**Stefania Benini, Ph.D.**

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# Research and Teaching Interests

Italian 20th and 21st Centuries Literature; the Sacred in Cinema and Literature; Italian Women Directors; Dante and Boccaccio and Medievalism; Italian Women's Poetry; Women's Cinema and Transnational Cinema; Italian Cinema; Representation of Women in Italian Cinema; Italophone Literature; Landscape in Italian Cinema; Theatre and the Avant-garde; Intertextuality and Theory of Representation in Literature and Film; Culture, Mass Media and Information Technology; Translation.

**Education**

**Stanford University**, Stanford, CA January 2006

**Ph.D**, Italian Literature, Specialization in Medieval and Twentieth Century Italian Literature

* **Dissertation**: "*Una Forza del Passato*: the Medieval Imagination of Pier Paolo Pasolini"

**Dissertation Committee**: Jeffrey Schnapp (Chair), Robert Harrison, Carolyn Springer, Hans Gumbrecht, Stanford University.

**University La Sapienza**, Rome, Italy, Facoltà di Lettere e Filosofia 1993

**Laurea** in Modern and Contemporary Italian Literature (grade point: 110/110 *magna cum laude*)

* **Dissertation**: “*Il tradimento* e *Viola di morte*, ovvero la «musica perduta» di Tommaso Landolfi.”

**Thesis Advisor**: Bianca Maria Frabotta, Università La Sapienza

**Academic Appointments**

* **Assistant Professor of Instruction in Italian**, Temple University, Italian Language and Culture, Literature, and Cinema August 2022 - present
* **Adjunct Assistant Professor**, Jefferson University, General Education, Narrative and the professions July 2021-present
* **Visiting Assistant Professor**, Franklin & Marshall College, Elementary Italian and labor culture in Italy, Italian women filmmakers, Food culture in Italy Fall 2019-June 2021
* **Visiting Assistant Professor,** Bryn Mawr College, Elementary and Intermediate Italian and food culture, Spring 2019
* **Adjunct Assistant Professor,** Jefferson University (Fall 2018, Spring 2019),

Albright College (Fall 2018). General Education, Italian Culture and Cinema,

World Cinema 6/2018-5/2019

* **Visiting Assistant Professor**, Saint Joseph's University, Philadelphia, Italian Language and culture, Italian American experience 8/ 2017-8/2018
* **Adjunct Assistant Professor,** Temple University, Philadelphia University (Spring 2017),

Albright College (Spring 2017). General Education, Italian, Italian cinema and World Cinema. See "Teaching Experience" Section 2016-2017

* **Lauro De Bosis Fellow**, Harvard University, Italian Cinema 2014-2015
* **Assistant Professor**, University of Pennsylvania, Italian Modern and Contemporary Literature and Cinema 2007 - 2014
* **Lecturer,** University of Pennsylvania, Italian Modern and Contemporary Literature and Cinema 2006 - 2007
* **Visiting Assistant Professor**, University of SUNY at Buffalo, Italian Literature and Language 2005 - 2006
* **Lecturer in Italian Language**, University of Michigan, Italian Language, 1995-1996

### Fellowships and Awards

**Lauro De Bosis Postdoctoral Fellowship** at Harvard University 2014-15

**Salvatori Research Award,** Center for Italian Studies, University of Pennsylvania 2014

**Penn Humanities Forum Mellon Faculty Fellow**, Penn Research Forum on “Violence.” 2013-14

**NEH Fellowship finalist with “excellent” and “very good” ratings**. 2011

**Trustees’ Council Summer Faculty Research Fellowship**, from the Alice Paul Center for Research on Women, Gender and Sexuality for the project: *Women as Subjects- Exploring Women’s Subjectivity and Subjection in Italian Cinema from Fascism to Berlusconi.* 2010

Nomination for the **Edmund J. and Louise W. Kahn Award for Distinguished Teaching by an Assistant Professor.** 2010

**Salvatori Research Award,** Center for Italian Studies, University of Pennsylvania 2009

**Whiting Fellowship**, School of Humanities & Sciences, Stanford University 2003-04

**Graduate Research Opportunity** **Program**, School of the Humanities

& Sciences, Stanford University. 2002

### Publications

*Books*

* *Pasolini. The Sacred Flesh*, September 2015, Toronto University Press.

A book in which I explore the incarnational matrix of the Sacred in Pier Paolo Pasolini’s works in cinema and literature and his immanent reading of Christian themes such as Saintliness and Caritas. I present Pasolini, one of the most influential intellectuals and filmmakers of postwar Italy, as a forerunner of contemporary political debates on a materialist interpretation of the Christian legacy. Six book reviews accompany this book and speak to the valuable contribution of the work to the field of Italian Studies and beyond.

*Book reviews of the volume*

Benini’s book is a *tour de force* to be lauded and a must read for any Pasolini scholar.

(**Daniela Bini***Annali D’Italianistica vol 35:2016*)

Benini succeeds in carving out an innovative space for interpretation, so that her work is an interesting addition to the huge bulk of Pasolini criticism. Furthermore, her work can benefit those who are interested in ‘‘meeting’’ the ‘‘organic intellectual’’ Pasolini, an agent of Italian cultural history for over fifty years.

(**Carla Locatelli***Forum Italicum vol 5:01:2017*)

A welcome addition to Pasolini scholarship, film studies, and theology, Benini’s book may well be the ultimate scholarly work on the sacred in Pasolini’s work.

(**Maurizio Viano**, Department of Cinema and Media Studies, Wellesley College)

Moreover, by retracing the steps of Pasolini's reflection on the sacred with great critical rigour, and deep intellectual involvement, Benini emphasizes Pasolini's distinct aversion to the synthesis of Hegelian dialectics, to which he preferred the vitality of the unsolvable contradiction in which thesis and antithesis remain juxtaposed without synthesis[...].

(**Sergio Parussa**, *Journal of Italian Cinema and Media Studies*, 5:3, 2016)

But for those familiar with the film criticism on Pasolini, *Sacred Flesh* makes a major contribution to understanding of the artist's thought and intentions in making these films. It is a contribution that arises from highly developed Italian research and debates. Nothing much is said of these works as films *per se*. The book is the effort of a literary scholar and is a very rich and advanced preparation for examining these films again.

