



AP[®]

INCLUDES

- ✓ Course framework
- ✓ Further explorations
- ✓ Individual student project guide
- ✓ Sample exam questions

AP[®] African American Studies

COURSE AND EXAM DESCRIPTION

Effective
Fall 2024

Bisa Butler



AP[®] African American Studies

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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 peoples. The study of different 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.

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Students, teachers, and schools from the 2022-2023 and 2023-2024 AP African American Studies 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 39 subjects, each culminating in a challenging 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 admission officers that students have sought the most challenging curriculum 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.

AP Course Development

In an ongoing effort to maintain alignment with best practices in college-level learning, AP courses and exams emphasize challenging, research-based curricula aligned with higher education expectations.

Individual teachers are responsible for designing their own curriculum for AP courses, selecting appropriate college-level readings, assignments, and resources. This course and exam description presents the content and skills that are the focus of the corresponding college course and that appear on the AP Exam. It also organizes the content and skills into a series of units that represent a sequence found in widely adopted college textbooks and that many AP teachers have told us they follow in order to focus their instruction. The intention of this publication is to respect teachers' time and expertise by providing a roadmap that they can modify and adapt to their local priorities and preferences. Moreover, by organizing the AP course content and skills into units, the AP Program is able

to provide teachers and students with free formative assessments—Progress Checks—that teachers can assign throughout the year to measure student progress as they acquire content knowledge and develop skills.

Enrolling Students: Access, Opportunity, and Readiness

The AP Program welcomes all students willing to challenge themselves with college-level coursework and career preparation. We strongly encourage educators to invite students into AP classes, including students from ethnic, racial, socioeconomic, geographic, or other groups not broadly participating in a school's AP program. We believe that readiness for AP is attainable, and that educators can expand readiness by opening access to Pre-AP course work. We commit to support educators and communities in their efforts to make AP courses widely available, advancing students in their plans for college and careers.

Offering AP Courses: The AP Course Audit

The AP Program unequivocally supports the principle that each school implements its own curriculum that will enable students to develop the content understandings and skills described in the course framework.

While the unit sequence represented in this publication is optional, the AP Program does have a short list of curricular and resource requirements that must be fulfilled before a school can label a course "Advanced Placement" or "AP." 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. A syllabus or course outline, detailing how course requirements are met, is submitted by the AP teacher for review by college faculty.

Please visit the [AP Course Audit](#) website for more information to support the preparation and submission of materials for the AP Course Audit.

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 of 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 course to articulate what students should know and be able to do upon the completion of the AP course. The resulting course framework is the heart of this course and exam description and serves as a blueprint of the content and skills that can appear on an AP Exam.

The AP Test Development Committees are responsible for developing each AP Exam, ensuring the exam questions are aligned to the course framework. The AP 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.

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. A list of each subject's current AP Test Development Committee members is available on [AP Central](#)®.

Throughout AP course and exam development, College Board gathers feedback from various stakeholders in both secondary schools and higher education institutions. This feedback is carefully considered to ensure that AP courses and exams are able to 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 performance assessments, 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 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.
- Performance that researchers have found to be predictive of an AP student succeeding when placed into a subsequent higher-level college course.
- The number of points college faculty indicate, after reviewing each AP question, that they expect is necessary to achieve each AP grade level.

Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and 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	Credit 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

While colleges and universities are responsible for setting their own credit and placement policies, most private colleges and universities award credit and/or advanced placement for AP scores of 3 or higher. Additionally, most states in the U.S. have adopted statewide credit policies that ensure college credit for scores of 3 or higher at public colleges and universities. To confirm a specific college's AP credit/placement policy, use the search engine available on the [AP Credit Policy Search](#) page.

BECOMING AN AP READER

Each June, thousands of AP teachers and college faculty members from around the world gather for seven days in multiple 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 opportunities to:

- **Bring positive changes to the classroom:** Surveys show that the vast majority of returning AP Readers—both high school and college educators—make improvements 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 distributed scoring opportunities for certain subjects. Check the [AP Reader](#) site for details.
- **Earn Continuing Education Units (CEUs):** AP Readers earn professional development hours and CEUs that can be applied to PD requirements by states, districts, and schools.

How to Apply

Visit the [Become an AP Reader](#) site for eligibility requirements and to start the application process.

AP Resources and Supports

By completing a simple class selection process at the start of the school year, teachers and students receive access to a set of classroom resources fully aligned to the course framework.

AP Classroom

AP Classroom is a dedicated online platform designed to support teachers and students throughout their AP experience. The platform provides a variety of powerful resources and tools to provide yearlong support to teachers and students.



SOURCES

Primary sources paired with each topic are required and are available to students and teachers in the topic pages for ease of access and instruction.



UNIT GUIDES

Appearing in this publication and on AP Classroom, these optional planning guides outline all required course content and skills, organized into commonly taught units. Each Unit Guide suggests a sequence and pacing of content, scaffolds skill instruction across units, organizes content into topics, and provides tips on taking the AP Exam.



INDIVIDUAL STUDENT PROJECT RESOURCES

Appearing in this publication and on AP Classroom, the Individual Student Project Manual for AP African American Studies includes an instructional guide to the course project with day-by-day guidance on how teachers can support students in the completion of the project either as they teach Units 3 and 4 or at the end of the course. Additional materials designed to support teachers and students with the project are available exclusively on AP Classroom, including a student workbook for the project, additional teaching materials, and short instructional videos designed to help students develop the skills they need to be successful with the project.

Instructional Model

Integrating AP resources throughout the course can help students develop skills and conceptual understandings. The instructional model outlined below shows possible ways to incorporate AP resources into the classroom.



Plan

Teachers may consider the following approaches as they plan their instruction before teaching each unit:

- Review the **Course Framework** to identify conceptual understandings and skills for each unit.
- Use the **Unit at a Glance** table to identify related topics that build toward a common understanding, and then plan appropriate pacing for students.



Teach

When teaching, supporting resources can be used to build students' conceptual understanding and their mastery of skills.

- Use the topic pages in the **Course Framework** to identify the required content.
- Integrate the content with a skill, considering any appropriate scaffolding.
- Employ any of the instructional strategies previously identified.



Assess

Teachers can measure student understanding of the content and skills covered in the unit and provide actionable feedback to students.

- After teaching each topic, offer a formative assessment to check student understanding and provide just-in-time feedback.
- At the end of each unit, create additional practice opportunities that will provide feedback to students on areas where they need to focus.

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 do the following:

- 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 texts, 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.

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 enable students to learn in order to qualify for college credit or placement: 1) apply disciplinary knowledge to explain course concepts, patterns, and processes, 2) analyze and evaluate primary sources, including texts, data, and visual 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 source texts, data, and visual 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 COURSE 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 course content is organized into commonly taught units of study that provide a suggested sequence for the course. These units comprise the content and conceptual understandings that colleges and universities typically expect students to master to qualify for college credit and/or placement. 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.

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 (Cheyney University, established in 1837, originally named 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 overwhelmingly negative. Thus, the rise of the 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.

Course Skills

The AP African American Studies course provides skills that describe what a student should be able to do while exploring course concepts. The table on the next page presents these skills. The skills that follow are embedded throughout the course, providing teachers with one way to integrate the skills into the course content with sufficient repetition to prepare students for the Individual Student Project and the AP Exam.



Course 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.

Course Content

This course framework provides a description of the course requirements necessary for student success. The framework specifies what students should know and be able to do. The framework also encourages instruction that prepares students for further study across disciplines and introduces students to the rich history, culture, and literature of African Americans and the larger African diaspora.

UNITS

The course content is organized into thematic units. The units have been arranged in a chronological sequence frequently found in many college courses.

Pacing recommendations at the unit level and on the Course at a Glance provide suggestions for how to teach the required course content. The suggested class periods are based on a schedule in which the class meets five days a week for 45 minutes each day. While these recommendations have been made to aid planning, teachers should of course adjust the pacing based on the needs of their students, alternate schedules (e.g., block scheduling), or their school's academic calendar.

The four units in AP African American Studies and their weighting on the multiple-choice section of the AP Exam are listed below.

Units	Exam Weighting
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%

TOPICS

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.

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 for AP African American Studies**. 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 score; teachers must upload their scores for the Individual Student Project no later than May 31.

Course at a Glance

Plan

The Course at a Glance provides a useful visual organization of the AP African American Studies curricular components, including:

- Sequence of units, along with approximate weighting and suggested pacing. Please note, pacing is based on 45-minute class periods, meeting five days each week for a full academic year.
- Progression of topics within each unit.
- Spiraling of the skills across the unit.

Teach

COURSE SKILLS

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

- 1 Applying Disciplinary Practices
- 2 Source Analysis
- 3 Argumentation

Individual Student Project

To deepen student understanding of content and skills within the discipline of African American Studies, students

will embark on a three-week individual project. Students must define a research topic and line of inquiry, conduct independent research to analyze authentic sources, and develop and deliver a presentation about their selected topic. The Individual Student Project will contribute to the student’s AP score.

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 more deeply a topic of classroom interest and/or contemporary relevance. 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.

UNIT 1		Origins of the African Diaspora
~18 Class Periods		20–25% AP Exam Weighting
2	1.1	What Is African American Studies?
1 2	1.2	The African Continent: A Varied Landscape
1 2	1.3	Population Growth and Ethnolinguistic Diversity
1	1.4	Africa’s Ancient Societies
3	1.5	The Sudanic Empires: Ghana, Mali, and Songhai
1	1.6	Learning Traditions
1 2	1.7	Indigenous Cosmologies and Religious Syncretism
3	1.8	Culture and Trade in Southern and East Africa
1 2	1.9	West Central Africa: The Kingdom of Kongo
1 2	1.10	Kinship and Political Leadership
1 2	1.11	Global Africans

UNIT 2

Freedom, Enslavement and Resistance

~39 Class
Periods

30–35% AP Exam
Weighting

2	2.1 African Explorers in the Americas	3	2.13 Resistance and Revolts in the United States
1 2	2.2 Departure Zones in Africa and the Slave Trade to the United States	1 2	2.14 Black Organizing in the North: Freedom, Women's Rights, and Education
1 2	2.3 Capture and the Impact of the Slave Trade on West African Societies	1 2	2.15 Maroon Societies and Autonomous Black Communities
1 2	2.4 African Resistance on Slave Ships and the Antislavery Movement	1 2	2.16 Diasporic Connections: Slavery and Freedom in Brazil
1 2	2.5 Slave Auctions and the Domestic Slave Trade	1 3	2.17 African Americans in Indigenous Territory
3	2.6 Labor, Culture, and Economy	2	2.18 Debates About Emigration, Colonization, and Belonging in America
1 2	2.7 Slavery and American Law: Slave Codes and Landmark Cases	2 3	2.19 Black Political Thought: Radical Resistance
1 2	2.8 The Social Construction of Race and the Reproduction of Status	1 2	2.20 Race to the Promised Land: Abolitionism and the Underground Railroad
1 2	2.9 Creating African American Culture	1 2	2.21 Legacies of Resistance in African American Art and Photography
1 3	2.10 Black Pride, Identity, and the Question of Naming	1 3	2.22 Gender and Resistance in Slave Narratives
1 2	2.11 The Stono Rebellion and Fort Mose	1 2	2.23 The Civil War and Black Communities
2 3	2.12 Legacies of the Haitian Revolution	1 3	2.24 Freedom Days: Commemorating the Ongoing Struggle for Freedom

UNIT 3

The Practice of Freedom

~28 Class
Periods

20–25% AP Exam
Weighting

- 1

2

3.1 The Reconstruction Amendments
- 1

2

3.2 Social Life: Reuniting Black Families and the Freedmen’s Bureau
- 1

2

3.3 Black Codes, Land, and Labor
- 3

3.4 The Defeat of Reconstruction
- 1

3

3.5 Disenfranchisement and Jim Crow Laws
- 1

2

3.6 White Supremacist Violence and the Red Summer
- 1

2

3.7 The Color Line and Double Consciousness in American Society
- 1

2

3.8 Lifting as We Climb: Uplift Ideologies and Black Women’s Rights and Leadership
- 1

3

3.9 Black Organizations and Institutions

- 1

3

3.10 HBCUs, Black Greek Letter Organizations, and Black Education
- 2

3

3.11 The New Negro Movement and the Harlem Renaissance
- 2

3

3.12 Photography and Social Change
- 2

3

3.13 Envisioning Africa in Harlem Renaissance Poetry
- 1

3

3.14 Symphony in Black: Black Performance in Music, Theater, and Film
- 1

2

3.15 Black History Education and African American Studies
- 2

3.16 The Great Migration
- 1

2

3.17 Afro-Caribbean Migration
- 1

2

3.18 The Universal Negro Improvement Association

UNIT 4

Movements and Debates

~30 Class
Periods

20–25% AP Exam
Weighting

1
2 **4.1** The Négritude and
Négrismo Movements

1
3 **4.2** Anticolonialism and
Black Political
Thought

1 **4.3** African Americans
and the Second World
War: The Double V
Campaign and the
G.I. Bill

1 **4.4** Discrimination,
Segregation, and the
Origins of the Civil
Rights Movement

1
2 **4.5** Redlining and Housing
Discrimination

1
2 **4.6** Major Civil Rights
Organizations

1
2 **4.7** Black Women's
Leadership and
Grassroots Organizing
in the Civil Rights
Movement

2
3 **4.8** The Arts, Music, and
the Politics of Freedom

1
2 **4.9** Black Religious
Nationalism and the
Black Power Movement

1
2 **4.10** The Black Arts
Movement

1
3 **4.11** The Black Panther
Party for Self-Defense

1 **4.12** Black Is Beautiful and
Afrocentricity

1
2 **4.13** The Black Feminist
Movement, Womanism,
and Intersectionality

1
3 **4.14** Interlocking Systems of
Oppression

1
2 **4.15** Economic Growth
and Black Political
Representation

1
2 **4.16** Demographic and
Religious Diversity in
Contemporary Black
Communities

1
2 **4.17** The Evolution of
African American
Music: From Spirituals
to Hip-Hop

1
2 **4.18** Black Life in Theater,
TV, and Film

1
3 **4.19** African Americans and
Sports

1 **4.20** Science, Medicine, and
Technology in Black
Communities

1
3 **4.21** Black Studies,
Black Futures, and
Afrofuturism

Using the Course Framework

Introduction

This course framework provides a description of the course requirements necessary for student success. The framework specifies what students should know and be able to do. The framework also encourages instruction that prepares students for further study across disciplines and introduces students to the rich history, culture, and literature of African Americans and the larger African diaspora.

The course content is organized into thematic units. The units have been arranged in a chronological sequence frequently found in many college courses.

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Using the Course Framework

UNIT 1

Origins of the African Diaspora

UNIT AT A GLANCE

Applying Disciplinary Knowledge

Source Analysis

Argumentation

Topic	Required Sources	Suggested Skills	Class Periods
1.1 What Is African American Studies?	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	<div>1.7.1</div> <div>1.7.2</div>	2
1.2 The African Continent: A Varied Landscape	Map Showing the Major Climate Regions of Africa	<div>1.2.1</div> <div>1.2.2</div>	1
1.3 Population Growth and Ethnolinguistic Diversity	Map Showing the Movement of Bantu Peoples, Languages, and Technologies	<div>1.2.1</div> <div>1.2.2</div>	1
1.4 Africa's Ancient Societies	Image of Assuanite Coin Showing King Echna , Circa 340–400 Image of Nok Sculpture, Circa 800 BCE–200 CE	<div>1.7.1</div> <div>1.7.2</div>	3
1.5 The Sudanic Empires: Ghana, Mali, and Songhai	Map of Africa's Kingdoms and Empires Catalan Atlas by Abraham Cresques, 1375 Image of Mali Equestrian Figure , Thirteenth to Fifteenth Century	<div>1.2.1</div> <div>1.2.2</div>	2
1.6 Learning Traditions	"The Sargata Story—Griots of a Mande Epic" , a Griot Performance of the Epic of Sundiata (video) Image of Griot Bassimata with Gambia, Mali	<div>1.7.1</div>	1

AP African American Studies Course and Exam Description

Course Framework V.1 | 32

The **Unit at a Glance** table shows the topics, required sources, and suggested skills.

The **Required Sources** list identifies primary sources students must examine within each topic. Note that up to half of the source material included in the multiple-choice section on the AP African American Studies Exam will be drawn from these required sources in the course framework.

The **Suggested Skill** for each topic shows one way teachers can link the content in that topic to a specific AP African American Studies skill. The individual skill has been thoughtfully chosen in a way that allows teachers to spiral those skills throughout the course. Please note, however, that AP Exam questions can pair the content with any of the skills.

Origins of the African Diaspora

UNIT 1

TOPIC 1.7

Indigenous Cosmologies and Religious Syncretism

Required Course Content

SOURCES

"Oshun del Monte"—by Grupo Atiboliza (video, 4 minutes, 36:00–40:00)

Yoruba Oshun Shango Ceremonial Ward, Mid-Twentieth Century

Qwa's Betrayal by Harmonía 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

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

Source Analysis

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

CLASS PERIODS

1

AP African American Studies Course and Exam Description

Course Framework V.1 | 55

TOPIC PAGES

The **Suggested Skill** offers possible skills 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 define the required content knowledge associated with each learning objective assessed on the AP Exam.

AP African American Studies Course and Exam Description

Course Framework V.1 | 29

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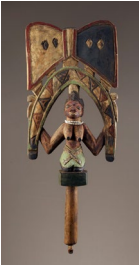
Using the Course Framework

UNIT 1

Origins of the African Diaspora


Sources

Yoruba Oshe Shango Ceremonial Wand, Mid-Twentieth Century



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

Oya's Betrayal by Harmonia Rosales, 2020



Oya's Betrayal, Harmonia Rosales, 2020
24" x 30" (Courtesy of Harmonia Rosales)

AP African American Studies Course and Exam Description

Course Framework V.1 | 56

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

UNIT 1

Origins of the African Diaspora

Source Notes

- The *oshe Shango*, a ceremonial wand among the Yoruba in Nigeria, is a core element of dances honoring the *orishas* (deities). *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.
- Osin del Monte* is an Afro-Cuban performance group whose performances illustrate the syncretism of Afro-Cuban religions.
- 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.

*Further Explorations

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

Optional Sources

- Image, *Candomblé in Bahia (Brazil) Ritual Dance*, 1962 (Library of Congress)
- Image, *Candomblé in Bahia (Brazil) Omolú Daughter*, 1962 (Library of Congress)
- Image of Statue of Black Madonna of Regla, Cuba (Smithsonian Institution)

AP African American Studies Course and Exam Description

Course Framework V.1 | 57

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

Where appropriate, **Further Explorations** provide optional suggestions to enrich classroom instruction, or as an idea for an Individual Student Project.

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.

AP AFRICAN AMERICAN STUDIES

UNIT 1

Origins of the African Diaspora



20–25%

AP EXAM WEIGHTING



~18

CLASS PERIODS

UNIT AT A GLANCE


Skill Categories

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

Topic	Required Sources	Suggested Skills	Class 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, 20:00)</p> <p>Image of Griot Basimana with Guitar, Mali</p>	1A	1

Topic	Required Sources	Suggested Skills	Class 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 Oshe Shango Ceremonial Wand, Mid-Twentieth Century</p> <p>Oya's Betrayal by 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>Chafariz d'El-Rey (<i>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.

CLASS 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.

Sources

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

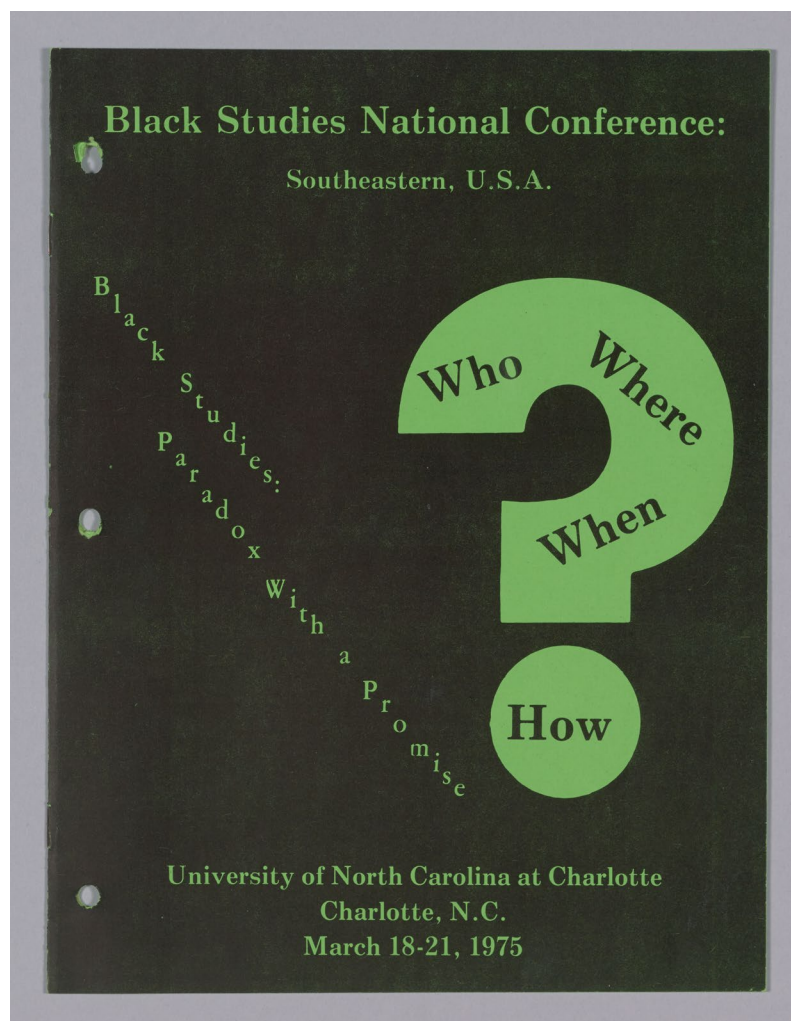


AP Images

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

DEPARTMENT OF BLACK AND PUERTO RICAN STUDIES			
SCHEDULE OF COURSES - FALL '72			
EVENING SESSION			
29 101	Swahili I	1 7:10-8:15 W 7:20-8:15	Kassamali
29 104	Swahili II	1 5:30-6:30 W 5:40-7:10	Kassamali
29 201	African History	1 5:30-6:30 W 5:40-7:10	Clarke
29 204	African World of the 20th Cent.	1 7:10-8:15 Th 7:20-8:15	Pierce
29 206	Afro-American Literature	1 7:10-8:15 F 7:20-8:15	Bain
29 208	Black Economic History	1 5:30-6:30 W 5:40-7:10	Carpbell
29 211	Puerto Rican History I	1 5:30-6:30 Th 5:40-7:10	Figueras
29 255	Puerto Rican Child in American Schools	1h 6:10-8:00	Zentella
29 309	Afro-American Humanism	1h 6:10-8:00	Akinnosi
29 334	Underdevelopment Third World	1 7:10-8:15 Th 7:20-8:15	Abad

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


Source Note

- 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)

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.

CLASS 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

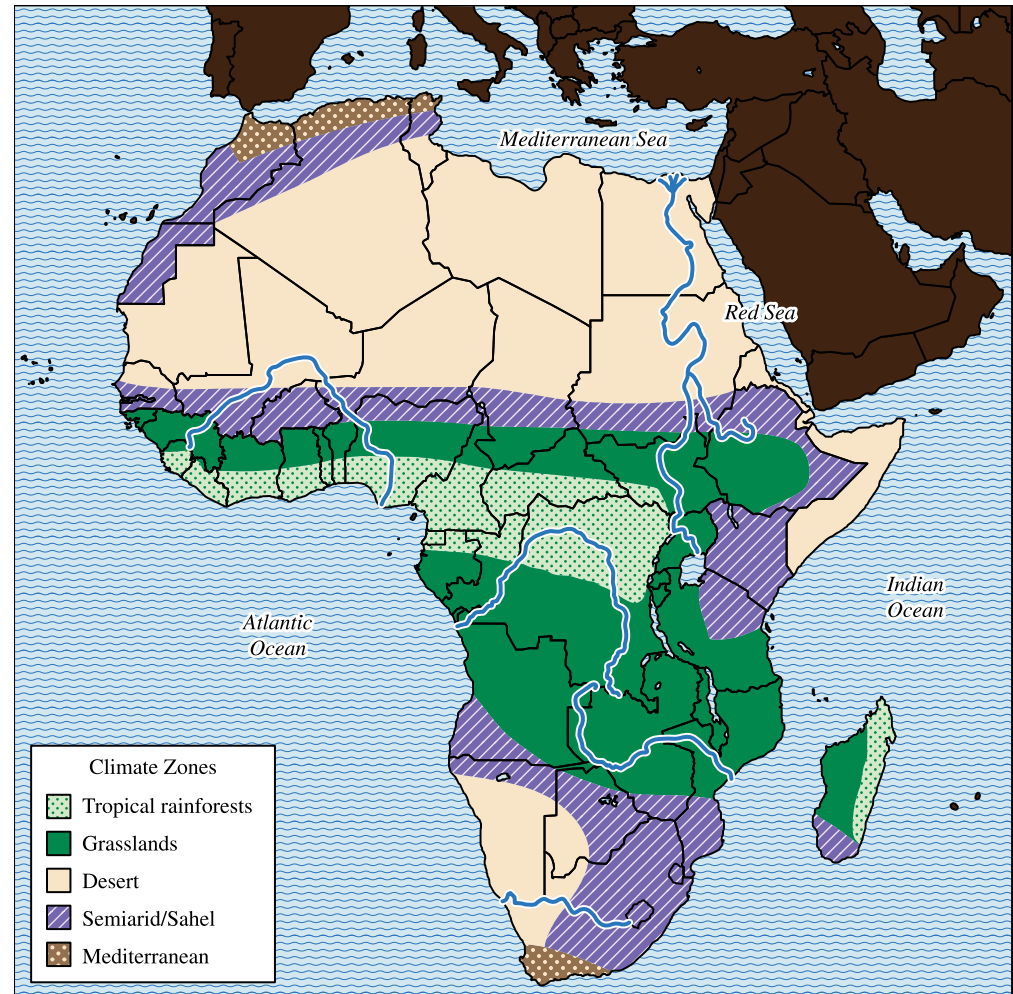
In the savannah grasslands, people cultivated grain crops.

EK 1.2.B.3.iv

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

Source

Map Showing the Major Climate Regions of Africa




Optional Source

- Map "Rivers in West Africa" (Available on AP Classroom)

TOPIC 1.3


Population Growth and
Ethnolinguistic Diversity

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.

CLASS PERIODS

1

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

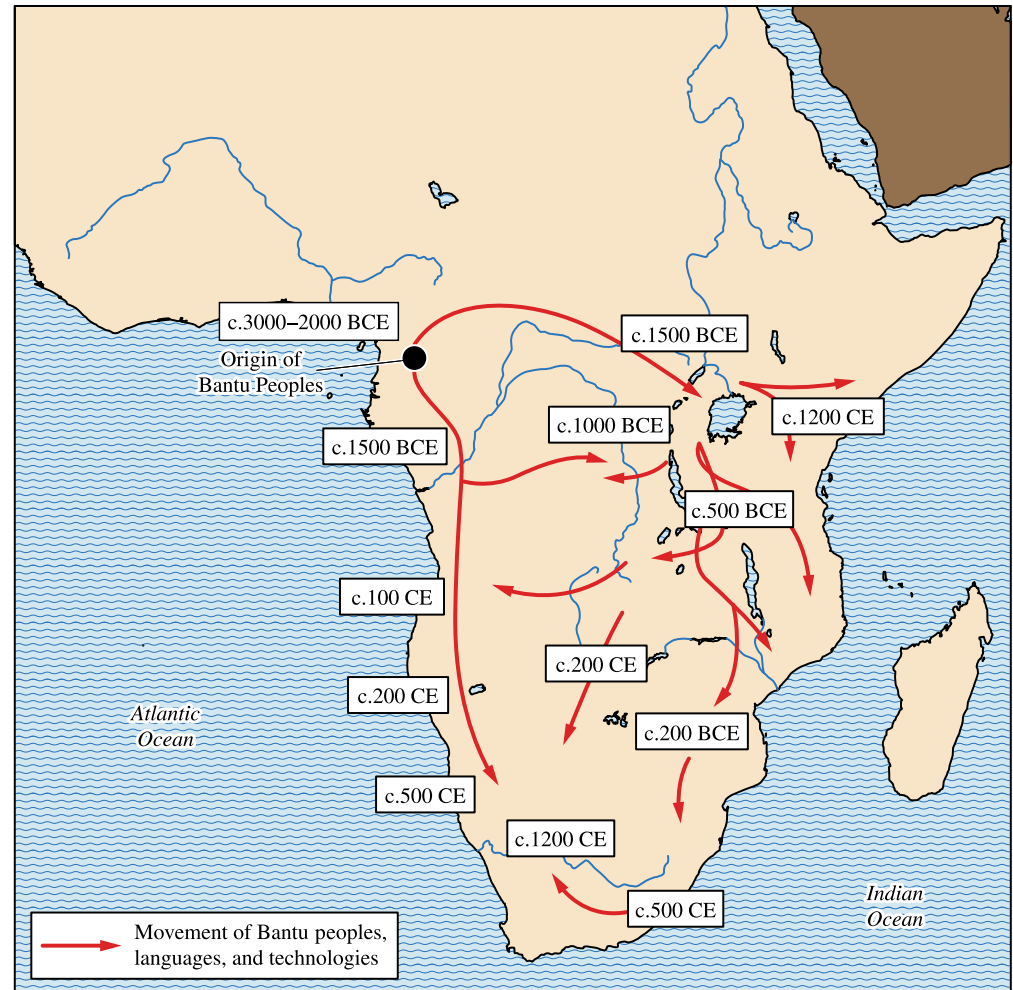
Bantu-speaking peoples' linguistic influences spread throughout the continent. Today, the Bantu linguistic family contains hundreds of languages that are spoken throughout West, Central, and Southern Africa (e.g., Xhosa, Swahili, Kikongo, and Zulu).

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.

Source

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



*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)

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).

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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.

CLASS 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.

Sources

Image of Aksumite Coin Showing King Ezana, Circa 340–400



© The Trustees of the British Museum

Image of Nok Sculpture, Circa 900 BCE – 200 CE



Werner Forman/Universal Images Group/Getty Images

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

- Image of, Ethiopian Orthodox Processional Cross, Fourteenth to Fifteenth Century (Smithsonian Institution)

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.

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.

CLASS PERIODS

2

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.

Sources

Map of Africa's Kingdoms and Empires



Catalan Atlas by Abraham Cresques, 1375



Library of Congress

Image of Mali Equestrian Figure, Thirteenth to Fifteenth Century



Smithsonian National Museum of African Art

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, Mali Archer Figure, Thirteenth to Fifteenth Century (Smithsonian Institution)

TOPIC 1.6

Learning Traditions

SUGGESTED SKILLS

 *Applying
Disciplinary
Knowledge*

1A

Identify and explain course concepts, developments, and processes.

CLASS 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 Timbuktu, 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**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


Source Note

- 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.

TOPIC 1.7


Indigenous Cosmologies and Religious Syncretism

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.

CLASS PERIODS

1

Required Course Content

SOURCES

- [“Osain del Monte” – by Grupo Abbilona](#) (video, 4 minutes, 36:00–40:00)
- [Yoruba Oshe Shango Ceremonial Wand](#), Mid-Twentieth Century
- [Oya’s Betrayal](#) by 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

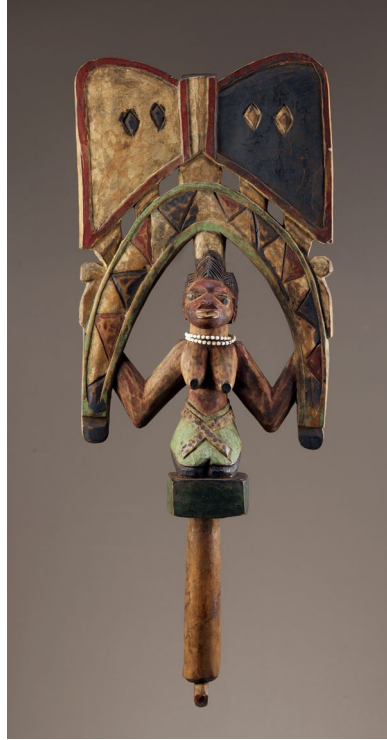
Africans who blended local spiritual practices with Christianity and Islam brought their syncretic religious and cultural practices from Africa to the Americas. About one-quarter of the enslaved Africans who arrived in North America came from Christian societies in Africa, and about one-quarter came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

Sources

Yoruba *Oshe Shango* Ceremonial Wand, Mid-Twentieth Century



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

Oya's Betrayal by Harmonia Rosales, 2020



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

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 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.


*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.

Optional Sources

- Image, *Candomblé* in Bahía (Brazil) Ritual Dance, 1962 (Library of Congress)
- Image, *Candomblé* in Bahia (Brazil) Omolú Daughter, 1962 (Library of Congress)
- Image of, Statue of Black Madonna of Regla, Cuba (Smithsonian Institution)

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.

CLASS 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.

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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

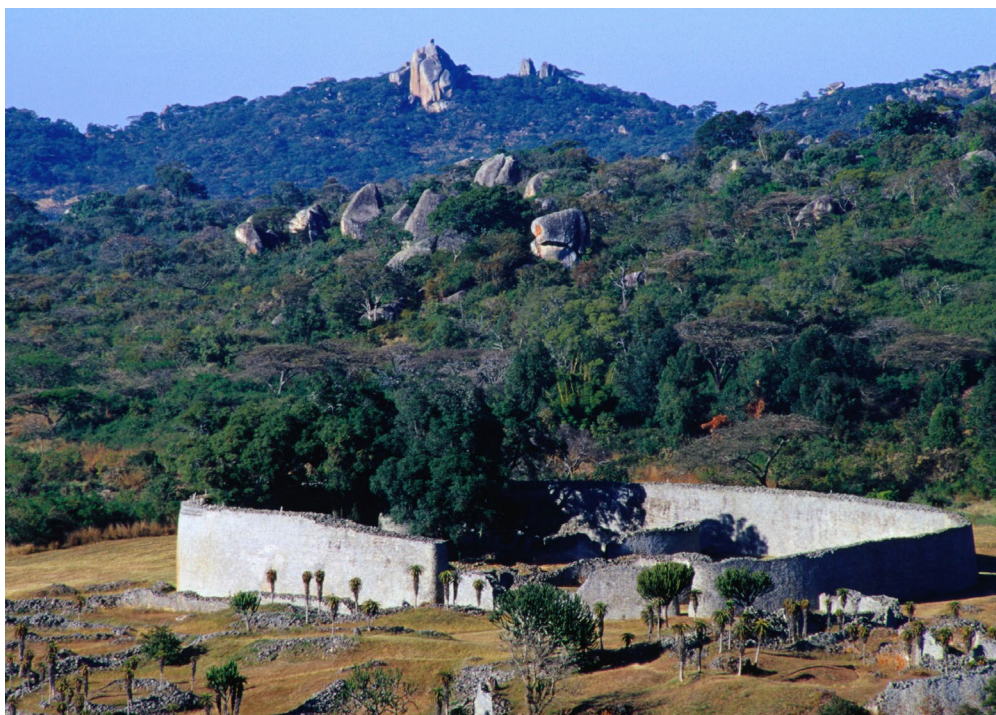
Between the eleventh and fifteenth centuries, the Swahili Coast city-states were united by their shared language (Swahili, a Bantu lingua franca) and shared religion (Islam).

