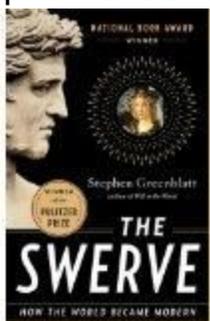


AP European History Summer Extravaganza 2018 Edition

I. Reading:

Stephen Greenblatt, [*The Swerve: How the World Became Modern*](#)



From Amazon: One of the world's most celebrated scholars, Stephen Greenblatt has crafted both an innovative work of history and a thrilling story of discovery, in which one manuscript, plucked from a thousand years of neglect, changed the course of human thought and made possible the world as we know it.

Nearly six hundred years ago, a short, genial, cannily alert man in his late thirties took a very old manuscript off a library shelf, saw with excitement what he had discovered, and ordered that it be copied. That book was the last surviving manuscript of an ancient Roman philosophical epic, *On the Nature of Things*, by Lucretius—a beautiful poem of the most dangerous ideas: that the universe functioned without the aid of gods, that religious fear was damaging to human life, and that matter was made up of very small particles in eternal motion, colliding and swerving in new directions.

The copying and translation of this ancient book—the greatest discovery of the greatest book-hunter of his age—fueled the Renaissance, inspiring artists such as Botticelli and thinkers such as Giordano Bruno; shaped the thought of Galileo and Freud, Darwin and Einstein; and had a revolutionary influence on writers such as Montaigne and Shakespeare and even Thomas Jefferson. 16 pages of color illustrations

RATIONALE / OBJECTIVES: The summer reading for AP European History is intended to accomplish several objectives for the course. Most importantly, reading the book provides students an accessible introduction to argument-driven, academic history. During the course of the year, we will be reading small excerpts from secondary sources and analyzing their arguments and argumentation. Understanding how historians use a variety of evidence to build an argument about the past is crucial for students. More secondarily, *The Swerve* provides an introduction to the Renaissance, the first focus for our 600-year journey through European history. As you read, you will encounter many of the figures, places, events, and issues that exemplify this fascinating period that is considered the beginning of the “modern world” (who knew modern extended back 600 years!).

I advise you to wait until August to begin reading *The Swerve*. Yes, procrastinate! You'll be able to participate more meaningfully in the online conversation and discussions once school starts in late August.

Books of history like *The Swerve* are secondary sources compared to the primary sources historians use to understand the past. For AP European History, we ask several key questions of the secondary sources we read:

- ❖ What argument is the historian making?
- ❖ What evidence does the historian use in making her/his argument?
- ❖ How might the evidence be used to make a different argument?

In the case of *The Swerve*, Greenblatt makes an implicit argument in his subtitle - how the world became modern. An underlying question is what does Greenblatt mean by modern? And the main question - what arguments does his book make about how the world became modern?

Blog instructions:

Before the first day of school (Aug 28, 2018), you will post seven comments on our class blog - <http://europeanhistorysummer2018.blogspot.com/>.

Four posts (5 pts each) should

- be approximately 6-8 sentences
- pose a question and explain why it intrigues you, comment on an interesting detail or unusual bit of information, offer a quotation from the book that captures your attention, etc. Provide page numbers for any specific details/quotes.
- be something that has not already been mentioned.
- follow this schedule*
 - First post by Aug. 17
 - Second and third post by Aug. 24
 - All posts before Aug. 28

* If you are away from technology for the *entire* summer and cannot meet this schedule, please contact me to make alternate arrangements.

Three Response posts (label them as such) (3 pts each) should respond thoughtfully in 3-5 sentences to classmates' posts. The first Response post should be done by Aug. 20, the second and third before Aug. 28.

Points deducted for late (August 28 and after) comments. The blog must be accessed using your Berman email.

Please let me know if you have any trouble accessing it or questions about posting a comment. You need to have your own copy of the book on the first day of school.

II. Art Experience A Visit to the National Gallery of Art

Make a jaunt down to the National Gallery of Art on the Mall in DC some time before school begins for a Renaissance art experience. The assignment is due the first day of school.

RATIONALE / OBJECTIVES: Visual art, among other forms of creative expression, is an integral part of the AP European History curriculum and sheds light on the social, cultural, political, and economic conditions of the period it represents. The primary objective for this assignment is for students to get a clear sense of how art evolved from the late medieval period through the Renaissance and on into the 18th century. Think about how the art changed in its

- style
- materials
- subject matter
- patronage (who commissioned the art / hired the artist)

At the Gallery:

Begin at the information desk in the rotunda hall of the West Building (it's the older classical building, not the funky modern building). Get a map of the gallery from the info desk and **pick up the Directors Audio Guide from the audio guide desk.**

The National Gallery has a very small collection of works from the Medieval era, so the focus for your art experience is on the Renaissance era up to about the early 1700s. The Medieval collection does have a room of cool tapestries if you want to pop down to the ground floor – the room is G19.

The galleries (identified below by one- or two-digit numbers) you'll visit are all in the same wing of the museum, so once you find the starting point, you should be able to find your way reasonably well. Gallery numbers are labeled in the passageways between the rooms.

Some of the rooms have interpretive panels that provide the big picture. Do read them and jot down anything you think is important. I have identified the subject of the panels below.

Lastly, the three digit numbers below refer to the audio tour. Certain works of art are labeled with a Directors Tour plaque and a number. On your audio guide, punch in the number to hear the commentary (usually about a minute or two).

