
HIST 300: Italian Art, Architecture, Culture through the Fascist Ideology

Mondays - Wednesdays, 3:00 pm – 6:00 pm

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Office Hours: by appointment on class days

Course Syllabus

Course Description

This course aims to provide students with a critical knowledge of the main themes regarding Fascist Art and Culture. In an age which precedes the diffusion of mass media, art, architecture, literature, and music played a major role in the growth and the success of “Fascist ideals”. This course gives students a chance to study an important topic, which is usually relegated to minor chapters of monographs and publications regarding Fascism as a whole.

The focus of the course will be on the following main topics:

- The search for a pure Italian style (Art, Architecture, Literature)
 - Simplicity
 - Tradition
 - Rejection of the ornate and the elaborate
- The revival of the Antiquity (Archaeology, Architecture, Sculpture)
 - Monumentality
 - Symmetry
 - Durability
- The growth of the National Ideal (Art and Architecture, Literature, Music, Cinema)
 - Idealism
 - Heroism
 - Duty
- Tradition and Innovation
 - Technology (Photography and Cinema, Communications)
 - Fashion and design (Visual arts, music, dance)
 - Music and dance

The first part of the course will focus on an historical introduction to early 20th century Italy and the growth of the Fascist Ideals. It will present the major expressions of the Fascist propaganda: National Identity, the creation of a tradition, the use of Archaeology, the city of Rome as a “prototype of perfection”, the rejection of foreign styles and cultures, and the birth of a monumental architecture.

The second part of the course will study in detail single places, topics, and individuals related to the success of Fascism or examples of (sometimes hidden) anti-Fascism: the controversial figure of the architect Giuseppe Terragni, the charming and mysterious villa of Curzio Malaparte in Capri, as well as documentaries about modernity and progress in the Fascist Italy.

The major purpose of the course is to provide students with the ability to unveil the hidden layers of ideology, present in any expression of a mass communication, be it totalitarian or democratic.

Learning Outcomes

Students will:

- acquire a sophisticated and in-depth understanding of Fascist history, society, and culture
- gain knowledge of the main visual, cultural, and artistic expressions of Fascist propaganda
- be able to analyze different types of documents: paintings, sculptures, architectures, movies.

Teaching Method

The course will be structured in:

- Classroom lectures, focused on:
 - historical overview about early 20th century Italy and Europe.
 - history of the Fascist Italy in all its social implications
 - study of peculiar social aspects: sense of belonging, national identity
 - during classroom lectures students will be invited to participate exercising some of the methods proposed by the lecturer: reading texts, learning to identify places and buildings, etc.
- Field visits, focused on:
 - understanding sites and specific buildings as results of social changes
 - interpreting the images on the basis of ideology, politics, and sociology

Any lecture or field visit will always be structured as an interdisciplinary analysis. The major disciplines involved will be: history, art, archaeology, architecture, music, cinema, photography.

Nature of Assignments

Mid-term Test: The Mid-term test will consist of short questions about the arguments treated during the first part of the course, identification of pictures representing images shown during class lectures or seen during field visits.

Final Test: The Final test will propose to the students, as the Mid-term, short questions and identification of pictures from arguments and sites approached during the entire course. Students will also be asked to write a short, analytical essay on some arguments suggested by the lecturer.

Research Papers

The purpose of writing a research paper is to clearly communicate what you have learned through your research. Your research must have a clearly defined question which you set out to answer in your paper, providing the necessary arguments and evidence for your conclusions

The length of the paper should be at least seven pages. Papers must be typed, written in a clear and cogent style and include documentation of sources of information in proper footnotes.

- Handwritten papers are not accepted
- Late papers may not be accepted.
- If a late final paper is accepted, then one letter grade will be deducted for the first week (or partial week) of delay in handing in the final paper.

- Plagiarism will result in a grade of “F” for the course. Please consult the student handbook for the definition of plagiarism and the policies followed by the Institute in the case of plagiarism.
- All papers should have a pertinent bibliography. Websites must be cited as references. More weight and positive evaluation will be given to book references than to internet/website references.

Assessment Policy

The final grade for the course will be compounded from the following:

Mid-Term exam:	30%
Research paper and oral presentation	30%
Final exam:	30%
Class and field trips participation:	10%

Attendance Policy

Attendance is obligatory and the final grade will reflect absences. Missing three (3) classes will lower the course grade. If a student misses a class, he/she is responsible for obtaining the assignment and any class notes. If there is any problem about any aspect of the course, please contact the instructor to discuss and resolve it. Active participation will be widely appreciated and will be reflected in the student’s final grade. Absences are not accepted when tests are scheduled; tests cannot be made up.

