

Welcome to AP African American Studies!

AP AFAM students are expected to complete the summer reading assignment before the first day of class. This assignment will provide students with an introduction to the course, introduce key content and events from our first unit of study, and encourage students to consider why historical events have significance. Students are expected to choose **ONE** of two options below, read their selected text, complete the assignment in its entirety. You must *bring a hard copy to class* on the first day and *submit the assignment to canvas*.

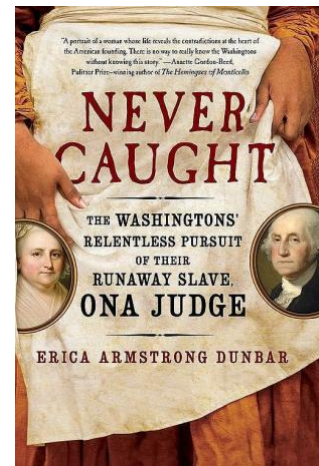
DUE: First day of class on canvas and printed copy brought to class.

Option 1

Erica Armstrong Dunbar, *Never Caught: The Washingtons' Relentless Pursuit of Their Runaway Slave, Ona Judge*. ISBN-10: 1501126415.

Assignment:

For your summer reading assignment, please purchase a copy of Erica Armstrong Dunbar's *Never Caught: The Washingtons' Relentless Pursuit of Their Runaway Slave, Ona Judge* and download [The Fugitive Slave Act of 1793 and other primary documents](#). You are asked to read the book and all of the articles, choose one of the prompts below and craft an essay response 2-4 pages in length.



Assessment:

- This is a 25-point written assignment.
- Students will be graded on thorough and thoughtful completion of the assignment, analysis, and the use of specific evidence from the readings.

Directions: After reading the Dunbar book and carefully annotating the primary /secondary documents packet, [The Fugitive Slave Act of 1793 and other primary documents](#), respond to **ONE** of the following prompts in a well-written 2-4 page essay. You must use evidence from the texts to support your answers. If you quote directly from the readings, be sure to cite the author and page in parenthesis – for the *Never Caught* book, cite the author of the reading, page number, and publication year using APA 7th edition formatting e.g. (Dunbar, 2017, p. 12) and for the documents, refer to them by number, e.g. (Doc. #2). The 2–4-page essay is worth 25 points.

PROMPTS:

1. Paternalism is defined as “the policy or practice on the part of people in positions of authority of restricting the freedom and responsibilities of those subordinate to them in the subordinates' supposed best interest.” What was the role of paternalism in American slavery? How do we see it exhibited in *Never Caught* and the documents?
2. One of the great ironies of the book *Never Caught* is, of course, the fact that the “father” of the country, who gained “freedom” for the citizens of the (later) United States, was not only a slave owner but one who, with singular determination and dogged persistence, sought to reclaim a runaway enslaved woman for years after her escape. Why were George and Martha Washington so adamant about getting Ona Judge back? What does this tell us about the nature of American slavery in the eighteenth century? What do the documents further tell us about Washington’s views on slavery?
3. According to author Erica Dunbar, Black women such as Ona Judge have been “erased” from American history because of the structural mechanisms of “enslavement, racism, and sexism.” What does she mean? Explain.

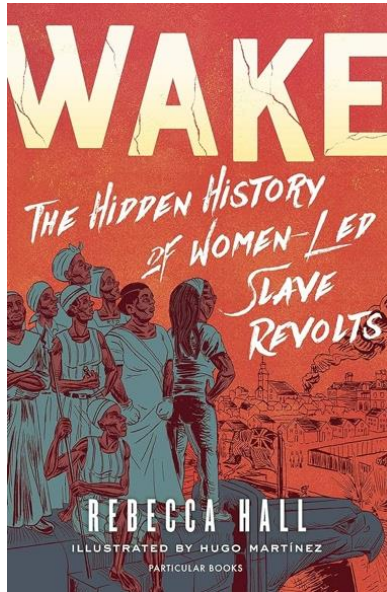
Rubric

	25-22	21-17	16-12	11 or below
Research/Citations	The student utilized the provided sources. APA style citations.	The student utilized some of the sources. Minor errors in citations.	The student utilized fewer than the required number of sources. Major errors in citations.	The student did not use provided sources. There were no parenthetical citations used.
Historical Analysis	Student thoroughly answers the prompt using specific evidence from the reading. A clear thesis is present and strongly supported.	Student answers the prompt using specific evidence from the reading; may lack some detail and focus. Thesis is present, but not fully supported.	Student answers the prompt, but uses little evidence; lacks detail and focus. Thesis is unclear, and not fully supported.	Student does not fully answer the prompt. Thesis is incomplete or not readily present. Little to no analysis of documents in relation to the prompt.
Conventions: Spelling, Grammar, and Punctuation	Almost no errors in conventions; none that disrupt the flow of the message	Minor errors in conventions, only slightly altering the flow of the message	Several errors in conventions, which alter the flow of the message	Significant errors, which often alter the flow of the paper; does not follow majority of formatting instructions
Assignment Completion	All parts of assignment are carefully completed in full detail. Submitted on time and hardcopy provided in class.	All parts of assignment are completed but lack care or detail. Assignment is 1-2 days late.	Some key parts of the assignment are missing and/or lack significant care or detail. Assignment is more than 2 days late.	Major parts of the assignment are missing and/or lack significant care or detail. Assignment is significantly late.
AP Reasoning Skills	Student skillfully uses a historical reasoning skill in their concluding analysis	Student attempts to use AP History Reasoning Skills in the conclusion	Student attempted conclusion	Student's essay lacks a conclusion and reference to an AP Historical Reasoning Skill

