

Syllabus: AP European History

Instructor: *Dr. Christopher R. Cunningham*

Textbooks

Required:

Kagan, Donald, Steven Ozment, and Frank M. Turner. *The Western Heritage*. Eighth Edition. Upper Saddle River, N.J.: Prentice Hall, 2003.

Strongly Recommended:

Fischer, David Hackett. *Historians' Fallacies, Toward a Logic of Historical Thought*. New York, N.Y.: HarperPerennial, 1970.

Overview

AP European History is a survey course that examines human affairs in Europe from the late Middle Ages to the present. Broadly, the course will address European: 1) Cultural and intellectual history, 2) Political and diplomatic history, 3) Economic and social history, and 4) Military history inasmuch as it affects other major course concepts. Important themes include, among others: 1) the struggle for political power among the monarchies, the nobility, parliamentary bodies, the Church, and the people, 2) the rise of the modern concept of the individual with its philosophical, economic, social, and moral (esp. religious) implications, 3) scientific and geographical exploration and how new knowledge and foreign contacts affected economic, political, cultural, and social institutions; 4) major developments in the arts and letters.

In addition to acquiring knowledge of chronology of events, themes, and trends in European History from about 1450 to the present, students are expected to develop skill in the critical analysis of primary and secondary historical sources such as works of art, documents, maps, and statistical data. Students will be able to evaluate historical interpretations on the basis of evidence and logic, make valid historical interpretations, and express ideas effectively verbally and in writing. To this end, we will discuss general topics such as points of view in history, cause and effect relationships, historical analogies, logical issues in historical analysis (e.g., inductive and deductive reasoning), comparative analysis, and limitations on what is knowable in the context of history.

A Note on Course Materials

In this course we will examine a wide variety of documents and works of art. We will examine major works of visual art and architecture through photographs in the textbook, other published sources, and slide shows. Your text says nearly nothing about the sounds of Europe, and so we will listen to recordings of music, many of which were performed on period instruments. Occasionally, we will also view portions of films. Rather than reading entire books or other lengthy written documents (or listening to entire symphonies or operas), we will generally read (or listen to) short excerpts that convey key points or reveal the *Zeitgeist* in which the piece originated. In this way, we will be able to consider a much greater variety of writers and artists than we would if we were to slavishly read a few entire works. A list of sources we will consider (not exhaustive) maybe found below. Finally, students should not be shy about using Internet

resources. Wikipedia, for example, is a great resource for students seeking to flesh out their understanding of topics or terms merely mentioned in lecture or in the textbook.

Major Units with Selected References/Readings

<p>I. Introduction A. General expectations for students in the course B. Overview of the Late Middle Ages (c. 1300-1415)</p>	<p>Kagan et al.: Chapter 9 Tuchman: <i>A Distant Mirror, The Calamitous 14th Century</i>, Chapter 5: “This is the end of the world”: The Black Death Fischer: Chapter I: Fallacies of Question Framing</p>
<p>II. Renaissance (c. 1350-1600)</p>	<p>Kagan et al.: Chapter 10 Fisher: Chapter IV: Fallacies of Generalization Machiavelli: <i>The Prince</i> Castiglione: <i>The Book of the Courtier</i> Erasmus: <i>In Praise of Folly</i> Mirandola: <i>Oration on the Dignity of Man</i> Kramer and Sprenger: <i>Malleus Maleficarum</i> Packet: <i>The Rebirth of Art: Renaissance and Baroque</i></p>
<p>III. The Age of Geographical Exploration and Conquest (c. 1415-1600)</p>	<p>Kagan et al.: Chapter 10 Crosby: <i>The Columbian Exchange</i> Cortés: “Second letter to Charles V, 1520” Haies: “Sir Humphry Gilbert’s Voyage to Newfoundland,” 1589</p>
<p>IV. Reformation, Counter-Reformation, and Religious Conflict (c. 1517-1648)</p>	<p>Kagan et al.: Chapters 11; 12 Fischer: Chapter VI: Fallacies of Causation Luther: <i>Ninety-five Theses</i> Calvin: <i>Institutes of the Christian Religion</i> Wikipedia: “Albrecht von Wallenstein” and “Gustavus Adolphus”</p>
<p>V. The Rise of Monarchical States and Absolutism (c. 1492-1790)</p>	<p>Kagan et al.: Chapter 13 James I: <i>True Law of Free Monarchies</i> Hobbes: <i>Leviathan</i> Bodin: <i>Six Books of the Commonwealth</i></p>
<p>VI. Scientific Revolution and the Enlightenment (c. 1550-1800)</p>	<p>Kagan et al.: Chapters 14, 16, 17; 18 Copernicus: <i>On the Revolutions of Heavenly Spheres</i> Newton: <i>Philosophiae Naturalis Principia Mathematica</i> Snobelen: “Isaac Newton, heretic: the strategies of a Nicodemite” Locke: <i>Concerning Human Understanding</i> Descartes: <i>Discourse on Methods</i> Rousseau: <i>The Social Contract</i></p>

