

**SCHOOL OF LANGUAGES AND CULTURES**

**ITAL 235: FROM FASCISM TO FORZA ITALIA:  
A CULTURAL HISTORY OF ITALY**

**TRIMESTER 1 2010**

1 March to 4 July 2010

Please read through this material very carefully in the first week of the course, and refer to it regularly.

**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/withdrawlsrefunds.aspx>

**Names and contact details**

Contact details of Italian Programme staff involved in this course are as follows:

VZ602	Dr Sarah (Sally) Hill sarah.hill@vuw.ac.nz	Course Coordinator Senior Lecturer and Programme Director	ph. 463 5298
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VZ610	Nina Cuccurullo nina.cuccurullo@vuw.ac.nz	Administrator	ph. 463 5293
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Contact details of other staff in the Italian Programme are as follows:

VZ601	Dr Claudia Bernardi claudia.bernardi@vuw.ac.nz	Lecturer	ph. 463 5646
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VZ504	Dr Marco Sonzogni marco.sonzogni@vuw.ac.nz	Senior Lecturer (on leave till June 2010)	ph. 463 6284
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VZ 613 Dr Richard Millington ph. 463 5976  
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The Course Coordinators and Lecturers for ITAL 235 are Dr Sarah (Sally) Hill (Italian Programme) and Dr Giacomo Lichtner (History Programme). They are available for student consultation at the times indicated

## **Class times and locations**

### **Lectures**

Tuesdays and Thursdays from 10.00am - 10.50am in HM (Hugh Mackenzie) LT105.

### **Tutorial/Seminar (Oral Classes)**

Tuesdays from 11.00am - 11.50am in VZ (von Zedlitz) 107.

In addition, from week 2 onward, screenings of films will be held outside class times (see Course Programme and Contents). Please note that cellular phones and pagers should be switched off for the duration of all classes and screenings.

## **Course Delivery**

This course is delivered through two lectures and one tutorial per week. Students are also expected to see the film assigned for each week at the scheduled screening (Wednesdays, 5-7pm, Main Library AV Suite) or in their own time. The lectures will provide students with an overview of twentieth-century Italian history and culture by covering a wide range of cultural products, from historiography to literary works, from films to comics, television programmes and music. The tutorials will focus on a more detailed analysis of the films and texts in the original language, and on developing discussion skills. The tutorials require students' active participation in group discussion and discussion leadership.

## **Communication of Additional Information**

The Italian noticeboard is in the corridor outside the rooms (VZ503 and VZ504). Additional information or information on changes will be conveyed to students either via class, noticeboards, Blackboard, or email.

## **Course Content**

ITAL 235 is a first trimester 20-point course for 200-level students of Italian, taught in conjunction with HIST 238. This course is designed to introduce students to the social, political and cultural history of Italy in the 20th Century. Between 1922 and 2000, Italy underwent dramatic transformations, from dictatorship to democracy and from a backward rural economy to a modern industrial one. This course will not only provide a survey of Italian history and culture in the 20th Century, but also pay particular attention to the changes that have affected the lives of most Italians over that period. 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

### Aims

- (i) to explain key concepts of Italian history, culture, politics and society;
- (ii) to employ cultural sources alongside historical and historiographical sources;
- (iii) to engage critically with the role of popular culture in key issues of modern Italian history and society;
- (iv) to extend students' ability to understand a variety of Italian texts (fiction, poetry, theatre, and cinema);
- (v) to teach students basic critical theory and textual analysis skills and encourage them to express themselves critically (both orally and in writing) about the texts studied in the course.

### Objectives

Upon completing the course successfully students will be able to:

- (i) demonstrate a good knowledge and understanding of contemporary Italian history and culture;
- (ii) analyse these subjects from a variety of critical perspectives;
- (iii) select and organise relevant information from different sources, in both Italian and English;
- (iv) discuss the relevance of particular cultural and historical texts;
- (v) effectively present information and arguments related to the contents of the course in both oral and written form.

## Expected Workload

The Humanities and Social Sciences Faculty Committee on Workloads and Assessment has laid down guidelines as to the number of hours per week which students are expected to devote to a course in order to maintain satisfactory progress. Students enrolling in a 200-level, one trimester, 20-point course should work on average 13 hours per week, including the 3 contact hours – i.e., in the case of ITAL235, 10 hours of private study outside class time.

## Readings

**Essential texts:** ITAL 235 Course Handbook 2010 (Wellington: Victoria University).

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: 463 5515.

