

**ADVANCED PLACEMENT EUROPEAN HISTORY  
COURSE INTRODUCTION  
INSTRUCTOR: CHRIS JANUS  
INSTRUCTOR FOR EUROPEAN ART: Laurie Rojas  
2007-08**

**THE RATIONALE**

The value of teaching European history has been increasingly questioned recently by those who consider themselves expert in the social sciences. There have been warnings about the dangers of a Eurocentric approach to Modern World history and calls for multiculturalism. Such warnings seem particularly appropriate at a school as diverse as ours and in a country which is becoming more ethnically varied. The cultural foundations of this country, however, remain European and it is often forgotten that the origins of European civilization are diverse. Also, the most significant event in Modern World history (from 1500 onwards) is the expansion of Europe and its subsequent domination of the globe until after World War I.

**THE NATURE OF THE COURSE**

The course helps you prepare for the advance placement exam in European history during the second week of May, though, the exam does not dominate how the course is taught. This examination has a multiple choice

section, a document-based section, and an interpretive essay section that have two sets of three essays where you are asked to write on one topic from each set. These topics are drawn from three broad themes for the period 1450 to the present around which the Development Committee of the AP European History Board now structures the exam. These themes are 1) political and diplomatic, 2) intellectual and cultural, and 3) social and economic. Throughout the year you are given objective tests, document-based essays, and interpretive essays in preparation for this exam. You are also asked to form study groups to help you prepare for the exam.

Most importantly, the material in the course is gone over TWICE: once during the first two and a third quarters, and then during a two-week review just before the AP exam where you review the course material in the study groups. This system works: several years ago 95.8% of the students got 3 or better, and 61% got 4s and 5s. The national average is 70% for 3 or better and 33% for a 4 or a 5. A 3 means that you are "qualified," a 4 means you are "well qualified," and a 5 means you are "extremely well qualified." Any of these scores help you get into college, and they often are good enough for college credit or placement out of an introductory course in European history.

A more important focus of the course is to improve your research and writing skills, largely through a series of short research papers and DBQs for, as we all know, history at the college level is mostly an exercise in writing.

Another important focal point of the course is art as a reflection of European history. Here we examine the crossroads of art and history in each of the major historical periods. To help us, Eric Triantafillou, who has a BFA and an MFA from the Art Institute, gives nine lectures throughout the year. He also plans two trips to the Art Institute during the autumn and winter quarters where you are asked to answer questions on paintings in the collection. Answering these questions should help you review the art periods that we have previously gone over in class.

Finally, a unique aspect of the course is that each class is required to create a magazine modeled after The New Yorker on some theme in European history. This project is a yearlong and is run by you. Shortly into the quarter, we hold elections for an editor-in-chief, an art editor, a technical editor, and someone to be in charge of fundraising so we can pay for the publication of the magazine. Those who are not part of the leadership of the magazine are asked to write a five to six page

article as their contribution to this enterprise. More on this later.

### **TEXTS FOR THE COURSE**

I would like you to go to the school bookstore and purchase the two volumes of R. R. Palmer and Joel Colton's A History of the Modern World (9<sup>th</sup> edition), two review texts for the AP entitled Cracking the AP European History (Princeton Review), and Modern European History by Birdsall S. Viault as well as Stefan Zweig's The World of Yesterday. If money is an issue, you need only purchase the first volume of Palmer and the Viault review text this quarter.

### **EVALUATIONS**

TEACHER: Grades are a reflection of the standard of excellence that I set for BOTH you and me. A grade, once given, will NEVER be changed although I encourage all students to come and talk to me about why they received a grade. Grading will be TOUGHER at the beginning of the year, especially on essays. I will also be more inclined to give you the benefit of the doubt on your final grade than on your quarter grades. Further, I want to make very clear to you now that how well your assignments are written will be as important as their content when determining your grades. You will find attached to this course

introduction a checklist for essays that I made up as well as the proper footnote form for research sources. In addition to your grades on essays, class participation will be a significant part of your grade. This will be particularly true when your discussion is original and when it displays evidence that you have read assigned work carefully. A more formal aspect of class participation will be that the discussion of most of the material in the course will be led-facilitated-by one of you. See the next section of the syllabus for how you will be graded when you are in charge of a discussion. We will also select an "observer" to comment formally on the discussion as is done in the Harkness method that is used at Exeter Academy. The seminar tables in the classroom are based on that method though instead of having one large table, six smaller tables have been made to increase the flexibility of configurations we can use in the classroom. The final consideration that I use in determining grades is to check how many times you have been absent and LATE. I will keep a running record of both. I have found lateness to be a particular problem for the first period class.