	Wollenstonecraft: <i>A Vindication of the Rights of Woman</i>
VII. Warrior Princes and Their Wars: Prince Eugene, Charles XII, and Frederick the Great (c. 17 th and 18 th Centuries)	Kagan et al.: Chapters 15; 17 Voltaire: <i>The History of Charles XII, King of Sweden</i> McKay: <i>Prince Eugene of Savoy</i> Wikipedia: “Seven Years’ War”
VIII. Baroque and Classical (c. 17 th and 18 th Centuries) Arts and Architecture	Wikipedia: “Baroque Music” and “Classical Music” J.S. Bach: <i>The Goldberg Variations</i> Purcell: <i>King Arthur</i> D. Scarlatti: <i>Keyboard Concerti</i> Rameau: <i>Hippolytye et Aricie</i> Händel: <i>Messiah</i> Mozart: <i>Die Zauberflöte</i> Haydn: <i>The Creation</i>
VIII. The French Revolution and Napoleon Bonaparte (c. 1789-1815)	Kagan et al.: Chapters 19; 20 Burke: <i>Reflections on the Revolution in France</i> Sieyès: <i>What is the Third Estate?</i> Wellington: <i>Maxims and Opinions of Field-Marshal His Grace the Duke of Wellington</i>
IX. The Industrial Revolutions (c. 1750-1903)	Kagan et al.: Chapters 16; 22 Leeds Woollen Workers Petition, 1786 Wikipedia: “James Watt” and “Bessemer Process” Manchester: <i>The Arms of Krupp</i> Taylor: “The Salt mines of Wieliczka, 1850”
X. Romanticism: Beethoven to Verdi (c. 1762-1901)	Kagan et al.: Chapter 20 von Schlegel: <i>German Romanticism in Philosophy</i> Beethoven: <i>Diabelli Variations</i> and <i>Symphony No. 9 in D minor</i> Chopin: <i>Preludes</i> Brahms: <i>Variations and Fugue on a Theme by Händel</i> Verdi: <i>Rigoletto</i>
XI. Nationalism, Unification, and New Imperialism (c. 1854-1914)	Kagan et al.: Chapters 21, 23, 24; 26 Mazzini: “On Nationality” O’Connell: “Justice for Ireland” Morel: <i>Red Rubber</i> Lugard: “The Rise of Our East African Empire, 1892”

