Flynn /McLoughlin American Studies:

Forming an American Identity

AMSTUD Flynn/McLoughlin Google Classroom join code: wz53iavh

Congratulations on your enrollment in Advanced Placement American Studies. We would like to welcome you to this rigorous and rewarding program.

The College Board guidelines steer our course outline, topics, pace, assessment models, and scoring rubrics. As such, we have an ambitious agenda ahead of us. Our commitment to this rich curriculum necessitates preparation and study over the summer.

Below you will find the summer assignment for this course. All work must be completed in advance of the first day of class to be adequately prepared and to effectively participate in the program. A content-specific test on this material will be administered the first week of class.

Since this is a college level course, high grades on early assessments indicate that your reading for information and construction of thoughtful persuasive essays are at the collegiate level. Low grades reflect either a lack of motivation or a need for skill-building in these areas. The main purpose of the summer assignment is to get an early clear evaluation of your academic motivation and skills level. Skill development can be something fostered during the course, motivation is not.

Clearly, you must commit yourself to a significant amount of independent reading and analytical writing to achieve success in this course, not only during the summer but throughout the year. Through this challenge you will gain tremendous insight into the American experience as well as into your own scholarly potential. We look forward to a thought provoking and productive experience with you.

All written responses should be completed with MLA heading and formatting: Times New Roman, 12 pt font, double spaced

Click HERE in late August/Early September for : UCONN ECE Registration

AP textbook pick-up will take place over ***finals week*** and books can be picked up outside of ***T-24***

Codes for other sections in case of summer schedule change:
Murphy/DelSole- dwlhchrb | Puskar/Novick- t3pkgvbt | Norrie/Donlon- hvkrgahz | Pollex/Cehovsky- 4ofevxkc

History Portion:/UCONN History 1501 And 1502 /AP United States History Summer Assignment: Warde

History Summer Assignment #1

1. *GIVE ME LIBERTY* Directions. Use your hard copy or Give Me Liberty Online Choose Register a code, and then Enter: **NYR-JEK-LXF**
2. Read Chapters 1- 3 in *Give Me Liberty* carefully.

3. Answer the **Focus questions** for each chapter as you go. Use supporting evidence from the reading and Cite parenthetically e.g. (Foner, 25) Submit to Google Classroom.
4. Optional We will begin the year with Chapter 4- Feel free to get a head start reading and answering those focus questions too!
5. On Day 1: We will be playing a game in the style of ESPN's PTI show segments "What's the word for?: And "Toss up". You will want to be prepared for US History PTI What's the Word for/Toss UP on day 1 activity!

GML Chapter 1 Focus Questions. Please answer each in paragraph form.

1. *What were the major patterns of Native American life in North America before Europeans arrived?*
2. *How did Native Americans and European ideas of Freedom differ on the eve of Contact?*
3. *What happened when peoples of the Americas came in contact with the Europeans?*
4. *What were the chief features of Spanish, French, and Dutch empires in America?*

GML Chapter 2 Focus Questions. Please answer each in paragraph form.

1. *What were the main features of English colonization in the 17th century?*
2. *What obstacles did English settlers in the Chesapeake overcome?*
3. *What made the English settlement of New England distinctive?*
4. *What were the main sources of discord in early New England?*

GML Chapter 3 Focus Questions. Please answer each in paragraph form.

1. *How did the English empire expand in the mid seventeenth century?*
2. *How was slavery established in the Western Atlantic world?*
3. *What major social and political crises rocked the colonies in the late 17th century?*
4. *What were the directions of social and economic change in the eighteenth century colonies?*
5. *How did patterns of gender roles change in eighteenth century America?*

We will begin the year with Chapter 4- Feel free to get a head start reading and answering those focus questions!

Students must submit Give Me Liberty notes responses to google classroom

Summer Assignment #2 Columbus Debate : Second day of Class

1. Read Columbus Documents for Day 2 Debate: *Is Columbus a hero, villain, or somewhere in between?*
2. For *The Landing of Columbus painting, you may find it more helpful to view the image in color:Landing of Columbus*
3. Use the documents from the packet as well as knowledge gained from Give Me liberty to create a research organizer, including evidence for all 3 views (hero, villain, in between). Be sure to create a thesis, anticipate and refute counterclaims.
4. Sample organizer: Sample Organizer
5. Submit your completed organizer to google classroom BEFORE Day 2 class debate.

