



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

HISTORY PROGRAMME

HIST 238 - From Fascism to Forza Italia: A Cultural History of Italy, 1922-2000

TRIMESTER 1 2011

28 February to 2 July 2011

Trimester dates

Teaching dates: 28 February to 3 June 2011

Mid-trimester/Easter break: 18 April to 1 May 2011

Study week: 6–10 June 2011

Examination/Assessment period: 10 June to 2 July 2011

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

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Dr Sarah (Sally) Hill

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Office Hours: TBA

Class times and locations

Lecture Times: Mondays and Wednesdays, 14.10-15.00,

Venue: Hugh McKenzie (HM), Lecture Theatre 003

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

Course	CRN	Type	Dates	Days	Start	Finish	Room
HIST238 T		Tut	Trimester 1 starts 2nd week	Mon	15:10	16:00	MY103
HIST238 T		Tut	Trimester 1 starts 2nd week	Tue	12:00	12:50	MY632
HIST238 T		Tut	Trimester 1 starts 2nd week	Thu	14:10	15:00	KK204

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 Dr 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

HIST 238 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. Yet this course will not only provide a survey of Italian history in the 20th 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 20th 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:

HIST 238 will adopt an electronic Book of Readings, accessible through VUW Library. Details will be released in the first class. Students of HIST 238 are required to access each week the electronic HIST 238 Book of Readings for the relevant sources, as well as examining any other documents as directed in class.

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 work, 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 argument.
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 **Thursday 7 April, 5pm.**
- b. **Essay Two** is due on **Thursday 19 May, 5pm.**

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 Wednesday 1 June, 14.10-15.00pm, HM003.

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.

Penalties

History Programme policy stipulates that late submission of essays is penalised. Students lose 5% for the first day late and 2% thereafter for a maximum of 8 days. After 8 days, work can be accepted for mandatory course requirements but will not be marked. Extensions may be granted in exceptional circumstances, but **all extensions require the student to provide documentation**. If granted an extension, students must agree to a new due date. Contact your tutor as soon as a problem emerges. Extension forms are available in the History Programme office.

Note that **Friday 3 June 2011** is the final date on which any written work can be accepted by the Programme, because this is the date on which we must certify whether students have met the course requirements. The provision for late submission with penalty does not apply beyond this 3 June date.

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.

Return of assignments

Essays and tests will be returned during lectures and or tutorials. If students fail to attend, they may collect their essay from the History Programme Office in level 4, Old Kirk Building between the hours of 2 and 3pm from Monday to Friday and must show their Student ID card before collection.

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, tutors 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>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at

www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

LECTURE PROGRAMME

1. **28 February** Introduction to the Course (Dr Hill and Dr Lichtner)
2. 2 March Making Italy and Making Italians: 1861-1918 (Dr Lichtner)
3. **7 March** Fascism I: Origins and Rise of the Movement (Dr Lichtner)
4. 9 March Italian Culture Under Fascism (Dr Hill)
5. **14 March** Fascism II: Life and Fall of the Regime (Dr Lichtner)
6. 16 March War and Literature: Amato, Pavese and Levi (Dr Hill)
7. **21 March** Civil War, National Unity: Italy, 1943-'48 (Dr Lichtner)
8. 23 March New Approaches to Reality: Italian Neo-Realism (Dr Hill)
9. **28 March** USA-DC-Vatican: The Status Quo of the 1950s (Dr Lichtner)
10. 30 March The Americanization of Italian Culture (Dr Hill)
11. **4 April** The Economic Miracle: 1958-1963 (Dr Lichtner)
12. 6 April La dolce vita? Cinema and the "Economic Miracle" (Dr Hill)

7 April: Essay 1 due, 5pm

13. **11 April** 1968 (Dr Lichtner)
14. 13 April Pasolini (Dr Hill)

MID-TRIMESTER BREAK [18 APRIL – 30 APRIL]

15. **2 May** A modern society? Italy in the 1970s (Dr Lichtner)
16. 4 May Italian Feminism: Franca Rame (Dr Hill)
17. **9 May** Democracy Under Threat (Dr Lichtner)
18. 11 May Counter-Culture: Dario Fo's *Accidental Death of an Anarchist*
(Dr Hill)
19. **16 May** The End of the First Republic (Dr Lichtner)
20. 18 May Political Comedy After the Cold War: Nanni Moretti (Dr Hill)

19 May: Essay 2 due 5pm

21. **23 May** A Second Republic? The Rise and Fall (and Rise?) of Silvio Berlusconi (Dr Lichtner)
22. 25 May Conclusion: Continuity and Change (Dr Hill and Dr Lichtner)
23. **30 May** Last class

Final Written Test: 3 June: Essay 2 due, 5pm

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 28 February)

No tutorial: groups are announced, Friday 4 March

Week 2 (week beginning 7 March) **Introduction to Italian History**

Compulsory reading :

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

Week 3 (week beginning 14 March) **Fascism I**

Compulsory reading:

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

Recommended reading:

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

Week 4 (week beginning 21 March) **Fascism II**

Compulsory reading :

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

Recommended reading:

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

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

Week 5 (week beginning 28 March) **Transition to Democracy**

Compulsory reading:

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

Week 6 (week beginning 4 April) **Italy in the 1950s: the origins of consumer culture**

Compulsory reading:

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

Essay #1 due on Thursday 8 April

Week 7 (week beginning 11 April) The economic miracle

Compulsory reading:

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

MID-TRIMESTER BREAK (2 weeks)

Week 8 (week beginning 2 May) 1968

Compulsory reading:

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 9 May) Italian society in the 1970s

Compulsory reading:

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 16 May) Democracy under threat

Compulsory reading:

Franco Ferraresi, 'The Startegy 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

19 May: Essay 2 due 5pm

Week 11 (week beginning 23 May) Revision Class

Recommended reading:

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

Week 12 (week beginning 30 May) No Tutorial

Essay titles for HIST 238

You will write two essays, one chosen from the Essay#1 list and one from the Essay#2 list. In writing your two essays, **you must choose one title from section A and one title from section B.**

Essay #1 (due 7 April, choose ONE topic either from Section A or B.)

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 (Due 19 May: choose ONE topic from the section not utilised for Essay n.1)

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).

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