful movement and Afrocentricity influenced Black culture in the 1960s, 1970s, and beyond.

LO 4.12.C

Explain how the Black is Beautiful movement and Afrocentricity influenced the development of African American Studies and ethnic studies.

ESSENTIAL KNOWLEDGE**EK 4.12.B.2**

Afrocentricity is an approach that highlights the experiences, perspectives, and aesthetics of Black people by placing Africa at the center of history and achievements of people of African descent. This approach emerged during movements in the 1960s to establish the field of African American Studies and to celebrate pride in African heritage.

EK 4.12.C.1

The Black is Beautiful movement's rejection of cultural assimilation laid a foundation for later multicultural and ethnic studies movements.


EK 4.12.C.2

Although Afrocentricity celebrates Africa and elevates it to a central position in the identities and histories of people of African descent, it blurs distinctions across ethnicities within the African diaspora. Critics also emphasize the problems of such an approach, including that Afrocentricity can be a substitute for, rather than a challenge to, Eurocentrism.

Source Notes

- Kathleen Cleaver is a legal scholar and was an activist of the Black Panther Party and the Black Power movement. She encouraged Black people to embrace their natural beauty and become comfortable in their own skin.
- "Afrocentricity" was coined by scholar Molefi Asante in the 1970s.
- The African Jazz-Art Society & Studios (AJASS) was founded by a group of artists and jazz musicians who were inspired by Marcus Garvey and Black nationalism and incorporated Afrocentric themes into their performances. AJASS produced the "Naturally" community-based fashion shows annually to celebrate Black beauty. These shows featured the Grandassa models, a group of African American women who emphasized natural hairstyles and Afrocentric fashion.
- Since slavery and beyond, African Americans have renamed themselves in response to changing sociopolitical contexts. These naming practices were acts of freedom. They are powerful assertions of self-identity, Black pride, and unity.
- In 2019, the California legislature passed the CROWN Act (Create a Respectful and Open Workplace for Natural Hair), which prohibits discrimination based on hairstyle and hair texture.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2C

Explain the significance of a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

TOPIC 4.13

The Black Feminist Movement, Womanism, and Intersectionality

Required Course Content

SOURCES

- “The Combahee River Collective Statement,” 1977

LEARNING OBJECTIVES

LO 4.13.A

Explain how the Black feminist movement of the twentieth century drew inspiration from earlier Black women's activism.

ESSENTIAL KNOWLEDGE

EK 4.13.A.1

Throughout U.S. history, Black women played central roles in the struggle for freedom and racial and gender equality. In the eighteenth and nineteenth centuries, activists such as Jarena Lee, Sojourner Truth, and Harriet Tubman resisted injustice and oppression as enslaved and free people. In the 1970s, the Black feminist movement drew inspiration from these Black women activists and others who highlighted Black women's unique experiences of racism and sexism.

EK 4.13.A.2

Taking their name from Harriet Tubman's famous Combahee River raid that freed over 700 African Americans during the Civil War, the Combahee River Collective was a Boston-based, Black feminist and lesbian organization. Their Collective Statement (1977) argued that Black women's liberation would free all members of society as it would require the destruction of all systems of oppression (e.g., racism, sexism, classism, homophobia).

EK 4.13.A.3

In the 1980s, writer Alice Walker coined the term *womanist*, which builds upon earlier forms of Black women's activism through opposition to racism in the feminist community and sexism in Black communities.

continued on next page

LEARNING OBJECTIVES

LO 4.13.A

Explain how the Black feminist movement of the twentieth century drew inspiration from earlier Black women’s activism.

ESSENTIAL KNOWLEDGE

EK 4.13.A.4

In the 1990s, scholar Kimberlé Crenshaw introduced the term *intersectionality*, a framework for understanding Black women’s distinct experiences through the interactions of their social, economic, and political identities with systems of inequality and privilege. The concept of *intersectionality* connected Black feminist scholarship with earlier Black women’s activism.


Source Note:

- In the twentieth century and beyond, Black feminism continued to challenge Black women’s marginalization in mainstream white feminist movements and Black political movements.

Optional Sources:

- Cover of *The Black Woman: An Anthology*, edited by Toni Cade Bambara (1970)

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Argumentation*

3A

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

1

TOPIC 4.14

Interlocking Systems of Oppression

Required Course Content

SOURCES

- “We’re the Only Colored People Here” by Gwendolyn Brooks, from *Maud Martha*, 1953

LEARNING OBJECTIVES

LO 4.14.A

Describe the concept of “interlocking systems of oppression” and its connection to earlier Black feminist activism.

ESSENTIAL KNOWLEDGE

EK 4.14.A.1

The concept of “interlocking systems of oppression” describes how social categories (e.g., race, gender, class, sexuality, ability) are interconnected, and considers how their interaction with social systems creates unequal outcomes for individuals. The concept examines interrelated contexts, systems, and institutions that facilitate oppression or privilege in many areas of society, including education, health, housing, incarceration, and wealth gaps.

EK 4.14.A.2

The concept of “interlocking systems of oppression,” first articulated by Patricia Hill Collins and commonly used in sociology, builds on a long tradition of Black feminist scholars, activists, and writers who critiqued the tendency to treat race, gender, class, and sexuality as mutually exclusive categories.

continued on next page

LEARNING OBJECTIVES**LO 4.14.B**

Explain how Black writers have represented interlocking systems of oppression in their work.

ESSENTIAL KNOWLEDGE**EK 4.14.B.1**

Writers like Gwendolyn Brooks and Audre Lorde explore the lived experience of Black women and men and show how their race, gender, and social class can affect how they are perceived, their roles, and their economic opportunities.

EK 4.14.B.2

In literature like *Maud Martha*, writers like Gwendolyn Brooks depict how African Americans negotiate the multiple dimensions of their identity and social class as they navigate spaces within and beyond their communities.


Source Notes

- Gwendolyn Brooks began writing poetry as a teenager in Chicago. Her poems document the richness of Black urban life. In 1950, Brooks became the first African American to win the Pulitzer Prize.
- In 1953, Gwendolyn Brooks published her only novel, *Maud Martha*. The novel is a collection of vignettes, including “We’re the Only Colored People Here,” which trace the experiences of Maud Martha Brown from youth to adulthood on Chicago’s South Side.
- The concept of “interlocking systems of oppression” builds on the work of writers such as Claudia Jones, bell hooks, and others. Authors such as Audre Lorde address issues of identity, representation, and womanhood to convey the distinctive perspective of being a woman.
- Writers such as Angela Davis and Toni Morrison detailed experiences of gender within the context of race, sexuality, and class.

Optional Sources:

- “A Woman Speaks” by Audre Lorde, 1997

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2D

Describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.

INSTRUCTIONAL PERIODS

2

TOPIC 4.15

Economic Growth and Black Political Representation

Required Course Content

SOURCES

- Commencement Address of Gen. Colin Powell at Howard University, 1994
- Portrait of President Barack Obama by Kehinde Wiley, 2018
- Portrait of First Lady Michelle Obama by Amy Sherald, 2018
- Charts from “The Black Middle Class Needs Political Attention, Too,” Brookings Institution Report by Andre M. Perry and Carl Romer, 2020

LEARNING OBJECTIVES

LO 4.15.A

Explain how economic growth in Black communities has been hindered and promoted in the second half of the twentieth century.

