This lecture/discussion course explores the relationship between Italian film and Italian history from Unification to the current campaign against organized crime. It examines the strengths and limits of authorial cinema as a medium for the representations of the past. Topics include the rise of socialism, the fascist seizure of power, the deportation of Jews, memory and the mythology of the Resistance, mafia and the underworld of labor, gender relations, Sicilian custom, and the emergence of an American-style star fixation in the 1960s.

Students should complete relevant reading and screenings before the Friday session. In addition to weekly assignments and regular attendance, class requirements include two analytical essays (each 25% of the final grade) five to seven pages in length, both of which can be re-written, and a research paper (the remaining 50% of the class evaluation), which may not be submitted a second time; this final assignment should be ten to twelve pages in length with a short synopsis attached of the digital resources used.

Most readings are on LATTE. Peter Bondanella’s A History of Italian Cinema serves as a reference text for film classics, and Paul Ginsborg’s A History of Contemporary Italy does the same for the history of the Italian Republic after the Second World War.

All required films have been digitized on LATTE, but students can also consult the Goldfarb Library, which now holds a rich collection on DVD of Italian cinema classics, for other movies. The instructor will provide a list of directors whose films are appropriate for analysis in the short essays. Students must confer with Professor Kelikian (kelikian@brandeis.edu) about topics for the final research paper, which is due at noon on the last day of class. No extensions will be given on this final assignment.

This is a four-credit course (with three hours of class-time per week). Students are expected to spend a minimum of nine hours of study time each week in preparation for the course (readings, papers, films, discussion, and so on).

No work will be accepted by facsimile or by electronic mail. Papers should not be placed under the office door or in the mailbox of the instructor: Essays must be delivered in person and in hard copy. Students need to come to class and complete all assignments in a timely fashion in order to pass the course; attendance will be taken at every class. They should comply with University policy on academic integrity as set forth in the Rights and Responsibilities Handbook distributed by the Office of Campus Life. Those with a documented disability on record at the University ought to see the instructor immediately.
Goals and Outcomes: This is a WI (writing-intensive) DL (digital literacy) course. In addition to improving expository writing skills and utilizing digital resources for documentation, students will learn to evaluate and interpret primary documentation and to analyze film as a historical source and text. They will also gain knowledge about Italian history and the foundations of the Italian Kingdom from Unification through the Second World War as well as the cinematic culture of the Italian Republic.

Class Schedule:

August 30  Introduction

September 3 and 6  Unification as Flawed Revolution

Film: The Leopard (*Il gattopardo*, Luchino Visconti, 1963)
Anton Blok, *The Mafia of a Sicilian Village*, Chapters V and VI
Peter Bondanella, *A History of Italian Cinema*, pp. 196-204

September 10 and 13  Visualizing Fascism

Film: The Conformist (*Il conformista*, Bernardo Bertolucci, 1970)
Millicent Marcus, *Italian Cinema in the Light of Neorealism*, Chapter 13
Emilio Gentile and Bruno Wanrooij in Adrian Lyttelton, ed., *Liberal and Fascist Italy*
September 17 and 20  
**The Alliance with Hitler and the Deportation of Jews**

Film: The Garden of the Finzi-Continis *(Il giardino dei Finzi-Contini, Vittorio De Sica, 1970)*


September 24 and 27  
**The Resistance: Memory and Mythology**

Film: Rome Open City *(Roma città aperta, Roberto Rossellini, 1945)*

Millicent Marcus, *Italian Cinema*, Chapter 1

Paul Ginsborg, *A History of Contemporary Italy*, pp. 8-71

October 4  
**Writing Workshop**

October 8  
**Reconstructing Italy**

Film: The Bicycle Thieves *(Ladri di biciclette, Vittorio de Sica, 1946)*

Paul Ginsborg, *A History of Contemporary Italy*, pp. 72-120

Peter Bondanella, *A History of Italian Cinema*, pp. 31-73

Christopher Wagstaff, “Ladri di biciclette,” in David Forgacs and Robert Lumley, eds., *Italian Cultural Studies*

*October 8 First Paper Due*
October 11  Digital Resources Workshop

October 18  Resurrecting the Mafia: Robin Hood

Film:  *Salvatore Giuliano* (Francesco Rosi, 1962)

Gianfranco Pasquino and Salvatore Lupo in Patrick McCarthy, ed., *Italy since 1945*


October 22 and 25  The Culture of the Cold War

Film:  *Bitter Rice* (*Riso amaro*, Giuseppe De Santis, 1948)

Millicent Marcus, *Italian Cinema*, Chapter 3


October 29 and November 1  Southern Strategies, Northern Narratives

Film:  *Rocco and His Brothers* (*Rocco e i suoi fratelli*, Luchino Visconti, 1960)


Anne Hudson, "Rocco e i suoi fratelli/ Rocco and His Brothers," in Giorgio Bertellini, ed., *The Cinema of Italy*
November 5 and 8

**Seduced and Abandoned I:Prostitutes on the Edge**

Film: *Mamma Roma* (Pier Paolo Pasolini, 1962)

*or*

The Nights of Cabiria (*Le Notti di Cabiria*, Federico Fellini, 1957)

Peter Bondanella, *Italian Cinema*, pp. 115-141


*November 8 Second Paper Due*

November 12 and 15

**Seduced and Abandoned II: Conflicting Codes of Honor**

Film: Divorce, Italian Style (*Divorzio all'italiana*, Pietro Germi, 1961)

Patrick McCarthy in Patrick McCarthy, ed., *Italy since 1945*

Lesley Caldwell, “The Family in the Fifties,” in Christopher Duggan and Christopher Wagstaff, eds., *Italy in the Cold War*

Millicent Marcus, *Italian Cinema*, Chapter 10

November 19 and 22

**Night Life in Rome**

Film: I Knew Her Well (*Io la conoscevo bene*, Antonio Pietrangeli, 1965)

Stephen Gundle, “Fame, Fashion and Style: the Italian Star System” in David Forgacs and Robert Lumley, eds., *Italian Cultural Studies*

November 26  Digital Resources Workshop

December 3 and 6  The Years of Lead: The Big Fish

Film: Il Divo (Paolo Sorrentino, 2008)


December 10  Conclusion

December 10 Final Paper Due

Professor Kelikian’s office hours are on Tuesdays and Fridays from 10-11 and by appointment.