

AP EUROPEAN HISTORY - SUMMER ASSIGNMENT

What you will need for AP European History:

- A binder to organize handouts – nothing smaller than 2” – you may want to consider a smaller binder for class and a larger one at home to consolidate completed chapters
- Someplace to keep class notes – this can be a notebook, notepaper, or in Google Docs
- Consumable books
 - **VERY STRONGLY RECOMMENDED:** *Barron's AP European History*. The 2024 version is the most current. This can be purchased through any online book retailer. A new copy is encouraged, so that you will have use of the online resources that accompany the book.
 - **This book is not required for the course, but if you are planning to take the AP Exam in May, it will be a valuable resource.**
 - If you would like to purchase an additional study guide for practice and review, *5 Steps to a 5* or *AP Achiever* are well reviewed.

I can be reached at ashe@ndnj.org over the summer. I check my e-mail about once a week, so I will get back to you about any questions, but it might take a few days.

Textbook readings: A PDF of the textbook can be found at this link: [CHAPTER 11 AND 12](#). It is hosted on Google Drive. You **must** be logged into your ND email account in order to be able to view the file.

Assignments Overview:

Assignment 1: 10 Maps on European History – Due 9/8 (Tuesday after Labor Day)

Assignment 2: Chapter 12 Reading Guide – Due 9/10 (Thursday after Labor Day)

Assignment 3: Renaissance Art Summary – Due 9/14 (Monday)

Assignment 1: Maps of Europe – Due 9/8 - Due Digitally

Please use the map set linked here on [10 Maps on European History](#) to complete the guided analysis questions. They can be found on page 4 of this packet.

Chapter 11: The Later Middle Ages

No historical events take place in a vacuum. Two of the most important skills we will be practicing in this course are causation and continuity/change over time – the connections between events, to understand why things happened and how they changed or didn't change. You can't talk about the Renaissance without first understanding the period that preceded it.

Read Chapter Eleven, "The Later Middle Ages". The link to the online PDF of the text is posted on page 1 of this packet. At the end of the reading, you should be familiar with the following ideas and concepts:

1. How did the spread of the plague shape European society?
2. How did the Hundred Years' War contribute to a new sense of nationhood in England and France?
3. What challenges faced the Catholic Church in the 14th century, and how did church leaders, intellectuals, and ordinary people respond?
4. How did the literature of the era reflect the events, circumstances, and values of the era?

Helpful optional viewing: Crash Course World History and World History II on You Tube

- o Crash Course World History
 - The Dark Ages...How Dark Were They, Really?
 - Venice and the Ottoman Empire
 - Russia, the Kievan Rus, and the Mongols
- o Crash Course World History II
 - Climate Change, Chaos, and the Little Ice Age
 - The Vikings
- o Crash Course European History
 - The Middle Ages

Optional Listening:

- Everything Everywhere Daily - Were the dark ages really that dark? Found [HERE](#)

Chapter 12: European Society in the Age of the Renaissance

ASSIGNMENT # 2 – Chapter 12 Reading Guide – Due 9/10 - Due in Hard Copy

Directions: Read Chapter 12. Use the information in Chapter 12 to complete the attached reading guide. Resist the temptation to simply google all the answers. You will be doing yourself a disservice not to actually read the chapter.

ASSIGNMENT # 3 - Art Summary – Due 9/14 - Due Digitally

Following the model provided, write an art summary outline for the Renaissance. You may use any scholarly source you like for your research into the style. The Annotated Mona Lisa, theartstory.org (they also have a nice app), and Encyclopedia Britannica are all good places to start. Art outlines **MUST** be typed, and **MUST** be submitted to Truemark.ai to receive full credit.

Note: Renaissance is the style. The characteristics (what would we notice when we look at a painting from this style) and development (technical elements of a painting) should be for the Renaissance as a whole, not just the single representative work you chose.

*For the Renaissance art summary, you **MUST** address the differences between Northern and Italian art and techniques, and you **MUST** include Michelangelo and Jan Van Eyck as two of your artists.*

Truemark.ai Directions: You may have used Truemark in some classes last year. We will discuss how to set up an account in the first week. All art summaries will be uploaded to Truemark over the course of the year.