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.

Sources

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



Richard I'Anson/Getty

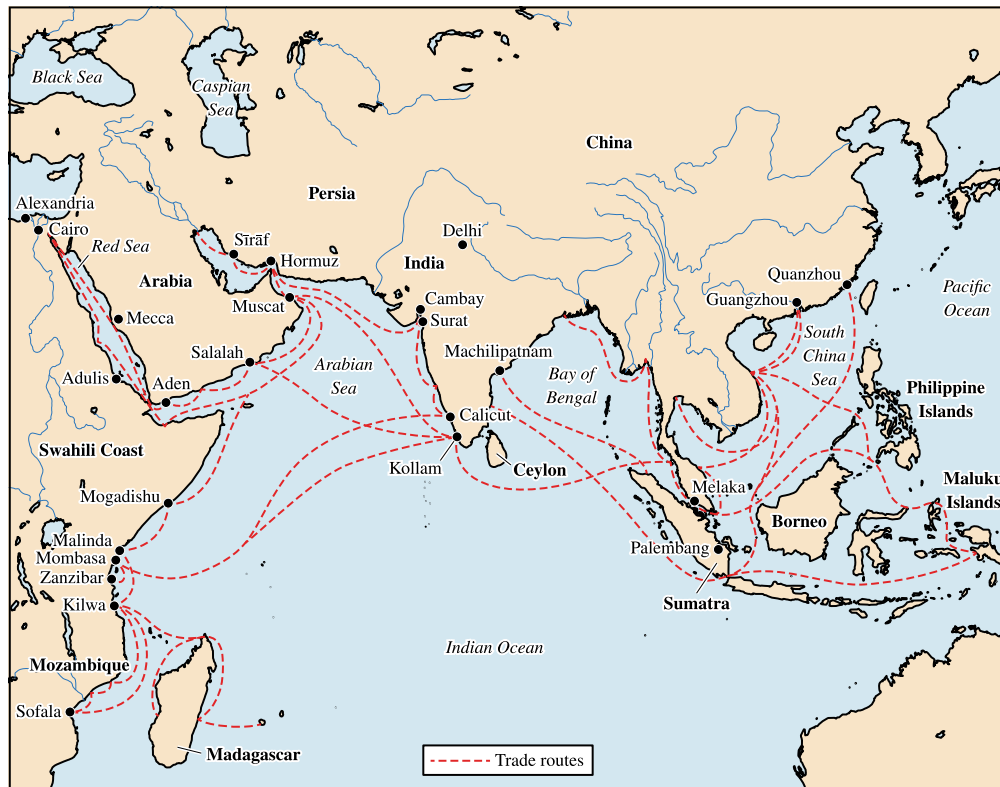


Robin Smith/Getty



DeAgostini/Getty Images


Map Showing Indian Ocean Trade Routes from the Swahili Coast




Optional Sources

- Image of String of Cowrie Shells, an object of trade and currency throughout Africa (National Museum of African American History & Culture).
- Image of Nineteenth-Century Door created by a Swahili artist in Tanzania, illustrating the blend of aesthetic influences from Africa, the Arabian Peninsula, and South Asia (National Museum of African Art).

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.

CLASS 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.

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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

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.

CLASS PERIODS

2

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).

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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.

Sources

Illustration of Queen Njinga, Seventeenth Century



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.


Source Note

- 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

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

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.

CLASS PERIODS

1

TOPIC 1.11

Global Africans

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.

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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

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



The Berardo Collection, Lisbon, Portugal

Source Note

- 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.

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AP AFRICAN AMERICAN STUDIES

UNIT 2

Freedom, Enslavement, and Resistance



30–35%

AP EXAM WEIGHTING



~39

CLASS PERIODS

UNIT AT A GLANCE

Skill Categories

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

Topic	Required Sources	Suggested Skills	Class 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 The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African. Written by Himself , 1789	1A 2A	2
2.4 African Resistance on Slave Ships and the Antislavery Movement	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	1D 2A	2
2.5 Slave Auctions and the Domestic Slave Trade	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	1B 2C	2

Topic	Required Sources	Suggested Skills	Class Periods
2.6 Labor, Culture, and Economy	<p>Sugar Cane Harvest, Antigua, West Indies, 1823, 1826</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 Dred Scott v. Sandford, 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 My Bondage and My Freedom 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	Class 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	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. Bourgoin and J. Merigot, 1801 The Hunted Slaves by Richard Ansdell, 1862	1A 2B	1

Topic	Required Sources	Suggested Skills	Class Periods
2.16 Diasporic Connections: Slavery and Freedom in Brazil	<p>Festival of Our Lady of the Rosary, Rio de Janeiro, Brazil by Carlos Julião, Circa 1770s</p> <p>Escravo Mina and Escrava Mina by José Christiano de Freitas Henriques Junior, 1864</p> <p>Capoeira 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>Abraham, a Black Seminole leader, 1863</p> <p>Gopher John, 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 The Condition, Elevation, Emigration, and Destiny of the Colored People of the United States, Politically Considered 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>Appeal 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	Class Periods
2.20 Race to the Promised Land: Abolitionism and the Underground Railroad	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 (pp. 27–29)	1B 2B	1
2.21 Legacies of Resistance in African American Art and Photography	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	1B 2C	1
2.22 Gender and Resistance in Slave Narratives	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)	1A 3A	2
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

TOPIC 2.1

African Explorers in the Americas

SUGGESTED SKILLS



Source Analysis

2B

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

CLASS PERIODS

1

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.

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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

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.

CLASS PERIODS

2

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.

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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

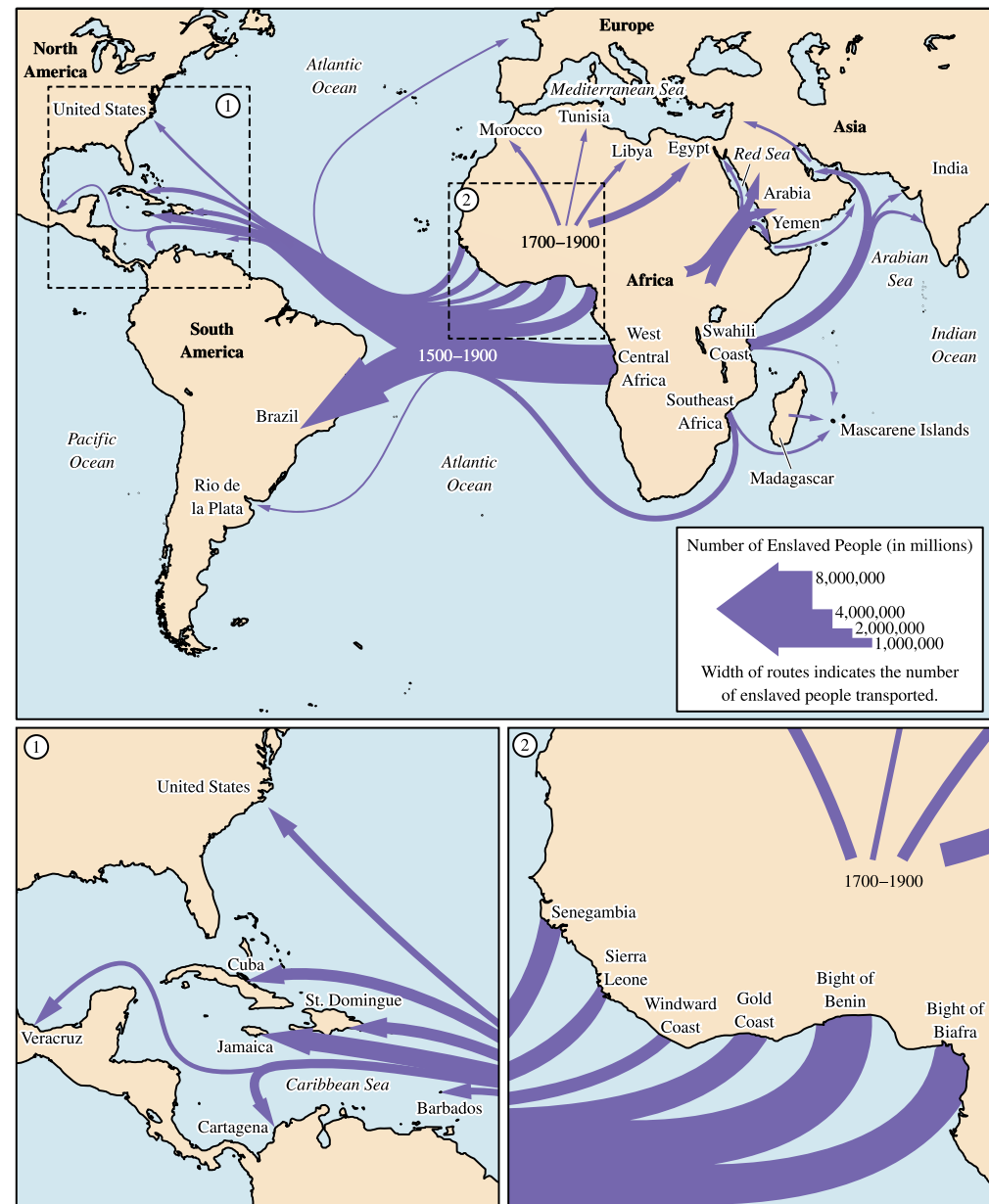
The ancestors of early generations of African Americans in mainland North America came from numerous West and Central African ethnic groups, such as the Wolof, Akan, Igbo, and Yoruba. Nearly half of those who arrived in the United States came from societies in Muslim or Christian regions of Africa.

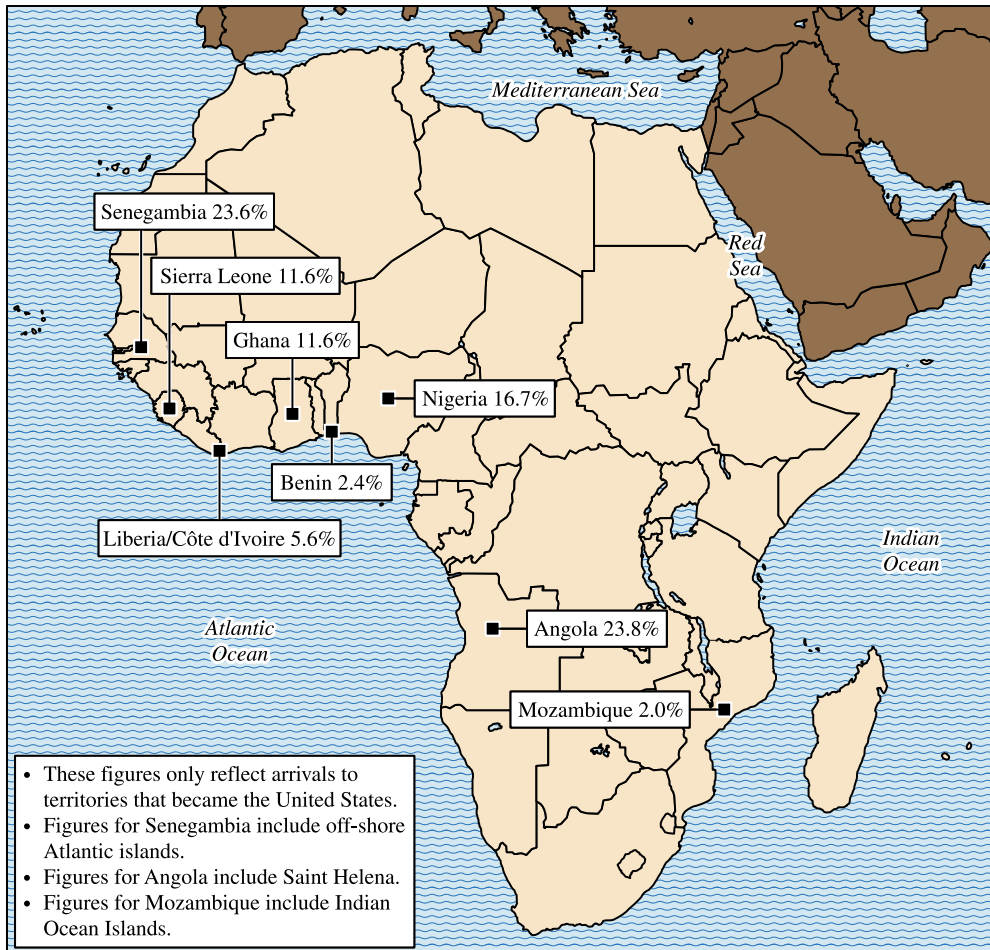
EK 2.2.C.3

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.

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

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

Source Note

- 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).

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.

CLASS PERIODS

2

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.

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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 Note

- 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.

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.

CLASS PERIODS

2

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.

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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.

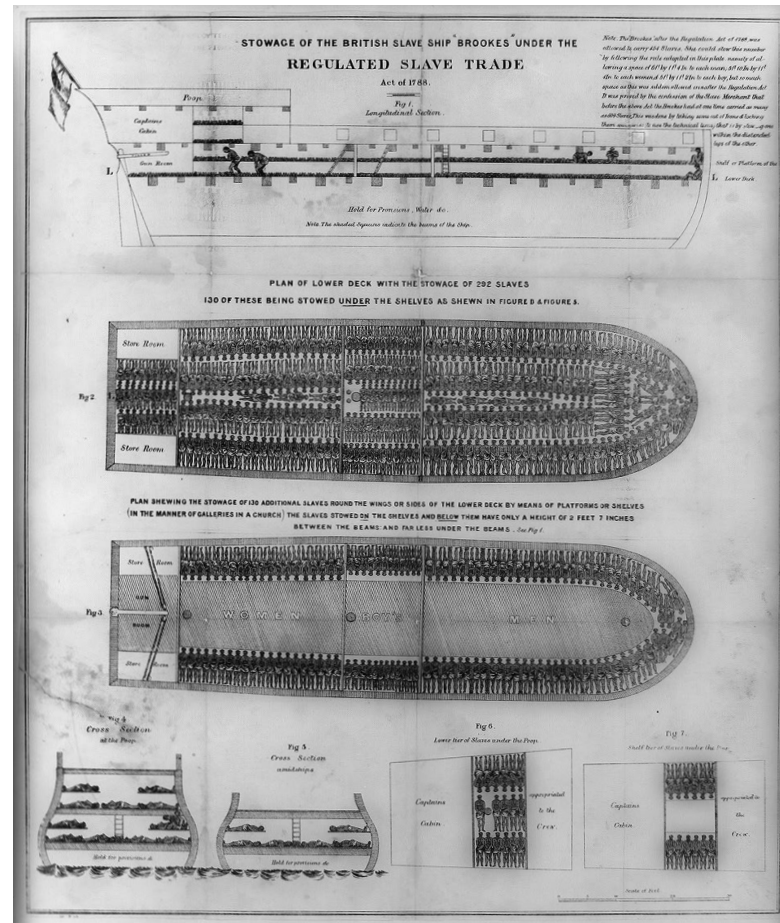
EK 2.4.C.1

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.

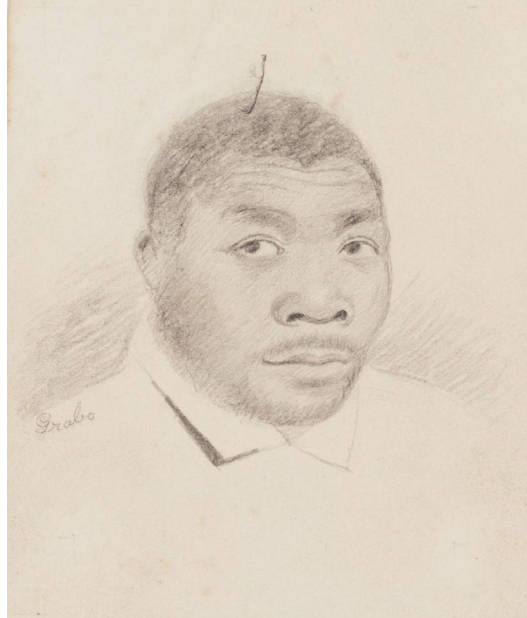
EK 2.4.C.2

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.

Sources

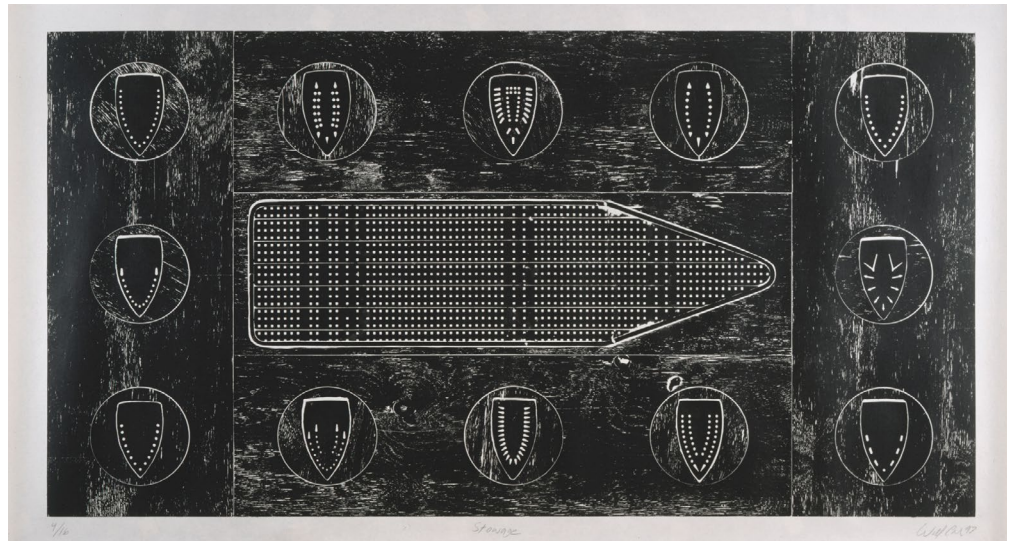
Stowage of the British Slave Ship *Brookes*, Early Nineteenth Century

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



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

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.

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.

CLASS 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.

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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 one 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

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

Jan. 10. 59. 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, sold	21
4 Rosy,	4	55-Rose, 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 Bull or Frederick,	12	60 Hardtimes	70
4-10 Infant,	9 mos. not sold	61 Sary,	30
11 Charity,	30 yrs.	3-62 Anne, fine	18
12 Susan,	17	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 Easton,	3	69 Robert	13
19 Infant,	3 ms.	70 Martha, bright	7
20 Billy,	63 yrs. plantation	7-71 Sarah	2
21 Lucy,	50	72 Peter, fine	28
22 Binah,	12	73 Venus, 8 wags	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, healthy	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 to	30	82 August	4
1-32 Moses,	25	32 Henry	2
1-33 Morris,	21	6-84 Infant	1 mh.
34 Billy,	45	1-85 Old Frank,	60 yrs.
35 Hagar,	50	1-86 Toney, no	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 Amanda, dead	8
41 Rachel,	22	6-92 Catharine	3
42 Ben,	16	1-93 David	36
5-43 Lot,	10	1-94 Jim, for finger	39
44 Betty,	25	1-95 Binah,	60
2-45 Plymouth,	2	1-96 March	40
46 London,	26	1-97 Bob, 1/2 left	35
47 Grace,	22	1-98 Sarah, 1/2 left	12
3-48 Harriet,	2	1-99 Harriet,	14
49 Hester	25		
50 Amos	21		
3-51 Elsey	5		

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

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.

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.

CLASS PERIODS

2

TOPIC 2.6

Labor, Culture, and Economy

Required Course Content

SOURCES

- [Sugar Cane Harvest, Antigua, West Indies 1823](#), 1826
- [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 blacksmithing, 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.

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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.

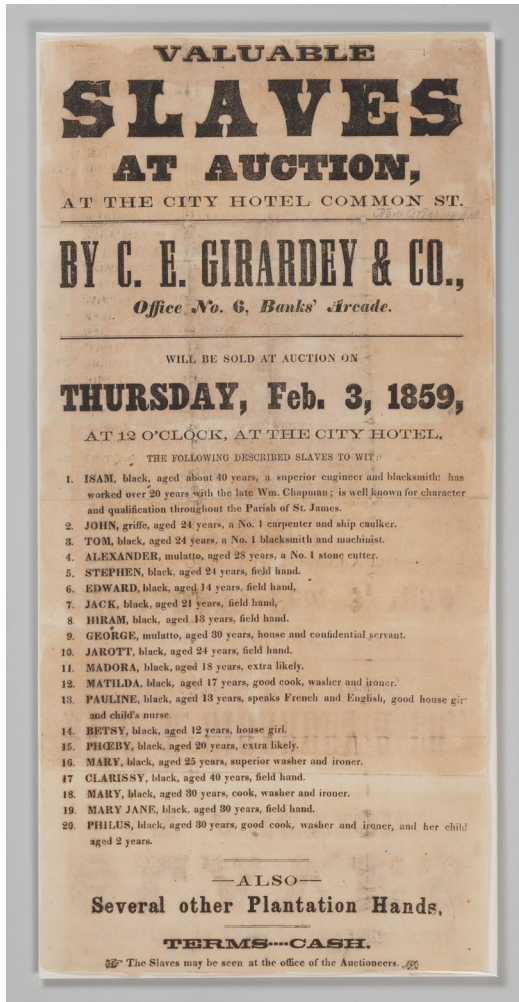
Sources

Sugar Cane Harvest, Antigua, West Indies 1823, 1826



Slavery Images: A Visual Record of the African Slave Trade and Slave Life in the Early African Diaspora

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

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 Source

- Image of *Cultivating Tobacco, Virginia*, 1798 (Slaveryimages.org)

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.

CLASS PERIODS

2

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.

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.


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).

*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.

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.

CLASS 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.

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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

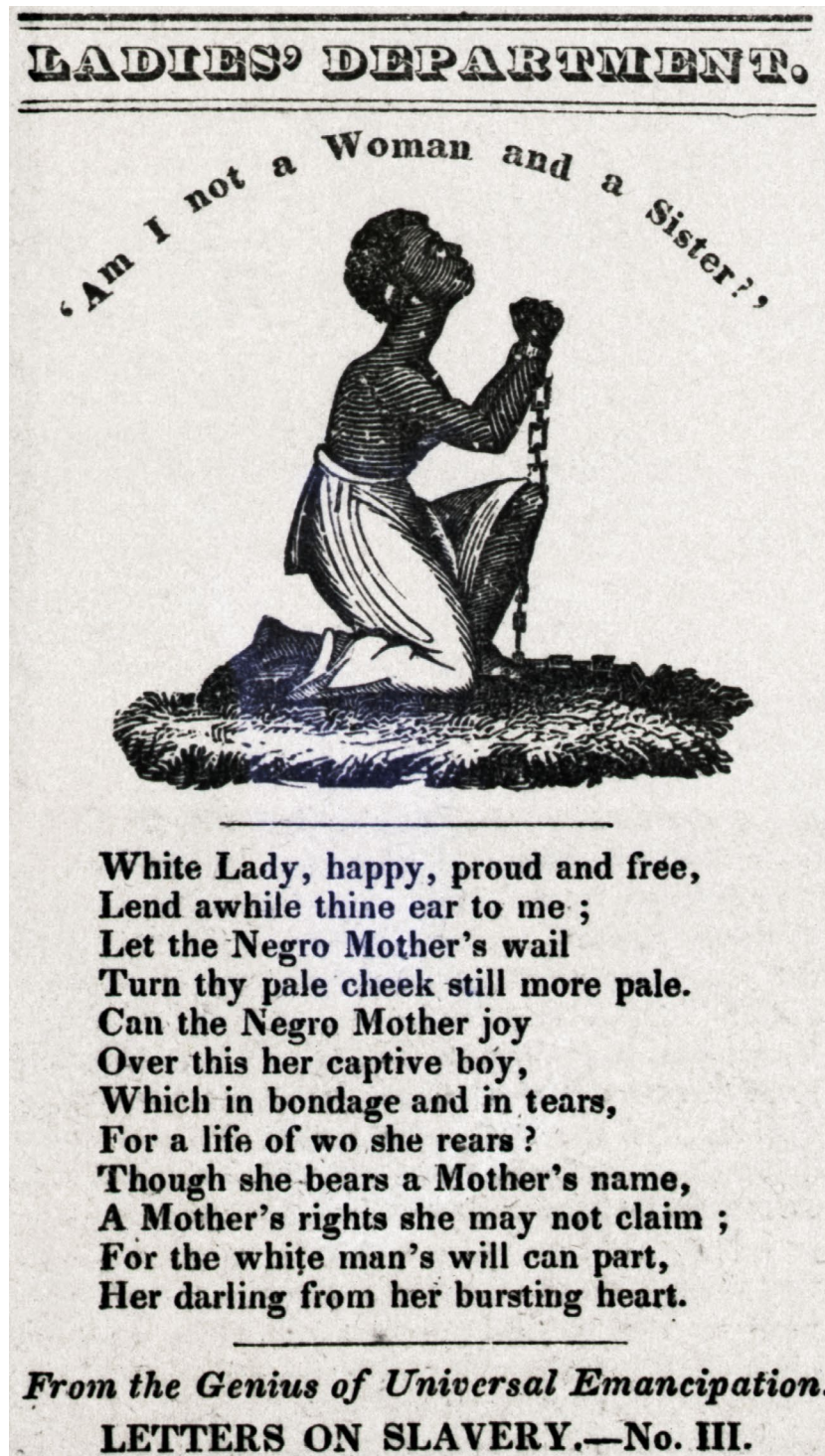
In the United States, race classification was determined based on hypodescent. Before the Civil War, states differed on the percentage of ancestry that defined a person as white or Black. In the late nineteenth and twentieth centuries, a practice known as the “one-drop rule” classified a person with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

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




Bettmann / Contributor/Getty

Source Note

- 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.

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.

CLASS PERIODS

2

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.

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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.

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LEARNING OBJECTIVES**LO 2.9.C**

Explain the multiple functions and significance of spirituals.

ESSENTIAL KNOWLEDGE**EK 2.9.C.3**

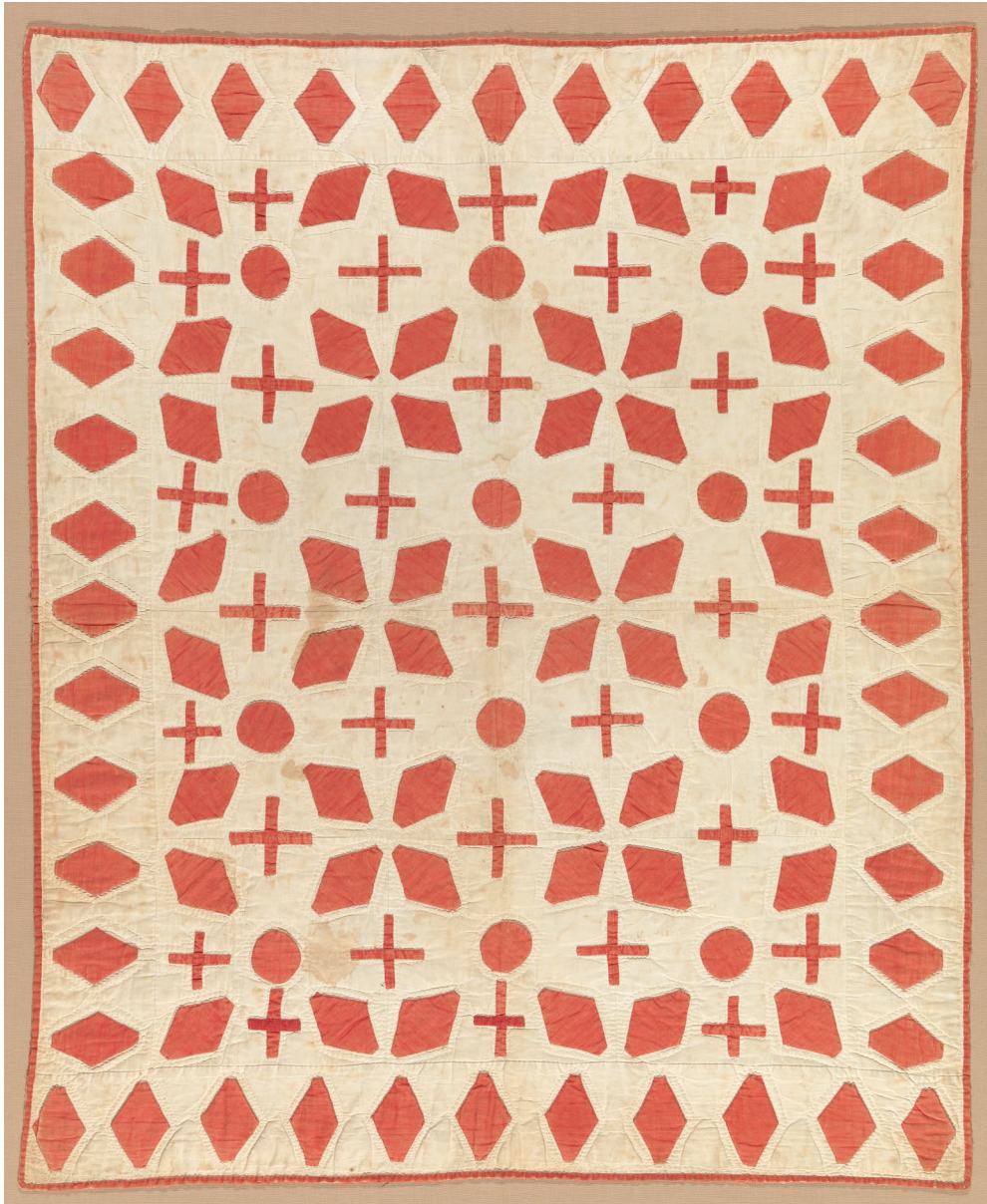
The lyrics of spirituals often had double meanings. These songs used biblical themes of redemption and deliverance to alert enslaved people to opportunities to run away via the Underground Railroad.

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.

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

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 Source

- Image of Gourd Head Banjo, Circa 1859 (National Museum of African Art)

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.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Argumentation*

3A

Formulate a defensible claim.

CLASS PERIODS

1


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.


TOPIC 2.11

The Stono Rebellion and Fort Mose

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.

CLASS PERIODS

1

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.

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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 (Florida Museum at the University of Florida)
- Image of Fort Mose Artifacts (Florida Museum at the University of Florida)

TOPIC 2.12

Legacies of the Haitian Revolution

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.

CLASS PERIODS

2

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.

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

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.

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.

CLASS 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 multifunctional 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.

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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.

CLASS 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.

CLASS 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.

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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.

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. Bourgoïn and J. Merigot, 1801



Slavery Images: A Visual Record of the African Slave Trade and Slave Life in the Early African Diaspora

The Hunted Slaves by Richard Ansdell, 1862



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

Source Note

- 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.

***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.

Optional Source

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

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).


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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.

CLASS PERIODS

2

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.

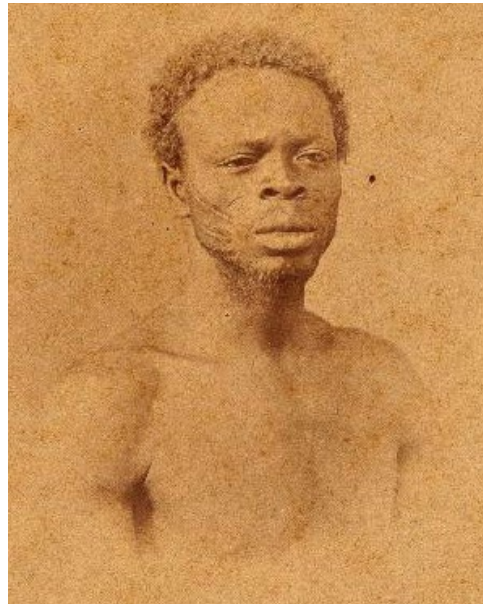
Sources

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

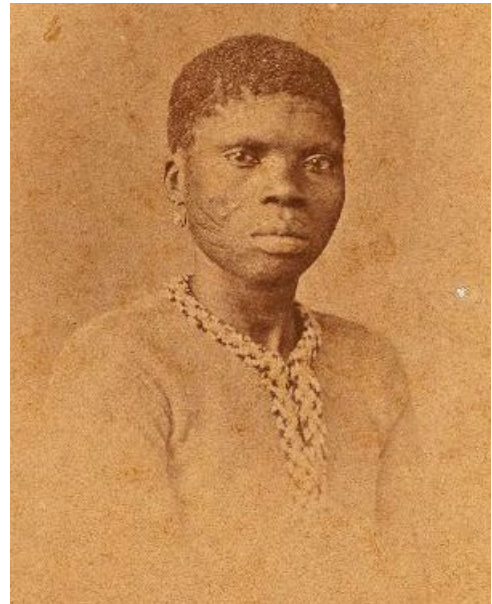


A Visual Record of the African Slave Trade and Slave Life in the Early African Diaspora
(<https://slaveryimages.org/database/image-result.php?objectid=276>)

***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 (<https://slaveryimages.org/database/image-result.php?objectid=1276>)



Slavery Images: A Visual Record of the African Slave Trade and Slave Life in the Early African Diaspora (<https://slaveryimages.org/database/image-result.php?objectid=1309>)

Capoeira Players and Musicians on Beach in Salvador da Bahia




golero/Getty


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.

SUGGESTED SKILLS

 *Applying
Disciplinary
Knowledge***1C**

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

 *Argumentation***3A**

Formulate a defensible claim.

CLASS 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.

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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.

Sources

Abraham, a Black Seminole leader, 1863



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.

***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.

TOPIC 2.18

Debates About Emigration, Colonization, and Belonging in America

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.

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.

CLASS PERIODS

2

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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 Source

- "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.

CLASS 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 (pp. 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.


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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.

CLASS 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 Source

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

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.

CLASS PERIODS

1

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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.

