

Yale Department of Italian

FALL 2012

A Welcome from Our Chair

Another year has passed and as the New Year is getting started, we take stock of our achievements in 2011-12 and we look forward to the challenges that lie ahead.

The various rubrics in the pages that follow give an accurate account of the vibrant intellectual spirit animating our Department: conferences of graduate students, the annual Italian cinema festival, the Dante Working Group, the annual Dante Lecture, etc. In addition to this impressive parade of public activities, that bear witness to our students' commitment, what stands out in my mind is the Siena Summer Program.

As in the past, last summer's program was a great success. The unexpectedly high growth of students' enrollment in the current language programs almost certainly stems out of the genuine labor of love and the great effort of my colleagues-teachers, the graduate students who acted as their assistants, and the Sienese host-families and friends who work with us and make Siena a special place for the Yale Italian Department.

Our roots in Siena are now so firmly planted that I have been wondering what this rootedness says about us, about our Department and its projects for the future. Siena, so our students quickly discover as they plunge into the depths of the city's art and cultural traditions, exists in a carefully cultivated time-warp. Its civic rituals clearly disclose the city's self-conscious effort not to fit in the conventional narrative of Italian modernity: the Palio – a theater of historical memories and enigmatic allegories; the wonders of the city's architecture that crystallizes both the unbreakable bond and the distance between the sacred and the profane dimensions of everyday life; the magic of the "blue hour", which describes the brief interval after sunset and before night fall, when everything grows dim and strangely transparent – these are details that make the city appear as nothing less than an out of time dream.

So fixed, so permanent, and so stable is life in Siena that it paradoxically ends up making peripatetics of all of us. Some of us are peripatetic in that we work restlessly on different historical periods, different authors, and different cultures. Others are peripatetic because they learn by traveling from Siena to –God forbid!-- Florence or Rome or Certaldo. One feels "unstable" in Siena and roams around because we



value foreignness. This is the essence of our department of a foreign language: to reach an understanding of ourselves or of a most familiar literary history as if the self or that history were foreign realities, full of mysteries to be steadily unraveled. This amounts to the project of making our discipline not part of the culture of homogeneity dominant in our times. Rather, we envision a culture that unveils for us unknown frontiers at the heart of our most familiar experiences.

Siena—familiar and hermetically sealed-embodies this ambiguity for us. To this city, which our annual pilgrimage reveals as incredibly real and incredibly imaginary, both a barrier and a bridge to strangers, we brought last summer a piece of American history. We celebrated the Fourth of July, with a lecture by our own Bob Pence. In that encounter we witnessed a play of mirrors: American independence, a decisive event in world-history, which glows in the dark of history, validated for me the myths and the inner reality of Siena's proud, independent traditions. Our Department's future, its ability to engage other cultures and other languages, is foreshadowed, I think, by our deepening relation with this gem of a city!

- Giuseppe Mazzotta

CONTENTS

2 - From the DGS

A few words from Professor Millicent Marcus

3 - The Italian Language Program

An update from our (former) DUS, Professor David Lummus, and the LPD, Professor Risa Sodi

4 - Intellectual Exchange

*Sicilian Women Portraits
Homecoming 2012
Giambattista Vico
Dante Working Group
Italian Cinema
Associates in Teaching Prizes*

8 - From Campo to Campus

An insight on the Yale Summer Session

9 - Faculty Notes

Publications, New Courses, and Other News from our Faculty

10 - Alumni News

News from our Alumni around the Globe

12 - Trivia at Yale Save the Date

From the Director of Graduate Studies



It was with great delight that we welcomed two new students into our community: Anna Marra, who received her *laurea* from *l'Università degli Studi di Udine* and Allison Hadley, who did her undergraduate Italian major with us here at Yale. Though smaller than last year's cohort, our new students represent a perfect, bi-cultural balance and exemplify, we fondly believe, the best that their respective national educational systems have to offer.

Over the past year, our students have been prodigiously active in presenting their research at local, regional, national, and international levels of scholarly exchange. The Departmental presence at the conference on "Giambattista Vico: Education, Politics, Poetics," was substantial, including talks by Chris Nixon (the organizer), Griffin Oleynick, Maria Clara Iglesias, Stanley (Toby) Levers and Eleonora Buonocore. Yale was well represented at a University of Toronto conference entitled "Dante and the Christian Imagination," with papers by Carol Chiodo, Giulia Cardillo, Griffin, Maria Clara, and Eleonora. Luca Peretti, Maria Catrickes, and Siobhan Quinlan presented papers at the American Association of Italian Studies conference at the College of Charleston. Siobhan's travel was funded by a grant awarded by Yale's graduate student assembly. Other conferences which provided venues for the presentation of our students' work include the Renaissance Society of America, Washington D.C. (Maria Clara), "Cinema dei territori," Messina (Taylor Papallo), Northeastern MLA, Rochester (Carol), the postgraduate conference of

the Association for the Study of Modern Italy (Luca), "Intorno alla Piazza del Comune. La cultura forlivese fra XIV e XV secolo," Forlì (Simona Lorenzini), and South Atlantic MLA (Maria Catrickes). Carol Chiodo has been extremely active in the digital humanities community, coordinating a Whitney Humanities Center working group on the subject, participating in the Instructional Technology Group and presenting her research at the Yale University Collaborative Center, THAT Camp New England at Brandeis University, and the Ciruti Center for Language Study at Mt. Holyoke College. She has won awards and fellowships to attend the following: the Digital Humanities Summer Institute at Oxford, a DH workshop at the University of Maryland, the summer program in DH at the University of Leipzig and a Textual Encoding Initiative Workshop at Brown University.