ESSENTIAL KNOWLEDGE

EK 4.15.A.1

Despite the growth of the Black middle class, substantial disparities in wealth along racial lines remain. Discrimination and racial disparities in housing and employment stemming from the early twentieth century limited Black communities’ accumulation of generational wealth in the second half of the twentieth century. In 2016, the median wealth for Black families was \$17,150 compared to \$171,000 for white families.

EK 4.15.A.2

Desegregation in the 1950s and 1960s expanded educational opportunities and gradually increased the number of Black college graduates. By 2019, 23% of African American adults had earned a bachelor’s degree or higher.

continued on next page

LEARNING OBJECTIVES

LO 4.15.A

Explain how economic growth in Black communities has been hindered and promoted in the second half of the twentieth century.

LO 4.15.B

Explain how the Voting Rights Act of 1965 impacted the growth of Black political representation in American politics in the late twentieth century.

LO 4.15.C

Describe major advances in Black federal political leadership in the late twentieth and early twenty-first centuries.

ESSENTIAL KNOWLEDGE

EK 4.15.A.3

Urbanization increased opportunities for employment and the growth of Black businesses. Black entrepreneurs have long contributed to the American society and economy. Black-owned businesses, such as restaurants, banks, and publishing houses, were established to serve Black communities; some of these are still in operation today.

EK 4.15.B.1

The Voting Rights Act of 1965 prohibits local and state governments from enacting laws and procedures that create racial discrimination in voting. As a result of the Voting Rights Act, Black voting power and political representation expanded in the late twentieth century alongside the growth of the Black middle class. Many African Americans achieved influential positions as members of Congress, local legislators, judges, and high-ranking officials in presidential administrations.

EK 4.15.B.2

Between 1970 and 2006, the number of Black elected officials in the U.S. grew from about 1,500 to 9,000 officials—a sixfold increase. The largest annual increase occurred in 1971, reflecting the impact of the Black Freedom movement on Black political representation.

EK 4.15.C.1

Shirley Chisholm, an advocate for women’s rights, became the first Black woman elected to Congress in 1968. In 1971, she helped found the Congressional Black Caucus, a group of Black members of Congress that promotes the growth of Black political power by supporting Black candidates in national, state, and local elections, and lobbying for reforms in healthcare, employment, and social service programs.

continued on next page

LEARNING OBJECTIVES**LO 4.15.C**

Describe major advances in Black federal political leadership in the late twentieth and early twenty-first centuries.

ESSENTIAL KNOWLEDGE**EK 4.15.C.2**

In 2001, Colin Powell became the first Black secretary of state*, serving under President George W. Bush. He was succeeded as secretary of state by Condoleezza Rice—the first Black woman to hold the position.

EK 4.15.C.3

The early twenty-first century saw historic precedents in Black executive branch political leadership, with the elections of Barack Obama as president (2008) and Kamala Harris as vice president (2020). They are the first Black Americans to hold these positions in U.S. history.

***Further Explorations**

- Teachers interested in focusing further study on this topic could consider Colin Powell's founding of America's Promise, a cross-sector partnership of nonprofits that creates opportunities for America's youth.

Optional Sources:

- Poster for presidential candidate Shirley Chisholm, 1972
- Representative Shirley Chisholm at the Congressional Black Caucus full employment forum, 1975

Source

Portrait of President Barack Obama by Kehinde Wiley, 2018



Kehinde Wiley, Barack Obama, 2018. © Kehinde Wiley. Courtesy of the National Portrait Gallery, Smithsonian Institution

Portrait of First Lady Michelle Obama by Amy Sherald, 2018



Smithsonian's National Portrait Gallery

TOPIC 4.16

Demographic and Religious Diversity in Contemporary Black Communities

Required Course Content

SOURCES

- “The Growing Diversity of Black America” by Christine Tamir, Pew Research Center, 2021
- “Young Black Adults Less Protestant than Their Elders,” Pew Research Center, 2021

LEARNING OBJECTIVES

LO 4.16.A

Describe ways the African American population has grown and become more diverse since 2000.

ESSENTIAL KNOWLEDGE

EK 4.16.A.1

Since 2000, the number of Black college degree holders has more than doubled.

EK 4.16.A.2


The number of Black immigrants in the U.S. has nearly doubled since 2000, driven primarily by immigrants from Africa and the Caribbean. As the Black population grows, the number of its members who identify as Black and Hispanic, or otherwise multiracial has also grown.

EK 4.16.A.3

Between 2000 and 2019, the Black-identifying population in the U.S. grew by 30 percent to approximately 47 million people, nearly 14 percent of the U.S. population.

continued on next page

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

 *Source Analysis*

2D

Describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.

INSTRUCTIONAL PERIODS

2

LEARNING OBJECTIVES**LO 4.16.A**

Describe ways the African American population has grown and become more diverse since 2000.

LO 4.16.B

Explain how religion and faith have played dynamic social, educational, and community-building roles in African American communities.

ESSENTIAL KNOWLEDGE**EK 4.16.A.4**

The unifying term *Black* indicates a community's shared African heritage and shared experiences. Black communities in the U.S. include people with diverse ancestries, histories, and cultures, including the descendants of those enslaved in the U.S. (who may use the ethnonym *African American*), recently arrived immigrants (who may identify by their race and nationality (e.g., *Afro-Colombian*), and people who identify as multiracial (e.g., with significant Black and white or other ancestry).

EK 4.16.B.1

In the early twenty-first century, two-thirds of African American adults identify as Protestant, while 20 percent do not affiliate with any religion.

EK 4.16.B.2

Black religious leaders and faith communities have played substantial roles in Black civil rights and social justice advocacy by mobilizing their congregations to act on political and social issues, including those beyond Black communities.

EK 4.16.B.3

The Black church has served as an institutional home for developing and debating core values within Black communities related to education, community improvement, race relations, cultural practices, vernacular, and the broader African diaspora.

TOPIC 4.17

The Evolution of African American Music: From Spirituals to Hip-Hop

Required Course Content

SOURCES

- Early R&B: *Ruth Brown – Hey Mama, He Treats Your Daughter Mean (Live)* (video, 2:01)
- “The Evolution of African American Music” by Portia Maultsby, in *Africanisms in African American Music*, 1980
- “Breakdancers in New York,” 1984

LEARNING OBJECTIVES

LO 4.17.A

Describe ways African American music blends musical and performative traditions from Africa.

LO 4.17.B

Describe the influence of the African American musical tradition on American and global music genres.

ESSENTIAL KNOWLEDGE

EK 4.17.A.1

Since their ancestors’ first arrival in the Americas, African Americans have drawn from African-based musical and performative elements as the foundation for the sounds, expressions, and interpretations developed in African American music. These elements include improvisation, call and response, syncopation, storytelling, and the fusion of music with dance.


EK 4.17.B.1

The African American musical tradition, comprised of genres including spirituals, blues, jazz, gospel, rhythm and blues (R&B), and hip-hop, has influenced and revolutionized American (such as rock and roll) and international musical genres (such as Latin jazz).

EK 4.17.B.2

African American performers, such as Sister Rosetta Tharpe, Bo Diddley, and Little Richard, laid the foundation for rock and roll by modifying gospel and blues with new rhythms and electric instruments.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Source Analysis*

2D

Describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.