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



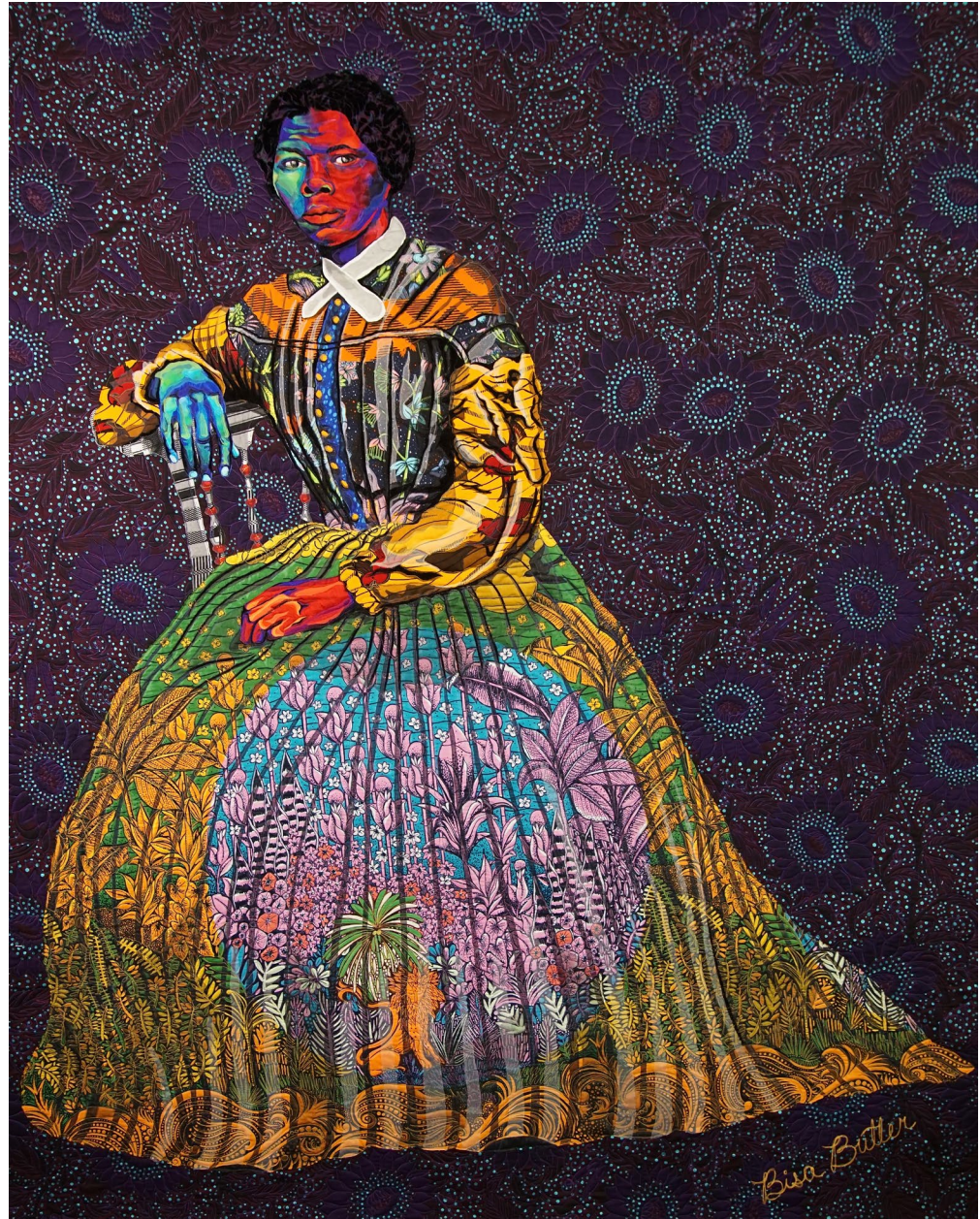
Collection of the National Museum of African American History and Culture shared with the Library of Congress, 1871–1876; printed later

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.


Source Note

- 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.

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.

CLASS 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.

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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 Note

- 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.

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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.

CLASS 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.

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.

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.

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 four 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.

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.

CLASS PERIODS

1

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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' postslavery 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

AP AFRICAN AMERICAN STUDIES

UNIT 3

The Practice of Freedom



20–25%

AP EXAM WEIGHTING



~28

CLASS PERIODS

UNIT AT A GLANCE

Skill Categories

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

Topic	Required Sources	Suggested Skills	Class 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>An Act to Establish a Bureau for the Relief of Freedmen and Refugees, 1865</p> <p>Circular No. 11 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>Plessy v. Ferguson 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	Class 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>	1C 2C	2
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 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")</p>	1D 2C	2
3.8 Lifting as We Climb: Uplift Ideologies and Black Women's Rights and Leadership	<p>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 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>	1A 2B	2
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>	1A 3A	1


Skill Categories

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

Topic	Required Sources	Suggested Skills	Class Periods
3.10 HBCUs, Black Greek Letter Organizations, and Black Education	<p>Jubilee Singers of Fisk University, 1875</p> <p>Botanist George Washington Carver with Students in his Laboratory at Tuskegee Institute, 1902</p> <p>Omega Psi Phi Members with Baskets of Canned Food for Charity, 1964</p> <p>Professor Gail Hansberry with Art History Student at North Carolina Central University, 1965</p>	1B 3B	1
3.11 The New Negro Movement and the Harlem Renaissance	<p>Excerpt from <i>The New Negro: An Interpretation</i> by Alain Locke, 1925</p> <p>"The Negro Artist and the Racial Mountain" by Langston Hughes, 1926</p>	2A 3A	2
3.12 Photography and Social Change	<p>From James Van Der Zee's Portfolio of Eighteen Photographs, 1905-38</p> <ul style="list-style-type: none"> "Miss Suzie Porter, Harlem" 1915 "Garveyite Family, Harlem," 1924 "Swimming Team, Harlem," 1925 "Couple, Harlem," 1932 	2C 3B	1
3.13 Envisioning Africa in Harlem Renaissance Poetry	<p>"Heritage" by Gwendolyn Bennett, 1922</p> <p>"Heritage" by Countee Cullen, 1925</p>	2C 3A	1
3.14 Symphony in Black: Black Performance in Music, Theater, and Film	<p>Duke Ellington – 'It Don't Mean a Thing' (1943) (video, 2:45)</p> <p>Katherine Dunham, <i>Cabin in the Sky</i>, 1940</p> <p>Ethel Waters in <i>Cabin in the Sky</i>, 1943</p> <p>Cast of <i>Cabin in the Sky</i>, 1943</p>	1A 3B	2

Topic	Required Sources	Suggested Skills	Class 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>The Mis-Education of the Negro by Carter Godwin Woodson, 1933</p>	1D 2A	2
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>The Migration Series by Jacob Lawrence, 1940–1941 (various panels, in particular Panel No. 1)</p> <p>Map of The Great Migration</p>	2C 2D	2
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>	1C 2A	1
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>	1B 2C	1

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.

CLASS 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

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




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

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.

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.

CLASS PERIODS

2

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](#)
- An Act to Establish a Bureau for the Relief of Freedmen and Refugees, 1865
- [Circular No. 11 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.

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 postemancipation search to connect with long-lost relatives and friends. Modern family reunions preserve and celebrate Black families' history, resilience, music, and culinary traditions.


Source Note

- 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

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

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.

CLASS PERIODS

2

TOPIC 3.3

Black Codes, Land, and Labor

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.

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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

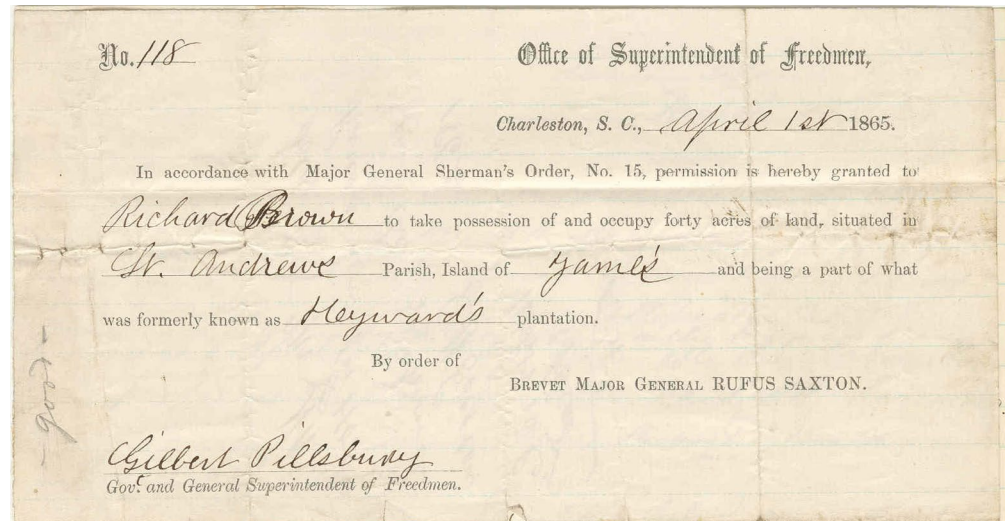
Through crop liens, farmers who began with little or no cash received food and supplies on credit, borrowing against their future harvest to acquire farming equipment and supplies. Their harvested crops often did not generate enough money to repay the debt, creating a vicious cycle of debt accumulation.

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.

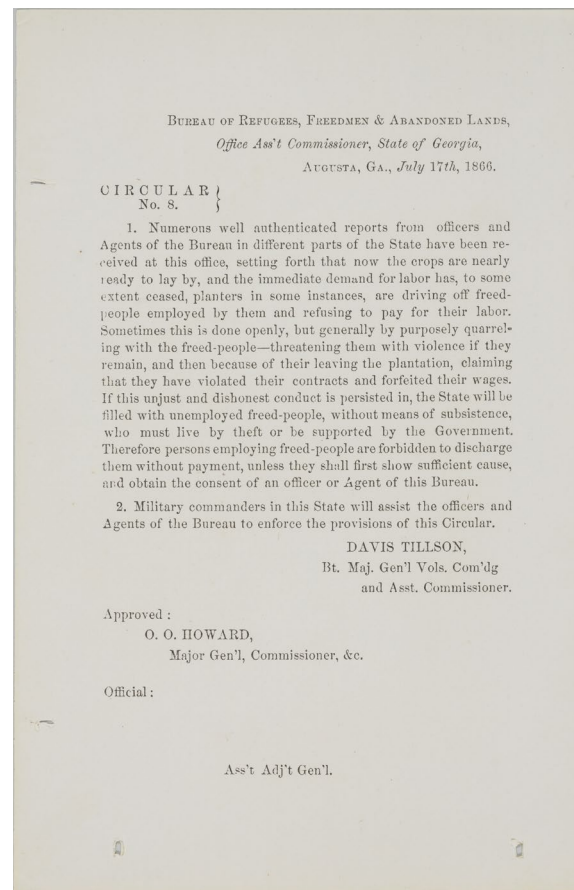
Sources

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




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

Picture Postcard of a North Carolina Convict Camp, Circa 1910



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

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.

CLASS PERIODS

2

TOPIC 3.4

The Defeat of Reconstruction

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.

TOPIC 3.5


Disenfranchisement and Jim Crow Laws

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.

CLASS PERIODS

1

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.

Sources**Segregated Water Fountains (date unknown)**

kickstand/Getty Images


Segregated Restrooms, Circa 1960

Hulton Archive/Getty Images

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.

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.

CLASS PERIODS

2

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.

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.

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


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
- Image of A group of Caucasian men watching smoke rise from the Greenwood District during the 1921 Tulsa Race Massacre, 1921 (Image from the Tulsa Historical Society & Museum)
- The Tulsa Race Riot and Three of its Victims, witness account by B.C. Franklin, 1931 (National Museum of African American History & Culture)

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.

CLASS PERIODS

2

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.

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.

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.

CLASS PERIODS

2

TOPIC 3.8

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

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.

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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 Note

- 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 Source

- Image of Banner Used by the Oklahoma Federation of Colored Women's Clubs, Circa 1924 (National Museum of African American History & Culture)

SUGGESTED SKILLS

 *Applying
Disciplinary
Knowledge***1A**

Identify and explain course concepts, developments, and processes.

 *Argumentation***3A**

Formulate a defensible claim.

CLASS PERIODS

1

TOPIC 3.9

Black Organizations and Institutions

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.

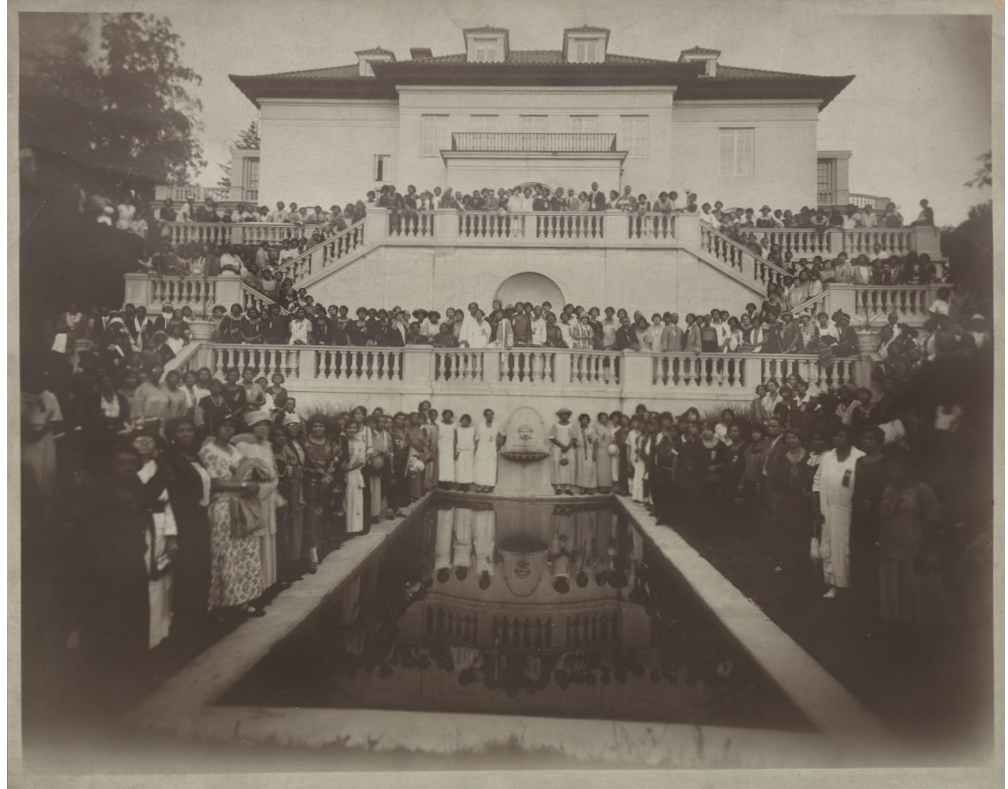
Sources

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



The Smithsonian National Museum of African American History and Culture, Gift of A'Leia 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

Source Note

- 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.

*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).

Optional Sources

- Image of Employees of the *Baltimore Afro-American* at the headquarters, 1935 (Getty Images)
- Image of A Newsboy Selling the *Chicago Defender*, 1942 (Getty Images)
- Travel Guide Published by the *Baltimore Afro-American*, 1940s (National Museum of African American History & Culture)

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.

CLASS 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.

Sources

Jubilee Singers of Fisk University, 1875



© Hulton-Deutsch Collection/CORBIS/Corbis via Getty Images

Botanist George Washington Carver with Students in his Laboratory at Tuskegee Institute, 1902

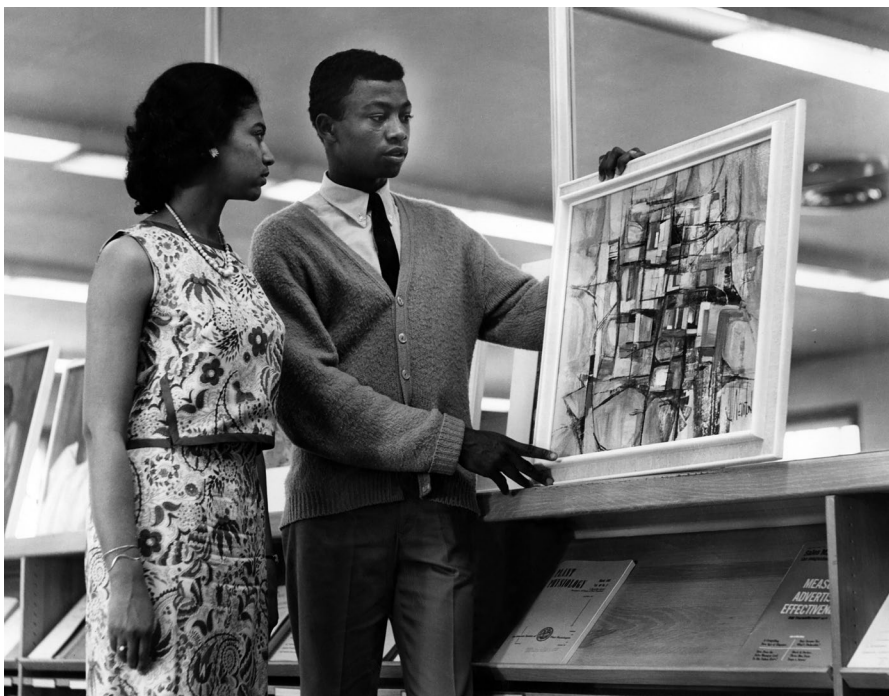


Bettman/Getty Images

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

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 Source


- Image of Students in the library reading room at Howard University, 1946 (Life Magazine)

SUGGESTED SKILLS

 Source Analysis

2A

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

 Argumentation

3A

Formulate a defensible claim.

CLASS 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.

CLASS 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
 - "Couple, Harlem," 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.

Sources

"Miss Suzie Porter, Harlem" 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

"Couple, Harlem," 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

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


- Images from W.E.B. Du Bois's exhibit at the 1900 Paris Exposition (Library of Congress):
 - 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

SUGGESTED SKILLS

 Source Analysis

2C

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

 Argumentation

3A

Formulate a defensible claim.

CLASS 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 Note

- 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)
- Katherine Dunham, *Cabin in the Sky*, 1940
- Ethel Waters in *Cabin in the Sky*, 1943
- Cast of *Cabin in the Sky*, 1943

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.

CLASS PERIODS

2

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LEARNING OBJECTIVES

LO 3.14.B

Describe African Americans' contributions to American theater and film in the 1930s and 1940s.

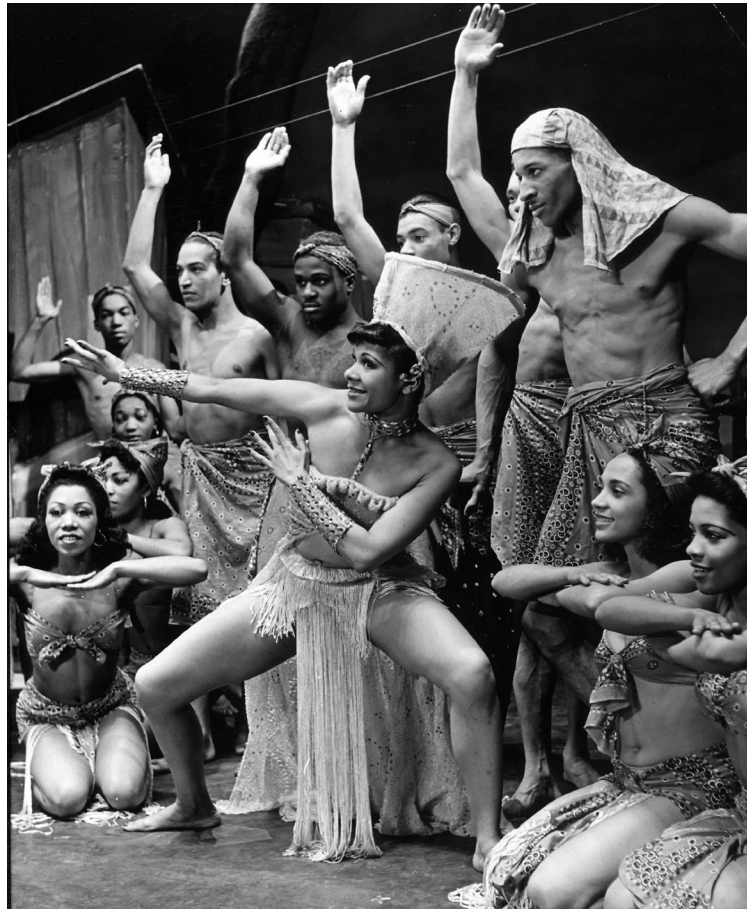
ESSENTIAL KNOWLEDGE

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).

Sources

Katherine Dunham, *Cabin in the Sky*, 1940



George Karger/Getty Images

Ethel Waters in *Cabin in the Sky*, 1943



Bettmann / Contributor/Getty

Cast of *Cabin in the Sky*, 1943



FilmPublicityArchive/United Archives via Getty Images

Source Note

- 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.

***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.

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.


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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.

CLASS PERIODS

2

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.

TOPIC 3.16

The Great Migration

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.

CLASS PERIODS

2

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.

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




Source Note

- 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.

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.

CLASS 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.

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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.

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).

***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).

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.

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.

CLASS PERIODS

1

continued on next page

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.

Sources**Marcus Garvey at His Desk, 1924**

Underwood Archives/Getty Images

Marcus Garvey in Harlem, 1924



Michael Ochs Archives/Getty Images

Source Note

- The UNIA's newspaper, *Negro World*, cofounded by Garvey's wife, Amy Ashwood, circulated in over 40 countries.

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AP AFRICAN AMERICAN STUDIES

UNIT 4

Movements and Debates



20–25%

AP EXAM WEIGHTING



~30

CLASS PERIODS

UNIT AT A GLANCE

Skill Categories

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

Topic	Required Sources	Suggested Skills	Class Periods
4.1 The Négritude and Negrismo Movements	<p>Les Fétiches by Loïs Mailou Jones, 1938</p> <p>The Jungle (La Jungla) 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 United States 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 by Gordon Parks, 1947</p> <p>Kenneth Clark and Child During the Clark Doll Test, Harlem by Gordon Parks, 1947</p> <p><i>Brown v. Board of Education of Topeka</i>, 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	Class 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 by Danny Lyon, 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 Above Normal, Negroes and Puerto Ricans Unite,” <i>The New York Times</i>, 1964</p>	1A 2A	1
4.8 The Arts, Music, and Politics of Freedom	<p>“Little Rock” by Nicolás Guillén, 1958</p> <p>“Original Faubus Fables” by Charles Mingus, 1960 (video, 9:13)</p> <p><i>Why We Can’t Wait</i> by Martin Luther King Jr., 1964 (Excerpt from Chapter 4, “A New Day in Birmingham,” p. 48)</p> <p>“Can’t Turn Me Around” (video, 3:18)</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 United States 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	Negro es Bello II by Elizabeth Catlett, 1969	1B 2C	1


Skill Categories

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


Topic	Required Sources	Suggested Skills	Class Periods
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
4.12 Black Is Beautiful and Afrocentricity	<p>Kathleen Cleaver on Natural Hair, 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 General Colin Powell at Howard University, 1994</p> <p>Portrait of Former President Barack Obama by Kehinde Wiley, 2018</p> <p>Portrait of Former 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 Diversity 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

Topic	Required Sources	Suggested Skills	Class Periods
4.17 The Evolution of African American Music: From Spirituals to Hip-Hop	<p>Early R&B: "Ruth Brown – Hey Mama, He Treats Your Daughter Mean (Live)" (video, 2:01)</p> <p>"The Evolution of African American Music" by Portia K. Maultsby, in <i>Africanisms in African American Music</i>, 1980</p> <p>"Breakdancers in New York," 1984</p>	1B 2D	2
4.18 Black Life in Theater, TV, and Film	<p>Lobby Card for <i>The Betrayal</i>, by Oscar Micheaux, 1948</p> <p>Photograph of <i>Soul Train</i>, Circa 1970</p> <p>"Soul Train It's a Vibe: The Best Soul Train Line Dances" (video, 4:31)</p> <p>Playbill for Fences, 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>Henrietta Lacks (HeLa): The Mother of Modern Medicine by Kadir Nelson, 2017</p>	1B 1C	2
4.21 Black Studies, Black Futures, and Afrofuturism	<p>"Let's Talk About Black Panther and Afrofuturism" (video, 2:17)</p> <p>Photograph of 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.

CLASS 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 United States.

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.

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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.

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

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.
- Loïs 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.

*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, a leader in the Niagara movement.


Optional Sources

- Portrait of Wifredo Lam, 1978 (Getty Images)
- Portrait of Loïs Mailou Jones, 1990 (Getty 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.

CLASS 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 United States 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 United States 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.

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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

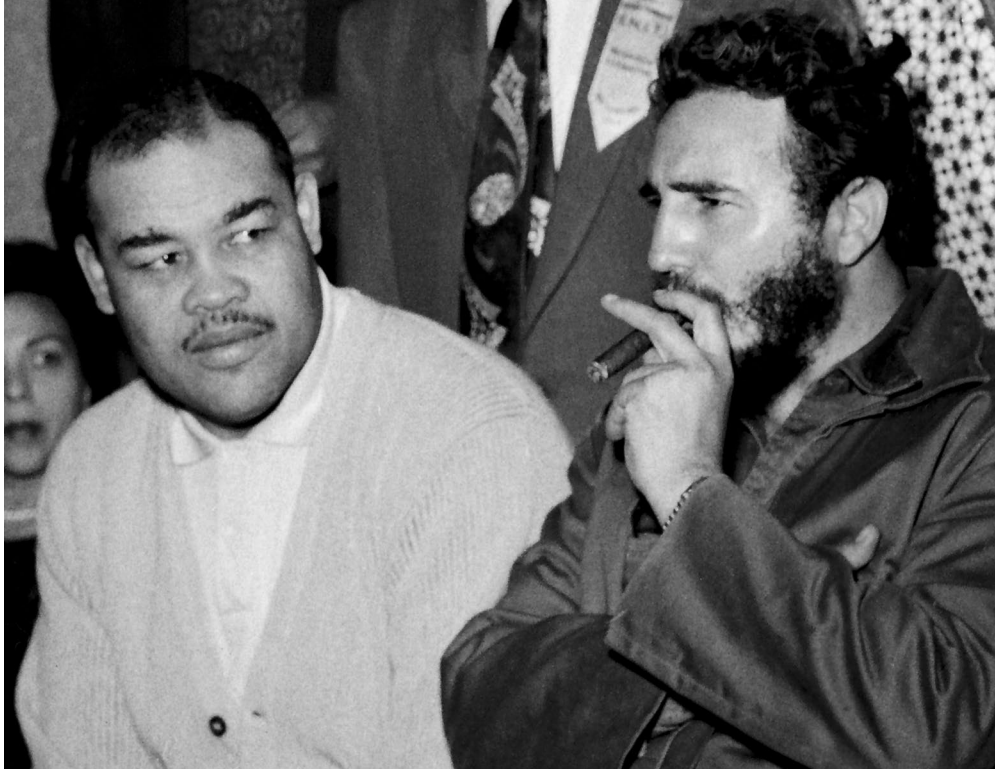
As African Americans and Africans acknowledged their shared struggles against anti-Black racism and oppression, diasporic solidarity between them bolstered the global reach of the Black Freedom movement to audiences beyond the United States.

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.*

Sources

Joe Louis During Visit of Black Business and Media Leaders to Havana, Cuba, 1960



Robert Abbott Sengstacke/Getty Images

Maya Angelou, Julian Mayfield, and Others Petition Outside the United States Embassy in Accra, Ghana, 1963



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

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."

*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.

Optional Sources

- Image of Malcolm X and Maya Angelou in Ghana, 1964
- Image of Flyer Advertising "Afrika Night & Dance" Benefit for a Free Zimbabwe, Including Prominent African American Political Leaders as Invited Guests, 1970 (National Museum of African American History & Culture)

TOPIC 4.3

African Americans and the Second World War: The 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 in the 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 United States military.

EK 4.3.A.2

The Tuskegee Airmen were the first African American pilots in the United States military. Serving in the United States 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.

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SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1C

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

CLASS PERIODS

1

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 United States 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. As a result, they were often disproportionately disbursed to white veterans.

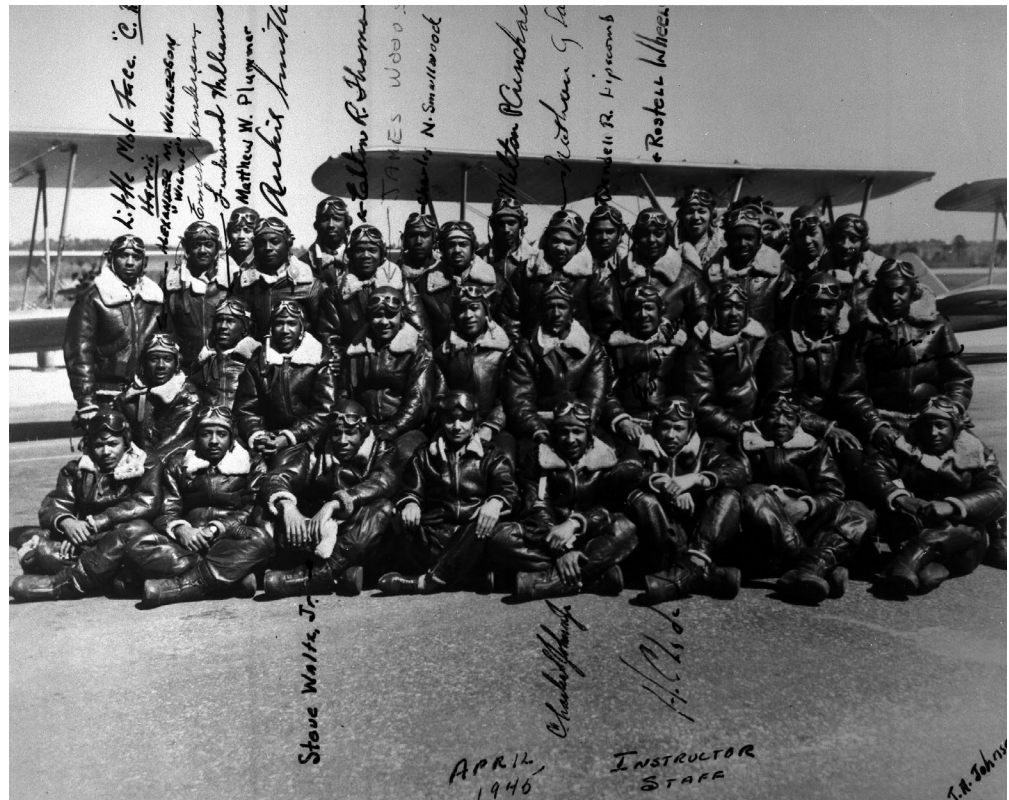
Sources

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 in the Second World War, 1945



Smithsonian National Air and Space Museum (NASM 99-15439)

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 United States.
- 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

- On Parade, the 41st Engineers at Ft. Bragg, North Carolina, in Color Guard Ceremony (Library of Congress)
- Image of Handkerchief with the Second World War Double V Campaign Design, *Pittsburgh Courier*, 1942–1945 (National Museum of African American History & Culture)
- Poster on the Double V Campaign, *Pittsburgh Courier*
- Image of Jackie Robinson in United States Army uniform (Getty Images)

TOPIC 4.4

Discrimination, Segregation, and the Origins of the Civil Rights Movement

SUGGESTED SKILLS

 *Applying
Disciplinary
Knowledge*

1B

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

CLASS PERIODS

2

Required Course Content

SOURCES

- [Clark Doll Test, Harlem](#) by Gordon Parks, 1947
- [Kenneth Clark and Child During the Clark Doll Test, Harlem](#) by 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*.

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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.

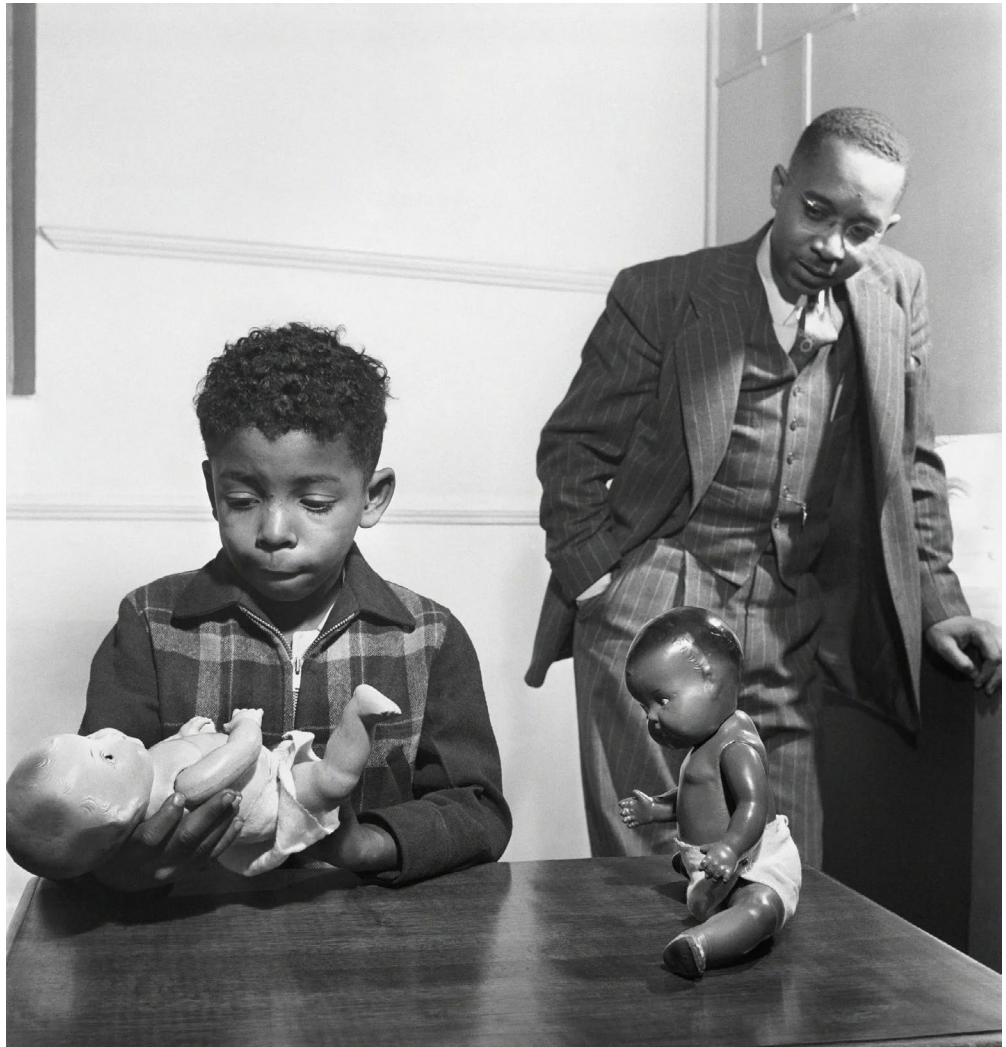
Sources

Clark Doll Test, Harlem by 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 by Gordon Parks, 1947



Photograph by Gordon Parks. Courtesy of and copyright The Gordon Parks Foundation

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.


*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).

Optional Sources

- Image of *Brown v. Board of Education* Litigants, 1953 (Getty Images)
- Image of Nettie Hunt and daughter Nickie at the United States Supreme Court, 1954 (Getty Images)

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.