History Summer assignment #3: American Studies Early Artwork

1. **Step 1**: Select Four Works **TOTAL**
    a. Choose **one artwork from each of the following categories**:
    b. Native American Art (pre-contact or early contact period)
    c. French Colonial Art (North America)
    d. Spanish Colonial Art (North America or the Caribbean)
    e. English Colonial Art (North America)
2. **Step 2:** Research and Identify For each artwork, provide:
    a. Title or designation
    b. Artist (if known) or culture of origin
    c. Date of creation
    d. Materials and techniques
3. **Step 3**: Visual & Contextual Analysis
   For each artwork, write a short essay (1–2 paragraphs) that:
    a. Briefly Describes: Identify key visual elements (composition, color, form, materials, subject matter).
    b. Explains: Place the work in its historical and cultural context. Consider:
    c. Who created it and for what purpose?
    d. What does it reveal about society, beliefs, or power structures?
    e. How does it reflect cultural exchange, adaptation, or resistance?
4. **Step 4:** Synthesis & Reflection Write a concluding paragraph that addresses:
    a. How do these works collectively illustrate the diversity and complexity of early American societies?
    b. What similarities and differences emerge in how art was used by Native Americans, French, Spanish, and English colonists?
    c. How does examining art deepen your understanding of the historical narratives in APUSH Unit 1?

Suggested Resources to choose your art from:

- Picturing America: Theodore de Bry's Collected travels in the east Indies and west Indies
- Reframing America- Art in the Colonies
- The Metropolitan Museum of Art: (Choose Ancient American)
- Art in American Colonies and the United States, c. 1700–1865 (Smarthistory)

Example Art Works (with Hyperlinks)

Category	Example Work & Link

Native American	• Images of Africans in the Codex Telleriano-Remensis and Codex Azcatitlan • Huexotzinco Codex (1531). Also in GML pg. 29 • Bandolier Bag (Lenape, c. 1850) – Smarthistory Additional Analysis • Transformation Masks
French Colonial	• Map of New France (Samuel de Champlain, 1612) – John Carter Brown Library • Give Me Liberty Pag 17 : Europeans view on Indian religion.
Spanish Colonial	• Frontispiece of the Codex Mendoza (c. 1541) – Khan Academy • Give Me Liberty pg 26 & 27 (Florentine Codex) • Give Me Liberty pg 30 "Four Racial Groups" by Andres de Islas • Casta Paintings: Mestizo
English Colonial	• Watercolors of John White (c. 1585–1593) – Smarthistory • Give Me Liberty pg 12 & 16 John White images of Native Americans • Portraits of the Freake family

Below is what a **sample Art response** would look like:

Student Response **Sample:** Evaluating Art from AP US History Period 6 (1865–1898)(same assignment from a different time period)

Native American Art: Sioux Beaded and Quilled War Shirt, c. 1880

- This Sioux war shirt from around 1880 really stood out to me because of its amazing beadwork and the story it tells about Native American life during a tough time. The shirt is made from animal hide and decorated with colorful beads and quills in patterns that have special meanings for the Sioux. I learned that these shirts were worn by important leaders and warriors, and making them was a way to keep traditions alive even when the US government was trying to force Native people to change their ways. I think this piece resonated with me because it shows how art can be a form of resistance and pride. Even when their world was changing, the Sioux found ways to hold onto their identity, and you can really feel that strength in the shirt's design.

French-American Art: Henry Ossawa Tanner, "The Banjo Lesson" (1893)

- Henry Ossawa Tanner's "The Banjo Lesson" is a painting I found really moving. Tanner was an African American artist who studied in France, and you can see the influence of French painting in the soft light and realistic details. The painting shows an older man teaching a young boy to play the banjo in a quiet, caring moment. What struck me most is how Tanner painted African Americans with so much dignity and warmth, which was pretty rare at the time. This piece resonated with me because it feels hopeful—like even in a world full of prejudice, there are moments of love and learning that matter. It made me think about how art can challenge stereotypes and show the real lives of people who are often ignored.

Spanish-American Art: Santero Retablo, "Our Lady of Guadalupe" (late 19th century, New Mexico)

- The retablo of Our Lady of Guadalupe from New Mexico caught my attention because it's so different from the other art I looked at. It's a small, colorful painting on wood, made by a local folk artist (called a santero), and it shows the Virgin Mary surrounded by bright decorations. I learned that these retablos were really important to Hispanic families in the Southwest and helped them keep their faith and traditions alive after the US took over the region. This piece resonated with me because it reminded me of how my own family has special objects that connect us to our heritage. Even though it's simple, the retablo feels powerful because it represents hope and community.

