

# **HISTORY 201: Historian's Craft**

## **Democrats and Dictators in Spain and Italy**

Humanities 5255  
Mondays 11:00AM -  
12:55PM Spring 2015

Professor Giuliana Chamedes

Email: [chamedes@wisc.edu](mailto:chamedes@wisc.edu)

Office hours: Mondays 2:45-3:45pm, 4124 Mosse Humanities Building

### **Course Description**

Italy and Spain witnessed some of the most contentious politics of twentieth-century European history. Why did dictatorships in these southern European countries live long lives, and die sudden deaths? How did Italian and Spanish dictators and democrats exercise influence and build popular consent? What does everyday life look like for citizens in dictatorships and democracies? And how did the line between dictatorship and democracy blur at certain key historical junctures? This course will investigate these and other questions through a range of sources, including literature and film.

### **Course Aims**

This course fulfills your General Education Communication B Requirement. Throughout this course, we will practice skills like critical thinking, evaluating evidence, constructing arguments, and engaging with opposing viewpoints in writing and in speech. By the end of the course, you will become proficient in asking scholarly questions, analyzing primary and secondary sources, and situating sources within their proper context. You will also expand the toolkit you have available to you for finding answers to questions that you have about the world by growing accustomed to using search engines, finding sources, evaluating source limitations, and taking advantage of some of the amazing resources available in the campus libraries and through interlibrary loan. You will also become more confident in presenting your ideas to others, as writers and public speakers. Finally, you will grow adept at group work and at building knowledge in a collective fashion. The skills that you will practice in this course are not confined to the discipline of history; they will be useful to you regardless of where your lives take you.

### **Course Requirements**

This class is a discussion seminar, so its success depends on you. Please come to class having done the readings and ready to engage with one another. The main requirements for this course are class participation and a final creative assignment on the fate of democracy or dictatorship in Italy or Spain.

Here is a breakdown of how your grade will be computed:

- (1) Class participation (25%)
  - a. Attendance in this class is mandatory; please come with an open mind, and ready to talk (10%)
  - b. Informal oral presentation of primary/secondary sources (5%)
  - c. Formal oral presentation of your final assignment (10%)
  
- (2) Weekly discussion posts on Learn@UW (10%)
  - a. Discussion questions will be posted on Learn@UW every week; please pick the question that most appeals to you and write a short informal response (3-4 sentences is fine) by Sunday at 5pm.
  
- (3) One-pagers (40%)
  - a. A one-page paper offering your interpretation of a primary source from the syllabus. Make sure to address the 'who/what/when/where/why' of the source (10%) **(Due via email by noon on February 11<sup>th</sup>)**
  - b. A one-page collaborative paper summarizing the argument of a secondary source from the syllabus (10%) **(Due in class on Monday, March 2<sup>nd</sup>)**
  - c. A one-page paper proposal for your final assignment, including a tentative bibliography (one primary source, two secondary sources) and a screenshot of a search engine consulted (10%) **(Due via email by noon on April 8<sup>th</sup>)**
  - d. Peer review comments on writing/creative assignment draft (10%) **(Due in class on Monday, April 27<sup>th</sup>)**
  
- (4) Culminating writing/creative assignment (25%)
  - a. A draft of a 5-7 page research paper, short story, comic strip, series of blog posts, or 8-10 minute film putting a primary source of your choosing in dialogue with one or two secondary sources of your choosing (10%) **(Due in class on April 20<sup>th</sup>)**
  - b. Revised draft of your 5-7 page written or visual assignment (15%) **(Due on the last day of class, May 4<sup>th</sup>)**

*Note: The due-dates for all of the assignments for this class are posted on Learn@UW> Materials>Calendar>List*

### **Course Readings**

All course readings, unless otherwise indicated, will be posted on Learn@UW in PDF form. The films are on reserve for you at the College Library, in Helen C. White Hall.