CLASS 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

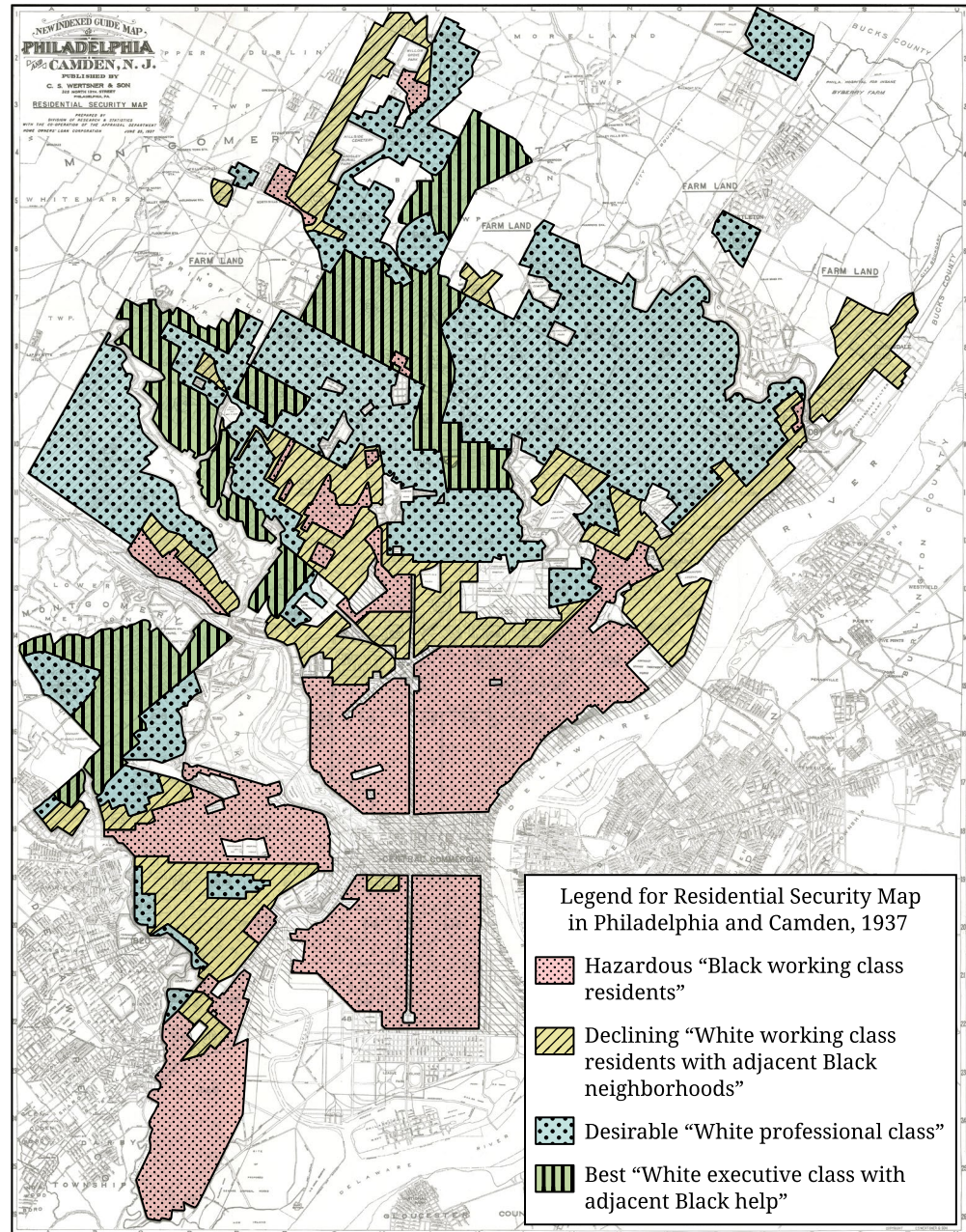
Housing discrimination intensified preexisting disparities between African Americans and white people. Many African American communities had limited access to public transportation, clean water and air, recreational spaces, healthy food, and healthcare services, exacerbating health disparities along 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

Home Owners' Loan Corporation "Residential Security" Map of Philadelphia and Camden, 1937



Public Domain

Source Note

- The title of Lorraine Hansberry's play, *A Raisin in the Sun*, was inspired by Langston Hughes's poem "Harlem."

Optional Source

- Home Owners' Loan Corporation "Residential Security" Map of Atlanta, 1938 (National Community Reinvestment Coalition)

TOPIC 4.6

Major Civil Rights Organizations

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](#) by Danny Lyon, 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.

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Source Analysis*

2C

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

CLASS PERIODS

2

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 Source

- Image of Young Protesters During the Birmingham Children’s Crusade, 1963 (Getty Images)

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.

CLASS 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 Above Normal, 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.

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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 United States history.

Source Note

- 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


- Image of Gloria Richardson confronted by Maryland National Guardsmen During Cambridge Protest, 1963 (SNCC Digital Gateway)
- Pinback Button for NYC School Boycott, 1964
- Image of Dorothy Height Meets with President Lyndon B. Johnson at the White House, 1963 (Getty Images)
- Image of Protestors in Front of Chicago Real Estate Office, 1966 (National Museum of African American History & Culture)

SUGGESTED SKILLS

 Source Analysis

2C

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

 Argumentation

3A

Formulate a defensible claim.

CLASS PERIODS

2

TOPIC 4.8

The Arts, Music, and Politics of Freedom

Required Course Content

SOURCES

- "Little Rock" by Nicolás Guillén, 1958
- "[Original Faubus Fables](#)" by Charles Mingus, 1960 (video, 9:13)
- *Why We Can't Wait* by Martin Luther King Jr., 1964 (Excerpt from Chapter 4, "A New Day in Birmingham," p. 48)
- "[Can't Turn Me Around](#)" (video, 3:18)

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 outside of the United States.

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 United States.

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 United States (e.g., the Little Rock Crisis, 1957).

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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.

CLASS 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 United States 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.

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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, 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, asserting African people's rights as human rights, and protesting injustices internationally.

Sources

Malcolm X and Martin Luther King Jr. After Press Conference at United States Capitol, 1964



Universal History Archive/Universal Images Group/Getty Images

***Muhammad Speaks* Newspaper Salesmen, 1965**



Robert Abbott Sengstacke/Getty Images

Elijah Muhammad Addressing Black Muslims at Convention, 1966




Bettmann / Contributor/Getty


Source Note

- Groups such as the Anti-Defamation League and the Southern Poverty Law Center have criticized the Nation of Islam and its leadership for espousing views that include antisemitic and homophobic prejudice. Many Muslim leaders have distanced themselves from the Nation of Islam, which is not viewed as a mainstream Muslim entity.
- 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.

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.

CLASS 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.

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

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 Source

- "Legacy" by Amiri Baraka, 1969

TOPIC 4.11


The Black Panther Party for Self-Defense

SUGGESTED SKILLS

 *Applying Disciplinary Knowledge*

1A

Identify and explain course concepts, developments, and processes.

 *Argumentation*

3A

Formulate a defensible claim.

CLASS PERIODS

1

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 United States 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.

Sources

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.

Source Note

- 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.

TOPIC 4.12

Black Is Beautiful and Afrocentricity

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.

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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.

CLASS PERIODS

1

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 and the achievements of people of African descent at the center of history. This approach emerged alongside the 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 multicultural and ethnic studies movements in the future.


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.

CLASS 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 United States history, Black women played central roles in the struggles 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.

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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," which is a framework for understanding the distinct experiences of Black women 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 Source

- 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.

CLASS 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.

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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 experiences 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 traces 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 Source

- “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.

CLASS PERIODS

2

TOPIC 4.15

Economic Growth and Black Political Representation

Required Course Content

SOURCES

- [Commencement Address of General Colin Powell at Howard University](#), 1994
- [Portrait of Former President Barack Obama](#) by Kehinde Wiley, 2018
- [Portrait of Former 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 in 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 percent of African American adults had earned a bachelor's degree or higher.

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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 American society and the 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 United States 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.

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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 United States history.

Sources

Portrait of Former President Barack Obama by Kehinde Wiley, 2018



Kehinde Wiley, Barack Obama, 2018. © Kehinde Wiley. Courtesy of the National Portrait Gallery, Smithsonian Institution

Portrait of Former First Lady Michelle Obama by Amy Sherald, 2018

Smithsonian's National Portrait Gallery

***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
- Image of Representative Shirley Chisholm at the Congressional Black Caucus Full Employment Forum, 1975 (Getty Images)

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 United States has nearly doubled since 2000, driven primarily by immigrants from Africa and the Caribbean. As the Black population in the United States 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 United States grew by 30 percent to approximately 47 million people, nearly 14 percent of the United States population.


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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.

CLASS 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 United States include people with diverse ancestries, histories, and cultures, including the descendants of those enslaved in the United States (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 issues beyond those that directly affect 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 K. 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.

CLASS PERIODS

2

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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 the 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.

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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.

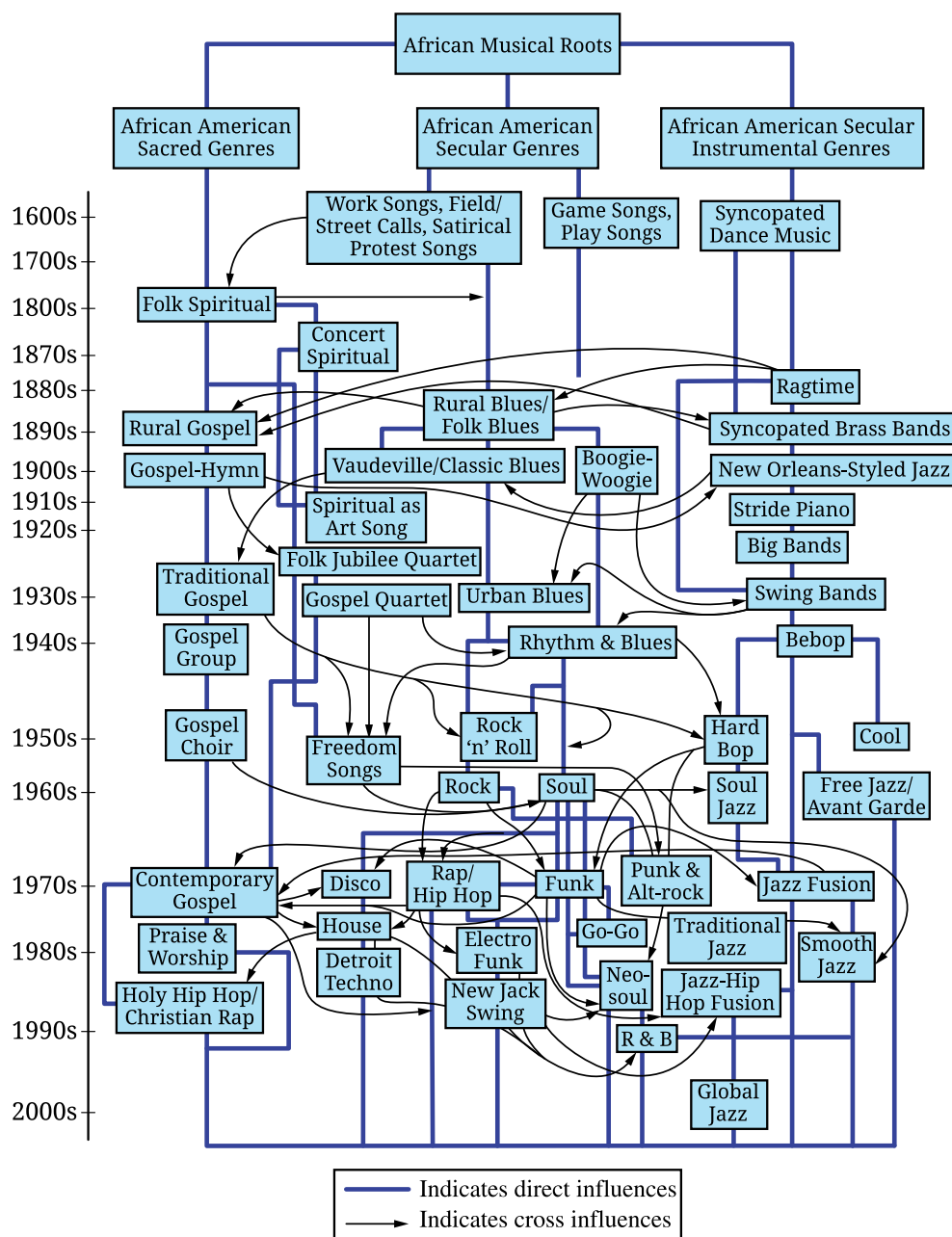
EK 4.17.D.2

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.

Sources

"The Evolution of African American Music" by Portia K. Maultsby, in *Africanisms in African American Music*, 1980

Timeline of African American Music



©1992 Portia K. Maultsby, Ph.D. Revised 1995, 2004, 2008, 2020, 2022. All Rights Reserved.

"Breakdancers in New York," 1984




Michael Ochs Archives/Getty Images

Optional Sources


- Photographic Print of Sister Rosetta Tharpe, 1957 (National Museum of African American History and Culture)
- Photographic Print of Queen Latifah on the set of the "Fly Girl" Video, 1991 (National Museum of African American History and Culture)
- Chromogenic Print of Spinderella at the Getty Center, 2002 (National Museum of African American History and Culture)

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.

CLASS 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
- Photograph 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 television 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.

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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).

Sources

Lobby Card for *The Betrayal*, by Oscar Micheaux, 1948



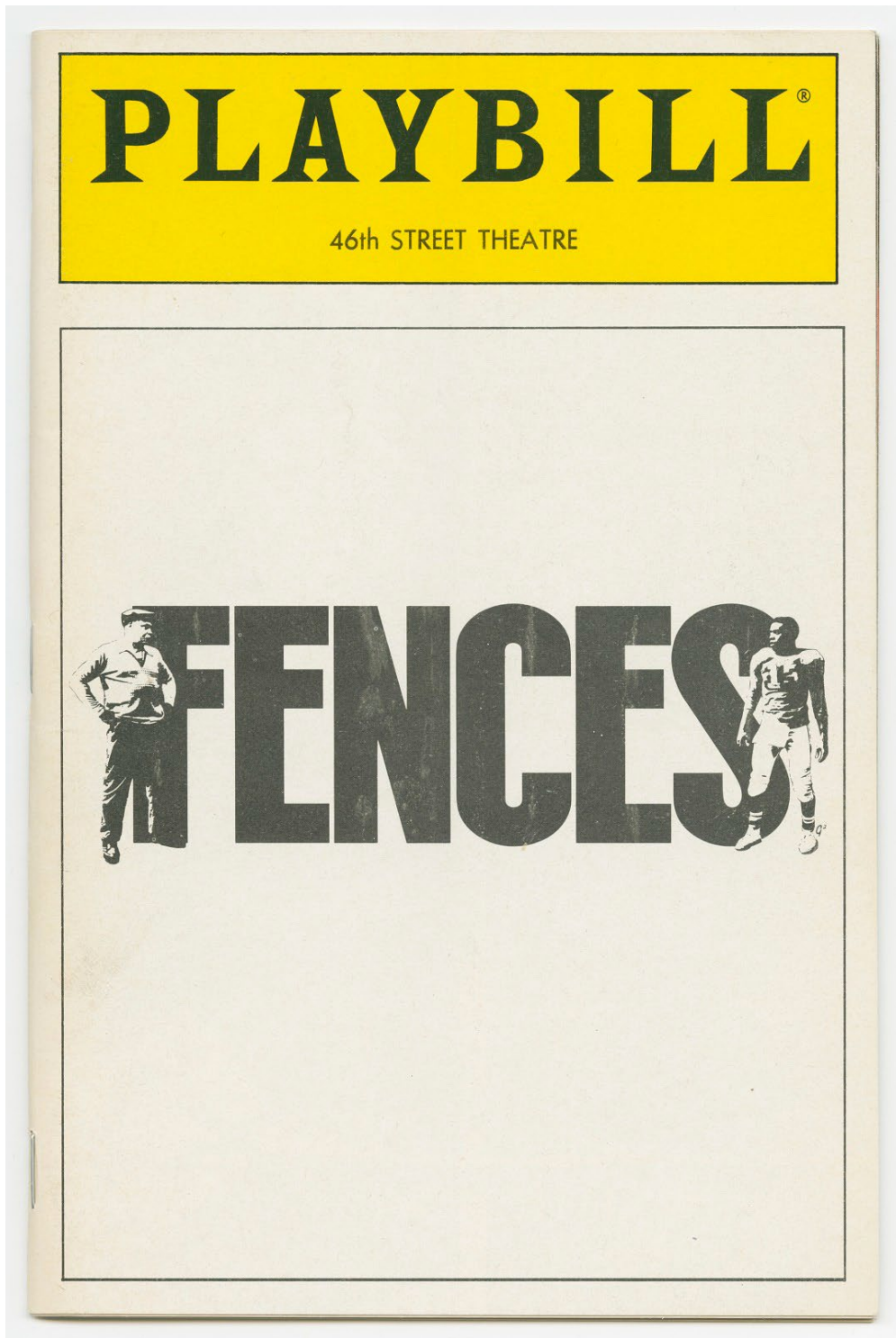
Collection of the Smithsonian National Museum of African American History and Culture, Gift of David A. Lowrance

Photograph of *Soul Train*, Circa 1970



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.

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.


***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.

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.

CLASS 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 that most winners of the Derby would be 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.

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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 United States. Jesse Owens won four gold medals at the 1936 Olympics and returned home to racial discrimination.

EK 4.19.B.1

Through their achievements in 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 United States 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.

Sources

Jockeys Compete at the Washington Races, 1840



© Historical Picture Archive/CORBIS/Corbis via Getty Images

Tommie Smith and John Carlos Raise Clenched Fists During XIX Summer Olympics, 1968



Rolls Press/Popperfoto via Getty Images

Seattle Seahawks Versus San Francisco 49ers, 2017




Michael Zagaris/San Francisco 49ers/Getty Images

***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).

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).

CLASS 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 United States 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.

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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, as 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.

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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 that outlawed Jim Crow by prohibiting discrimination for those with disabilities in areas including housing, employment, and government programs.

Sources

Mary Jackson at Work, 1977



Bob Nye/NASA/Donaldson Collection/Getty Images

Mae Jemison Works at Zero Gravity, 1992

Space Frontiers/Getty Images

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, as well as other Black women, were subject to violent experimentation without anesthesia by Dr. J. Marion Sims. He 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 United States government.
 - ◆ The United States 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 Source

- Dr. J. Marion Sims with Anarcha, from “The History of Medicine” series by Robert Thom, Circa 1952

TOPIC 4.21

Black Studies, Black Futures, and Afrofuturism

Required Course Content

SOURCES

- [“Let’s Talk About *Black Panther* and Afrofuturism”](#) (video, 2:17)
- Photograph of 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.*


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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.

CLASS PERIODS

1

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*.

Sources

Photograph of Nichelle Nichols as Uhura in the *Star Trek* Episode "A Piece of the Action," 1968



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

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 Lieutenant 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.

*Further Explorations

- Teachers interested in focusing further study on this topic could consider the music of George Clinton, or novels by Octavia E. Butler and Samuel R. Delany.

Optional Source

- "The Monophobic Response" by Octavia E. Butler, 1995

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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 (National Museum of African American History and Culture)
 - An Offering #4 (2017), Stephen Towns (National Museum of African American History and Culture)
 - “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

Instructional Approaches



AP AFRICAN AMERICAN STUDIES

Unit Guides

Introduction

Designed with extensive input from the community of African American Studies educators, the unit guides offer all teachers helpful guidance in building students' skills and knowledge. The suggested sequence was identified through a thorough analysis of syllabi and the organization of typical college textbooks. It provides a model for how to scaffold instruction such that disciplinary content builds across the course, with later units and topics drawing on earlier ones. This unit structure respects new AP teachers' time by providing one possible sequence they can adopt or modify rather than having to build from scratch.

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Using the Optional Unit Guides

UNIT
1

20–25% AP EXAM WEIGHTING

~18 CLASS PERIODS

Origins of the African Diaspora

Developing Understanding

Ancient Africa was home to some of the world's earliest societies and empires. Unit 1 offers an introduction to understanding the richness and complexities of the histories, politics, cultures, and economies of these societies, whose essential components gave rise to vibrant Black communities within the African diaspora.

For more than 500 years, people of African descent in the United States have developed various methods to innovate, survive, and thrive. The cultures, languages, worldviews, and identities of these communities were shaped by their diverse experiences in America and their ancestors' varied experiences in Africa.

Unit 1 introduces students to a core topic of African American Studies: the rich array of early African societies that created diversity in contemporary African diaspora communities, within and beyond the United States. By examining the ways that language, geography, politics, religion, and art vary across early African societies, students can articulate their own conclusions about the impact of ancient Africa's history on the field of African American Studies and African diaspora communities more broadly.

Building Course Skills

The field of African American Studies invites students to examine past and present developments in society and culture from the perspectives of communities of African descent. Students learn to integrate tools from various disciplines as they examine required and optional sources.

Unit 1 introduces students to the concept of source-based analytical skills, which they will continue to develop and strengthen throughout the course. Early in the year, students build their skills to identify and explain course concepts through historical, cultural, artistic, geographical, and political lenses as they examine ancient African societies through texts, maps, images, and performances. As students gain exposure to the field of African American Studies, they should practice foundational skills in research and source analysis, specifically examining claims and evidence. As students explore the required sources, they should routinely examine the perspective, purpose, context, and intended audience of each source.

Visual and data sources such as the maps and artworks in Unit 1 encourage students to practice interpretation and contextualization skills. For example, students will learn to identify the patterns and limitations of a source and to describe the aesthetic, social, historical, and political context of artworks. This combination of skills deepens students' understanding of works by and about people of African descent and the ways in which Black artists impart their unique perspectives and experiences to their audiences. Establishing foundational skills such as close reading and analysis of historical, literary, and scholarly texts in Unit 1 will support the gradual development of more advanced skills in future units.

AP African American Studies Course and Exam Description

Instructional Approaches V.1 | 318

UNIT OPENERS

Developing Understanding provides an overview that contextualizes and situates the key content of the unit within the scope of the course.

Building the Course Skills describes specific aspects of the skills that are appropriate to focus on in that unit.

AP African American Studies' recurring **themes** are highlighted in each unit to show the cross-cutting concepts that build meaningful connection across units.

UNIT
1

Origins of the African Diaspora

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional ways to incorporate student-centered instructional approaches based on the course framework and required sources. Teachers are encouraged to adapt these activities to best support the students in their classrooms.

Activity	Topic	Sample Activity
1	1.5	Learning Through Research Open the lesson on Topic 1.5 by explaining to students that they will develop and practice research skills throughout this course. These skills will be essential for completing the Individual Student Project required for this course. Continue by explaining that the internet provides an abundance of material, in part because almost anyone can share information and opinions for the world to see, which can be both helpful and challenging when conducting academic research. An important early step in conducting research is learning where to look for credible information. One approach is to look for information on college and university websites. While this does not guarantee credibility, college and university websites are a good place to start because the material presented on these sites is typically authored by experts in the field. Display the Catalan Atlas and ask students, "How does this map convey the wealth and power of Mali?" Ask students to conduct an internet search for information about the Catalan Atlas on at least two college or university websites. Using the information they gather from their research and evidence from the map, ask each student to develop a claim in response to the question. Discussion Groups Close the lesson on Topic 1.9 by dividing the class into groups of four students. Ask each student to read the "Excerpt of Letter from Nzinga Mbemba to Portuguese King João III" independently. Assign each group member one of the following approaches to source analysis and ask them to answer independently the questions below. Students may need to reference their class notes or conduct brief internet research to help answer the questions. <ul style="list-style-type: none">• Perspective: What about the author's background could have influenced what they said in the source?• Purpose: What is the author's objective or goal? What verbs indicate their motive?• Context: What was happening at the time and in the place where the source was created? Is it immediate and related to the source's creation or broader in scope?• Audience: Who is the intended recipient? How does this affect the tone and content of the source? After every student completes their independent analysis, ask each group to have a brief discussion in which each student describes their analysis and the group discusses how each approach is valuable for developing their understanding of the source and the history of West Central Africa.
2	1.9	

AP African American Studies Course and Exam Description

Instructional Approaches V.1 | 320

The **Sample Instructional Activities** page includes optional activities that can help tie together the content and skills of a particular topic.

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AP AFRICAN AMERICAN STUDIES

UNIT 1

Origins of the African Diaspora



20–25%
AP EXAM WEIGHTING



~18
CLASS PERIODS



Origins of the African Diaspora

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explore the required sources, they should routinely examine the perspective, purpose, context, and intended audience of each source.

Visual and data sources such as the maps and artworks in Unit 1 encourage students to practice interpretation and contextualization skills. For example, students will learn to identify the patterns and limitations of a source and to describe the aesthetic, social, historical, and political context of artworks. This combination of skills deepens students' understanding of works by and about people of African descent and the ways in which Black artists impart their unique perspectives and experiences to their audiences. Establishing foundational skills such as close reading and analysis of historical, literary, and scholarly texts in Unit 1 will support the gradual development of more advanced skills in future units.

Themes

MIGRATION AND THE AFRICAN DIASPORA

In Unit 1, students encounter this theme most prominently in two examples: (1) the migration of Bantu-speaking peoples from West Africa to southern, central, and eastern Africa, and (2) Africans' experiences in Europe. In both examples, migrations across Africa and beyond the continent prompted adaptations and innovations in terms of culture, language, belief systems, and perceptions of identity within African communities.

INTERSECTIONS OF IDENTITY

In Unit 1, students examine the diverse experiences of women, youth, performers, merchants, educators, Muslims, and Christians in several societies across Africa. This unit offers a foundation to build students' understanding of how these identities intersect, creating a complex and diverse range of experiences within Black communities that change over time.

CREATIVITY, EXPRESSION, AND THE ARTS

This unit highlights how African American Studies explores cultural production as a means of expressing identity, community, and history. Students examine this concept through sources like the Nok sculpture, the Mali equestrian sculpture, the griot tradition of storytelling and memory-keeping, and material culture such as the Triple Crucifix and the Queen Mother Pendant Mask: *Iyoba*. In a period with few surviving texts, artifacts such as these will help students understand a range of experiences in early African societies.

RESISTANCE AND RESILIENCE

In Unit 1, students explore this theme through several examples, beginning with the nationwide movement that led to the creation of the field of African American Studies in American colleges and universities in the 1960s. Additional examples include the resilience of leaders such as Queen Njinga of Ndongo-Matamba, and the ways the Yoruba used the *oshe shango* wand during ceremonial dances that sustained the community.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional ways to incorporate student-centered instructional approaches based on the course framework and required sources. Teachers are encouraged to adapt these activities to best support the students in their classrooms.

Activity	Topic	Sample Activity
1	1.5	<p>Learning Through Research</p> <p>Open the lesson on Topic 1.5 by explaining to students that they will develop and practice research skills throughout this course. These skills will be essential for completing the Individual Student Project required for this course. Continue by explaining that the internet provides an abundance of material, in part because almost anyone can share information and opinions for the world to see, which can be both helpful and challenging when conducting academic research. An important early step in conducting research is learning where to look for credible information. One approach is to look for information on college and university websites. While this does not guarantee credibility, college and university websites are a good place to start because the material presented on these sites is typically authored by experts in the field.</p> <p>Display the <i>Catalan Atlas</i> and ask students, “How does this map convey the wealth and power of Mali?” Ask students to conduct an internet search for information about the <i>Catalan Atlas</i> on at least two college or university websites. Using the information they gather from their research and evidence from the map, ask each student to develop a claim in response to the question.</p>
2	1.9	<p>Discussion Groups</p> <p>Close the lesson on Topic 1.9 by dividing the class into groups of four students. Ask each student to read the “Excerpt of Letter from Nzinga Mbemba to Portuguese King João III” independently. Assign each group member one of the following approaches to source analysis and ask them to answer independently the questions below. Students may need to reference their class notes or conduct brief internet research to help answer the questions.</p> <ul style="list-style-type: none">▪ Perspective: What about the author’s background could have influenced what they said in the source?▪ Purpose: What is the author’s objective or goal? What verbs indicate their motive?▪ Context: What was happening at the time and in the place where the source was created? Is it immediate and related to the source’s creation or broader in scope?▪ Audience: Who is the intended recipient? How does this affect the tone and content of the source? <p>After every student completes their independent analysis, ask each group to have a brief discussion in which each student describes their analysis and the group discusses how each approach is valuable for developing their understanding of the source and the history of West Central Africa.</p>

AP AFRICAN AMERICAN STUDIES

UNIT 2

Freedom, Enslavement, and Resistance



30–35%

AP EXAM WEIGHTING



~39

CLASS PERIODS



Freedom, Enslavement, and Resistance

Developing Understanding

From the early sixteenth century, Africans arriving in what is now the United States adapted to, resisted, and influenced the social, political, economic, and cultural dynamics they encountered. Unit 2 traverses the expansive period from the presence of the first African in the Americas to the end of the Civil War in the United States. With a focus on freedom, enslavement, and resistance, Unit 2 helps students understand the emergence of the African diaspora in the Americas: a process by which Africans of various backgrounds and their descendants forged kinship networks and community identities through their shared experiences. These communities were shaped by factors such as ethnic/linguistic association, religion, and geographical assignment. The interplay of these identities provided the foundation for Black communities throughout the Americas, wherein religious, cultural, and political practices melded and informed the attitudes of both enslaved and free Black people.

Black people's determination to be free from enslavement and racial discrimination defined this era. African Americans insisted on including their experiences and perspectives in debates that defined the meaning of freedom and equality in the United States. Their persistence forced the nascent United States to grapple with the contradiction between the reality of slavery and the ideals of democracy and freedom. Black resistance transformed the Western Hemisphere, from the Louisiana Revolt in the United States to the Malê Uprising in Brazil, the maroon wars in the Caribbean, and most notably the Haitian Revolution, which created the first nation in the Americas free from both slavery and European colonialism.

Unit 2 explores resistance in other forms, such as the abolitionist movement, emigration debates, and artistic and cultural self-expression. African Americans countered stereotypical depictions and created authentic forms of representation, through artworks, slave narratives, and photography. These forms of expression were tools in the fight for freedom.

Building Course Skills

Following their work in Unit 1, students should begin to approach the sources they encounter in a more analytical way. Work with students to help them progress from simply classifying sources toward constructing meaning within a text or an image through interpreting and evaluating the source material. The following types of questions can help students improve their source analysis:

- Who created the source? What was their background? How might their background shape their perspective?
- When and where was the source created?
- Why was the source created, and what evidence supports this conclusion?
- Who was the intended audience? What evidence supports this claim?
- How does considering the context, purpose, and audience of the source highlight the significance of the source and its relationship to African American Studies?

- What do images reveal about the period in which they were created? How can the significance of images change over time? Why might this change occur?

Unit 2 also provides many opportunities for students to practice skills to deepen their understanding of key course concepts. Considering context and identifying and explaining patterns that occur during historical

developments can help students cultivate a nuanced understanding of the essential knowledge for this unit. Guide students on how to conduct research and formulate arguments with claims supported by evidence. Spending time on building research and analytical skills will empower students to tackle the increasingly multifaceted and complex concepts in this course.

Themes

MIGRATION AND THE AFRICAN DIASPORA

Unit 2 highlights both the voluntary and involuntary migrations of African people and their descendants, to and beyond the United States. This unit opens with the voluntary arrival of the first-known African in the United States, who arrived as a free man. It traces the forced migrations of the transatlantic slave trade to the Americas that expanded the African diaspora and the domestic slave trade within the United States. Students also examine the unique aspects of shared experiences across the African diaspora, such as the formation of maroon communities in the United States and the Caribbean, the influence of African music, religion, and performance on diasporic communities in the United States and Brazil, and nineteenth-century debates about emigration, colonization, and belonging in America.

INTERSECTIONS OF IDENTITY

In Unit 2, social differences should become clearer for students to delineate. Unit 2 offers students several opportunities to enhance their analysis of how intersecting categories of identity create unique experiences within Black communities. For example, students examine gender and class through Harriet Jacobs's narrative and Maria W. Stewart's speech. They also explore debates about identity occurring among African Americans in Black newspapers.

CREATIVITY, EXPRESSION, AND THE ARTS

Unit 2 explores the many forms of self-expression and creativity that Black communities innovated to celebrate themselves, their history, and their visions for the future — even while experiencing the oppression of slavery. For example, in their speeches and writings, advocates for radical resistance asserted the basic humanity of both enslaved and free Black people. Furthermore, examples of creativity in Black communities appear in sources like the poetry of Phillis Wheatley, pottery of David Drake, spirituals, African American quilting traditions, and the development of creole languages.

RESISTANCE AND RESILIENCE

The theme of resistance and resilience appears in several topics, beginning with how free Black and enslaved people built community and family networks while being oppressed. Students also examine this theme through resistance against slavery, the formation of independent maroon societies, Black communities' organizing in the North, and the tradition of commemorating freedom within Black communities through Freedom Days like Juneteenth. Teachers can help students identify African Americans' multiple forms of resistance, from slowing their work pace and breaking tools, to fleeing their enslavers, staging revolts and political organizing.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional ways to incorporate student-centered instructional approaches based on the course framework and required sources. Teachers are encouraged to adapt these activities to best support the students in their classrooms.

Activity	Topic	Sample Activity
1	2.3	Think-Pair-Share Ask students to read the excerpt from Chapter 2 of <i>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African. Written by Himself</i> by Olaudah Equiano. Prepare students for the reading by noting that Africans endured a three-part journey during the slave trade. In this excerpt, Equiano describes the Middle Passage, which is the second part of the journey. Ask students to use what they learn from the reading to describe the conditions enslaved Africans faced during the Middle Passage. Next, organize the students into pairs to compare their notes. Ask them to return to the source to find details from the text to support their conclusions about the conditions. Lead a class discussion by asking students to explain how Equiano's narrative provides evidence of the suffering enslaved Africans endured during the Middle Passage.
2	2.6	Quick Research and Cross-Reference Introduce Topic 2.6 by asking students to conduct a brief internet search to find evidence to support the following claim: "Enslaved people performed a variety of specialized roles in the first half of the nineteenth century." Encourage students to find specific examples of the various roles that enslaved people performed. Explain to students that an essential aspect of academic research is evaluating the credibility of the evidence they use to support their claim. One strategy for evaluating the credibility of evidence is to cross-reference by checking multiple reputable sources to see if the sources agree. After students identify evidence to support their claim, ask them to conduct a cross-reference to evaluate the accuracy of the evidence.
3	2.18	Close Reading In this activity, students can explore how an author's background might shape their perspective or purpose in writing. Ask students to conduct internet research on Martin R. Delany and draft a brief biographical profile. Then ask students to analyze Delany's <i>The Condition, Elevation, Emigration, and Destiny of the Colored People of the United States, Politically Considered</i> for perspective and purpose. Guide students to consider how Delany's background and experiences might have influenced his perspective or purpose in this text. Ask students to explain which parts of Delany's background are most relevant to what is conveyed in this source. End with a class discussion that reinforces how someone's perspective and purpose might be simultaneously influenced by multiple contexts in which they lived. The key is being able to explain why particular parts of an author's background are relevant, and therefore valuable, when developing an understanding of their work.