XII. Impressionism (c. late 19 th and early 20 th Centuries)	Kagan et al.: Chapter 24 Debussy: <i>Suite Bergamasque</i> Fauré: <i>Pavane</i> Ravel: <i>Bolero</i>
XIII. The New Science and Technology: from Germ Theory of Disease to Electromagnetism, Relativity, and Quantum Mechanics (c. 1800-1945)	Kagan et al.: Chapter 25 Shelley: <i>Frankenstein</i> Darwin: <i>The Origin of Species by Means of Natural Selection</i> Einstein: <i>Essays in Science</i>
XIV. The First World War (1914-1918)	Kagan et al.: Chapter 26 Kubrick: <i>Paths of Glory</i> von Richthofen: “Air Warfare” Wilson: “Speech on the Fourteen Points” Luxemburg: “The War and the Workers” Lean: <i>Lawrence of Arabia</i>
XV. The Russian Revolution and Global Communism (1917-1991)	Kagan et al.: Chapters 26, 27, 28; 30 Fisher: Chapter VII: Fallacies of Motivation Marx: <i>Das Kapital</i> Marx and Engels: <i>The Communist Manifesto</i> Lenin: “Our Programme”
XVI. Between World Wars: Great Depression and the Rise of Fascism (1919-1939)	Kagan et al.: Chapters 28; 30 Treaty of Versailles, 1919 Hitler: <i>Mein Kampf</i> Riefenstahl: <i>Triumph des Willens</i>
XVII: The Second World War (1939-1945)	Kagan et al.: Chapter 29 Chamberlain: “Peace in Our Time” Molotov-Ribbentrop Pact, 1939 Churchill: “Their Finest Hour” Himmler: “Speech to SS Group Leaders at Posen,” 1943
XVIII. The Cold War (1945-1991)	Kagan et al.: Chapter 31 Churchill: “Iron Curtain Speech,” 1946 The Truman Doctrine, 1947 The Warsaw Pact, 1955 The Brezhnev Doctrine, 1968
XIX. Post-war Europe and the European Union (1945-Present)	Kagan et al.: Chapter 31 Beveridge: <i>Social and Allied Services (The Beveridge Report)</i> , 1942 Godard: <i>Breathless</i> Burgess: <i>A Clockwork Orange</i> Fisher: Chapter IX: Fallacies of False Analogy

Course Purpose and Instructor Philosophy

This course has several purposes. First, it prepares students for the AP European History exam, which will allow students to earn university credit while still in high school. Second, it acquaints students with important facts and the basic chronology of events in the history of modern Europe. Third, and perhaps most importantly, it builds basic academic skills in the humanities. Among these skills are disciplined scholarship, critical thinking and writing—weighing evidence, considering points of view, biases, and the possible agendas of primary and secondary authors and artists and coming to defensible conclusions. Students will also read, critique, and discuss each other's written work, and so will develop interpersonal skills such as diplomacy and expressing disagreements in a civilized fashion. All of these skills are invaluable in college and the world of work that follows.

Finally, I feel that this is your course as much as it is mine. Because this is an upper level elective course, I must assume that you *want* to be here, have the drive to be successful, and that you have specific interests in history. I want to know about the latter because, as you can tell from the list of topics, the information that could potentially be discussed is monumental. History is an interesting subject in and of itself—tangential explorations are allowed!

Grading and Evaluation

For simplicity sake, there will be two types of grades in this course: major and daily. Each will count for 50% of a student's grade. Because of the straightforwardness of the grading scheme, students should be able to calculate their averages at any point in the course (and hence there should be no surprises come report card time!).

In general, there will be one graded written assignment per week (counts as a daily grade), plus a quiz or test to satisfy the district's twelve graded assignment requirement per six weeks grading cycle. Typically these written assignments will be free response questions or document based questions (DBQs) from old AP European History tests. Expect either a quiz (daily grade) or test (major grade) every other week or so on average. Typically these are also derived from old AP European History tests. Quizzes generally will be a timed response to a DBQ or a free response-question. Tests will have a DBQ or free-response and a multiple-choice component and will consume the entire period. In the Spring Semester several mock AP European History exams (major grades) will be administered, primarily to allow students practice in the art of time management.

Also, each semester students will write a major research paper on a topic of his or her choosing, but approved by the instructor. This paper will count as two major grades, one for the rough draft, and one for the finished (*perfect!*) draft. Finally, because I consider classroom discussion and criticism of each other's ideas important, there will be a participation grade each six weeks (daily grade). Students in the class will read rough drafts of each other's term papers (and occasionally other work) and offer constructive criticism.

Finally, I recommend that students not fixate on grades and averages, but rather *concentrate on growth and learning the history*. Effort, growth, and dedication *may* be used in the evaluation process. If you are actively and *passionately* engaged in the course, grades may not be a strict numbers game.