INSTRUCTIONAL PERIODS

2

continued on next page

LEARNING OBJECTIVES**LO 4.17.B**

Describe the influence of the African American musical tradition on American and global music genres.

LO 4.17.C

Describe the origins and elements that define hip-hop culture.

ESSENTIAL KNOWLEDGE**EK 4.17.B.3**

African American music reflects lived experiences of joy, hope, creativity, and social critique in midst of ongoing racism and oppression.

EK 4.17.C.1

Hip-hop refers to a culture born out of collaboration and artistic creativity among young Black and Latino community members in the 1970s. Rooted in New York City's Bronx borough, hip-hop has developed into a global phenomenon.

EK 4.17.C.2

Music is the most enduring component of hip-hop. African American artists like James Brown influenced DJs and the music they shared at community events in the 1970s. DJs like Grandmaster Flash added improvised vocal rhymes and experimented with turntable techniques (e.g., mixing and scratching), which became the origins of modern rap music.

EK 4.17.C.3

DJs developed new techniques such as extending the point in a song referred to as "the break." This provided dancers with extended opportunities to showcase new moves and routines. "Breakdancing" was performed independently by "b-boys" and "b-girls" and in groups (crews).

EK 4.17.C.4

Graffiti art predates the facets of music and dance but became another vital form of artistic expression in the emerging youth culture of hip-hop. "Writers," as they were known, emblazoned walls, bridges, and subway cars with art that brought acclaim to artists like Jean-Michel Basquiat.

continued on next page

LEARNING OBJECTIVES

LO. 4.17.D

Explain how African American political and cultural movements of the 1960s and 1970s influenced the emergence of hip-hop.

ESSENTIAL KNOWLEDGE

EK 4.17.D.1

Hip-hop emerged in the wake of the Black Freedom movements and Black Arts movement of the 1960s and 1970s. It blended elements such as Black Panthers’ and Afrocentric fashion, Black nationalism, jazz, and poetry to articulate uniquely African American experiences and identities.

EK 4.17.D.2

After the decline of the Black Power movement, hip-hop vocalized African Americans’ ongoing political struggles and reflected on the state of Black America in the past, present, and future. A wide range of hip-hop artists, from Queen Latifah to Kendrick Lamar, increase awareness of African Americans’ political issues in music that reaches global audiences.

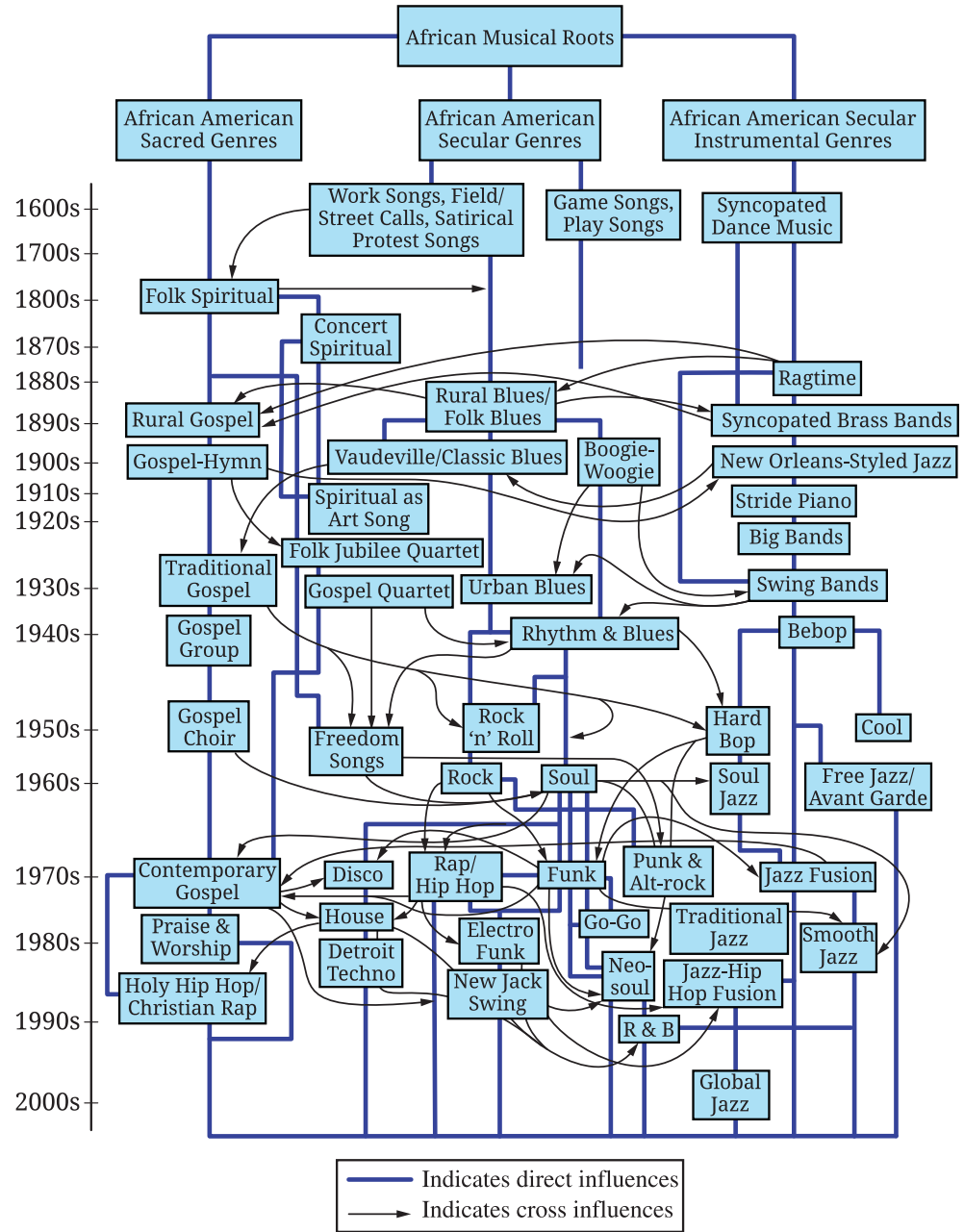
Optional Sources:

- Photographic print of Sister Rosetta Tharpe (1957)
- Photographic print of Queen Latifah on the set of the *Fly Girl* video (1991)
- Chromogenic print of Spinderella at the Getty Center (2002)

Source

“The Evolution of African American Music” by Portia Maultsby, in *Africanisms in African American Music*, 1980

Timeline of African American Music




(c) 1992 Portia K. Maultsby, Ph.D. Revised 1995, 2004, 2008, 2020, 2022. All Rights Reserved.

"Breakdancers in New York," 1984



Photo by Michael Ochs Archives/Getty Images

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1D

Explain how course concepts, developments, and processes relate to the discipline of African American Studies.

 *Source Analysis*

2C

Explain the significance of a source's perspective, purpose, context, and audience.

INSTRUCTIONAL PERIODS

1

TOPIC 4.18

Black Life in Theater, TV, and Film

Required Course Content

SOURCES

- Lobby Card for *The Betrayal*, by Oscar Micheaux, 1948
- Photo of *Soul Train*, Circa 1970
- *Soul Train It's a Vibe: The Best Soul Train Line Dances* (video, 4:31)
- Playbill for *Fences*, by August Wilson, 1987

LEARNING OBJECTIVES

LO 4.18.A

Describe representations of African Americans on the stage and screen by African Americans in the twentieth and twenty-first centuries.