Vocabulary Directions: The following terms are essential concepts, people, events, and ideas that you should know by the end of the chapter. We will have regular vocabulary quizzes throughout the semester, some in class and some online. You can use any resource you like to define terms and study for your quizzes, but remember that many Quizlets are made by students and may not be wholly accurate.

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|---|--|
| 1. Renaissance | 13. Leonardo DaVinci |
| 2. Francesco Petrarch | 14. Michelangelo |
| 3. Pico della Mirandola | 15. Northern Renaissance |
| 4. Humanism | 16. Johann Gutenberg |
| 5. Individualism (the book talks about it but doesn't use the term) | 17. Christian humanism |
| 6. Girolamo Savonarola | 18. Jan van Eyck |
| 7. Cesare Borgia | 19. Thomas More |
| 8. The Medici Family | 20. Christine de Pizan |
| 9. Niccolo Machiavelli | 21. Desiderius Erasmus |
| 10. Virtu | 22. Wars of the Roses |
| 11. The Donation of Constantine | 23. New Monarchs (Ferdinand and Isabella of Spain, Henry VII of England) |
| 12. Donatello | 24. New Christians |

10 Maps on European History

Use the link provided on page 1 of this packet to access the map set.

In addition to providing geographical information, maps can be valuable tools to help historians understand change. Europe is a continent (some scholars question this traditional interpretation, but that's a separate story) that has undergone tremendous and often rapid transformation. This set of 10 maps helps us appreciate the dynamic nature of European society, illustrating the dramatic political, religious, and social changes that have happened over the centuries.

1. Choose one map from the set. Identify the following:
 - a. What time period does this map represent?
 - b. What data is being presented?
 - c. How does this map differ from the one(s) before/after it in the set?
 - d. What conclusions can you draw about European history from this map?
2. Consider the map set as a whole and answer the following questions:
 - a. How do the maps in this collection reflect the shifting power dynamics in Europe over time?
 - b. How can analyzing maps help us understand the causes and effects of territorial conflicts in Europe?
 - c. What limitations might these maps have in conveying the complexities of historical events?
 - d. How can maps be used to support or refuse historical arguments?
3. Consider map #3, Europe before the fall of Constantinople, c. 1450. (This is where our timeline officially begins). How does the map of Europe in this time compare to the map of Europe today? What has changed in 600 years? What remains the same?
4. Consider map #10, Europe at the end of WWI, 1918. How does the map of Europe in this time compare to the map of Europe today? What has changed in just over 100 years? What remains the same?

Please type your answers in a separate document. Completed work will be uploaded to the dropbox on Blackbaud by Tuesday, 9/8.

Art Styles Outline Format

Picture of an especially notable work of the period, with artist and title

Style

Years (approximate)

Major Characteristics of the Style (as a whole, not just of the single notable work you chose)

Developments: new techniques, styles, subgenres, and themes

5-6 Major figures (with a brief synopsis of career including important works):

5-6 Major works that best exemplify the style, with an explanation as to why:

Impact, both on culture and on artistic style to come:

Works Cited (in proper Chicago/Turabian format)



"Untitled," Keith Haring

- **Style:** Post-Modernism
- **Years:** Late 20th Century
- **Characteristics:** reaction against artistic influences of the modern period. More political, focusing on contemporary issues like AIDS, homelessness, racism, violence. Used a variety of materials and formats, such as photography and video art, as well as performance art. Postmodern art is meant to be ironic or playful, and blur the line between low and high concepts of art, often with little respect for authority. Lots of emphasis is placed on being original and authentic.

- **Developments**

- Pop Art makes use of popular culture in art for the first time
- Photography is more widely used
- Sub genres include pop art (based on consumer culture), neo-expressionism (based on political commentary), international styles (including African, Latin American, and Asian), and cartooning
- Graffiti and cartoon are considered art styles for the first time
- Art does not necessarily have one meaning, determined by the artist. Interactive works became more common.
- Revisited old painting styles for purposes of parody and pastiche