The field trips are considered part of the course, and attendance policy is the same as class lectures. Students are expected to be in class on time. Lateness of more than fifteen minutes will be counted as half an absence.

Required Readings

Reader provided by the lecturer

Short selected bibliographies on Fascist Politics and History, Culture and Life, Art and Architecture

History of Fascism: Political Science and Modern History

Nicholas Farrell, *Mussolini. A new life*, Weidenfeld & Nicholson, 2003.

Richard Collier, *Duce! A biography of Benito Mussolini*, The Viking Press, 1971.

Emilio Gentile, *The Sacralization of Politics in Fascist Italy*, Harvard University Press 1996.

Denis Mack Smith, *Mussolini*, 1981.

Alexander de Grand, *Italian Fascism. Its origins & Development*, Lincoln & London, 1982.

Mabel Berezin, *Making the Fascist Self. The Political Culture of Interwar Italy*, Cornell University Press 1997.

William Sheridan Allen. *The Nazi Seizure of Power: The Experience of a Single German Town, 1922–1945*. Quadrangle Press, 1965.

R. J. B. Bosworth. *Mussolini’s Italy: Life Under the Fascist Dictatorship, 1915–1945*. Penguin Press, 2005.

Christopher R. Browning. *Ordinary Men: Reserve Police Battalion 101 and the Final Solution in Poland*. Harper Perennial, 1992.

Richard J. Evans. *The Coming of the Third Reich*. Penguin Press, 2004.

Jeffrey Herf. *Divided Memory: The Nazi Past in the Two Germanys*. Harvard University Press, 1997.

Adrian Lyttelton. *The Seizure of Power: Fascism in Italy, 1919–1929*. Routledge, 2009.

Michael Mann. *Fascists*. Cambridge University Press, 2004.

Cas Mudde. *Populist Radical Right Parties in Europe*. Cambridge University Press, 2007.

Stanley G. Payne. *A History of Fascism, 1914–1945*. University of Wisconsin Press, 1995.

Robert O. Paxton. *The Anatomy of Fascism*. Alfred A. Knopf, 2004.

Henry Rousso. *The Vichy Syndrome: History and Memory in France Since 1944*. Harvard University Press, 1991.

Henry Ashby Turner, Jr. *Hitler's Thirty Days to Power: January 1933*. Addison-Wellesley, 1996.

Fascist Culture and Life

Butler, Judith. *Bodies that Matter: On the Discursive Limits of 'Sex'*. New York: Routledge, 1993.

Cannistraro, Philip. Ed. *Historical Dictionary of Fascist Italy*. Westport Connecticut: Greenwood Press, 1982.

de Grazia, Victoria. *How Fascism Ruled Women: Italy, 1922-1943*. Berkeley: University of California Press, 1992.

de Grazia, Victoria. *The Culture of Consent: Mass Organization of Leisure in Fascist Italy*. Cambridge: Cambridge University Press, 1981.

Forgacs, David. Ed. *Rethinking Fascism: Capitalism, Populism, and Culture*. London: Lawrence and Wishart. 1986.

Gori, Gigliola. *Italian Fascism and the Female Body: Sport, Submissive Women, and Strong Mothers*. New York: Routledge, 2004.

Horn, David. *Social Bodies: Science, Reproduction, and Italian Modernity*. Princeton: Princeton University Press, 1994.

Payne, Stanley. *A History of Fascism, 1914-1945*. Madison: The University of Wisconsin Press, 1995.

Pickering-Iazzi, Robin. Ed. *Mothers of Invention: Women, Italian Fascism, and Culture*. Minneapolis: University of Minnesota Press, 1990.

Pickering-Iazzi, Robin. *Politics of the Visible: Writing Women, Culture, and Fascism*. Minneapolis: University of Minnesota Press, 1997.

Pinkus, Karen. *Bodily Regimes: Italian Advertising Under Fascism*. Minneapolis: University of Minnesota Press, 1995.

Schanpp, Jeffrey. *Staging Fascism: 18BL and the Theater of Masses for Masses*. Stanford: Stanford University Press, 1996.

Spackman, Barbara. *Fascist Virilities: Rhetoric, Ideology and Social Fantasy in Italy*. Minneapolis: University of Minnesota Press, 1996.

Stone, Marla. *The Patron State: Culture and Politics in Fascist Italy*. Princeton: Princeton University Press, 1998.