### **Core Concepts and Building Blocks**

Some of the key terms we'll be defining and using over the course of the semester:

- |                            |   |
|----------------------------|---|
| * Democracy & dictatorship | * Consent & coercion                              |
| * Change & continuity      | * Historical contingency & historical determinism |

## Schedule of Readings

### **I. Thinking Like a Historian: Identifying Sources, Asking Questions**

#### **1. January 26: Introductions: getting to know you & course aims**

*What is democracy and what is dictatorship, anyway? Why are we focusing on Italy and Spain in particular?*

There is no outside reading for today. The following short sources will be distributed and analyzed in class:

- Gerardo Dottori, "Portrait of the Duce" (oil painting, 1933)
- Filippo Tommaso Marinetti, "The Futurist Manifesto" (1909); "The War as the Catharsis of Italian Society" (1914); "A Futurist Portrait of the New Prime Minister of Italy" (1923)

#### **2. February 2: The making of Italian Fascism**

Robert Paxton, "Introduction," *The Anatomy of Fascism* (2004), pp.3-15

Michael Ebner, *Ordinary Violence in Mussolini's Italy* (2011), pp. 23-34

"Program of the National Fascist Party" (1921), in *A Primer of Italian Fascism*, ed. Jeffrey Schnapp, pp. 10-18

Benito Mussolini, "The Ideology of the Twentieth Century" (1932), in *International Fascism: Theories, Causes, and the New Consensus*, ed. Roger Griffin, 248-257

*Thinking questions (for Learn@UW) – please pick one question and post your thoughts by Sunday at 5pm:*

- Look up the definition of 'democracy' and 'dictatorship' in a source of your choice and combine that with your own intuitions -- jot down your own working definition of the two terms
- After looking at the sources, what kinds of question occur to you?

#### **3. February 9: Consent and the consolidation of the dictatorship in Italy**

Benito Mussolini, "Speech of 3 January 1925," in *Fascism, Anti-Fascism, and the Resistance in Italy, 1919 to the Present*, ed. Stanislao Pugliese, pp. 69-73.

Giuseppe Bottai, "The University as the Incubator of a Fascist Élite," in *Fascism*, ed. Roger Griffin, pp. 61-2.

Giovanni Gentile, "Fascism as a Total Conception of Life," in *Fascism*, ed. Roger Griffin, pp. 53-54.

John Pollard, "Conformity and Consensus in the Fascist Regime," in *The Fascist Experience in Italy*, pp.65-74.

*Thinking questions for Learn@UW post:*

- What are the similarities that you see in the Mussolini, Bottai, and Gentile texts? Are they working with similar ideas about the aims of Fascism? Why or why not?

**Reminder: Your one-page interpretive paper on a primary source of your choosing is due via email by noon on Wednesday, February 11<sup>th</sup>**

## II. Thinking Like a Lawyer: Evaluating Evidence, Adjudicating the Sources

### 4. February 16: Naming the enemy, policing the nation: Italy and Spain

"Fascist anthems" (1922-), in *Fascism, Anti-Fascism, and the Resistance in Italy, 1919 to the Present*, ed. Pugliese, pp.131-134.

"Racial manifesto" (1938), in *Fascism, Anti-Fascism, and the Resistance in Italy, 1919 to the Present*, ed. Pugliese, pp.193-5.

Antonio Vallejo-Nágera, "A New Breed of Spaniards" (1937), in *Fascism*, ed. Griffin, pp.190-1.

Michael Ebner, "Breaking the Anti-Fascists, 1926-1934," *Ordinary Violence in Mussolini's Italy*, pp. 72-103.

*Thinking questions (for Learn@UW):*

- Why might a scholar of European racism, anti-Semitism, or anti-communism turn to these sources? How might he or she use these sources as evidence for this or that historical claim?
- Remember that all secondary sources are offering interpretations about *why* the past turned out the way that it did. Try to get between the lines of Ebner's

secondary source. What is his theory about Fascism? How does he use historical evidence to make his case?