(**Bart Testa**, *University of Toronto Quarterly*, vol. 86, n. 3, Summer 2017)

Il volume di Benini ha il pregio, nel trattare molte questioni relative alla sacralità della carne, all'immanenza e alla corporalità del sacro nella visione di Pasolini, di non insistere su tematiche legate a sesso e sessualità (tematiche già approfondite da studiosi di pregio, o talvolta abusate da altri e pertanto prive di incisività) per addentrarsi in territori interdisciplinari, sfaccettati e interessanti.

(**Giovanna Trento**, *Studi Pasoliniani*, vol. 11, 2017)

Pasolini wrestles with the deep anthropological fabric of the sacred and the divine, which could not but bring a prophetic tragic endpoint; a fact which Benini’s book clearly and lucidly demonstrates.

(**Pier Paolo Antonello**, *Italian Studies*, 74:3, 2019)

* *Parco giochi con pena di morte*, 2001, Mondadori

An anthology of essays and articles from “cyberpunk” writers Bruce Sterling and William Gibson, edited by Stefania Benini, Milan: OscarMondadori, 2001.

*Book in progress*

* *Child, Woman, Rebel: Paradigms of Resistance in Contemporary Italian Women’s Cinema*

A volume devoted to the critical appraisal of the cinematic production by 7 Italian women filmmakers in the last 10 years, and to the creation of a genealogy of new subjectivities through the frame of rebelliousness and resistance in the depiction of childhood and adulthood, motherhood, relationships and maturity. The categories that will constitute the axis of my critical investigation of the works by these Italian women filmmakers will be: Space, Time, the Self and the Other, Body, Laughter, Gaze, Voice, Coming of Age, the Sacred, Motherhood and Death. The filmmakers examined will be Alina Marazzi, Marina Spada, Francesca Comencini, Alice Rohrwacher, Costanza Quatriglio, Susanna Nicchiarelli and Laura Bispuri.

*Peer-reviewed articles*

* "From *Blasphemy* to *Saint Paul*: Multistable Subjectivities Between Queer Cinema and Pasolini's Subversive Hagiographies," special issue of *Biblical Interpretations* on Pasolini's *Saint Paul* 27.4-5 (2019): 549-567.
* “Tra Mogadiscio e Roma: le mappe emotive di Igiaba Scego,” *Forum Italicum*. Vol. 48(3), 2014, 477–494.
* “Televised Bodies: Berlusconi and The Body of Italian Women,” *Journal of Italian Cinema and Media Studies*, 1:1, 2012, 87-102.
* “A Face, a Name, a Story:” Women’s Identities as Life Stories in Alina Marazzi’s Cinema”, special issue on Italian Women Directors of *Studies in European Cinema*, edited by Flavia Laviosa, 8:2, 2011: 129-139.
* “Amelia Rosselli e la poesia della differenza,” *Italian Poetry Review* 5, 2011, 273-295.
* “Parole e sangue: parola, fede e retorica in Inferno XIII,” in “L’Alighieri,” *Rassegna Dantesca* edited by Andrea Battistini and Michelangelo Picone, 22, July-December 2003:.69-82.

*Book Chapters*

* "*Primo Amore* di Matteo Garrone: il corpo femminile come campo di battaglia tra logos e materia" , book chapter published in the volume *Rappresentare la violenza di genere. Sguardi femministi sulla letteratura, il cinema, il teatro e il discorso mediatico contemporanei*, edited by Marina Bettaglio, Nicoletta Mandolini and Silvia Ross, Bologna: Mimesis, 2018: 173-190.
* "Acquaintance with Grief: Filmmaking as Mourning and Recognition in Nanni Moretti's *Mia madre*," *Italian Motherhood on Screen*, New York: Palgrave MacMillan, 2018, edited by M.Elena D'Amelio and Giovanna Faleschini Lerner: 137-153.
* “A Sister without Arms: the Myth of Antigone in Liliana Cavani’s *The* *Cannibals*.” in *Sister in arms: Italian Women at War from the Unification to the Twentieth Century*, Madison, NJ: Farleigh Dickinson University Press, 2016, edited by Susan Amatangelo: 149-163.
* “I sommersi della Meglio Gioventù” in *Il cinema di Marco Tullio Giordana,* Manziana, Roma:Vecchiarelli, 2014,edited by Federica Colleoni, Elena Dalla Torre and Inge Lanslots: 157-186 (refereed).
* "La lingua mascherata di Ornela Vorpsi,” in *Languages, Cultures, Identities of Italy in the World,* edited by Fabio Finotti, Venice: Marsilio, 2014 - proceedings of the AISSLI (Associazione Internazionale per gli Studi di Lingua e di Letteratura Italiana) Conference, 2009: 289-295.
* “Alla scoperta della realtà per reinventarla: il cinema di Roberta Torre,” an interview with the Italian director Roberta Torre, in *Zoom “d’oltreoceano”: istantanee sui registi italiani e sull’Italia*, Manziana (RM): Vecchiarelli, 2010, edited by Daniela De Pau and Simone Dubrovic: 221-242.
* “Per una lettura girardiana di *Teorema*: dall’espulsioneal sacrificio,” in *Identità e desiderio. La teoria mimetica e la letteratura italiana*, Massa: Transeuropa, 2009, edited by P.P. Antonello and G. Fornari: 167-184.
* “Untying the Tangle: Pietro Germi and *That Awful Mess on Via Merulana*,” in *Watching Pages, Reading Pictures: Cinema and Modern Literature in Italy*, Cambridge: Cambridge Scholars Press, 2008, edited by Daniela De Pau and Giorgina Torello: 218-241.
* "Documentari, film sperimentali e fiction verso il 1968, "edited by Stefania Benini and Enzo Lavagnini, in *1967: Tuoni prima del maggio*. *Cinema e documenti degli anni che prepararono la contestazione*, Venice: Marsilio, 1997, edited by Italo Moscati: 135-191.
* "Il cuore tragico dell’ironia" in *Le lunazioni del cuore. Saggi su Tommaso Landolfi*, Florence: La Nuova Italia, 1996, edited by Idolina Landolfi: 143-156.