Ben-Ghiat, Ruth, *Fascist Modernities : Italy, 1922-1945*, University of California Press, 2004.

Sakchs, Harvey, *Music in Fascist Italy*, Weindenfeld & Nicholson, 2000.

Art and Architecture

Affron Mathew, *Fascist Vision: Art and ideology in France and Italy*, Princeton University Press 1997.

Blum, Cinzia. *The Other Modernism: F.T. Marinetti's Futurist Fiction of Power*. Los Angeles: University of California Press, 1996.

Brown Emily, *Chaos and Classicism: Art in France, Italy and Germany, 1918-1936*, Guggenheim Museum, 2011.

Falasca-Zamponi, Nicoletta, *The Aesthetics of Power in Mussolini's Italy*, University of California Press 1997.

Golomostok, Igor, *Totalitarian Art, Icon* (Harpe), 1990.

Lasansky, D. Medina, *Renaissance Perfected: Architecture, Spectacle, and Tourism in Fascist Italy (Buildings, Landscapes and Societies)*, Pennsylvania State Univ. Press, 2005.

Lazzaro, Claudia and Roger J. Crum eds. *Donatello Among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy*. Ithaca: Cornell UP, 2005.

Luzzatto, Sergio. *The Body of Il Duce: Mussolini's Corpse and the Fortunes of Italy*. New York: Metropolitan Books, 2005.

Mangan, J.A., *Shaping the Superman. Fascist Body as a Political Icon*, Frank Cass Publishers, 1999.

Brown, Emily, *Mario Sironi and Italian Modernism: Art and Politics under Fascism*, Cambridge University Press 2000.

Painter, Borden W. Junior, *Mussolini's Rome. Rebuilding the Eternal City*, Palgrave MacMillan, 2005.

Talamona, Marida, *Casa Malaparte*, Princeton Architectural Press, 1992.

Eisenmann, Peter, *Giuseppe Terragni: Transformations, Decompositions, Critiques*, The Monacelli Press, 2003.

Sabatino, Michelangelo, *Pride in Modesty: Modernist Architecture and the Vernacular Tradition in Italy*, Toronto University Press 2010.

Readings will be distributed by the lecturer at the end of each class as pdf files.

Syllabus

Class 1- May 5th

Intro to the course and conversation about Italy and Fascism

L. Visconti and Tomasi di Lampedusa – *The Leopard*.
The Italian Unification and Art

Class 2 - May 7th

The historical background of Fascism: the economical crisis and the loss of a sense of belonging

The creation of a primordial purity. The myth of the Italian Middle Ages and Renaissance and the demolition of the Baroque ideals (documentary about San Gimignano)

A study case – The Duomo in Orvieto

MAY 9TH - FIELD TRIP TO PERUGIA AND ASSISI

Class 3 - May 12th

The Historical fundamentals of a modern city: Rome (1)

Analysis of a monument: the Vittoriano (monumentality)

Read: Urban Rhetoric and Embodied Identities: City, Nation, and Empire at the Vittorio Emanuele II Monument in Rome, 1879-1945, in *Annals of the American Geographers*, vol. 88, No. 1 (Mar. 1998), pp. 28-49.

Michelangelo and the Black skirts

Class 4 - May 14th

The Historical fundamentals of a modern city: Augustus, Mussolini and the Empire

Read pp. 53-65 from Lazzaro

Midterm Test

MAY 16TH - FIELD TRIP TO ORVIETO

Class 5 - May 19th

“Il foro Mussolini”: sport, art and the myth of Rome

Analysis of a monument: the statues of the Foro Italico (ideal beauty?)

The Image of Sport: Riefenstahl's Olympia

Documentaries in Mussolini's Italy and Hitler's Germany

Class 6 – May 21st

N.Kahn, My Architect

Film on the life and work of Luis Kahn

(discussion about architecture and space)

MAY 23RD - FIELD TRIP TO ROME

Class 7 - May 26th

Palazzo delle Esposizioni and the Mostra Universale della Romanità: public memory

Fascism and the Church: St.Peter's Basilica and City Planning in Fascist Rome

Class 8 - May 28th

Oral Presentation and Final Test

To communicate student achievement, the U of A uses a letter grading system with a 4-point scale of numerical equivalents. In accordance with the University guidelines, a student's final grade will be communicated as a letter grade and will be based on absolute achievement and relative performance in class. While instructors may use percentages in calculating grades, percentages are not part of the University's grading system. While percentages vary between Faculties, the School in Cortona uses the following conversion table. For a detailed explanation of the grading system, see section 23.4 in the University Calendar (www.registrar.ualberta.ca/calendar).