**Reminder: One-page collaborative paper interpreting a secondary source of your choosing due in class on Monday, March 2nd**

### **5. February 23: From the Spanish Republic to the Spanish Civil War**

Spanish Bishops, "On the Proposed Constitution" (1931), in *Modern Spain: A Documentary History*, ed. Jon Cowans, pp.133-135

Manuel Azaña, "Spain Has Ceased to Be Catholic (1931), in *Modern Spain: A Documentary History*, ed. Jon Cowans, pp.136-140

Francisco Franco, "Manifesto" (July 18, 1936), in *Modern Spain: A Documentary History*, ed. Jon Cowans, pp.177-179

The Acting State Secretary to the [German] Legation in Portugal, Berlin (October 3, 1936), in *Modern Spain: A Documentary History*, ed. Jon Cowans, pp.185-6

Spanish Bishops, "On the War in Spain" (1937), in *Modern Spain: A Documentary History*, ed. Jon Cowans, pp.198-202.

George Orwell, *Homage to Catalonia* (1938), in *Modern Spain: A Documentary History*, ed. Jon Cowans, pp.203-208

Amado Oliver, "The Italian Invader's Clutch Tries to Enslave Us" (*La garra del invasor italiano pretende esclavizarnos*) (1937), in *Revolutionary Tides: The Art of the Political Poster, 1914-1989*, ed. Jeffrey Schnapp (2005), p.61

*Thinking questions (answer one for Learn@UW):*

- Compare and contrast the Spanish Bishops' reading of the Spanish Civil War and George Orwell's. What are the similarities and differences?
- Come up with *one* hunch, on the basis of the sources consulted this week, about the causes of the Spanish Civil War. Then do a brainstorm about possible sources that you might find that can help you corroborate and test your hunch. In this imaginary exercise, have you decided to look at other primary sources? Secondary sources? Why?

### **6. March 2: Gender, Sexuality, and Everyday Life under Dictatorship**

COMMON READING:

Benito Mussolini, "Aphorisms," in *Fascism, Anti-Fascism, and the Resistance in Italy, 1919 to the Present*, ed. Stanislao Pugliese, pp. 102-105.

## GROUP ITALY:

“Letters from Women,” in *Fascism, Anti-Fascism, and the Resistance in Italy, 1919 to the Present*, ed. Stanislao Pugliese, pp.97-102.

“Excerpt from the School Charter: The Twenty-Nine Declarations: Principles, Goals, and Methods of Fascist Schools” (1939), in *A Primer of Italian Fascism*, ed. Jeffrey Schnapp, pp.314-317.

Emilio Gentile, “Forward” and Lorenzo Benadusi, “The Making of the Virile Italian,” in *The Enemy of the New Man: Homosexuality in Fascist Italy* (2012), pp. ix-xi, and 11-30.

## GROUP SPAIN:

Helen Graham, “Gender and the State: Women in the 1940s,” in *Spanish Cultural Studies*, ed. Helen Graham and Jo Labanyi (Oxford: Oxford University Press, 1995), pp. 182-196

Alicia Alted, “Education and Political Control,” in *Spanish Cultural Studies*, ed. Helen Graham and Jo Labanyi (Oxford: Oxford University Press, 1995), pp. 196-201.

Antonio Cazorla Sánchez, *Fear and Progress: Ordinary Lives in Franco’s Spain, 1939-1975* (London: Wiley-Blackwell, 2010), pp. 34-49.

*Note-taking (for Learn@UW):*

- Can you imagine what your daily life would have looked like if you were a child growing up in Mussolini’s Italy or Franco’s Spain? How would your experience vary depending on your religion, class, sexual orientation, gender, and the political leanings of your family?

*In the second half of class today, we will start gearing up for the paper proposal, which is due after the break.*

## **7. March 9: Trip to the Wisconsin Historical Society (816 State Street, across from Memorial Library)**

*Please meet in the lobby of the WHS. Note that this class is mandatory; you will learn crucial research skills that you need to successfully complete your final projects.*