The department offered a rich and varied array of courses last year, including, in the Fall semester, "Introduction to Renaissance Studies" team taught by Angela Capodivacca and Francesca Trivellato (History), "Baroque Epics," by Giuseppe Mazzotta, "Poetry and Politics in 14th Century Italy" by David Lummus, "Il romanzo del Novecento," by Millicent Marcus, and in the Spring, "Literature into Film," (Marcus), "Philosophy and Literature in the Renaissance," (Capodivacca), and "Vico and European Thought," (Mazzotta).

I wish to extend heart-felt congratulations to our two students who received their doctorates in May and who both landed

impressive teaching positions. Mattia Acetosio completed his dissertation, "In Two Voices: Opera, Melodrama and Music in Umberto Saba and Eugenio Montale," and is currently Visiting Assistant Professor at Boston College. Kenise Lyons earned her degree with a dissertation entitled "The Art of Writing with Light: The Photographic Presence in Italian Film, 1948-1978," and was hired as Visiting Clinical Assistant Professor at The Catholic University of America. It is a testament to the strength of their academic and research accomplishments that both Mattia and Kenise found such excellent employment in a job market still struggling to emerge from the economic downturn of these years.

It also gives me great pleasure to announce that Andrea Moudarres (Ph.D. 2011) won a 2-year ACLS Postdoctoral Fellowship and has chosen an affiliation with the Department of Italian at UCLA. Christiana Purdy Moudarres (Ph.D. 2010) is currently a Resident Scholar at UCLA's Center for Medieval and Renaissance Studies. Daniel Leisawitz (Ph.D. 2010) was appointed to a two-year position as Visiting Assistant Professor at Wesleyan, and Diego Bertelli (Ph.D. 2011) is currently Visiting Professor at the International Studies Institute at Palazzo Rucellai in Florence.

Finally, as always, I wish to express my deepest thanks to Ann DeLauro (nicknamed *sine qua non*). Her consummate skill, grace, and good cheer, have not only facilitated, but enhanced all that we have been able to accomplish.

- Millicent Marcus



From the (former) Director of Undergraduate Studies

The 2011-12 academic year was one of the biggest and busiest in recent memory for the Italian undergraduate program. Six students from the class of 2012 graduated with a major in Italian: Spencer Bradley, with a thesis on Gabriele D'Annunzio's *impresa di Fiume*, directed by David Lummus; Dara Dickson (double major in Anthropology), with a thesis on the rhetoric of authenticity in Italian food culture, directed by David Lummus; Margaret Greenberg (double major in History), with a thesis on Giacomo Leopardi's poetics of faith, directed by David Lummus; Allison Hadley, with a thesis on the poetics of Ludovico Ariosto's *Orlando Furioso*, directed by Giuseppe Mazzotta; Alison James, with a thesis on regionalism and globalization in Italian food culture, directed by David Lummus; and Michael Knowles (double major in History), whose thesis, directed by Angela Capodivacca, is an annotated translation for the stage of Niccolò Machiavelli's translation of Terrence's *Andria*. Using his thesis work as the foundation, Michael and Alison collaborated on the ambitious project of staging the play for the Shakespeare at Yale

program in April 2012. It was a huge success! Each of this particularly talented crop of students earned distinction in the major for his/her hard work over the past four years--congratulations to all! In the coming year, our majors will undertake diverse jobs and careers: Spencer will join the consulting team at The McChrystal Group in Washington, D.C.; Margaret will start a job as an analyst at Barclays Capital in New York City; Dara will begin teaching fourth grade at Greenwich Academy in Greenwich, Connecticut, while simultaneously pursuing a Master's degree at Bank Street College of Education in New York City; Allison Hadley will remain at Yale, where she will join the Ph.D. program in Italian; Alison James will travel to France, where she will do missionary work in Paris; and Michael Knowles will try his luck (and his talents) as an actor in New York City. We wish them all the best in these and other future endeavors and we are proud to have had them as our majors in Italian!

- David Lummus

From the Language Program Director

Studies of curriculum development take the term "bridge course" to mean a course that presents students with techniques and strategies to "bridge the gap" between acquired knowledge on the one hand (previous courses) and assumed knowledge on the other (future courses). For language departments, this usually means bridging language and literature courses. This bridge course model posits a hierarchical curriculum, with one or more potential "gaps" that might "trip students up," were they not outfitted with further, specific training. It also implies unidirectional (vertical) advancement, with a point of entry (language) and a point of arrival (literature).

However, the metaphor of the « crosswalk » is more productive than the bridge metaphor. A "crosswalk course" instead posits level and multidirectional paths with multiple points of entry and multiple possibilities of movement. Most important, it eliminates a hierarchical view of curricular structure, as urged by the influential 2007 Modern Language Association report, *Foreign Languages and Higher Education: New Structures for a Changed World*.

The Italian language program has adopted the crosswalk model and an intellectually driven approach to teaching language and culture through advanced courses (numbered 150-199). These crosswalk courses prioritize language as an instrument to use in communicating thought and information, and language as "an essential element of a human being's thought processes, perceptions, and self-expressions; and as such [situated] at the core of translanguing and transcultural competence" (MLA, 2007).

Creating multifunctional "crosswalk courses" has been a recent priority of the Italian language program. At present, the program boasts a roster of nine such courses, several of which are offered in any given year, chosen from:

- Italian 150 Advanced Composition and Conversation (Risa Sodi & staff)
- Italian 157 Italian through Opera and Film (Risa Sodi)
- Italian 185 Italian History since 1945 (Risa Sodi)
- Italian 151 Advanced Italian Workshop: Writing and Conversation (Michael Farina)
- Italian 160 Advanced Italian Grammar: Old Italian (Michael Farina)
- Italian 153 Theater Practicum: Pirandello (Monica Georgeo)
- Italian 156 The Language of Film (Monica Georgeo)
- Italian 154 Contemporary Italian Culture (Anna Iacovella)
- Italian 155 The Language of Journalism (Anna Iacovella)

Intended for students who have completed four semesters of Italian or the equivalent, these courses are taught in Italian with an emphasis on advanced language taught by means of engaging content—advanced grammar, writing and reading; journalism; opera; film; theater; and history. They reflect the perfect intersection between the interests and abilities of our students and our talented and dedicated staff of senior lectors. Let the (cross) walking begin!

