

2015-2020 IPDP Reading List

Shorto, Russell, *Descartes' Bones – A Skeletal History of the Conflict between Faith and Reason*, Vintage Books, New York, 2008. 287 pages.

Preface	13 min
Chapter 1 – The Man Who Died	56 min
Chapter 2 – Banquet of Bones	41 min
Chapter 3 – Unholy Relics	70 min
Chapter 4 – The Misplaced Head	49 min
Chapter 5 – Cranial Capacity	52 min
Chapter 6 – Habeas Corpus	33 min
Chapter 7 – A Modern Face	17 min
Epilogue	11 min
TOTAL	342 min (5.7 hours)

Completed January 13, 2016

Descartes' *Discourse on Method* is a part of the AP European History curriculum. This book, reflecting on Descartes' life and legacy, through examining the strange journey of his remains, gave me a deeper understanding of the many facets of life that his philosophy impacted. From understanding of the natural world, to questioning everything, to the struggle to balance faith and reason, Shorto's book reflects on Descartes' influence on medicine, nature, politics, and society. To those ends, the book helped me to fashion a lesson on the long-term impact of someone like Descartes, helping students to better understand our present by reflecting on the past.

Larson, Erik, *Dead Wake – The Last Crossing of the Lusitania*, Crown Publishers, New York, 2015. 430 pages.

Mining Suspense	1 min
A Word from the Captain	4 min
Part I – "Bloody Monkeys"	186 min
Part II – Jump Rope and Caviar	120 min
Part III – Dead Wake	26 min
Part IV – The Black Soul	65 min
Part V – The Sea of Secrets	40 min
Epilogue: Personal Effects	12 min
TOTAL	454 min (7.6 hours)

Completed April 17, 2016

World War I is a significant event in both the World Studies and AP European History curriculum. The US policy of isolationism and neutrality was broken in part by the sinking of the British passenger liner *Lusitania* by a German U-boat off the coast of Britain in May 1915. Larson's account gives insight into the personalities and geo-politics of the era. The author provides a glimpse into the minds and motivations of Captain William Thomas Turner of the *Lusitania*, Kptlt. Walther Schwieger of the U-20, President Woodrow Wilson, then MP Winston Churchill, and various members of the top secret Room 40 of the British naval intelligence

agency, as well as passengers and crew aboard the *Lusitania* as it sailed from New York to Liverpool. Perhaps most surprising to this reader was the manipulation of information by the British surrounding the sinking of the *Lusitania* in order to provoke the US into entering the war on the side of the British. No British naval escort was provided and information about the whereabouts of the German U-20 might have provided safe passage for the ship. But this would not have served to bring the US into the war through the loss of American lives.

Gaines, James R., *Evening in the Palace of Reason – Bach Meets Frederick the Great in the Age of Enlightenment*, Harper Collins, New York, 2005. 336 pages.

I. Theme for a <i>Pas de Deux</i>	15 min
II. Biography of a Temperament	24 min
III. The Hohenzollern Real Estate Company	17 min
IV. A Small, Unsteady Alchemist	33 min
V. Giants, Spies, and the Lash: Life with “Fatty”	27 min
VI. The Sharp Edges of Genius	35 min
VII. Witness to an Execution	20 min
VIII. Song of the Endlessly Orbiting Spheres	27 min
IX. A Changeling among the Swans	36 min
X. The Artist in a Paint-by-Numbers World	51 min
XI. War and Peace and a Mechanical Duck	30 min
XII. The Night of a Musical Offering	68 min
XIII. Afterlives: An Epilogue	30 min
TOTAL	413 min (6.9 hours)

Completed June 3, 2016

Gaines explores the bridge between Renaissance & Reformation and the Enlightenment & Romanticism through the towering figures of German history, J.S. Bach and Frederick II (Frederick the Great). The men are illustrated as stand-ins for the mind-sets of Reason (Frederick) and Religion (Bach) and the confrontation that the two had, both men and movements, in the eighteenth century. The climax comes toward the end of the text when Bach is summoned to Frederick’s palace to play through Frederick’s collection of piano-fortes, a recent development in musical instrument technology. Bach is challenged by Frederick to come up with an on-the-spot composition, which, by all accounts, Bach was able to do. This work addresses the curriculum of both my World Studies courses and AP European History by making connections to both the previous age of Luther and the Reformation and the later events of the 19th and 20th centuries, in both Europe in general and Germany in particular.

