

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Italian X450A: Cultures of Tradition and Modernity in Postwar Italy

COURSE CODE : ITAL450A

UNIT VALUE : 0.50

DATE : 13-MAY-05

TIME : 10.00

TIME ALLOWED : 3 Hours

Answer TWO questions

1. Discuss how cinema is used as a means of social and political commentary in ONE of the following films: *La terra trema*, *Ladri di biciclette*, *Rocco e i suoi fratelli*.
2. Why did *Cristo si è fermato a Eboli* become a key text in debates about the Southern Question in Italy?
3. '...perchè calcolare il numero dei poveri significa porre sul tappeto un grosso problema, aprire una discussione, forse avviarne la soluzione' (INCHIESTA PARLAMENTARE SULLA MISERIA). Consider EITHER the work of the Inchiesta parlamentare sulla miseria OR the projects of Danilo Dolci in the light of this statement.
4. Examine the cultural consequences of the mass migration of the 1950s and 1960s in Italy.
5. How did EITHER Ermanno Olmi OR Luciano Bianciardi use the workplace to satirise Italian society at the time of the Economic Miracle?
6. Examine the devices used by Ugo Gregoretti's *Il pollo ruspante* to question the values of consumerism.
7. Discuss EITHER the significance of the relationship between writer and industrialist OR the importance of settings and environments in Michelangelo Antonioni's *La Notte*.
8. Analyse the innovative nature of Italian design in the postwar period with reference to EITHER the use of materials OR to leading designers.
9. How does Pier Paolo Pasolini explore the relationship of sexuality and society in EITHER *Teorema* OR *Comizi d'amore*.
10. Why did the films starring Totò enjoy such success at the box-office?
11. How do Giovanni Guareschi's stories featuring Don Camillo deploy humour to address conflicts within Italian society at the height of the Cold War?
12. Why were attitudes towards EITHER the United States OR the Soviet Union described in terms of a 'choice of civilizations' in Italy in the late 1940s and 1950s?

TURN OVER

13. What were the difficulties faced by the Roman Catholic Church and how did it seek to maintain its influence in the period before and during the Second Vatican Council?
14. In what ways did Marco Bellocchio's *I pugni in tasca* challenge contemporary morality?
15. How did Pier Paolo Pasolini's representation of the Christian story in *Il vangelo secondo Matteo* fit with his Marxist ideas?
16. Why was education a central concern for the student protesters in Italy in 1968?
17. How and why did the experience of the industrial working class inspire left-wing intellectuals and writers in Italy?
18. Assess the contribution of feminism to approaches to EITHER writing and literature OR to language in Italy.
19. What were the distinctive features of Umberto Eco's critical appraisal of the concept of 'mass culture'?
20. How does Federico Fellini's *Ginger e Fred* employ kitsch in order to provide a polemical picture of Italian culture and society?
21. Show how EITHER Gianni Celati OR Pier Vittorio Tondelli explore the idea of landscape in ONE of their works.

END OF PAPER