-Risa Sodi



Intellectual Exchange

The Italian Department hosted a number of fantastic lectures this year. As a new student to the department, I found it particularly exciting to see the variety of intellectual avenues through which Italian Studies continues to grow and thrive.

The fall semester's docket was punctuated by Domenico Pietropaolo's presentation of the Annual Dante Lecture in October. Professor Pietropaolo's fascinating reflections on the medieval translators of Dante so energized the department that we were eager to invite him back for the Vico Conference in March. The spring semester saw a marked increase in lectures, which provided an energizing way to end a productive year for all in the department.

Perhaps the greatest feature of the department-hosted lectures was the diversity of epochs and genres treated. Shulamit Furstenberg transported us back to fifteenth-century Napoli with an enlightened discussion of the intellectual exchange cultivated by the Accademia Pontaniana, while Renato Camurri graced us with a fascinating presentation on the exile of Italian intellectuals during the interwar period. We enjoyed learning about the work of familiar friends, like Dan Leisawitz and Alessandro Polcri, while also welcoming several new faces to the department both from home and abroad. All told, this year we hosted over twelve lectures from a slate of accomplished and enthusiastic scholars. The stage has been set for the Italian Department to continue this great tradition in the coming years.

-Aisha Woodward

Sicilian Women Portraits: A Philosophical Dichotomy



The Italian Department's 2012 graduate students' mini spring seminar featured a two-day talk and discussion with Professor Daniela Bini, from the University of Texas, Austin. Roman by birth, Professor Bini received a Laurea summa cum laude in Philosophy at the University of La Sapienza in Rome and a Ph.D. in Comparative Literature at the University of Texas. Her presentation was centered on the phenomena of vitellonismo and familismo in the Italian culture and included references to cinema, art and theater. Focusing on authors who represented women in film such as Pier Paolo Pasolini with *Il vangelo secondo Matteo*, *I cento passi* by Marco Tullio Giordana and *Malena* by Giuseppe Tornatore, she analyzed the dichotomy between a woman's figure as a 'holy mother' and a woman as a 'witch/seducer'. Among the writers viewed through this lens, Professor Bini cited Giovanni Verga, Luigi Pirandello and Leonardo Sciascia. The seminar then shifted its focus to contemporary writers such as Franco Cassano and the philosophy found in *Il pensiero meridiano*. Sciascia's essay, "Pirandello e la Sicilia" with its references to "stilnovismo patologico" provided a guiding thread for the seminar. Through this essay, which pathologizes the medieval literary obsession with the "angelized" woman, Bini framed both the rich artistic heritage of a troubling representation of women and its implications. As a Sicilian, Sciascia, as Professor Bini has written elsewhere, makes himself "at the same time both subject and object of his analysis."

Other works discussed during the course of the seminar included several of Verga's short stories, such as *La lupa* and *Cavalleria rusticana*, in its adaptation from short story to play, and play to opera. During an interview, Professor Bini explained that her philosophical analysis of the portrayal of Sicilian women is based on a paradigm of both fear and veneration threaded throughout the centuries in art, history, theater, and cinematography. We are grateful to Professor Bini for the wonderful intellectual energy she brought to her seminar and to our department this spring.

- Anna Iacovella and Kyle Skinner

Homecoming Series 2012



In April, the department welcomed Alessandro Polcri ('04 PhD), Associate Professor of Italian at Fordham University. He returned to campus to present some of the research that he has been conducting on Luigi Pulci's *Damnatio*. Following this fascinating exploration, Professor Polcri met with the department's graduate students over dinner for an open discussion focused primarily on professional development.

The Homecoming Lecture series began 8 years ago in order to provide an occasion for graduate students to meet with recent alumni who are involved in academia. Not only do these lectures allow graduate students to meet and network with alumni, but they also give graduate students a unique opportunity to hear about the experiences of, and gain insight from, people who have successfully navigated the academic job market in recent times.

Professor Polcri has certainly done so: having graduated in 2004, he began teaching at Fordham University as a lecturer. The following year, he received a tenure-track position there. He was granted tenure at Fordham in 2011.

Some of his recent publications include the volume *Luigi Pulci e la chimera. Studi sull'allegoria nel "Morgante"*, Firenze, Società Editrice Fiorentina, 2010. This work received honorable mention in the Modern Language Association (MLA) competition for the sixth biennial Aldo and Jeanne Scaglione Prize for Italian Studies 2011. With research focused on Medieval and Renaissance literature, Professor Polcri has also published studies on Boiardo, Ficino, Cosimo de' Medici, Martino Filetico, and on the political implications of the philosophical and literary debate about "Magnificentia" in Quattrocento Florence. Professor Polcri is also an accomplished poet. His first collection of poetry, *Brucciare l'acqua* (Edizioni della Meridiana) was published in 2008.

Given his success in academia upon completing his PhD at Yale, Professor Polcri was well-positioned to give advice and to share his experiences with those students hoping to pursue careers in academia. The discussion touched on many critical points regarding the job market, tenure track jobs and the tenure process. Professor Polcri stressed the importance of turning a completed dissertation into a book as soon as possible. He also stressed the importance of collegiality, underscoring how in the hiring process, potential employers are looking for a candidate

who will not only be a good scholar, but also a good co-worker. He also shared what is expected of a professor who is attempting to receive tenure. Publications are obviously of great importance, but research is just one piece of a much larger puzzle: some students in the audience were surprised by the degree to which this is true. As Alessandro pointed out, "What we must be is not only researchers, but teachers." He spoke of the importance of making a meaningful contribution as an educator. While research and teaching are known quantities to graduate students in the department, the importance of departmental service in tenure evaluations seemed to surprise some students. While it may have been sobering to hear a full run-down of what it actually takes to get tenure, it was wonderful to have it laid out before us: it is vital that students take these considerations seriously and honestly when mapping out their future plans.

