The Mediterranean in Historical Perspective
EURO-GA 2660 (x-listed with History and Hellenic Studies)

(Paolo Federico Garretto, Mussolini as the Lion of Judaea)

Prof. Kostis Kornetis
Office Hours: Wednesdays 1-2.30, Hellenic Studies, 285 Mercer Street, Rm. 801

This course focuses on Mediterranean European countries with an authoritarian tradition: Italy, Greece, Portugal and Spain. It adopts a cross-national analysis of these countries throughout the 20th century and deals with several repressive state policies, such as propaganda and censorship and their effects. The course analyzes the ideology and tactics that were adopted in order to enforce ultra-conservative ideological agendas against the backdrop of economic crises, political instability and social insurrection. Questions that will be dealt with include the role of the Army in politics, the connections between authoritarian ideologies and violence, the regimes’ inner transformations, the role of charismatic personalities such as Mussolini, Franco, Salazar and Metaxas, and the similarities and differences with totalitarian systems, such as Nazi Germany. A later part of the course focuses on issues such as cultural resistances, torture, but also the fictional representation of the regimes in literature and film.

Course Goals
Main goal of the course is to explore the background relevant to the history of authoritarianism in the Northern Mediterranean in the 20th century and provide students with a theoretical understanding of the nature of authoritarian regimes. Through a survey of social and political currents I expect students to acquire a basic framework through which to approach the subject in order to look at the past in meaningful ways. Rather than memorizing a large number of events, dates and facts, the goal is to further a deeper understanding of the nature of historical processes.
Course Objectives
The educational objectives of the course are to make students acquire a comparative understanding of Mediterranean history and develop critical thinking regarding the authoritarian transformations of Southern European societies. The course further seeks to enhance the students’ historical understanding of the regimes in question and deepen their critical awareness and analytical skills. In order to achieve this, the course relies on various different kinds of evidence and approaches, including, next to primary and secondary sources, novels and films.

Course Requirements
The requirements of the course are active and thoughtful participation in class discussions, blog posts and successful, punctual completion of written assignments. There will be one historiographic essay (5-7 pp.) and one research paper (12-15 pp.).

Grading
Historiographic paper: 20%
Research paper: 30%
Participation: 50%

Due Dates
3 October: Topic proposal for historiographic paper (1 p. plus biblio.) due in class.
17 October: Historiographic paper (5-7 pp.)
21 November: Topic proposal for research paper (1 p. plus biblio.) due in class.
12 December: Final research paper (12-15 pp.)

Academic Honesty
According to the Statement of Academic Integrity of NYU “plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score and/or other materials, which are not your original work.” Whenever you use someone else’s words or ideas you should always provide a reference, otherwise this will be considered as plagiarism, in other words academic dishonesty. The penalties for the infringement of this rule range from reprimand to expulsion.

Assessment
Student performance will be assessed in three areas:
1. Quality of written assignments and relevance to the key concepts and events analyzed in the course;
2. Active participation in the sections and the course blog demonstrating critical engagement with course material;
3. Attendance and punctuality.

NOTE: Attendance is mandatory. It is not only essential for improvement but also for securing a good final grade. Absence does NOT constitute a reason for not handing in assignments, except in the case of severe illness, religious holidays or other serious emergencies. If, for no serious reason, work is handed in late, this will result in a lower class participation grade. The same applies to frequent late arrivals. Students with multiple unexcused absences or excessive lateness may not
pass the course.

If there are any exceptional circumstances that might affect your performance or attendance, please let me know at once.

Class Blog
Every week students will be expected to write a short blog post (approximately 200 words) responding to the week's readings and/or films. Ideal blog posts will synthesize the assigned materials.

Films
Several films will be shown over the course of the semester. These films, like the readings, will highlight particular issues being dealt with in that week of the class. While a film is entertaining in its own right, we will want to view it also with an eye to what it can tell us about the history of a particular time and place. Films will be available at the Avery Fisher Center for Music and Media of Bobst, 2nd floor.