ESSENTIAL KNOWLEDGE

EK 4.18.A.1

To combat the prevalent and racist depictions of African Americans in early twentieth century cinema, filmmakers like Oscar Micheaux presented Black life and characters as realistic and complex. Micheaux produced nearly 50 films between the 1920s and 1940s. He created opportunities for all-Black casts to perform a range of roles that challenged negative stereotypes and paved the way for future Black directors and producers in TV and film*.

EK 4.18.A.2

Soul Train was a popular African American dance program modeled on *American Bandstand*. The show was created by Don Cornelius in 1971.

continued on next page

LEARNING OBJECTIVES**LO 4.18.B**

Explain how migration and economic growth influenced representations of African Americans in television and film.

ESSENTIAL KNOWLEDGE**EK 4.18.B.1**

Black theater in the twentieth century blossomed with companies emerging in urban centers where migrants settled during the Great Migration. Professional and community theaters produced plays tackling political and social issues pertinent to Black life as well as offering depictions of Black joy in both dramatic and musical forms.

EK 4.18.B.2

Since the 1970s, African Americans and African American life have been depicted in ways that attempt to capture the diversity within the culture. Television shows like *The Jeffersons* (1975–1985) and *The Fresh Prince of Bel-Air* (1990–1996) portrayed upward mobility; strong family units are characteristic of series such as *Good Times* (1974–1979) and *Black-ish* (2014–2022).

***Further Explorations**

- Teachers interested in focusing further study on this topic could consider directors and producers such as Debbie Allen, Julie Dash, Ava DuVernay, Spike Lee, or John Singleton.

Source Notes

- In 2019, *American Soul* debuted on BET (Black Entertainment Television) as a tribute to *Soul Train*.
- The *Soul Train Hall of Fame* album features tracks from some luminaries of Black soul and hip-hop, including Rufus featuring Chaka Khan, Aretha Franklin, Gladys Knight and the Pips, Sly and the Family Stone, and the Sugarhill Gang.

Sources

Lobby Card for *The Betrayal*, by Oscar Micheaux, 1948



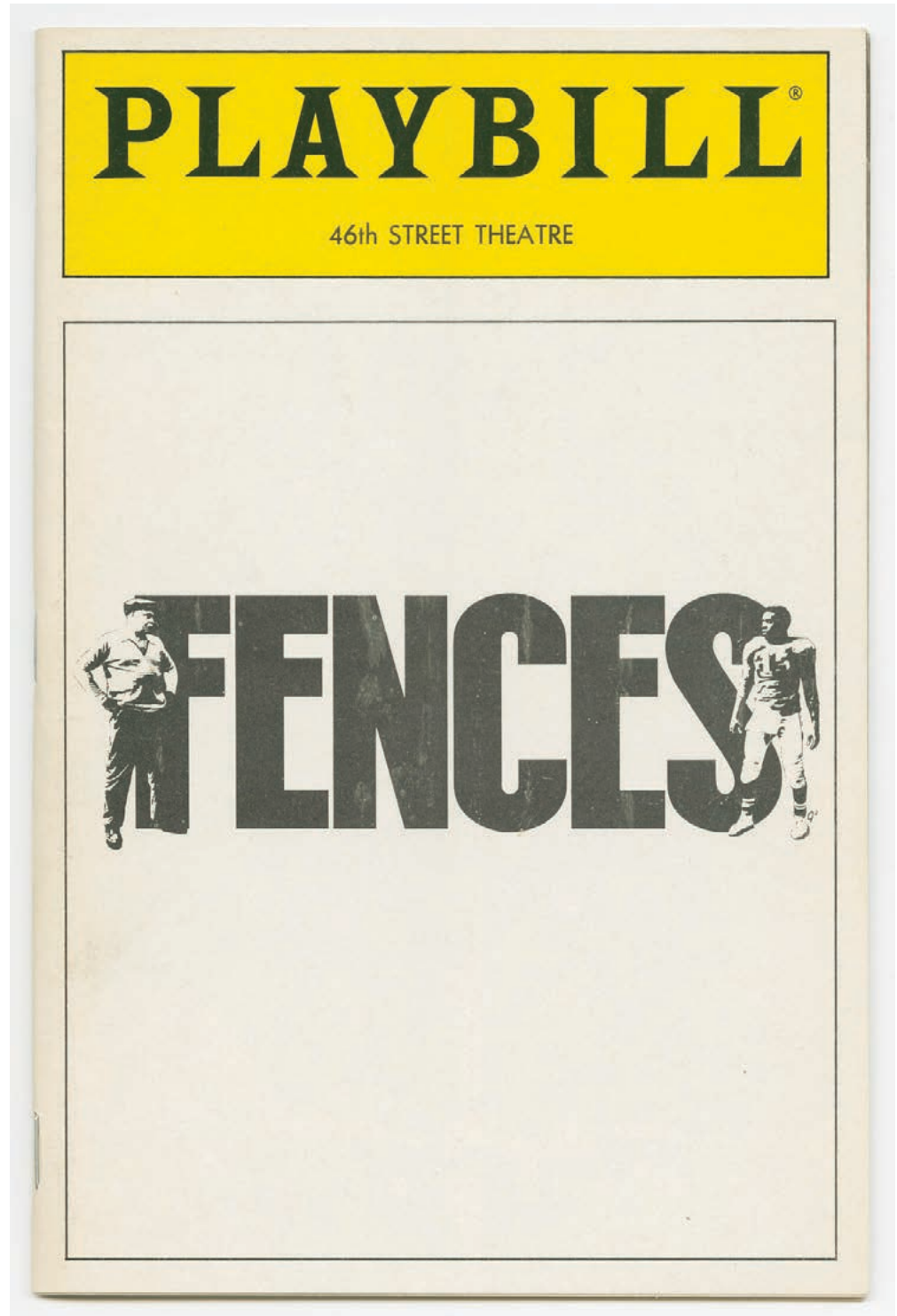
Collection of the Smithsonian National Museum of African American History and Culture, Gift of David A. Lowrance

Photo of Soul Train, Circa 1970



Photo by Michael Ochs Archives/Getty Images

Playbill for *Fences*, by August Wilson, 1987




Collection of the Smithsonian National Museum of African American History and Culture, Gift of Kayla Deigh Owens. Courtesy Playbill.

TOPIC 4.19

African Americans and Sports

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

 *Argumentation*

3A

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

1

Required Course Content

SOURCES

- Jockeys Compete at the Washington Races, 1840
- Tommie Smith and John Carlos raise clenched fists during XIX Summer Olympics, 1968
- Seattle Seahawks versus San Francisco 49ers, 2017

LEARNING OBJECTIVES**LO 4.19.A**

Describe the contributions of Black athletes to sports in the nineteenth century and beyond.

ESSENTIAL KNOWLEDGE**EK 4.19.A.1**

Beginning in Reconstruction, African American athletes demonstrated their abilities and broke barriers in racially segregated sports throughout the nineteenth century*. For example, Oliver Lewis won the inaugural Kentucky Derby in 1875; two years later William “Billy” Walker also won the Derby. Lewis and Walker set a precedent of most winners of the Derby being African American until the early twentieth century.