-Siobhan Quinlan

Giambattista Vico: Education, Poetics, Politics

This year's annual graduate student conference, coordinated by Christopher Nixon, was a two-day event, held on March 1-2, 2012, in the Beinecke Rare Book and Manuscript Library. The conference focused on the philosophy of Giambattista Vico, an 18th century Neapolitan philosopher. For Vico, poetry was understood as the activity whereby man translates unfiltered experiences, emotions, and perceptions into language and culture, and forms the historical fountainhead of civilization and all other particularly human activities. An ability to understand our own historical past – absent textual evidence – or cultures other than our own, requires acumen in imaginative thought in order to sympathize with and understand different societies. This, coupled with historical erudition, is also the way by which we may better diagnose our own society's shortcomings or foresee and identify hazardous cultural trends. Vico foresaw the dangers of the excesses of modern ideals of autonomy and radical subjectivity long before it became a major critical concern.

Because Vico studies have suffered an inconvenient form of disciplinary fragmentation, it is difficult for scholars with an interest in him to communicate across these boundaries. The keynote speaker, Professor Massimo Lollini, '92 Yale PhD, from the University of Oregon, has been central to the field of Vico studies in the Anglophone world since the forties when two Yale professors, Max Fisch and Thomas Bergin, published their seminal translation of Vico's masterpiece, the *New Science*, an edition which has remained the standard ever since.

In addition, Dr. Domenico Pietropaolo, the Principal of St. Michael's College at the University of Toronto, gave a closing lecture. There was a superlative concert of period music performed by Dr. Robert Mealy's students from the School of Music. We give special thanks to the director and staff of the Beinecke Library for their commitment to host and for assisting us to an extraordinary degree each step of the way.

-Christopher Nixon

Dante Working Group

The Dante Working Group had another busy and productive year. We heard several fascinating talks, introduced informal recitations of the *Divina Commedia*, and launched a website for the group.

We began the year with a conversation on Dante's letter to Cangrande with Professor Domenico Pietropaolo, Principal of the University of St. Michael's College at the University of Toronto. In November, Leon Jacobowitz Efron, a fellow at the Italian Academy at Columbia University, and a Visiting Lecturer of Medieval History at Achva College of Ben-Gurion University of the Negev, presented "The Sorcerer Priest and the Fanatic Cardinal: New Manuscript Sources on Dante's Religious Reception." In December, we were joined by Susanna Barsella of Fordham University who shared with us reflections on her recent book, *In the Light of the Angels. Angelology and Cosmology in Dante's Divina Commedia* (Olschki, 2010).

We welcomed the New Year with a presentation by Ph.D. candidate in the Department of Italian Language and Literature, Griffin Oleynick. Currently working on a dissertation on Dante's poetry and Franciscanism, Griffin illustrated the different literary dimensions of Franciscanism found in *Paradiso*. In February, English Department Professor Alastair Minnis presented "Dominion and Death in Paradise," a fascinating exploration of animals and animal death in medieval conceptions of Paradise. Our final encounter featured reflections from professor David Lummus on "How to Change a Hell on Earth: Human Agency and Divine Intervention between Dante and Albertino Mussato."

Our canto recitations of *The Divine Comedy* have also proved quite popular. These meetings provide an opportunity for students to read the *Comedy* for pleasure in an informal setting. Not only is everyone improving their *lettura di terza rima*, they are finding great enjoyment in engaging the text in this way.

Next year Giulia Cardillo and an enthusiastic team of dantisti will be coordinating the discussions and recitations. To add your name to the mailing list, see the website at <http://dante.common.yale.edu/>.

- Siobhan Quinlan

Italian Cinema for the New Millennium

From March 29 to April 1, Yale's Whitney Humanities Center played host to the Seventh Annual Italian Department Festival of Italian Cinema. This year's edition – in part collaboration with the University of Messina, and its annual conference on the "cinema of the territories" – was entitled "New Films with a Regional Accent." The festival focused on the rising trend of regionalism in contemporary Italian films, a phenomenon investigated in the short conference on "Neo-Regionalism in Italian Cinema" which preceded Saturday night's screening.

The films displayed a uniquely regional slant and an interest in the specificity of the location in Italy where each work was set. Francesco Bruni's 2011 film *Scialla (Take It Easy)* explores generational divides in contemporary Rome, making frequent use of Roman slang. *Benvenuti al sud (Welcome to the South)*, directed by Luca Miniero and released in 2010, highlights the stark contrasts between the stereotypical northern view of the people and customs of the Campania region. This year, our Saturday showcase screening was allotted to Emanuele Crialesse's *Terraferma (Dry Land, 2011)* Italy's submission to the Academy Awards. The film illustrates the difficulties and moral quandaries surrounding immigration in Italy, especially in Sicily and other smaller islands surrounding the southern portion of the peninsula. *Basilicata Coast to Coast*, Rocco Papaleo's 2009 production, suggests an undeniable regional focus, and the film lives up to its title in its narrative of four musicians who traverse the region to perform at a music festival. Finally, Nico Cirasola's 2009 film *Focaccia Blues* reveals the significance of the local flavor of Puglia by dramatizing the events surrounding a failed attempt by McDonald's to set up shop in the small town of Altamura. These five films, each one set in a different region of Italy, demonstrate an increasing emphasis on the local in Italian cinema, one which extends across an array of genres and themes.