- **Major figures:**

- *Julian Schnabel* - American artist and filmmaker; Schnabel forms a bridge between neo-Expressionism and post-modernism. Famous for his "plate paintings"—large-scale paintings set on broken ceramic plates. Uses a variety of materials to create paintings that are almost sculptural. Schnabel claims that he's *aiming at an emotional state, a state that people can literally walk into and be engulfed*. Directed Oscar-nominated film "The Diving Bell and the Butterfly." Important works include "Hope"
- *Barbara Kruger* – American conceptual artist. Famous for photographs with bold, declarative captions. Addresses cultural constructions of power, identity, and sexuality. Goal was to create art that was often superficial, without deeper meaning, similar to many Pop artists. Considered to be one of the founders of camp aesthetic in art. Major works include "Belief + Doubt," "I Shop therefore I Am," and "Picture This."
- *Robert Longo* – American painter and sculptor. Leading figure in the appropriation art subgenre. Best known for the "Men in the City" series and "Cindy", using dramatized poses and black and white clothing to emphasize sculptural qualities in drawing. Works with illustrator Diane Shea. Also a director of film and music videos.
- *Cindy Sherman* – American photographer and film director. Best known for portrait work. Emphasizes the role of women in the arts. Focused on the rift between reality and filmed roles and identities of women. Is often the subject of her own photographs, done in series based around a single theme. Best known for the "Untitled Film Stills" series.
- *Eric Fischl* – American painter, sculptor, and printmaker. Neoexpressionist artist who worked mainly in American suburbs. Often compared to Edgar Degas for his use of light and color to depict individuals. Self-described "painter of the suburbs." Work often focuses on issues of sexuality. Famous works include "Sleepwalker," "Bad Boy," and "Birthday Boy."

- **Major Works:**

- "Hope," Schnabel – A good example of the post-modern style because it illustrates appropriation art and makes a statement on the AIDS crisis.
- "untitled #228," Sherman – Illustrates the transformative nature of photographic art. Also an example of appropriation art because it was based on paintings done by the Old Masters.

- “Cindy,” Longo – draws on commercial images to comment on urban life. Though not specifically pop art, has a similar sensibility.
- “A Visit To/A Visit From/The Island,” Fischl – In this work Fischl comments on immigration issues in the 20th century. The works are socially topical, and make use of a variety of painting techniques.
- “untitled,” Keith Haring – Illustrates the rise of graffiti style and cartoon style art.
- **Impact** – Post-modernism has asked viewers of art to reconsider exactly what art is, and what subject matters are appropriate for the artist to touch on. The techniques were often graphic-design oriented, and photography played a much larger role in post-modernism than in earlier art forms.

Works Cited

“Postmodern Art.” *The Art Story: Modern Art Insight*. The Art Story Foundation. 2018. Accessed 5 May 2018.

“Postmodern Art.” *Wikipedia*. Wikimedia Foundation, Inc. 3 January 2018. Accessed 5 May 2018.

Strickland, Carol. *The Annotated Mona Lisa, Second Edition*. Kansas City: Andrews McMeel Publishing. 2007.

Name: _____ Date: _____

Chapter 12 Reading Guide

Choose the letter of the best answer. Write it in the space provided at the left.

1. The merchants of Florence established dominance over what aspect of the papacy's activities?
 - A) The papal system of trade to the Crusader states
 - B) The papal system of tax collection on church lands
 - C) The papal banking system
 - D) The provisioning of papal troops throughout Italy
 - E) The papal selling of indulgences

2. Why did a unified Italian state fail to develop in the fifteenth century?
 - A) Political loyalty and feeling centered on a passionate attachment to the individual city-state.
 - B) The papacy prevented any movement toward unification, fearing a threat to its political authority.
 - C) France and the Holy Roman Empire had too many land claims in the region to permit any unification.
 - D) Spain claimed all of southern Italy and threatened war on any power seeking to unify the peninsula.
 - E) The Italians were too culturally and linguistically diverse to realistically contemplate unification.

3. Which of the following best characterizes Girolamo Savonarola?
 - A) Savonarola came to power in Florence as a general suppressing a popular revolt but lost authority when the merchants rejected his efforts to restrict their wealth.
 - B) Savonarola came to power in Florence denouncing vice and corruption, but as people tired of his moral denunciations, he lost authority.
 - C) Savonarola was appointed ruler in Florence by the pope but lost authority when he challenged papal interference in Florence's banking industry.
 - D) Savonarola was appointed chief administrator in Florence by the ruling oligarchs but lost power when he failed to defeat the French invasion.
 - E) Savonarola came to power as signori but lost authority when criticism of his extravagant, luxurious lifestyle led the oligarchs and the papacy to oust him.