EK 4.19.A.2

In 1895, Black athletes in Halifax, Nova Scotia, founded the Colored Hockey League of the Maritimes, which predated the National Hockey League. They established teams throughout the Maritime provinces of Canada.

EK 4.19.A.3

Due to racial segregation in sports, African American athletes created their own athletic leagues. Immediately after the Civil War, African Americans founded baseball associations throughout the country known as “Negro leagues” that persisted until the 1960s. In 1947, Jackie Robinson became the first Black player in Major League Baseball.

continued on next page

LEARNING OBJECTIVES**LO 4.19.A**

Describe the contributions of Black athletes to sports in the nineteenth century and beyond.

LO 4.19.B

Explain how African American athletes in the twentieth and twenty-first centuries have contested discrimination and advocated for racial equality.

ESSENTIAL KNOWLEDGE**EK 4.19.A.4**

African American Olympians have earned many gold medals for the U.S. Jesse Owens won four gold medals at the 1936 Olympics and returned home to racial discrimination.

EK 4.19.B.1

Through their athletic achievements across many different sports, African American athletes have broken and continue to break racial barriers in sports and used their public platform to promote racial equality.

EK 4.19.B.2

In 1967, boxer Muhammad Ali refused to enlist in the U.S. Army and participate in the Vietnam War. Ali cited religious reasons for his refusal but also pointed out the continued racism at home, stating, "The real enemy of my people is right here."

EK 4.19.B.3

Olympians Tommie Smith and John Carlos participated in nonviolent protest against racial discrimination when they raised the Black power fist to show solidarity with the Black Freedom movement.

EK 4.19.B.4

Frustrated by the prevalence of police brutality, in 2016 Colin Kaepernick and other NFL players began kneeling during the playing of the national anthem. This peaceful protest inspired athletes in other sports to do the same, bringing the problem of police brutality into the national spotlight.

***Further Explorations**

- Teachers interested in focusing further study on this topic could consider African American contributions to American sports such as those of John Shippen, who became the first African American to compete in golf's U.S. Open (1896), and Dr. George F. Grant, a Boston dentist who invented the first American golf tee (1899).

Sources

Jockeys Compete at the Washington Races, 1840



Photo by © Historical Picture Archive/CORBIS/Corbis via Getty Images

Tommie Smith and John Carlos raise clenched fists during XIX Summer Olympics, 1968

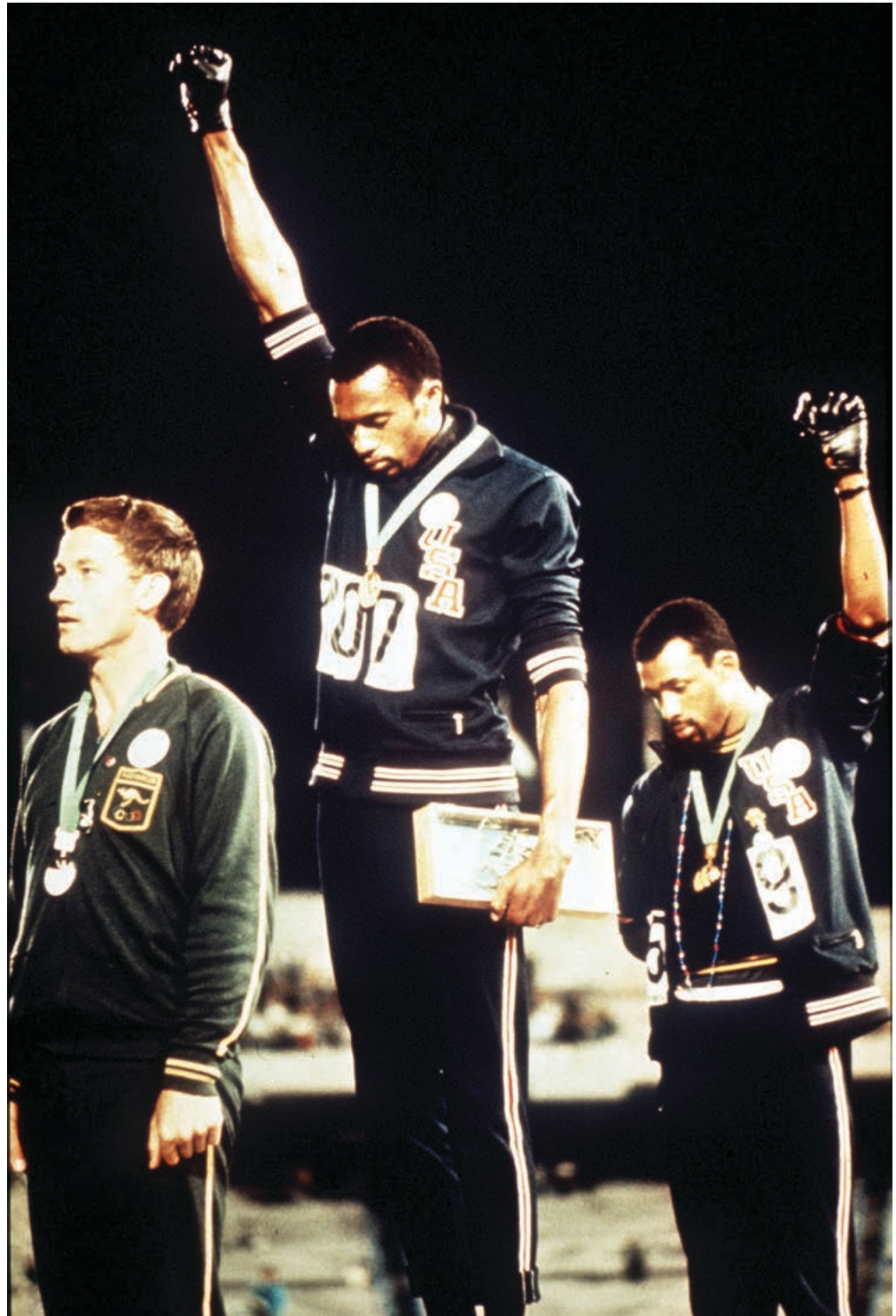



Photo by Rolls Press/Popperfoto via Getty Images

Seattle Seahawks versus San Francisco 49ers, 2017



Photo by Michael Zagaris/San Francisco 49ers/Getty Images

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1B

Identify and explain the context of a specific event, development, or process.

1C

Identify and explain patterns, connections, or other relationships (causation, changes, continuities, comparison).

INSTRUCTIONAL PERIODS

2

TOPIC 4.20

Science, Medicine, and Technology in Black Communities

Required Course Content

SOURCES

- Mary Jackson at work, 1977
- Mae Jemison works at zero gravity, 1992
- *Henrietta Lacks (HeLa): The Mother of Modern Medicine* by Kadir Nelson, 2017

LEARNING OBJECTIVES

LO 4.20.A

Describe African Americans' contributions to scientific or technological advancements.

ESSENTIAL KNOWLEDGE

EK 4.20.A.1

African American inventions and scientific discoveries have had a global impact, with significant contributions in the fields of agriculture, technology, medicine, science, and engineering. For example, George Washington Carver, born enslaved, became a botanist and professor who developed methods for preventing soil depletion and served as a counselor on agriculture to President Theodore Roosevelt.

