



**SCHOOL OF HISTORY, PHILOSOPHY, POLITICAL SCIENCE AND INTERNATIONAL  
RELATIONS**

**HISTORY PROGRAMME**

**HIST238/ITAL235:**

**From Fascism to Forza Italia: A Cultural History of Italy, 1922- 2000**

**2010 TRIMESTER 1**

**1 March to 4 July 2010**

**Trimester dates**

Teaching dates: 1 March 2010 to 4 June 2010

Mid-trimester break: 5 April to 18 April 2010

**Withdrawal dates**

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

**Names and contact details**

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Office Hours: TBA

**Class times and locations**

Lecture Times: Tuesdays and Thursdays, 10-10.50am,

Venue: Hunter (HU), Lecture Theatre 105

Tutorial Times, during Week 1 you will be asked to sign up to ONE of the following:.

Monday, 10.00-10.50

Monday 11.00-11.50

Wednesday 14.10-15.00

Wednesday, 15.10-16.00

### **Course delivery**

The delivery of this course consists of two one-hour lectures and one one-hour tutorial per week. Tutorial times and venues will be advertised in the first lecture and details will be posted on Blackboard or can be obtained from the History Office, Old Kirk 405. Students will be required to sign up to a tutorial during the first week of the semester. Usually, the Monday lecture will be delivered by Dr Giacomo Lichtner and the Wednesday lecture by Dr Sally Hill, Senior Lecturer in Italian Studies and co-ordinator of Ital 235. All tutorials will be taken by Giacomo Lichtner.

### **Communication of additional information**

Additional information or information on changes during the course will be posted on the History Programme glass notice board (level 4, Old Kirk Building), announced in lectures and on Blackboard.

### **Course content**

This course is designed to introduce students to the social, political and cultural history of Italy in the 20<sup>th</sup> Century. Between 1922 and 2000, Italy underwent dramatic transformations, from dictatorship to democracy and from a backward rural economy to a modern industrial one. Yet this course will not only provide a survey of Italian history in the 20<sup>th</sup> Century, but also pay particular attention to the changes that have affected the lives of most Italians over the course of the twentieth century. Key issues will include: the transition from fascism to democracy; the development of consumerism; Italy's place in the world economy; social mobility; immigration and emigration; women's changing role in society; the relationship between popular culture and political power. Students will be encouraged to analyse in depth the contradictions that still characterise Italian society and question the extent to which, in the Italian case, change contains and conceals continuity.

### **Learning objectives**

HIST 238 is taught in conjunction with ITAL 235, a course offered by the Italian Programme and co-ordinated by Dr. Sally Hill. The two courses were designed together to offer a new approach to the study of Italian history and culture. This interdisciplinary approach is designed critically to assess the interaction of culture, society and politics in Twentieth Century Italy. The course will examine the history of Italy from the rise of Fascism, through the tumultuous yet stable, ideologically-polarised post-war period, until the end of the 'First Republic' and the rise of media mogul Silvio Berlusconi's Forza Italia party. Within this chronological framework, the course will dedicate particular attention to recurrent themes in Italian history, such as the practice of politics, the role of the Catholic Church, the structure and importance of the family unit, regionalism and migratory fluxes.

Students will be expected to become familiar with the key concepts of Italian history, culture, politics and society, and will be asked to employ cultural history sources – including film, literature and photography – alongside more conventional historical and historiographical sources. This will allow them to critically engage with the role of popular culture in key issues of modern Italian history such as the development of a coherent and inclusive national identity. Hence, alongside the lectures and tutorials, students will be encouraged to attend a film showing each week.

It is envisaged that at the successful completion of HIST 238, students will have obtained a good grasp of key events in the development of the Italian nation in the period between 1922 and 2001, and be able to assess the role played by popular culture and counter-culture in the development of the nation.

