

**IB History Year 2 Higher Level
Mr. Harrington**

Summer and Fall 2017 Assignments

The IB Contemporary History 2 Higher Level course is a continuation of the two year IB history course progression. This course provides the student with the opportunity to engage in a more in-depth analysis of major events and themes from the history of the twentieth century, while also exploring major events and trends in the history of the American continents from the eighteenth century to the present. The course is not a broad survey such as one would find in an AP history class. The class will only be covering certain topics from the IB History syllabus, with some topics being chosen by the instructor and other topics being chosen by the students. Because of this, the student is expected to engage in extensive and thoughtful reading about the subject not only by completing assigned class readings, but also through independent study outside of the classroom. The following summer and fall assignments have been designed in order to adequately prepare the student for the coming year. I have also added a list of suggested relevant outside books and film resources that the student may wish to read and view before or during next year.

- I. SUMMER READING (due the second week of class)
 - a. The student will select, acquire, and read either Michael Shaara, *The Killer Angels* OR Tony Horwitz, *Confederate in the Attic*. *The Killer Angels* is a well-researched and well-regarded historical novel about the Battle of Gettysburg. The dialog and thoughts of the participants are fiction, and there are one or two fictional characters, but the course of the battle and the senior officers involved are accurately depicted. *Confederates in the Attic* is a study of the historical memory of the Civil War in the American South, collected through vignettes drawn from Horwitz's travels in the region. It not only contains short précis of various notable events and figures of the Civil War, but also the aftershocks that continue in our society to this day and how they play out in often surprising ways. You will answer the reading questions for either book included as appendices in this document, due the second week of school (August 22, 2017), and prepare for a class discussion on the books. This discussions will be led by students selected by Mr. H. Note: due to some of the language reported in *Confederates in the Attic*, students choosing to read this book must attach a signed parental permission slip to the reading questions, signifying parental consent to the student reading this book. The letter may be found in Appendix D of this document.
 - b. For **extra credit**, you may acquire and read up to two books from suggested reading list in Part V before the beginning of the school year. You are encouraged to take notes while reading, and if the book is a personal copy, to underline and/or write notes in the margins.

- c. For each extra credit book, you will need to prepare a typewritten précis of the book. Detailed descriptions of the précis assignment are appended to this document. The précis will be due during the first week of class, on August 17.

II. HISTORICAL INVESTIGATION (IA)

The “historical investigation” (internal assessment or, more commonly, IA) is worth 20% of the total IB History HL score. An excellent IA is an essential requirement for earning a good overall IB history grade. The IA is arguably the most important and meaningful assignment a student undertakes in an IB class. **No IA earning fewer than 10 marks out of 25 will be deemed acceptable by the instructor from an HL student.** For this reason, extensive opportunities will be given for proofreading, revision, and rewriting.

If your first year IA draft did not earn a score of 16 marks or higher, you **must** choose an entirely new topic. The topic must be one of historical significance, and may not fall within the past ten years. You are encouraged to use the summer to begin thinking about your IA topic and planning your research. Two weeks will be dedicated in November to writing the first draft, and two weeks will be dedicated in January to finishing the final draft.

- a. The complete first draft of the IA is provisionally due Friday, December 1, 2017.
- b. The final draft of the IA is provisionally due Friday, February 23, 2018.
- c. An IA timeline for the coming year will be posted on the course website by August 2017.

III. TEXTBOOK FOR THE FIRST SEMESTER

Mr. H. will be requiring all students to read James M. McPherson, *Battle Cry of Freedom: The Civil War Era*. This book is part of the highly regarded Oxford History of the United States series, and is possibly the best one-volume narrative treatment of the American Civil War available. The students will read the entire book, and will have sections assigned for which they need to prepare to present and lead class discussion. On discussion days, the students will be required to bring the book with them, and this will be graded. Mr. H. is providing copies of the book. If the student wishes to acquire a personal copy of the book for any reason, they are requested to inform Mr. H. prior to the beginning of the 2017-2018 school year.

