

# *The Hebrew University of Jerusalem*

## *Syllabus*

### *Cinema and Politics in Italy after the War - 45136*

*Last update 25-09-2021*

*HU Credits: 2*

*Degree/Cycle: 1st degree (Bachelor)*

*Responsible Department: Romance Studies*

*Academic year: 0*

*Semester: 1st Semester*

*Teaching Languages: Hebrew*

*Campus: Mt. Scopus*

*Course/Module Coordinator: Prof. Manuela Consonni*

*Coordinator Email: [manuela.consonni@mail.huji.ac.il](mailto:manuela.consonni@mail.huji.ac.il)*

*Coordinator Office Hours: by appointment*

*Teaching Staff:*

Course/Module description:

Filming life is what the Lumiere brothers did with their first footage: the exit of workers from the factory, the children's meal or even the public manifestations of political life. That is, there is a close relationship between image and represented reality. On this premise, the course aims to study cinema and politics as tools and practices for the building a cultural hegemony that, not always but often, reflects a struggle between different ideologically antagonistic narratives. The course intends to identify and to locate topics and perspectives on meaningful turning points of Italian history from 1945 until the beginning of the Seventies. Its goal is to discuss the entanglements, implications and relations between cinema and politics introducing them in a triple perspective as: 1. Tools to tell the story; 2. Documents to know the history; 3. Agents of history.

Course/Module aims:

The course aims to improve students' practical and intellectual understanding of research processes, to strengthen ability to conceptualize and engage with historical problems, and to expand comprehension of the historical and historiographical contexts within which students' own research and studies are set.

Learning outcomes - On successful completion of this module, students should be able to:

- 1 - To identify and describe the forms and shapes of conversations among historians within the defined historiographical fields at stake
- 2 -To learn to apply historical methods to evaluate critically the record of the past and how historians and others have interpreted it.
- 3 - To acquire basic historical research skills and tools: libraries, archives, and databases.
- 4 - To learn to organize and express arguments and thoughts, both in writing and orally.
- 5 - To master the knowledge and skills involved in historical practice

Attendance requirements(%):

100

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Teaching arrangement and method of instruction: SEMINAR

Course/Module Content:

רשימת קריאה ורשימת הסרטים למהלך הקורס:

1. מנואלה קונסוני, רזיסטנצה או שואה: זיכרון הגירוש וההשמדה באיטליה, 1945-1985, ירושלים: מאגנס, 2010
2. Marc Ferro, *Cinema and History*, Detroit: Wayne State University Press, 1988: "Film A Counter-Analysis of Society", pp. 23-46.

אחרי המלחמה: בין מלחמת השחרור למלחמה החברתית

אוקטובר 12, 19, 26 - נובמבר 2, 9, 16, 2021

1. Emilio Gentile, *La Grande Italia. The Myth of the Nation in the Twentieth Century*, Madison: The University of Wisconsin Press, 2009 [1995]: "A Little Big Nation", pp. 317-337; "A Myth for the Republic", pp. 338-351
2. Paul Ginsborg, *A History of Contemporary Italy. Society and Politics, 1943-1988*, London: Penguin Books, 1989: "Resistance and Liberation", pp. 39-71; "The Post-War Settlement", pp. 72-120.
3. John Foot, *The Archipelago: Italy Since 1945*, London: Bloomsbury Publishing, 2018; : *Rebuilding and Remaking Italy*, pp. 17-80
4. Giovanni Sedita, "Vittorio Mussolini, Hollywood and Neorealism", *Journal of Modern Italian Studies*, 15:3, 2010, pp. 431-457.
5. David Forgacs, "The Making and the Unmaking of Neorealism in Post-War Italy", *The Culture of Reconstruction. European Literature, Thought and Film 1945-1950*, Basingstoke: MacMillan, 1989, pp. 51-66
6. Damiano Garofalo, "New Approaches to Neorealism in Italian Cinema", *Modern Italy* 25, 3, 2020, pp. 330-340

7. סרט: *aperta città Roma*, רוברטו רוסליני (ROSSELLINI), 1945

8. Peter Brunette, "Rossellini and Cinematic Realism", *Cinema Journal*, Autumn, 25, No. 1 (Autumn, 1985), pp. 34-49
9. JoAnn Cannon, "Resistance heroes and resisting spectators: Reflections on Rossellini's *Roma, città aperta*", *The Italianist* 17:1, 1997 pp. 145-157
10. David Forgacs, "Rome, Open City: Before and after Neorealism", *Journal of Italian Cinema and Media Studies* 6, 2018, (3):301-313

11. סרט: *La terra trema*, לוקינו ויסקונטי (VISCONTI), 1948

12. Lisabeth During, "A Marxist Romanticism? Visconti's *La Terra Trema* and the

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Question of Realism", Word Document from Screening the Past.