5 September. Introduction
Film: *Las Hurdes* by Louis Buñuel (1932)

12 September. Mediterranean Europe: Patterns of Underdevelopment
Malefakis Edward, “Southern Europe in the 19th and 20th Centuries”
Banfield Edward, *Moral Basis of a Backward Society*, 1-42
Hobsbawm Eric, *Bandits*, 1-40

PART I. FASCISM, REVOLUTION, CIVIL WAR

19 September. Fascinating Fascism: Italy
Mann Michael, *Fascists*, chapter 3
Lorenzo Benadusi, “The Image of the Soldier. Militarism, Masculinity and Fascism from the First to the Second World War”

Sources: Mussolini Benito, *Fascism*, in Cohen Mitchell & Fermon Nicole (eds), *Princeton Readings in Political Thought*, pp. 571-574
Marinetti Filippo Tommaso, “The Futurist Manifesto” (1909)

Film: *Rome Open City* by Roberto Rossellini (1945)

26 September. Revolution and Counter-Revolution in Portugal
Costa Pinto Antonio, *Salazar’s Dictatorship and European Fascism*, 86-135
Costa Pinto, *Salazar’s Dictatorship and European Fascism*, 147-204
Filipe De Menezes, *Salazar. A political biography*, 375-421


3 October. **From 1909 to Metaxas: The Army as the Savior of Greece**

Veremis Thanos, *The Military in Greek politics*, 1-40
Papacosma, Victor, “Ioannis Metaxas and the "Fourth of August" Dictatorship in Greece”


Film: *Days of ’36* by Theo Angelopoulos (1973)

10 October. **Primo de Rivera, Falange, Franco: A History of Spanish Fascism**

Rodrigo Javier, “From Terror to Violence. The Francoist Violence during the Civil War”
Ledesma Jose Luis, “Beyond the ‘Repression’ Narratives and Memory: On the Local and National in Revolutionary Violence during the Spanish Civil War”

Source: Primo de Rivera Jose Antonio, *The Spanish Answer* (excerpts)

Film: *Pan’s Labyrinth* by Guillermo del Toro (2006)

17 October. **Policing & Resistance in Historiography and Popular Memory**

Hobsbawm Eric, “The Expropriators” in *Bandits*
Passerini Luisa, *Fascism in Popular Memory* (excerpts)
Mazower Mark, “Policing the Anti-Communist State in Greece, 1922-1974”

Film: *Love and Anarchy* by Lina Wertmüller (1975)

**PART II. COLD WAR AUTHORITARIANISM**

24 October. **Spain Is Different: The “Second” Francoism**

Buchanan Tom, “How “Different” was Spain? The Later Franco Regime in International Context”

31 October. **Phoenix With a Bayonet: The Greek Colonels**

Kouloumbis Evangelos, “The Greek Junta phenomenon”, *Polity*, vol.6, no.3
Bermeo Nancy, “Classification and consolidation: Some Lessons from the Greek Dictatorship”

7 November. **The Last Empire: The Decolonization of Portugal**

Costa Pinto Antonio, “The Transition to Democracy and Portugal’s Decolonization”
Accornero Guya, “Contentious politics and student dissent in the twilight of the Portuguese dictatorship: analysis of a protest cycle”


14 November **Political Violence: Patriots or Terrorists?**

Wieviorka Michel, ‘Nation, Class and Revolution: The Basque Phenomenon of ETA’ in *The Making of Terrorism*, pp. 149-181
Voglis Polymeris, “The Junta Came to Power by the Force of Arms, and Will Only Go by Force of Arms': Political Violence and the Voice of the Opposition to the Military Dictatorship in Greece, 1967-74”

PART III: MICRO-HISTORY: CULTURE, BODIES, REPRESENTATIONS

21 November. **Cultural Resistances**

Van Steen Gonda, “Joining Our Grand Circus”
Jo Labanyi & Helen Graham, *Spanish Cultural Studies* (excerpts)
Kornetis Kostis, “Spain and Greece”

*A Song is Not Enough* by Elissavet Chronopoulou (2003)

28 November. Thanksgiving Recess. No Class.

5 December. **Discipline and Punish**

Luzzatto Sergio, *The Body of Il Duce*

Film: *Salvador* by Manuel Huerga (2006)
12 December. **Between the Micro and the Macro**

Cercas Javier, *Soldiers of Salamis. A Novel*

Bakopoulos Natalie, *The Green Shore*

Film: *Il Conformista* by Bernardo Bertolucci (1973)