

## HIST3641: The Rise of Fascism: From the March on Rome to Hitler's Seizure of Power

Online

Semester 1 - 2024



THE UNIVERSITY OF  
NEWCASTLE  
AUSTRALIA

*The School of Humanities, Creative Industries and Social Sciences is committed to providing an inclusive environment in which all cultures are accorded respect and all students and staff are expected to act with honesty, fairness, trustworthiness and accountability in dealings with others. The School recognises and respects the unique histories and cultures of Aboriginal and Torres Strait Islander peoples, their unbroken relationship with the lands and the waters of Australia over millennia, and the validity of Aboriginal ways of knowing. We are dedicated to reconciliation and to offering opportunities for Aboriginal and Torres Strait Islander peoples to access and succeed in higher education.*

## OVERVIEW

### Course Description

The emergence of fascist movements after the First World War propelled Europe into its most violent age. Why did this dangerous new ideology emerge on the political stage in the interwar period? What did fascism stand for? Why were European societies polarised between extremist ideologies of the left and right? How were the two most "successful" fascist movements, Fascism in Italy and National Socialism in Germany, able to come to office, and how did they cement their regimes in power? This course answers these questions by taking an in-depth look at Nazi Germany and Fascist Italy. It looks at the economic, social and political forces that gave rise to fascism, the path of fascist leaders to power and fascist methods of rule. In this context, it also considers debates about the nature of fascism, and whether it is possible to speak of 'generic fascism' at all.

### Academic Progress Requirements

Nil

### Requisites

If you have successfully completed HIST3640 you cannot enrol in this course.

### Assumed Knowledge Contact Hours

20 units of History or at 1000 level or equivalent

#### Online Lecture

Online

1 hour(s) per week(s) for 13 week(s) starting Week 1

#### Tutorial

Online

1 hour(s) per week(s) for 12 week(s) starting Week 2

### Unit Weighting Workload

10

Students are required to spend on average 120-140 hours of effort (contact and non-contact) including assessments per 10 unit course.

# COURSE OUTLINE

[www.newcastle.edu.au](http://www.newcastle.edu.au)  
CRICOS Provider 00109J

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# CONTACTS

**Course Coordinator**      **Online**  
Dr Sacha Davis  
Sacha.Davis@newcastle.edu.au  
(02) 4921 5217  
Consultation: I am always happy to consult with students. Please email to organise a time for a face to face or Zoom consultation.

**Teaching Staff**              Other teaching staff will be advised on the course Canvas site.

**School Office**                **School of Humanities Creative Industries and Social Sciences**  
Social Sciences Building  
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# SYLLABUS

**Course Content**              Themes examined include:

- The nature of fascism as an ideology;
- The origins of Fascism in Italy and National Socialism in Germany;
- Fascist social, economic and cultural policy
- Coercion and consensus under fascist regimes
- Fascist Foreign Policy, and
- International fascism

**Course Learning Outcomes**      **On successful completion of this course, students will be able to:**

1. Identify and explain key themes in the early history of fascism and National Socialism.
2. Explain and interpret the origins, nature, popular appeal and impact of fascism and Nazism.
3. Interpret and evaluate a variety of primary sources at an advanced level.
4. Apply historical research and critical analysis skills at an advanced level in oral and written forms.

**Course Materials**              **Required Reading:**

All essential readings can be obtained online from Readings on Canvas. Other recommended readings are available on Canvas and/or in the library.

**Recommended Reading:**  
The following sources are Recommended Reading for those who wish to explore this topic further:

- Stanley G. Payne, *A history of fascism, 1914-1945*. Madison: University of Wisconsin Press, 1995.
- Robert O. Paxton, *The Anatomy of Fascism* (London: Penguin, 2004).
- Aristotle A. Kallis (ed), *The Fascism Reader* (London, New York: Routledge, 2003) has an excellent 'Introduction: 'Fascism in Historiography', pp. 1-41.

