

Summer 2009 Courses in History

Historical Survey Courses (100-level)

European History I. Dr. Alexandra Korros

HIST 133-91 (3 credit hours)

May 18 – June 25, TR, 6:15 – 9:30 pm

A topical survey of Western Civilization from Greece to the Reformation emphasizing aspects of political, social and cultural history.

European History II. Dr. Todd Larson

HIST 134-84 (3 credit hours)

July 6 – August 13, MW, 6:15 – 9:30 pm

A topical survey of European history from the 16th century to the 20th century emphasizing aspects of political, social, and economic and intellectual history.
Pre-requisite: HIST 133.

U.S. History I. William Hagedorn

HIST 143-81 (3 credit hours)

May 18 – June 25, MW, 6:15 – 9:30 pm

Study of the United States from its colonial beginnings through the Civil War, with particular emphasis on the American Revolution, the formative years of the new nation, and the coming of the Civil War.

U.S. History II. Dr. Stephen P. O'Hara

HIST 144-94 (3 credit hours)

July 6 – August 13, TR, 6:15 – 9:30 pm

Study of the United States from the aftermath of the Civil War to the present, with particular emphasis on Reconstruction, impact of industrialization and urbanization, foreign policies, and post-World War II American culture. Pre-requisite: HIST 143.

Summer Workshops and Elective Courses

arranged by starting date

Please note: All 2-credit workshops are graded on a Pass / Fail basis. Looking for a 3-credit History elective? 3-credit workshops count as normal 3-credit electives. Some professors of 2-credit workshops also allow students to complete extra work to earn 3 credit hours (and a letter grade), but only with advance permission. Contact the professor to inquire about this possibility.



Hollywood: A Social & Cultural History. Dr. John Fairfield and Robert Cotter

HIST 285-W1 (2 credit hours) or 285-N1R (no credit hours)

May 11 – May 15, daily Monday – Friday, 4:30 – 9:30 pm

Hollywood has always taken historical themes for some of its most ambitious projects, a trend that has become even more pronounced in the past decade. What has not always been understood is that Hollywood and the development of the American movie industry has been a central element in the social and cultural history of 20th century America. Thus, this workshop has two purposes: to critically examine various film images of American history and equally important, to place Hollywood and its products in the larger context of 20th century American history.

Summer Workshops and Elective Courses (continued)

A Tour Of Modern Paris. Dr. Rachel Chrastil

HIST 376-W1 (2 credit hours) or 376-N1R (no credit hours)

May 11 - May 15, daily Monday – Friday, 4:30 – 9:30 pm

If you are going to Paris this summer, or would like to take a virtual tour of the City of Light, this workshop is for you. Using a variety of documents and films, we will examine the development of modern Paris from the 1850s to the present, including the revolutionary Paris Commune, the Nazi occupation, and recent explosions of suburban discontent. We will contextualize the construction of monuments like the Eiffel Tower in order to understand the ideas, hopes and fears that created the modern Paris.

In this workshop we will watch five major films. Our primary text will be Colin Jones, *Paris: The Biography of a City*.

The instructor has taught this course on-site in Paris for three years, and now brings Paris to Cincinnati.



Nazis and War: European Fascism. Dr. Rachel Chrastil

HIST 382-W1 (2 credit hours) or 382-N1R (no credit hours)

May 18 – May 22, daily Monday – Friday, 4:30 – 9:30 pm

How was it possible for the Nazis to come to power? In this workshop we will try to understand the rise of fascism in Europe during the 1920s and 1930s, using film and documents from the period. We will uncover the overwhelming forces of hate, disillusionment, and the will to power, along with the financial support and crafty political strategies, that propelled Hitler's attainment of power. We will examine fascism as a driving force in the Spanish Civil War, World War II and the Holocaust.

In this workshop we will watch five major films. Our primary text will be Robert Paxton's *The Anatomy of Fascism*. The workshop should be particularly useful for secondary teachers interested in broadening their use of film as part of the curriculum.

Postwar Hollywood:1945-1975. Robert Cotter and Dr. John Fairfield

HIST 282-W1 (2 credit hours) or 282-N1R (no credit hours)

June 1 – 5, daily Monday – Friday, 4:00 – 9:30 pm

This workshop will focus on the dynamic relationship between the narrative techniques of postwar Hollywood and the political and social landscape of 1950's America. The interplay between mainstream feature films and the ideological and social debates of the time will be analyzed, with a spotlight on postwar consumerism and conformity, the rise of the national security state and the changing roles of American men and women. The relaxation of censorship guidelines and the revision of "acceptable" narrative topics will be explored, and we will examine how the leisure activities and mass media technologies that developed after 1945 affected the Hollywood studio system. We will use feature films from 1950's (and later) as primary documents for discussion and written analysis. The principles of visual storytelling will be stressed throughout the workshop, and we will conclude with a discussion of digital storytelling in contemporary media environments, including television and the internet.

Summer Workshops and Elective Courses (continued)

Movie Knights. Dr. David Mengel.

HIST 366-W1 (3 credit hours) or 366-N1R (no credit).