Jones, Jonathan, *The Lost Battles – Leonardo, Michelangelo and the Artistic Duel that Defined the Renaissance*, Simon & Schuster, 2010. 320 pages.

Introduction	16 min
PART ONE – <i>Genius in the Streets, 1503-4</i>	
ONE – The Insult	40 min
TWO – The Fame Machine	44 min
THREE – Heroics	26 min
FOUR – Stoning David	36 min
FIVE – The Ascent of Art	50 min

PART TWO – *The Art of War, 1504-5*

SIX – Bloodstains	26 min
SEVEN – The Genius in His Study	38 min
EIGHT – Naked Truth	36 min
NINE – Master of War	32 min
TEN – The Raid	37 min
ELEVEN – The Great Swan	30 min
TWELVE – Hell's Mouth	46 min

PART THREE – *The Lost Battles, 1506-Present*

THIRTEEN – The Good Citizen	32 min
FOURTEEN – School of the World	30 min
FIFTEEN – Prisoners	38 min

TOTAL 557 min (9.3 hours)

Completed June 26, 2016

All the players are there: Leonardo, Michelangelo, Savonarola, all of the Medici from Lorenzo to Cosimo I, the architects Bramante, Alberti, and Brunelleschi, Popes Julius II and Leo X, Machiavelli, Martin Luther, the biographer/artist Vasari, Galileo, and even Pablo Picasso and Salvador Dali. In the early sixteenth century, two rivals are commissioned to create frescos for the Republic of Florence commemorating two battles that defeated the city-state of Pisa. A young upstart, Michelangelo, is to take on the Battle of Cascina and Leonardo, the older, established genius, is to paint the Battle of Anghiari. There is tension between the two even before they begin to work on preparatory drawings as Michelangelo insults Leonardo in the streets of Florence. Jones goes on to tell the tale of these magnificent, but lost, works by the two greats of the Renaissance and the political, social, and military circumstances that influence their work. Furthermore, he continues the influence to the present with the lasting impact the preparatory works (and perhaps the unfinished fresco begun by Leonardo) had on artists for generations. Without question this book bridges the courses of European and Art History. It has been a lovely refresher as I look to begin the school year in AP Euro with the Renaissance and Reformation.

Remarque, Erich Maria, *The Road Back – A Novel*, Random House, 2013. 313 pages.

Prologue	10 min
PART ONE	52 min
PART TWO	124 min
PART THREE	43 min
PART FOUR	79 min
PART FIVE	57 min
PART SIX	67 min
PART SEVEN	58 min

TOTAL 490 min (8.2 hours)

Completed July 29, 2016

“They [a parade of wounded soldiers] will go on to the Town Hall and stand there a while; some secretary or other will say something to them, then they will break up and return singly to their rooms, their narrow dwellings, their pale children and their awful misery, without much hope, prisoners of the destiny that others made for them.” (Remarque, p. 248)

Though ending on a hopeful note for the narrator, Remarque’s *The Road Back* maintains this doleful tone throughout much of the book, his sequel to his masterpiece relating his experiences in World War I, *All Quiet on the Western Front*. I will likely never know the experiences of war or the aftermath for those that do. Remarque’s experiences may be all I will ever have to try to understand. So much of what is taught in high school history courses involves war and as Yale professor Donald Kagan, a student of Thucydides and the Greeks’ Peloponnesian War has noted, it may be humankind’s natural state. But maps with arrows, grainy black-and-white newsreel footage, and the dry narrative of a survey text can hardly convey the human cost of war. Remarque’s works do.

