

1. How did *Cosa Nostra* gain a stronghold in **Sicily**? Did government involvement/intervention weaken the mafia's influence on everyday citizens? (p. 17-19)
2. How do **films** from the 1960s and 1970s attend to representations of the mafia and mafiosi? (p. 20-23)

Salvatore Giuliano (Francesco Rosi, 1962)

Il mafioso (Alberto Lattuada, 1962)

A ciascuno il suo / To Each His Own (Elio Petri, 1967)

Il giorno della civetta / The Day of the Owl (Damiano Damiani, 1968)

Mimì metallurgico ferito nell'onore / The Seduction of Mimì (Lina Wertmüller, 1972)

Lucky Luciano (Francesco Rosi, 1973)

Cadaveri eccellenti / Illustrious Corpses (Francesco Rosi, 1976)

3. How do **novels** and **short stories** authored by Leonardo Sciascia during the 1960s and 1970s attend to representations of the mafia and mafiosi? (p. 21-22)

4. What might be the objective of creating films that either center on or reference less directly anti-mafia activists murdered by mafiosi and/or terrorist organizations? (p. 23-26)

Peppino Impastato in */ cento passi /* The Hundred Steps (Marco Tullio Giordana, 2000)

Aldo Moro in *Io non ho paura / I'm Not Scared* (Gabriele Salvatores, 2003)

Giorgio Ambrosoli in *Un eroe borghese / A Bourgeois Hero* (Michele Placido, 1995)

Judges Giovanni Falconi and Paolo Borsellino in *Un altro paese / Excellent Cadavers* (Marco Turco, 2005)