4. Francesco Petrarch believed that
- A) a new era would dawn as writers stripped Christianity of the classical Roman influences that had polluted the church's teachings.
 - B) the writers of ancient Greece had reached a perfection in literature and philosophy that the writers of ancient Rome had corrupted.
 - C) the recovery of classical texts would bring about a new golden age of intellectual achievement.
 - D) the barbarian invaders had brought a new, vigorous energy to Western culture that needed to be integrated into the classical tradition.
 - E) education should center on the study of the Bible combined with meditation and reflection.
5. How did Pico della Mirandola understand the uniqueness of humankind?
- A) As creatures in the image of God, humans were superior to the rest of creation, including the angels and other heavenly beings.
 - B) Humans, lacking a fixed place, were the one part of the created world that could freely choose to rise to the heavens or sink into the realm of animals.
 - C) Lacking a specific role in God's creation, humans were actually below animals but had the potential for greatness denied to animals.
 - D) Humans were established by God as just below the angels and given to rule over everything on earth.
 - E) Humans were fundamentally the same as animals, distant from God and all things spiritual.
6. Italian balance-of-power diplomacy
- A) was designed to prevent a single Italian state from dominating the peninsula.
 - B) successfully prevented foreign domination of Italy.
 - C) was primarily concerned with controlling the papacy.
 - D) was critical to the economic success of Italy.
 - E) led to Venetian domination of the Italian peninsula.
7. The subjugation of the Italian peninsula by outside invaders was
- A) the product of the invaders' overwhelming superiority.
 - B) the result of the economic collapse of Italy.
 - C) inevitable.
 - D) the result of the Italians' failure to coordinate a common defense.
 - E) the result of a papal invitation to the French king to intervene.

8. Which of the following best characterizes the Renaissance idea of *virtù*?
- A) The ability to shape the world around oneself according to one's will
 - B) The expression of perfection in the life lived in balance and simplicity
 - C) Moral goodness as set out in the Christian Scriptures
 - D) The serenity achieved through contemplation and acceptance of life's hardships
 - E) Moral goodness as expressed in nature and natural law
9. One of the central components of the Italian Renaissance was
- A) Christian humility.
 - B) a concern for the improvement of society in general.
 - C) a glorification of individual genius.
 - D) the attempt to use art to educate the urban masses.
 - E) rejection of scriptural authority.
10. Italian humanists stressed the
- A) study of the classics for what they could reveal about human nature.
 - B) study of the classics in order to understand the divine nature of God.
 - C) absolute authority of classical texts.
 - D) role of the church in the reform of society.
 - E) study of Revelation for a clue to the date of the Second Coming.
11. The most important factor in the emergence of the Italian Renaissance was the
- A) decline of religious feeling.
 - B) political disunity of Italy.
 - C) great commercial revival in Italy.
 - D) creation of powerful, centralized monarchies.
 - E) French patronage of Italian artists.
12. The leaders of the Catholic Church
- A) ignored the Renaissance.
 - B) attempted to crush the secularism of the Renaissance.
 - C) readily adopted the Renaissance spirit, especially when it came to art.
 - D) used Renaissance ideals to promote moral reform.
 - E) came to believe that the Renaissance had caused the Reformation.

13. Castiglione's manual on gentlemanly conduct
- A) focused on ridding oneself of vermin.
 - B) suggested that early choice of a profession was crucial in becoming a gentleman.
 - C) asserted that real men need not learn French.
 - D) insisted that the real gentleman show Christian humility and kindness toward the downtrodden.
 - E) suggested that gentlemen cultivate their abilities in a variety of fields, from athletics to music to art to mathematics.
14. Why did the printing press find substantial success?
- A) Governments rejected pleas to censor publishing, realizing that expanding knowledge would lead to more prosperous subjects.
 - B) Increasing literacy and the opening of more schools and universities had created an expanding market for reading material.
 - C) The technology was highly complex so that only a few presses came into operation, producing large profits for those printers.
 - D) Printing presses primarily published secular works useful for professionals and merchants.
 - E) Because the press could not print images, printers could work much more quickly than manuscript copyists, who had to wait for each image to be drawn.
15. Rich individuals sponsored artists and works of art
- A) because it was good for business.
 - B) in order to please God.
 - C) to glorify themselves and their families.
 - D) to control unemployment.
 - E) to enlighten the masses.
16. How did the printing press provide a framework to challenge provincial sentiments?
- A) The printing press served to reestablish the idea of a unified Christendom.
 - B) Provincial towns sought to limit and control the spread of printing, undermining their legitimacy as promoters of the general good.
 - C) In order to establish legitimacy, printers published primarily in Latin, serving to reinforce a sense of a unified Western culture.
 - D) Individuals widely separated by geography could read the same material and form a common identity that competed with local loyalties.
 - E) Central governments ordered printing presses established in all local communities in order to establish a national network of printing.