IV. TOPICS FOR REVIEW FROM AP UNITED STATES HISTORY

The following topics covered in the AP United States History course are also testable on Paper 3 of the IB History examination. The student is encouraged to retain and review all notes and materials pertaining to the following:

- Pre-Columbian America
- Colonial America
- The American Revolution
- The Articles of Confederation and the Constitution
- The War of 1812
- The Mexican American War
- The American Civil War
- Reconstruction
- The Gilded Age
- The Progressive Era
- United States in World War I
- The Great Depression
- United States in World War II
- Cold War at Home and Abroad
- Domestic Postwar Politics
- The Korean War
- The Vietnam War
- The Civil Rights Movement
- 1980s-2000

V. RECOMMENDED OUTSIDE READING AND VIEWING

The IB history examiners expect the student to be conversant with major works in the fields they have chosen to write about, and to be adept in using the analytical tools of the professional historian. Therefore, the student is encouraged, in addition to the assigned course readings, to cast a wide net in consulting outside books, historical journal articles and essays, and documentary films. Below is a list of suggested reading and viewing that is relevant to material that will be taught in the coming year. This list is not exhaustive by any means, and students are urged to browse library shelves and read good book review sections in periodicals such as *The Economist*, *The New York Times*, and *The Wall Street Journal* in order to see what is new in the field.

Affordability is always a major concern with books. All of the above volumes are available at quite reasonable prices as readable used copies on websites such as Amazon.com, AbeBooks.com, and Half.com. You might also look in local second hand bookstores and the public and state library. In cases of extreme hardship, check to see if Mr. Harrington has copies available.

Books

Beevor, Antony. *The Battle for Spain: The Spanish Civil War*.

_____. *Stalingrad: The Fateful Siege*.

Caputo, Philip. *A Rumor of War*.

Castañeda, Jorge G. *Compañero: The Life and Death of Che Guevara*.

Chang, Iris. *The Rape of Nanking*.

Donald, David H. *Lincoln*.

Dower, John W. *War without Mercy: Race and Power in the Pacific War*.

Egerton, Douglas R. *Thunder at the Gates: The Black Civil War Regiments that Redeemed America*.

Fischer, David Hackett. *Albion's Seed: Four British Folkways in America*.

Fox-Genovese, Elizabeth, and Eugene D. Genovese. *The Mind of the Master Class: History and Faith in the Southern Slaveholder's Worldview*.

Foner, Eric. *Reconstruction: America's Unfinished Revolution, 1863-1877*.

Freehling, William W. *The Road to Disunion*. (Two volumes, either volume will receive credit.)

Fussell, Paul. *The Great War and Modern Memory*.
 _____. *Wartime: Understanding and Behavior in the Second World War*.
 Gaddis, John Lewis. *We Now Know: Rethinking Cold War History*.
 Gallagher, Gary. *The Confederate War*.
 _____. *The Union War*.
 Gellately, Robert. *Lenin, Stalin, and Hitler: The Age of Social Catastrophe*.
 _____. *Stalin's Curse: Battling for Communism in War and Cold War*.
 Genovese, Eugene D. *Roll, Jordan, Roll: The World the Slaves Made*.
 Hickey, Donald. *The War of 1812*.
 Keegan, John. *The First World War*.
 Kennedy, David M. *Freedom from Fear: The American People in Depression and War, 1929-1945*.
 _____. *Over Here: The First World War and American Society*.
 Lewis, Paul H. *Guerrillas and Generals: The "Dirty War" in Argentina*.
 Litwack, Leon F. *Been in the Storm so Long: The Aftermath of Slavery*.
 Manning, Chandra Miller. *What This Cruel War was Over: Soldiers, Slavery, and the Civil War*.
 Marszalek, John F. *Sherman: A Soldier's Passion for Order*.
 McFeeley, William S. *Grant*.
 McPherson, James M. *Crossroads of Freedom: Antietam*.
 McPherson, James M. *Drawn with the Sword: Reflections on the American Civil War*.
 _____. *For Cause & Comrades: Why Men Fought in the Civil War*.
 Middlekauff, Robert L. *The Glorious Cause: The American Revolution, 1763-1789*.
 Morgan, Edmund S. *American Slavery, American Freedom: The Ordeal of Colonial Virginia*.
 Moore, Harold G., and Galloway, Joseph L. *We Were Soldiers Once and Young*.
 Overy, Richard. *Why the Allies Won*.
 Parkes, Henry Bamford. *A History of Mexico*.
 Pérez, Louis A., Jr. *Cuba: Between Reform and Revolution*.
 Pérez-Stable, Marifeli. *The Cuban Revolution: Origins, Course, and Legacy*.
 Roberts, Andrew. *The Storm of War: A New History of the Second World War*.
 Robertson, James I. *Stonewall Jackson: The Man, the Soldier, the Legend*.
 Shaara, Michael. *The Killer Angels*. (Well-researched historical novel about Gettysburg.)
 Sears, Stephen W. *Gettysburg*.
 Shute, Nevil. *On the Beach*. (Dystopian novel written during the Cold War)
 Sinclair, Upton. *The Jungle*.
 Snyder, Timothy. *Bloodlands: Europe Between Hitler and Stalin*.
 Stamp, Kenneth. *And the War Came: The North and the Secession Crisis, 1860-1861*.
 Stowe, Harriet Beecher. *Uncle Tom's Cabin*.
 Szulc, Tad. *Fidel: A Critical Portrait*.
 Thomas, Emory M. *Robert E. Lee*.
 Woodworth, Steven E. *Lee and Davis at War*.