AP AFRICAN AMERICAN STUDIES

UNIT 3

The Practice of Freedom



20–25%

AP EXAM WEIGHTING



~28

CLASS PERIODS



The Practice of Freedom

Developing Understanding

Following abolition and the Civil War, newly freed African Americans continued to assert social, cultural, and political visions defining their freedom, which they sought to protect while combating growing opposition and heightened racism. Unit 3 reviews African Americans' efforts to do so in the wake of Reconstruction, Jim Crow, and the Great Migration. Students examine principles of racial uplift espoused by key figures that were intended to complement the successes of Reconstruction and amend its failures. Students will complete this unit with a greater understanding of how African Americans enriched their familial, spiritual, economic, and social lives.

Unit 3 reveals how racial terrorism, the spread of white supremacist doctrines, and clandestine political dealings effectively weakened African Americans' freedom and led to the "nadir"—the period 20th century scholars considered the lowest point of American race relations due to open and rampant forms of anti-Black racism. Responses to the nadir increased forays into self-determination, including the creation of greater educational and economic opportunities, the development of the Black women's club movement, and the cultural production of the Harlem Renaissance.

Unit 3 ends before the start of the Long Civil Rights movement. It is important that students understand how African Americans developed their viewpoints and thoughts on freedom and their resilience in the face of oppression and violence, and how these issues led to a reevaluation of their identities, which will be explored further in Unit 4.

Building Course Skills

Following their work in Unit 2, students should feel prepared to analyze sources, building on previously developed strategies to understand perspective and argument. Students will now enhance their interpretation skills by developing a stance backed by claims and evidence. Students will also benefit from conducting research and strategically selecting and evaluating sources for credibility. This work will provide helpful practice of the skills that are essential for the Individual Student Project.

By the end of Unit 3, students should begin formulating their own claims. Questions such as the following can help students with their analysis:

- What insights can be gained from understanding the context of events, developments, and processes?
- What patterns and connections exist among the historical developments in this unit, and how can these relationships be used to formulate claims?
- How are the observations and inferences derived from the analysis of the data, text, and images validated by multiple sources?
- How does study of Reconstruction and the following nadir era provide evidence of a recurring theme of resistance and resilience?
- In what ways does Black literature of the late nineteenth and early twentieth centuries reflect changing attitudes on self-definition?

Themes

MIGRATION AND THE AFRICAN DIASPORA

The Great Migration of the twentieth century inspired a new generation of Black voices challenging racist attitudes and beliefs and showcasing both the accomplishments and fortitude of Black people in the United States. It also inspired the burgeoning arrival of a “New Negro”—a concept that reflected an evolution of Black perceptions of individual and community identity. Afro-Caribbean migration overlapped with the Great Migration, which affected culture and politics and added another layer of complexity to Black communities in the United States in terms of racial versus ethnic identity. Teachers should also highlight organizations such as Marcus Garvey’s Universal Negro Improvement Association, which represents a coalescing of Black people around their shared African heritage and a social platform of a return to Africa.

INTERSECTIONS OF IDENTITY

As students delve further into postbellum Black culture during the nadir, they will continue to discover how African Americans viewed themselves. Teachers can demonstrate this process through an interdisciplinary lens. For example, excerpts from Alain Locke’s *The New Negro: An Interpretation*, coupled with James Van Der Zee’s photographs of African Americans, provide an opportunity to examine the concept of the New Negro in multiple disciplines. This will also illustrate for students how personal experiences enabled Black Americans to craft nuanced identities.

CREATIVITY, EXPRESSION, AND THE ARTS

With the end of slavery, African Americans had more freedom and opportunities to cultivate a sense of self, yet many barriers remained and new obstacles arose to prevent full equality. Nevertheless, Unit 3 shows how African Americans began rebuilding communities by attempting to reunite families torn apart by slavery. In the era covered in this unit, James Weldon Johnson and Rosamond Johnson wrote “Lift Every Voice and Sing” which was heralded as the Black National Anthem; and Madam C.J. Walker epitomized Black entrepreneurship and financial success, while the founding of historically Black colleges and universities (HBCUs) offered educational opportunities to many who were only a generation removed from slavery. Further, artists and intellectuals sought to combat discrimination and stereotypes through broad acts of self-definition including the New Negro movement, the study of Black history, and the rise of African American performers in theater and film.

RESISTANCE AND RESILIENCE

One recurring theme in Unit 3 revolves around the question of how African Americans exercised their newfound freedom and worked to attain equality. It is important that students recognize the patterns of continuity and change that emerged over time to resist oppression. Unit 3 is particularly key in comprehending these distinctions. Students will explore how social and political perspectives influenced attitudes toward forms of political engagement, styles of resistance, structures of social interaction, and methods of community formation. Teachers can highlight how the viewpoints of Black migrants within different regions of the United States affected the Black community and the shared desire for equality.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional ways to incorporate student-centered instructional approaches based on the course framework and required sources. Teachers are encouraged to adapt these activities to best support the students in their classrooms.

Activity	Topic	Sample Activity
1	3.9	Oral Presentation Students can closely examine the advertisement for Madam C.J. Walker products to build an understanding of the role entrepreneurs and businesses played in the Black community. Organize students into groups of three and ask each group to closely examine the advertisement. Next, ask students to identify one specific way that the advertisement does each of the following: responds to the needs of the community, highlights the beauty of Black people, fosters the economic advancement of African Americans, and supports community initiatives through philanthropy. Finally, ask each group to conduct internet research on other examples of African American entrepreneurs and organizations serving and improving the lives of Black communities in the twentieth century and beyond. Students should be prepared to deliver a short presentation that makes and supports a claim about how the person or company they researched is similar to Madam C.J. Walker and her business.
2	3.12	Matching Claims with Evidence In this activity, students can practice using specific and relevant evidence to support a historical argument. Write the following thesis statement on the board: "African Americans countered racist representations in the Jim Crow era by using photography to create a distinctively Black aesthetic grounded in the beauty of everyday Black life and pride in African American heritage." Ask students to identify and underline the claims made in this thesis. Provide some essential background information on James Van Der Zee's photos of Harlem. Ask students to view the photographs and note any evidence that supports the claims made in the thesis statement. Ask a few students to share their findings and explain how the evidence they identified in the photographs supports the thesis. Engage students in a discussion of whether additional evidence is needed to fully support the thesis and what that evidence might be. Close by emphasizing the importance of using specific examples when making historical arguments.

AP AFRICAN AMERICAN STUDIES

UNIT 4

Movements and Debates



20–25%

AP EXAM WEIGHTING



~30

CLASS PERIODS

Movements and Debates

Developing Understanding

Unit 4 seeks to help students understand the Black Freedom movement as it charts the mid-twentieth century to the modern day. Unit 4 also deepens their investigation into the ways the African diaspora continues to affect and shape the experiences of African Americans and foster connections among Afro-descended communities.

In addition to the Black Freedom movement, this unit examines the Black Arts movement—a resurgence in artistic expression that uplifted racial pride—and the evolution of African American music, focusing on New York City youths in the 1970s and 1980s who addressed racial inequality by creating a musical, cultural, and political global phenomenon known as hip hop. Students will also encounter the work of Black citizens who have assertively pushed for Black political power, culminating in an increase in Black leadership across different parties and levels of government, including the election of the first Black president of the United States.

In Unit 4, students will study contributions African Americans have made to the fields of medicine, science, and technology. This unit concludes by looking toward the future with an exploration of the imagined cultural possibilities that Afrofuturism represents, as well as the real opportunities African American Studies as a discipline holds in examining the continued influence of Black people and future forms of expression.

Building Course Skills

By the time students reach Unit 4, they should be utilizing all course skills with fluency. Students should be able to identify and understand course concepts and analyze written, visual, and data-driven sources. Students should also have experience constructing arguments that they support with specific and relevant

evidence, and they should be refining these skills by using a line of reasoning to develop well-supported arguments. Throughout Unit 4, teachers should work to identify any skills in which students need ongoing support and offer targeted assistance as needed to prepare students for the Individual Student Project and AP Exam.

Themes

MIGRATION AND THE AFRICAN DIASPORA

In Unit 4, students encounter the ways the African diaspora has been a catalyst for adaptations and innovations like the Black Arts and Black is Beautiful movements. These movements, among others, influenced the cultural practices, artistic expression, identities, and political organizing of African Americans in the United States in divergent ways. Students will continue to explore patterns of migration and settlement and should begin to understand the ways migration has diversified Black communities over time in terms of social class, rates of education, ethnicity, and religion.

INTERSECTIONS OF IDENTITY

Students encounter intersections of identity through the Black feminist movement, Womanism, intersectionality, and interlocking systems of oppression. Gwendolyn Brooks's "We're the Only Colored People Here" provides students with an opportunity to consider this theme through a literary source. Efforts to grapple with the relationships between identity and oppression also contributed to the various twentieth-century social movements studied within this unit. Unit 4 also offers students an opportunity to reflect on questions of identity among contemporary Black communities in the United States, as they examine data on the diversity of Black communities shaped by recent immigration from Africa, the Caribbean, and South America.

CREATIVITY, EXPRESSION, AND THE ARTS

The New Negro's diasporic counterparts are presented via the *Négritude* and *Negrismo* movements. These movements urged the global Black community to define itself socially, culturally and politically in a critique of global capitalism and racism. In the United States, the Black Freedom movement continued in the struggle for equality while the Black is Beautiful and Black Arts movements were vehicles for expressing Black pride through personhood and the arts.

RESISTANCE AND RESILIENCE

Resistance and resilience are presented through the different approaches Black leaders employed to attain civil rights, as well as in the increase in Black representation across political parties. These themes are also explored through the wide range of socioeconomic statuses and opportunities and religious diversity in contemporary Black communities. Unit 4 also highlights the alliances that formed across the diaspora such as collective efforts to decolonize nations in Africa for the broader cause of freedom.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional ways to incorporate student-centered instructional approaches based on the course framework and required sources. Teachers are encouraged to adapt these activities to best support the students in their classrooms.

Activity	Topic	Sample Activity
1	4.10	<p>Think-Pair-Share</p> <p>To open your lesson for Topic 4.10, display Elizabeth Catlett's <i>Negro es Bello II</i> on the board. Inform students that the print was created in 1969 and use the Source Notes to provide context for the image. Ask students to consider this question: How might <i>Negro es Bello II</i> reflect the past, present, and future of Black communities? Have students begin answering these questions individually by first examining the image and the ways it relates to topics they have already explored in class. Students should also contemplate how the image might reflect the period in which it was created and how it conveys aspirations for the future both in the United States and abroad. Have each student write down their ideas. Next, ask students to discuss their ideas in small groups.</p> <p>Then, ask each group to share their ideas and record these on the board. Close the activity by asking students to research Elizabeth Catlett and <i>Negro es Bello II</i> on the internet. As students learn more about the artist and print, have them add to or modify the ideas written on the board.</p>
2	4.17	<p>Research and Rank</p> <p>Begin this activity by asking students to examine the chart in "The Evolution of African American Music" by Portia Maultsby and consider the following question: How does this graphic reflect the influence of African American music on American music as a whole? Then, divide the class into groups of five and assign each group member one of the following genres of music: jazz, blues, gospel, R&B, or hip-hop. Explain that each group should imagine that they are writers for a popular magazine and the editor has assigned their group the following story: "The Top Five Genres: How Black Musical Traditions Revolutionized American Music."</p> <p>Ask students to individually research their assigned genre, including its history and impact on American music. Encourage students to look for data that highlight the impact of the genre (e.g., sales figures). Next, have students share their findings with their group. Finally, have the groups discuss and debate how best to rank the genres within their article. They might choose to rank them by the significance of their impact, the duration of their influence, the influence of African music and performance on this genre, or something else. Ask each group to come to a consensus and then develop an outline of their article that includes an explanation of their argument for the ranking as well as evidence, including data, to support each genre's position in the ranking.</p>

AP AFRICAN AMERICAN STUDIES

Individual Student Project





AP[®] African American Studies Individual Student Project: Teacher's Manual

Through-Course Approach



Project at a Glance

Project Overview

Students in AP African American Studies will embark on an individual project to explore four related sources on a topic of their choice and then present and defend their analysis of those sources. The project aims to deepen student understanding of their topic and help them develop disciplinary skills. Teachers will support students as they develop their projects and can add any additional components they would like to score as part of the student's course grade, including additional written components.

Project Scoring

Teachers will use the scoring rubric in this manual to assign a score to each student's individual project, which includes the following components:

- **Selected Sources Template** (2 points)
- **8-Minute Presentation and Oral Defense** (10 points)
 - 5-Minute Presentation
 - 3-Minute Oral Defense

Exam Day Validation

During the AP Exam's free-response section, students will be asked a question about their individual project (2 points). This question will be similar to one of the sample project oral defense questions, but students will respond in writing to this question on the exam. Their responses to this project exam day validation question will be scored alongside the rest of the students' AP exam by official AP Readers.

The total project score including the exam day validation question, (14 total points) will contribute to 10% of students' overall AP score.

Project Deadline

Teachers must enter all students' project scores by May 31.

No project scores can be submitted after May 31, at which point any students without a project score from their teacher will be scored a zero for this component of their AP score.

Teachers should enter their students' project scores at: digitalportfolio.collegeboard.org. This platform will be available to teachers for entry of project scores starting in the Fall until the deadline at 11:59 pm ET, May 31.

Project Timing

The project requires at least 15 standard class periods, each approximately 45 minutes.

This manual provides guidance on how teachers can intersperse the 15 standard class periods throughout the course after Unit 2. Teachers who opt for this approach should ensure that their syllabus includes sufficient time for all students to deliver their presentation and oral defense prior to the May 31 score submission deadline.

Instructional Manual

The project provides students with an opportunity to examine any topic, theme, issue, or development in the field of African American Studies. As students embark on this project, they will benefit from the content they have learned and skills they have developed in the course so far. The recommendations provided in this manual offer teachers an outline for classroom instruction for the first 10 days of the project, leaving the final five days for project presentations.

Project Plan

Days one to five: Define a research question and select sources

Days six to ten: Analyze sources and prepare presentation

Days eleven to fifteen: Deliver presentation and oral defense

Teacher’s Role During Project Development

DO	DO NOT
Make sure students are aware of the timeline, assessment task components, and scoring criteria/rubrics.	Assign, provide, distribute, or generate topics or research questions for students.
Hold work-in-progress meetings with students to ask questions, monitor, discuss, and provide guidance on progress.	Write, revise, amend, or correct anything that is part of, or contributes to, the final work submitted for assessment.
Direct the students to the areas of the rubrics where their work may need improvement.	
Engage in whole class teaching of skills pertinent to the performance tasks as students are working on their research and/or presentations.	Provide specific, directive feedback to individuals or groups (teachers must not tell students what to do).
Suggest possible resources that can help students further their research (e.g., additional data bases, local expert advisers, library assistance) – so that students are not disadvantaged in their exploration.	Conduct research or provide specific sources, articles or evidence for students.
Provide effective guidelines for peer-to-peer review and feedback.	Proofread or copyedit work for students.
Co-ordinate opportunities for students to engage in peer review.	
Provide students with the list of possible oral defense questions.	Identify the exact questions a student will be asked prior to their defense. Students should be prepared to answer every one of the oral defense questions.

Project Rubric

Rubric Row	Scoring Category	Skills	Task	# Pts	Scoring Criteria
A	Selected Sources	<div>3C</div> <div>3D</div>	<p>Students must complete and submit to their teacher the Selected Sources Template. The template must include the following information for four sources:</p> <ul style="list-style-type: none"> Source type Citation Summary Description of the relevance to project topic <p>The Selected Sources Template serves as a written description and summary of the project.</p>	2	<p>One point is awarded for the completion of the source type, citation, and summary for four sources in the Selected Sources Template.</p> <p>At minimum, each citation must include:</p> <ul style="list-style-type: none"> Title or type Date <p>Citations should also include if available and applicable:</p> <ul style="list-style-type: none"> Title of the publication within which the source is contained (e.g., book, journal, website) Author <p>A second point is awarded for the completion of the “Description of the relevance to project topic” for four sources in the Selected Sources Template.</p> <p>Each of the four selected sources must be an actual primary or secondary source, not an encyclopedia (e.g., Wikipedia) article.</p>
B	Presentation of Findings: Claim	<div>3A</div>	<p>Students must include in their presentation their main argument or claim developed from careful study of the four selected sources. The argument or claim should serve as the anchor for the presentation and synthesize the sources and/or perspectives conveyed in the sources. The argument or claim should be more than a declarative statement of fact and must move beyond summary of individual sources.</p>	1	<p>One point is awarded for an argument or claim that serves as the anchor for the presentation.</p>
C	Presentation of Findings: Evidence	<div>2A</div> <div>1A</div> <div>1D</div>	<p>Students must reference each source by name and must describe a specific detail or piece of evidence from each source, and how it relates to their overarching argument or claim.</p>	4	<p>One point is awarded for accurate evidence from each of the four sources that are discussed in the presentation.</p>

Rubric Row	Scoring Category	Skills	Task	# Pts	Scoring Criteria
D	Presentation of Findings: Comparison	<div>2B</div> <div>2C</div> <div>3B</div>	Students will provide and explain at least two explicit points of comparison. The comparisons must be relevant to the project topic.	2	<p>One point is awarded for an explanation of one point of comparison (similarity or difference) between two of the selected sources. The comparison must be relevant to the project topic.</p> <p>A second point is awarded for an explanation of a second point of comparison (similarity or difference) between two of the selected sources. Both points of comparison may be situated in the same two sources; however each comparison must be distinct and unrelated. Both comparisons must be relevant to the project topic.</p>
E	Oral Defense	<div>3C</div> <div>2C</div> <div>1D</div>	The Project Manual will include a list of questions from which the teacher may select. The teacher should share this list with students in advance to help them prepare for their defense.	3	One point is awarded for each sufficient response to three oral defense questions.
TOTAL POINTS				12	

Foundational Skills

This project is designed to develop and assess students' competency with the following course skills. The AP African American Studies Course and Exam Description provides suggestions for consistently integrating instruction on and practice with most of these skills. Teachers may opt to follow the suggested skill spiraling in the course framework or take a different approach. In either case, students will benefit from instruction on and practice with each of these skills before they begin this project.

- 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.
- 2A** Identify and explain a source's claim(s), evidence, and reasoning.
- 2C** Explain the significance of a source's perspective, purpose, context, and audience.
- 3A** Formulate a defensible claim.
- 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.
- 3D** Select and consistently apply an appropriate citation style.

Project Sequence

Phase One

Define a research question and select sources



Driving Question

Which sources will help students develop nuanced answers to their research question?

Duration



5 days/class periods

Introduction & Overview

The overarching objective of project phase one is for students to find four sources of significant relevance to the topic they choose. To achieve this objective, in phase one each student will need to:

- Identify a topic of interest for their individual project.
- Identify one or more guiding questions they have about their topic.
- Move beyond the use of encyclopedia entries to find four significant sources relevant to their topic.
- Begin carefully studying those four sources.

These four sources will become the focus of student analysis and presentation preparation in phase two, and then will be the focus of their presentations and oral defenses.

Setup & Framing

During phase one students will select a topic or area of inquiry for their project and then develop one or more research questions to guide this inquiry. The research question(s) will focus the students' research and analysis, helping to specify what they hope to learn about the topic. Additionally, students will then learn how to find sources that will help them explore their topic and develop answers to their research question(s).

Class Materials

During phase one, students will need access to the following:

- A computer with internet access
- AP African American Studies Course and Exam Description (CED)
- Student Workbook (available on AP Classroom)
- Search Approaches slide presentation (available on AP Classroom)
- **AP African American Studies Individual Student Project Guidelines and Key Requirements** (available in the appendix of this manual and in the Student Workbook)

- An online encyclopedia
- Google Scholar: <https://scholar.google.com/>
- Digital Public Library of America: <https://dp.la/>
- University of Minnesota, Umbra Search: <https://www.umbrasearch.org/>
- Purdue University's Owl: owl.purdue.edu

Daily Outline

☐ Homework: Exploring Topic Ideas

Over the weekend prior to commencing work on the project in class, assign students to scroll through the topics in Units 1-4 listed in the AP African American Studies Course and Exam Description, making a list of at least three events, people, or developments that they find particularly interesting or have questions about. Encourage students to take a close look at the topics that haven't been addressed in class yet as many students are highly interested in more contemporary topics. Please note that students are not limited to selecting an idea from within the AP African American Studies CED; they can choose any topic of interest within this field.

Project Day One: Identify and Focus on a Topic

Timing:

- Immediately after completion of Unit 2

Students will:

- In class and as homework: select a topic
- In class and as homework: focus their topic

☐ Direct instruction:

- Provide each student with a copy of the **AP African American Studies Individual Student Project Guidelines and Key Requirements**. Review the guidelines and requirements with students and ask each student to affirm their understanding by signing the document. Inform students that a copy of this document will also be available in the Student Workbook for their reference. You may allow students to keep the signed copy or collect it for your records.
- Explain the format of the project and the focus of each phase:
 - Phase one: Select a topic, identify a research question, and find four relevant sources to study.
 - Students can select any topic that interests them relevant to African American Studies—whether the topic is formally part of the course framework or not.
 - Students then need to identify one or more key questions they have about the topic and that they will investigate throughout this project.
 - To explore their topic and answer their research questions, students will need to find and carefully analyze four sources relevant to their topic. Students will be taught various methods they can use to find such sources, moving beyond encyclopedia articles to encounter primary and secondary sources in African American Studies directly.
 - The four sources can derive from virtually any discipline and students are free to use primary sources (including works of art or literature) or secondary sources (including works by scholars or scholarly criticism).

- Phase two: Analyze the four sources and prepare the presentation.
 - Students analyze these sources to develop their own perspective on the topic, and to support their perspective with details or other evidence from the four sources. The evaluation of the sources culminates in an argument that puts the sources in dialogue with one another, making comparisons among the sources, and clarifying the relationship of the sources with the student's broader argument.
- Phase three: Deliver presentation and oral defense of each project.
 - Finally, each student will individually create and deliver a 5-minute presentation to their class, enabling all students in the class to learn from each other's projects. The presenter will respond to teacher questions following their presentation for three minutes.
- Explain the wide possible range of topics students can choose from.
 - Virtually any sentence in the AP African American Studies CED could become the topic for deeper student exploration. Historical figures, events, works of art or literature, or contemporary topics or debates are all possibilities for students to explore. The project provides students with the flexibility, space, and time to explore topics of their choosing.

Guided student work:

- Help students determine a topic.
 - Ask students to share and discuss the topic list they created during their homework with a classmate. Encourage students to identify each topic they find interesting and explain why. Next, ask students to brainstorm other topics related to the course that they find interesting. Encourage students to share and discuss these topics with a classmate. After the discussions, guide students in selecting the topic that they find most interesting.
 - Guide students in conducting preliminary research by reading an online encyclopedia like *Britannica* or *Encyclopedia.com*.
 - Questions for students to consider:
 - After reading about the topic, do you still find it interesting? If not, consider another option.
 - Is the topic too narrow or too broad? It might be too narrow if the encyclopedia entry is very short, or it might be too broad if the entry is very long.
 - Use the following examples to help students determine the scope of inquiry.
 - Too broad: LeBron James is likely too broad of a topic for this project. The encyclopedia article has twelve sections. Consider limiting the project to the developments in one of these sections. Perhaps focus on the role James has played in recent political debates.
 - Too narrow: Local history topics may present the opposite challenge. If there is limited information in an online encyclopedia about a local business that catered to African Americans during Jim Crow, consider broadening the topic to segregation in the region in general.
- Guide students in developing research questions.
 - Explain to students that they must have a thesis statement or claim to anchor their presentation, rather than a simple declarative statement of fact. The presentation is not a report but is instead an argument in which the student supports a claim by comparing evidence or details from the sources they studied.

- Share the following examples to help students develop strong research questions:
 - A weak research question: “Who is LeBron James?”
The answer to this question will likely be a biography that recounts the events of his life, like an encyclopedia entry.
 - A strong research question: “How is LeBron James an example of resistance and resilience in the Black community?” To answer this question, students will need to make a claim about James’s role in resistance and resilience and support this claim with evidence.
- Explain to students that they may continue to consider and explore potential topics and revise and refine their research questions over the next three weeks.

☐ Homework:

Duration: three weeks

Encourage students to use what they learned in class to continue to explore potential topics and consider research questions. Inform students that they have three weeks to make a final decision on the topic for their project and draft a preliminary research question(s). Teachers may need to periodically remind students of this task to ensure that all students have selected a topic and drafted a preliminary research question before project day two.

Students may benefit from viewing the following AP video about how to find sources online as homework before project day two.

Project Video 1: Finding Sources Online (available on AP Classroom)

Project Day Two: Discover Sources

Timing:

- Three weeks after project day one.

Students will:

- Learn and practice four different methods for discovering sources relevant to their project
- As homework: begin to create a longlist of 8+ potential sources to study for their project which they will pare down later to 4 sources that will be the focus of their project.

☐ Modeling with student practice:

- Describe the types of sources students may use.
 - For this project, students select four sources relevant to their topic. They may select from any combination of the following source types:
 - Primary text-based sources
 - Secondary text-based sources
 - Artwork and photography
 - Literature (e.g., poems, short stories, etc.)

- Data sets and maps
- Music lyrics
- Performances (e.g., plays, music, musicals, exhibits)
- Oral histories
- Events (e.g., debates, public hearings, speeches, or testimonies)
- Guide students through the following research strategies.
 - Begin by explaining that while search sites like Google can be useful for conducting research, reviewing and evaluating the search results can be time consuming. Furthermore, search engines may not generate authoritative or even credible sources. Like other academic settings, AP African American Studies requires students to strategically select sources by evaluating the credibility of the evidence they present. The following approaches may provide a more efficient and effective path to finding credible sources for this project. However, academic research often requires trial and error. Emphasize that students may need to try several different approaches to find the best research tools for their topic.
 - Demonstrate each of the following approaches; then, after each demonstration, ask students to practice the approach to try and find one potential source for their project. Note that today's focus is on how to find sources. Project day five will focus on how to evaluate and select the best sources for the project. For today, students do not need to read the text of the source they find; instead ask them to copy links to any source that they think may be useful into the **Potential Sources document** in their Student Workbook with a brief note on how it might be helpful. Use the Search Approaches slide presentation available on AP Classroom to help students understand the pros and cons of each of the following approaches.

If students need additional suggestions for research databases and websites, explore the **Additional Approaches document** (available in the appendix of this manual and in the Student Workbook). Some of the suggestions in the Additional Approaches section may require a subscription or charge a fee. Many school systems subscribe to research databases so that students can access them free of charge. Check with your school's media specialist to see what is available at your school.

To help students learn and practice the following approaches for finding high quality sources, use the Search Approaches slide presentation the AP Program has provided for teachers on AP Classroom.

- Approach 1: Search JSTOR: <https://www.jstor.org/>. JSTOR provides full-text access to hundreds of high-quality, peer-reviewed journals, including university presses and societies, covering a wide variety of disciplines.
 - Step 1: Access JSTOR with the information provided in AP Classroom.
 - Step 2: Type the key terms from your research question into the search bar separated by the word AND. Place any names in quotation marks.

For example: "LeBron James" AND resistance

- Approach 2: Search Google Scholar: <https://scholar.google.com/>. Google Scholar is an internet search tool designed to find scholarly literature and academic resources.

→ Step 1: Type the key terms from the research question into the search bar separated by the word AND. Place any names in quotation marks.

For example: "LeBron James" AND resistance

→ Step 2: Return to the encyclopedia article used for initial research; identify some specific events or developments related to the research question. Type these events or developments into the search bar, add AND, then type the topic.

For example: Darfur AND "LeBron James"

Quick Guide to Internet Searching		
"	Quotation marks	Results are an exact match
–	En dash	Excludes a term from the search results
	AND	Results with both terms
	OR	Results with either term

Students may benefit from viewing the following AP video that discusses how to conduct productive searches:

Project Video 2: Important Considerations for Online Research (available on AP Classroom)

- Approach 3: Search the Digital Public Library of America: <https://dp.la/>. The DPLA aggregates millions of documents from several member institutions.
 - Step 1: Type the topic in quotation marks in the search bar.
 - Step 2: If necessary, use the date section in the column to the left to filter to the correct date range.
 - Step 3: Explore the search results or use the "type" filter in the column to the left to select a source type of interest.
- Approach 4: Umbra Search African American History: <https://www.umbrasearch.org/>. Umbra brings together digitized materials from over 1,000 libraries and archives.
 - Step 1: Type the topic in quotation marks in the search bar.
 - Step 2: If necessary, use the key word feature in the column to the left to refine your results.

☐ Homework:

Duration: one day

Encourage students to practice each approach and work to create a longlist of 8+ potential sources by adding to the **Potential Sources document**. As they practice, ask them to consider the following questions.

- Which of the four approaches seems most promising?
- Do you have any questions about the approaches?
- Will these approaches yield enough quality sources for your topic or should you consider trying other options?

Project Day Three: Evaluate Sources

Timing:

- Immediately after project day two.

Students will:

- Learn and practice how to conduct a preliminary evaluation of a source's credibility and relevance.
- As homework: continue to create a longlist of 8+ potential sources to study for their project.

☐ Homework reflection, discussion, and targeted support:

- Lead a brief discussion about the homework.
 - If any students express concern about finding enough quality sources, direct them to the [Additional Approaches](#) page of the Student Workbook or review the Additional Approaches section of the Search Approaches slide presentation.

☐ Modeling with student practice:

- Guide students in evaluating the credibility of sources.
 - Begin by explaining the following.
 - The internet provides an abundance of material, in part because almost anyone can share information and opinions for the world to see. This can be both helpful and challenging when conducting academic research. An important early step in selecting sources is evaluating their credibility.
 - Demonstrate the following approach; then, after the demonstration, ask students to practice the approach for one of the sources listed in their [Potential Sources document](#).
 - Utilize an internet search tool to complete each step.
 - Step 1: Describe the author/artist/creator's background. Does the author/artist/creator have experience or expertise on this topic?
Yes: this may be a useful source
No: proceed with caution
 - Step 2: Describe the publisher of the source and the platform on which it was published. Do the search results indicate that the publisher or platform has a reputation for reliability or is commonly used for academic research?
Yes: this may be a useful source
No: proceed with caution

Students may benefit from viewing the following AP video that discusses how to evaluate the credibility and relevance of a source:

Project Video 3: Evaluating the Credibility and Relevance of Sources (available on AP Classroom)

☐ Modeling with student practice:

- Guide students in evaluating the relevance of sources.
 - Begin by explaining the following.
 - Students will encounter many potential sources while conducting academic research. Reading all of these potential sources in their entirety is impractical so students need an efficient strategy for evaluating the relevance of the source to their research question.
- Demonstrate the following approaches, then ask students to practice one of the approaches for a source listed in their Potential Sources document.

Primary and secondary text sources:

- Step 1: Reread the research question to be clear on the research goal.
- Step 2: Read the title if available. Is it related to the research question?
Yes: proceed to step 3
No: consider moving on to another source
- Step 3: If it is a scholarly source read the abstract; if an abstract is not provided read the introduction and conclusion. Are they related to the research question?
Yes: proceed to step 4
No: consider moving on to another source
- Step 4: Search the text of the source for key words related to the research question. Clicking an icon in the upper right corner of most web browsers opens an option to “find” or “find on page.” This tool allows the user to search the source for specific key words. Does the source provide enough helpful information on the topic?
Yes: this source may be a good option for the project, proceed to step 5
No: consider moving on to another source
- Step 5: Concisely summarize the source in under three sentences and briefly explain how the source might help answer the research question.

Literature, visual art, performance art, and other non-text sources:

- Step 1: Reread the research question to be clear on the research goal.
- Step 2: Read the title and caption if present. Is it related to the research question?
Yes: it is likely relevant
No: more information is needed
- Step 3: Examine the image or skim the text. Is it clearly related to the research question?
Yes: it is likely relevant
No: more information is needed
- Step 4: If available, read about the source in an online encyclopedia. Is it related to the research question?
Yes: it is likely relevant
No: consider moving on to another source
- Step 5: Concisely summarize the source in under three sentences and briefly explain how the source might help answer the research question.

☐ Homework:

Duration: one day

Ask students to complete each of these evaluations for all the sources listed in their Potential Sources document.

Project Day Four: Generate a Longlist of Sources

Timing:

- Immediately after project day three.

Students will:

- In class and as homework: complete their longlist of 8+ potential sources.
- ☐ Independent student work:
 - Ask students to use what they learned on day two and three to conduct independent research. Encourage them to develop a list of at least eight potential sources for the project. Students can add these sources to their **Potential Sources document**. Note that on project day five, they will begin to review these sources again to select the best options for the project.

☐ Homework:

Duration: three weeks

Ask students to complete their longlist of 8+ sources in the Potential Sources document and to evaluate each potential source for credibility and relevance. Inform students that they have three weeks to complete this research and evaluation. Teachers may need to periodically remind students of this task to ensure that all students complete the Potential Sources document before project day five.

Project Day Five: Read and Select Sources

Timing:

- Three weeks after project day four.

Students will:

- Begin to read and annotate the sources
- As homework: select the sources for their project
- ☐ Guided student work:
 - Ask students to closely read their potential sources.
 - Begin by explaining the following:
 - Effective researchers assemble a collection of sources that provide diverse information and perspectives on a topic. While it may be useful to include several sources with similar information and perspectives in a large-scale research study, for this project, students will benefit from assembling a collection of diverse and manageable sources that they can compare.
 - By this point in the course students have read, viewed, and analyzed a variety of sources. Encourage students to use what they have learned and practiced about source analysis to closely read/view and annotate each of the sources that they are considering for this project. Remind students to keep their research question in mind as they read.

Students may benefit from viewing the following AP video that discusses how to closely read and annotate a source:

Project Video 4: Close Reading (available on AP Classroom)

- Guide students in selecting the best sources
 - Ask students to independently consider the following questions to guide their selection of the final four sources for the project. Close class with a larger discussion of each question.
 - Which sources provide unique information or a unique perspective about the topic?
 - Which sources provide the best information for answering the research question?
 - Which sources are most credible? Does the author effectively support claims with evidence? OR How does the artist effectively convey meaning in the work?
 - Which sources do you find the most interesting?

☐ Homework:

Duration: one week

Ask students to complete the following tasks for homework:

- Finish reading and annotating the sources.
- Reflect on the questions posed in class related to selecting the final four sources for the project. Select the four sources that you believe will best support the development of your presentation. Transfer these sources from the **Potential Sources document** to the **Selected Sources Template** (both of these documents are available in the Student Workbook).
- Correctly and consistently citing sources is an essential part of all academic research. Purdue University's Owl website provides clear guidance and easy to use tools for creating APA and MLA citations. Use the guidance and tools available at owl.purdue.edu to complete the citation section for each source in the Selected Sources Template.
- Reread/reexamine each source for answers to the research question and evidence to support these answers and then complete the remaining sections of the Selected Sources Template.

