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**PROFESSIONAL ADDRESS:** Department of Italian Language and Literature  
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**ACADEMIC TRAINING:**

**Ph.D.**, Yale University, 1974. (Italian)  
**B.A.**, Cornell University, 1968. (English)

**PROFESSIONAL EXPERIENCE:**

**Professor of Italian**, Yale University, 9/05 to the present  
**Mariano DiVito Professor of Italian Studies**, The University of Pennsylvania, 9/98 to 8/05  
**Emilio Goggio Visiting Professor**, University of Toronto, 2/23/03-4/11/03  
**Professor of Italian**, The University of Texas at Austin, 9/87 -/98  
**Visiting Professor** for Italian Studies Summer Institute in Florence, University of Pennsylvania and Bryn Mawr College, Summer 1987, 1988, 1989, 1991, 1993, 1995.  
**Visiting Professor**, Syracuse in Italy Program, 9/86-5/87  
**Associate Professor**, The University of Texas at Austin, 9/80-8/87  
**Assistant Professor**, The University of Texas at Austin, 9/74-8/80  
**Assistant Director**, University of Colorado, Study Abroad Program, Siena, Italy, 2/79-6/79  
**Instructor**, The University of Texas at Austin, 9/73-6/74  
**Teaching Fellow**, Yale University, 9/72-6/73

**HONORS, FELLOWSHIPS & GRANTS:**

- Premio Flaiano for *After Fellini*
- Presidential Book Prize awarded biennially by American Association of Italian Studies, 1995 for *Filmmaking by the Book* (also selected as one of *Choice's* "Outstanding Academic Books for 1993")
- Getty Senior Research Grant, 9/93 - 8/94
- President's Associates Award for Teaching Excellence, 1992
- Guggenheim Fellowship, 1989-1990

- Howard R. Marraro Prize awarded biennially for book on Italian Studies by the Modern Language Association of America, 1988 for *Italian Film in the Light of Neorealism*
- Research Assignment, University of Texas Research Institute, The University of Texas at Austin, 9/81-8/82; 9/88-12/88, 1/ 97-5/97
- American Council of Learned Societies Fellowship, 7/81-6/82
- Rockefeller Foundation Travel Grant, AFI Summer Institute, Los Angeles, 7/78
- Yale University Fellowship, Yale University, 9/69-6/73
- Fulbright Fellowship, Italy, 9/68-8/69
- Lane Cooper Scholarship, Cornell University, 9/67-6/68
- Phi Beta Kappa, Cornell University, 6/67

## **PUBLICATIONS:**

### **BOOKS:**

*Italian Film in the Shadow of Auschwitz*, Toronto: University Of Toronto Press, 2007, 187 pp.

*After Fellini: National Cinema in the Postmodern Age*, Baltimore: Johns Hopkins University Press, 2002, 377 pp.

*Filmmaking by the Book: Italian Cinema and Literary Adaptation*, Baltimore: Johns Hopkins University Press, 1993, 313pp.

*Italian Film in the Light of Neorealism*, Princeton University Press, 1986, 443 pp.

*An Allegory of Form: Literary Self-Consciousness in the 'Decameron'*, Stanford French and Italian Studies 18 (Saratoga, Cal., 1979), 136 pp.

### **EDITED VOLUME:**

*New Reflections on Primo Levi Before and After Auschwitz*, co-edited with Risa Sodi, New York: Palgrave-Macmillan, 2011.

### **ESSAYS:**

“Trinacria: la forma del desiderio in *L'avventura*,” in *Michelangelo Antonioni: Prospettive, culture, politiche, spazi*, ed. Alberto Boschi and Francesco Di Chiara (Milan: Il Castoro, 2015), pp. 260-269.

“Federico Bondi’s *Mar nero*: Channelling the Geographic Unconscious,” in *Destination Italy: Representing Migration in Contemporary Media and Narrative*, ed. Emma Bond, Guido Bonsaver and Federico Faloppa (Bern: Peter Lang, 2015), pp. 365-375.

“History and Afterness: Italian National Identity on International Screens: Cannes 2008,” in *L'Italia allo specchio: Linguaggi e identita italiane nel mondo*, ed. by Fabio Finotti

and Marina Johnston (Padua, Marsilio, 2015), pp. 241-250.

“Adventures in Interdisciplinarity: Teaching *The Periodic Table*, MLA Approaches to Teaching World Literature series (New York: MLA, 2014), 105-116.

“The Child as ‘custode della memoria futura’: *The Man Who Will Come* and the Massacre of Marzabotto,” *Quaderni d’italianistica*, 34 (2013): 133-148.

“Boccaccio and the Seventh Art: The Decameronian Films of Fellini, De Laurentiis, Pasolini, Woody Allen,” *Mediaevalia* 34 (2013): 267-279.

“Fellini and the Art of the Hyperfilm,” *Global Perspectives on Italian Literature, Cinema, and Culture*, ed. Tonia Caterina Riviello (Salerno: Edisud, 2012), pp. 123-138.

“Return of the Referent: Italian Cinema for the New Millennium,” *Semiotica* 183, No. 1 (2011), 273-282.

“Da *L’oro di Roma* a *Hotel Meina*: La Shoah secondo Lizzani,” in *Carlo Lizzani: Un lungo viaggio nel cinema*, ed. Vito Zaggaro (Venice, Marsilio 2010), pp. 157-166.