This trend was explored further by the four participants in Saturday's conference. Professor Millicent Marcus spoke of neo-regionalism as a concept, while Italian journalist and film scholar Marco Olivieri explored its use in the works of Roberto Andò. Yale graduate student Christopher Kaiser scrutinized the "human face of immigration" in *Terraferma* and alumnus Joseph Luzzi, now Associate Professor of Italian at Bard College, presented Michelangelo Frammartino's *Le quattro volte* (2010) as "Calabrian cinema of poetry."

The thematic focus of neo-regionalism unified these films while offering an intriguing thread for the question-and-answer sessions that were led by the graduate students following the screenings. Once again, this year's film festival succeeded in bringing together members of the Yale community and lovers of Italian culture from throughout the greater New Haven area to appreciate and reflect upon Italian film production in the new millennium.

- Chris Kaiser and Taylor Papallo



Associates in Teaching Prizes

In the Spring of 2011, the Graduate School awarded an “Associates in Teaching Prize” to Michael Meadows for a course he and Professor Marcus designed entitled “Fellini, Antonioni, Pasolini.” The program, designed to extend the range of teaching experiences and responsibilities for advanced Ph.D. students, was one of sixteen selected for the spring semester of 2012.

Integrating the best of traditional and innovative teaching methods, the course combined close film analysis with a theoretically informed student film project. The goal was to cover an essential body of film from the “Golden Age” of Italian cinema in such a way that students would not only develop the capacity to critically engage films like *La dolce vita*, *L'eclisse*, and *Accattone*, but also develop a higher order sensitivity to issues of authority and interpretation as they transitioned from film viewers to filmmakers.

Michael Meadows remarked, “This was one of the most valuable and meaningful teaching experiences I have had at Yale. Firstly, to teach at Professor Marcus’s side is a prize in its own right. Her wealth of experience and endless generosity helped me in more ways than she can ever know. Moreover, the respect she showed for my ideas about course design, planning and holding seminar discussions and the institution of the course’s film project are a credit to her ability to mentor graduate students. She always made me feel that we were colleagues teaching the course together, never adviser and advisee. Secondly, I found it an incredible learning experience to teach a class where I held the critical reins. I came to appreciate how great a challenge it is to teach when I personally have to decide the intellectual and philosophical trajectory of the class. Thirdly, I found it extremely gratifying to put my experience as a Graduate Teaching Fellow

into practice while still at Yale. As a Fellow, I have worked with other graduate students, facilitating programs designed to help them become more confident teachers who deliberately think about teaching as a craft. During this time, I have encountered different teaching techniques, strategies and philosophies that have helped shape what I think good teaching is and who I am as a teacher. The Associates in Teaching program was an amazing opportunity for me to concretize and reflect on these experiences.

Finally, I wanted to highlight some of the great work students did in the class. Our final film project was designed to help students get to know the ‘signature style’ of Fellini, Antonioni and Pasolini as three great auteurs. Each film had three segments. The first was meant to be directly imitative of Fellini, upholding the notion of his “signature style”. The second was a translation of the Fellini segment into the style of Antonioni, looking for structural similarities and differences between the two. Lastly, the same scenario was remade in the style of Pasolini, but this time asking the students to add personal elements that might establish their own auteurial voice alongside Pasolini’s.”

The videos can be accessed at the following links:

- 1) <http://vimeo.com/41260846>
- 2) http://www.youtube.com/watch?v=Bue28-gW05w&feature=player_embedded

- Michael Meadows



From Campo to Campus

From the Yale Summer Session Program Director

Now that the summer feels like a distant memory, we are delighted to report that the 2012 edition of the YSS Italian Program was full of exciting, well-attended and successful events and activities.

Leaving with forty-six students was daunting at first, but within the first few days in Siena all the students were happily settled with their new host families and ready to joyfully begin their upcoming Italian adventure. We could see some of this joy in their eyes as they experienced the grandiose spectacle of the Palio di Siena, visited the landmarks of the Eternal City, the theaters of Siena, and the beaches of Versilia and Maremma.



This summer, for the first time, we celebrated Independence Day following the traditional lecture on Dante. Robert Pence (in the picture on the left with Prof. Mazzotta) spoke on “*The Divine Comedy: Poem of the Trial of the Soul*”. At the end the students sang God Bless America.

Furthermore, for the first time, some students took the opportunity to be part of a group of volunteers assisting disabled and elderly people in their trips to the doctor, making new friends in this community and observing the Italian culture from a new point of view.

Our students were pleased with their overall experience as evidenced by the thank you speeches delivered to the families at the farewell dinner.

This year, the program included two language classes, one in elementary Italian and the other in intermediate Italian, co-taught respectively by Michael Farina with Taylor Papallo and by Monica Georgeo with Francesco Rabissi with Christopher Nixon. Professor Millicent Marcus launched the new Italian Language and Cinema in Tuscany course with Professor Risa Sodi, and Professor Giuseppe Mazzotta taught Italian

Renaissance Theater assisted by Giulia Cardillo. Eleonora Buonocore was our well-regarded cultural guide.

It is tempting to relate the highlights of our time in Siena through the social events – the initial “Welcome party”, held once again at the Costone provided the students and their host families the opportunity to meet each other, renew our old friendships and set everyone on the right path of mutual trust, offering a concrete context of family life to guests, such as our students. The end of the five-week period was celebrated by a similar banquet of friendship, with a reception for the host families and their guests. It was a wonderful event: as in the past, our students took great pride in exhibiting their newly acquired linguistic skills through public speaking.

-Monica Georgeo

For the first time, two worlds that seemed as distant in my mind, the experience as a graduate student at Yale and my past life in Italy, could be fused together.

- Giulia Cardillo

As I enter my last year of graduate school, I feel very privileged to have been able to play a part in this signature program.