STUDENT: Throughout the year one of my rules will always be to keep my evaluation of your work private. I expect you to extend to me the same courtesy. I ENCOURAGE you to talk to me about your grades, how you

think the course might be improved, or how a specific assignment might be changed. However, I would like you to do this in private and not in front of the class. I would also expect you to discuss any problems you are having with me before you bring in a third party. I will extend to you the same courtesy.

### **CRITERIA FOR EVALUATING FACILITATORS**

1. Do you lead the discussion by asking thoughtful questions rather than lecturing students on what is in the reading?
2. Are you capable of answering the questions that you ask and those that the students ask?
3. Do you involve most of the students in the class or just a few bright, eager ones?

### **GRADING OF FACILITATORS**

1. A "C" is a poor lecture.
2. A "B-" is a good lecture.
3. A "B" is good questions but no real command of the material.
4. "B+" is good questions that you know the answers to though you have difficulty answering questions that students raise.
5. An "A-" is good questions with good command of the material but poor board or screen work.
6. An "A" is good questions, good command of the material, and good board or screen work.

## HOMEWORK

QUIZZES: I reserve the right to quiz you on any homework assignment on its due date without prior notice. The rationale behind these pop evaluations is that good discussions will play an important role in the course and this is not possible unless you have read the material.

LATE WORK: All late work will be marked down one full grade for each day that it is late.

## BOOKS AND NOTEBOOKS

One characteristic of most good students is their ability to assimilate, organize, and be inquisitive about the material they read for the course. I want to encourage these tendencies in all of you. Therefore, you are expected to bring book(s) we are studying and a European History notebook to class every day.

## ATTACHMENTS

You will find attached to this course introduction a *Checklist for Essays* and a document that describes the footnote and bibliography form that I want you to use.  
**YOU MUST USE FOOTNOTES AND A BIBLIOGRAPHY WITH ANY WORK THAT YOU DO OUTSIDE OF CLASS.**

**YOU WILL BE MARKED DOWN A FULL GRADE IF YOU DON' T.**

**ART LECTURES AND FIELD TRIPS TO THE ART  
INSTITUTE FOR THE YEAR BY QUARTER  
THE CHANGING ROLE OF ART IN SOCIETY**

FIRST QUARTER:

1. Thursday, Sept. 27<sup>th</sup>. The Renaissance (1400-mid 1500s): The Autonomy of Art and the Social Status of the artist. Early Renaissance in Florence: Nature and Space; Humanism and Individualism; The High Renaissance. Artists: Brunelleschi, Ghiberti, Jan Van Eyck, Durer, Boticelli, Da Vinci, Titan, Raphael, and Michelangelo.
2. Tuesday, Oct. 9<sup>th</sup>. Mannerism and Baroque (1500s-1700): A reaction to the Renaissance. Political Realism, Roman Catholic Church, Academicism, Courtly Art, Protestant Bourgeois. Artists: Tintoretto, El Greco, Caaravaggio, A. Gentileschi, Velazquez, Rembrandt, Rubens and Poussin.
3. Tuesday, October 23<sup>rd</sup> (1700s). The project of the Enlightenment: a new Society and its Discontents. Rococo, Neo-Classical, Palace of Versailles, Revolutionary Classicism. Artists:

Hogarth, Watteau, Reynolds, Boucher, Vigee-Ligee-Lebrun, Fragonard, Goya and Jacques Louisie David.