Students passing HIST238 should be able to:

- Assess and analyse relevant sources, including historiography and alternative material,
- Critically and independently engage with sources, both secondary and primary (in their English translation)
- Demonstrate an in-depth understanding of the key concepts in Italian history
- Place these specific issues within a wider European and global context
- Demonstrate an understanding of the historical context of Italian popular culture and assess its role in the development of 20<sup>th</sup> C. Italy
- Extend their research and bibliographical skills
- Enhance their communication skills in written and oral form

### **Graduate attributes**

#### **HISTORY**

As with all HIST courses, learning objectives of this course contribute to the attainment of specific attributes:

#### Critical Thinking

- 1: Assess conflicting or different arguments
- 2: Develop understanding of historical events, context and change
- 3: Use appropriate methodologies to evaluate evidence

#### Creative Thinking

- 1: Synthesise information in a clear, logical and lively way
- 2: Create well-documented interpretations of historical events
- 3: Search for patterns in historical processes over time and space

#### Communication

- 1: Develop lucid historical arguments through writing and oral discussion
- 2: Use library print and online resources efficiently and constructively
- 3: Strengthen learning through collegial interchange

#### Leadership

- 1: Pursue and manage independent research
- 2: Develop critical citizenship
- 3: Develop confidence through public speaking
- 4: Strengthen decision-making capabilities

#### Other

- 1: Understand the development of the historical discipline

## Expected workload

In accordance with Faculty of Humanities and Social Science guidelines, the overall workload for this course is 200 hours in total.

## Readings

### Essential texts:

**Students of HIST 238 are required to purchase the HIST 238 Book of Readings**, which is available from Student Notes and contains material relevant to the tutorials. There is **no other textbook** for this course.

Textbooks can be purchased from Vicbooks located on the top floor of the Student Union Building, Kelburn Campus. Books of Reading are distributed from the Student Notes Shop on the ground floor of the Student Union Building.

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to customers or they can be picked up from the shop. Customers will be contacted when they are available. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 04 463 5515.

### Recommended Reading:

Students may find it useful to familiarise themselves with the following works:

- Paul Ginsborg, *A history of contemporary Italy : society and politics, 1943-1988*, London: Penguin, 1988
- Id., *Italy and its discontents : family, civil society, state 1980-2001*, London: Allen Lane, 2001
- Martin Clark, *Modern Italy, 1871-1995*, Second Edition, Harlow: Pearson Education Ltd., 1996.

A fuller bibliography will be made available through Blackboard.

### Assessment requirements

The assessment procedure aims to establish that the students have gained a good overall understanding of Italian history, with a particular focus on the interaction of popular culture, politics and history. Therefore, the students will be asked to write two essays of equal weighting on aspects of Italian cultural history, and to complete an end-of-term test which will assess students' ability to discuss critically the broader themes analysed in the course. Moreover, a small percentage of the final mark will be determined by students' contribution to the tutorials, during which each student will be expected to engage with the main themes and take part in their discussion.

(a) **In-class contribution** worth 10% of the final grade.

Each student will be asked to assume responsibility for a given topic, prepare on set questions and engage the class with discussion points. This part of the assessment package is designed to encourage class contribution and ensure that your oral communication skills are developed alongside your written ones. This is a space to give you the confidence to put forward your ideas and consider them in the light of your peers' responses.

In assessing your essay, the marker will be looking for the following:

1. A strong grasp of the topic and the relevant sources. The ability to answer questions.
2. Inquisitiveness and intellectual curiosity. An informed personal opinion and the ability to go beyond the week's readings.
3. Fluent communication skills: the clear exposition of your.
4. Respect for the opinions of others.

(b) **Two Essays** (2,000-2,500 words each) each worth 30%:

- a. **Essay One** is due on **Monday 19 April, 12noon.**
- b. **Essay Two** is due on **Friday 28 May, 12noon.**

The essays test your ability to select, understand and organise relevant secondary literature, deal with complex historical issues and submit an accomplished finished package. In order to assess your grasp of the interdisciplinary nature of this course, you will be required to choose one essay question from a list of titles dealing specifically with Italian cultural history titles, and the other from a list of political, economic and social history topics. A list of topics follows at the end of this document.

In assessing your essay, the marker will be looking for the following:

1. A coherent and well-developed argument, expressed consistently through the essay. Does the essay answer the title question?
2. A fluent, clear and articulate prose; the clear expression of complex ideas
3. A coherent structure, backed by consistent and rational paragraphing
4. A critical engagement with the secondary literature
5. Comprehensive referencing: appropriate footnoting and an appropriate bibliography.

(c) **End of term Test**, worth 30% of the final grade. The test will take place in the last lecture slot, on **Tuesday 1 June, 10.00-10.50am, HM105.**

The test is designed to show evidence of an acquired overall grasp of the course content and its theoretical framework, test the students' overall understanding of the topic and their ability to think laterally and critically.