-Chris Nixon

While teaching is always fulfilling, there was something particularly and undeniably special about the opportunity to see my students speaking Italian in Italy.

-Taylor Papallo

Faculty Notes

Giuseppe Mazzotta, Sterling Professor in the Humanities for Italian. “I wish I could say that the year 2011-12 was particularly eventful. Mercifully, it was not. As in the past, I spent most of my time in the company of different authors: Dante, Boccaccio, Tasso, and Marino. They really did not want to talk to one another, and my instinct could not lead me blindly to choose one or the other as my sole best friend for the year. Dante, as usual, demanded more attention than the others. But I hope he is not going to get too complacent for too long! And I am pretty sure that, prodded by me, they agreed on one thing: readers attach themselves to what is alive. So, like an ancient peripatetic or a medieval itinerant, I went around with all of them in my head. But I spoke about each of them in isolation from the others, as the circumstances allowed. I gave just about eighteen lectures here at home and abroad, from Waco, Texas to Venice, from Siena (where I lectured for the Rome Institute of Liberal Arts, situated actually in Annapolis, Md to the Collegio Ghisleri in Pavia, from the Centro dantesco dei frati minori in Ravenna to Toronto (once for the Erasmus Annual Lecture and once for the International Conference on “Dante and the Christian Imagination). I should mention the pleasure of being in Los Angeles, of visiting St. Andrews in Scotland, Assumption College, SUNY at Stony Brook, and even a video Conference for Leeds University. I was especially delighted to see that the conversation between philosophers and *litterateurs*— S. Critchley, A. Nehamas and myself, which first appeared in Philosophical Alternatives was translated into Spanish, Bulgarian, Rumanian and Portuguese. The reaction triggered by the interview I recently gave to 3ammagazine.com, exceeded all expectations: it certainly makes one hesitatingly reflect on the vast outreach of the digital –age tentacles. An old unpublished paper of mine on Roberto Rossellini’s cinema appeared in Global Perspectives on Italian Literature, while two papers on Dante, one, ‘Musica e storia politica nel Paradiso XV-XVII’ was published in Critica del testo (Rome, 2011), the other “The Book of Questions,” appeared in Dante Studies vol. 129. Volume 128 of Dante studies, dedicated to Longfellow and edited by me and by the brilliant Yale graduate Professor Arielle Saiber, also came out this past year. During this stretch of time, Petrarch was not neglected: my piece on the Familiars was re-published in Reception and the Classics. Finally, “The Emergence of Modernity and the New World” came out in the volume New Worlds and the Italian Renaissance Contributions to the History of European Intellectual Culture. Let the picture at the side of this note make each of you say: *hodie tibi, cras mihi*.



In the picture: *Honorary degree recipient from the Catholic University of America Giuseppe Mazzotta (Doctor Humane Letters), far right, with Rev. Julian Carron, Cardinal Dolan, President John Garvey, and Cardinal Donald Wuerl, Archbishop of Washington and Chancellor of the University.*

Millicent Marcus "During the academic year 2011-12, I gave talks at the International Conference, *Revisioning Terrorism*, at Purdue University, the *International Conference on the Life and Work of Aharon Appelfeld*, at the University of Pennsylvania, the *Delirious Naples Conference* at NYU, the annual conference of the American Association of Italian Studies at College of Charleston, the panel for “Giorgio Bassani between Italy and America” at the Italian Cultural Institute, New York, and the “Convegno sul cinema dei territori” at L’università di Messina. I published the following essays, “Fellini and the Art of the Hyperfilm,” in *Global Perspectives on Italian Literature, Cinema, and Culture*, ed. Tonia Caterina Riviello (Salerno: Edisud, 2012), “The Seriousness of Play in Boccaccio’s *Decameron*” in the special issue of *MLN* dedicated to Giuseppe Mazzotta (January, 2012) and a shorter article entitled “Paradise lost? Cinema Paradiso and the challenge of the DVD commentary,” *The Italianist* 32 (2012), along with a review of *Memoria collettiva e memoria privata: il ricordo della Shoah come politica sociale*, ed. Stefania Lucamante, Monica Jansen, Raniero Speelman & Silvia Gaiga, in *Quaderni d’italianistica* 33;1 (Spring, 2012). In teaching, I enjoyed the wonderful adventure of collaborating with Michael Meadows under the aegis of the Associates in Teaching program. Our course on Fellini, Antonioni, Pasolini taught me that I still had a great deal to learn about teaching, specifically about how to move from the heights of theoretical abstraction to the concrete practice of technology-in-action. What I learned from Michael carried over to the summer course which I taught on the Siena program, “Cinema in Tuscany,” where I was emboldened to include a film-making component into the syllabus. Collaboration again was the key to an unforgettable teaching venture, this time with Risa Sodi, whose solidarity, ingenuity and expertise made for one of the most intellectually and emotionally satisfying study abroad experiences that I have ever had.

Risa Sodi’s first book, *A Dante of Our Time: Primo Levi and Auschwitz*, originally published in 1990, was reissued in 2012 as an e-book, and her article, “La terza via: Dante and Primo Levi,” was included in a special January 2012 issue of *Modern Language Notes* dedicated to Giuseppe Mazzotta. Last winter (December 2011) she served as the Scholar-in-Residence at the Brotherhood Synagogue in Manhattan, delivering two lectures, on “Primo Levi and the Shoah in Italy” and on “The Italian Jewish Experience,” and in April 2012 she delivered the 8th L’Chaim Lecture at Temple Beth Shalom (Hamden, CT) on “The Holocaust in Italy and Recent Art Restitution Efforts.” Sodi is completing an article on the Italian roots of racialism, and is researching the successful restitution from the U.S. of an Italian painting looted during the Holocaust. Last spring, Sodi organized and chaired sessions on language pedagogy at the ACTFL and AAIS conferences, on “Innovative Approaches to the Italian Language and Culture Curriculum” and “Integrating Language and Literature: The Role of the Language Program Director,” respectively. This summer in Siena, she team-taught a course with Penny Marcus.