June 6 – 13, daily for 8 days: Sat., 10am-4pm, Sunday – Friday, 4:30-9:30, Sat., 10am-4pm



Knights in shining armor, bow-wielding vigilantes in green tights and a cart-pushing cretin admonishing his neighbors to “bring out your dead”—all these well-known images come to us from films, the primary means by which most of us encounter medieval history. This class explores modern popular imaginings of the Middle Ages through film. We view several feature-length films and numerous clips, interspersed with readings from and about the Middle Ages. Our aim will be to develop a critical perspective on historical films and other historical genres, allowing us to evaluate historical films critically without sacrificing our enjoyment of them. Films will range from “The Seventh Seal” and “The Kingdom of Heaven” to Monte Python’s “Holy Grail.”

Themes will include Robin Hood, King Arthur, the Crusades, the Black Death and Joan of Arc.

Some reading will need to be completed before the course begins.

Getting Elected - Whatever It Takes. Dr. Paul Simon.

HIST 237-W1 (3 credit hours), 237-N1R (no credit), or 537-W1 (3 graduate-level credit hours).

June 15 – 26, daily Monday – Friday, 10:30 am – 5pm

Following one of the most interesting and, at times, bewildering presidential election campaigns in recent memory, this workshop will take a look back at some of the other equally intriguing elections from the past, starting in 1800 through 1960. Our idealistic images of the past might be diminished a bit by the reality and, sometimes, downright skullduggery that prevailed. In other words, how low did some of our great leaders go—in order to win? Lectures by Dr. Simon will be supplemented by videos and field trips to various presidential and politically significant sites in the tri-state area.

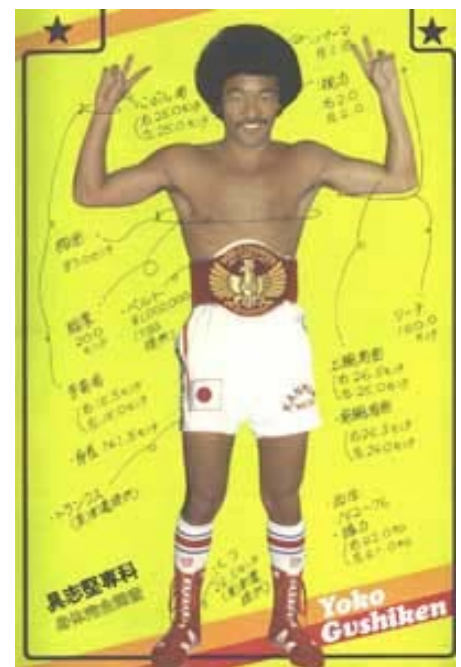
* NOTE: There will be some additional out-of-pocket expenses for admission cost, travel expenses, food, etc. The class will also meet two evenings.

Modern Japan: A People’s History. Dr. Dennis Frost

HIST 346-24 (3 credit hours)

July 6 – August 13, MTWR, 9:45-11:20

This class focuses on the modern history of Japan, from the 1600s through the present day. We will examine the key trends, events, and ideas that have shaped Japan at various points in its history, but in doing so, we will aim to go beyond a “dead men and dates” approach to that history and gain a better sense of how ordinary Japanese people experienced, responded to, and shaped changes in Japanese society and culture. We will combine lectures, active discussions of primary and secondary source materials, films, and individual research presentations to enhance our understandings of the complex and diverse people’s *histories* of modern Japan.



Summer Workshops and Elective Courses (continued)

The "Sixties": 1945-2008. Dr. John Fairfield and Robert Cotter
HIST 335-W1 (2 credit hours) or 335-N1R (no credit hours)
July 13 – 17, daily Monday – Friday, 4:00 – 9:30 pm

Taking issue with the ideology that history comes in neat ten-year packages, this course places the period of upheaval often called "the sixties" into a larger historical framework. We will identify and analyze movements and ideologies that preceded, overlapped and followed the 1960's.



Great Scandals in History. Dr. Rachel Chrastil
HIST 369-W1 (2 credit hours) or 369-N1R (no credit hours)
July 20-24, daily Monday – Friday, 4:30 – 9:30 pm

Sex, power, war, and secret identities: scandals tell us what society finds outrageous, and therefore help us to understand people's values and ideals. We will use film, newspapers, and court records to uncover the truth and understand the fiction behind some of France's greatest scandals, from Marie Antoinette's life at Versailles to Vichy's collaboration with the Nazis during World War II. We will also inquire into the nature of evidence, interpretation, and truth. In this workshop we will watch five major films. Readings will be made available in PDF. The workshop should be particularly useful for secondary teachers interested in honing their analytical skills, especially concerning historical evidence and historical interpretation.

America Through the Lens. Robert Cotter and Dr. John Fairfield
HIST 286-W1 (2 credit hours) or 286-N1R (no credit hours)
July 27 – 31, daily Monday – Friday, 4:00 – 9:30 pm

Films and television programs will be analyzed in order to both identify the cultural and historical messages they contain. The formulas and conventions of Hollywood genres will be examined. This understanding of genre will serve as a primary analytical tool as we de-construct the films and television programs.



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