*Other Publications*

* “Dynamisms, Colors and Dreams in the Writings of Benedetta Cappa Marinetti,” to be published in *Futurism: Rupture and Tradition*, edited by Fabio Finotti, Venice: Marsilio (forthcoming in 2022).
* “In the Wake of Giotto: A Medieval Mystery Play from the Thirties,”forthcoming in the volume *Inventing History. Italian Literature Between Philology and Theory*, Leiden: Brill, edited by Fabio Finotti and H. Wayne Storey (forthcoming in 2022).
* *Visioni di Jack*: aspetti dell'immaginario sacro nella scrittura e nella pittura di Kerouac," published for the catalog of the exhibit of Jack Kerouac's paintings, December 2017 at the MAGA, Museum of Art, in Gallarate (VA), Italy: 75-93.
* Encyclopedia entry "Italian Literature" in the *Britannica Book of the Year* for 2017, published in 2017: 221-222.
* Preface for the volume by Daniela De Pau, *Scritture del sé femminile nella moderna narrativa di viaggio in Italia*. New Academia   Publishing: Washington D.C. (USA), forthcoming in 2022.
* "Biancamaria e il suo maternage" in the volume *Il libro degli allievi. Per Biancamaria Frabotta*. Rome: Bulzoni Editore, 2016: 43-47.

*Film Reviews*

* *Una famiglia* (2017) by Sebastiano Riso, published in the online journal *g/s/i* (gendersexualityitaly: [http://www.gendersexualityitaly.com](http://www.gendersexualityitaly.com/) ), Summer 2018.
* *Femminismo!* by Paola Palumbo, Vol. 6:2, 2018: 247-248, *Journal of Italian Cinema and Media Studies.*
* Anthony Cristiano's *A Self-Conscious Mise-en Scene. 10 Short Films by Anthony Cristiano* (Cristiano, 2009), published in the *Journal of Italian Cinema and Media Studies,* vol. 4:3, 2016:468-470.
* Anthony Cristiano's *A Minute Life with a Movie Camera* (1-20), (Cristiano, 2014), published in the *Journal of Italian Cinema and Media Studies*, vol. 4:3, 2016:470-471.

*Book Reviews*

* Book review of the periodical *Fulgor*, Vol. 6:2, 2018: 259-261, *Journal of Italian Cinema and Media Studies.*
* *The Crisis-Woman. Body Politics and the Modern Woman in Fascist Italy*, by Natasha V. Chang, Toronto UP, 2015, Spring-Summer 2018, *The Canadian Journal of History*, vol. 53, n.1: 113-114*.*
* Book review of the periodical *Problemi dell'Informazione* 3/2015, a special issue on Gender in Italian Journalism, edited by Milly Buonanno, in *Journal of Italian Cinema and Media Studies*. 5:3, 2017: 421-423.
* *The Complete Works of Primo Levi*, Primo Levi (author), Ann Goldstein (Editor), Norton 2016, in *Shofar, an International Journal of Jewish Studies* 35:4, 2017: 145-147.
* Danielle Hipkins and Roger Pitt (eds), *New Visions of the Child in Italian Cinema*, Oxford, Bern, Berlin[…]: Peter Lang, 2014, published in the *Journal of Italian Cinema and Media Studies,* vol. 5:1, 2017: 114-116.
* Bernadette Luciano and Susanna Scarparo, *Reframing Italy: New Trends in Italian Women’s Filmmaking*, West Lafayette, Indiana: Purdue University Press, 2013; published in g/s/i (<http://www.gendersexualityitaly.com/gsijournal/>), May 24, 2014.
* William Hope, *Italian Film Directors in the New Millennium*, Newcastle, UK: Cambridge Scholars Publishing, 2010; in the *Journal of Italian Cinema and Media Studies*, 1:1, September 2012: 103-105.
* Amelia Rosselli, *The Dragonfly. A Selection of Poems: 1953-1981.* Translated by Giuseppe Leporace and Deborah Woodard, New York: Chelsea Edition, 2009. Written together with Taije Silverman. Spring issue of *The Journal of Italian Translation*, 2011: 282-286
* *The Historic Imaginary: Politics of History in Fascist Italy*, by Claudio Fogu, Toronto: University of Toronto Press, 2003; published in the 2005 edition of *Annali d’Italianistica*:pp. 304-305
* *Persuasion and Rhetoric*, by Carlo Michelstaedter, translated with an introduction and commentary by Russell Scott Valentino, Cinzia Sartini Blum and David J. Depew, New Haven & London: Yale University Press, 2004, in *Journal of Modern Italian Studies*, Volume 10, Number 2, June 2005: 264-266
* Book review of *Contemporary Italian Women Poets: A Bilingual Anthology*, ed. By Cinzia Sartini Blum and Laura Trubowitz, New York: Italica Press, 2001, published in the 2002 edition of “Annali d’Italianistica,” and currently on line on the publisher’s website: pp. 617-620.

*Published Translations*

Translation and Archive Research for the Italian Publisher Arnoldo Mondadori Editore, for the volumes:

* *Domani adesso* (*Tomorrow Now*),by Bruce Sterling, Milan: Mondadori, 2004
* *Il libro dei sogni* (*The book of dreams*), by Jack Kerouac, translated together with Sabrina Ferri; Milan: Oscar Mondadori, 2002. Book reviews published in the Italian newspaper “La Stampa,” Tuttilibri, 9 December 2002 (with particular reference to the high quality of the translation) and in “Alias,” monthly cultural supplement of the Italian newspaper “Il Manifesto,” December 2002
* *Cosa è poesia* (*What is Poetry*),by Lawrence Ferlinghetti, Milan: Oscar Mondadori, 2002. [Reviewed on “La Stampa”, Tuttilibri, 28 September 2002]
* *Oliver Twist*, by Charles Dickens, Milan: Oscar Mondadori, 2001(Translation of the essay “The Young Dickens,” by G. Greene, bibliography)
* *Peter Pan*, by Sir J. L. Barrie, Milan: Oscar Mondadori, 2001 (Translation of the essay “The man who could not grow up,” by Alison Lurie, bibliography)

Collaboration on the translation of the volume *Dreams of Dreams* by Antonio Tabucchi, translated by Nancy J. Peters, for City Lights Books: San Francisco, 1999

## Digital Humanities Projects

* Coordinator of the Italian section of the website [www.gynocine.com](http://www.gynocine.com)

A website - directed by Professor Barbara Zecchi from the University of Massachusetts-Amherst - whose aim is to develop an open access online database with unique resources related to the production of women filmmakers around the world. At the moment I am coordinating a team of 20-30 scholars from different universities all over the world . (from Canada, the United States, New Zealand and Australia, as well as from Italy), contributing with bio-filmographies, interviews, video-essays and film reviews.