- Papers of Alvah Cecil Bessie (1904-1985), a novelist, screenwriter, literary and film critic, and one of the Hollywood Ten who was blacklisted for his refusal to testify before the House Un-American Activities Committee. The collection documents Bessie’s writing career; the impact of the blacklist on him; his recollections of his service with the Abraham Lincoln Brigade, a unit of the Republican Army during the Spanish Civil War; and his continuing

interest in similar issues and causes. Included are personal and professional correspondence; biographical information; recorded interviews; and a large section of draft and printed copies of writings in many genre. Among the writings represented are novels based on Bessie's own experiences such as Bread and a Stone, Inquisition in Eden, Men in Battle, One for My Baby, and The Un-Americans; The Symbol, which was suggested by the life of Marilyn Monroe; scripts for Espana Otra Vez, Objective Burma, Ruthless, Smart Woman, The Very Thought of You, and numerous unproduced films; and numerous book and film reviews.

- Spanish Civil War Posters {Archives Visual Materials Holdings: PH 2860 (3); PH 2860 (7)}
- Castle Films newsreels of the Spanish Civil War {Archives/WCFTR Film Collections: AB 914-923}
- Kailin, Clarence, 6 photographs of the Wisconsinite members of the Abraham Lincoln Brigade in the Spanish Civil War {Archives Visual Materials Holdings: PH 4249}
- Tape recordings of Clarence Kailin and Jody Rody conducted in 1974 regarding their experiences in the Abraham Lincoln Brigade – 4 tape recordings {Archives main stacks: UC 647A/1-4 - UC Box 76; Archives sound holdings: Audio 647A}
- Fragmentary correspondence of the Madison chapter of the Spanish Refugee Appeal {Z: Accessions, M83-005}

*Note-taking (for Learn@UW):*

- What's one cool new thing you learned about how you can use the library catalog and other databases to locate primary and secondary sources?

*On your own time, do a free-write on the following questions:*

- What themes have been most interesting to you in the class so far? What primary sources have you most enjoyed working with? What sort of questions do you have about dictatorship and democracy in Italy and Spain that you would enjoy investigating in a paper?

**Note:** *Please bring your free-write with you to our one-on-one meeting next week.*

- 8. Week of March 16: NO FORMAL CLASS. One-on-one meetings with prof to discuss final project; scavenger hunt with your partner at the library**
- On your time, and working with a partner, pick one source that the librarian has pulled for our class from the WHS holdings pertaining to the Spanish Civil War.

What interested you about this source? What surprised you? Who wrote it, and when? Why might it be historically significant? Write up a few preliminary findings on Learn@UW by Friday, March 20<sup>th</sup>. You and your partner will present on your source of choice in class on March 23<sup>rd</sup>.

- Get ready to present your *rough* idea for a final paper/creative project to your classmates on March 23<sup>rd</sup>. You'll be asked to name **one** research question you'd like to answer, **one** primary source you might want to work with, and the sort of format you're envisioning for the final project.

### 9. March 23: What is 'hegemony'?

Antonio Gramsci, "Intellectuals and Education," and "Fascism and Its Policy," in *The Antonio Gramsci Reader*, ed. David Forgacs, pp.147-151; pp.300-311

Robert Cox, "Gramsci, Hegemony and International Relations," *Millenium* 12.2 (1983): 162-185.

*Thinking questions (for Learn@UW):*

- Please look up 'hegemony' in the *Oxford English Dictionary* or on Wikipedia. How would you amend or revise the definition, on the basis of your reading of Gramsci and the Cox article?
- Can you think of any contemporary issues that the concept of 'hegemony' can help us better understand?

*Note that in the second half of class we will be discussing the results of your scavenger hunt and your ideas for your final project.*

**NO CLASS ON MONDAY, MARCH 30<sup>th</sup>! ENJOY SPRING BREAK!  
(MARCH 28<sup>th</sup>-APRIL 5<sup>th</sup>)**

### III. Thinking Like a Film-Maker, Blog-Writer, or Graphic Novelist: Making History Accessible to the General Public

#### 10. April 6: Italy, Spain, and World War II

Roberto Benigni, *Life Is Beautiful* (1997)

"The United States and Franco's Spain, 1945-1954," in *Modern Spain: A Documentary History*, 222-234.

John Pollard, "Mussolini and the Outbreak of the Second World War," in *The Fascist Experience in Italy*, pp. 99-114.