EK 4.20.A.2

African American women like Katherine Johnson and Mae Jemison played instrumental roles in the U.S. aeronautics and space programs. Katherine Johnson, a mathematician, worked for NASA. Her successful calculations for space travel helped launch astronauts to the moon and back. Physician, engineer, and NASA astronaut Mae Jemison became the first African American woman to travel in space in 1992.

continued on next page

LEARNING OBJECTIVES

LO 4.20.B

Describe African Americans' contributions to American medical care, training, and medical advancements.

LO 4.20.C

Describe multiple, compounding forms of discrimination against Black people with disabilities as well as governmental responses.

ESSENTIAL KNOWLEDGE

EK 4.20.B.1

African Americans have contributed in key ways to the American healthcare system, including providing free community-based care that encouraged early diagnosis of illness. African American physicians collaborated with local governments to establish America's first nonsegregated hospitals in the late nineteenth century and during the Black hospital movement in the mid-twentieth century.

EK 4.20.B.2

African Americans established medical schools (e.g., at Meharry College, Howard University, Morehouse, and other HBCUs) and the National Medical Association to support training for Black medical professionals, since they were initially barred from entry into the American Medical Association.

EK 4.20.B.3

African Americans have long contributed to advancements in medicine. Among many examples, contributions include the work of Onesimus, an enslaved man who brought awareness of variolation to the British American colonies, which helped curtail smallpox; Daniel Hale Williams, who founded Provident Hospital in Chicago (1891), the first Black-owned hospital in the United States, and performed the world's first successful heart surgery, in 1893; and Kizzmekia Corbett, who was central to the development of the Moderna covid-19 mRNA vaccine.

EK 4.20.C.1

During the early twentieth century, the rise of eugenics heightened the stigmatization of persons considered inferior based on their race and ability. As a result of these stigmatizations, Black people with disabilities encountered multiple forms of systemic oppression, harassment, institutionalization, and infringement of their rights, such as forced sterilization.

continued on next page

LEARNING OBJECTIVES**LO 4.20.C**

Describe multiple, compounding forms of discrimination against Black people with disabilities as well as governmental responses.

ESSENTIAL KNOWLEDGE**EK 4.20.C.2**

In 1990, the Americans with Disabilities Act (ADA) built upon the civil rights legislative achievements outlawing Jim Crow by prohibiting discrimination for those with disabilities in areas including housing, employment, and government programs.

Source Notes

- African Americans' relationship to American medicine includes the history of involuntary experimentation on the bodies of Black people and the unequal care they often experience today. In the 1840s, three enslaved teenagers, Anarcha Westcott, Lucy, and Betsey, and other Black women were subject to violent experimentation without anesthesia by Dr. J. Marion Sims, who became known as the "father of modern gynecology" through his inhumane treatment of these women and others. These African American women are now known as the "foremothers of modern gynecology."
- In the 1940s and 1950s, African Americans were test subjects for syphilis and cancer. Examples of racist, unequal, and inhuman treatment of African Americans include the following:
 - ♦ In 1927 Vertus Hardiman (age 5) and a group of African American children were unknowing victims of extreme human radiation experiments by the U.S. government. Experiments on African American people and cadavers have contributed to the advancement of modern medical science.
 - ♦ The U.S. Department of Health sanctioned the study of syphilis on untreated African American men in Tuskegee, Alabama, from 1942 to 1972.
 - ♦ In 1951 physicians at Johns Hopkins University Hospital (Baltimore, Maryland) performed unsanctioned research on the poached cervical cancer cells of Henrietta Lacks (HeLa cell). Lacks' immortalized cells were used in the development of the polio vaccine, coronavirus vaccines, and treatments for AIDS and Parkinson's disease among other illnesses.

Optional Sources:

- Dr. J. Marion Sims with Anarcha, from "The History of Medicine" series by Robert Thom, 1952

Sources

Mary Jackson at work, 1977




Bob Nye/NASA/Donaldson Collection/Getty Images

Mae Jemison works at zero gravity, 1992



Space Frontiers/Getty Images

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1D

Explain how course concepts, developments, and processes relate to the discipline of African American Studies.

 *Argumentation*

3A

Formulate a defensible claim.

INSTRUCTIONAL PERIODS

1

TOPIC 4.21

Black Studies, Black Futures, and Afrofuturism

Required Course Content

SOURCES

- *Let's Talk about "Black Panther" and Afrofuturism* (video, 2:45)
- Nichelle Nichols as Uhura in the *Star Trek* episode, "A Piece of the Action," 1968
- Poster for the film *Space is the Place*, circa 1974
- "Culture Zone; Black to the Future," by Walter Mosley, *The New York Times*, 1998

LEARNING OBJECTIVES

LO 4.21.A

Explain how the discipline of African American Studies has contributed to interdisciplinary academic studies.

LO 4.21.B

Explain how Afrofuturism envisions Black lives in futuristic environments.

ESSENTIAL KNOWLEDGE

EK 4.21.A.1

African American Studies remains a primary means to examine the global influence of Black expression and racial inequities. The field analyzes Black history, literature, politics, and other subjects not included in more traditional disciplines, using approaches that focus on past and present Black experiences. These approaches continue to develop as the discipline evolves.

EK 4.21.B.1

Afrofuturism is a movement that reimagines Black pasts, such as a past without oppression, and envisions Afrocentric futures using technology and science. This boundless exploration of new possibilities for Black people comes to life in the intersections of art, music, film, fashion, literature, and architecture.*

continued on next page

LEARNING OBJECTIVES**LO 4.21.B**

Explain how Afrofuturism envisions Black lives in futuristic environments.

ESSENTIAL KNOWLEDGE**EK 4.21.B.2**

Early examples of Afrofuturism include the poet Phillis Wheatley's visions of future freedom and mobility after abolition, and the mathematician and astronomer Benjamin Banneker's study of the stars in his *Almanac and Ephemeris*.

EK 4.21.B.3

Afrofuturism's characteristic works emerged from the 1970s onward, including the music of Sun-Ra and films like *Black Panther*.

***Further Explorations**

- Teachers interested in focusing further study on this topic could consider the music of George Clinton, or novels by Octavia Butler and Samuel R. Delany.

Source Notes

- The influence of Afrofuturism can be found in the performances of artists such as Jimi Hendrix, Herbie Hancock, Patti LaBelle, Janelle Monae, Missy Elliot, and Outkast.
- Edward John's 1904 novel, *Light Ahead for the Negro*, is considered one of the earliest Afrofuturist works.
- Nichelle Nichols played a pivotal role in space exploration through her iconic depiction of Lt. Uhura on *Star Trek*. Nichols encountered racism as an actress and intended to resign as Uhura, however, Martin Luther King Jr., a major fan, urged her to remain to represent the importance of equality and Black presence in the future. Later, her single-handed recruitment of African American, Asian American, and women astronaut applicants helped to diversify the United States space program. Astronaut Dr. Mae Jemison was deeply influenced by Nichols.