Copies of recommended readings can be found in the library. Should you wish to purchase your own copy, they are widely available via online booksellers. (Second-hand copies are fine.)

# SCHEDULE

## Lecture Programme

Week	Week begins	Topic	Assessment Due
<b>Module 1: Preconditions for fascism</b>			
1	26 Feb	Introducing fascism and Fascism	
2	4 Mar	Why fascism at this time?	
3	11 Mar	Late Unifiers: Germany and Italy before WWI	
<b>Module 2: "Seizing Power"?</b>			
4	18 Mar	Italy from WWI to the March on Rome	
5	25 Mar	Cementing the Fascist Dictatorship	Museum Audio Guide – Plan due 11.59pm, Monday Week 5
6	1 Apr	Germany from WWI to Stabilisation	
<b>Module 3: Fascism in Power</b>			
7	8 Apr	Fascism in Power: Social and Economic Policy	
<i>Mid-Semester Break 15-26 April</i>			
8	29 Apr	Fascism in Power: Cultural Policy	
9	6 May	Fascist Foreign Policy	
<b>Module 4: Hitler's Rise to Power</b>			
10	13 May	Weimar Destabilisation and Hitler as Chancellor	Museum Audio Guide – Advanced Draft and Feedback Due 11.59pm Monday, Week 10
11	20 May	Cementing the National Socialist Regime	
12	27 May	The Clash of dictators	
13	3 June	<i>No Lecture</i>	In Term Test available 2 to 8pm, on Wednesday, Week 13.

# ASSESSMENTS

This course has 4 assessments. Each assessment is described in more detail in the sections below.

	Assessment Name	Due Date	Involvement	Weighting	Learning Outcomes
1	Museum Audio Guide – Plan	11.59pm, Monday Week 5	Individual	25%	1, 2, 3, 4
2	Museum Audio Guide – Advanced Draft and Feedback	11.59pm Monday, Week 10	Individual	45%	1, 2, 3, 4
3	Write Test Questions	By 11.59pm, on the Sunday at the end of the relevant week (i.e. the week 1 question is due by Sunday at the end of week 1). <b><u>It will not be possible to submit your question after the due date.</u></b>	Individual	10%	1, 2, 4
4	In Term Test	The test will be available on Canvas from 2 to 8pm on Wednesday, Week 13; once you commence, you will have one hour + 5 minutes reading time to complete.	Individual	20%	1, 2, 3, 4

## Late Submissions

The mark for an assessment item submitted after the designated time on the due date, without an approved extension of time, will be reduced by 10% of the possible maximum mark for that assessment item for each day or part day that the assessment item is late. Note: this applies equally to week and weekend days.

## Assessment 1 - Museum Audio Guide – Plan

### Assessment Type Description

Proposal / Plan

Over the course of the semester, you will be producing a Museum Audio Guide to the historical significance of an artefact of fascism, in a style similar to the British Museum's podcast series A History of the World in One Hundred Objects (<https://www.bbc.co.uk/programmes/b00nrtf5>), explaining what the object reveals about the social, cultural, economic and/or political history of fascism. The assignment has three parts:

- 1) Audio-Guide Plan (25%)
- 2) Advanced Draft (45%)
- 3) Gallery Opening (unmarked)

### *Audio-Guide Plan (25%)*

For this stage of the assignment, you will be selecting your object and producing a detailed plan of how you will address its significance.

### *Signing up for a topic*

During Week 1, you will need to sign up to a topic on Canvas. (The number of students per week will be limited in order to reduce the risk of overlap between students.) Select a picture of an object relevant to that topic, which will become the subject of a 15-20 minute Audio Guide explaining what the object reveals about the social, cultural, economic and/or political history of fascism.