*Note-taking (for Learn@UW):*

- Robert Benigni's film, *Life is Beautiful*, was very controversial when it came out. Can you take a guess at why? What do you think of the film? More broadly, what do you think of the project of narrating the past through film? Do you find it attractive? Problematic? Is there a 'good way' and a 'bad way' to make historical films?

**Reminder:** *A one-page paper proposal for your final assignment, including a tentative bibliography (one primary source, two secondary sources) and a screenshot of a search engine consulted, is due via email by noon on April 8<sup>th</sup>*

### **III. Thinking Like a Journalist or Policy Wonk: Why and How Does the Study of the Past Matter Today?**

#### **11. April 13: The Resistance and democracy in Italy**

Roberto Rossellini, *Rome, Open City* (1945)

Christopher Duggan, "The Republic," in *A Concise History of Italy*, pp. 240-261.

*Note-taking (pick one for Learn@UW):*

- Preferably before watching Rossellini's film, do some research on the conditions under which *Rome, Open City* was filmed. On the basis of what you've learned, would you say that Rossellini's film is a primary or a secondary source? Explain your thinking.
- Are you registered to vote? Why or why not?

*The second half of class will be a workshop dedicated to your paper proposals. Please bring an extra copy of your paper proposal with you to class.*

#### **12. April 20: Americanization, consumerism, democracy**

Luis García Berlanga, *Welcome, Mr. Marshall!* (1953)

Vicki De Grazia, "The Consumer-Citizen: How Europeans Traded Rights for Goods," in *Irresistible Empire: America's Advance through Europe* (2006), pp. 336-376.

Boris N. Liedtke, "Spain and the United States, 1945-1975," *Spain and the Great Powers in the Twentieth Century*, pp. 229-245.

*Note-taking (pick one for Learn@UW):*

- What is the point of view on America and Americanization presented in the film *Welcome, Mr Marshall*? Cite some specific film clips as evidence for your claim.
- What is Victoria De Grazia's central argument? Do you find it convincing?

***Note: The first draft of your final paper/creative assignment is due in class on April 20<sup>th</sup>.***

### **13. April 27: From dictatorship to democracy in Spain**

Víctor Erice, *The Spirit of the Beehive* (1973)

"The Opposition to Franco, the Transition to Democracy and the New Political System," in Álvarez Junco and Shubert, *Spanish History since 1808*, pp. 301-314.

*Note-taking (pick one for Learn@UW):*

- In what sense is the film *The Spirit of the Beehive* about dictatorship, democracy, and memory? Think about the plot-line, the visual language, and the music score.

***Note: Your peer-review paper is due in class on Monday, April 27<sup>th</sup>.***

***The second half of class will be dedicated to presentations of your final project.***

### **14. May 4: Remembering dictatorship today & the return of the radical right**

Giles Tremblett, *Ghosts of Spain: Travels through Spain and Its Silent Past*, pp.17-42.

Primo Levi, "The Deadly Trunk of Fascism," *Fascism*, ed. Roger Griffin, pp. 391-3.

Alexander Stille, "The Battle over the Past," *Fascism, Anti-Fascism, and the Resistance in Italy*, pp.296-301.

Diethelm Prowe, "Fascism, Neo-Fascism, New Radical Right?" in *International Fascism: Theories, Causes, and the New Consensus*, ed. Roger Griffin, pp.305-324.

***Note: The final version of your final project is due in class today.***

***The second half of class will be dedicated to presentations of your final project.***

**EXAM WEEK: MAY 11-17<sup>th</sup>**

## FINAL PROJECT: SOME READING/VIEWING IDEAS

### Places to look for short printed sources

C. Delzell, ed., *Mediterranean Fascism 1919-1940* (1971)

R. Griffin, ed. *Fascism* (1995)

John Pollard, *The Fascist Experience in Italy* (1998)

Jeffrey T. Schnapp, ed., *A Primer of Italian Fascism* (2000)

Jon Cowans, *Modern Spain: A Documentary History* (2003)

Daniel Kowalsky, *Stalin and the Spanish Civil War* (2008) (Note: this e-book available through the wisc library system has incredible links to photos, films, etc. It's definitely worth looking at carefully.)