## Work in Progress

* “Feminist Genealogies, Archival Constellations and Women’s Labor in Fashion Films: *Anna Piaggi*, *una visionaria nella moda* (2016) and *Triangle (*2014)”, to be published for a special issue on Italian Fashion and Cinema of the *Journal of Italian Cinema and Media Studies*, edited by Eugenia Paulicelli and PoDeLisle Giulia in 2022-2023 (peer reviewed).
* A book on Italian Women Filmmakers in italian edited with Federica Colleoni for the Italian publisher Vecchiarelli.
* A book on Italian Women Screenwriters in italian, edited with Maristella Cantini, Lucia Cardone and Maria Pia Comand.
* “Genova: corpi e luoghi;” an essay devoted to the immersion into different visions of Genova’s bodies and places as perceived through the voices of Campana, Sbarbaro, Montale, Caproni, Calvino, De Andrè, Giuliani & others.
* “Performing ‘Miracles’: Mystery Plays and Theater in Early 20th Century Italy,” a project that explores the revival of Medieval theatre from the age of Symbolism in the early Novecento (D’Annunzio) up to the Thirties (Pirandello and the Fascist “theater of the Masses”), as it intersects with the birth of Avant-garde directing in Europe.
* An article on Pasolini’s Roman peripheries in the Seventies, as a profanation of his own myths.
* An article on the comparison between Pasolini’s and Padre Maria Turoldo’s incarnational imagination.

## Conference Papers

* “From *Sacro GRA* to *Fuocoammare*: Caring for the Borders,” accepted at the annual NEMLA conference, Boston, MA (March 5-8, 2020)
* "Imagining the Future through the History of Fashion: *Anna Piaggi:* *A Fashion Visionary*," presented at NEMLA, Washington D.C. (March 20-24, 2019).

## "Rintracciare il futuro nel passato: un esempio di genealogia femminista in *Anna Piaggi:* *una visionaria nella moda* di Alina Marazzi," presented at the annual AAIS Conference in Sorrento, Italy (14-17 June, 2018).

* "The Poetry of Adaptation in Mario Martone' s *Il giovane favoloso*," International Conference of the *Journal of Cinema and Media Studies,* "Innovations and Tensions: Italian Cinema and Media in a Global World," Rome, Italy, 9-10 June 2017.
* "Women's Celestial Bodies: The Experience of the Sacred in the films of Alina Marazzi and Alice Rohrwacher," Modern Language Association annual conference, Philadelphia, January 6, 2017.
* "Hierophanies and Reification in *La Ricotta*," a paper presented at the "Pasolini: Image/ Object/ Sound Conference," NYU, New York, November 13-14, 2015
* "Incarnational Cinema" at the conference "The Legacy of Pier Paolo Pasolini", Yale, CT, March 6-7, 2015.
* “ Revolt and Sacrifice: The Children of the Bourgeoisie in Italian Cinema of the Late Sixties,” April 1, 2014, at the Penn Humanities Forum on Violence
* “Space and Subjectivity in Marina Spada’s Cinema,” at the Penn GSWS Conference, February 27-28, 2014.
* “The Passion of Stracci: Pier Paolo Pasolini’s *La Ricotta*,” Cinema Studies Colloquium, University of Pennsylvania, Philadelphia, April 10, 2013.
* “Poetry, the Migrant Subject and Landscape in Andrea Segre’s *Io sono Li / Shun Li and the Poet*” at the International Conference *Italicity. The Languages of Italy in the United States between Tradition and Innovation*, University of Pennsylvania, Philadelphia, April 3-5 2013.
* “Sickness as Saintliness in Pier Paolo Pasolini’s *St. Paul*” at the international conference *The Monk, the Priest, the Nun*, University of Pennsylvania, Philadelphia, March 22-23, 2013.
* “I sommersi de *La Meglio Gioventù*,” accepted at the MLA Conference, Boston, January 3-6, 2013.
* “Accabadora: storie antichissime di eutanasia,” at the AAIS Conference in Charleston, SC, May 3-5 2012.
* “Tra Mogadiscio e Roma: le mappe emotive di Igiaba Scego” at the 2011 AISSLI Conference “From the Unity of Italians to the Unity of Italics: The Languages of Italicity around the World”, Philadelphia, 15-16 April 2011.
* “Berlusconi and the Body of Italian Women” at GASWorks (Gender and Sexuality Works-in-Progress), Seminar open to faculty and graduate students, organized by The Alice Paul Center and the Gender, Sexuality, and Women’s Studies Program. Faculty respondents: Kathy Peiss, History, UPenn; Meta Mazaj, Cinema Studies, UPenn. March 25, 2011.
* “Il cinema documentario di Alina Marazzi” at the AAIS Conference in Ann Arbor, MI, 21-25 April 2010.
* “La lingua mascherata di Ornela Vorpsi” at the AISSLI (Associazione Internazionale per gli Studi di Lingua e di Letteratura Italiana) Conference, Philadelphia, 3-5 December, 2009
* “Il 1968 di Pasolini: da *Teorema* a *Porcile* la borghesia divora i suoi figli” at the AAIS Conference, New York, May 7-10 2009
* “The Obliteration of the Children of the Bourgeoisie in Pier Paolo Pasolini’s Vision – Part One,” Cinema Studies Colloquium, University of Pennsylvania, April 8, 2009
* “Dynamisms, Colors and Dreams in the Writings of Benedetta Cappa Marinetti,” for the Conference *Futurism: Rupture and Tradition*, University of Pennsylvania and Slought Foundation, November 21-22, 2008
* “In the Wake of Giotto: A Medieval Mystery Play from the Thirties,” for “Inventing History. Italian Literature Between Philology and Theory, Philadelphia, University of Pennsylvania, November 30 – December 1, 2007.
* “In the Wake of Giotto: A Medieval Mystery Play from the Thirties,” at the AAIS Annual Conference, Colorado Springs, CO, May 2007
* "Decapitating a metaphor: Judith, Artemisia and St. Paul," for “Surface of Wounds,” Second Annual Stanford-Berkeley Graduate Student Conference in French and Francophone Studies, Stanford University, Feb 28 – March 1, 2003
* “Pasolini e Pound: lo scandalo della contraddizione,” at the AAIS Annual Conference, Saint Louis, MO, April 2002. A further version of the paper has also been presented, with the title “Pasolini and Pound: the Scandal of Contradictions,” at Stanford University, for the Department of French and Italian Talks, May 2002
* “Santi e Infami: le agiografie eversive di Pier Paolo Pasolini,” at the AAIS Annual Conference, Philadelphia, PA, April 2001
* “Amelia Rosselli e la poesia della differenza: *La Libellula*” at the Modern Language Association Annual Convention, Washington, DC, December 2000
* “I *miracoli* del Ventennio: sacre rappresentazioni e teatro fascista,” at the AAIS Annual Conference, New York, New York University, April 2000
* “Games of Identity: The Invention of Woman in Renaissance Italy,” for the conference *Early Modern Culture. Labor and Leisure 1450-1850*, Group for Early Modern Cultural Studies, Coral Gables, Florida, October 1999
* “Parole e sangue: parola, fede e retorica in *Inferno* XIII,” American Association of Italian Studies, Annual Conference, University of Oregon, April 1999