Alumni News

Erminia Ardisino '93 PhD is Associate Professor at the University of Torino. She is extremely and permanently grateful to Yale University, to its Italian Department, to Yale Library system, and especially to the professors she met there, in particular the director of her dissertation, Prof. G. Mazzotta, who all together taught her how to do literary research and university teaching. Since her time at Yale, she has worked on Italian literature from Dante to Galileo, with special attention to the relationship with religion and the history of ideas. Among her books: "L'aspra tragedia"; Poesia e sacro in Torquato Tasso (1996); Tasso, Plotino, Ficino. In margine a un postillato (2003); Il Barocco e il sacro; La predicazione del teatino Paolo Aresi fra letteratura, immagini e scienza (2003); Il Seicento (2005); Tempo storico e tempo liturgico nella "Commedia" di Dante (2009); Galileo: la scrittura dell'esperienza. Studio sulle lettere (2010); and Narrativa italiana. Storia per generi (2011); She has published two critical editions: the Ovidio Metamorphoseos Vulgare (2001), and Angelo Galli's Operetta (2006), from manuscripts at the Beinecke Library. She has published and commented on a collection of Galileo's letters (2008). Her research also includes teaching Italian as second language (Leggere testi letterari, 2001, e La letteratura nei corsi di lingua. Dalla lettura alla creatività, 2009) and teaching poetry to children (Leggere poesia, 2010). In Torino, she has organized two seminars on Dante and one on Galileo. She had held several fellowships, among them one at the Italian Academy of America at Columbia University (2009).

Daniella Berman '07 BA writes, "I am still a PhD student at the Institute of Fine Arts at New York University, working on seventeenth- to eighteenth-century French art." (Routledge, 2005)

Diego Bertelli '11 PhD is currently completing the official biography of the Italian poet, Bartolo Cattafi. His main interests include Italian nineteenth- and twentieth-century poetry and novels, and translation. He contributed to The Encyclopedia of Italian Studies (Routledge, 2005) and has published articles and translations both in American and Italian literary journals. Diego was awarded the Premio Astrolabio Opera Prima for his poetry collection, L'imbuto di chiocciola, in 2008, and ranked as finalist at the Premio Alinari 2012 with the poetry collection Lo stato delle cose in sospenso. He also curated the bio-bibliographical content of the Cattafi's official website, at www.bartolocattafi.it.

Jo Ann Cavallo '87 PhD received a Modern Language Association of America award—the Aldo and Jeanne Scaglione Publication Award for a Manuscript in Italian Literary Studies—for her manuscript, "The World beyond Europe in the Romance Epics of Boiardo and Ariosto." This study will be published by the University of Toronto Press.

Paola Gaborata '87 PhD writes, "I was promoted to tenured Associate Professor, beginning July 1, and also appointed Acting Chair. My book, *Irresistible Signs: The Genius of Language and Italian National Identity*, was awarded a prize from the American Association of Italian Studies in May 2012, after having received a prior award from the Modern Language Association, in 2010. In conjunction with my tenure, I also received the Presidential Fellowship for Teaching Excellence."

Margie Karathanasis '01 BA writes, "I am still living in Italy, going on my sixth consecutive year now, and still in education. I have moved from teaching English and Citizenship at an Italian school to teaching English and Global Perspectives at an International School that follows the British, IGCSE and IB curriculum. While working at an Italian school certainly exercised my language skills much more, it was less of a professional challenge or opportunity for growth as a teacher. Now, in addition to teaching, I also have the responsibility for developing the school's extracurricular program, in which the students must participate in order to graduate, incorporating elements of creative, active and community service-oriented projects. This means having to develop ties with local Milanese organizations (NGOs, charities, etc.) and establish opportunities for our students to volunteer and participate in learning outside of the classroom.

Milan is a great place to live and work for me, with all of the wonderful aspects of Italy along with a nice mix of other cultures that most large cities bring. I'm settled here for the foreseeable future, as I have married a local Italian man and we both have jobs we enjoy. So if anyone is ever in the neighborhood, look me up on the Yale alumni network!"

Massimo Lollini PhD '92 received the following an award in 2012/2013 ACLS Digital Innovation Fellowship, Manuscripts and Incunabula in the Oregon Petrarch Open Book. In addition, he received a 2012 Summer Stipend for Humanities and Creative Arts Faculty. His recent lectures include "The Daimon, the Wisdom and the Pietas: Giambattista Vico's Paths to a More Than Human Humanism," and a keynote address at the Yale University graduate student symposium on "Giambattista Vico: Education, Politics and Poetics," in March 2012. He also lectured at the Modern Language Association in Seattle in January 2012, on "Humanist Studies and the Digital Age." The following articles were published: "Vico's More than Human Humanism" in *Annali d'Italianistica*, Vol. 29, (2011), 381-400; "Vico, Wilderness and the Places of Humanity" in *Romance Studies*, No. 2, April, 2011, 119-31; and "On Becoming Human: the Verum Factum Principle and Giambattista Vico's Humanism" in *MLN* 127.1, January 2011, 21-31.

Alumni Notes

Joseph Luzzi PhD '00, associate professor of Italian and director of Italian studies at Bard College, is the author of *Romantic Europe and the Ghost of Italy* (Yale UP, 2008), which received the Modern Language Association's Scaglione Prize for Italian Studies and was selected as an Outstanding Academic Title by Choice. His book, *A Cinema of Poetry: Aesthetics of the Italian Art Film*, is forthcoming from the Johns Hopkins University Press, and his recent essays and reviews have appeared in the *Times Literary Supplement*, *Bookforum*, *Cineaste*, *American Scholar*, and *Los Angeles Review of Books*. He is writing a book on Italian society and its cultural traditions—with a focus on the turbulent years under Silvio Berlusconi—that will be published by Farrar, Straus and Giroux.