The assignment is essentially a note taking assignment, so be sure you have something to write with and on, paper or electronic (I used my iPad). Choose any **THREE** of the interpretive panels and **TWELVE** of the art works and jot down something you find interesting, illuminating, unusual, funny, important, etc. about them. I'm looking

for 2 or 3 sentences, nothing more. FINALLY, write a solid paragraph that explains how art evolved over the period in question. You can focus on some particular aspect from the bulleted list above - don't try to cover everything!

Below is the **Mr. Rodgers Handy Guide to the Gallery**. I've provided brief descriptions of the panels and artworks keyed to the audio guide.

1 - This is the starting point. Late Medieval Italian, two directors commentaries (not so exciting, but perhaps that's just me); a good interpretive panel - subjects and settings Enthroned madonna and child - Byzantine across from Duccio 301

4 – very good interpretive panel - "new Interests" new humanism and rediscovery of Greece and Rome; 310 "Adoration of the Magi" good director commentary important on Fra Angelico and Filippo; 306 work by Veneziano early representation of male nude (St. John in the desert); 307 painted shield featuring David and beheaded Goliath, by Castagno, very interesting commentary – listen!; note also two early portraits of young Florentines – why are they unusual?

6 - Renaissance portraiture (non religious works); 313 good commentary on the DaVinci painting "Genevra de Benci"; two good interpretive panels

7 - 311 Botticelli painting of Giuliani de Medici (listen to commentary for cool history)

10 – good interpretive panel Renaissance Painting in Venice (the Renaissance was about more than just Florence!); 312 Giorgione painting of "The Adoration of the Shepherds"

12- "The Feast of the Gods" by Bellini, finished by Titian, 315, what makes the subject of this painting fairly unusual? Good to show influence of patron, Duke of Ferrara, who wanted Bellini to do the painting even though Bellini had done mostly religious work throughout his career; Titian later altered background, also at request of patron

20 – read the interpretive panel on Raphael and the High Renaissance; 349 Raphael, "Saint George and the Dragon" (quite tiny!), who was St. George?; 318 Raphael, "The Alba Madonna" (good contrast with room 1's Enthroned Madonna and Child to illustrate changes in art over 200 years) 3182 surprising fact about the model for Mary

21 Mannerism - *good interpretive panel*

23 Titian works, interpretive panel, darkness echoes/prefigures the El Greco works
361- female nude "Venus with a Mirror"

26 Fresco room - gives you a small taste of what how a fresco is done. The most famous fresco? Michelangelo's Sistine Chapel ceiling in Rome.

28 - El Greco room Mannerism at its most Mannerist, all but three of the works are by El Greco - how can you recognize his work? What characteristics do the paintings share? Compare his style to earlier High Renaissance works: similarities and differences; 380 Laocoon

TIME FOR A BREAK??

Go next to galleries 30-34,35,35a,38-41a

30 - 420 Giovanni Paolo Panini, "Interior of the Pantheon, Rome," good commentary; "Veil of Veronica," Domenico Fetti, it's just freaky!

31 - lots of large landscape and Venetian cityscapes, 430 Canaletto, "View of St Marks Square" basilica and doges palace

32 - int panel on Tiepolo, very vivid and active scenes,

38 - 501 "Marriage at Cana," by The Master of the Catholic Kings (Ferdinand and Isabella)

39 -- 514, Rogier van der Weyden "Portrait of a Lady," 510 - "Annunciation," Jan van Eyck

35 - 530 Hans Holbein portrait of Sir Brian Tuke, member of Henry VIII's court; 532 "Small Crucifixion" by Grunewald, check out the guy on the right's face – Yikes!

34 - Spanish, some still lifes, 450 "Two Women at the Window" by Murillo, interesting commentary!

36 - Jewish subject! "The Finding of Moses," Sebastien Bourdon

37 - 470 great light and shadow, "The Repentant Magdalene," Georges de la Tour

TAKE A BREAK IF YOU HAVEN'T ALREADY – get a cup of tea in the garden café – you'll be oh so civilized!!

Last few galleries 42-50

43 - 290 Anthony van Dyck, "Queen Henrietta Maria (of England) and Jeffrey Hudson" cool commentary on dwarves at court and on animal symbolism

42 - good interpretive panel Flemish art, lots of van Dyck portraits, 299 van Dyck, "Marchesa Elena Grimaldi Cattaneo" listen to commentary about who else is in painting

45 - 280 Peter Paul Rubens, "Daniel in the Lions' Den", Jewish subject, interesting commentary; 289, Rubens, "The Fall of Phaeton" popular subject at time; 283 Hendrick Goltzius "The Fall of Man" fun animal symbolism

46 - interpretive panel on Portraits of the Dutch Golden Age

46 - 232 Jan Steen, "The Dancing Couple" really cool commentary; two other directors commentaries 271 okay, 272 Verspronck, 'Andreas Stillje as Standard Bearer" more interesting commentary

48 - Interpretive panels on 17th c Dutch art and on Rembrandt; Rembrandt "Self-Portrait" 250, really good commentary; 253 "The Mill" Rembrandt, interesting commentary re: symbolism and historical context

49 - interpretive panel on Landscapes and Seascapes – okay; 231 Jacob van Ruisdael, "Forest Scene"; 261, Aelbert Cuyp, "The Maas at Dordrecht"

50A - several small Vermeers, 221 "Girl with the Hat"; 217 "Woman Holding a Balance"

WHEW! Gallery-going is exhausting!