4. Tuesday, November 20. Field Trip the Rare Book Room and the Art Institute.

#### SECOND QUARTER:

5. Thursday, January 17. The Origins of Modernism (1800-to mid 1800s). The emergence of the Bourgeois as the new art public. Romanticism, Realism, Nationalism, and History painting. Artists: Ingres, Blake, Caspar David Friedrich, Goya, Delacroix, Courbet, and Manet.
6. Thursday, January 31. The emergence of Photography, Modernist Architecture and Sculpture. Artists: Muybridge, J.M. Cameron, Atget, Rodchenko, Steiglitz, Sander, Rodin, Brancusi and Bauhaus.
7. Tuesday, February 26. Field Trip to the Art Institute: Modernist Paintings: Impressionism, Expressionism, Fauvism, Cubism and beyond. Artists: Manet, Monet, Seurat, Klee, Picasso, Mondrian, Redon, Grant Wood, Hopper.
8. Thursday, March 13<sup>th</sup>. The Avant Grade and the Crisis of Modernism: Dada, Surrealism, Russian, Constructivism, Suprematism, Abstract Expressionism and Pop Art.

#### THIRD QUARTER:

9. Thursday, April 3. After Modern Art: Anti-Modernism and Post-Modernism (1960s until today). Minimalism, Conceptual Art, Feminism, Contemporary Painting and Photography. Artists: Stella, Judd, Agnes Martin, Serra & Nauman, Buren & Smithson, Bechers, Diane Arbus, Sherrie Levine, Cindy Sherman, Gillian Wearing, Hanine Antoni, Gien Ligon and Felix Gonzaiertz-Torres.
10. Thursday, April 24. Review Session. Why is Art important today. Jeff Wail and ways of looking back through Art History.

### **SELECTED QUESTIONS, EVALUATIONS, AND SOURCES FOR ART LECTURES**

**Selected Questions:** What is art? How has that definition changed from the Renaissance to the present? How do the major works of art reflect the time periods in which they were created? And what is the key vocabulary that you need to analyze and describe works of art?

**Selected Evaluations:** You will be required to write a summary of each of Eric's lectures on art and you will be given special assignments to do when you go to the Art Institute and the Rare Book Room at Regenstein. These latter assignments will

require you to use a special visual language and involve comparative analysis of works of art. You will also be asked to do one DBQ during the year that will require you to explore linkages between a work of art and the period in which it was created. Finally, an art-related question based on Eric's talks will appear from time to time on your biweekly essay/multiple choice exams.

**Selected Sources:** Ways of Seeing, John Berger; Practices of Looking, Marita Sturken and Lisa Cartwright; Seeing Ourselves: Women's Self-Portraits, Frances Borzello; The Journal of Eugene Delacroix; The Painter of Modern Life, Charles Baudelaire; The Letters of Vincent Van Gogh, Ronald de Leeuw ed.; Noa Noa: The Tahiti Journal of Paul Gauguin, John Miller, ed.; Futurist Manifesto, F.T. Marinetti; Dada Manifesto, Tristan Tzara; Surrealist Manifesto, Andre Breton; Literature and Revolution, Leon Trotsky. Film: Un Chien Andalou by Luis Bunuel; Vincent, directed by Paul Cox; La Commune, directed by Peter Watkins.

**PRINCIPAL HISTORY TOPICS OF THE YEAR BY  
QUARTER PLUS SELECTED QUESTIONS,  
EVALUATIONS, AND SOURCES**

**FIRST QUARTER:**

1. The nature of Historical

## Understanding

2. The Twelfth Century Awakening and the Renaissance
3. The Reformation and Counter Reformation
4. Religious Conflict and the Commercial Revolution
5. The contrasting development of Western and Eastern Europe
6. The Scientific Revolution and the Enlightenment
7. The French Revolution and Napoleon

**SECOND QUARTER:**

1. Europe, 1815-1848: Revolution and Counterrevolution
2. Europe at the "Top of its Game": the "Civilized World."
3. Europe, 1848-1914: An Age of Contradiction: Progress and Breakdown
4. Modern Consciousness: New View of Nature, Human Nature and the Arts
5. World War I
6. The Russian Revolutions
7. Post war depression and other ills
8. The False Hope: the "Spirit of Locarno"
9. The Great Depression
10. The Decade of Appeasement

**THIRD QUARTER:**

1. World War II
2. Rescuers versus Obedience
3. Reconstruction and the Cold War

4. The difficult process of Decolonization
5. From Benelux to the European Union
6. Collapse of Communism in Eastern Europe and the Soviet Union
7. The Transformation of Communism: Deng versus Gorbachev and Yeltsin
8. Review for AP Exam
9. Finish reading Stefan Zweig's The World of Yesterday and the completion of the magazines.