Susan McDaniel '76 PhD writes, "In May, I retired and was named professor emeritus at Rocky Mountain College, where I taught and served seven years as academic vice president/provost. My husband and I will remain in Billings, Montana, which gives us easy access to high plains Indian rock art sites, national parks and some great fly fishing rivers. I have begun to catch up on some interests that I often neglected while teaching full time: creative writing, Italian cooking, music, and reading for pleasure. I expect that retirement will seem a reality in the fall, when I am free to travel or go camping as the academic year begins."

John C. McLucas '83 PhD has just finished his 28th year at Towson University in Baltimore, where he now chairs the Department of Foreign Languages. A sabbatical semester in spring 2012 allowed him to draft a translation of Calvino's paraphrase/commentary of the *Orlando Furioso*, in collaboration with Leslie Z. Morgan ('83 PhD Yale, Italian; Professor, Loyola University Maryland).

Andrea Moudarres '11 PhD is currently Visiting Assistant Professor in the Italian Department at the University of California, Los Angeles, under the auspices of the American Council of Learned Society's New Faculty Fellows Program (2012-2014). Before joining the UCLA faculty, he taught at the College of the Holy Cross in Worcester, Massachusetts. His interests include Renaissance epic, Dante, Humanism, Machiavelli and political philosophy, and the presence of classical literature in late medieval and early modern culture. He is co-editor of the volume *New Worlds and the Italian Renaissance: Contribution to the History of European Intellectual Culture* (Leiden: Brill, 2012), and has published articles on Dante, Islam in Quattrocento Humanism, Tasso, and Vico.

Emanuel L. Paparella '90 PhD writes, "I am currently semi-retired but continue to teach part-time both Italian Humanism and philosophy (at both Barry University and Broward College) in Florida. I reside in Sunrise with my wife, Cathy, and my three daughters, Cristina, Alessandra and Francesca. We have two grandchildren (Sophia and Nicholas) with a third on the way. On a professional level, I have finished an essay on a revisiting of Croce's philosophy vis-à-vis post-modernism titled "Una rivalutazione della Filosofia di Benedetto Croce" (*Libro Aperto*, Anno XXXIII, aprile-giugno, n. 69, 2012, Ravenna), a Neapolitan journal of philosophy directed by Ernesto Paolozzi, to commemorate sixty years since the death of Benedetto Croce. Moreover, I am currently putting the finishing touches on a new book titled *Europa: An Idea and A Journey* which is a collection of thirty essays on the cultural identity of the European Union that have already appeared in various places. The book, which is already on line as an e-book in the international magazine *Ovi*, should appear in hard cover within two months."

Massimo Pesaresi '90 PhD writes, "My book, *Grecian Vistas: Giacomo Leopardi and Romantic Hellas*, originally published in 1999 by the Centro Studi Leopardiani (Recanati, Italy) is forthcoming, at long last, in the US and some European countries. Amazon's Create Space is the new publisher. A similar reissue is planned also for *A Companion for Darkness: Classical Twilights in the II Millennium*, (LINCOM-EUROPA, 2006).

Alessandro Polcri '04 writes, "I received tenure and promotion to Associate Professor at Fordham. I published the book, *Luigi Pulci e la Chimera. Studi sull'allegoria nel Morgante* (Firenze, Società Editrice Fiorentina, 2010, pp. 318), in the series *Biblioteca di Letteratura*—a publication of the University of Florence (Italian Department)—directed by Professor Gino Tellini (www.sefeditrice.it).

Diane Senior '95 PhD is Chair of English at The Baldwin School in Bryn Mawr, PA.

Massimo Scalabrini '98 PhD writes, "I am Associate Professor of Italian and Director of Renaissance Studies at Indiana University, Bloomington. I recently finished an edited volume titled *Folengo in America*, which puts together innovative essays written in North America on Teofilo Folengo and the macaronic tradition. Among the contributors to the volume are two alumni of the Italian department, Ann Mullaney and Alessandro Polcri, and Yale Assistant Professor of Italian and Renaissance Studies Angela Matilde Capodivacca. The volume will be published in 2012 by Longo, Ravenna.

Trivia at Yale

NEWSLETTER STAFF

Ann DeLauro
Matteo Godi

*Managing Editors and
Designers*

Contributors

Carol Chiodo, Monica
Georgeo, Anna Iacovella,
Chris Kaiser, David
Lummus, Michael
Meadows, Millicent Marcus,
Giuseppe Mazzotta,
Christopher Nixon Taylor
Papallo, Siobhan Quinlan,
Kyle Skinner, Risa Sodi,
Aisha Woodward.

Several members of Yale's Italian Department celebrated their victory in the semester long trivia contest this past semester at the Temple Bar at Mory's. Italian Ph.D. candidates Chris Nixon, Siobhan Quinlan, Mike Meadows and Carol Chiodo were joined by colleagues from the History and Sociology Departments at Yale to win a free dinner at the club. Competition was fierce, but these grad students persevered (a trait they developed while writing their dissertations) and tackled trivia in feared categories such as sports, the sciences and Canadian culture. Planning is already underway for next year's team. Candidates with knowledge of baseball are especially encouraged to apply.



-Carol Chiodo

SAVE
THE
DATE

March 1-2, 2013 – Investigating *Impegno*: Twentieth and Twenty-First Century Perspectives on Commitment in Italian Literature and Film

April 18-21, 2013 – 8th Annual Italian Film Festival

Department of Italian Language and Literature

PO Box 208311

New Haven, CT 06520-8311