Documentaries

The Civil War: A Film By Ken Burns (1990)
Eyes on the Prize (1987-1990)
The First World War (2003)

Liberty! The American Revolution (1997)
World at War (1974)

Appendix A: Reading Questions for *The Killer Angels*

IB History Year 2
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Summer 2017

Reading Questions for *The Killer Angels*

1. Describe the relationship between Robert E. Lee and James Longstreet, as depicted by Shaara. How does he portray each character? Why does Lee decide to attack on the second and third days, and why does Longstreet object? Which do you agree with?
2. Buster Kilrain is a fictional composite character. What purpose does he serve in the novel? Why did Shaara choose to depict the private soldier of the Civil War with a fictional character?
3. Why is Joshua Lawrence Chamberlain such a central character of the narrative? What did he do at Gettysburg? How does Shaara depict him, and what is Shaara saying about the nature of the Civil War and war in general?
4. What is the purpose of including the point of view of the foreign observer, Lieutenant Colonel Fremantle, in the narrative? (Bear in mind that Fremantle was a real person.)
5. Does Shaara provide an objective view of the Civil War, or is he biased toward one particular side? Please use specific evidence from the book to support your answer.
6. Based upon this book and knowledge drawn from secondary sources, did the Union win or the Confederates lose the Battle of Gettysburg? (Yes, there is a difference.)

Appendix B: Reading Questions for *Confederates in the Attic*

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Summer 2017

Reading Questions for *Confederates in the Attic*

1. Compare and contrast Southerners and Northerners that Horwitz encounters in his travels, as to how and why they remember their Civil War ancestors.
2. Describe the ways various Southern cities have chosen to commemorate or obscure local Civil War history, and why?
3. In what ways does the memory of the Civil War intersect with the history of race relations in the South?
4. Family is an interesting unspoken theme of the book. The conclusion brings us back to Horwitz's own family. What does this tell us about his conclusions regarding the Civil War and its memory?
5. Does Tony Horwitz want to learn over the course of writing his book, and does he ever answer his big question: why is the Civil War so important in American and Southern memory? If so, what was the answer?
6. The poet Alexander Pope once wrote, "A little learning is a dangerous thing." How might this apply to the historical memory of the Civil War?

Appendix C: Writing a Précis (also available on the course website):
<https://sites.google.com/site/mrharringtonsclassroom/home/ib-history-of-the-americas>)

IB History Year 2
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Book Précis Assignment

A précis is a method of summarizing and critically evaluating a book, academic article, or an essay. It will help you hone your writing skills in presenting a complete thought in a concise format, since the précis should consist of no more than two pages of typewritten material, while still providing a comprehensive overview of a text and its place in historiography. It will also aid you in identifying and describing the elements of OPCVL on your IA and Paper 1 exam.