**FIRST QUARTER: Selected questions, evaluations, and sources.**

**Selected Questions:** How does William Manchester use the concepts of a catena and a kaleidoscope to create an idea of historical understanding? Was the Renaissance a distinct period? Did women have a Renaissance? Did women play a significant role in creating Renaissance culture? What distinctions can be made between virtue and *virtu*? What impact did Luther's childhood have on his understanding of Christianity? What impact did the Reformation have on the emergence of Modernity? What role did religious toleration play in the emergence of the Dutch and Spanish nations? What is the Commercial Revolution and why is it so significant? Why ultimately was the Glorious Revolution's brand of

Parliamentary government more successful than Louis XIV's Absolutism? What is the "problem of knowledge"? Why was its solution key to European progress and to the emergence of modernity? Why was it necessary for a new "space" to be created for the Enlightenment to succeed? Based on the Enlightenment, how dangerous are "reformers" to the established political order? How did the Enlightenment change the concept of human nature? Why is the idea of self-interest such a key concept of the Enlightenment? How was the idea of evil transformed by the Enlightenment? Who has a more accurate idea of Rousseau's concept of the general will, Marvin Perry or Paul Johnson? What is a Marxist interpretation of the French Revolution? How is it accurate, how not? How does it contrast with the theory of the notables? Do you agree with Simon Schama that violence was the "motor of the Revolution"? How do you answer Marvin Perry's question, Was Napoleon, "the preserver or destroyer of the Revolution?" Might the origins of political correctness be traced to the German reaction to Napoleon's occupation?

**Selected Evaluations:** you will write a "chains of circumstance" research

paper this quarter as a way of improving your idea of historical understanding. You can use as a model the four developments of the Kennedy Administration that William Manchester links together, i.e. the Bay of Pigs, Kennedy's confrontation with Khrushchev in Vienna, the razing of the Berlin Wall, and the commitment of ground troops to Southeast Asia. The paper will be due two weeks before the end of the quarter, it should be five to six pages long, have footnotes and a bibliography and include original sources. It should be more analytical than descriptive; that is, it should have a robust thesis. You will also have your biweekly evaluations that will include twenty multiple choice or fill-in-the-blank questions and two to three essay questions that we will decide on in advance of the test. You should make careful outlines of each of these questions. On one of these evaluations you will be asked to write a DBQ in addition to one other essay. Finally, as I suggested above, several of the essays during the course of the term may refer to material in the art lectures.

**Selected Sources:** A World Lit Only by Fire by William Manchester; Petrarch,

The First Man of Modern Letters by  
 Robinson; Renaissance and  
 Renaissances by Edwin Panofsky; The  
 Foundations of Early Modern Europe,  
 1460-1559, by Eugene F. Rice; The  
 Civilization of the Renaissance in  
 Italy by Jacob Burckhardt; The Prince  
 and The Discourses by N. Machiavelli;  
Women, History, and Theory by Joan  
 Kelly; "The Family in Renaissance  
 Italy" by David Herlihy; In Praise of  
 Folly by Erasmus; Christianity by  
 Rolland Bainton; "On Jews and their  
 Lies" by Martin Luther; "The Price of  
 Conversion", Francisco de San Antonio  
 and Mariana de los Reyes; "Fictions  
 of Privacy: House Chapels and Spatial  
 Accommodation of Religious Dissent in  
 Early Modern Europe" by Benjamin  
 J. Kaplan; The Six Wives of Henry VIII  
 by Alison Weir; Elizabeth I by  
 Christopher Haigh; The Virgin Queen  
 by Christopher Hibbert; Witchcraft  
 and Magic in Sixteenth and  
 Seventeenth Century Europe by  
 Geoffrey Scarre; On the Revolution of  
 the Heavenly Spheres by N.  
 Copernicus; Novum Organum by Francis  
 Bacon; Principia Mathematica by Issac  
 Newton; Intellectuals by Paul Johnson  
 (the essay on Rousseau); The  
 Confessions by Jean Jacques Rousseau;  
The Wealth of Nations by Adam Smith;  
Leviathan by Thomas Hobbes; Two  
 Treatises of Government and An Essay