**Invited Lectures and Organized Events**

* Presentation and organization of the series "Il cinema delle donne in Italia," for the America-Italy Society, Philadelphia, September 2018- February 2019 (from Alina Marazzi to Alice Rohrwacher and others).
* Presentation of a chapter of the book *Pasolini: The Sacred Flesh*, University of Pennsylvania, Philadelphia, October 28, 2016.
* Respondent for Meriel Tulante, Philadelphia University, “Fashion in the commedia all’italiana: An Uncomfortable Aspiration,” Columbia University Seminar in Modern Italian Studies 2016-2017, New York, Columbia University, October 14 2016.
* Respondent to Laura Di Bianco's presentation: " La città delle donne: *Flanerie* and Female Authorship in Contemporary Italian Cinema," University of Pennsylvania, April 15, 2016.
* Presentation of the volume *Pasolini: The Sacred Flesh*, Harvard University, Lauro De Bosis Colloquium, on April 4, 2016
* Presentation of the movie *Sworn Virgin* by Laura Bispuri, International House, Philadelphia, on March 18, 2016
* Presentation of the volume *Pasolini: The Sacred Flesh*, Centro Studi Pasolini, Ciampino, Roma, Italy, December 21, 2015. Introduced by Professor Rino Caputo from University Roma 2, Tor Vergata.
* Presentation of the movie *La Rabbia* by Pier Paolo Pasolini, Saint Joseph University, Philadelphia, October 1, 2015.
* Presentation of the movie *The Flowers of Saint Francis* by Roberto Rossellini, International House, Philadelphia, September 19, 2015.
* Presentation of the movie *E' stato il figlio* by Daniele Ciprì for the America-Italy Society, Philadelphia, April 16, 2015.
* "*Tutto parla di te*: Difficult Maternity in Cinema," University of Pennsylvania, Philadelphia, April 15, 2015.
* Presentation of Marina Spada's documentary *Poesia che mi guardi* (2009), with a Q&A with the filmmaker, Harvard University, February 17, 2015.
* Respondent in the Panel “Shifting Geography in Contemporary European Cinema” at the Society and Media Studies Conference in Seattle, 19-23 March 2014.
* Presentation of Giuliano Montaldo’s film *The Gold-rimmed Spectacles* for the celebrations of the “Day of Memory,” in commemoration of the Holocaust, at the Italian Consulate in Philadelphia, 29 January 2014.
* Closing Remarks on the film productions of the NICE Film Festival (New Authors of Italian Cinema), Philadelphia, December 8, 2013.
* Respondent for Nicoletta Marini Maio’s essay at the Penn Humanities Forum on Violence, November 5, 2013.
* Presentation of the film *Caravaggio* by Angelo Longoni at the Barnes Foundation, Philadelphia, April 12, 2013.
* Co-organizer and presenter of the colloquium *Reading and Translating Contemporary Italian Poetry* with Geoffrey Brock and Jonathan Galassi for the Center for Italian Studies, University of Pennsylvania, Philadelphia, January 29, 2013.
* Closing remarks on the film productions presented at the NICE Film Festival (New Authors of Italian Cinema), International House, Philadelphia, December 2, 2012.
* Respondent for the Graduate Conference “Altered States,” University of Pennsylvania, Philadelphia, March 31, 2012. Keynote Speaker: Gaetana Marrone.
* Presentation of *The Gospel According to Matthew* by Pier Paolo Pasolini for the International House, Philadelphia, February 9, 2012.
* Closing remarks on the film productions presented at the NICE Film Festival (New Authors of Italian Cinema) at the University of Pennsylvania, Philadelphia, December 4, 2011.
* *Le parole della carne*: a Lecture on Pier Paolo Pasolini’s cinematic script in verses *Bestemmia,* for Fabio Finotti’s course on Literature and Religion, 22 November 2010.
* Presentation of Dino Risi’s movie *Il Sorpasso* for the America-Italy Society in Philadelphia, 18 November 2010.
* Presentation of Pier Paolo Pasolini’s movie *La Ricotta* for the Center for Italian Studies at the University of Pennsylvania, 28 October 2010.
* Organization of a Poetry Reading on Pier Paolo Pasolini’s Poetry for the Center for Italian Studies, University of Pennsylvania, 27 October 2010.
* Presentation and organization of the Poetry Reading “*Love Lessons:* A Reading in Memory of Alda Merini,” with Susan Stewart for the Center for Italian Studies, University of Pennsylvania, April 5, 2010.
* Presentation of Marco Tullio Giordana’s movie *Un delitto italiano* for the Italian Consulate in Philadelphia, February 9, 2010.
* Presentation and organization of a conversation with the Italian director *Marco Tullio Giordana* for the Center for Italian Studies, University of Pennsylvania, November 12, 2009.
* Presentation of Roberto Benigni’s movie *La Tigre e la Neve* for the America-Italy Society in Philadelphia, November 19, 2009.
* Presentation and organization of the Poetry Reading *The Reinventing Muse: a Dialogue Between Poetry and Translation*, with Davide Rondoni, Taije Silverman, Eleanor Wilner and Gregory Pell, for the Center for Italian Studies, University of Pennsylvania, November 2, 2009.
* Presentation of Franco Piavoli’s movies *Al Primo Soffio di Vento* and *Il Pianeta Azzurro* for the International House, Philadelphia, May 2, 2009
* Lecture on Alessandro D’Alatri’s movie *The Gardens of Eden* for professor Daniela de Pau’s course on Italian Cinema, Drexel University, April 18, 2009
* “The Revolt of Loneliness: *The Consequences of Love*,” at Saint Joseph University, November 24, 2008.
* Presentation of Ferzan Ozpetek’s film *Saturno Contro* for the America Italy Society in Philadelphia, November 8, 2008.
* Presentation of a series of screenings for The Center for Italian Studies on Italian Comic Films.
* “Who is afraid of Italian Poetry? A toolbox for the curious reader,” for “*Beyond Beyond.” Who is Afraid of Poetry?A round table discussion about poetry* with Paolo Valesio and Bob Perelman, organized by The Center for Italian Studies,