### *Choosing your artefact*

Your artefact may be a badge, a flag, a poster, photograph, building, book, radio or other technology, currency, medallion, sheet music, etc. You will find a list of some suggested sources of artefacts on Canvas, but you are also encouraged to find your own alternatives. You are NOT expected to bring in physical objects. Rather, find a picture online or in a book of your object. You are encouraged to ask me if in doubt about the suitability of an object.

Please note: when working with documents and images (posters, photographs, paintings, etc), you will need to consider them not only as texts/images, but also as physical objects. For example, what physical form do they take? What materials are they made from? What does that tell us about their intended audience and use, etc. Photographs, in and of themselves rarely make good objects, because it is hard to analyse the photograph as an object (as opposed to simply as an image). However, a material object shown in a photograph is fine. For example, if you have a photograph of men marching in fascist uniform, the uniforms would be suitable objects of analysis.

This assignment is not about military history. You are permitted to select a piece of military hardware (say, a plane or tank) as your artefact, if you can draw evidence from it about the social, cultural, economic and/or political conditions in which it arose. However, a discussion of, say, a tank, focusing on its relative technological merits and its role in some key battle, would not meet the requirements of the assignment.

#### *The Audio-Guide Plan*

Once you have selected your object, you will need to produce a plan for your intended audio-guide. The purpose of the Audio-Guide plan is to help you get started on your research, and to provide an opportunity for feedback before you submit your advanced draft. The plan should have the following sections:

1. Image of the object
2. Museum Label providing a description of the object and its provenance (See the label template on Canvas.)
3. Annotated bibliography of 6 scholarly, peer-reviewed secondary sources that you intend to use for this assignment (1 paragraph each). Your bibliography must conform to Chicago Notes and Bibliography Style. For each source, provide a brief overview of the source, and make clear how the source shapes your understanding of your object's significance.
4. Concluding Paragraph setting out, in light of your reading for the annotated bibliography, what your artefact reveals about the social, cultural, economic and/or political context from which it arose. This paragraph sets out the "angle" you will be taking in your audio-guide.

<b>Weighting</b>	25%
<b>Length</b>	Between 1,500-2,000 words.
<b>Due Date</b>	11.59pm, Monday Week 5
<b>Submission Method</b>	Online via Canvas/Turnitin
<b>Assessment Criteria</b>	Please see the Rubric on Canvas
<b>Return Method</b>	Online via Canvas
<b>Feedback Provided</b>	Written feedback and a rubric.

## **Assessment 2 - Museum Audio Guide – Advanced Draft and Feedback**

<b>Assessment Type</b>	Professional Task
<b>Description</b>	Produce a 15-20-minute Audio Guide explaining what your chosen object reveals about the social, cultural, economic and/or political history of fascism. Your Audio Guide should have the following structure:

1. Brief introduction to catch the listeners' attention.
2. Physical description of the artefact
3. Explanation of the context from which the object arose.
4. Discussion of what your artefact reveals about the relevant week's topic.
5. Summation.

You will be expected to use at least 12 scholarly, peer reviewed secondary sources in the preparation of your Audio Guide. Keep in mind that you are presenting to a general museum-going audience. While you shouldn't "dumb down" your audio guide, the language should be accessible to non-university educated people.

Total length should not exceed 20 minutes. You are expected to voice your own audio-guide. You may (but are not required to) use sound effects, atmospheric music, etc.

In addition to the audio guide, you will write a short 'museum label' that offers a short description (50–100) of the object and outlines its importance. A template for the label can be found on Canvas. You will also provide a full script of your talk, as an aid to hearing-impaired visitors to the museum. This script must be fully referenced, using footnoting, and have a bibliography, both in Chicago Notes and Bibliography Style.

You will receive feedback and a grade on the basis of your submitted Draft. Once you have received your feedback, you have the opportunity to make final edits before submission to the Virtual Museum. The public opening of the virtual museum will be in Week 13. Further instructions on submitting your final version to the virtual museum will be made available on Canvas.