Concerning Human Understanding by John Locke; The French Revolution: Conflicting Interpretations, ed. by Frank Kafker and James Laux; A Critical Dictionary of the French Revolution, ed. by Francois Furet and Mona Ozouf; Questions of the French Revolution by Jacques Sole; and Citizens by Simon Schama; Ideas on the Philosophy of the History of Mankind by J. G. Herder; "Addresses to the German Nation" by J.G. Fichte.

**SECOND QUARTER: selected questions, evaluations, and sources.**

**Selected questions:** Was Romanticism a continuation or reaction to the Enlightenment? Why was the early nineteenth century an age of isms? Why did the Congress of Vienna ignore "the fundamental problem" of the nineteenth century? Why was the process of political reform more successful in England than on the Continent? Why did the revolts of 1848 spread so rapidly and end so quickly? Was the failure of the Frankfurt Assembly of great significance in European history? What were the consequences of the shift to a new "toughness of mind" or Realism at mid-century? Who has a better understanding of Marxism, Palmer or Paul Johnson in his essay,

"Karl Marx, 'Howling Gigantic Curses.'"? What in your view was the most successful example of national consolidation in the latter part of the nineteenth century? The least successful? What did Europeans "lose" through the process of industrialization? What did European civilization look like in the latter part of the nineteenth century? Could the argument be made that European civilization was in fact a superior civilization, at least based on quantitative indices? How violent was the process of imperialism? Was it an inherently racist institution? What were its benefits? How is the imperialism of the nineteenth and twentieth centuries still shaping our world today? What distinctions does Marvin Perry make between Early Modernity (the Renaissance, the Scientific Revolution, and the Enlightenment) and Late Modernity (that begins with Romanticism)? Why did the forces of irrationalism, uncertainty and anomie grow stronger in the latter half of the nineteenth century and early twentieth century? What catenas can you draw among the fields of philosophy, sociology, biology, psychiatry, art, politics, and science in the latter part of the nineteenth century and early twentieth century? How does Freud

change our conception of ourselves? What does Nietzsche mean when he says that, "God is Dead"? What does he mean when he writes that, "The you is older than the I"? Finally, what does Nietzsche suggest when he says, "Truths are illusions that we have forgotten are illusions"? Was World War I all but inevitable, as Palmer suggests, or do you agree with S. L. A. Marshall, that "But for the murder at Sarajevo there might never have been a war. Men can speculate to the contrary. They cannot know."? What are the specific instances of failure of leadership that Gordon Craig cites in the "Political Leader as Strategist" that might lead one to conclude that World War I became a Late Modernity War? Were the treaties that ended the First World War "peace" treaties? Why might it be argued that the 1920s was among the cruelest and most deceptive of decades because of the false hopes that it engendered? Would Marx have been pleased with the Russian Revolution and its aftermath? How did the Great Depression increase our understanding of economics? Why is the 1930s known as the decade of appeasement?

**Selected Evaluations:** You will probably be asked to hand in the

first and second drafts of your magazine articles this quarter by the editor-in-chief of the magazine. I will grade the magazine third quarter but your grade will be negatively affected if these drafts are not handed in on time. The **key evaluation** this quarter, other than the biweekly exams, is a research paper on Late Modernity. The evolution of the concept of **Modernity** as described by Marvin Perry in his text Western Civilization **is probably the most important intellectual idea in the course**. In this paper, I want you to find linkages between at least two Late Modernity thinkers such as Freud and Nietzsche or Le Bon and Mussolini and develop a thesis based on these concatenations. Your paper should be based on primary sources and should be five to six pages long.