**Teaching Experience**

**Adjunct Assistant Professor**

* College of Science, Health and the Liberal Arts, Thomas Jefferson University, Philadelphia, PA,

August 2021- present

* **ISEM 362: Telling Stories, Selling Stories, Spring 2022,** Enrollments: 22.
* **ISEM 362: Telling Stories, Selling Stories: Fall 2021:** Enrollments: 50

**Visiting Assistant Professor**

* Franklin & Marshall College, Lancaster,PA, August 2019-June 2021
* **ITA 373-410: I diversi, Spring 2021, Module 4.** Enrollments: 11.
* **ITA 202: Italian Food Cultures, Spring 2021, Module 4.** Enrollments: 7.
* **ITA 102: Elementary Italian Second Semester, Spring 2021, Module 3.** Enrollments: 17.
* **ITAL356: “History of Italian Cinema – Le registe italiane”, Fall 2020 (hybrid).**

Enrollments: 16.

* **ITAL 101: Elementary Italian First Semester, Fall 2020 (online).** Enrollments: 7**.**
* **ITAL 273: “Italian Film Comedy,” Summer 2020 (online).**

Enrollment: 4.

* **ITAL 374: “Italy at Work.” Fall 2019**

Enrollment: 4

* **ITAL 201**: **Elementary Italian Third Semester Fall 2019**.

Enrollments: 8

* **ITAL 102: Elementary Italian Second Semester Spring 2020 (2 sections)**

Enrollments: 12+6

* **ITAL 101: Elementary Italian First Semester Fall 2019**

Enrollments: 13

**Visiting Assistant Professor**

* Bryn Mawr College, Philadelphia, PA, January 2019-May 2019
* **ITAL B229:"The Politics of Food in Italian Literature, Culture, and Cinema."** Enrollment: 11
* **ITAL B102: "Intermediate Italian."** Second semester Intermediate Italian on the theme of Migrations. Enrollments: 7.
* **ITAL B002: Elementary Italian Second Semester.** Enrollments: 14.

**Visiting Assistant Professor**

* Saint Joseph's University, Department of Modern and Classical Languages, Philadelphia, PA, January 2018- May, 2018
  + **IST375: "The Shadow State: Mafia in Italy."** Enrollment:22.
  + **Italian 102: Italian Elementary Spring 2018.** Enrollment**:**19 + 18 +14
* Saint Joseph's University, Department of Modern and Classical Languages, Philadelphia, PA, August 2017, December 2017
* **IST370:"The Italian Diaspora."** Enrollment:8.
* **Italian 101: Italian Elementary Fall 2017.** Enrollment: 17+ 19+17.

**Adjunct Assistant Professor**

* Albright College, SPS Program, Reading, PA, January 2017- December 2018.
* **REL248: “Italian Cinema and the Sacred.”** Enrollment: 4
* **IDS 283: "Italian Culture: Key References and Influences."** Enrollments: 10
* **REL248: “Italian Cinema and the Sacred.”** Enrollment: 5
* College of Science, Health and the Liberal Arts, Jefferson University, Spring 2019
* **GDIV 229 - Intercultural Encounters**. Enrollments: 30
* College of Science, Health and the Liberal Arts, Jefferson University, Fall 2018
* **GDIV 233 - World Cinemas.** Enrollment: 22
* **GDIV 229 - Intercultural Encounters**. (2 sections) Enrollments: 16 + 24
* College of Science, Health and the Liberal Arts, Philadelphia University, Summer 2018 and 2017.
* **GDIV 233 - World Cinemas**. **World Cinema and the Sacred**. Enrollment: 8
* **GDIV 233 - World Cinemas. World Cinema and the Sacred.** Enrollment: 5
* College of Liberal Arts, Department of French, German, Italian and Slavic, Temple University, Philadelphia, Spring 2017
* **Italian 3000** -***Faith, Religion, and the Sacred in Literature and Film***. Enrollment: 10.
* College of Liberal Arts, Department of French, German, Italian and Slavic, Temple University, Philadelphia, Fall 2016.
* **Italian 2221- Italian Culture Through Cinema - A History of Italian Cinema.** Enrollment: 11.
* **Italian 1001: Italian Language I.** Enrollment: 17
* College of Science, Health and the Liberal Arts, Philadelphia University Spring 2017 (1 section), Fall 2016 (2 sections), Summer 2 2016
* **JSLA 361: From Fiction to Film: L.A and the Detective Story (4 sections)**
* Enrollment: 10 +17+10 + 18.
* **Italian 101-1- Italian 1**. Enrollment:5.
* College of Science, Health and the Liberal Arts, Philadelphia University, Spring 2016.
* **GDIV 225: Exploring World Literature (2 sections)**  Enrollment: 21 + 13.
* Spring 2016 **Italian 101-1- Italian 1**. Enrollment: 13