In assessing your test, the marker will be looking for the following:

1. The ability to think laterally and make links between different yet related topics
2. The ability to think critically, using your knowledge to devise a personal answer to a set question
3. The ability to think quickly and write a coherent and concise answer in a given time
4. The ability to draw examples from a variety of sources, including cultural history sources, and employ them as evidence in the exposition of your argument

To give you a chance to prove these skills, the test will be in essay form, asking you to answer broad thematic questions.

### **Return of assignments**

Assignments will be returned in tutorials no later than two weeks after submission. If a student fails to collect the assignment in tutorial she/he may collect it from the lecturer during office hours.

### **Penalties**

Students will be penalised for late submission of essays – a deduction of 5% for the first day late, and 2% per day thereafter, up to a maximum of 8 days. Work that is more than 8 days late can be accepted for mandatory course requirements but will not be marked. However, penalties may be waived if there are valid grounds (for example, illness [presentation of a medical certificate will be necessary] or similar other contingencies). In all such cases, prior information will be necessary.

### **Mandatory course requirements**

To pass the course each student must:

1. Attendance in **at least 7** of the 10 tutorials;

AND

2. Complete the assignments specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)

Faculty guidelines permit you to miss up to 3 tutorials without penalty. Extra absences will result in a student failing terms, except in cases of serious illness (supported by a medical certificate), or serious personal crisis. **THERE IS NO PROVISION IN THIS COURSE FOR MAKE-UPS TO COMPENSATE FOR ADDITIONAL ABSENCES EXCEPT UNDER THOSE CIRCUMSTANCES.** You should allow for the possibility of unforeseen illness when using up your quota of permissible absences.

PLEASE NOTE that **Friday 18 June 2010** is the FINAL DATE on which any written work can be accepted by the Programme, since this is the date on which we must determine whether students have met the course requirements. This means that the provision for late submission with a penalty does not apply beyond this date. Permission to submit work after 19 June must be sought in writing from the Head of

Programme, and will only be granted for serious medical reasons (supported by medical certificate), or in case of serious personal crisis.

**NB:** A student who has obtained an overall mark of 50% or more, but failed to satisfy a mandatory requirement for a course, will receive a K grade for that course, while a course mark less than 50% will result in the appropriate fail grade (D, E or F).

### **Class Representative**

A volunteer will be sought in the first class to fulfil the role of class representative. Should there be more than one volunteer, the class representative will be elected in the first class. That person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

### **Statement on legibility**

Students are expected to write clearly. Where work is deemed 'illegible', the options are:

- the student will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame after which penalties will apply;
- the student will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) and lateness penalties apply;
- if the student does not transcribe it to an acceptable standard, the work will be accepted as 'received' (so any associated mandatory course requirements are met) but not marked.

### **Academic Integrity and Plagiarism**

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas

- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:  
<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

### **GENERAL UNIVERSITY POLICIES AND STATUTES**

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or go to the Academic Policy and Student Policy sections on:  
<http://www.victoria.ac.nz/home/about/policy>

The AVC(Academic) website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

[http://www.victoria.ac.nz/home/about\\_victoria/avcacademic/Publications.aspx](http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx)



## LECTURE PROGRAMME

1. **2 March** Introduction to the Course (Dr Hill and Dr Lichtner)
2. **4 March** Making Italy and Making Italians: 1861-1918 (Dr Lichtner)
3. **9 March** Fascism I: Origins and Rise of the Movement (Dr Lichtner)
4. **11 March** Italian Culture Under Fascism (Dr Hill)
5. **16 March** Fascism II: Life and Fall of the Regime (Dr Lichtner)
6. **18 March** War and Literature: Amato, Pavese and Levi (Dr Hill)
7. **23 March** Civil War, National Unity: Italy, 1943-'48 (Dr Lichtner)
8. **25 March** New Approaches to Reality: Italian Neo-Realism (Dr Hill)
9. **30 March** USA-DC-Vatican: The Status Quo of the 1950s (Dr Lichtner)
10. **1 April** The Americanization of Italian Culture (Dr Hill)

### MID-TRIMESTER BREAK

#### **19 April: Essay #1 due, 5pm**

11. **20 April** The Economic Miracle: 1958-1963 (Dr Lichtner)
12. **22 April** La dolce vita? Cinema and the "Economic Miracle"
13. **27 April** 1968 (Dr Lichtner)
14. **29 April** Pasolini (Dr Hill)
15. **4 May** A modern society? Italy in the 1970s (Dr Lichtner)
16. **6 May** Italian feminism: Franca Rame (Dr Hill)
17. **11 May** Democracy Under Threat (Dr Lichtner)
18. **13 May** Counter-Culture: Dario Fo's *Accidental Death of an Anarchist* (Dr Hill)
19. **18 May** The End of the First Republic (Dr Lichtner)
20. **20 May** Political Comedy After the Cold War: Nanni Moretti