Remind the students that they will submit this completed Selected Sources Template to you on the day of their presentation. Inform students that they have one week to complete these tasks. Teachers may need to periodically remind students of these tasks to ensure that all students complete the Selected Source Template before project day six.

Check for Understanding

After completing the Selected Sources Template, students may benefit from taking time at home to reflect on the following questions:

- Do your sources provide enough information to answer the research question?
- Does each source provide unique information or a unique perspective on the topic?
- Will you be able to use these sources to create an interesting and engaging presentation?

Let students know that if they have any concerns, there is still time to make changes to their source collection and research questions. However, encourage them to finalize their collection and research questions before phase two of the project commences.

Phase Two

Build an argument and develop a presentation



Driving Question

How do academic researchers organize and communicate their findings?

Duration



5 days/class periods

Introduction & Overview

Developing an argument that uses a line of reasoning to connect claims to evidence is an essential skill in AP African American Studies. During phase two of the project, students will hone their abilities with this skill as they develop and refine their project presentations.

Setup & Framing

During phase two, students will move from evaluating sources independently to considering the collection as a whole, synthesizing the sources to develop and refine a coherent argument supported by evidence.

Class Materials

- A computer with internet access
- Student Workbook (available on AP Classroom)
- **Peer Review Form** (available in the appendix of this manual and as a download on AP Classroom)

Daily Outline

Project Day Six: Compare Sources

Timing:

- One week after project day five.

Students will:

- In class and as homework: identify and explain relationships among their sources
- ☐ Guided student work:
 - Explain how evaluating similarities and differences among the sources contributes to a coherent argument that synthesizes the information learned.
 - Begin by explaining the following.

- Reading or viewing the sources and drafting summaries only serves as a preliminary step in this project. The final product, the presentation, is not a summary of source content but is instead an argument in which the student supports their own claim with evidence or details from the sources they selected. On project day six and seven, students will shift from analyzing their sources separately to evaluating how each source relates to the other three.
- Check for understanding by confirming that each student has selected four sources for the project and completed the **Selected Sources Template**. Explain each of the following steps and then allow class time for students to complete the **Sources Comparison Table** in the Student Workbook.
 - Step 1: Review the sources, source annotations, and Selected Sources Template. Complete the “Answers to the research question” column in the Sources Comparison Table. For each row, explain one detail from the sources that answers the research question.
 - Step 2: Use the guiding questions at the top of the source comparison columns to define dimensions of similarity and difference between the sources.
 - Step 3: Review your responses in step 2 and use the guiding questions at the top of the conclusions column to evaluate the significance of the similarities and differences evident in the sources.

☐ Homework:

Duration: one day

If needed, ask students to complete the Sources Comparison Table for homework.

Project Day Seven: Develop the Argument

Timing:

- Immediately after project day six.

Students will:

- Formulate an argument.
- In class and as homework: develop a presentation outline.

☐ Direct instruction:

- Explain how to develop an argument.
 - Begin by sharing the following:
 - Developing an argument that uses a line of reasoning to connect defensible claims to specific and relevant evidence is an essential part of academic presentations like this project. The project presentation should have a central argument or thesis that clearly articulates what the presenter intends to prove to the audience.
 - Return to the LeBron James example from phase one: “How is LeBron James an example of resistance and resilience in the Black community?” Share the following examples to help students understand a thesis/argument.

- Weak example: This is a statement that does not establish a central argument for the presentation, because it is simply a statement of fact, not an argument.

"LeBron James speaks to the press about political issues that impact Black communities."

- Strong example: This statement does establish a central argument for the presentation.

"LeBron James continues a long tradition of activism on the part of professional athletes by using his celebrity status to advocate for economic and racial justice."

- Explain that the presentation should develop the argument by using reasoning to support the claim with specific evidence from the sources. Share the following examples to help students understand reasoning and evidence.

- Weak example: This statement is vague and lacks specific evidence.

"Like athletes in the 1960s, LeBron James publicly advocates for justice."

- Strong example: This statement uses multiple pieces of specific evidence from an article in *Technology and Society* to support an argument about continuity.

"In 'Shutup and dribble! Athletes Activism in the Age of Twittersphere: The Case of LeBron James,' Yair Galily notes that in December of 2014, Barack Obama associated James's support for Eric Garner with calls for social justice by Muhammad Ali, Arthur Ashe, and Bill Russell in earlier decades."

☐ Direct instruction:

- Ask students to find the **project rubric** in their Student Workbook. Explain each section of the rubric and emphasize that you will use this rubric to score their presentations. Encourage students to use this information to plan their presentations.
- Ask students to review the **Project Guidelines and Key Requirements** in their Student Workbook. Emphasize the importance of considering this information when planning their presentation.

☐ Independent student work:

- Ask students to use the remaining time in class to review their Source Comparison Table, formulate an argument, organize their research to support the argument, and draft an outline of the presentation.

Students may benefit from viewing the following AP video that discusses how to develop an argument.

Project Video 5: Developing an Argument (available on AP Classroom)

☐ Homework:

Duration: one week

Ask students to complete the outline of their presentation for homework. Inform students that they have one week to complete their presentation outline. Teachers may need to periodically remind students of this task to ensure that all students complete the outline before project day eight.

Project Day Eight: Peer Review of Argument and Revision

Timing:

- One week after project day seven.

Students will:

- Present their project outlines to peers for feedback.
- As homework: revise and refine their argument and outline.

☐ Direct instruction:

- Review lines B through E of the [project presentation rubric](#). Provide several examples of appropriate questions that might be asked during the oral defense and explain how they could be effectively answered. [Sample questions](#) are available in the appendix of this manual and in the Student Workbook on AP Classroom.

☐ Group work:

- Facilitate a peer review session among students.
 - Organize the class into groups of about three students, each with a different project topic. Ask each student to take about five minutes to share their argument and presentation outline with the group. While each student shares, ask the other group members to complete a [Peer Review Form](#) with at least one strength and one area for growth for each project rubric requirement. Peer Review forms are available in the appendix of this manual and on AP Classroom. As each student finishes their presentation, encourage the other group members to each ask one question about the research, sources, argument, or evidence in the presentation.
 - In the remaining class time, ask the groups to discuss each rubric requirement, decide which presentation was strongest for each requirement, and then explain why.
 - Ask students to review each of their peers' feedback forms and ask questions if they need clarification.

☐ Homework:

Duration: one week

Ask students to revise and refine the argument and outline for homework. Inform students that they have one week to revise and refine the argument and presentation outline. Teachers may need to periodically remind students of this task to ensure that they use this time effectively.

Project Day Nine: Draft the Presentation.

Timing:

- One week after project day eight.

Students will:

- In class and as homework: develop their presentation.

- ☐ Direct instruction:
 - Review again with the students the **rubric** you will be using to score their presentations, and discuss it with them, so that they can develop their presentations accordingly.
 - Remind students of the **guidelines and key requirements** for their individual presentations.

- ☐ Student work:
 - Allow class time for students to create their presentation.

- ☐ Homework:

Duration: one week

Ask students to complete the presentation draft. Inform students that they have one week to complete a draft of their project presentation. Teachers may need to periodically remind students of this task to ensure that all students complete their full first draft before project day ten.

Project Day Ten: Peer Review of Presentation and Revision

Timing:

- One week after project day nine.

Students will:

- Practice their presentations.
- Provide peer feedback.
- As homework: revise and refine their presentation, conduct additional research if needed, and practice the presentation.

- ☐ Group work:

- Facilitate a peer review session among students.
 - Organize the class into groups of about three students. Ideally, students should be arranged into different groups than on project day eight. Ask each student to practice delivering their full presentation within the 5-minute time limit. Encourage students to treat this as a dress rehearsal by doing their full formal presentation. While each student presents, ask the other group members to complete the **Peer Review Form** with at least one strength and one area for growth for each project rubric requirement. As each student finishes their presentation, encourage the other group members to each ask one to two questions about the research, sources, argument, or evidence in the presentation.
 - In the remaining class time, ask the groups to discuss each rubric requirement, decide which presentation was strongest for each requirement, and then explain why.
 - Ask students to review each of their peers' feedback forms and ask questions if they need clarification

Homework:

Duration: ~ one week

Inform student of the date you have scheduled for their presentation and ask them to use the intervening time to revise and refine their presentation, conduct additional research if needed, and practice the presentation.

Check for Understanding

Encourage students to continue to practice their presentations at home. Students may benefit from an audience of friends or family as they practice.

Phase Three

Project Presentation

Phase three is designed to highlight the final product through a class presentation. Students should spend time in critique, reflection, and self-assessment prior to the in-class presentation and oral defense.

Duration



~5 days

Final Product

All students will present their project work to their teacher and class and respond to questions from their teacher. Teachers will score the project using the [Individual Student Project Scoresheet](#) provided in the appendix of this manual.

How Teachers Should Prepare for the Presentations

Teachers should print an Individual Student Project Scoresheet (from the appendix) for each student, to use in real time to record points earned as the teacher observes the student's presentation.

At the start of the presentation, the student must provide their teacher with their final, complete [Selected Sources Template](#), which the teacher will reference during the presentation in order to confirm that the student is referencing and comparing the sources. After the presentation, the teacher will also score the Selected Sources Template, which counts as 2 of the 12 points possible within the Individual Student Project presentation and oral defense.

The teacher should become familiar with the array of possible [oral defense questions](#) so that they can quickly determine during the presentation which will be most appropriate to ask the student presenter to answer.

The teacher should also have a timer ready, since for fairness, all students must have the same maximum time of 5 minutes for the presentation and 3 minutes for the oral defense. A best practice is for another educator to join the AP teacher to help manage the logistics of the presentations; the other educator should focus solely on timing: starting the timer when the student begins, giving the

student a 1-minute warning, and firmly ending the presentation at 5 minutes if it is not complete by then. This allows the AP teacher to focus solely on using the Individual Student Project Scoresheet to record the points the student earns during the presentation.

Following the presentation, the teacher should ask the first oral defense question, and the student should be given a 1-minute time limit to respond, although many questions will not necessitate a full minute to answer. After the student has responded to the first question, the same process should be repeated for the second and third question.

The student should then be congratulated and applauded for having completed the Individual Student Project.

Schools may choose to invite parents or community members to attend and observe the presentations.

If there isn't enough class time for all students to present their projects in five standard class periods, teachers may extend the presentations into additional class periods or arrange time for students to present their projects outside of class.

Reflection & Self-Assessment

At the conclusion of the presentations, lead a class debrief. Encourage a discussion of the following prompts:

- What was the most interesting thing you learned?
- How did the preparation for the project and the presentations increase your understanding of the discipline of African American Studies?
- How did this experience compare to other research projects that you have completed?
- If you were to do this project again, what would you do differently and why?

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AP[®] African American Studies Individual Student Project: Teacher's Manual

End-of-Course Approach



Project at a Glance

Project Overview

Students in AP African American Studies will embark on an individual project to explore four related sources on a topic of their choice and then present and defend their analysis of those sources. The project aims to deepen student understanding of their topic and help them develop disciplinary skills. Teachers will support students as they develop their projects and can add any additional components they would like to score as part of the student's course grade, including additional written components.

Project Scoring

Teachers will use the scoring rubric in this manual to assign a score to each student's individual project, which includes the following components:

- **Selected Sources Template** (2 points)
- **8-Minute Presentation and Oral Defense** (10 points)
 - 5-Minute Presentation
 - 3-Minute Oral Defense

Exam Day Validation

During the AP Exam's free-response section, students will be asked a question about their individual project (2 points). This question will be similar to one of the sample project oral defense questions, but students will respond in writing to this question on the exam. Their responses to this project exam day validation question will be scored alongside the rest of the students' AP exam by official AP Readers.

The total project score including the exam day validation question, (14 total points) will contribute to 10% of students' overall AP score.

Project Deadline

Teachers must enter all students' project scores by May 31.

No project scores can be submitted after May 31, at which point any students without a project score from their teacher will be scored a zero for this component of their AP score.

Teachers should enter their students' project scores at: digitalportfolio.collegeboard.org. This platform will be available to teachers for entry of project scores starting in the Fall until the deadline at 11:59 pm ET, May 31.

Project Timing

The project requires at least three full weeks of standard class periods (i.e., 15 standard class periods, each approximately 45 minutes).

This manual provides guidance on how teachers can incorporate the three weeks for the project after Unit 4. Teachers who opt for this approach should ensure that their syllabus includes sufficient time for all students to deliver their presentation and oral defense prior to the May 31 score submission deadline.

Instructional Manual

The project provides students with an opportunity to examine any topic, theme, issue, or development in the field of African American Studies. As students embark on this three-week project, they will benefit from the content they have learned and skills they have developed in the course so far. The recommendations provided in this manual offer teachers a daily outline for classroom instruction for the first two weeks of the project, leaving the third week for project presentations.

Project Plan

Week one: Define a research question and select sources

Week two: Analyze sources and prepare presentation

Week three: Deliver presentation and oral defense

Teacher's Role During Project Development

DO	DO NOT
Make sure students are aware of the timeline, assessment task components, and scoring criteria/rubrics.	Assign, provide, distribute, or generate topics or research questions for students.
Hold work-in-progress meetings with students to ask questions, monitor, discuss, and provide guidance on progress.	Write, revise, amend, or correct anything that is part of, or contributes to, the final work submitted for assessment.
Direct the students to the areas of the rubrics where their work may need improvement.	
Engage in whole class teaching of skills pertinent to the performance tasks as students are working on their research and/or presentations.	Provide specific, directive feedback to individuals or groups (teachers must not tell students what to do).
Suggest possible resources that can help students further their research (e.g., additional data bases, local expert advisers, library assistance) – so that students are not disadvantaged in their exploration.	Conduct research or provide specific sources, articles or evidence for students.
Provide effective guidelines for peer-to-peer review and feedback.	Proofread or copyedit work for students.
Co-ordinate opportunities for students to engage in peer review.	
Provide students with the list of possible oral defense questions.	Identify the exact questions a student will be asked prior to their defense. Students should be prepared to answer every one of the oral defense questions.

Project Rubric

Rubric Row	Scoring Category	Skills	Task	# Pts	Scoring Criteria
A	Selected Sources	<div>3C</div> <div>3D</div>	<p>Students must complete and submit to their teacher the Selected Sources Template. The template must include the following information for four sources:</p> <ul style="list-style-type: none"> Source type Citation Summary Description of the relevance to project topic <p>The Selected Sources Template serves as a written description and summary of the project.</p>	2	<p>One point is awarded for the completion of the source type, citation, and summary for four sources in the Selected Sources Template. At minimum, each citation must include:</p> <ul style="list-style-type: none"> Title or type Date <p>Citations should also include if available and applicable:</p> <ul style="list-style-type: none"> Title of the publication within which the source is contained (e.g., book, journal, website) Author <p>A second point is awarded for the completion of the “Description of the relevance to project topic” for four sources in the Selected Sources Template.</p> <p>Each of the four selected sources must be an actual primary or secondary source, not an encyclopedia (e.g., Wikipedia) article.</p>
B	Presentation of Findings: Claim	<div>3A</div>	<p>Students must include in their presentation their main argument or claim developed from careful study of the four selected sources. The argument or claim should serve as the anchor for the presentation and synthesize the sources and/or perspectives conveyed in the sources. The argument or claim should be more than a declarative statement of fact and must move beyond summary of individual sources.</p>	1	<p>One point is awarded for an argument or claim that serves as the anchor for the presentation.</p>
C	Presentation of Findings: Evidence	<div>2A</div> <div>1A</div> <div>1D</div>	<p>Students must reference each source by name and must describe a specific detail or piece of evidence from each source, and how it relates to their overarching argument or claim.</p>	4	<p>One point is awarded for accurate evidence from each of the four sources that are discussed in the presentation.</p>

Rubric Row	Scoring Category	Skills	Task	# Pts	Scoring Criteria
D	Presentation of Findings: Comparison	<div>2B</div> <div>2C</div> <div>3B</div>	Students will provide and explain at least two explicit points of comparison. The comparisons must be relevant to the project topic.	2	<p>One point is awarded for an explanation of one point of comparison (similarity or difference) between two of the selected sources. The comparison must be relevant to the project topic.</p> <p>A second point is awarded for an explanation of a second point of comparison (similarity or difference) between two of the selected sources. Both points of comparison may be situated in the same two sources; however each comparison must be distinct and unrelated. Both comparisons must be relevant to the project topic.</p>
E	Oral Defense	<div>3C</div> <div>2C</div> <div>1D</div>	The Project Manual will include a list of questions from which the teacher may select. The teacher should share this list with students in advance to help them prepare for their defense.	3	One point is awarded for each sufficient response to three oral defense questions.
TOTAL POINTS				12	

Foundational Skills

This project is designed to develop and assess students' competency with the following course skills. The AP African American Studies Course and Exam Description provides suggestions for consistently integrating instruction on and practice with most of these skills. Teachers may opt to follow the suggested skill spiraling in the course framework or take a different approach. In either case, students will benefit from instruction on and practice with each of these skills before they begin this project.

- 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.
- 2A** Identify and explain a source's claim(s), evidence, and reasoning.
- 2C** Explain the significance of a source's perspective, purpose, context, and audience.
- 3A** Formulate a defensible claim.
- 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.
- 3D** Select and consistently apply an appropriate citation style.

Project Sequence

Week One

Define a research question and select sources



Driving Question

Which sources will help students develop nuanced answers to their research question?

Duration



5 days/class periods

Introduction & Overview

The overarching objective of project week one is for students to find four sources of significant relevance to the topic they choose. To achieve this objective, in week one each student will need to:

- Identify a topic of interest for their individual project.
- Identify one or more guiding questions they have about their topic.
- Move beyond the use of encyclopedia entries to find four significant sources relevant to their topic.
- Begin carefully studying those four sources.

These four sources will become the focus of student analysis and presentation preparation in week two, and then will be the focus of their presentations and oral defenses in week three.

Setup & Framing

During week one students will select a topic or area of inquiry for their project and then develop one or more research questions to guide this inquiry. The research question(s) will focus the students' research and analysis, helping to specify what they hope to learn about the topic. Additionally, students will then learn how to find sources that will help them explore their topic and develop answers to their research question(s).

Class Materials

During week one, students will need access to the following:

- A computer with internet access
- AP African American Studies Course and Exam Description (CED)
- Student Workbook (available on AP Classroom)
- Search Approaches slide presentation (available on AP Classroom)
- **AP African American Studies Individual Student Project Guidelines and Key Requirements** (available in the appendix of this manual and in the Student Workbook)

- An online encyclopedia
- Google Scholar: <https://scholar.google.com/>
- Digital Public Library of America: <https://dp.la/>
- University of Minnesota, Umbra Search: <https://www.umbrasearch.org/>
- Purdue University's Owl: owl.purdue.edu

Daily Outline

☐ Homework: Exploring Topic Ideas

Over the weekend prior to commencing work on the project in class, assign students to scroll through the topics in Units 1-4 listed in the AP African American Studies Course and Exam Description, making a list of at least three events, people, or developments that they find particularly interesting or have questions about. Please note that students are not limited to selecting an idea from within the AP African American Studies CED; they can choose any topic of interest within this field.

Day One: Identify and Focus on a Topic

Students will:

- Select a topic
- Focus their topic

☐ Direct instruction:

- Provide each student with a copy of the **AP African American Studies Individual Student Project Guidelines and Key Requirements**. Review the guidelines and requirements with students and ask each student to affirm their understanding by signing the document. Inform students that a copy of this document will also be available in the Student Workbook for their reference. You may allow students to keep the signed copy or collect it for your records.
- Explain the three-week format of the project and the focus of each week:
 - Week one: Select a topic, identify a research question, and find four relevant sources to study.
 - Students can select any topic that interests them relevant to African American Studies—whether the topic is formally part of the course framework or not.
 - Students then need to identify one or more key questions they have about the topic and that they will investigate over the three weeks of this project.
 - To explore their topic and answer their research questions, students will need to find and carefully analyze four sources relevant to their topic. Students will be taught various methods they can use this week to find such sources, moving beyond encyclopedia articles to encounter primary and secondary sources in African American Studies directly.
 - The four sources can derive from virtually any discipline and students are free to use primary sources (including works of art or literature) or secondary sources (including works by scholars or scholarly criticism).

- Week two: Analyze the four sources and prepare the presentation.
 - Students analyze these sources to develop their own perspective on the topic, and to support their perspective with details or evidence from the four sources. The evaluation of the sources culminates in an argument that puts the sources in dialogue with one another, making comparisons among the sources, and clarifying the relationship of the sources with the student's broader argument.
- Week three: Deliver presentation and oral defense of each project.
 - Finally, each student will individually create and deliver a 5-minute presentation to their class, enabling all students in the class to learn from each other's projects. The presenter will respond to teacher questions following their presentation for three minutes.
- Explain the wide possible range of topics students can choose from.
 - Virtually any sentence in the AP African American Studies CED could become the topic for deeper student exploration. Historical figures, events, works of art or literature, or contemporary topics or debates are all possibilities for students to explore. The project provides students with the flexibility, space, and time to explore topics of their choosing.

Guided student work:

- Help students determine a topic.
 - Ask students to share and discuss the topic list they created during their homework with a classmate. Encourage students to identify each topic they find interesting and explain why. Next, ask students to brainstorm other topics related to the course that they find interesting. Encourage students to share and discuss these topics with a classmate. After the discussions, guide students in selecting the topic that they find most interesting.
 - Guide students in conducting preliminary research by reading an online encyclopedia like *Britannica* or *Encyclopedia.com*.
 - Questions for students to consider:
 - After reading about the topic, do you still find it interesting? If not, consider another option.
 - Is the topic too narrow or too broad? It might be too narrow if the encyclopedia entry is very short, or it might be too broad if the entry is very long.
 - Use the following examples to help students determine the scope of inquiry.
 - Too broad: LeBron James is likely too broad of a topic for this project. The encyclopedia article has twelve sections. Consider limiting the project to the developments in one of these sections. Perhaps focus on the role James has played in recent political debates.
 - Too narrow: Local history topics may present the opposite challenge. If there is limited information in an online encyclopedia about a local business that catered to African Americans during Jim Crow, consider broadening the topic to segregation in the region in general.
- Guide students in developing research questions.
 - Explain to students that they must have a thesis statement or claim to anchor their presentation, rather than a simple declarative statement of fact. The presentation is not a report but is instead an argument in which the student supports a claim by comparing evidence or details from the sources they studied.

- Share the following examples to help students develop strong research questions:
 - A weak research question: “Who is LeBron James?”

The answer to this question will likely be a biography that recounts the events of his life, like an encyclopedia entry.
 - A strong research question: “How is LeBron James an example of resistance and resilience in the Black community?” To answer this question, students will need to make a claim about James’s role in resistance and resilience and support this claim with evidence.
- Explain to students that they may revise and refine their research questions over the next two weeks as they conduct research and analyze their sources.

Students may benefit from viewing the following AP video about how to find sources online as homework before Day two.

Project Video 1: Finding Sources Online (available on AP Classroom)

Day Two: Discover Sources

Students will:

- Learn and practice four different methods for discovering sources relevant to their project
- As homework: begin to create a longlist of 8+ potential sources to study for their project which they will pare down later in the week to 4 sources that will be the focus of their project.

☐ Modeling with student practice:

- Describe the types of sources students may use.
 - For this project, students select four sources relevant to their topic. They may select from any combination of the following source types:
 - Primary text-based sources
 - Secondary text-based sources
 - Artwork and photography
 - Literature (e.g., poems, short stories, etc.)
 - Data sets and maps
 - Music lyrics
 - Performances (e.g., plays, music, musicals, exhibits)
 - Oral histories
 - Events (e.g., debates, public hearings, speeches, or testimonies)
- Guide students through the following research strategies.
 - Begin by explaining that while search sites like Google can be useful for conducting research, reviewing and evaluating the search results can be time consuming. Furthermore, search engines may not generate authoritative or even credible sources. Like other academic settings, AP African American Studies requires students to strategically select sources by evaluating the credibility of the evidence they present. The following approaches may

provide a more efficient and effective path to finding credible sources for this project. However, academic research often requires trial and error. Emphasize that students may need to try several different approaches to find the best research tools for their topic.

- Demonstrate each of the following approaches; then, after each demonstration, ask students to practice the approach to try and find one potential source for their project. Note that today's focus is on how to find sources. Day five will focus on how to evaluate and select the best sources for the project. For today, students do not need to read the text of the sources they find; instead ask them to copy links to any source that they think may be useful into the **Potential Sources document** in their Student Workbook with a brief note on how it might be helpful. Use the Search Approaches slide presentation available on AP Classroom to help students understand the pros and cons of each of the following approaches.

If students need additional suggestions for research databases and websites, explore the **Additional Approaches document** (available in the appendix of this manual and in the Student Workbook). Some of the suggestions in the Additional Approaches section may require a subscription or charge a fee. Many school systems subscribe to research databases so that students can access them free of charge. Check with your school's media specialist to see what is available at your school.

To help students learn and practice the following approaches for finding high quality sources, use the Search Approaches slide presentation the AP Program has provided for teachers on AP Classroom.

- Approach 1: Search JSTOR: <https://www.jstor.org/>. JSTOR provides full-text access to hundreds of high-quality, peer-reviewed journals, including university presses and societies, covering a wide variety of disciplines.
 - Step 1: Access JSTOR with the information provided in AP Classroom.
 - Step 2: Type the key terms from your research question into the search bar separated by the word AND. Place any names in quotation marks.
For example: "LeBron James" AND resistance
- Approach 2: Search Google Scholar: <https://scholar.google.com/>. Google Scholar is an internet search tool designed to find scholarly literature and academic resources.
 - Step 1: Type the key terms from the research question into the search bar separated by the word AND. Place any names in quotation marks.
For example: "LeBron James" AND resistance
 - Step 2: Return to the encyclopedia article used for initial research; identify some specific events or developments related to the research question. Type these events or developments into the search bar, add AND, then type the topic.

For example: Darfur AND “LeBron James”

Quick Guide to Internet Searching		
“	Quotation marks	Results are an exact match
–	En dash	Excludes a term from the search results
AND		Results with both terms
OR		Results with either term

Students may benefit from viewing the following AP video that discusses how to conduct productive searches:

Project Video 2: Important Considerations for Online Research (available on AP Classroom)

- Approach 3: Search the Digital Public Library of America: <https://dp.la/>. The DPLA aggregates millions of documents from several member institutions.
 - Step 1: Type the topic in quotation marks in the search bar.
 - Step 2: If necessary, use the date section in the column to the left to filter to the correct date range.
 - Step 3: Explore the search results or use the “type” filter in the column to the left to select a source type of interest.
- Approach 4: Umbra Search African American History: <https://www.umbrasearch.org/>. Umbra brings together digitized materials from over 1,000 libraries and archives.
 - Step 1: Type the topic in quotation marks in the search bar.
 - Step 2: If necessary, use the key word feature in the column to the left to refine your results.

☐ Homework:

Encourage students to practice each approach and work to create a longlist of 8+ potential sources by adding to the **Potential Sources document**. As they practice, ask them to consider the following questions.

- Which of the four approaches seems most promising?
- Do you have any questions about the approaches?
- Will these approaches yield enough quality sources for your topic or should you consider trying other options?

Day Three: Evaluate Sources

Students will:

- Learn and practice how to conduct a preliminary evaluation of a source’s credibility and relevance.
- As homework: continue to create a longlist of 8+ potential sources to study for their project.

- Homework reflection, discussion, and targeted support:
 - Lead a brief discussion about the homework.
 - If any students express concern about finding enough quality sources, direct them to the **Additional Approaches** page of the Student Workbook or review the Additional Approaches section of the Search Approaches slide presentation.
- Modeling with student practice:
 - Guide students in evaluating the credibility of sources.
 - Begin by explaining the following.
 - The internet provides an abundance of material, in part because almost anyone can share information and opinions for the world to see. This can be both helpful and challenging when conducting academic research. An important early step in selecting sources is evaluating their credibility.
 - Demonstrate the following approach; then, ask students to practice the approach for one of the sources listed in their **Potential Sources document**.
 - Utilize an internet search tool to complete each step.
 - Step 1: Describe the author/artist/creator’s background. Does the author/artist/creator have experience or expertise on this topic?
Yes: this may be a useful source
No: proceed with caution
 - Step 2: Describe the publisher of the source and the platform on which it was published. Do the search results indicate that the publisher or platform has a reputation for reliability or is commonly used for academic research?
Yes: this may be a useful source
No: proceed with caution

Students may benefit from viewing the following AP video that discusses how to evaluate the credibility and relevance of a source:

Project Video 3: Evaluating the Credibility and Relevance of Sources (available on AP Classroom)

- Modeling with student practice:
 - Guide students in evaluating the relevance of sources.
 - Begin by explaining the following.
 - Students will encounter many potential sources while conducting academic research. Reading all of these potential sources in their entirety is impractical so students need an efficient strategy for evaluating the relevance of the source to their research question.
 - Demonstrate the following approaches; then, ask students to practice one of the approaches for a source listed in their Potential Sources document.

Primary and secondary text sources:

- Step 1: Reread the research question to be clear on the research goal.
- Step 2: Read the title if available. Is it related to the research question?

Yes: proceed to step 3

No: consider moving on to another source

- Step 3: If it is a scholarly source read the abstract; if an abstract is not provided read the introduction and conclusion. Are they related to the research question?

Yes: proceed to step 4

No: consider moving on to another source

- Step 4: Search the text of the source for key words related to the research question. Clicking an icon in the upper right corner of most web browsers opens an option to “find” or “find on page.” This tool allows the user to search the source for specific key words. Does the source provide enough helpful information on the topic?

Yes: this source may be a good option for the project, proceed to step 5

No: consider moving on to another source

- Step 5: Concisely summarize the source in under three sentences and briefly explain how the source might help answer the research question.

☐ Homework:

Ask students to complete each of these evaluations for all the sources listed in their Potential Sources document.

Day Four: Generate a Longlist of Sources

Students will:

- In class and as homework: complete their longlist of 8+ potential sources.

☐ Independent student work:

- Ask students to use what they learned on day two and three to conduct independent research. Encourage them to develop a list of at least eight potential sources for the project. Students can add these sources to their **Potential Sources document**. Note that on day five, they will begin to review these sources again to select the best options for the project.

Literature, visual art, performance art, and other non-text sources:

- Step 1: Reread the research question to be clear on the research goal.

- Step 2: Read the title and caption if present. Is it related to the research question?

Yes: it is likely relevant

No: more information is needed

- Step 3: Examine the image or skim the text. Is it clearly related to the research question?

Yes: it is likely relevant

No: more information is needed

- Step 4: If available, read about the source in an online encyclopedia. Is it related to the research question?

Yes: it is likely relevant

No: consider moving on to another source

- Step 5: Concisely summarize the source in under three sentences and briefly explain how the source might help answer the research question.

☐ Homework:

Ask students to complete their longlist of 8+ sources in the Potential Sources document.

Day Five: Read and Select Sources

Students will:

- Begin to read and annotate the sources
- As homework: select the sources for their project

☐ Guided student work:

- Ask students to closely read their potential sources.
 - Begin by explaining the following:
 - Effective researchers assemble a collection of sources that provide diverse information and perspectives on a topic. While it may be useful to include several sources with similar information and perspectives in a large-scale research study, for this project, students will benefit from assembling a collection of diverse and manageable sources that they can compare.
 - By this point in the course, students have read, viewed, and analyzed a variety of sources. Encourage students to use what they have learned and practiced about source analysis to closely read/view and annotate each of the sources that they are considering for this project. Remind students to keep their research question in mind as they read.

Students may benefit from viewing the following AP video that discusses how to closely read and annotate a source:

Project Video 4: Close Reading (available on AP Classroom)

- Guide students in selecting the best sources
 - Ask students to independently consider the following questions to guide their selection of the final four sources for the project. Close class with a larger discussion of each question.
 - Which sources provide unique information or a unique perspective about the topic?
 - Which sources provide the best information for answering the research question?
 - Which sources are most credible? Does the author effectively support claims with evidence? OR How does the artist effectively convey meaning in the work?
 - Which sources do you find the most interesting?

☐ Homework:

Ask students to complete the following tasks for homework:

- Finish reading and annotating the sources.
- Reflect on the questions posed in class related to selecting the final four sources for the project. Select the four sources that you believe will best support the development of your presentation. Transfer these sources from the **Potential Sources document** to the **Selected Sources Template** (both of these documents are available in the Student Workbook).

- Correctly and consistently citing sources is an essential part of all academic research. Purdue University's Owl website provides clear guidance and easy to use tools for creating APA and MLA citations. Use the guidance and tools available at owl.purdue.edu to complete the citation section for each source in the Selected Sources Template.
- Reread/reexamine each source for answers to the research question and evidence to support these answers and then complete the remaining sections of the Selected Sources Template.

Remind the students that they will submit this completed Selected Sources Template to you on the day of their presentation.

Check for Understanding

After completing the Selected Sources Template, students may benefit from taking time at home to reflect on the following questions:

- Do your sources provide enough information to answer the research question?
- Does each source provide unique information or a unique perspective on the topic?
- Will you be able to use these sources to create an interesting and engaging presentation?

Let students know that if they have any concerns, there is still time to make changes to their source collection and research questions. However, encourage them to finalize their collection and research questions before the next time class meets.

Week Two

Build an argument and develop a presentation



Driving Question

How do academic researchers organize and communicate their findings?

Duration



5 days/class periods

Introduction & Overview

Developing an argument that uses a line of reasoning to connect claims to evidence is an essential skill in AP African American Studies. During week two of the project, students will hone their abilities with this skill as they develop and refine their project presentations.

Setup & Framing

During week two, students will move from evaluating sources independently to considering the collection as a whole, synthesizing the sources to develop and refine a coherent argument supported by evidence.

Class Materials

- A computer with internet access
- Student Workbook (available on AP Classroom)
- **Peer Review Form** (available in the appendix of this manual and as a download on AP Classroom)

Daily Outline

Day Six: Compare Sources

Students will:

- In class and as homework: identify and explain relationships among their sources

☐ Guided student work:

- Explain how evaluating similarities and differences among the sources contributes to a coherent argument that synthesizes the information learned.
 - Begin by explaining the following.
 - Reading or viewing the sources and drafting summaries only serves as a preliminary step in this project. The final product, the presentation, is not a summary of source content but is instead an argument in which the student supports their own claim with evidence or details from the sources they selected. On day six and seven, students will shift from analyzing their sources separately to evaluating how each source relates to the other three.
 - Check for understanding by confirming that each student has selected four sources for the project and completed the **Selected Sources Template**. Explain each of the following steps and then allow class time for students to complete the **Sources Comparison Table** in the Student Workbook.
 - Step 1: Review the sources, source annotations, and Selected Sources Template. Complete the “Answers to the research question” column in the Sources Comparison Table. For each row, explain one detail from the sources that answers the research question.
 - Step 2: Use the guiding questions at the top of the source comparison columns to define dimensions of similarity and difference between the sources.
 - Step 3: Review your responses in step 2 and use the guiding questions at the top of the conclusions column to evaluate the significance of the similarities and differences evident in the sources.