**Selected Sources:** The Manifesto of the Communist Party by Karl Marx; "Karl Marx: Howling Gigantic Curses'" from Paul Johnson's Intellectuals; "The Force of Circumstance" by Somerset Maugham; Lark Rise to Candleford by Flora Thompson; The Jewel in the Crown by Paul Scott; Sowing by Leonard Woolf; "Modern Consciousness: New Views of Nature, Human Nature, and the Arts" in Western Civilization by Marvin Perry

et al.; Nietzsche and the Death of God, translated and edited by Peter Fritzsche; On the Origins of the Species by Means of Natural Selection. Or the Preservation of Favoured Races in the Struggle for Life by Charles Darwin; Marx-Darwin correspondence 1861-73; Physics and Philosophy by Werner Heisenberg; Discussions with Einstein on Epistemological Problems in Atomic Physics by Niels Bohr; The Crowd by Gustave Le Bon; Women's Suffrage and Class Struggle by Rosa Luxemburg; On Proletarian Culture by V.I. Lenin; Communist Policy Towards Art by Leon Trotsky; Art and Politics Are Inseparable; National Socialist Art both by Adolf Hitler; Einstein, Picasso: Space, Time, and the Beauty That Causes Havoc by Arthur Miller; "'Decent' vs. 'Degenerate' Art: The National Socialist Case" by Mary-Margaret Goggin; Freud-Einstein Correspondence, 1931-32; Thoughts for the Times on War and Death, 1915 by Sigmund Freud; Good and Evil; Fascism and Science; Why Do they Hate the Jews; The Religious Spirit of Science all by Albert Einstein; World War I by S.L.A. Marshall; "The Big One" by Adam Gopnik; Makers of Modern Strategy: from Machiavelli to the Nuclear Age, edited by Peter Paret.

**THIRD QUARTER: selected questions, evaluations, and sources.**

**Selected Questions:** What were the causes of World War II? Did Fascism capture as much of the human condition as Adam Smith did through his concept of self-interest? How credible is the German defense that they were just following orders when confronted with the Holocaust? Who were the rescuers? Did they share a set of common characteristics that might be described as human goodness? What is existentialism? How is it related to World War II? What were the arguments pro and con for dropping the first atomic bomb on Japan? The second atomic bomb? How successful were the various peace conferences associated with World War II? What were the origins of the European Union in the aftermath of World War II? If you looked at the evolution of what has now become the European Union at any particular moment in time, how successful an organization would you say it has become? If you looked at this same organization from the larger perspective of European history, would you have a different assessment? How successful have the World Bank and the International Monetary Fund been over time? Henry

Kissinger often argued that the United States never really conducted its foreign policy through any kind of conceptual framework; does the Truman Doctrine or policy of containment belie that view? Could the Vietnam War be viewed as a failure in an overall successful policy of containing communism? How realistic was the optimism surrounding independence in the newly freed colonies? Could it be argued that formerly colonial universities made the transition to independence more successfully than the political or economic systems of these countries? What is the state of many of these universities today? How did the stagflation of the 1970s change our understanding of economics? What is your assessment of Reagan's supply side economics? Why was Eastern Europe freed so suddenly? Why did the Soviet Union collapse so suddenly? Why was the problem of apartheid in South Africa resolved so quickly? What role did leadership play in these events? Other causes? Compare the leadership of Gorbachev/Yeltsin with Deng? Was Deng right to confront the students at Tiananmen Square?

**Selected Evaluations:** You will be asked to hand in the final draft of your magazine article. We will

continue to have our biweekly tests to help prepare you for the AP exam. You will also be asked to write a short piece of historical fiction. In this assignment, I would like you to get the broad historical facts right—that is have some evidence for them. However, you may make up dialogue among historical figures and even create minor figures out of whole cloth. This work should again be about five to six pages long; I want to see a draft with footnotes and a bibliography to make sure your work is well-grounded.