Format

The précis should be typed in 12 point, Times New Roman font, double spaced, and with one inch margins on all sides. The students name, class, period, and date should be indicated in the upper right hand corner. The précis should be headed by a bibliographic entry, and continue in the following order, with the sections indicated by a left-justified, bolded heading.

Bibliographic Entry

This serves as the title of the précis. The bibliographic entry should be in correct Chicago/Turabian format, and must indicate the author's name, title of the work, place of publication, publisher, and date of publication.

Author Background

Who is the author of the work? Are they still living? Where were they educated? Are they a professional historian? Who was their mentor, if relevant? What field or genre of history are they most known for?

Author's Purpose

Why did the author write the work? What problem was the author addressing? What is the key historical question the author is seeking to answer?

Author's Thesis/Theses

What is/are the main argument(s) of the work?

Genre of History

Is this primarily political, cultural, social, economic, military, or intellectual history? Sometimes genre can be difficult to pin down, or the work may be a blend of genres. Sometimes a clue can

be found in the major themes of the work, what sources the author uses, and how the author uses and interprets sources.

Ideological Orientation

Sometimes this can be hard to tell. How does the author interpret history? Is there a national, religious, or class-based bias? Does the author ascribe agency to leaders, or ordinary people? Be creative—a professor once told us that a current American historian is actually a “nineteenth century British classical liberal, whether he admits it or not.”

Significant Findings

What, as best as you can tell, is the author contributing to the field? What is new and surprising in the work? Focus on what the author has learned from primary sources.

Strengths

What are the strengths of the book? Where has the author effectively argued and supported a thesis? What positive contributions have been made to the historiography? Every work has some strengths.

Weaknesses

You need to be specific but also fair. Every work has some weaknesses.

Appendix D: Parental Permission Letter for *Confederates in the Attic*

May 2, 2017

Dear Parent or Guardian:

I am enthusiastic at the prospect of having your son or daughter for a second year in the Higher Level IB History of the Americas course. We have had a fruitful and productive year, and I look forward to seeing further achievements among the class next year.

I am currently assigning reading for the summer. As in the past, I prefer to choose books that contain engaging ideas and themes that will introduce the subject matter we will be studying in the coming year. The students will have a choice of reading either Michael Shaara’s historical novel, *The Killer Angels*, or Tony Horwitz’ bestselling journalistic work, *Confederates in the Attic: Dispatches from the Unfinished Civil War*. *The Killer Angels* was written as fiction, but Shaara carried out impressive research for the book, and it serves as an outstanding depiction of leadership on both sides at the Battle of Gettysburg.

The other choice, *Confederates in the Attic*, is a study of the historical memory of the Civil War in the American South, collected through vignettes drawn from Horwitz’s travels in the region. It not only contains short précis of various notable events and figures of the Civil War, but also the aftershocks that continue in our society to this day and how they play out in often surprising ways. However, this is a work of accurate and thorough reporting, which includes the language and subject matter of Mr. Horwitz’s interviews and conversations. One purpose of this letter is to inform you that the book therefore contains some strong profanity that you may not wish for your son or daughter to read, and brief allusions to themes concerning intimate acts. If this is the case, your student is free to choose to read the *Killer Angels*, which descends only to an occasional d— or h—. There is no advantage or disadvantage related to grade or content connected to choosing one book or the other.

A permission slip is appended below, which will be required with the summer assignment if the student chooses to read *Confederates in the Attic*. The permission slip is due at the end rather than the beginning of the summer to allow you time to preview the book if you so choose. I believe that our students will have their minds pleasantly exercised by this summer’s readings as we prepare ourselves for the final year of the IB program. I wish all of you a safe and restorative summer break.

Very respectfully,

Matthew C. Harrington

I grant _____ my permission to read *Confederates in the Attic*. It is understood that an alternate reading assignment, *The Killer Angels*, has been provided if permission is not granted. Refusal of permission will not affect the student’s grade.

_____ Parent / Guardian Name (Printed)

_____ Parent / Guardian Signature