Primary Source Packet *Slave, Ona Judge* (2017)

1. Pennsylvania, *An Act for the Gradual Emancipation of Slavery* (1780)
Source: The Avalon Project, Yale University: Documents in Law, History and Diplomacy
<http://avalon.law.yale.edu>
2. Tobias Lear to George Washington, Philadelphia, April 5, 1791. Source: Founders Online and the Papers of George Washington <https://founders.archives.gov>
3. George Washington to Tobias Lear, Richmond, April 12, 1791. Source: Founders Online and the Papers of George Washington <https://founders.archives.gov>
4. Fugitive Slave Act of 1793
Source: George Washington Teacher Institute, Mount Vernon
<http://www.mountvernon.org/education/primary-sources-2/>
5. Advertisement for Reward of information and capture of Ona Judge, *Claypoole's American Daily Advertiser* May 25, 1796, page 3.
Source: America's Historical Newspapers, Readex database, accessed through William & Mary's Swem library. <https://digitallibrary.hsp.org/index.php/Detail/objects/492>
6. "The Granite Freeman," account of Rev. T. H. Adams from interview with Ona Judge Staines, May 22, 1845,
Source: Martha Washington, *A Life*, a collaboration of the RR Center for History and New Media at George Mason University and Mount Vernon.
<https://marthawashington.us/items/show/4.html>

Option 2



Rebecca Hall, *Wake: The Hidden History of Women-Led Slave Revolts*. ISBN-10:1982115181.

Assignment

For your summer reading assignment, please purchase a copy of Rebecca Hall's *Wake: The Hidden History of Women-Led Slave Revolts*. You will research one of the local events below, looking for stories of resistance. After researching your event, you will write/illustrate your own, "critically fabulated" version of events, in the form of a mini six-frame graphic novel and complete the below graphic-novel guide. The links provided will give you some information on each event; however, you will need to do additional research (using primary or secondary sources) to craft your graphic novel.

Assessment:

- This is a 25-point assignment.
- Students will be graded on thorough and thoughtful completion of the assignment, analysis, and the use of specific evidence from the readings.

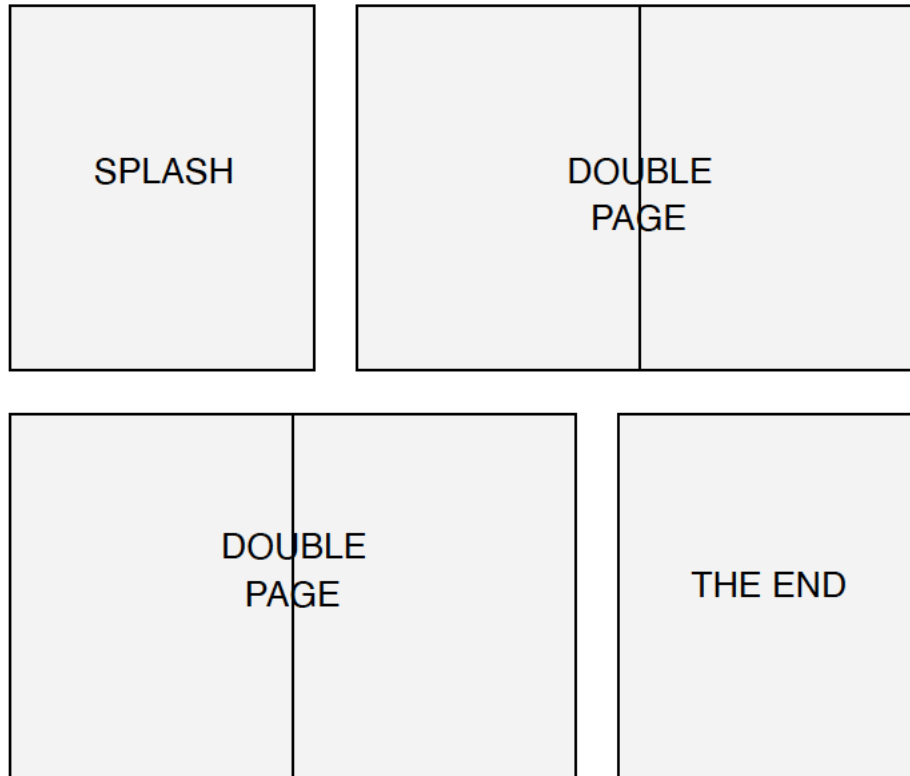
Local Event Options

1. **1941 – East Potomac Golf Course Desegregation**, <https://storymaps.arcgis.com/stories/578a1067d5014a25a8e9a0f9e30a2c21#>
2. **1943-44 – U Street Sit-ins at Penn Quarter**, <https://snccdigital.org/events/pauli-murray-organizes-howard-student-sit-ins/>
3. **1949 – Desegregation of all D.C. Catholic schools and parishes**, <https://www.washingtonpost.com/wp-srv/local/2000/gonzaga060799.htm#:~:text=Five%20years%20before%20the%20Supreme,in%20the%20Archdiocese%20of%20Washington.>

THE 6-PAGER¹

The **6-Pager** is a mini graphic novel. It may seem simple, but you can tell a rich story using literary and technical elements in just six pages!

