

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"

My dissertation analyzes - from literature to film and literary criticism - the Middle Ages as an expression of Pier Paolo Pasolini's "passion for the Past." It insists particularly on Pasolini's subversive reading of medieval themes and models of representation, mapping his intertextual connections with the work of writers from the Middle Ages. It explores Pasolini's medieval imagination as a central feature of his artistic and cultural legacy, as well as a meaningful contribution to the debate on the modernity of the Middle Ages.

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."

My dissertation analyzed Tommaso Landolfi's work from the perspective of his myth of poetry, considered by the narrator as a utopian way of salvation from the tragic falsetto of his irony.

Thesis Advisor: Bianca Maria Frabotta, Università La Sapienza

Academic Appointments

- **Adjunct Assistant Professor**, Temple University, Philadelphia University (2016), Albright College (2017). General Education, Italian, Italian cinema and World Cinema. See "Teaching Experience" Section 2016-2017
- **Lauro De Bosis Fellow**, Harvard University, Research and Teaching on Italian Women Film Directors, 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, 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.**
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.

- *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: Oscar Mondadori, 2001, 471 pages. The volume contains some of William Gibson’s dispersed short stories such as “Skinner’s Room” and “Academy Leader,” translated by Stefania Benini.

Book in progress

- *Child, Woman, Rebel: Paradigms of Resistance in Italian Women’s Cinema in the New Millennium*
A volume devoted to the critical appraisal of the cinematic production by 9 Italian women filmmakers in the last 14 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, Desire, Laughter, Gaze, Voice, Coming of Age, the Sacred, Motherhood and Death. The filmmakers examined will be Alina Marazzi, Marina Spada, Francesca Archibugi, Francesca Comencini, Alice Rohrwacher, Cristina Comencini, Costanza Quatriglio, Susanna Nicchiarelli and Laura Bispuri.

Articles

- Entry "Italian Literature" in the *Britannica Book of the Year* for 2016, forthcoming in 2017.
- "Acquaintance with Grief: Filmmaking as Mourning in Nanni Moretti's *Mia madre*," forthcoming , in 2017 for the volume *Italian Motherhood on Screen*, edited by M.Elena D'Amelio and Giovanna Faleschini Lerner for Palgrave MacMillan.
- "From *Blasphemy* to *Saint Paul*: Multistable Subjectivities Between Queer Cinema and Pasolini's Subversive Hagiographies," forthcoming in 2017 for a special issue of *Biblical Interpretations* on Pasolini's *Saint Paul*.
- 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), 2015.
- Book Chapter in the volume “Sister in arms: Italian Women at War from the Unification to the Twentieth Century”, edited by Susan Amatangelo for Farleigh Dickinson University Press, 2016; pp. 149-163; the chapter is titled “A Sister without Arms: the Myth of Antigone in Liliana Cavani’s *The Cannibals*.”
- Book chapter in the 2014 volume *Il cinema di Marco Tullio Giordana*, edited by Federica Colleoni, Elena Dalla Torre and Inge Lanslots for the Italian publisher Vecchiarelli, titled “I sommersi della Meglio Gioventù.” Refereed, pp. 157-186.
- “Tra Mogadiscio e Roma: le mappe emotive di Igiaba Scego,” published in August 2014 in the refereed journal *Forum Italicum*, DOI: 10.1177/0014585814543246.
- “La lingua mascherata di Ornella Vorpsi,” published 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.
- “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 2017.

- “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, 2017 edited by Fabio Finotti and H. Wayne Storey
- “Televised Bodies: Berlusconi and The Body of Italian Women,” published in *Journal of Italian Cinema and Media Studies*, 1:1, September 2012: pp. 87-102 (refereed)
- “A Face, a Name, a Story:” Women’s Identities as Life Stories in Alina Marazzi’s Cinema”, a special issue on Italian Women Directors of *Studies in European Cinema*, edited by Flavia Laviosa, 8:2, 2011: pp. 129-139 (refereed)
- “Amelia Rosselli e la poesia della differenza,” published in the *Italian Poetry Review* for the number 5, 2011 issue (refereed): pp. 273-295
- “Alla scoperta della realtà per reinventarla: il cinema di Roberta Torre,” an interview with the Italian director Roberta Torre, published in the volume *Zoom “d’oltreoceano”: istantanee sui registi italiani e sull’Italia*, Manziana (RM): Vecchiarelli, 2010, edited by Daniela De Pau and Simone Dubrovic: pp. 221-242
- “Per una lettura girardiana di *Teorema*: dall’espulsione al sacrificio,” in *Identità e desiderio. La teoria mimetica e la letteratura italiana*, Massa: Transeuropa, 2009, edited by P.P. Antonello and G. Fornari: pp. 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: pp. 218-241.
- “Parole e sangue: parola, fede e retorica in *Inferno XIII*,” in “L’Alighieri,” *Rassegna Dantesca* directed by Andrea Battistini and Michelangelo Picone, 22, July-December 2003: pp.69-82 (refereed)
- “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*, edited by Italo Moscati, Venice: Marsilio, 1997: pp. 135-191
- “Il cuore tragico dell’ironia” in *Le lunazioni del cuore. Saggi su Tommaso Landolfi*, edited by Idolina Landolfi, Florence: La Nuova Italia, 1996: pp. 143-156