I use a film version of *All Quiet on the Western Front* in the World Studies classes to explain and reinforce concepts regarding the First World War. I have read the novel as well, since it is recognized as a great piece of literature to come out of that war. But in many ways *The Road Back* was much more poignant. The difficulties faced by returning soldiers to revolutionary Weimar Germany were myriad. Unemployment, food shortages, profiteering, hopelessness and despair were endemic. Losing the war seems to have exacerbated the difficulties for soldiers on *The Road Back* to normalcy in their lives. Many of Remarque’s characters don’t make it. The quote above stood out to me as the US continues to struggle with providing adequate and appropriate services for soldiers returning to civilian life, regardless of injury or not. Seems this has been the case throughout history, going back to antiquity...

Blom, Philipp, *Wicked Company – Freethinkers and Friendship in Pre-Revolutionary Paris*, Weidenfeld & Nicolson, 2011. 318 pages.

Introduction	19 min
FATHERS AND SONS	130 min
MARVELOUS MACHINES	163 min
THE ISLAND OF LOVE	165 min
TOTAL	477 min (7.95 hours)

Completed March 8, 2018

Blom’s *Wicked Company* follows the rise and fall of Baron d’Holbach’s salon in Paris before the French Revolution and its members Diderot, Rousseau, Helvétius, Raynal as well as 18th century visitors to Paris (and perhaps d’Holbach’s) David Hume, Benjamin Franklin, Cesar Beccaria, and Thomas Jefferson, to name but a few. I have often read works by Locke, Hobbes, Rousseau, Diderot, and d’Holbach in teaching the Enlightenment of the 17th and 18th centuries, but these were always read in isolation from the biographical context of the authors’ lives. This work fills in those biographical blanks that I had always wondered about as I read the great works of the Enlightenment.

The focus is really on Diderot, his personal life, his long efforts and collaborations to get the *Encyclopedie* completed, often at risk to himself and his personal freedom. Diderot’s

relationships to d'Holbach and Rousseau are notable throughout the book.

Baudelaire, Charles-Pierre, *The Painter of Modern Life*, Penguin Great Ideas, 2011. 121 pages.

TOTAL 105 min (1.75 hours)

Completed May 23, 2018

Baudelaire's art criticism here gives insights into nineteenth-century artists and art. His critique of the 1859 Paris Salon and the then new technology of photography (he didn't think much of it as an artistic medium, nor those that consumed it) are particularly noteworthy for both my art history and European history courses. But the majority of the work dwells upon the Romantic painter, Eugene Delacroix, with whom Baudelaire has a respect and admiration, both as a man and as an artist, that is considerable. Delacroix and his influences (and those he influenced) are related by Baudelaire from conversations he had with the artist. These connections to the past (particularly the French Revolution) and the future are exactly the kinds of relationships that I want my students to recognize in their own study of history.

D'Alleva, Anne, *Methods & Theories of Art History*, Second Edition, Laurence King, 2013. 186 pages.

Introduction	8 min
Thinking about theory	21 min
The analysis of form, symbol, and sign	56 min
Art's contexts	77 min
Psychology and perception in art	56 min
Taking a stance towards knowledge	64 min
Writing with theory	24 min

TOTAL 306 min (5.1 hours)

Completed January 21, 2019

D'Alleva's *Methods & Theories* is a great introduction to art-historical theory. Discussed in comprehensible terms with clear explanations, D'Alleva additionally provides in each chapter ways in which the theory can be applied to paintings, sculpture, and architecture, as well as film when applicable, so that readers can actually work with the theories. The ability to apply subaltern studies, hermeneutics, structuralism, post-colonial theory, Marxism, feminism, and the like to real-world analysis of works gave me the confidence to begin infusing these theories into the AP Art History curriculum in the coming years. This book will become a standard reference for me in preparing lessons because the author provides not only concrete examples but also lines of questioning that can be used with students to help them understand these seemingly complex and esoteric theories.

2015-2020 TOTAL: 3144 minutes (52.4 hours)