☐ Homework:

If needed, ask students to complete the Sources Comparison Table for homework.

Day Seven: Develop the Argument

Students will:

- Formulate an argument.
- In class and as homework: develop a presentation outline.

☐ Direct instruction:

- Explain how to develop an argument.
 - Begin by sharing the following:
 - Developing an argument that uses a line of reasoning to connect defensible claims to specific and relevant evidence is an essential part of academic presentations like this project. The project presentation should have a central argument or thesis that clearly articulates what the presenter intends to prove to the audience.
 - Return to the LeBron James example from week one: “How is LeBron James an example of resistance and resilience in the Black community?” Share the following examples to help students understand a thesis/argument.
 - Weak example: This is a statement that does not establish a central argument for the presentation, because it is simply a statement of fact, not an argument.

“LeBron James speaks to the press about political issues that impact Black communities.”
 - Strong example: This statement does establish a central argument for the presentation.

“LeBron James continues a long tradition of activism on the part of professional athletes by using his celebrity status to advocate for economic and racial justice.”
 - Explain that the presentation should develop the argument by using reasoning to support the claim with specific evidence from the sources. Share the following examples to help students understand reasoning and evidence.
 - Weak example: This statement is vague and lacks specific evidence.

“Like athletes in the 1960s, LeBron James publicly advocates for justice.”
 - Strong example: This statement uses multiple pieces of specific evidence from an article in *Technology and Society* to support an argument about continuity.

“In ‘Shutup and dribble! Athletes Activism in the Age of Twittersphere: The Case of LeBron James,’ Yair Galily notes that in December of 2014, Barack Obama associated James’s support for Eric Garner with calls for social justice by Muhammad Ali, Arthur Ashe, and Bill Russell in earlier decades.”

☐ Direct instruction:

- Ask students to find the **project rubric** in their Student Workbook. Explain each section of the rubric and emphasize that you will use this rubric to score their presentations. Encourage students to use this information to plan their presentations.
- Ask students to review the **Project Guidelines and Key Requirements** in their Student Workbook. Emphasize the importance of considering this information when planning their presentation.

☐ Independent student work:

- Ask students to use the remaining time in class to review their **Source Comparison Table**, formulate an argument, organize their research to support the argument, and draft an outline of the presentation.

Students may benefit from viewing the following AP video that discusses how to develop an argument.

Project Video 5: Developing an Argument (available on AP Classroom)

☐ Homework:

Ask students to complete the outline of their presentation for homework.

Day Eight: Peer Review of Argument and Revision

Students will:

- Present their project outlines to peers for feedback.
- As homework: revise and refine their argument and outline.

☐ Direct instruction:

- Review lines B through E of the [project presentation rubric](#). Provide several examples of appropriate questions that might be asked during the oral defense and explain how they could be effectively answered. [Sample questions](#) are available in the appendix of this manual and in the Student Workbook on AP Classroom.

☐ Group work:

- Facilitate a peer review session among students.
 - Organize the class into groups of about three students, each with a different project topic. Ask each student to take about five minutes to share their argument and presentation outline with the group. While each student shares, ask the other group members to complete a [Peer Review Form](#) with at least one strength and one area for growth for each project rubric requirement. Peer Review forms are available in the appendix of this manual and on AP Classroom. As each student finishes their presentation, encourage the other group members to each ask one question about the research, sources, argument, or evidence in the presentation.
 - In the remaining class time, ask the groups to discuss each rubric requirement, decide which presentation was strongest for each requirement, and then explain why.
 - Ask students to review each of their peers' feedback forms and ask questions if they need clarification.

☐ Homework:

Ask students to revise and refine the argument and outline for homework.

Day Nine: Draft the Presentation

Students will:

- In class and as homework: develop their presentation.

- Direct instruction:
 - Review again with the students the **rubric** you will be using to score their presentations, and discuss it with them, so that they can develop their presentations accordingly.
 - Remind students of the **guidelines and key requirements** for their individual presentations.

- Student work:
 - Allow class time for students to create their presentation.

□ Homework:

Ask students to complete the presentation draft.

Day Ten: Peer Review of Presentation and Revision

Students will:

- Practice their presentations.
- Provide peer feedback.
- As homework: revise and refine their presentation, conduct additional research if needed, and practice the presentation.

□ Group work:

- Facilitate a peer review session among students.
 - Organize the class into groups of about three students. Ideally, students should be arranged into different groups than on day eight. Ask each student to practice delivering their full presentation within the 5-minute time limit. Encourage students to treat this as a dress rehearsal by doing their full formal presentation. While each student presents, ask the other group members to complete the **Peer Review Form** with at least one strength and one area for growth for each project rubric requirement. As each student finishes their presentation, encourage the other group members to each ask one to two questions about the research, sources, argument, or evidence in the presentation.
 - In the remaining class time, ask the groups to discuss each rubric requirement, decide which presentation was strongest for each requirement, and then explain why.
 - Ask students to review each of their peers' feedback forms and ask questions if they need clarification

□ Homework:

Ask students to revise and refine their presentation, conduct additional research if needed, and practice the presentation.

Check for Understanding

Encourage students to continue to practice their presentations at home. Students may benefit from an audience of friends or family as they practice.

Week Three

Project Presentation

Week three is designed to highlight the final product through a class presentation. Students should spend time in critique, reflection, and self-assessment prior to the in-class presentation and oral defense.

Duration



~5 days

Final Product

All students will present their project work to their teacher and class and respond to questions from their teacher. Teachers will score the project using the **Individual Student Project Scoresheet** provided in the appendix of this manual.

How Teachers Should Prepare for the Presentations

Teachers should print an Individual Student Project Scoresheet (from the appendix) for each student, to use in real time to record points earned as the teacher observes the student's presentation.

At the start of the presentation, the student must provide their teacher with their final, complete **Selected Sources Template**, which the teacher will reference during the presentation in order to confirm that the student is referencing and comparing the sources. After the presentation, the teacher will also score the Selected Sources Template, which counts as 2 of the 12 points possible within the Individual Student Project presentation and oral defense.

The teacher should become familiar with the array of possible **oral defense questions** so that they can quickly determine during the presentation which will be most appropriate to ask the student presenter to answer.

The teacher should also have a timer ready, since for fairness, all students must have the same maximum time of 5 minutes for the presentation and 3 minutes for the oral defense. A best practice is for another educator to join the AP teacher to help manage the logistics of the presentations; the other educator should focus solely on timing: starting the timer when the student begins, giving the student a 1-minute warning, and firmly ending the presentation at 5 minutes if it is not complete by then. This allows the AP teacher to focus solely on using the Individual Student Project Scoresheet to record the points the student earns during the presentation.

Following the presentation, the teacher should ask the first oral defense question, and the student should be given a 1-minute time limit to respond, although many questions will not necessitate a full minute to answer. After the student has responded to the first question, the same process should be repeated for the second and third question.

The student should then be congratulated and applauded for having completed the Individual Student Project.

Schools may choose to invite parents or community members to attend and observe the presentations.

If there isn't enough class time for all students to present their projects during week three, teachers may extend the presentations into additional class periods or arrange time for students to present their projects outside of class.

Reflection & Self-Assessment

At the conclusion of the presentations, lead a class debrief. Encourage a discussion of the following prompts:

- What was the most interesting thing you learned?
- How did the preparation for the project and the presentations increase your understanding of the discipline of African American Studies?
- How did this experience compare to other research projects that you have completed?
- If you were to do this project again, what would you do differently and why?

**AP[®] AFRICAN AMERICAN STUDIES
INDIVIDUAL STUDENT PROJECT:
TEACHER'S MANUAL**

Appendices

AP African American Studies Individual Student Project Rubric

Rubric Row	Scoring Category	Skills	Task	# Pts	Scoring Criteria
A	Selected Sources	<div>3C</div> <div>3D</div>	<p>Students must complete and submit to their teacher the Selected Sources Template. The template must include the following information for four sources:</p> <ul style="list-style-type: none"> • Source type • Citation • Summary • Description of the relevance to project topic <p>The Selected Sources Template serves as a written description and summary of the project.</p>	2	<p>One point is awarded for the completion of the source type, citation, and summary for four sources in the Selected Sources Template. At minimum, each citation must include:</p> <ul style="list-style-type: none"> • Title or type • Date <p>Citations should also include if available and applicable:</p> <ul style="list-style-type: none"> • Title of the publication within which source is contained (e.g., book, journal, website) • Author <p>A second point is awarded for the completion of the “Description of the relevance to project topic” for four sources in the Selected Sources Template.</p> <p>Each of the four selected sources must be an actual primary or secondary source, not an encyclopedia (e.g., Wikipedia) article.</p>
B	Presentation of Findings: Claim	<div>3A</div>	<p>Students must include in their presentation their main argument or claim developed from careful study of the four selected sources. The argument or claim should serve as the anchor for the presentation and synthesize the sources and/or perspectives conveyed in the sources. The argument or claim should be more than a declarative statement of fact and must move beyond summary of individual sources.</p>	1	<p>One point is awarded for an argument or claim that serves as the anchor for the presentation.</p>
C	Presentation of Findings: Evidence	<div>2A</div> <div>1A</div> <div>1D</div>	<p>Students must reference each source by name and must describe a specific detail or piece of evidence from each source, and how it relates to their overarching argument or claim.</p>	4	<p>One point is awarded for accurate evidence from each of the four sources that are discussed in the presentation.</p>

Rubric Row	Scoring Category	Skills	Task	# Pts	Scoring Criteria
D	Presentation of Findings: Comparison	<div>2B</div> <div>2C</div> <div>3B</div>	Students will provide and explain at least two explicit points of comparison. The comparisons must be relevant to the project topic.	2	<p>One point is awarded for an explanation of one point of comparison (similarity or difference) between two of the selected sources. The comparison must be relevant to the project topic.</p> <p>A second point is awarded for an explanation of a second point of comparison (similarity or difference) between two of the selected sources. Both points of comparison may be situated in the same two sources; however each comparison must be distinct and unrelated. Both comparisons must be relevant to the project topic.</p>
E	Oral Defense	<div>3C</div> <div>2C</div> <div>1D</div>	The Project Manual will include a list of questions from which the teacher may select. The teacher should share this list with students in advance to help them prepare for their defense.	3	One point is awarded for each sufficient response to three oral defense questions.
TOTAL POINTS				12	

AP African American Studies Individual Student Project Guidelines and Key Requirements

- Each student must develop and deliver their own presentation. This is not group work.
- Students are encouraged to practice their presentation with peers and solicit feedback, however this feedback must be limited to a description of the aspects of the presentation that are done well and areas for improvement. Students cannot provide specific feedback on how to improve their peer's presentation or collaborate on sources or presentation content.
- While encyclopedias are acceptable for preliminary research, the four selected sources used for the project must be actual primary or secondary sources, not an encyclopedia (e.g., Wikipedia) article.
- Completing and submitting the Selected Sources Template is required. Students will begin each presentation by giving their final version of their Selected Sources Template (worth 2 points) to their teacher, who will need to reference this document during the presentation in order to assign accurate scores.
- Each student is limited to 5 minutes for their presentation, so students should focus on how best to use their sources within those 5 minutes. Students should not spend time in their presentation showing video clips. Rather, they must focus on their argument and comparison of the sources in order to earn points.
- Students are allowed 1 minute to respond to each oral defense question.
- The student can read their presentation; it does not need to be memorized.
- Students can use PowerPoint slides, a poster, or other visual ways of sharing information during their presentation.
- Teachers cannot submit project scores after May 31; students without a project score from their teacher will be scored a zero for this component of their AP score.

Student attestation

I understand these guidelines and key requirements for the AP African American Studies Individual Student Project.

Signature

Date

*This document is available in a digitally editable format in the Student Workbook. Teachers can download the Student Workbook on AP Classroom.

Potential Source			
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Notes:			
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*This document is available in a digitally editable format in the Student Workbook. Teachers can download the Student Workbook on AP Classroom.

Selected Sources Template

To document your research and findings on your project topic, use this template to record each of your four sources. Please submit citations for the four sources used in your project and identify the source type in the appropriate space. Include a brief description or summary of the key information from each source that has contributed to your understanding of your topic. If you used more than four sources in your project, only select the four that contributed most significantly to your project.

Submit this Selected Sources Template to your teacher for part of your presentation score.

Source 1	Type:	
Citation: At minimum, each citation must include the source's title or type, the date, and if available and applicable, the title of the publication within which the source is contained and the author.		
Brief summary or description:		
Description of the relevance to project topic:		

Source 2	Type:	
Citation: At minimum, each citation must include the source's title or type, the date, and if available and applicable, the title of the publication within which the source is contained and the author.		
Brief summary or description:		
Description of the relevance to project topic:		

Source 3	Type:	
Citation: At minimum, each citation must include the source's title or type, the date, and if available and applicable, the title of the publication within which the source is contained and the author.		
Brief summary or description:		
Description of the relevance to project topic:		

Source 4	Type:	
Citation: At minimum, each citation must include the source's title or type, the date, and if available and applicable, the title of the publication within which the source is contained and the author.		
Brief summary or description:		
Description of the relevance to project topic:		

Teacher Attestation

The sources cited above were included in the project and were used by the student in the oral presentation.

Signature

Date

* This document is available in a digitally editable format in the Student Workbook. Teachers can download the Student Workbook on AP Classroom.

Sources Comparison Table:

Source Comparisons				
Answers to the research question:	Source 1: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.	Source 2: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.	Source 3: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.	Source 4: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.
Answer				Conclusions Based on this comparison, are you more or less confident in this answer? Why? Does this comparison indicate that there is a simple and straightforward answer to your research question, or does it indicate that the answer may be more complex? How and why?
Answer				

Sources Comparison Table:

Source Comparisons					Conclusions Based on this comparison, are you more or less confident in this answer? Why? Does this comparison indicate that there is a simple and straightforward answer to your research question, or does it indicate that the answer may be more complex? How and why?
Source 1: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.	Source 2: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.	Source 3: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.	Source 4: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.		
Answers to the research question:					
Answer					
Answer					

Sources Comparison Table:

Source Comparisons					Conclusions Based on this comparison, are you more or less confident in this answer? Why? Does this comparison indicate that there is a simple and straightforward answer to your research question, or does it indicate that the answer may be more complex? How and why?
Source 1: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.	Source 2: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.	Source 3: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.	Source 4: Does this source address this answer? Yes: <i>proceed to the next questions.</i> No: <i>move to the next source.</i> Does the source provide evidence related to this answer? Describe this evidence. Does this source support or refute this answer? How? Does this source have a similar or different perspective on this answer? Explain.		
Answers to the research question:					
Answer					
Answer					

* This document is available in a digitally editable format on AP Classroom.

Peer Review and Feedback					
Scoring Category	Presentation of Research and Oral Defense			Feedback	
	Task	# Pts	Scoring Criteria	Strength	Area for improvement
Presentation of Research: Claim	Students must include in their presentation their main argument or claim developed from careful study of the four sources. The argument or claim should serve as the anchor for the presentation and synthesize the sources and/or perspectives conveyed in the sources. The argument or claim should be more than a declarative statement of fact and must move beyond summary of individual sources.	1	One point is awarded for an argument or claim that serves as the anchor for the presentation.		
Presentation of Research: Evidence	Students must reference each source by name and must describe a specific detail or piece of evidence from each source, and how it relates to their overarching argument or claim.	4	One point is awarded for accurate evidence from each of the four selected sources that are discussed in the presentation.		
Presentation of Research: Comparison	Students must provide and explain at least two explicit points of comparison. The comparisons must be relevant to the project topic.	2	One point is awarded for an explanation of one point of comparison (similarity or difference) between two of the selected sources. The comparison must be relevant to the project topic. A second point is awarded for an explanation of a second point of comparison (similarity or difference) between two of the selected sources. Both points of comparison may be situated in the same two sources; however each comparison must be distinct and unrelated. Both comparisons must be relevant to the project topic.		
Oral Defense	Students must provide an oral defense by responding to three questions about their project.	3	One point is awarded for each sufficient response to the oral defense questions.		

Additional Approaches

Resource	Description
Internet Archive	An online library with free digital access to books and other media. A free account is required for access. archive.org
SlaveVoyages	A database on the transatlantic and intercontinental slave trade. slavevoyages.org
Internet African History Sourcebook	A database of primary source documents related to the history of Africa. sourcebooks.fordham.edu/africa/africasbook.asp
BlackPast	A repository of resources related to African American history and culture. blackpast.org
Library of Congress	A large digital collection of primary source documents spanning much of U.S. history. loc.gov
Art Inventory Catalog, Smithsonian Institution	A searchable database of the Smithsonian's art collection. siris-artinventories.si.edu
Readex African American Newspapers	Online access to African American newspapers from 1827 to 1998. A paid subscription is required for access. readex.com/products/african-american-newspapers-series-1-1827-1998
Chronicling America	An online database with full access to numerous U.S. newspapers from 1770 to 1963. chroniclingamerica.loc.gov
StoryCorps Griot	Online access to a large collection of oral history interviews about African American experiences. storycorps.org
Colored Convention Project	An online exhibit and collection of primary sources from the convention movement. coloredconventions.org
Project Muse	Online access to full-text peer-reviewed journals from scholarly publishers. A paid subscription is required for access. muse.jhu.edu
JSTOR	Online access to full-text articles from multiple scholarly journals. Teachers and students can access JSTOR at no cost via AP Classroom. jstor.org



Oral Defense Questions:

Strategic selection of sources

1. Select one of the sources you used and explain why you chose this source to include in your project.
2. Identify the source that most deepened your understanding of your topic and explain in what way it added depth to your understanding of your topic.
3. Explain how excluding one of your sources would have weakened your argument.
4. Explain how you determined that one of your sources is reliable.
5. Identify which of your sources is the most persuasive and explain why it is so persuasive.
6. Identify the source that was most important to your research topic and explain its importance.
7. Explain why the four sources you selected, compared to other sources you considered but did not select, are the best for supporting your argument.
8. Describe the most important source of information you found while conducting your research, and explain why it was important to your research process.
9. Describe which of the various perspectives you explored was most difficult for you to incorporate into your project, and explain why this was the case.

Comparison of Sources

1. Explain how two of your sources provide different perspectives on an aspect of your topic.
2. Explain how two of your sources provide similar perspectives on an aspect of your topic.
3. Explain why one of your sources is more convincing than another.
4. Explain why one of your sources is more reliable than another.
5. Explain how a combination of two of your sources strengthened your argument.
6. Explain how a combination of two of your sources added depth or insight to your understanding of your topic.
7. Describe any lack of agreement or contradictory information you found as you did your research. Explain what this lack of agreement or contradiction revealed about your topic.

Other questions

1. Describe one piece of information you learned from a source you used in your project that was not included in your classroom instruction.
2. Describe one piece of information you learned from a source you used in your project that adds to information you learned in your classroom instruction.
3. Explain how the research you conducted connects to a topic from the course in ways that you did not know or expect until after you had completed your research.
4. Explain how the research you conducted revealed additional questions or insights about your topic.
5. Explain why you were initially interested in this topic and how well your research aligned with what you expected to learn about your topic.

Individual Student Project Scoresheet

Student Name: _____

	Task	Scoring Criteria	Points Available	Points Awarded	Teacher Notes
Rubric Row A: Selected Sources	<p>Students must complete and submit to their teacher the Selected Sources Template.</p> <p>The template must include the following information for four sources:</p> <ul style="list-style-type: none"> • Source type • Citation • Summary • Description of relevance to project topic <p>The Selected Sources Template serves as a written description and summary of the project.</p>	<p>One point is awarded for the completion of the source type, citation, and summary for four sources in the Selected Sources Template.</p> <p>At minimum, each citation must include:</p> <ul style="list-style-type: none"> • Title or type • Date <p>Citations should also include if available and applicable:</p> <ul style="list-style-type: none"> • Title of the publication within which source is contained (e.g., book, journal, website) • Author <p>A second point is awarded for the completion of the “Description of the relevance to project topic” for four sources in the Selected Sources Template.</p> <p>Each of the four selected sources must be an actual primary or secondary source, not an encyclopedia (e.g., Wikipedia) article.</p>	2		
Rubric Row B: Presentation of Findings: Claim	<p>Students must include in their presentation their main argument or claim developed from careful study of the four selected sources.</p> <p>The argument or claim should serve as the anchor for the presentation and synthesize the sources and/or perspectives conveyed in the sources. The argument or claim should be more than a declarative statement of fact and must move beyond summary of individual sources.</p>	<p>One point is awarded for an argument or claim that serves as the anchor for the presentation.</p>	1		

	Task	Scoring Criteria	Points Available	Points Awarded	Teacher Notes
Rubric Row C: Presentation of Findings: Evidence	Students must reference each source by name and must describe a specific detail or piece of evidence from each source, and how it relates to their overarching argument or claim.	One point is awarded for accurate evidence from each of the four sources that are discussed in the presentation.	4		
Rubric Row D: Presentation of Findings: Comparison	Students will provide and explain at least two explicit points of comparison. The comparisons must be relevant to the project topic.	<p>One point is awarded for an explanation of one point of comparison (similarity or difference) between two of the selected sources. The comparison must be relevant to the project topic.</p> <p>A second point is awarded for an explanation of a second point of comparison (similarity or difference) between two of the selected sources. Both points of comparison may be situated in the same two sources; however each comparison must be distinct and unrelated. Both comparisons must be relevant to the project topic.</p>	2		
Rubric Row E: Oral Defense	The Project Manual will include a list of questions from which the teacher may select. The teacher should share this list with students in advance to help them prepare for their defense.	One point is awarded for each sufficient response to three oral defense questions.	3		

Student Score: _____

Recommendation: AI and Plagiarism Policy and Teacher Reporting in Digital Portfolio for AP African American Studies

AP African American Studies Policy on Plagiarism

Participating teachers shall inform students of the consequences of plagiarism and instruct students to ethically use and acknowledge the ideas and work of others throughout their course work. The student's individual voice should be clearly evident, and the ideas of others must be acknowledged, attributed, and/or cited.

A student who fails to properly acknowledge sources or authors on the AP African American Studies Individual Student Project will receive a score of 0 on the project component of the AP Exam. Teachers should report cases of plagiarism through the Digital Portfolio when submitting Individual Student Project scores to the College Board.

AP African American Studies Policy on Generative Artificial Intelligence (AI)

Generative AI tools must be used ethically, responsibly, and intentionally to support student learning, not to bypass it. Accordingly, the AP African American Studies project must be the student's own work. While students are permitted to use generative AI tools consistent with this policy, their use is optional and not mandatory.

Students can use generative AI tools as optional aids for exploration of potential topics of inquiry, initial searches for sources of information, confirming their understanding of a complex text, or checking their writing for grammar and tone. However, students must read primary and secondary sources directly, perform their own analysis and synthesis of evidence, and make their own choices on how to communicate effectively in their presentations. It remains the student's responsibility to engage deeply with credible, valid sources and integrate diverse perspectives when working on the project.

Definition of Generative AI

Generative AI tools use predictive technology to produce new text, charts, images, audio, video, etc. This includes not only ChatGPT and similar Large Language Models (LLMs), but also many writing assistants or plug-ins that are built on this or similar AI technologies. Generative AI tools can be contrasted with other AI-based tools that do specific tasks—for example, that help students with grammar, but don't generate new writing.

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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. 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.

The end-of-course exam is 2 hours 45 minutes long and includes 60 multiple-choice questions and four free-response questions. Additionally, the exam will include one exam day validation question about the student project. This question will be similar to one of the sample project oral defense questions, but students will respond in writing to this question on the exam.

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	Type of Questions	Number of Questions	Exam Weighting	Time
I	Multiple-Choice Questions	60	60%	70 minutes
IB	Individual Student Project: Exam Day Validation Question	1	1.5%	10 minutes
II	Short-Answer Questions	3	18%	40 minutes (suggested)
	Document-Based Question	1	12%	45 minutes (suggested)
	Individual Student Project: Teacher-Scored Component		8.5%	Recommended minimum of 15 instructional hours (15 class periods or 3 instructional weeks)

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 three short-answer questions and the document-based question assess Skill 1.	The project assesses Skill 1.
Skill 2: Source Analysis	<p>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.</p> <p>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.</p>	The two source-based short-answer questions and the document-based question 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.	At least one of the short-answer questions, as well as the document-based question, 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 question(s) that focus on the source material explicitly, as well as question(s) 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 one project exam day validation question, three short-answer questions, and one document-based question. Two of the short-answer questions will be based on a source (one of the questions will be based on a text; one of them will be based on a visual) and one of them will not be based on a source.

PROJECT EXAM DAY VALIDATION QUESTION

This question will present students with the opportunity to respond in writing to one of the project oral defense questions. Students will be asked to provide analysis, reflection, comparison, or evaluation of at least one of the sources they used for their course project. Project oral defense questions can be found on page 398 of the Individual Student Project Teacher's Manuals.

SOURCE-BASED SHORT-ANSWER QUESTIONS

Each of these two short-answer questions presents students with one source (or, occasionally, two closely related sources), and consists of three or 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 short-answer 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.

SHORT-ANSWER QUESTION (NO SOURCE)

This short-answer question presents students with a broad thematic concept that recurs throughout multiple course units. In at least one of the question parts students will be assessed on their ability to provide specific examples related to the thematic concept. In at least one of the 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

DOCUMENT-BASED QUESTION

The document-based question presents students with five documents offering various perspectives on a historical development or process. The question requires students to do the following:

- Respond to the prompt with a defensible thesis or claim that establishes a line of reasoning.
- Describe a broader historical or disciplinary context relevant to the topic of the prompt.
- Support an argument in response to the prompt using at least three of the sources.
- Use at least one additional piece of specific evidence (beyond the evidence found in the sources) relevant to your argument.
- For at least two sources, explain how or why the perspective, purpose, context, and/or audience for each source is relevant to your argument.
- Reference or cite the sources you use in your argument. You can reference or cite the source letter, title, or author.

The topic of the document-based question will be within the scope of the required content in the Course Framework.

Task Verbs Used in Free-Response Questions and Project

The following **task verbs** are commonly used in the free-response questions and project:

Cite: Provide information about a source, such as source type, title, date, and/or author. For DBQ, citation of source letter is sufficient.

Compare: Provide a description or explanation of similarities and/or differences.

Define a research question: Identify a topic of interest, guiding questions about that topic, and relevant sources for analysis to deepen understanding of identified topic.

Describe: Provide the relevant characteristics of a specified topic.

Develop an argument: Formulate a claim and support it with evidence.

Draw a conclusion: Use available information to formulate an accurate statement that demonstrates understanding based on evidence.

Evaluate: Judge or determine the significance or importance of information or the quality or accuracy of a claim.

Explain: Provide information about how or why a relationship, process, pattern, position, situation, or outcome occurs, using evidence and/or reasoning. “Explain how” typically requires analyzing the relationship, process, pattern, position, situation, or outcome, whereas “explain why” typically requires analysis of motivations or reasons for the relationship, process, pattern, position, situation, or outcome.

Identify: Indicate or provide information about a specified topic, without elaboration or explanation.

Support an argument: Provide specific examples and explain how they support a claim.

Synthesize: Combine different perspectives from sources to develop or support a coherent position.

Sample Exam Questions

The sample exam questions that follow illustrate the relationship between the course framework and the AP African American Studies Exam and serve as examples of the types of questions that appear on the exam. After the sample questions is a table that shows to which skill and learning objective(s) each question relates. The table also provides the answers to the multiple-choice questions.

Section I: Multiple-Choice

Questions 1 through 3 refer to the following.

Abraham Cresques, Cartographer, Detail of the Mali Empire from the *Catalan Atlas* “Map of the World,” 1375



Art Images via Getty Images

1. Which of the following best captures the significance of Mansa Musa of the Mali Empire as depicted on the map?
 - (A) His royal dress and display of wealth in gold had a widespread impact on African and Middle Eastern fashions and cultures.
 - (B) His portrayal conveyed the importance of West African empires in global exchange networks.
 - (C) His dominance caused trade to redirect from trans-Saharan routes toward the Atlantic Coast.
 - (D) His depiction with foreign merchants demonstrated his territorial expansion to regions in Europe.
2. A Muslim merchant's journey to the Mali Empire in the fourteenth and fifteenth centuries was most likely motivated by
 - (A) a desire to crossbreed powerful North African camels with Central Asian camels
 - (B) an interest in conducting commerce at the crossroads of the Arab, Persian, Indian, and Chinese empires
 - (C) the appeal of lucrative trade with a wealthy and powerful West African empire
 - (D) the possibility of converting people in the Mali Empire to Islam
3. Which of the following best explains the importance of griots to the Mali Empire?
 - (A) They traded with merchants in Timbuktu for manufactured goods, which increased the wealth of the Mali Empire.
 - (B) They served as jurists in the imperial courts of the Mali Empire, which helped to develop a more sophisticated legal system.
 - (C) They served as generals in the army of the Mali Empire and were immortalized in thirteenth-century equestrian figures.
 - (D) They preserved the history and culture of the Mali Empire, which helped to maintain its traditions for generations.

Questions 4 through 7 refer to the following.

Source 1

"I, Juan Garrido, black resident...of this city...appear before Your Mercy and state that I am in need of making a [petition]...a report on how I served Your Majesty in the conquest and pacification of this New Spain, from the time when the Marqués del Valle [Cortés] entered it; and in his company I was present at all the invasions and conquests and pacifications which were carried out, always with the said Marqués, all of which I did at my own expense without being given either salary or allotment of natives...or anything else. As I am married and a resident of this city, where I have always lived; and also as I went with the Marqués...[Cortés] to discover the islands which are in that part of the southern sea [the Pacific] where there was much hunger and privation¹; and also as I went to discover and pacify the islands of...Puerto Rico; and also as I went on the pacification and conquest of the island of Cuba with...

Diego Velázquez; in all these ways for thirty years have I served and continue to serve Your Majesty—for these reasons stated above do I petition Your Mercy. And also because I was the first to have the inspiration to sow maize here in New Spain and to see if it took; I did this and experimented at my own expense.”

Source: Juan Garrido, Petition to Charles V, Holy Roman Emperor and King of Spain, 1538

¹the act of depriving someone of something

Source 2

“Other sources produce a similar litany of incidents that add up to overwhelming evidence of the black presence in the Peruvian Conquest. The first four non-natives to see the Inca capital of Cuzco in 1533 included a black man.... During Manco Inca’s [Incan ruler] 1536 siege of Cuzco, blacks labored to extinguish the fires on the roof of the royal palace.... A force sent from [the island of] Hispaniola to relieve the defenders included 200 Africans with military experience—a veritable squadron of black conquistadors.”

Source: Matthew Restall, historian, *Seven Myths of the Spanish Conquest*, 2003

4. Which of the following best describes the significance of Juan Garrido as a historical figure in African American Studies?
 - (A) He was the first free African to leave what is modern-day Angola and journey to North America on his own.
 - (B) He was the first free African to participate in the political decision-making of the Portuguese royal court.
 - (C) As a free African, he explored what is today the United States before the first enslaved Africans arrived in North America.
 - (D) As a free African, he protested the conditions in which slave traders began forcibly transporting enslaved Africans to Spanish America.
5. Garrido and Restall provide evidence for which of the following statements about Africans in the Americas during the sixteenth century?
 - (A) African soldiers resisted participating in the colonization of the Americas.
 - (B) African conquistadors were responsible for the destruction of the Incan royal palace.
 - (C) Africans engaged in peacekeeping missions between Europeans and Indigenous people.
 - (D) Africans worked in a variety of roles to colonize the Americas during European conquests.
6. Which of the following most directly motivated enslaved *ladinos* to participate in the conquest of the Americas?
 - (A) They could return to Africa and win praise within their communities.
 - (B) They might gain their freedom in return for their participation.
 - (C) They could fight their European enslavers and incite widespread rebellion.
 - (D) They might acquire enslaved Indigenous people with their gains.

7. Which of the following statements best supports the claim that Africans served an important role in colonizing the Americas?
- (A) They were intermediaries who spoke multiple languages.
 - (B) They negotiated with French colonial forces during decolonization.
 - (C) They helped to convert Indigenous people to Christianity.
 - (D) They fought to expand the rights of Indigenous people.

Questions 8 through 10 refer to the following.

“I grew up like a neglected weed,—ignorant of liberty, having no experience of it. Then I was not happy or contented: every time I saw a white man I was afraid of being carried away. I had two sisters carried away in a chain-gang,—one of them left two children. We were always uneasy. Now I’ve been free, I know what a dreadful condition slavery is. I have seen hundreds of escaped slaves, but I never saw one who was willing to go back and be a slave. I have no opportunity to see my friends in my native land.¹ We would rather stay [there], if we could be as free there as we are here. I think slavery is the next thing to hell.”

Source: Harriet Tubman, testimony as compiled in Benjamin Drew’s *A North-Side View of Slavery*, 1856

¹“Native land” refers to Maryland in the United States, where Harriet Tubman was formerly enslaved.

8. Based on the passage, which of the following describes an outcome of escaping to freedom in the North for formerly enslaved people?
- (A) They returned to the South to be with their families because of the harsh climate in the North.
 - (B) They found it difficult to remain in the North because of the limited economic opportunities.
 - (C) They were often forced to leave their loved ones behind in the South.
 - (D) They returned from the North to their native lands in the South because of their limited social mobility.
9. Which of the following broader historical contexts best explains Tubman’s fear of “being carried away”?
- (A) Enslaved African Americans were being sent to Africa by the American Colonization Society to build overseas colonies.
 - (B) Enslaved African Americans believed that resisting slavery would lead to a delay in gaining freedom through the Underground Railroad.
 - (C) Enslaved African Americans were taken from plantations to fight for the Union army during the Civil War.
 - (D) Enslaved African Americans were often forcibly sold by plantation owners as a part of the domestic slave trade.

10. Tubman's testimony was part of a larger effort by abolitionists to highlight which of the following?
- (A) The challenges of life for Black women during segregation
 - (B) The effects of Black Codes on the lives of newly freed African Americans
 - (C) The experiences of enslaved people in order to advance the cause of freedom
 - (D) The claims that African Americans would be unable to integrate into society

Questions 11 through 14 refer to the following.