Book Reviews

- Book review of *The Complete works of Primo Levi*, Primo Levi (author), Ann Goldstein (Editor), Norton 2016, forthcoming for *Shofar, an International Journal of Jewish Studies* in 2016.
- Book review of Anthony Cristiano's *A Self-Conscious Mise-en Scene. 10 Short Films by Anthony Cristiano* (Cristiano, 2009). Forthcoming for the *Journal of Italian Cinema and Media Studies*, vol. 4:3, 2016
- Book review of Anthony Cristiano's *A Minute Life with a Movie Camera* (1-20), (Cristiano, 2014), forthcoming for the *Journal of Italian Cinema and Media Studies*, vol. 4:3, 2016.
- Book review of Danielle Hipkins and Roger Pitt (eds), *New Visions of the Child in Italian Cinema*, Oxford, Bern, Berlin[...]: Peter Lang, 2014. Forthcoming for the *Journal of Italian Cinema and Media Studies*, vol. 5:1, 2017.
- Book review of 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/gsjournal/>), May 24, 2014.
- Book review of William Hope, *Italian Film Directors in the New Millennium*, Newcastle, UK: Cambridge Scholars Publishing, 2010; published in the *Journal of Italian Cinema and Media Studies*, 1:1, September 2012: pp. 103-105.

- Book review of 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. Published on the Spring issue 2011 of *The Journal of Italian Translation*: pp. 282-286
- Book review of *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
- Book review of *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: pp. 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

Conference Papers, Invited Lectures and Organized Events

- "Women's Celestial Bodies: The Experience of the Sacred in the films of Alina Marazzi and Alice Rohrwacher," a paper to be presented at the annual conference of the Modern Language Association, Philadelphia, January 6, 2017.
- 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.
- "Hierophanies and Reification in *La Ricotta*," a paper presented at the "Pasolini: Image/ Object/ Sound Conference," NYU, New York, November 13-14, 2015
- 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 Cipri for the America-Italy Society, Philadelphia, April 16, 2015.
- "*Tutto parla di te: Difficult Maternity in Cinema*," University of Pennsylvania, Philadelphia, April 15, 2015.
- "Incarnational Cinema" at the conference "The Legacy of Pier Paolo Pasolini", Yale, CT, March 6-7, 2015.
- Presentation of Marina Spada's documentary *Poesia che mi guardi* (2009), with a Q&A with the filmmaker, Harvard University, February 17, 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.
- Respondent in the Panel "Shifting Geography in Contemporary European Cinema" at the Society and Media Studies Conference in Seattle, 19-23 March 2014.
- "Space and Subjectivity in Marina Spada's Cinema," at the Penn GSWS Conference, February 27-28, 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.
- "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.
- 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.

- “I sommersi de *La Meglio Gioventù*,” accepted at the MLA Conference, Boston, January 3-6, 2013.
- Closing remarks on the film productions presented at the NICE Film Festival (New Authors of Italian Cinema), International House, Philadelphia, December 2, 2012.
- “Accabadora: storie antichissime di eutanasia,” at the AAIS Conference in Charleston, SC, May 3-5 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.
- “Tra Mogadiscio e Roma: le mappe emotive di Igiaba Scego” at the 2011 AISLI 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.
- *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.
- “Il cinema documentario di Alina Marazzi” at the AAIS Conference in Ann Arbor, MI, 21-25 April 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.
- “La lingua mascherata di Ornella Vorpsi” at the AISLI (Associazione Internazionale per gli Studi di Lingua e di Letteratura Italiana) Conference, Philadelphia, 3-5 December, 2009
- 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.
- “Il 1968 di Pasolini: da *Teorema* a *Porcile* la borghesia divora i suoi figli” at the AAIS Conference, New York, May 7-10 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 Obliteration of the Children of the Bourgeoisie in Pier Paolo Pasolini's Vision – Part One," Cinema Studies Colloquium, University of Pennsylvania, April 8, 2009
- "The Revolt of Loneliness: *The Consequences of Love*," at Saint Joseph University, November 24, 2008.
- "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
- 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,
- "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

Work in Progress

- "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.