21. 25 *May* A Second Republic? The Rise and Fall (and Rise) of Silvio Berlusconi (Dr Lichtner)

22. 27 *May* Conclusion: Continuity and Change (Dr Hill and Dr Lichtner)

**28 MAY: Essay #2 due, 5pm**

23. 1 *June* In-Class Test

24. 3 *June* No Lecture

## TUTORIAL PROGRAMME

### **Discussion of Readings:**

The format of the discussion will be flexible. However, each week at least one student will be expected to answer a specific question agreed beforehand. All students will be required to familiarise themselves with the prescribed readings and discussion will focus on the main arguments and theoretical issues raised in those.

**Week 1** (week beginning 1 March)    **No tutorial: groups are announced, Friday 6 March**

**Week 2** (week beginning 8 March)    **Introduction to Italian History**

Jonathan Dunnage, *Twentieth-Century Italy: a social history*, London, 2002, pp.4-37

**Week 3** (week beginning 15 March)    **Fascism I**

Victoria de Grazia, *How fascism ruled women*, Berkeley, 1992, pp. 41-76

Stanislao G. Pugliese (ed.), *Fascism, anti-fascism and the resistance in Italy: 1919 to the present*, Oxford, 2004, pp. 85-91, 97-101, 131-4, 146-7

Angela Dalle Vacche, 'National Tradition in Blasetti's *1860*', *Film Criticism*, Vol. 9, no. 1, Fall 1984, pp. 74-81

**Week 4** (week beginning 22 March)    **Fascism II**

Stanislao G. Pugliese (ed.), *Fascism, anti-fascism and the resistance in Italy: 1919 to the present*, Oxford, 2004, pp. 191-5

Davide Rodogno, 'Italiani brava gente? Fascist Italy's policy toward the Jews in the Balkans, April 1941-July 1943', *European History Quarterly*, Vol. 35, no. 2, 2004, pp. 213-40

Alessandro Visani, 'Italian reactions to the racial laws of 1938 as seen through the classified files of the Ministry of Popular culture', *Journal of Modern Italian Studies*, Vol. 11, no. 2, 2005, pp. 171-187

Renato Amato, *The Full Circle of the Travelling Cuckoo*, Christchurch, 1967, pp. 26-36

Primo Levi, 'The Canto of Ulysses' (trans. Stuart Woolf), New York, 1986 (first published 1959), pp. 115-21

**Week 5** (week beginning 29 March)    **Transition to Democracy**

Ruth Ben-Ghiat, 'Unmaking the fascist man: masculinity, film and the transition from dictatorship', *Journal of Modern Italian Studies*, Vol. 10, no. 3, 2005, pp. 336-365

Paolo Pezzino, 'The Italian resistance between history and memory', *Journal of Modern Italian Studies*, Vol. 10, no. 4, 2005, pp. 396-412

MID-TRIMESTER BREAK (2 weeks)

**Essay #1 due on Monday 19 April**

**Week 6** (week beginning 19 April) **Italy in the 1950s: the origins of consumer culture**

Emanuela Scarpellini, 'Shopping American-Style: The Arrival of the Supermarket in Postwar Italy', *Enterprise & Society*, Vol. 5, no. 4, pp. 652-68

**Week 7 (week beginning 27 April) The economic miracle**

John Foot, 'Mass cultures and the working class in Milan',  
*Social History*, Vol. 24, no. 2, May 1999, pp. 134-157

**Week 8 (week beginning 4 May) 1968**

Stuart J. Hilwig, "'Are you calling me a fascist?'" A contribution to the oral history of the 1968 Italian student rebellion', *Journal of Contemporary History*, Vol. 36, no. 4, 2001, pp.581-97  
Pier Paolo Pasolini, 'The PCI to the Young!!' in *Heretical Empiricism*, Louise K. Barnett (ed.),  
Bloomington, Ill., 1988, pp. 150-158

**Week 9 (week beginning 11 May) Italian society in the 1970s**

Luisa Passerini, 'The interpretation of democracy in the Italian women's movement of the 1970s and 1980s', *Women's Studies Int. Forum*, Vol. 17, 2/3, pp. 235-239  
Wendy Pojmann, 'Emancipation or Liberation? Women's Associations and the Italian Movement', *Historian*, Vol. 67, no. 1, 2005, pp. 73-96