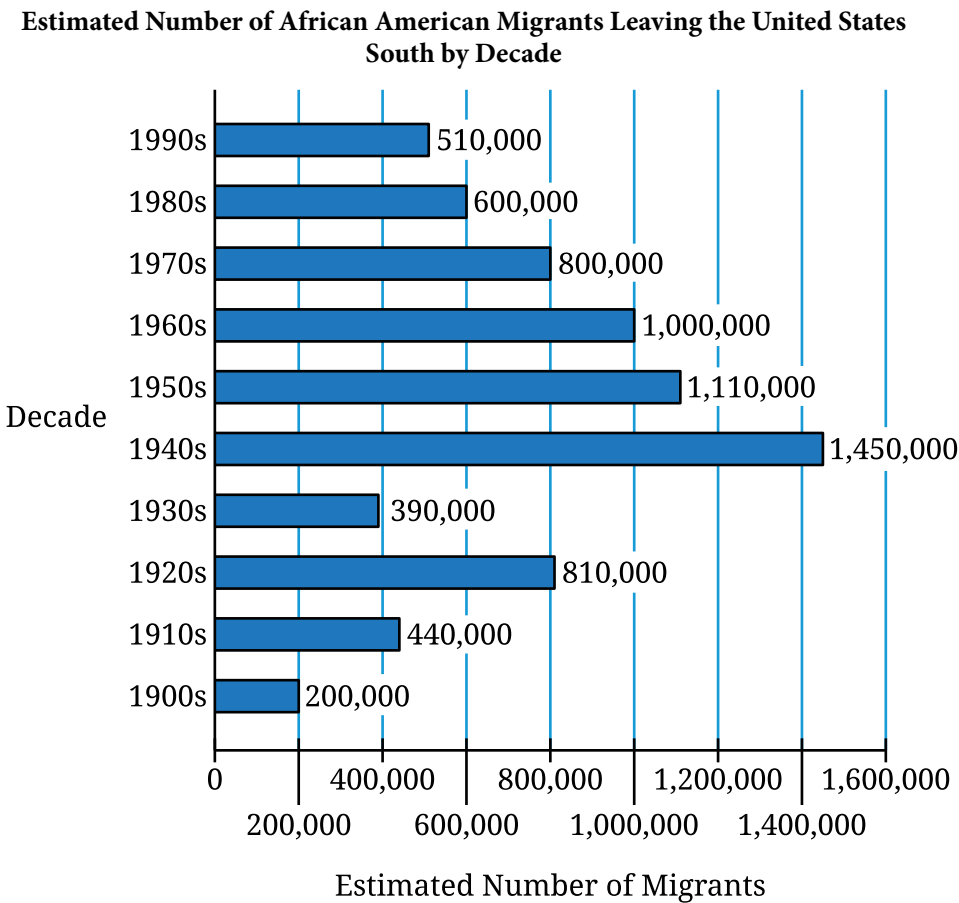
Source 1

Jacob Lawrence, *The Migration Series*, Panel 1, Painted Between 1940 and 1941



© 2022 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. Photo credit: © Phillips Collection / Acquired 1942 / Bridgeman Images

Source 2



Adapted from James N. Gregory, America's Great Migrations Project

11. Which of the following best describes a significant purpose of Lawrence's painting?
- (A) To depict the scale of African American movement to the North, Midwest, and West of the United States
 - (B) To capture the experiences of African American families returning to the southern states
 - (C) To illustrate the traumatic experience of African Americans' forced relocation after Reconstruction
 - (D) To highlight the challenges of the segregation African Americans faced while traveling on public transportation

12. Which of the following statements about Black migration during the 1920s and 1940s does the chart best support?
- (A) The realities of urban life in northern cities led to a sustained decline in migrants leaving the South.
 - (B) The availability of factory jobs in the North led to an eventual increase in migrants leaving the South.
 - (C) The advances made by the Civil Rights movement led to a reduction in the number of migrants leaving the South.
 - (D) The appeal of the Harlem Renaissance led to a substantial increase in migrants leaving the South.
13. Which of the following most directly contributed to the migration of African Americans in the late nineteenth and early twentieth centuries?
- (A) Publications in African American newspapers that denounced racial oppression
 - (B) The constant threat of racial violence throughout the Jim Crow South
 - (C) The end of segregation on railroad passenger cars and interstate bus lines
 - (D) Job shortages that resulted from confiscation of plantations in the South
14. Which of the following describes an effect of both the event depicted in the painting and a trend shown in the chart?
- (A) Racial tensions in the South decreased as employers supported the migration of Black laborers from the region.
 - (B) African Americans' communities became predominantly rural as they relocated from cities to farmland.
 - (C) Cities were transformed as African Americans infused the neighborhoods they settled with Black southern culture.
 - (D) African Americans were given equal access to housing in the urban centers of the North, Midwest, and West.

Questions 15 through 17 refer to the following.

Lift Every Voice and Sing

Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us.
Facing the rising sun of our new day begun,
Let us march on till victory is won....

Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered,
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last.

Source: James Weldon Johnson, hymn set to music, originally written as a poem, 1900

15. Which of the following best describes Johnson's purpose in writing "Lift Every Voice and Sing"?
- (A) Johnson wanted to illuminate the dehumanization African Americans endured under enslavement to highlight the nation's tumultuous past.
 - (B) Johnson sought to call attention to widespread anti-Black sentiment in the United States in order to further demands for federal civil rights legislation.
 - (C) Johnson sought to celebrate the perseverance and contributions of African Americans after a long period of oppression.
 - (D) Johnson wanted to highlight the struggles African Americans faced while indicating that these struggles were over.
16. The significance of "Lift Every Voice and Sing" in the early twentieth century can be best explained as
- (A) a call for African Americans to join in the war effort and secure a victory abroad
 - (B) an example of African Americans developing their own identity and honoring their heritage
 - (C) a demonstration that African Americans were willing to protest unfair labor conditions
 - (D) an illustration of using artistic works to generate widespread support for the cause of abolition
17. Which of the following claims can best be made about spirituals and hymns such as "Lift Every Voice and Sing"?
- (A) They conveyed the assertion that African Americans should be accepted as equals.
 - (B) They encouraged African Americans to use music as a means of assimilation.
 - (C) They offered uplifting messages of redemption and deliverance.
 - (D) They were used to promote solidarity between African Americans and other oppressed groups.

Questions 18 through 20 refer to the following.

Bus Station with “Colored Waiting Room” Sign, Durham, North Carolina, 1940



Universal History Archive/Universal Images Group via Getty Images

18. Which of the following best describes the legal basis for segregated waiting rooms like the one depicted in the image?
- (A) Presidential executive orders focused on equal economic opportunity rather than the segregation of public facilities.
 - (B) The Supreme Court ruled in *Plessy v. Ferguson* that segregated facilities created by state laws were constitutional.
 - (C) The Supreme Court ruling in *Brown v. Board of Education* addressed segregation in education but not in transportation.
 - (D) Amendments to the United States Constitution gave the states broad powers to manage public infrastructure.
19. Which of the following best describes how African Americans responded to insufficient transportation options during segregation?
- (A) African Americans prioritized economic integration over their access to public services.
 - (B) African Americans moved from rural areas to major cities for access to better transportation options.
 - (C) African Americans elected congressional representatives who would enact changes in federal policies.
 - (D) African Americans established taxi services and bus companies to serve their communities.

20. Which of the following most directly ended widespread segregation in the South?
- (A) The landmark piece of federal legislation that outlawed discriminatory practices in voting
 - (B) Peaceful sit-ins like those at lunch counters in the South in the 1960s
 - (C) Nonviolent marches such as the March on Washington in 1963
 - (D) The federal act that prohibited discrimination on the basis of race, color, and religion

Section IB: Exam Day Validation Question

The following is an example of the kind of exam day validation question found on the exam.

1. Explain how two of your sources provide different perspectives on one aspect of your topic.

Section II: Free-Response

The following are examples of the kinds of free-response questions found on the exam.

1. Short-Answer Question, Visual Source

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



Robin Smith/Getty Images

- (A) Describe one important cultural or political function of the structures in the image.
- (B) Describe one economic, cultural, or social difference between Great Zimbabwe and another African empire from the same period.
- (C) Explain one way the religious or cultural practices of an African empire or its people changed after 1500 CE.

2. Short-Answer Question, Text-Based Source

“The right of the Afro-American to vote and hold office remains in the Federal Constitution, but is destroyed in the constitution of the Southern states. Having destroyed the citizenship of the man, they are now trying to destroy the manhood of the citizen. All their laws are shaped to this end, school laws, railroad car regulations, those governing labor liens on crops, every device is adopted to make slaves of free men and rob them of their wages. Whenever a malicious law is violated in any parts, any farmer, any railroad conductor, or merchant can call together a posse of his neighbors and punish even with death the black man who resists and the legal authorities sanction what is done by failing to prosecute and punish the murders. The Repeal of the Civil Rights Law removed their last barrier and the black man’s last bulwark and refuge. The rule of the mob is absolute.”

Source: Ida B. Wells-Barnett, “Lynch Law in All its Phases,” delivered at Tremont Temple, Boston, Massachusetts, 1893

- (A) Describe the broader historical context of Wells-Barnett’s speech.
- (B) Describe one piece of evidence Wells-Barnett provides in her speech to support her claim that Southern states were destroying the rights of African Americans.
- (C) Describe a strategy used by African Americans in the late nineteenth and early twentieth century to promote racial uplift.
- (D) Explain how the discriminatory practices described in the speech were challenged by African American activists in the second half of the twentieth century.

3. Short-Answer Question, No Source

- (A) African Americans are part of the larger African diaspora. While African Americans define their experiences as distinct from those of Africans, the idea of an African diaspora has influenced Afro-descended communities throughout the Americas. Describe one specific example of a freedom movement or practice that has been influenced by the idea of an African diaspora.
- (B) Using a specific example of a work of art, a piece of literature, or music, explain how African American artistic expression emerged in response to, or in celebration of, the idea of an African diaspora.
- (C) Explain how connections to the African diaspora have shaped the lives of Afro-descended communities.

4. Document-Based Question

Explain how African Americans' experiences have shaped Black spirituality and/or faith traditions.

In your response you should do the following:

- Respond to the prompt with a defensible thesis or claim that establishes a line of reasoning.
- Describe a broader historical or disciplinary context relevant to the topic of the prompt.
- Support an argument in response to the prompt using at least three of the sources.
- Use at least one additional piece of specific evidence (beyond the evidence found in the sources) relevant to your argument.
- For at least two sources, explain how or why the perspective, purpose, context, and/or audience for each source is relevant to your argument.
- Reference or cite the sources you use in your argument. You can reference or cite the source letter, title, or author.

Source A: Louisiana Code Noir (Black Code), 1724

“II. Makes it imperative on masters to impart religious instruction to their slaves.

III. Permits the exercise of the Roman Catholic creed only. Every other mode of worship is prohibited.

IV. Negroes placed under the direction or supervision of any other person than a Catholic, are liable to confiscation.

V. Sundays and holidays are to be strictly observed. All negroes found at work on these days are to be confiscated.

VI. We forbid our white subjects, of both sexes, to marry with the blacks, under the penalty of being fined and subjected to some other arbitrary punishment. We forbid all curates, priests, or missionaries of our secular or regular clergy, and even our chaplains in our navy to sanction such marriages.”

Source: Articles II–VI from the Louisiana Slave Code (Code Noir, or Black Code), 1724

Source B: An Address to the Slaves in the United States, 1843

“The divine commandments you are in duty bound to reverence and obey. If you do not obey them, you will surely meet with the displeasure of the Almighty. He requires you to love him supremely, and your neighbor as yourself...to search the Scriptures—and bring up your children with respect for his laws, and to worship no other God but him. But slavery sets all these at nought, and hurls defiance in the face of Jehovah. The forlorn condition in which you are placed, does not destroy your moral obligation to God. You are not certain of heaven, because you suffer yourselves to remain in a state of slavery, where you cannot obey the commandments of the Sovereign of the universe....

NEITHER GOD, NOR ANGELS, OR JUST MEN, COMMAND YOU TO SUFFER FOR A SINGLE MOMENT. THEREFORE IT IS YOUR SOLEMN AND IMPERATIVE DUTY TO USE EVERY MEANS, BOTH MORAL, INTELLECTUAL, AND PHYSICAL THAT PROMISES SUCCESS....

Brethren, it is as wrong for your lordly oppressors to keep you in slavery, as it was for the man thief to steal our ancestors from the coast of Africa. You should therefore now use the same manner of resistance, as would have been just in our ancestors.... The humblest peasant is as free in the sight of God as the proudest monarch.... Liberty is a spirit sent out from God.”

Source: Henry Highland Garnet, “Address to the Slaves of the United States,” delivered at the National Convention of Colored Citizens, Buffalo, New York, 1843

Source C: Address to the National Catholic Conference, 1961

“I submit...that the nonviolent movement...

1. is based upon and motivated by love;
2. attempts to serve God and mankind;
3. strives toward what we call the beloved community.

This is religion. This is applied religion. I think it has worked for me and I think it has worked for you and I think it is the work of our Church....

After I had been arrested from a picket line about three weeks ago, I jotted down the following note, with this meeting in mind:

If the policeman had acknowledged the God within each of the students with whom I was arrested last night, would he have put us in jail? Or would he have gone into the store we were picketing and tried to persuade the manager to hire Negroes and to treat all people fairly?...

The students have chosen non-violence as a technique.... It was a responsible choice, I think. We have decided that if there is to be suffering in this revolution...we will take the suffering upon ourselves and never inflict it upon our fellow man, because we respect him and recognize the God within him....

Finally, this movement has been called one of passive resistance. But it is not that at all. Rather it might be called one of active insistence. In regard to our own roles and the role of our Church, I think we need to understand that this is a question of *real* love of man and love of God.”

Source: Diane Nash, Civil Rights activist, “Address to the National Catholic Conference for Interracial Justice,” Detroit, Michigan, 1961

Source D: Muhammad Ali in Mecca, 1972



Bettmann/Contributor

Muhammad Ali, former heavyweight champion of the world, prays inside the Holy Mosque in Mecca during his New Year’s pilgrimage to the spiritual center of the Muslim world.

Source E: Young Black Adults Less Protestant than Their Elders, 2021

Younger Black Americans Less Connected to Black Churches than Older Generations

Percent of Black Americans Who...

	Attend a Congregation That Is...		
	Black	White/Other Race or Multiracial	Seldom/Never Attend
Generation Z (1997-2012)	29%	23%	46%
Millennial (1981-1996)	27%	23%	49%
Generation X (1965-1980)	36%	24%	39%
Baby Boomer (1946-1964)	46%	23%	31%
Silent Generation (1928-1945)	49%	25%	26%

Adapted from table created by Pew Research Center, 2021

Answer Key and Question Alignment to Course Framework

Multiple-Choice Question	Answer	Skill	Learning Objective	Essential Knowledge
1	B	2C	1.5.B	1.5.B.1
2	C	1C	1.5.B	1.5.B.3
3	D	1A	1.6.A	1.6.A.2
4	C	1D	2.1.B	2.1.B.2
5	D	2A	2.1.B	2.1.B.1
6	B	1A	2.1.B	2.1.B.1
7	A	3B	2.1.A	2.1.A.2
8	C	2A	2.20.A*	2.20.A.3*
9	D	2B	2.5.C	2.5.C.3
10	C	1C	2.5.B	2.5.B.2
11	A	2B	3.16.A	3.16.A.1
12	B	2D	3.16.A	3.16.A.2
13	B	1C	3.6.B	3.6.B.2
14	C	1C	3.16.B	3.16.B.1
15	C	2B	3.8.A	3.8.A.4
16	B	2C	3.8.A	3.8.A.4
17	C	3B	2.9.C	2.9.C.1
18	B	2B	3.4.A	3.4.A.4
19	D	1A	4.5.A	4.5.A.6
20	D	1C	4.6.C	4.6.C.1

*Skills-focused question. The Learning Objective and Essential Knowledge correspond to the source.

Free-Response Question	Question Type	Skills	Learning Objectives	Essential Knowledge
1	Short-Answer Question, Visual Source	1A, 1C, 2B, 3A, 3B	1.5.A, 1.5.B, 1.6.A, 1.7.A, 1.8.A, 1.8.B, 1.9.A, 1.9.C, 1.11.A	1.5.A.1, 1.5.A.2, 1.5.B.1, 1.6.A.1, 1.7.A.1, 1.8.A.1, 1.8.A.2, 1.8.A.3, 1.8.B.1, 1.8.B.2, 1.8.B.3, 1.9.A.1, 1.9.A.2, 1.9.C.2, 1.11.A.1, 1.11.A.2
2	Short-Answer Question, Text Source	1A, 1C, 2A, 2B, 3A, 3B	3.1.A, 3.1.B, 3.3.A, 3.3.B, 3.4.A, 3.5.A, 3.5.B, 3.7.A, 3.8.A, 3.8.B, 3.9.A, 3.10.A, 3.10.B, 3.11.A, 3.12.A, 3.13.A, 3.14.A, 3.14.B, 3.15.A, 3.15.B, 3.18.A, 3.18.B, 4.3.A, 4.3.B, 4.4.A, 4.4.B, 4.4.C, 4.5.A, 4.6.A, 4.6.B, 4.6.C, 4.7.A, 4.7.B, 4.8.A, 4.8.B, 4.9.A, 4.9.B, 4.10.A, 4.10.B, 4.11.A, 4.15.A, 4.15.B	3.1.A.1, 3.1.A.2, 3.1.A.3, 3.1.A.4, 3.1.B.1, 3.1.B.2, 3.3.A.1, 3.3.A.2, 3.3.B.1, 3.3.B.2, 3.3.B.3, 3.3.B.4, 3.4.A.1, 3.4.A.2, 3.4.A.3, 3.4.A.4, 3.5.A.1, 3.5.A.2, 3.5.B.1, 3.5.B.3, 3.7.A.1, 3.7.A.2, 3.7.A.3, 3.8.A.1, 3.8.A.3, 3.8.A.4, 3.8.B.1, 3.8.B.2, 3.8.B.3, 3.9.A.1, 3.9.A.2, 3.9.A.3, 3.9.A.4, 3.10.A.1, 3.10.A.2, 3.10.B.1, 3.11.A.1, 3.11.A.2, 3.11.A.3, 3.12.A.1, 3.13.A.1, 3.13.B.1, 3.14.B.1, 3.15.A.1, 3.15.B.1, 3.18.A.1, 3.18.B.1, 4.3.A.1, 4.3.A.2, 4.3.B.1, 4.4.A.1, 4.4.B.1, 4.4.C.1, 4.4.C.2, 4.5.A.1, 4.5.A.3, 4.5.A.4, 4.6.A.1, 4.6.A.2, 4.6.B.1, 4.6.C.1, 4.6.C.2, 4.7.A.1, 4.7.B.1, 4.8.A.1, 4.8.B.1, 4.8.B.2, 4.8.B.3, 4.9.A.1, 4.9.B.1, 4.10.A.1, 4.10.B.1, 4.11.A.1, 4.15.A.1, 4.15.A.2, 4.15.A.3, 4.15.B.1, 4.15.B.2

Free-Response Question	Question Type	Skills	Learning Objectives	Essential Knowledge
3	Short-Answer Question, No Source	1A, 1B, 1C, 3A, 3B	1.7.A, 1.9.C, 2.9.A, 2.9.B, 2.9.C, 2.11.A, 2.12.A, 2.12.C, 2.13.B, 2.15.A, 2.15.B, 2.18.A, 2.20.A, 3.11.A, 3.13.A, 3.14.A, 3.15.A, 3.15.B, 3.17.B, 3.18.A, 3.18.B, 4.1.A, 4.1.B, 4.2.A, 4.2.B, 4.2.C, 4.10.A, 4.12.B, 4.12.C, 4.17.A	1.7.A.1, 1.7.A.3, 1.9.C.1, 1.9.C.2, 2.9.A.1, 2.9.A.2, 2.9.A.3, 2.9.B.1, 2.9.B.2, 2.9.C.1, 2.9.C.2, 2.9.C.3, 2.9.C.4, 2.11.A.1, 2.11.A.2, 2.11.A.3, 2.11.A.4, 2.12.A.1, 2.12.A.2, 2.12.A.5, 2.12.C.1, 2.12.C.2, 2.13.B.1, 2.13.B.2, 2.13.B.3, 2.15.A.1, 2.15.A.2, 2.15.A.3, 2.15.A.4, 2.15.B.1, 2.18.A.1, 2.18.A.2, 2.20.A.1, 2.20.A.2, 2.20.A.3, 3.11.A.1, 3.13.A.1, 3.14.A.1, 3.15.A.1, 3.15.B.1, 3.17.B.1, 3.17.B.2, 3.17.B.3, 3.18.A.1, 3.18.B.1, 4.1.A.1, 4.1.A.2, 4.1.A.3, 4.1.B.1, 4.1.B.2, 4.2.A.1, 4.2.B.1, 4.2.C.1, 4.2.C.2, 4.10.A.1, 4.10.A.2, 4.12.B.1, 4.12.B.2, 4.12.C.1, 4.12.C.2, 4.17.A.1
4	Document-Based Question	1A, 1B, 1C, 2B, 2C, 2D, 3A, 3B, 3C, 3D, 3E	1.7.A, 1.9.C, 2.5.B, 2.7.A, 2.7.B, 2.9.B, 2.9.C, 2.13.A, 2.13.B, 2.19.A, 3.9.A, 3.10.B, 4.4.A, 4.6.A, 4.7.A, 4.8.B, 4.9.A, 4.9.B, 4.16.B	1.7.A.1, 1.7.A.2, 1.7.A.3, 1.9.C.1, 1.9.C.2, 2.5.B.1, 2.5.B.2, 2.7.A.1, 2.7.A.2, 2.7.A.3, 2.7.A.4, 2.7.B.1, 2.7.B.2, 2.7.B.3, 2.9.B.1, 2.9.B.2, 2.9.C.1, 2.9.C.2, 2.9.C.3, 2.9.C.4, 2.13.A.3, 2.13.B.5, 2.19.A.2, 3.9.A.3, 3.9.A.4, 3.10.B.4, 4.4.A.1, 4.6.A.1, 4.7.A.1, 4.7.A.2, 4.7.A.3, 4.7.A.4, 4.8.B.1, 4.8.B.2, 4.9.A.1, 4.9.A.2, 4.9.B.1, 4.9.B.2, 4.9.B.3, 4.9.B.4, 4.16.B.1, 4.16.B.2, 4.16.B.3, 4.19.B.1, 4.19.B.2



Scoring Guidelines

Question 1: Exam Day Validation Question

1. Explain how two of your sources provide different perspectives on one aspect of your topic.

Scoring Guidelines for Question 1: Exam Day Validation Question

2 points

General Scoring Notes

- The question is a written response to the student's individual project.
- Answers must be in complete sentences: an outline or bulleted list is not acceptable.
- Students must reference their source or sources by name—either by author or title—in order to receive credit.

Reporting Category	Scoring Criteria		
Exam Day Validation Question (0-2 points)	0 points Does not meet the criteria for one point.	1 point Responds to the Exam Day Validation prompt with relevant descriptive information and includes reference to specific sources as appropriate in response to the prompt.	2 points Responds to the Exam Day Validation prompt with a relevant explanation and includes reference to specific sources as appropriate in response to the prompt.
	Decision Rules and Scoring Notes		
	Responses that do not earn points: <ul style="list-style-type: none">• Are too vague and do not provide an indication of sources used in the Individual Student Project.• Do not reference the specific Exam Day Validation question.• May be overly general discussions of or reflections on the project.• Only describe or explain the perspective of a single source. Examples that do not earn points: Provide a response that is overly vague: <ul style="list-style-type: none">• "Of the many sources I used, there were generally ones that were really positive about my topic, and ones that were negative."• "My project would not have been possible without the use of these two sources."	Responses that earn 1 point: <ul style="list-style-type: none">• Describe the differing perspectives of two sources as they relate to the topic of the project. Examples of specific and relevant evidence include the following with appropriate elaboration: <ul style="list-style-type: none">• The background of the authors• Summary of the sources• Description of the differences between the information found in two of the sources Examples of a statement that earns one point for evidence: <ul style="list-style-type: none">• "The author of Source 1 is a noted professor of African American history, while Source 2 is written by a generalist with less expertise on the topic."• "Source 1 is a primary source written by an eyewitness during the actual events of my research topic. However, Source 2 was written decades later from a more distant perspective."	Responses that earn 2 points: <ul style="list-style-type: none">• Explain how the perspectives of two of your sources differ as they relate to the topic of the project. Examples of specific and relevant evidence include the following with appropriate elaboration: <ul style="list-style-type: none">• Explanation of how the background of the authors impacts their perspective on an aspect of the topic• Summary of the two sources to then explain how their differences impact an aspect of the topic• Explanation of how the difference in the information or perspective of two of your sources impacts an understanding of the topic Examples that earn two points for providing an explanation of how two sources' perspectives on the topic differed: <ul style="list-style-type: none">• "The author of Source 1 is a noted historian of African American history, so their work looks at the topic my research from a 'change over time' perspective. However, the author of Source 2 is a poet, resulting in a perspective on my research topic more focused on the feelings and experiences than providing a reliable or factual account of events."• "Source 1, a newspaper article, was written during time events were taking place and captures the uncertainty of things as the events unfolded. On the other hand, Source 2 was authored thirty years after the conclusion of the event, allowing plenty of time for perspective and fact-checking of the events that took place."

Question 1: Short-Answer Question, Visual Source

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



Robin Smith/Getty Images

- (A) Describe one important cultural or political function of the structures in the image.
- (B) Describe one economic, cultural, or social difference between Great Zimbabwe and another African empire from the same period.
- (C) Explain one way the religious or cultural practices of an African empire or its people changed after 1500 CE.

Scoring Guideline for Question 1: Short-Answer Question, Visual Source 3 points

(A) Describe one important cultural or political function of the structures in the image.

1 point

Examples that earn this point include the following:

- Important political functions of the structure of the Great Zimbabwe such as:
 - ♦ Military defense
 - ♦ Protection of inhabitants
 - ♦ Housed the seat of power or rulers
- Important cultural functions of the structure of the Great Zimbabwe such as:
 - ♦ Religious center for the Shona people
 - ♦ Center for celebrations

-
- (B) Describe one economic, cultural, or social difference between Great Zimbabwe and another African empire from the same period. 1 point**

Examples that earn this point include the following:

- An economic difference between Great Zimbabwe and another African empire from the same period such as:
 - ♦ Great Zimbabwe earned its wealth from trade on the Swahili coast and the Indian Ocean, while Ghana traded with North Africa and the Mediterranean.
 - ♦ Great Zimbabwe earned its wealth by trading in gold, ivory, and cattle resources, while the Songhai Empire traded in gold, kola nuts, and enslaved people.
 - ♦ Great Zimbabwe earned its wealth by trading in gold, ivory, and cattle resources, while the Mali Empire traded in gold, kola nuts, and enslaved people.
- A cultural difference between Great Zimbabwe and another African empire from the same period such as:
 - ♦ Great Zimbabwe focused on trade, as compared to the Mali focus on learning in the city of Timbuktu.
- A social difference between Great Zimbabwe and another African empire from the same period such as:
 - ♦ Great Zimbabwe declined due to deforestation and overpopulation, as compared to the Songhai, which fell to invasion.

-
- (C) Explain one way the religious or cultural practices of an African empire or its people changed after 1500 CE. 1 point**

Examples that earn this point include the following:

- One way religious practices of an African empire or its people changed after 1500 such as:
 - ♦ Introduction of Catholicism to Kongo
 - ♦ Widespread conversion to Christianity
 - ♦ Widespread conversion to Islam
 - ♦ Blending of Indigenous spiritual practices with Christianity in the Americas

Total for (Question 1) 3 points

Question 2: Short-Answer Question, Text-Based Source

“The right of the Afro-American to vote and hold office remains in the Federal Constitution, but is destroyed in the constitution of the Southern states. Having destroyed the citizenship of the man, they are now trying to destroy the manhood of the citizen. All their laws are shaped to this end, school laws, railroad car regulations, those governing labor liens on crops, every device is adopted to make slaves of free men and rob them of their wages. Whenever a malicious law is violated in any parts, any farmer, any railroad conductor, or merchant can call together a posse of his neighbors and punish even with death the black man who resists and the legal authorities sanction what is done by failing to prosecute and punish the murders. The Repeal of the Civil Rights Law removed their last barrier and the black man’s last bulwark and refuge. The rule of the mob is absolute.”

Source: Ida B. Wells-Barnett, “Lynch Law in All its Phases,” delivered at Tremont Temple, Boston, Massachusetts, 1893

- (A) Describe the broader historical context of Wells-Barnett’s speech.
- (B) Describe one piece of evidence Wells-Barnett provides in her speech to support her claim that Southern states were destroying the rights of African Americans.
- (C) Describe a strategy used by African Americans in the late nineteenth and early twentieth century to promote racial uplift.
- (D) Explain how the discriminatory practices described in the speech were challenged by African American activists in the second half of the twentieth century.

Scoring Guideline for Question 2: Short-Answer Question, Text-Based Source

4 points

(A) Describe the broader historical context of Wells-Barnett’s speech.

1 point

Examples that earn this point include the following:

- This period was known as the nadir, as it was the point when African Americans had no protection and endured extreme racial violence.
- At this time, African Americans were being disenfranchised and were limited in their ability to advance economically and socially.
- During this period, Southern states were implementing segregation laws and violating the newly established rights of African Americans.

(B) Describe one piece of evidence Wells-Barnett provides in her speech to support her claim that Southern states were destroying the rights of African Americans.

1 point

Examples that earn this point include the following:

- A piece of evidence that Wells-Barnett provides to support her claim that Southern states were destroying the rights of African Americans was her reference to African Americans having the right to vote federally but being impeded by laws in Southern states.
- A piece of evidence that Wells-Barnett references are the labor liens on crops. Through sharecropping, white landowners provided land and equipment to African Americans in exchange for a large share of the crops, which made economic advancement difficult.
- A piece of evidence that Wells-Barnett provides to support her claim includes the railroad car regulations in Southern states that segregated where white and Black passengers could sit.

(C) Describe a strategy used by African Americans in the late nineteenth and early twentieth century to promote racial uplift. 1 point

Examples that earn this point include the following:

- During segregation, African Americans created businesses to meet the needs of their communities.
- Black women activists founded organizations like the National Association of Colored Women to promote the well-being and advancement of women and girls.
- African Americans promoted safe spaces by creating their own religious institutions such as the African Methodist Episcopal Church.

(D) Explain how the discriminatory practices described in the speech were challenged by African American activists in the second half of the twentieth century. 1 point

Examples that earn this point include the following:

- Civil Rights activists challenged discriminatory practices in voting through nonviolent campaigns such as the Mississippi Freedom Summer Project. The campaign included voter registration drives and Freedom Schools.
- African American activists challenged the discriminatory practices in education described by taking legal actions against Black students' unequal access to education. The NAACP supported the cases of families who believed their children were not receiving a quality education, and the Supreme Court decided that the education that African American students received was unconstitutional, which began a campaign of integration.
- Members of the Black Panther Party for Self-Defense challenged discrimination by promoting their right to bear arms in cases of self-defense. In their ten-point program, the Black Panther Party advocated for ending police brutality by organizing community groups to monitor interactions between the community and law enforcement.

Total for (Question 2) 4 points

Question 3: Short-Answer Question, No source

- (A) African Americans are part of the larger African diaspora. While African Americans define their experiences as distinct from those of Africans, the idea of an African diaspora has influenced Afro-descended communities throughout the Americas. Describe one specific example of a freedom movement or practice that has been influenced by the idea of an African diaspora.
- (B) Using a specific example of a work of art, a piece of literature, or music, explain how African American artistic expression emerged in response to, or in celebration of, the idea of an African diaspora.
- (C) Explain how connections to the African diaspora have shaped the lives of Afro-descended communities.

Scoring Guideline for Question 3: Short-Answer Question, No Source 3 points

- (A) Describe one specific example of a freedom movement or practice that has been influenced by the idea of an African diaspora. 1 point**

Examples that earn this point include the following:

- The creation of maroon communities of Afro-descendants in the Americas
- The Stono Rebellion was a slave revolt that emerged from a maroon community.
- The Louisiana Slave Revolt of 1811 was inspired by the Haitian Revolution.
- Marcus Garvey's Back-to-Africa movement sought to repatriate African Americans to Africa.

- (B) Using a specific example of a work of art, a piece of literature, or music, explain how African American artistic expression emerged in response to, or in celebration of, the idea of an African diaspora. 1 point**

Examples that earn this point include the following:

- Artist Bisa Butler uses African American quilt-making traditions combined with cultural elements of multiple African regions to draw connections between African and African American heritage.
- Countee Cullen's poem "Heritage" celebrates African Americans' African heritage.
- Spirituals reflect African American religious traditions with African rhythmic and performative elements.
- Afro-Cuban poet Nicolas Guillen supported African Americans during the Civil Rights movement through his poem "Little Rock."

- (C) Explain how connections to the African diaspora have shaped the lives of Afro-descended communities. 1 point**

Examples that earn this point include the following:

- The Stono Rebellion was an attempt by Africans in South Carolina to escape slavery and find refuge with other Africans in Spanish Florida.
- The Haitian Revolution influenced revolts such as the Louisiana Slave Revolt of 1811, encouraging members of the diaspora to fight for their freedom.
- Claude McKay, a Jamaican poet, encouraged African Americans to fight back against racial violence and discrimination in his poem "If We Must Die."
- Solidarity between African Americans and Africans brought international attention to Africa's decolonization movements of the 1950s and 1960s.

Total for (Question 3) 3 points

AP African American Studies Source DBQ Rubric (7 points)

Reporting Category	Scoring Criteria	Decision Rules
A. THESIS OR CLAIM (0–1 point)	1 point Responds to the prompt with a defensible thesis or claim that establishes a line of reasoning.	<i>To earn this point, the thesis must make a claim that responds to the prompt rather than restate or rephrase the prompt. The thesis must consist of one or more sentences located in one place, either in the introduction or the conclusion.</i>
B. CONTEXT (0–1 point)	1 point Describes a broader historical or disciplinary context relevant to the topic of the prompt.	<i>To earn this point, the response must describe broader events, developments, processes, or disciplinary connections that are relevant to the topic of the prompt. The point is not earned for a passing phrase or reference.</i>
C. EVIDENCE (0–3 points)	Evidence from the Sources	<i>To earn one point, the response must accurately describe—rather than simply quote—the content from at least two sources.</i>
	1 point OR 2 points Uses the content of at least two sources to address the topic of the prompt.	<i>To earn two points, the response must accurately describe—rather than just quote—the content from at least three sources. In addition, the response must use the content of three sources to support an argument in response to the prompt.</i>
	Evidence Beyond the Sources 1 point Uses at least one additional piece of specific evidence (beyond the evidence found in the sources) relevant to an argument in response to the prompt.	<i>To earn this point, the response must describe the evidence using more than a phrase or reference. This additional piece of evidence must be relevant to an argument in response to the prompt.</i>
D. SOURCE USE (0–1 point)	1 point For at least two sources, explains how or why the perspective, purpose, context, and/or audience of each source is relevant to an argument.	<i>To earn this point, the response must explain how or why (rather than simply identify) the perspective, purpose, context, or audience of each source (for at least two sources) is relevant to an argument about the prompt.</i>
E. REASONING (0–1 point)	1 point Uses reasoning (e.g., causation, comparison, change or continuity across time or geography) to set up an argument that addresses the prompt.	<i>To earn this point, the response must demonstrate the use of reasoning to frame or structure an argument, even if the reasoning is uneven or the evidence lacks specificity.</i>