## Assessment Requirements

The essays, seminar contributions and final written test relate to all five objectives specified in section under Aims and Objectives

ITAL235 will be assessed on the basis of:

- Two 1500-word essays, worth 30% each, due by 5 pm on 23 April and 28 May
- Seminar contributions: discussion leading + tutorial summaries, worth 5% each
- 1 final test (worth 30%)

The relevant dates for assessed work are detailed in the Course Programme and Content.

## Penalties

The due dates for the essays given in the Course Timetable must be adhered to. Although work may be accepted late in special circumstances, the Course Co-ordinator should always be contacted on or before the due dates if there is a problem. The penalty for work presented late without prior approval is a 5% deduction per day. In addition, please note that up to a maximum of 5% may be deducted for poorly presented essays.

Please note that no work for assessment will be accepted after 4 June.

## Mandatory Course Requirements

In order to complete ITAL235, students are required to do the following, unless specific exemptions have been agreed to:

- I. submit the two written essays by the due dates (23 April and 28 May);
- II. lead a seminar discussion on a date agreed with the lecturer, and hand in a one-page written summary of each discussion by the following Monday;
- III. sit the final written test;
- IV. attend at least 80% of the tutorial/seminar classes

## Class Representative

A class representative will be elected in the first class, and 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.

## Presentation of Essays

Tidy presentation of essays is essential. Work may be typed or neatly handwritten. Crossings-out indicate that a piece of work is still at draft stage. Allow space for correction: leave a 4-centimetre margin and write on alternate lines. Do not write in pencil. All essays must include a cover sheet available from SLC Reception, Von Zedlitz (VZ) 610. Essays are to be handed in to the Italian assignment slot located to the left of the SLC Reception area. Corrected work will be handed out in class. If you do not collect work in class, you will be able to collect it from SLC Reception. All work not collected will be destroyed 3 months after the date of the final written test.

## Tests and Impairments

Test dates given in the course timetable must be adhered to. You should always sit a test if humanly possible, obtaining a medical certificate if you wish to claim impairment. If you sit a test but believe your performance has been radically affected by some medical or other factor, inform the Course Coordinator immediately. If you fail the test you may be able to claim impairment. If you are unable to sit a test for severe medical, personal or family reasons, you should do everything possible to notify the Course Coordinator, if necessary through the Administrator, before the test, or to get a friend or family member to do so on your behalf. Only in cases of

severe illness or other exceptionally difficult circumstances, which must normally be documented, can the Programme consider allowing students to sit a test at a different time from that indicated.

### **Italian Club, student facilities**

All students of Italian are encouraged to join the students' Italian Club and to participate in the cultural and social events organised. The Italian seminar room for tutorials and small classes is usually Von Zedlitz (VZ) 509, unless otherwise stated. Room Von Zedlitz (VZ) 603 is a *library* where Italian books, newspapers and magazines are available for borrowing and consultation. Please note this room will also be used for Honours classes so please check timetable on door.

### **Language Learning Centre (LLC)**

The Language Learning Centre (LLC) is Victoria's technology-rich, multimedia centre supporting independent language learning and teaching.

At the Language Learning Centre you can:

- study at a time that suits you
- select the materials or activities that you find interesting
- meet your needs: match your level and learning style

Access a variety of multimedia language resources at the LLC: everything from print, audio materials, foreign language TV and DVDs to comprehensive computer software. The LLC provides access to your digital course material on a server. Drop by the centre to find out more about our services (Level 0 von Zedlitz Building).