13. Lucia Di Rosa, *From Page to Screen: the Role of Literature in the Films of Luchino Visconti*, PhD, University of Toronto, 2001: "La terra trema", pp. 50-91

14. Joe McElhaney, *Luchino Visconti and the Fabric of Cinema*, Detroit: Wayne State University Press, 2021, 240 pp.

קולנוע אומנותי (CINEMA ART): שנות השישים

נובמבר 23, 30 - דצמבר 7, 14, 21, 28, 2021

1. Emilio Gentile, *La Grande Italia. The Myth of the Nation in the Twentieth Century*, Madison: The University of Wisconsin Press, 2009 [1995]: "The two Italy", pp. 351-385

2. Paul Ginsborg, *A History of Contemporary Italy. Society and Politics, 1943-1988*, London: Penguin Books, 1989: "Christian Democracy in State and Society", pp. 141-185; "Left-wing Politics and the Working Class Movement in the 1950s", pp. 186-209; "The Centre-Left, 1958-1968", 254-297 pp.

3. סרט: FRATELLI SUOI I E ROCCO, לוקינו ויסקונטי (VISCONTI), 1960

4. Veronica Pravadelli, "Visconti's "Rocco and His Brothers: Identity, Melodrama, and the National-Popular", *Annali d'Italianistica*, 2006, Vol. 24, *Negotiating Italian Identities* (2006), pp. 233- 246

5. Brendan Hennessey, "Patterns of Pugilism: Rocco e i suoi fratelli (1960) and the Boxing Film," *The Italianist*, 36, 2, 2016, pp. 214-242

6. סרט: ACCATTONE, פיאר-פאולו פזוליני (PASOLINI), 1961

7. Julia Khrebtan-Hörhager & Carl R. Burgchardt, "Pasolini and the women of Accattone: challenging eternal ragazzi in the Eternal City", *Studies in European Cinema*, 13:3, pp. 227-245,

8. John D. Rhodes, "Scandalous Desecration": Accattone Against the Neorealist City", *The Journal of Cinema and Media*, Vol. 45, 1, pp. 7-33

9. סרט: Algeri di Battaglia La, ג'ילו פונטקורבו (Pontecorvo), 1966

10. Catherine Sawers, "The Women of Bataille d'Alger: Hearts and Minds and Bombs", *Journal of Middle East Women's Studies*, 10, 2, 2014, pp. 80-106

11. Donald Reid, "Re-Viewing The Battle of Algiers with Germaine Tillion", *History Workshop Journal Issue* 60, 2005, pp. 93-115.

ינואר 4, 11, 2022

שנת השבעים בין מהפחה לריאקציה

1. John Foot, *The Archipelago Italy since 1945*, London: Bloomsbury Publishing, 2018: "Blood and Reform: Institutional Change and Violence in the 1960s and 1970s", pp. 141-217

2. סרט: sospetto ogni di sopra di al Cittadino un su Indagine, אליו פטרי (PETRI), 1970

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3. Millicent Marcus, *Italian Film in the Light of Neorealism*, Princeton: Princeton University Press, 1987: "Petri's Investigation of a Citizen above Suspicion: Power as Pathology"

Required Reading:

1.  
מנואלה קונסוני, רזיסטנצה או שואה: זיכרון הגירוש וההשמדה באיטליה, 1945-1985, ירושלים: מאגנס, 2010
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Luchino Visconti, PhD, University of Toronto, 2001: "La terra trema", pp. 50-91  
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3. Millicent Marcus, *Italian Film in the Light of Neorealism*, Princeton: Princeton University Press, 1987: "Petri's Investigation of a Citizen above Suspicion: Power as "Pathology"

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Additional Reading Material:

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Course/Module evaluation:

End of year written/oral examination 100 %

Presentation 0 %

Participation in Tutorials 0 %

Project work 0 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information:

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