<b>Weighting</b>	45%
<b>Due Date</b>	11.59pm Monday, Week 10
<b>Length</b>	15-20 minutes
<b>Submission Method</b>	Online via Canvas/Turnitin
<b>Assessment Criteria</b>	Please see the Rubric on Canvas
<b>Return Method</b>	Online via Canvas
<b>Feedback Provided</b>	Written feedback and a rubric.

### Assessment 3 - Write Test Questions

<b>Assessment Type</b>	Proposal / Plan
<b>Purpose</b>	To facilitate consistent reading and course participation, and to encourage engagement with the key themes in the topics examined.
<b>Description</b>	Each week after the tutorial you will propose a one or two sentence exam question in response to the weekly topic. The question should engage with what you consider to be the most important aspects of the week's topic, as addressed in the lecture, readings and tutorial. Each question is worth 1% of the overall course mark; your best 10 questions will be counted. The maximum mark you may receive for this part of the course is 10%. A selection of the best questions over all will be used to guide the writing of the class test at the end of the semester.
<b>Weighting</b>	10%
<b>Length</b>	1-2 sentences each. You may include a short quote, an image or artefact, etc. as part of your question.
<b>Due Date</b>	By 11.59pm, on the Sunday of the relevant week (i.e. the week 1 question is due by Sunday at the end of week 1). As this assignment is designed to encourage regular participation, <b><u>it will not be possible to submit your question after the due date</u></b>
<b>Submission Method</b>	Online Online via Canvas. You will not be able to see other students' responses until you have made your own. You will not be able to revise your submission once it has been made.
<b>Assessment Criteria</b>	Questions will be marked according to their relevance, their analytical quality, and whether they can be answered in a paragraph on the basis of the course content. Good questions will cover a broad section of the week's topic, and will be analytical rather than descriptive; that is, they ask "Why?" rather than merely "What?"

### Assessment 4 - In Term Test

<b>Assessment Type</b>	In Term Test
<b>Purpose</b>	A summative assessment of the learning outcomes.
<b>Description</b>	The structure of the test is based on the structure of the course. The course consisted of 12 weeks of material, divided into four modules – each three weeks long. Consequently, the test is divided into 4 parts (Parts A-D), each with three questions (one for each week).  For your test, you will need to answer four questions, one from each part. (i.e. any one question from part A, any one question from part B, and so on). The questions are all weighted equally, so you should expect to spend half an hour each on each part. You are expected to write around 250-300 words per answer.

Assessable material for the test is the material covered in the lectures, tutorials and weekly readings. Please note: the class tests are put through Turnitin, so please don't cut and paste material from your assignments – or anywhere else – into your test. The usual rules about plagiarism apply, as do the usual restrictions on use of generative AI.

The questions for the test will be selected from the weekly test questions proposed by students – although edited for suitability. (I may also tie questions to supporting material such as primary sources.) The questions chosen will be big, broad questions aimed to test your overall knowledge of a particular period, theme or issue. You will not be expected to memorise quotes, or to provide citations.

To prepare for the test, you should keep up with weekly lectures and readings, and participate in the weekly discussion. Keep notes, to help you revise the material at the end of the course.

**Weighting**

20%

**Length**

1 hour + 5 minutes reading time

**Due Date**

The test will be available from 2 to 8pm on Wednesday, Week 13; once you commence, you will have 5 minutes reading time, and then one hour to complete.

**Submission Method**

Online

The class test will be accessible from the Class Test folder in Assessment on Canvas. The link will only be visible when the test is available for you to sit. If you are ill, or have an unavoidable commitment, please make an adverse circumstances application to apply for an alternative sitting.

**Assessment Criteria**

Students will be assessed on their understanding of the key themes in the history of fascism, especially Italian Fascism and German National Socialism, their understanding of different approaches to history, and their critical and analytical skills.