### **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](http://www.victoria.ac.nz/home/about_victoria/avcacademic)

## Course Programme

### Lecture Programme

Lecture	Date	Topic	Tests/Assessments
1.	<b>2 March</b>	Introduction to the Course (Dr Hill and Dr Lichtner)	
2.	4 March	Making Italy and Making Italians: 1861-1918 (Dr Lichtner)	
3.	<b>9 March</b>	Fascism I: Origins and Rise of the Movement (Dr Lichtner)	
4.	11 March	Italian Culture Under Fascism (Dr Hill)	
5.	<b>16 March</b>	Fascism II: Life and Fall of the Regime (Dr Lichtner)	
6.	18 March	War and Literature: Amato, Pavese and Levi (Dr Hill)	
7.	<b>23 March</b>	Civil War, National Unity: Italy, 1943-'48 (Dr Lichtner)	
8.	25 March	New Approaches to Reality: Italian Neo-Realism (Dr Hill)	
9.	<b>30 March</b>	USA-DC-Vatican: The Status Quo of the 1950s (Dr Lichtner)	
10.	1 April	The Americanization of Italian Culture (Dr Hill)	
<b>MID-TRIMESTER BREAK [5 APRIL – 18 APRIL]</b>			
11.	<b>20 April</b>	The Economic Miracle: 1958-1963 (Dr Lichtner)	
12.	22 April	La dolce vita? Cinema and the "Economic Miracle" (Dr Hill)	
			<b><u>23 April: Essay 1 due, 5pm</u></b>
13.	<b>27 April</b>	1968 (Dr Lichtner)	
14.	29 April	Pasolini (Dr Hill)	
15.	<b>4 May</b>	A modern society? Italy in the 1970s (Dr Lichtner)	
16.	6 May	Italian Feminism: Franca Rame (Dr Hill)	
17.	<b>11 May</b>	Democracy Under Threat (Dr Lichtner)	
18.	13 May	Counter-Culture: Dario Fo's <i>Accidental Death of an Anarchist</i> (Dr Hill)	
19.	<b>18 May</b>	The End of the First Republic (Dr Lichtner)	
20.	20 May	Political Comedy After the Cold War: Nanni Moretti (Dr Hill)	
21.	<b>25 May</b>	A Second Republic? The Rise and Fall (and Rise?) of Silvio Berlusconi (Dr Lichtner)	
22.	27 May	Conclusion: Continuity and Change (Dr Lichtner)	
<b>23.</b>	<b>1 June</b>	Last class	<b><u>Final Written Test</u></b>

### **Tutorial/Seminar Programme**

You must sign up to lead a seminar discussion (worth 5% of final mark) by the end of the first week. Sign-up sheets will be posted on the Italian Programme Noticeboard on the 5th floor of the Von Zedlitz (VZ) building. Students will also be expected to submit a brief summary of each week's discussion by Monday of the following week. Your summaries will be worth 5% of your final mark.

### **Discussion of Readings/Screenings**

Each week from week 2 on at least one student will be expected to lead the discussion (in English or Italian) on one of the Italian texts or films. S/he will go through the readings and prepare a series of discussion questions, which will be circulated to all class members the week before class. Students will be required to familiarise themselves with the prescribed readings, but discussion will focus specifically on the Italian texts (marked with an asterisk below).

### **WEEK ONE: (Tuesday 2 March) LIBRARY VISIT**

Meeting with Italian librarian Tony Quinn at 11 am in RB 901.

### **WEEK TWO: Introduction (Tuesday 9 March)**

Jonathan Dunnage, "Italian society in the wake of the Risorgimento, 1860-1914," *Twentieth-Century Italy: A Social History*, London, 2002, pp. 4-37.

### **WEEK THREE: Blasetti's 1860 and Culture under Fascism (Tuesday 16 March)**

Victoria de Grazia, "Motherhood," *How Fascism Ruled Women*, Berkeley, 1992, pp. 41-76.

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*, 11 (2) 2006: pp 171-187

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

### **WEEK FOUR: Literature and Fascism, Literature and War (Tuesday 23 March)**

Stanislao G. Pugliese (ed.), "*Facetta Nera; Little Black Face*," "Racial Manifesto," *Fascism, Anti-Fascism and the Resistance in Italy: 1919 to the Present*, Oxford, 2004, pp. 191-95.

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.

Renato Amato, "Only a Matter of Grammar," *The Full Circle of the Travelling Cuckoo*, Christchurch, 1967, pp. 26-36.

Dante Alighieri, *Inferno* Canto XXVI, lines 49-42, *The Divine Comedy*, trans. Charles S Singleton, Princeton University Press, 1970, pp 274-81.

Primo Levi, "Il Canto di Ulisse," *Se questo è un uomo. La tregua*, Torino, 1958, pp. 98-103.

Primo Levi, "The Canto of Ulysses," trans. Stuart Woolf, *If This is a Man and The Truce*, New York, 1986, pp. 115-21.

Cesare Pavese, "XXIII," *La casa in collina*, Turin, 1990, pp 120-23.

Cesare Pavese, "XXIII," *The House on the Hill*, trans. W J Strachan, Dufour Editions, 1956, pp 188-192.

**WEEK FIVE: Neorealism and the Transition to Democracy (Tuesday 30 March)**

Ruth Ben-Ghiat, "Unmaking the fascist man: masculinity, film and the transition from dictatorship", *Journal of Modern Italian Studies*, 10 (3) 2005: pp. 336-65.

Paolo Pezzino, "The Italian Resistance Between History and Memory," *Journal of Modern Italian Studies*, Vol. 10, no. 4, 2005, pp. 396-412.

David Overbey, *Springtime in Italy: A Reader in Neo-Realism*, Archon, 1979, pp 1-33, 67-78, 87-88 and 89-91 (Overby's "Introduction," Zavattini "A Thesis on Neo-realism," De Sica "Why *Ladri di biciclette*?" and Rossellini "A Few Words about Neo-realism")

Millicent Marcus, "Rossellini's *Open City*: The Founding," *Italian Film in the Light of Neo-Realism*, Princeton, New Jersey, Princeton University Press, 1986. pp 33-53.