Letter	%	Pts.	Description
A+	95-100	4	Outstanding: Superior performance showing understanding and knowledge of the subject matter far exceeding expectations
A	90-94	4	Excellent. Superior performance showing comprehensive understanding of the subject matter
A-	86-89	3.7	Very good: Clearly above average performance with complete knowledge of the subject matter
B+	82-85	3.3	Very good
B	75-81	3	Good: Average performance with knowledge of the subject matter generally complete
B-	70-74	2.7	Good
C+	66-69	2.3	Satisfactory: Basic understanding of the subject matter
C	61-65	2	Satisfactory
C-	58-60	1.7	Satisfactory
D+	55-57	1.3	Minimal Pass: marginal performance generally insufficient preparation for subsequent courses in the subject matter
D	54-50	1	Minimal pass: Marginal performance, generally insufficient preparation for subsequent courses in the subject matter
F	0-49	0	Fail: Failure to meet course requirements.

Academic Honesty

The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at www.ualberta.ca/secretariat/appeals.htm) and avoid any behaviour which could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University." (GFC 29 SEP 2003)

Amendments to the Code of Student Behaviour occur throughout the year. For the most recent version of the Code, visit the University Governance website at <http://www.uofaweb.ualberta.ca/governance/StudentAppealsRegulations.cfm>

**NOTICE TO INSTRUCTORS REGARDING PLAGIARISM, CHEATING, MISREPRESENTATION OF
FACTS
AND PARTICIPATION IN AN OFFENCE**

The U of A considers plagiarism, cheating, misrepresentation of facts and participation in an offence to be serious academic offences. Plagiarism, cheating, misrepresentation of facts and participation in an offence can be avoided if students are told what these offences are and if possible sanctions are made clear at the outset. Instructors should understand that the principles embodied in the *Code* are essential to our academic purpose. For this reason, instructors will be fully supported by Departments, Faculties and the University in their endeavours to rightfully discover and pursue cases of academic dishonesty in accordance with the *Code*.

At the beginning of each term, we ask you to review with your students the definitions of plagiarism and cheating. We are now also asking you to review with your students the definition of Misrepresentation of Facts and Participation in an Offence. Your co-operation and assistance in this matter are much appreciated.

30.3.2(1) Plagiarism

No Student shall submit the words, ideas, images or data of another person as the Student's own in any academic writing, essay, thesis, project, assignment, presentation or poster in a course or program of study.

30.3.2(2) Cheating

30.3.2(2)a No Student shall in the course of an examination or other similar activity, obtain or attempt to obtain information from another Student or other unauthorized source, give or attempt to give information to another Student, or use, attempt to use or possess for the purposes of use any unauthorized material.

30.3.2(2)b No Student shall represent or attempt to represent him or herself as another or have or attempt to have himself or herself represented by another in the taking of an examination, preparation of a paper or other similar activity. See also misrepresentation in 30.3.6(4).

30.3.2(2)c No Student shall represent another's substantial editorial or compositional assistance on an assignment as the Student's own work.

30.3.2(2)d No Student shall submit in any course or program of study, without the written approval of the course Instructor, all or a substantial portion of any academic writing, essay, thesis, research report, project, assignment, presentation or poster for which credit has previously been obtained by the Student or which has been or is being submitted by the Student in another course or program of study in the University or elsewhere.

30.3.2(2)e No Student shall submit in any course or program of study any academic writing, essay, thesis, report, project, assignment, presentation or poster containing a statement of fact known by the Student to be false or a reference to a source the Student knows to contain fabricated claims (unless acknowledged by the Student), or a fabricated reference to a source.

30.3.6(4) Misrepresentation of Facts

No Student shall misrepresent pertinent facts to any member of the University community for the purpose of obtaining academic or other advantage. See also 30.3.2(2) b, c, d and e.

30.3.6(5) Participation in an Offence

No Student shall counsel or encourage or knowingly aid or assist, directly or indirectly, another person in the commission of any offence under this Code.