## ADDITIONAL INFORMATION

### Grading Scheme

This course is graded as follows:

Range of Marks	Grade	Description
85-100	High Distinction (HD)	Outstanding standard indicating comprehensive knowledge and understanding of the relevant materials; demonstration of an outstanding level of academic achievement; mastery of skills*; and achievement of all assessment objectives.
75-84	Distinction (D)	Excellent standard indicating a very high level of knowledge and understanding of the relevant materials; demonstration of a very high level of academic ability; sound development of skills*; and achievement of all assessment objectives.
65-74	Credit (C)	Good standard indicating a high level of knowledge and understanding of the relevant materials; demonstration of a high level of academic achievement; reasonable development of skills*; and achievement of all learning outcomes.
50-64	Pass (P)	Satisfactory standard indicating an adequate knowledge and understanding of the relevant materials; demonstration of an adequate level of academic achievement; satisfactory development of skills*; and achievement of all learning outcomes.
0-49	Fail (FF)	Failure to satisfactorily achieve learning outcomes. If all compulsory course components are not completed the mark will be zero. A fail grade may also be awarded following disciplinary action.

\*Skills are those identified for the purposes of assessment task(s).

**Communication Methods**

Communication methods used in this course include:  
Online – via FutureLearn and Canvas platforms  
Email  
Zoom and/or Teams

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<b>Course Evaluation</b>	<p>Each year feedback is sought from students and other stakeholders about the courses offered in the University for the purposes of identifying areas of excellence and potential improvement.</p> <p>This is the first time this course has run in its current form, and I look forward to your feedback.</p>
<b>Oral Interviews (Vivas)</b>	<p>As part of the evaluation process of any assessment item in this course an oral examination (viva) may be conducted. The purpose of the oral examination is to verify the authorship of the material submitted in response to the assessment task. The oral examination will be conducted in accordance with the principles set out in the <a href="#">Oral Examination (viva) Procedure</a>. In cases where the oral examination reveals the assessment item may not be the student's own work the case will be dealt with under the <a href="#">Student Conduct Rule</a>.</p>
<b>Academic Misconduct</b>	<p>All students are required to meet the academic integrity standards of the University. These standards reinforce the importance of integrity and honesty in an academic environment. Academic Integrity policies apply to all students of the University in all modes of study and in all locations. For the Student Academic Integrity Policy, refer to <a href="https://policies.newcastle.edu.au/document/view-current.php?id=35">https://policies.newcastle.edu.au/document/view-current.php?id=35</a>.</p>
<b>Adverse Circumstances</b>	<p>The University acknowledges the right of students to seek consideration for the impact of allowable adverse circumstances that may affect their performance in assessment item(s). Applications for special consideration due to adverse circumstances will be made using the online Adverse Circumstances system where:</p> <ol style="list-style-type: none"><li>1. the assessment item is a major assessment item; or</li><li>2. the assessment item is a minor assessment item and the Course Co-ordinator has specified in the Course Outline that students may apply the online Adverse Circumstances system;</li><li>3. you are requesting a change of placement; or</li><li>4. the course has a compulsory attendance requirement.</li></ol> <p>Before applying you must refer to the Adverse Circumstance Affecting Assessment Items Procedure available at: <a href="https://policies.newcastle.edu.au/document/view-current.php?id=236">https://policies.newcastle.edu.au/document/view-current.php?id=236</a></p>
<b>Important Policy Information</b>	<p>The Help button in the Canvas Navigation menu contains helpful information for using the Learning Management System. Students should familiarise themselves with the policies and procedures at <a href="https://www.newcastle.edu.au/current-students/respect-at-uni/policies-and-procedures">https://www.newcastle.edu.au/current-students/respect-at-uni/policies-and-procedures</a> that support a safe and respectful environment at the University.</p>

*This course outline was approved by the Head of School. No alteration of this course outline is permitted without Head of School approval. If a change is approved, students will be notified and an amended course outline will be provided in the same manner as the original.*

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