**WEEK SIX: NO TUTORIAL Individual Study Week – ESSAY DUE FRIDAY 23 April**

**WEEK SEVEN: Society and Culture in the 1950s – *La dolce vita* and The Economic Miracle (Tuesday 26 April)**

Peter Bondanella, "*La dolce vita*. The Art Film Spectacular," *The Films of Federico Fellini*, Cambridge, UK: Cambridge University Press, 2002.

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

Italo Calvino, "Marcovaldo al supermarket," *Marcovaldo, ovvero Le stagioni in città*, Milan, 1993, pp. 93-99.

Italo Calvino, "Marcovaldo at the Supermarket," *Marcovaldo, ovvero, Le stagioni in città / Marcovaldo, or Seasons in the City* (trans. William Weaver), San Diego, 1983 (first published 1963), pp. 84-9.

John M Foot, "Mass cultures, popular cultures and the working class in Milan, 1950-70," *Social History*, 24 (1999): pp. 134-57.

Pierre Sorlin, "Fourth Generation: The Sweet Life," *Italian National Cinema 1896-1996*, London, 1996, pp.115-143.

Paul Ginsborg, "Statistical Appendix," *A History of Contemporary Italy: Society and Politics 1943-1988*, London, 1990, pp. 427-55.

**WEEK EIGHT: 1968 and Pier Paolo Pasolini (Tuesday 4 May)**

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, "Il PCI ai Giovani!!" *Empirismo eretico*, Milano c.1972, pp. 155-63.

Pier Paolo Pasolini, "The PCI to the Young!!" *Heretical Empiricism*, Louise K. Barnett (ed.), Bloomington, Ill., 1988, pp. 150-58.

### **WEEK NINE: Italian Society in the 1970s (Tuesday 11 May)**

Wendy Pojmann, "Emancipation or Liberation?: Women's Associations and the Italian Movement", *The Historian*, Vol. 67, 2005, pp. 73-96

Luisa Passerini, "The Interpretation of Democracy in the Italian Women's Movement of the 1970s and 1980's," *Women's Studies Int. Forum*, Vol. 17, Nos 2/3, 1994, pp. 235-39.

Franca Rame and Dario Fo, "Tutta casa, letto e chiesa," *Le commedie di Dario Fo*, Turin, 1989.

### **WEEK TEN: Threats to Democracy; Morte accidentale di un anarchico (Tuesday 18 May)**

Dario Fo, *Morte accidentale di un anarchico*, Einaudi 2007

Dario Fo, *Accidental Death of an Anarchist. Plays: One*, London, 1994, pp. 207-11, 145-56

Franco Ferraresi, "The Strategy of Tension: A Case History," *Threats to Democracy: The Radical Right in Italy After the War*, Princeton University Press, New Jersey 1996, pp. 84-115.

John M Foot, "Truth, Memory and Justice in Milan", *History* (2000): pp. 15-17.

### **WEEK ELEVEN: Revision Class (Tuesday 25 May) - ESSAY DUE FRIDAY 28 MAY**

### **WEEK TWELVE: No Tutorial**

#### **PROJECTION OF FILMS**

All films studied in this course will be available for private viewing in the Audio Visual Suite of the main Victoria University Library (level 9). Some are also available in the Language Learning Centre (VZ level 0). Screenings of the films are scheduled for the following dates on Thursdays 5-7pm, Main Library AV Suite [from week 2].

<b>Date</b>	<b>Director</b>	<b>Film</b>
Thursday 11 March	Alessandro Blasetti	<i>1860</i> (1934)
Thursday 18 March	Roberto Rossellini	<i>Roma città aperta</i> (1945)
Thursday 25 March	Vittorio De Sica	<i>Ladri di biciclette</i> (1947)
Thursday 1 April	Steno	<i>Un americano a Roma</i> (1954)
Thursday 22 April	Federico Fellini	<i>La dolce vita</i> (1960)
Thursday 29 April	Pier Paolo Pasolini	<i>La ricotta</i> (1963)
Thursday 6 May	Marco Tullio Giordana	<i>I cento passi</i> (2000)
Thursday 13 May	A. Horrocks & G. Richards	Dario Fo's <i>Accidental Death of an Anarchist</i> (1983)
Thursday 20 May	Nanni Moretti	<i>Caro diario</i> (1993)
Thursday 27 May	Matteo Garrone	<i>Gomorra</i> (2008)