**Selected Sources:** Article in Italian Encyclopedia by Benito Mussolini on Fascism; The Second Sex by Simone de Beauvoir; The Rescuers by Gay Block and Malka Drucker; the film, Obedience as well as the interview with Stanley Milgram; Facing History and Ourselves: Holocaust and Human Behavior, by Margot Strom and William Parsons; "Why Men Love War" by William Broyles; The Community of Europe: a history of European Integregation since 1945 by Derek W. Urwin; The Cold War: 1945-1963 by Michael Dockrill; Mr. Johnson by Joyce Carey; Women in European History by Gisela Bok; Becoming Visible: Women in European History ed. by Bridenthal, Koonz, and Stuard;

Russia and the West: Gorbachev and the Politics of Reform by Jerry Hough; and The Grand Failure: the Birth and Death of Communism in the Twentieth Century by Zbigniew Brzezinski.

### **BIWEEKLY WORK HANDOUT**

Every other Monday I will give you a copy of the assignments for the next two weeks (though the first handout will cover three weeks). I will also post a copy of the biweekly work on the bulletin board in the front of the room. You are **RESPONSIBLE** for this work. If you are not in class on Monday, please check with a friend to find out Tuesday's assignment.

### **KEY DATES:**

1. On Friday, Sept 21, you will have an in-class test on the Renaissance. The test will have three essays and a multiple choice/fill-in-the-blank section.
2. On Thursday, September 27, Laurie Rojas will talk about the autonomy of art and the social status of the artist in the Renaissance.
3. On Tuesday, November 20, we will take the first of two Field Trips the Art Institute. I am also hoping we can go

to the Rare Book Room at Regenstein that day.

**TRIWEEKLY WORK FOR THE WEEKS OF SEPTEMBER  
10, 17, AND 24, 2007**

**EYE-OPENER OF THE TRIWEEKLY:** "People ask you for criticism, but they only want praise."

**W. Somerset Maugham**

The week of September 10

CLASS ONE: the course introduction will be handed out and we will discuss the Exeter Harkness method that will often be used in this class. We will also break the class up into study groups that I hope will last the whole year. Each group will assign a member to outline the chapter on the Renaissance. One of these outliners will be the facilitator in tomorrow's discussion. We will also assign an observer for tomorrow's discussion. HOMEWORK: read the course syllabus and the Manchester handout from A World Lit Only by Fire. Read the author's note and pages 76-89.

CLASS TWO: We will go over the course introduction and then a facilitator will lead the class discussion on the homework. We will need to pay particular attention to Manchester's view of history. Once we have understood that as a class, we can talk about the nature of this quarter's research paper. HOMEWORK: read pages 50-61 in A History of the Modern World to 1815 and

pages 301-308 of the Renaissance handout, "The Renaissance: Transition to the Modern Age" by Marvin Perry et al. We need to choose a facilitator and observer for tomorrow's discussion.

CLASS THREE: we will discuss the reading. HOMEWORK: read pages 61-77. We need to select outliners for your groups and one of the outliners to be the class facilitator.

CLASS FOUR: a facilitator` will lead the discussion on the reading. HOMEWORK: finish the Renaissance handout. We will need to choose a new facilitator and observer.

#### The week of September 17

CLASS FIVE: we will discuss the reading. HOMEWORK: a handout: "Did Women have a Renaissance?" by Joan Kelly.

CLASS SIX: I will lead a discussion on the reading. We will also decide on the essay questions for the first test and what kind of expectations I have for them. HOMEWORK: "The Renaissance Family" by David Herhily.

CLASS SEVEN: A facilitator will lead a discussion on the reading. HOMEWORK: an excerpt from Machiavelli's, The Prince.

CLASS EIGHT: A student will lead a discussion on the reading. We will also assign students to lead brief overviews of the essay questions for the test during our review day during the last class period of the week.

The week of September 24

CLASS NINE: Review for Renaissance test.

CLASS TEN: RENAISSANCE TEST. HOMEWORK FOR FOURTH CLASS PERIOD: pages 77-98 in Palmer.

CLASS ELEVEN: The first art lecture by Laurie Rojas. The Renaissance: the autonomy of Art and the Social Status of the artist. You must write up her talk and hand it in on Monday.

CLASS TWELVE: we will discuss the reading. HOMEWORK: finish the Manchester handout (the part on Luther and the Reformation).