**De Bosis Fellow**

* Department of Romance Languages, Harvard University, Spring 2015
  + **Ital 184, Registe Italiane.** Enrollment:5

**Assistant Professor**

* Department of Romance Languages, University of Pennsylvania, Spring 2014
  + **Ital 384, “The Holocaust in Italian Literature and Cinema.”**
  + Course taught in English. Enrollment: 7.
  + **ITAL 687,** “**Pasolini and Calvino.”** In Italian**.** Enrollment: 5. Graduate Course.
  + **ITAL 999-003 -**Independent Study on Italian Surrealist Writers; Enrollment: 2. Graduate course.
  + **ITAL 999-003 -** Independent Study on Liliana Cavani’s cinema and Deleuze; Enrollment: 1. Graduate Course.
* Department of Romance Languages, University of Pennsylvania, Fall 2013
  + **Ital 322, “Masterpieces of Italian Cinema**.” In English. Enrollment: 10.
* Department of Romance Languages, University of Pennsylvania, Fall 2012
  + **ITAL 380, “Italian Neorealism.”** In English. Enrollment: 11.
  + **ITAL 682, “Madness and Mental Distress in Italian Cinema and Literature.”**. In Italian. Enrollment: 8. Graduate Course.
* Department of Romance Languages, University of Pennsylvania, Spring 2012, Spring 2013
  + **ITAL 204, “Italian History on Screen.”** In English. Enrollment: 2012:16; 2013: 23.
  + **ITAL 380-402**, **“Visible Cities: Texts, Images, Bodies, and Places.”** In Italian. Enrollments: 11
  + **ITAL 999-003,** “Independent Study” on Italian Feminist Theory**.** Enrollment: 2. Graduate Course.
* Department of Romance Languages, University of Pennsylvania, Fall 2011
  + **ITAL 681, “Images of Women in Italian Cinema**.” In Italian. Enrollment: 10. Graduate Course.
  + **ITAL 999-003, “**Pasolini between Cinema and Literature” (Independent Study). Enrollment: 1. Graduate course**.**
* Department of Romance Languages, University of Pennsylvania, Spring 2011
  + **ITAL 581, “Italian Women Writers.”** Enrollment: 8. Graduate course.
* Department of Romance Languages, University of Pennsylvania, Spring 2010
  + **ITAL 586 “Italian Women Directors.”** In Italian. Enrollment: 6. Graduate Course.
* Department of Romance Languages, University of Pennsylvania, Fall 2009
  + **ITAL 213**, **“Italian Cinema and the Sacred.”** Enrollment:12
* Department of Romance Languages, University of Pennsylvania, Fall 2007 (enr: 7), Spring 2008 (enr: 5), Fall 2008 (enr: 9), Spring 2009 (enr: 10), Fall 2009 (15), Spring 2010 (enr: 9), Spring 2011 (10), Fall 2011(enr: 4)
  + **ITAL 203**, **“Introduction to Italian Literature.”**
* Department of Romance Languages and Literatures, University of Pennsylvania, Spring 2009
  + **ITAL 585** “**Pasolini and Calvino.”** In Italian. Enrollment: 7. Graduate Course.
* Department of Romance Languages, University of Pennsylvania, Spring 2008.
  + **ITAL 100-401“Italian Comic Films”**. In English. Enrollment: 4.
* Department of Romance Languages, University of Pennsylvania, Fall 2007.
  + **ITAL 380 “Travels, Diasporas and Drifts”** In Italian. Enrollment: 6

**Lecturer**

* Department of Romance Languages, University of Pennsylvania, Spring 2007,
  + **ITAL 380-402**, **“Visible Cities: Texts, Images, Bodies, and Places.”** In Italian. Enrollment: 4
* Department of Romance Languages, University of Pennsylvania, Fall 2006
  + **ITAL 213**, **“Italian Cinema and the Sacred.”** Enrollment: 9
* Department of Romance Languages, University of Pennsylvania, Fall 2006 (enr: 9), Spring 2007 (enr: 14)
  + **ITAL 215**, **“Introduction to Italian Literature.”**

**Visiting Professor**

* Department of Romance Languages and Literatures, University at Buffalo, Spring 2006
  + **ITA 403**, **“Works of Dante.”**
  + Taught all levels of second year Italian, prepared syllabi and exams
  + ITA 152, Spring 2006
  + ITA 151, Spring 2006
  + Taught all levels of first year Italian, prepared syllabi and exams
  + ITA 101, Fall 2005
  + ITA 102, Fall 2005

**Instructor**

* Department of French and Italian, Stanford University, Winter 2003-04
  + **ITALLIT 278**. **“Visible Cities: Texts, Images, Bodies, and Places.”** In Italian.
* Department of French and Italian, Stanford University, Winter 2002: taught a class of five students on **“Pier Paolo Pasolini’s Roman years: from Poetry to Novels to Cinema.”**

**Directed Reading Advisor**, Spring 2002, lectured and tutored on Pier Paolo Pasolini’s poetry; Summer 2001: Directed Reading Advisor on Italian modern and contemporary culture and cinema, and on Italian multiculturalism.

**Lecturer** on Tasso’s poetry for the course “The Italian Renaissance and the Path to Modernity,” Spring 2002.

**Graduate resident** at the International Theme House “La Casa Italiana,” (1997-1998), Taught three courses on Italian culture for the house Seminar: “Italy and Italians Today;” “The World of Opera;” and “Life ‘Italian Style.'”

