

University of Manchester, academic year 2020-21

## ITAL30342 Political and Cultural History of Italy

Course Convenor: Francesca Billiani (Francesca.Billiani@manchester.ac.uk)



This course unit examines the cultural and political history of Italy throughout the 20<sup>th</sup> Century, drawing on relevant historiography and on selected works by artists and filmmakers, such as Roberto Rossellini, Luchino Visconti, Paolo Sorrentino, Gianfranco Rosi, Banksy, Blu, Broken Fingaz Crew. Specifically, the course will offer a comprehensive overview of key moments of Italian history from the fascist period to the present day, while also establishing connections with the global dimension of phenomena such as populism, migration and the crisis of democracy. The analytical focus of the course will be on key moments in the development of Italian history and on how different forms of storytelling (namely, cinema and public art) respond to a social, political and cultural transformation. Methodologically, texts and images will be explained not only in aesthetic terms but also in relation to the political, cultural and social discourses of the day. At the end of the course, students will have gained substantial knowledge of the 20<sup>th</sup>-century Italian history as well as of that of its visual and political representatives. The course is divided into three block which focus on different moments of Italian history. Each block comprises of an

introductory lecture and of two or three further sessions which will use the historical material to analyse the artefacts. The structure of the course is symmetrical and every block will be tested through a different assignment, suitable to the content of the block: commentary for the first assignment on political history and neorealist film; essay for block two on a topic such as migration which can be looked at from multiple historiographical perspectives; and finally online exhibition for the third block on public history.

### Methods of Delivery and Assessment

Delivery a mix of synchronous seminar-type of sessions and asynchronous lecture-type sessions.

#### Assessment:

Essay	Summative	2,000 Words	40%
Commentary	Summative	1,200 Words	30%
Group online exhibition	Summative	25 artefacts to be selected	30%

#### Primary Texts

Roberto Rossellini, *Roma città aperta* (1945)

Luchino Visconti, *Rocco e i suoi fratelli* (1960)

Gianfranco Rosi, *Fuocoammare* (2016)

Paolo Sorrentino, *Loro* (2018)

Pietro Marcello, *Martin Eden* (2019)

A selection of images of Public art (2000-present)

#### Basic Bibliography

Ruth Ben-Ghiat, Stephanie Malia Hom, *Italian Mobilities*. Routledge, 2016.

Peter Bondanella, *A History of Italian Cinema*. London: Continuum, 2009.

Alessandro, D'Arma, *Media and Politics in Contemporary Italy: From Berlusconi to Grillo*. Lexington Books, 2015

Christopher Duggan, *A Concise History of Italy*. Cambridge University Press, 1994.

Roger Eatwell, Matthew Goodwin, *National Populism: The Revolt Against Liberal Democracy*. Pelican, 2018.

Donna Gabaccia, *Italy's Many Diasporas*. Routledge, 2003.

Paul Ginsborg, *A History of Contemporary Italy: Society and Politics: 1943-1980*. Penguin History, 1990.

Paul Ginsborg, *Silvio Berlusconi: Television, Power and Patrimony*. Verso, 2005.

Stephen Gundle, *Between Moscow and Hollywood: The Italian Communists and the Challenge of Mass Culture, 1943-1991*. Duke University Press, 2000.

Cher Krause Knight, Harriet F. Senie (eds), *A Companion to Public Art* (Blackwell, 2016)