Optional Sources:

- "The Monophobic Response" by Octavia E. Butler, 1995

Sources

Nichelle Nichols as Uhura in the *Star Trek* episode, "A Piece of the Action," 1968



Photo by CBS via Getty Images

Poster for the film *Space is the Place*, circa 1974



Collection of the Smithsonian National Museum of African American History and Culture

THIS PAGE IS INTENTIONALLY LEFT BLANK.

AP AFRICAN AMERICAN STUDIES

Further Explorations



Further Explorations in African American Studies

The AP African American Studies class is designed to provide students with an introduction to a wide array of interdisciplinary topics in this discipline. There is so much relevant and engaging content in the course framework, and students and teachers may want to examine in greater depth a particular topic, debate, movement, group, or individual figure, within or beyond the course framework.

Accordingly, each AP African American Studies course should include a “Further Explorations Week” focused on a topic of the teacher’s choice.

Further Explorations Week Overview:

The **Further Explorations** week offers teachers and students an opportunity to study a topic of classroom interest and/or contemporary relevance more deeply. Further Explorations can cover the equivalent of

1 week/5 class periods. Given that schools begin and end the academic year on widely varying schedules, the **Further Explorations** week will not be part of the AP Exam.

Teachers can select any topic in the field of African American Studies for this **Further Explorations** week. Specifically, the teacher could:

- Focus on any of the topics mentioned in the **Further Explorations** or **Source Notes** of the framework.
- Select works of literature, art, or music by any individual or movement relevant to the discipline of African American Studies.
- Pick a topic of local history or relevance.
- Extend one or more of the existing topics of the framework.
- Cover a contemporary topic of interest to students and teachers (options included with outlines below).

Further Explorations Examples

Contemporary Grassroots Organizing

Explore:

- Examples of contemporary grassroots organizing in African American communities around a range of issues including land ownership, Black maternal health, state-sanctioned violence, climate change, and homeschooling and education
- The influence of the ideas, aesthetics, and strategies of twentieth century movements (e.g., the Black Power movement, the Civil Rights movement, Black feminism) on a movement in the twenty-first century
- Strategies for building coalitions, the use of technology and social media, and the global reach of contemporary movements

Starting points:

- The Black Lives Matter Statement: What We Believe
- Black Farmers in America, The Pursuit of Independent Farming and the Role of Cooperatives, 1865-2000 (USDA.gov)
- Image of Protester Holding a Black Lives Matter Sign (National Museum of African American History and Culture)
- Pinback Button in Remembrance of Hurricane Katrina Victims (National Museum of African American History and Culture)
- Humanity Street, New Orleans (National Museum of African American History and Culture)

The Reparations Debate

Explore:

- The past and present debates about reparations (making amends or offering compensation for an injustice) for African Americans in the United States, vis-à-vis debates for reparations in other regions in the Americas
 - Various methods for understanding the impact of centuries of racial injustice, from slavery and the slave trade, through Jim Crow policies, to the contemporary effects of this history that create unequal challenges for African American communities in the United States.
 - Various perspectives in four areas:
 - ♦ Determining the nature and extent of wrongdoing (e.g., enslavement, Jim Crow legislation, health disparities, racial wealth gap)
 - ♦ Determining culpability (e.g., identifying who is responsible for harm, who has benefitted from injustice, and who should bear the cost of reparations)
 - ♦ Determining beneficiaries (e.g., the descendants of those enslaved in the United States, and/or recent immigrants)
 - ♦ Determining compensatory methods (e.g., monetary compensation, public acknowledgement)
-

Starting points:

- H.R. 40- Commission to Study and Develop Reparation Proposals for African Americans Act
 - “The Case for Reparations” by Ta-Nehisi Coates, *The Atlantic*, 2014
 - Pinback Button Promoting Reparations for the Tulsa Race Massacre, 2001, Smithsonian National Museum of African American History and Culture
-

Incarceration and Abolition

Explore:

- Connections between the rise of a prison industrial complex and racial discrimination that disproportionately targeted African Americans from the Thirteenth Amendment through the aftermath of the Civil Rights movement
 - The impact on America’s prison population by factors such as urban unrest in the post-1968 period, backlash against civil rights protests led by students, women, and non-Black ethnic minorities, and the intensification of law-and-order approaches
 - The multiple ways Black political activists challenge policies and the factors that contribute to the disproportionate incarceration of African Americans, and activists’ work to restore educational opportunities for inmates and ensure their access to legal representation
-

Starting points:

- Infographic, “Incarceration in the U.S.: The Big Picture,” Prison Policy Initiative
 - Photograph, “Louisiana Prison, New Orleans” by Leonard Freed, 1965, Smithsonian National Museum of African American History and Culture
 - Photograph, “Guard tower from Camp H at Angola Prison,” 1900–1950, Smithsonian National Museum of African American History and Culture
-

Black Women Writers and Filmmakers

Explore:

- Literature by Black women writers (e.g., works by individual writers, thematic connections from writers across the African diaspora, or a focus on writers within a particular genre)
 - The history and major works of Black women filmmakers from the early twentieth century to the present (e.g., Tressie Souders, Chinonye Chukwu, and Ava DuVernay)
 - Films and film adaptations of literature by Black women writers (e.g., *The Color Purple*, *Hidden Figures*, *Passing*)
-

Starting points:

- Collection Story, “(Re) Creating the Narrative: The Black Women’s Literary Renaissance of the 1970s,” Smithsonian National Museum of African American History and Culture
 - Oral history, “Filmmaker Madeline Anderson,” Smithsonian National Museum of African American History and Culture
 - Database, African American Women Writers of the Nineteenth Century, New York Public Library
-

African American Art

Explore:

- The inspiration, aesthetics, and audiences in diverse works by African American artists in the past and present
 - Representations of culture and history in artistic traditions such as quilting, including the preservation of family histories, narratives of faith, and connections to textile traditions in Africa
 - The intersections of African American art and politics, fashion, and music
-

Starting points:

- Freedom Quilt (ca. 1975), Jessie Bell Williams Telfair (NMAAHC)
 - An Offering #4 (2017), Stephen Towns (NMAAHC)
 - “Everyday Use” by Alice Walker
-

Black Foodways and Culinary Traditions

Explore:

- Connections between African American foodways, catering, and culinary practices in history, identity, economics, TV/film, literature, and health
 - The influence of African culinary traditions on African American foodways during enslavement and beyond (e.g., serving black-eyed peas on “Watch Night”/ December 31, cookouts)
 - The diverse expressions of African American cuisines, such as “soul food,” and their interactions with foodways within and beyond the African diaspora
-

Starting points:

- Louis and Lucille Armstrong’s recipe for “Creole Red Beans (Kidney) and Rice”, Louis Armstrong House Museum
 - Serving Barbecue at the Free Huey Rally, De Fremery Park, Oakland, California, #34 by Ruth-Marion Baruch, 1968
 - *The Ebony Test Kitchen*, 1971
 - *The Taste of Country Cooking*, by Edna Lewis, 1976
 - Documentary films like *High on the Hog: How African American Cuisine Transformed America*
-

Local History

Explore:

- Topics of local and state African American history and culture
-

Starting points:

- Historical sites, museums, murals, historical societies, and monuments
-

AP AFRICAN AMERICAN STUDIES

Individual Student Project



Individual Student Project

Project Overview

Students will embark on a three-week project in their AP African American Studies course during which they will define a research topic and line of inquiry, conduct independent research to analyze authentic sources from multiple disciplines, and develop and deliver a presentation about their selected topic. The Individual Student Project will contribute to the student's AP Exam score.