### Fascist Imperialism and Racism: Primary and Secondary Sources

Carmine Gallone, *Scipio Africanus: The Defeat of Hannibal* (1937)

Augusto Genina, *Lo squadrone bianco* (1936)

Luigi Preti, "Fascist Imperialism and Racism" in R. Sarti, ed., *The Axe Within: Italian Fascism in Action* (1974)

Davide Rodogno, *Fascism's European Empire. Italian Occupation During the Second World War* (2006), 42-71; 258-331

### The Spanish Civil War: Songs, Films, Works of Literature, and Photographs

Songs of the Spanish Civil War > both sides plus audio available here:  
<http://www.guerracivil1936.galeon.com/canciones.htm>

Spanish Civil War photo gallery: <https://libcom.org/gallery/spanish-civil-war-revolution-photo-gallery-1936-39>

Spanish Civil War poster gallery: <https://libcom.org/gallery/spanish-civil-war-revolution-poster-gallery-1936-39>

Luis Buñuel, *España* (1936)

*The Moroccan Labyrinth* (2007) > documentary available on youtube about the participation of Moroccan troops in the Spanish Civil War

Ken Loach, *Bread and Roses* (2000)

George Orwell, *Homage to Catalonia* (1938)

Ernest Hemingway, *For Whom the Bell Tolls* (1937)

### **History & Memory of the Spanish and Italian Dictatorships**

Carlos Saura, *Ay Carmela!* (1990)

Pier Paolo Pasolini, *Salò or the 120 Days of Sodom* (1976)

Federico Fellini, *The Clowns* (1970)

Guillermo del Toro, *The Devil's Backbone* (2001)

Vittorio De Sica, *The Garden of the Finzi-Continis* (1970)

Carolyn Boyd, 'The Politics of History and Memory in Democratic Spain', *Annals of the American Academy of political and Social Science* 617/1 (2008), pp.133-148.

Jo Labanyi, 'Memory and Modernity in Democratic Spain: The Difficulty of Coming to Terms with the Spanish Civil War', *Poetics Today* 28/1 (2007),-, pp.89-116.

Michael Richards, 'From War Culture to Civil Society: Francoism, Social Change and Memories of the Spanish Civil War', *History and Memory* 14/1-2 (2002), pp.93-120.

### **Films: World War II and the Resistance in Italy**

Zampa, *Vivere in Pace* (1947)

Rossellini, *Paisan* (1946)

Lattuada, *Senza Pietà* (1948)

### **The United States, Fascism, WWII, and Postwar Europe**

Wisconsin Historical Society sources:

- 1922 diary kept by Myra Emery Burke, graduate of UWisc, on her trip to Europe, including account of Fascist demonstration seen in Italy {Archives Main Stacks – SC 812 – MAD 4 / 14/SC 812}

- Americans for Democratic Action (1947--) records, and records of the organization's predecessor, the Union for Democratic Action (1941--) – orgs founded to fight fascism and advocate for American intervention in WWII; staunchly anti-communist

### **What is Democracy?**

Robert A. Dahl, *On Democracy* (2000)

Jan-Werner Müller, *Contesting Democracy: Political Ideas in Twentieth-Century Europe* (2013)

Mark Mazower, “The Deserted Temple: Democracy’s Rise and Fall,” in *Dark Continent: Europe’s Twentieth Century* (2000), 3-41.

Sheri Berman, *The Primacy of Politics: Social Democracy and the Making of Europe’s Twentieth Century* (2006)

### **Additional Writing Guides**

John R. Trimble, *Writing with Style* (1975)

Wayne Booth et al., *The Craft of Research* (2008)

Gerald Graff, *They Say, I Say* (2010)

Nancy Dollahite and Julie Huan, *Sourcework: Academic Writing from the Sources* (2012)

Professor Cronon et al. website: <http://www.williamcronon.net/researching/>