Teaching Experience

Literature and Culture Courses

Adjunct Assistant Professor

- Albright College, ADP Program, Reading, PA, January 2017.
“Italian Cinema and the Sacred.” The word *sacer* in Latin means both “sacred” and “accursed”: the course follows this double aspect of the sacred in Italian Cinema, by exploring the works of a range of directors (Rossellini, Pasolini, De Sica, Ferreri, Ozpetek, Bellocchio among others) through the different visions of the sacred of thinkers such as Eliade, Caillois, Bataille, Girard, Kristeva and Vattimo.
- 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
 This course explores the origin of Italian cinema from the silent era to its contemporary state of production. Focusing on analytical techniques for reading films, the course reconstructs various aspects of Italian culture in a historical, social and political perspective emphasizing the organic link between culture and history. We will examine the works of celebrated *auteurs* such as Visconti, Rossellini, De Sica, Fellini, Pasolini, Bellocchio, and Sorrentino. Enrollments: 11 students
- College of Science, Health and the Liberal Arts, Philadelphia University, Fall 2016, Summer 2 2016
JSLA 361: From Fiction to Film: L.A and the Detective Story (3 sections)
 This course is an opportunity to look closely at some adaptations for cinema of hardboiled texts and crime stories. The aim of the course is to cover a range of literary genres (short story, novel, science-fiction, detective stories) and time periods to see how films can take inspiration from literature and adapt the original source for different purposes. We will ask if a film is a straight adaptation of the text or whether it has been changed dramatically and, if so, why. Another important goal of the course is to analyze the image of the city of Los Angeles in different films. Enrollments: 10 +17+10 students.
- College of Science, Health and the Liberal Arts, Philadelphia University, Spring 2016.
GDIV 225: Exploring World Literature (2 sections)
 In this course, students approach culture as reflected in the worlds created by individual writers in their works. The course emphasizes close reading, critical analysis and frequent writing about assigned readings. This course may be used to satisfy a College Studies requirement. We will focus particularly on the topics of **Childhood, Trauma, and Postcolonialism** as organizing concepts through which to approach recent fiction from a variety of countries. Enrollments: 21 + 13 students.

De Bosis Fellow

- Department of Romance Languages, Harvard University, Spring 2015
Ital 184, Registe Italiane. One of the most promising trends of the New Italian Cinema is the recent cinematic production of Italian women filmmakers. We will discuss space and subjectivity in Marina Spada's cinema, time and coming of age in Susanna Nicchiarelli's films, the sacred in Roberta Torre and Alice Rohrwacher's movies, personal and generational legacies in the cinematic production of Alina Marazzi and the Comencini sisters, and queer desire in the films of Donatella Maiorca and Laura Muscardin. We will consider these Italian filmmakers through the lens of feminist film theory within the context of Italian post-feminist culture and in relation to national and transnational cinematic traditions. The course will be taught in Italian.

Assistant Professor

- Department of Romance Languages, University of Pennsylvania, Spring 2014
Ital 384, "The Holocaust in Italian Literature and Cinema."
What was the Jewish experience in Italy during the 22 years of Mussolini's dictatorship? What was the Italian experience of the Shoah? In this course we will address these questions by exploring film, novels and essays, from Primo Levi's "If this is a man" and "The drowned and the saved," to Roberto Benigni's "Life is beautiful"(1997), and Vittorio de Sica's "The Garden of Finzi-Contini's" (1970). Course taught in English. Enrollments: 7.

ITAL 687, "Pasolini and Calvino." This course aims to examine the literary works of Italo Calvino and Pier Paolo Pasolini, two authors who were in a constant and critical dialogue throughout the years of their literary and cinematic careers. We will retrace two visions of the role of literature and culture, which point to two different legacies for the 21st Century. In Italian. Enrollment: 5. Graduate Course.

ITAL 999-003 -Independent Study on Italian Surrealist Writers; enrollments: 2. Graduate course.

ITAL 999-003 - Independent Study on Liliana Cavani's cinema and Deleuze; enrollments: 1. Graduate Course.