**Teaching Assistant**, Stanford University, 1997-2005

Taught all levels of first year Italian, prepared syllabi and exams and monitored Language lab for first year Italian course.

* Italian 1: Fall 2004, Winter 2002, Fall 2000, Fall 1997
* Italian 2: Winter 2005, Spring 2002, Winter 2000,Winter 1998
* Italian 3: Spring 2005, Fall 2001,Spring 2000, Winter 1999, Fall 1998, Spring 1998
* Intensive Italian (Summer Session): Italian 1, Summer 1999; Italian 2, Summer 1999 Summer 2001 and Summer 2002

**Lecturer in Italian Language**, University of Michigan, 1995-1996

Taught five courses of first year Italian, and prepared syllabi and exams.

* Italian 2: 2 courses, Fall 1995
* Italian 3: 3 courses, Winter 1996
* Conversation course, Fall 1995

**Leadership and Service**

*Service*

* Saint Joseph's University, Coordinator of the Elementary Level of Italian (2017-2018) Coordinating seven courses in the Fall (5 ITA 101 and 2 ITA 102) and 5 ITA 102 in the Spring.
* University of Pennsylvania, Undergraduate Chair of the Italian Program, (Spring 2008-Spring 2010; from Spring 2011 to June 2014)
  + - Directing the Undergraduate Program and reforming the curriculum
    - Recruiting Majors
* Member of the Advisory Board of the Center for Italian Studies (2008-2014). Active participation in the organization and the logistics of international and national conferences, together with chairing panels for the Center. Organized Lectures, Poetry Readings, and Round Tables on poetry translation.
* Collaboration with the Film Studies Program, with participation to the Cinema Studies Colloquium and closing remarks to the NICE Film festival; fostered visibility of the Italian Program through collaboration with the International House, the America-Italy Society, and the Italian Consulate in Philadelphia.
* Member of the Selection Committee for the Italian Language Director Position, for Business Italian Position, for the Position in Italian and Latin Humanism.
* Peer Reviewer for *MLN*, g.s.i., *Modernism and Modernity*, *Adaptation*, *California Italian Studies*, *The Journal of Gender Studies, Modern Language Review*.

*Advising - Undergraduate* (2008-2014)

* Advising for majors and minors
* Honors Thesis’s director for Jessica Ludd’s thesis, titled “The Question of Identity in the Writing of Senegalese Immigrants in Italy” (2010)
* Huntsman Senior Thesis Director for Jennifer E. Fan’s thesis “ The Playful Spirit in Italian Holocaust Cinema: The Italian Approach To Representing the Shoah Through Comedy” (2012)
* Huntsman Senior Thesis Director for Justin Shanahan’s thesis “The Holy See and The Reign of Pope Francis: A Survey of The Vatican and The Vicar of Christ.” (2014)

*Advising - Graduate* (2008-2014)

* Coadvising for graduate students
* Member of the Dissertation Committee for Michele Rossi’s dissertation “Pedagogia e corte nel Rinascimento europeo.” (2013)
* Member of the Dissertation Committee for Claudia Consolati’s dissertation “Sacred Madness: Women, Religion and Folly in Postwar Italian Cinema.” (2014)
* Member of the Dissertation Committee for Chelsea Pomponio’s dissertation “The Genealogy of the Body Politic in Guittone D’Arezzo, Dante and Boccaccio.”
* Member of the Dissertation Committee for Norman Rusin’s dissertation “Italo Svevo. Il segno e la frontiera.”
* Member of the Dissertation Committee for Alessandra Mirra’s dissertation “Le Novelle Galanti di G.B. Casti, Edizione integrale, commentata e criticamente accertata.”
* Member of the Dissertation Committee for Michael Edwards’ dissertation “Pirandello through the Eyes of Cinema: Authorial Texts and Auteurist Film Adaptations.”
* Member of the Dissertation Committee for Comparative Literature student Alison Howard for her dissertation “ *Une réalité plus réelle que le réel:* The Efficacy of Myth in Postwar French and Italian Fiction.”
* Member of the Dissertation Committee for Andrew Korn's dissertation "Subjectivity and Politics in Pasolini's Bourgeois Tragic Theater."

##### **Professional Experience**

#### Culture

**Public Relations Assistant and Editorial Staff Member**, Centro Italiano Femminile, Rome, 1994-1995. Organized conferences and conventions, maintained contacts with the press and performed editorial work for the Association’s periodical, *Cronache e Opinioni.*

**Assistant Director**, L’Immagine S.R.L.**,** Rome, 1993

Performed research and contributed to scripts and editing for the Italian director Enzo Lavagnini’s documentary *Pasolini: un uomo fioriva,* shown in Italy on the Italian Public Television and also abroad (in London, Berlin, and at the Montreal Film Festival, September 1995)

**Professional Development**

*Course Design*

**Quality Matters course in course design**: Certified in "Applying the QM Rubric", August 2017

**Quality Matters course in course design:** Certified in "Designing Your Online Course", July2018

#### Language

**ACTFL Online Professional Development Courses:**

* **Core Practices Certificate** (May 2020)
* **Building Vocabulary Certificate**  (May 2020)
* **Building Literacy via Communication Strategies** (July 2020)

**Certified ACTFL Oral Proficiency Interview Tester** (2003-2006): developed skills to assess Oral Proficiency in Italian of students and professionals

**ACTFL Workshops** attended:

* Crossing Major Borders: Speaking Proficiency Development from Novice to Advanced
  + Stanford University, September 21, 2004
* Familiarization Workshop – Writing Proficiency
  + Stanford University, September 17, 2004
* ACTFL Modified 2-Day Oral Proficiency Interview Workshop
  + Stanford University, September 19-20, 2001

## Languages

## Speaking: Italian (native speaker), English, French

Reading: Ancient Greek, Latin, Occitan, Spanish

## Professional Memberships

Modern Language Association, American Association of Italian Studies, ACTFL, Society for Cinema and Media Studies, Coordinating Council for Women in History.