17. According to Machiavelli, government should be judged on whether it
- A) provided the necessary public services.
 - B) was based on Christian morality.
 - C) protected the liberty of its citizens.
 - D) provided order, security, and safety of the populace.
 - E) improved the economy.
18. Which of the following best identifies the term "race" in the Renaissance?
- A) Groupings of people based on skin color
 - B) Groupings of people based on noble lineage
 - C) Groupings of people based on geographic origins
 - D) Groupings of people based on ethnic, national, or religious factors
 - E) Groupings of people based on linguistic families
19. In terms of gender relations, Renaissance humanists argued that
- A) men and women were equals in intellectual pursuits.
 - B) the status of women had improved since the Middle Ages.
 - C) women's sphere of activity was private and domestic.
 - D) women should have equal opportunity in marital and extramarital sexual relations.
 - E) women lacked immortal souls.
20. Which of the following best characterizes the intersection of the hierarchies of wealth and orders in the Renaissance?
- A) The nobility retained its status by blocking the newly wealthy from political positions and from marriage into the nobility.
 - B) The newly wealthy used their resources to establish new forms of social prestige that the nobility could not copy and which discredited the nobility as social leaders.
 - C) The newly wealthy rejected the claims of the nobility to moral superiority of landed wealth.
 - D) The nobility retained its status by taking in and integrating the new social elite of wealth.
 - E) The nobility embraced the innovations of the newly wealthy and abandoned the ineffective limitations of traditional conceptions of honor.
21. Charles VII of France expanded his authority through all of the following except
- A) expelling the English from all French soil except Calais.
 - B) eliminating nobles' militias and troops.
 - C) increasing the influence of lawyers and bankers on the royal council.
 - D) instituting new taxes.
 - E) establishing regular companies of cavalry and archers.

22. How did the Tudor kings, with the exception of Henry VIII, weaken aristocratic influence?
- A) They refused to appoint members of the high aristocracy to the royal council.
 - B) They adopted major clerical reforms that undermined the political power of the church hierarchy.
 - C) They avoided major wars that would require money from Parliament.
 - D) They required all nobles to assign their noble militias to royal control.
 - E) They centralized all tax collection into the royal bureaucracy.
23. The marriage of Ferdinand of Aragon and Isabella of Castile
- A) permitted the monarchs to undermine the provincial elite by unifying the two states into a single, unified kingdom.
 - B) unified all of the Iberian peninsula.
 - C) created a dynastic union but did not unify the separate kingdoms into a single state.
 - D) undermined the claims of the Holy Roman Emperor to be the defender of the church.
 - E) secured the power of the Roman church in Spain due to the Inquisition.
24. The Spanish conversos were
- A) American Indians who returned to Spain to demonstrate that they could and would embrace Christianity.
 - B) Jewish Christians, some of whom held prominent positions in the state, church, and business.
 - C) Albigensian heretics who had fled to Spain to avoid the Inquisition in France.
 - D) Muslim converts to Christianity following the fall of Granada.
 - E) small clans of Celts who had hidden away in the Pyrenees and still practiced traditional Celtic rituals.
25. According to the text, Thomas More's *Utopia* was remarkable for its time because it asserted that
- A) the problems plaguing society could be solved by a beneficent government.
 - B) North America would one day be the site of the greatest power in world history.
 - C) Native Americans could be saved through conversion to Christianity.
 - D) flaws in the divine nature were responsible for human corruption.
 - E) human beings evolved from lower animals.

Answer each question with three or four sentences. Provide examples to support your claims.

26. How is the praise of the Renaissance artist as a “man of genius” somewhat misleading?

27. What was the “debate about women”?

28. How did Renaissance people define race, class, and gender? How do Renaissance definitions of these terms differ from contemporary definitions?

29. What were the most important components of the intellectual movement that underlay the Renaissance?