THE BASICS



SPLASH PAGE: This is typically the first page. It makes a big “splash” and grabs the reader’s attention. Use the splash page to introduce the **title, main character, setting, and conflict**. Be sure to include the names of authors, illustrators, and contributors.

DOUBLE PAGE SPREADS: These pages are a blank canvas where you bring your story to life. Be creative and strategic as you lay out your narrative. Barbara Slate recommends, “Think about what you want to accomplish. Decide the first panel and the last, then figure out what goes in the middle.” Slate also suggests making sure the last panel is a page-turner!

THE END: The story is wrapping up. You may want to include a surprise twist, bring the story to a conclusion, or hint at a possible sequel.

¹ Adapted from “The 6 1 Pager” Barbara Slate (2020)

MAIN CHARACTER SKETCH

Critical fabulation starts with a single invented detail. You will use the information gathered during your research to create a well-developed main character who existed in the past. Below, brainstorm aspects of your character. Then, sketch your character, including distinguishing characteristics to make your character recognizable to readers.

Full name:

Age:

Demographic info:

Powers/Outstanding Characteristics (What is special or unique about your character? Is this hidden or widely-known?)

Best friend/Close Relationships:

Where is home for your character?

Get inside your character's head. What are their beliefs, hopes, fears, ambitions, etc.?

What are your character's strengths and weaknesses?

Provide your character's backstory.

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Extra details: What are your character's quirks, preferences, or idiosyncrasies? (favorite food, soft voice, only walks on the left side of the street, obsessed with quantum physics, survived an unspeakable trauma...) Take some time to get to know your character.

SKETCH YOUR CHARACTER: Draw your character, including something unique and distinctive to make them easily recognizable (glasses, hat, hairstyle, uniform, etc.) Look at the main character in *Wake*. How did the illustrator make her recognizable in every frame?

A large, empty rounded rectangular box with a black border, intended for drawing a character. The box is centered on the page and occupies most of the lower half of the document.

CAST OF CHARACTERS

Who are the other characters in your narrative? Which characters are allies? Which are antagonists or villains? Use the space on this page to list and describe these characters.

CAST OF CHARACTERS: Sketch your cast of characters here. (Take more space if needed).

A large, empty rounded rectangular box with a black border, intended for sketching the cast of characters. The box is centered on the page and occupies most of the lower half of the page.

YOUR STORY & HISTORY OF THE PRESENT

Through your graphic narrative, you are reframing a historical act of resistance. Write a five-paragraph essay that explains your graphic novel and how the historical event you researched continues to affect, or haunt, the present.

Rubric

Comic	<i>Excellent</i> 15-13	<i>Proficient</i> 12-10	<i>Developing</i> 9-7	<i>Unsatisfactory</i> 6 or below
<i>Mechanics</i>	Writer makes no errors in grammar or spelling that distract the reader from the story.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the story.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the story.	Writer makes 4+ errors in grammar or spelling that distract the reader from the story.
<i>Comic Story Structure</i>	The story is very well organized. One idea or scene follows another in a logical sequence with clear transitions.	The story is pretty well organized. One idea or scene may seem out of place. Clear transitions are used.	The story is hard to follow. The transitions are sometimes not clear.	Ideas and scenes seem to be randomly arranged.
<i>Use of images</i>	Carefully chosen images help the reader understand the action/emotions in the story.	Most of the images help the reader understand the story. One or two are unrelated or confusing.	Comic includes many images that do not relate to the story and confuse readers.	Comic does not use images and relies too heavily on text.
<i>Comic Quality</i>	Comic has at least 5 panels that are neatly done. Words, characters, and action are easy to read.	Comic has at least 5 panels but some panels are messy or difficult to read	Comic has fewer than 5 panels, but all are neatly done and easy to read.	Comic has fewer than 5 panels and some are messy or difficult to read.

Reflection	<i>Excellent</i> 10-9	<i>Proficient</i> 8-7	<i>Developing</i> 6-5	<i>Unsatisfactory</i> 4 or below
<i>Mechanics</i>	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer only makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer 4+ errors in grammar or spelling that distract the reader from the content.
<i>Reflection Content</i>	Writer clearly explains the specific artistic choices that were made to convey mood, emotion, or action, and describes how they convey meaning	Writer explains the specific artistic choices that were made but does not clearly explain how they convey meaning. Readers might be confused.	Writer vaguely explains their artistic choices but does not explain how they convey meaning.	Writer does not explain their artistic choices or how they convey meaning. Reflection may be off-topic or too general.