The Truth In Education (T*I*E) project is a campus wide educational campaign on Academic Honesty. This program was created to let people know the limits and consequences of inappropriate academic behaviour. There are helpful tips for Instructors and Students. Please take the time to visit the website at: <http://www.ualberta.ca/tie>

**EXCERPTS FROM THE CODE OF STUDENT BEHAVIOUR
FOR REVIEW WITH EACH CLASS AT THE BEGINNING OF EVERY TERM**

<i>Procedures for Instructors Regarding</i>	Possible Sanctions
<p><i>Plagiarism, Cheating,</i></p> <p><i>Misrepresentation of Facts and Participation in an Offence</i></p> <p>The following procedures are drawn from the <i>Code of Student Behaviour</i> as approved by GFC and the Board of Governors. The guidelines summarize what instructors <u>must do</u> when they have reason to believe that a student has plagiarized, cheated, misrepresented facts or participated in an offence. If you have questions about these guidelines, or about the policies, please talk with the senior administrator in your Faculty responsible for dealing with student discipline—usually an Associate Dean – or the Appeals Coordinator, University Governance (2-2655).</p> <p>30.5.4 Procedures for Instructors in Cases Respecting Inappropriate Academic Behaviour</p> <p>30.5.4(1) When an Instructor believes that a Student may have committed an Inappropriate Academic Behaviour Offence [30.3.2] or that there has been Misrepresentation of Facts [30.3.6(4)] or Participation in an Offence [30.3.6(5)] in cases respecting Inappropriate Academic Behaviour in the course that he or she instructs, the Instructor will meet with the Student. Before such a meeting, the Instructor shall inform the Student of the purpose of the meeting. In the event that the Student refuses or fails to meet with the Instructor within a reasonable period of time specified by the Instructor, the Instructor shall, taking into account the available information, decide whether a report to the Dean is warranted. (CLRC 30 MAY 2002) (EXEC 7 APR 2003) (CLRC 27 NOV 2003)</p> <p>30.5.4(2) If the Instructor believes there has been a violation of the Code, the Instructor shall, as soon as possible after the event occurred, report that violation to the Dean and provide a written statement of the details of the case. The instructor may also include a recommendation for sanction. (CLRC 27 NOV 2003).</p>	<p>One or more of the following sanctions given in 30.4.3 (2) and (3) of the Code are commonly used for plagiarism, cheating, participation in an offence, and misrepresentation of facts.</p> <p style="padding-left: 40px;">30.4.3(2) a.i A mark reduction or a mark of 0 on any term work or examination for reason of Inappropriate Academic Behaviour (GFC 24 SEP 2007);</p> <p style="padding-left: 40px;">30.4.3(2) a.ii Reduction of a grade in a course</p> <p style="padding-left: 40px;">30.4.3(2) a.iii A grade of F for a course.</p> <p style="padding-left: 40px;">30.4.3(2) a.iv A remark on a transcript of 8 (or 9 for failing graduate student grades), indicating Inappropriate Academic Behaviour in addition to 30.4.3(2)a.i, 30.4.3(2)a.ii, 30.4.3(2)a.iii</p> <p style="padding-left: 40px;">30.4.3(3) b Expulsion</p> <p style="padding-left: 40px;">30.4.3(3) c Suspension</p> <p>The following sanctions may be used in rare cases.</p> <p style="padding-left: 40px;">30.4.3(3) e Suspension of a Degree already awarded</p> <p style="padding-left: 40px;">30.4.3(3) f Rescission of a Degree already awarded</p> <p>30.6.1 Initiation of an Appeal</p> <p>30.6.1(1) When a Student has been found to have committed an offence under the Code of Student Behaviour or an Applicant is found to have committed an offence under the Code of Applicant Behaviour (Section 11.8 of the GFC Policy Manual), whether or not that Student or Applicant has been given a sanction, the Student or Applicant may appeal that decision, except in the case of a decision of the Discipline Officer under 30.5.6(2)e.ii, which remains final and is not subject to appeal. In cases where a severe sanction has been recommended to the Discipline Officer, once the student receives the final decision of the Discipline Officer, the student can appeal the decisions of both Dean and the Discipline Officer at the same time. The written appeal must be presented to the Appeals Co-ordinator in the University Secretariat within 15 Working Days of the deemed receipt of the decision by the Student or Applicant. The finding that an offence has been committed, the sanction imposed or both may form the basis of appeal. The written appeal must also state the full grounds of appeal and be signed by the Appellant.</p>

The appeal shall be heard by the UAB. (CLRC 30 MAY 2002) (CLRC 25 SEP 2003) (EXEC 01 MAY 2006) (GFC 24 SEP 2007) (BEAC 17 OCT 2007)

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DR HEIDI JULIEN
CHAIR, GFC CAMPUS LAW REVIEW
COMMITTEE*

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DR CARL G. AMRHEIN
PROVOST AND VICE-PRESIDENT (ACADEMIC)