- Department of Romance Languages, University of Pennsylvania, Fall 2013
Ital 322, "Masterpieces of Italian Cinema." In this course we will explore masterpieces of Italian cinema, from the silent era to the most recent wave of new directors who have won international reputation, such as Sorrentino and Garrone. The style of the most famous Italian auteurs will be studied in detail in their masterpieces, analyzing different genres and movements, from the epic to neorealism, from comedy Italian style to political cinema. In English. Enrollments: 10
- Department of Romance Languages, University of Pennsylvania, Fall 2012
ITAL 380, "Italian Neorealism." After 22 years of silence under a dictatorship, a world war and a civil war, Neorealism was a universe of stories told in a new way, both in cinema and literature. We will explore this season of ruptures and continuities in literary Neorealism - with readings from Calvino, Pavese, and Fenoglio - and in the great Neorealist Italian cinema with films by Rossellini, De Sica, Visconti, De Sanctis, and Antonioni. In English. Enrollments: 11

ITAL 682, “Madness and Mental Distress in Italian Cinema and Literature.”

Madness is a human condition. Madness exists and is present in us just like reason.

Franco Basaglia *From man to the true man, the road passes through the*

madman. Michel Foucault This course wants to investigate the theme of madness and mental distress in Italian Literature and Cinema in the 20th and 21st centuries. In Italian.

Enrollments: 8. Graduate Course.

- Department of Romance Languages, University of Pennsylvania, Spring 2012, Spring 2013

ITAL 204, “Italian History on Screen.” How has our image of Italy arrived to us?

Where does the story begin and who has recounted, rewritten, and rearranged it over the centuries? In this course, we will study Italy’s rich and complex past and present. In

English. Enrollments: 2012:16; 2013: 23.

ITAL 380-402, “Visible Cities: Texts, Images, Bodies, and Places.” An alternative

Grand-tour of Italian cities (Turin, Milan, Trieste, Genoa, Venice, Bologna, Florence, Rome, Naples and Palermo), explored in their textual complexity. 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.” This course wants to explore examples of representations of women on the cinematic Italian screen, from passive “*donne oggetto*,” to *femme fatales*, from desperate housewives to victims of male violence and rape, from mothers to saints, from prostitutes to women with agency. In Italian. Enrollments: 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.” This course will explore women’s writing in Italy from Fascism to the 21st century, analyzing the works of novelists such as De Cespedes, Masino, Morante, Ortese, Ginzburg, Maraini, Bruck, Ferrante, Ramnazali Fazel, Parrella, Scego and poets such as Pozzi, Campo, Spaziani, Rosselli, Merini, Lamarque, Insana, Tarozzi. In Italian. Enrollments: 8. Graduate course.

- Department of Romance Languages, University of Pennsylvania, Spring 2010

ITAL 586 “Italian Women Directors.” Italian cinema has generated a new wave of Italian women directors who have significantly made their mark on the national cinematic imagination. Francesca Archibugi, Roberta Torre, Cristina e Francesca Comencini, Antonietta De Lillo, Fiorella Infascelli, Anna Negri, Laura Muscardin, Alina Marazzi among others, have established themselves as important voices of the last generation of Italian filmmakers. In Italian. Enrollments: 6. Graduate Course.

- Department of Romance Languages, University of Pennsylvania, Fall 2009

ITAL 213, “Italian Cinema and the Sacred.” The word *sacer* in Latin means both “sacred” and “accursed”: the course follows this double aspect of the sacred in Italian Cinema, by exploring the works of a range of directors (Rossellini, Pasolini, De Sica, Ferreri, Ozpetek, Bellocchio among others) through the different visions of the sacred of thinkers such as Eliade, Caillois, Bataille, Girard, Jung, Kristeva and Vattimo.
Enrollments: 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.” This is an introductory course aimed to offer students the opportunity to discover the Italian cultural history through the readings and reflections upon significant texts of the Italian literary and artistic tradition. From the underworld of Dante to the love poetry of Petrarch, from the political vision of Machiavelli to the scientific revolution of Galileo, from the modernist fragmentation of Pirandello to the postmodern creations of Calvino, the course will explore ten centuries of Italian civilization, analyzing texts within their social, economic and political contexts.

- Department of Romance Languages and Literatures, University of Pennsylvania, Spring 2009

ITAL 585 “Pasolini and Calvino.” This course aims to examine the literary works of Italo Calvino and Pier Paolo Pasolini, together with Pasolini’s films, to debate the dynamics of the Italian *Novecento* through the increasingly divergent trajectories of these two authors. In Italian. Enrollment: 7. Graduate Course.

- Department of Romance Languages, University of Pennsylvania, Spring 2008.

ITAL 100-401 “Italian Comic Films” Comic films are a popular genre in Italian cinema whose roots date back to the Commedia dell’Arte theatrical tradition. We will investigate the portrait of Italian society expressed through comic films, particularly in the golden age of Commedia all’Italiana, with its powerful commentary on the social malaise of the Italian economic miracle. The course will also discuss theories of comedy with reference to Aristotle, Freud, Bergson and Bakhtin among others. In English. Enrollment: 4

- Department of Romance Languages, University of Pennsylvania, Fall 2007.