**Week 10 (week beginning 18 May) Democracy under threat**

Franco Ferraresi, 'The Strategy of tension: A Case Study', *Threats to democracy: The Radical Right in Italy after the War*, Princeton, 1996, pp. 84-115  
John Foot, 'Truth, Memory and justice in Milan', *History Today*, Vol. 50, no. 3, March 2000, pp. 15-17  
Dario Fo, *Plays: One*, London, 1994, pp. 207-11, 145-56

**Week 11 (week beginning 25 May) Revision Class**

Richard Bosworth, 'A Country Split in Two? Contemporary Italy and Its Usable and Unusable Pasts', *History Compass*, Vol.4, no.6, 2006. pp. 1089-1101

**Essay #2 due Friday, 28 May, 5pm**

**Week 12 (week beginning 31 May) No Tutorial**

## Essay titles for HIST 238

In writing your two essays, **you must choose one title from section A and one title from section B.**

### Essay #1

#### SECTION A

1. What were the long-term effects of the Risorgimento on Italian politics and society.
2. Explain the apparent contradiction between the early fascist movements of 1919-21 and the later fascist regime.
3. Is the dichotomy between 'fascist movement' and 'fascist regime' an accurate one?
4. Why did Italy issue the Racial Laws in 1938?
5. Assess the significance of the Resistance in Italy from 1943-1945.
6. Critically discuss the first Republican elections of 1948.
7. Assess the role of propaganda in the Christian Democrats success of 1948.
8. How did Italian society deal with the influx of American culture in the 1950s?
9. What factors affected Italy's economic growth between the 1950s and mid-1960s?
10. What were the key effects of the internal migration experienced during the economic miracle?

#### SECTION B

1. How does Alessandro Blasetti's *1860* (Italy, 1934) comment on both the period it represent and the period in which it was made?
2. Discuss the representation of Italian Fascism in *Rome Open City* and at least one other neo-realist film.
3. Was neo-realism a purely Italian film school and, if so, why did it develop there instead of elsewhere?
4. *Between Resistance and Revolution*: discuss the role of cinematic neo-realism in post-war Italy.
5. Why was Primo Levi's *If this is a man* rejected for publication in 1946, but accepted in 1958? How does this shed light on Italy's attitude towards the Holocaust?
6. Discuss how Federico Fellini's *La Dolce Vita* and Luchino Visconti's *Rocco and his Brothers* represent morality at the time of Italy's 'economic miracle'.

### Essay #2

#### SECTION A

1. What factors led to the widespread protests in 1968-69?
2. Critically assess the union between students and workers in 1968-1969.

3. Assess the significance of the 1974 Divorce Referendum in the context of cultural and societal change in 1970s Italy.
4. Define the 'Strategy of Tension' and assess its aims and methods?
5. Why the Red Brigades kidnap Aldo Moro in 1978?
6. Why did the political system collapse under the corruption scandals of the late 1980s and early 1990s?
7. Critically assess the political rise of Silvio Berlusconi in 1994.
8. Critically assess the role of the Catholic Church in twentieth century Italian politics.
9. Why was the Communist party (PCI) never able to gain power at national level?
10. To what extent has the Italian state been successful in its attempts to resolve the Southern Question?
11. Define the concept of '*clientelismo*' and suggest how it has affected the long-term development of the Italian democracy.

### **SECTION B**

12. Why did Pier-Paolo Pasolini attack the students and defend the police in 1968?
13. Discuss the representation of family and political strife in *My brother is an only child* (Daniele Luchetti, 2007) and *The best of youth* (Marco Tullio Giordana, 2003).
14. Critically compare the representation of student malaise in Bernardo Bertolucci's *Before the Revolution* (1962) and *The Dreamers* (2006).
15. Discuss the representation of Italy's history in Bernardo Bertolucci's *The Spider's Stratagem* (1970), *Il Conformista* (1970) and *Novecento* (1974).
16. Discuss Dario Fo's play *Accidental death of an anarchist* in the context of Italy's conflicting memories of terrorism and the strategy of tension.
17. To what extent has his ownership of extensive sections the media facilitated the rise to power of Silvio Berlusconi?
18. Discuss the representation of Italy's war effort in *Mediterraneo* (Gabriele Salvatores, 1991) and *Le rose del deserto* (Mario Monicelli, 2006).

N.B.: in agreement with the course coordinator, you may seek to develop your own essay proposal.