English (Anglo-American) Art: Thomas Eakins, "The Gross Clinic" (1875)

- Thomas Eakins's "The Gross Clinic" is a huge and dramatic painting that shows a surgery taking place in front of medical students. At first, it seemed kind of intense, but the more I looked at it, the more I appreciated how realistic and detailed it was. Eakins wanted to show how important science and education were in America at the time, and you can see the focus and seriousness on everyone's faces. This painting resonated with me because I'm interested in science and medicine, and it made me realize how far we've come in those fields. It also made me think about how art can capture big changes in society, like the rise of modern medicine.

English Summer Assignment #1 : Rhetorical Analysis

Read ***Educated***, by Tara Westover. Choose two passages (approximately one paragraph each; no more than one page) from the memoir that stand out to you. These should be passages that speak to a higher truth about **identity**, that get at what it means to be … a student, a sister, a daughter, an American, a human, etc. Print out these passages and annotate with a focus on the efficacy of Westover's writing style. Consider tone, imagery, structure, syntax and diction. For **each** passage, you must write one well-developed paragraph (**no more than 1 page**) in which you explain *how Westover's writing choices help the reader understand the 'higher truth' you identified*.

You should be familiar with and comfortable using the following terms in your responses.

Rhetoric: The effective use of language; also, the study of effective language use. The term can also be used negatively, as when it is said that a particular argument is really just using rhetoric, that is, using words persuasively (perhaps by making emotional appeals) without making a solid argument.

Argument: Writing that attempts to prove a point through reasoning. Argument presses its case by using logic and by supporting its logic with examples and evidence.

Evidence: The facts that support an argument. Evidence takes different forms depending on the kind of writing in which it appears, but generally is concrete, agreed-upon information that can be pointed to as example or proof.

Audience: As actors have audiences who can see and hear them, writers have readers. Having a sense of audience is important in writing because we write differently depending on who we think will be reading our work. If the audience is specific, we write in such a way that will appeal to a small group; if it is general, write in such a way that as many people as possible will listen to and be able to hear what we have to say.

Purpose: The author's goal or aim in writing a given piece. What is the author trying to get the audience to feel, think or do? This is especially important when considering rhetoric, as effective rhetoric always arises from its purpose.

Exigence: The "spark" that prompts a writer to write. Different from purpose, this is the impetus that begins the process of creating. It could be something that the author has always felt and finally committed to paper, or it could be a specific event or circumstance that gets the pen moving. Considering the exigence of a work of rhetoric is essential in understanding the choices made in creating it.

Tone: refers to the author's attitude toward the reader (e.g. formal, intimate, pompous) or to the subject matter (e.g. ironic, light, solemn, satiric, sentimental).

Diction: refers to the specific choice of words used in a literary work. A writer's diction may be characterized, for example, as formal, colloquial, abstract, concrete, literal or figurative. Diction is tempered by audience and informed by purpose and exigence.

Imagery: refers to the use of language in a literary work that evokes sense-impressions by literal or figurative reference to perceptible or "concrete" objects, scenes, actions, or states as distinct from the language or abstract argument or exposition. The imagery of a literary work thus comprises the set of images that it uses to appeal to senses (including, but not limited to sight).

Symbol, Symbolism: A symbol is something that stands for something else. Unlike allegory, symbolism is multi-dimensional--it may convey a number of meanings. The symbol of the great white whale in Herman Melville's Moby Dick, for example, may stand for the devil, nature, the forces of the universe or something else altogether.

Style: The way a writer writes. Any of the choices writers make while writing—about diction, sentence length, structure, rhythm, and figures of speech—that make their work sound like them. The tone of a particular work can be due in part to a writer's style.

Voice: A writer's unique use of language that allows a reader to perceive a human personality (persona) in his or her writing. The elements of style that determine a writer's voice include sentence structure, diction, and tone. The term can also be applied to the narrator of a selection.

English Summer Assignment #2 : Argument

Listen to the following podcast (or read the transcript) : The Secret Power of Siblings. Based on Dominus's findings, evaluate the various sibling impacts in *Educated*. Choose **one** of Westover's siblings and take a clear stance on how your chosen sibling most significantly shaped Westover's life (for better or worse) and defend that position with evidence from the podcast and the memoir. **1-2 pages, double spaced**.

English Summer Assignment #3 : Personal Writing

In *Educated*, Tara Westover's journey is shaped not only by her formal schooling but also by powerful social, cultural, familial, and economic forces, to name a few. Drawing on your own experiences, write an essay in which you reflect on how your identity as a learner has been influenced by both your formal education and the broader influences in your life such as siblings/family, community, or socioeconomic circumstances. Use this as an opportunity to introduce yourself to us. Allow your own unique voice to shine through. **3 page maximum, double spaced**.