ITAL 380 “Travels, Diasporas and Drifts” The theme for this course is a semantic constellation that encompasses several aspects of displacement, between travels in Italy or abroad, examples of Italians’ diasporas abroad and of migrant writers in Italy, and drifts or wanderings in the Italian landscape, from North to South. In Italian. Enrollment: 6

Lecturer

- Department of Romance Languages, University of Pennsylvania, Spring 2007,
ITAL 380-402, “Visible Cities: Texts, Images, Bodies, and Places.” An alternative *Grand-tour* of Italian cities, the course analyzes Italian cities’ peculiar geography of identity, linguistic enclaves, maps of inequalities, fabrics of memories. In Italian.
Enrollment: 4

- Department of Romance Languages, University of Pennsylvania, Fall 2006

ITAL 213, “Italian Cinema and the Sacred.” The word *sacer* in Latin means both “sacred” and “accursed”: the course follows this double aspect of the sacred in Italian Cinema, by exploring the works of a range of directors (Rossellini, Pasolini, De Sica,

Ferreri, Ozpetek, Bellocchio among others) through the different visions of the sacred of thinkers such as Eliade, Caillois, Bataille, Girard, Kristeva and Vattimo. Enrollment: 9

- Department of Romance Languages, University of Pennsylvania, Fall 2006 (enr: 9), Spring 2007 (enr: 14)

ITAL 215, “Introduction to Italian Literature.” This is an introductory course aimed to offer students the opportunity to discover the Italian cultural history through the readings and reflections upon significant texts of the Italian literary and artistic tradition. From the underworld of Dante to the love poetry of Petrarch, from the political vision of Machiavelli to the scientific revolution of Galileo, from the modernist fragmentation of Pirandello to the postmodern creations of Calvino, the course will explore ten centuries of Italian civilization, analyzing texts within their social, economic and political contexts.

Visiting Professor

- Department of Romance Languages and Literatures, University at Buffalo, Spring 2006
ITA 403, “Works of Dante.” Through the lens of Dante’s *Inferno*, the class investigates the cultural, historical, philosophical, religious, linguistic and literary landscape of the Italian Middle Ages.

Instructor

- Department of French and Italian, Stanford University, Winter 2003-04
ITALIT 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.’”

Language Courses

Adjunct Assistant Professor, Temple University, Fall 2016

Italian 1001: Italian Language I

This course objective is to prepare students to communicate simply but effectively in Italian through the development of four skills - listening, speaking, reading and writing - as well as to develop a knowledge of Italian Culture. Textbook: *Sentieri*, Vista 2016, second edition. Enrollments: 17 students.

Adjunct Assistant Professor, Philadelphia University, Spring 2016

Italian 101-1- Italian 1

A beginner's course designed for students with very little or no knowledge of Italian. The focus is on interactive activities somewhat intensively in order to develop aural/oral comprehension and the ability to ask and respond to questions, and the acquisition of key element to language learning through the analysis of authentic visual media, written materials and cross-cultural interactions. Textbook: *New Italian Espresso*, Alma Edizioni, 2008. Enrollments: 13 students.

Visiting Professor, University at Buffalo, 2005-2006

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

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

➤ 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*, *Modernism and Modernity*, *Adaptation*, *California Italian Studies*, *The Journal of Gender Studies*.

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." (current)
- Member of the Dissertation Committee for Norman Rusin's dissertation "Italo Svevo. Il segno e la frontiera." (current)
- Member of the Dissertation Committee for Alessandra Mirra's dissertation "Le Novelle Galanti di G.B. Casti, Edizione integrale, commentata e criticamente accertata." (current)
- Member of the Dissertation Committee for Michael Edwards' dissertation "Pirandello through the Eyes of Cinema: Authorial Texts and Auteurist Film Adaptations." (current)
- 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.*" (current)

Research Experience

Literature and Culture

- Stanford University, 2003: **Research Assistant**, for Prof. Jeffrey Schnapp: researched archives on Filippo Tommaso Marinetti's theatre.
- University La Sapienza, Rome, 1994: **Research Assistant**, for Prof. Silvana Cirillo: researched archives, wrote biographical and historical references and edited texts for the volume *Dal Giornalismo alla Letteratura*, Turin: Einaudi, 1994, an anthology on the history of Italian journalism, edited by Silvana Cirillo (professor at the University La Sapienza, Rome) and by Gaetano Afeltra (journalist of the Italian newspaper *Il Corriere della Sera*).

Professional Experience and Training

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)

Language

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