The project aims to deepen student understanding of content and skills within the discipline of African American Studies. Projects can take a variety of forms. Each project must be anchored in at least four sources from any combination of the following:

- Primary text-based sources
- Secondary text-based sources
- Artwork and photography
- Literature (e.g., poems, short stories)
- Data sets and maps
- Music lyrics
- Performances (e.g., plays, music, musicals, exhibits)
- Oral histories
- Events (e.g., debates, public hearings, speeches, or testimonies)

Students will analyze and compare the four sources, develop their own perspective on their topic, and support their perspective with details or other evidence from the four sources. Students will then create and deliver a presentation to their class, enabling all students in the class to learn from each other's projects. The presentation is not a report but is instead an argument in which students support a claim or perspective with evidence or details from the sources they studied.

All students will present the results of their project to their teacher and class, and respond to questions from their teacher as part of an oral defense to demonstrate their understanding of how their sources and the information provided in those sources contributed to their understanding of their project topic, and how their selected sources are similar to and/or different in content, argument, or contribution to the project's area of research.

In the first week, the students learn several processes for finding high-quality sources for their topic; in the second week, the students read and analyze their sources and prepare their presentations; in the third week, the students deliver their presentations and oral defenses. Teachers may also choose to include additional components they would like to score as part of the student's course grade, including written components if desired. Students will individually complete the project presentation and oral defense. To contribute to the AP Exam score, teachers will score each student's project presentation and oral defense based on a rubric provided by AP. **The project will contribute to 10 percent of the overall exam score.**

SCORING RUBRIC

In the final week of the project, all students will present their project to their teacher and class and respond to questions from their teacher. Teachers will score the project using a rubric provided by AP.

THIS PAGE IS INTENTIONALLY LEFT BLANK.

AP AFRICAN AMERICAN STUDIES

Exam Information



Exam Overview

The AP African American Studies Exam assesses student understanding of the skills and learning objectives outlined in the course framework. The end-of-course exam is 2 hours 20 minutes long and includes 60 multiple-choice questions and four free-response questions. In addition to the end-of-course exam, students will complete an Individual Student Project by May 31. Students will present their project in class and will then respond to questions about their findings as they engage in an oral defense of their project. To contribute to the AP Exam score, teachers will score their students' project presentation and oral defense using a rubric provided by AP. The project score and the exam score are combined to generate an AP score of 1–5 for college credit and placement. The details of the exam can be found below:

Section	Number and Type of Questions	Time
1	60 Multiple-choice questions	70 minutes
2	Free-response question 1: text-based source <hr/> Free-response question 2: non-text-based source <hr/> Free-response question 3: no source <hr/> Free-response question 4: no source	70 minutes
	Individual Student Project	Recommended minimum of 15 instructional hours (15 class periods or 3 instructional weeks)

The end-of-course exam assesses the four units of instruction with the following approximate relative exam weights.

Unit of Instruction	Exam Weight
Unit 1: Origins of the African Diaspora	20-25%
Unit 2: Freedom, Enslavement, and Resistance	30-35%
Unit 3: The Practice of Freedom	20-25%
Unit 4: Movements and Debates	20-25%

How Student Learning Is Assessed on the AP Exam

All three AP African American Studies skills are assessed on every AP Exam in the multiple-choice section and free-response section as well as in the Individual Student Project as detailed below.

	Multiple-Choice Questions	Free-Response Questions	Individual Student Project
Skill 1: Applying Disciplinary Knowledge	Set-based multiple-choice questions assess students' ability to explain course concepts, developments, patterns, and processes (e.g., cultural, historical, political, social). Students will explain patterns, connections, or other relationships, including continuities, changes, similarities, differences, and causation. Additionally, students will need to explain how course concepts, developments, and processes relate to the discipline of African American Studies.	All four free-response questions assess Skill 1.	The project assesses Skill 1.
Skill 2: Source Analysis	Set-based multiple-choice questions will assess students' ability to evaluate written and visual sources, including historical documents, literary texts, music lyrics, tables, charts, graphs, maps, surveys, infographics, works of art, and/or material culture. Students will need to identify and explain a source's claim, evidence, and reasoning. Additionally, students will need to describe a source's perspective, purpose, context, and audience, as well as explain its significance. Additionally, students will need to describe and draw conclusions from patterns, trends, and limitations in data, making connections to relevant course content.	Free-response questions 1 and 2 assess Skill 2.	The project assesses Skill 2.
Skill 3: Argumentation	Set-based multiple-choice questions will assess students' ability to identify, infer, and/or support a claim using specific and relevant evidence.	Free-response questions 1, 2, 3, and/or 4 will assess students' ability to formulate and/or support a claim using specific and relevant evidence.	The project assesses student ability to establish a research topic and, through strategic selection and in-depth investigation of varied sources, develop a presentation that compares the content and perspectives of specific and relevant evidence from the selected sources.

Multiple-Choice Section

The first section of the AP African American Studies Exam includes 60 multiple-choice questions (MCQ) appearing in sets of typically three or four questions per set. Each MCQ set includes one or two sources which serve as stimulus material for the questions in the set. Up to half of the source material included in the multiple-choice section will be drawn from required sources in the course framework. The remaining sources will be related to required course content, but will not be sources that students will have directly studied as required content in the course. Across each multiple-choice set as a whole, multiple learning objectives and essential knowledge statements will be assessed. Each set includes questions that focus on the source material explicitly, as well as questions that move beyond the source, making connections to related course content.

The multiple-choice section includes 13–14 sets with a single source as stimulus, including the following source types:

- Text: historical primary
- Text: literary
- Text: secondary
- Data: map, chart, table, or graph
- Image: art or architecture
- Image: historical or map

Four to five multiple-choice sets in the multiple-choice section include two paired sources as stimulus. These pairings may include two sources of the same type (e.g., two texts), or two sources of varied types (e.g., one text and one image).

Free-Response Section

The second section of the AP African American Studies Exam includes four free-response questions.

FREE-RESPONSE QUESTION 1: TEXT-BASED SOURCE

FREE-RESPONSE QUESTION 2: NON-TEXT-BASED SOURCE

Each of these two free-response questions presents students with one source (or, occasionally, two closely related sources), and consists of four question parts per question. One of these questions will use a required source as stimulus. The other question will use a source that is related to required course content, but will not be a source that students will have directly studied as required content in the course. Each of these free-response questions will assess multiple learning objectives and essential knowledge statements. Each question will include the following:

- At least one question part that directly assesses the source and its associated content;
- At least one question part that moves beyond the source to assess related course content; and
- At least one question part that assesses student ability to make thematic, chronological, or multidisciplinary connections across the course framework.

FREE-RESPONSE QUESTION 3: NO SOURCE

FREE-RESPONSE QUESTION 4: NO SOURCE

These two free-response questions present students with a broad thematic concept that recurs throughout multiple course units. In two question parts students will be assessed on their ability to provide specific examples related to the thematic concept. In the other two question parts students will be asked to do one or more of the following:

- explain causality (causes or effects)
- contextualize
- compare (explain similarities or differences)
- explain continuities or changes over time
- explain significance or importance