“Il cinema come specchio della memoria,” in *Storia della Shoah in Italia* (Turin: UTET, 2010), pp. 419-433.

“The Ironist and the Auteur: Post-Realism in Paolo Sorrentino’s *Il Divo*,” *The Italianist* 30.2 (2010) pp. 245-257, and 269-271.

“*Romanzo criminale*: The Novel and the Film through the Prism of Pasolini,” in *Watching Pages, Reading Picture: Cinema and Modern Literature in Italy*, ed. Daniela De Pau and Georgina Torello (Newcastle on Tyne: Cambridge Scholars Publishing, 2008), pp. 393-405.

“La scrittura sullo schermo: il martirio anti-mafia come epitaffio nel cinema contemporaneo,” *Sinergie narrative*,” ed. Guido Bonsaver, Martin McLaughlin, Franca Pellegrini (Florence: Franco Cesati, 2008), pp. 73-81.

“Pina’s Pregnancy, Traumatic Realism, and the After-Life of *Open City*” *Italica* 22 (Winter 2008), 426-438.

“In Memoriam: The Neorealist Legacy in the Contemporary Sicilian Anti-mafia Film,” in *Italian Neorealism and Global Cinema*, ed. Laura E. Ruberto & Kristi M. Wilson (Detroit: Wayne State University Press, 2007), pp. 290-306.

“Weak Memory: Italian Holocaust Cinema from the End of WWII to the End of the Cold War,” (Williamsburg: Department of Religion, College of William and Mary, 2007), 74-84.

“The Ecstasy of Authorship in *Generale della Rovere*,” *Esperienze letterarie* 31 No. 4 (2006), pp. 83-95.

“Un’ora e mezzo particolare: Teaching Fascism with Ettore Scola,” *Italica* 83 (2006), 38-46.

“Insegnare con il cinema dei Taviani,” *Utopisti, Esagerati: Il cinema di Paolo e Vittorio Taviani*, ed. Vito Zagarrìo (Venice: Marsiglio, 2004), pp. 286-293.

*Film d’amore e d’anarchia: Love and Anarchy*, in *The Cinema of Italy*, ed. Giorgio Bertellini (London and New York: Wallflower Press, 2004), pp. 183-191.

“Celluloid and the Palimpsest of Cinematic Memory: Carlo Lizzani’s Film of the Story Behind *Open City*,” in *Roberto Rossellini’s ‘Open City,’* ed. Sidney Gottlieb (Cambridge, U.K.: Cambridge University Press, 2004), pp. 67-84.

“The Saraghina Syndrome, or Fellini and the Phenomenology of Dance,” *Italica* 81 (Summer 2004), 221-230.

“The Tale of Maestro Alberto (10.1),” *The Decameron: First Day in Perspective*, ed. Elissa Weaver, (Toronto: University of Toronto Press, 2004), pp. 222-240.

“Ghost Stories: The Haunted History of the Italian Holocaust and the Case of Rosetta Loy,” *The Representation of the Holocaust in Literature and Film*, ed. Marc Lee Raphael (Williamsburg: The College of William and Mary, 2003), pp. 63-73.

“Ettore Scola’s *Concorrenza sleale*: The Alter-Biography of the Other-in-Our Midst,” *Incontri con il cinema italiano*, ed. Antonio Vitti (Caltanissetta: Salvatore Sciascia, 2003), pp. 79-94.

“Ma quale Manzone [sic] se io te porto verdone: An Italian Rock Video as Cultural Studies Text,” *Romance Languages Annual XII* (2000), 196-202.

“Primo Levi: The Biographer’s Challenge and the Reader’s Double Bind,” *Italica* 80 (Spring 2003), 64-69.

“Una Pasqua sanguigna. Da Verga a De Santis tramite Visconti,” *Non c’è pace tra gli ulivi: Un neorealismo postmoderno*, ed. Vito Zagarrìo (Roma: Fondazione Scuola Nazionale di Cinema, 2002), pp. 107-113.

“From Fallo to Philly and Back: An Amateur Historian Reconstructs a Remarkable Immigrant Life,” *Via* (Voices in Italian Americana) 13 (Fall 2002), 13-24.

“Me lo dici babbo che gioco è?": The Serious Humor of *La vita è bella*, *Italica* 77 (2000), 153-170.

"Rossellini's *Paisà*: National Identity by Means of Montage," *Italian Quarterly* (Winter-Fall, 2000), pp. 295-302.

"Umbilical Scenes: Where Filmmakers Foreground their Relationships to Literary Sources," *Romance Languages Annual X* (1998), pp. xix-xxiv (double-columns).

"The Italian Body Politic Is a Woman: Feminized National Identity in Postwar Italian Film," *Sparks and Seeds: Medieval Literature and its Afterlife: Essays in Honor of John Freccero*, (Brepols, 2000), pp. 285-302

"Palimpsest Vs. Pastiche: Revisiting Neorealism in the 1990's," *Annali d'Italianistica* 17 (1999), 56-68.

"Visconti's *Bellissima*: The Diva, the Mirror, and the Screen," *Italian Culture* 17 (1999), pp. 9-17.

"Liberating the Garden: Eden and the Fall from *Paisà* to *Mediterraneo*," in *Italy and America 1943-44* (Naples: La Città del Sole, 1997), pp. 549-570.

"I misteriosi fegatelli di *Ginger e Fred*," *Mystfest 1997* (Milan: Mondadori, 1997), pp. 275-285.

"The Neo-neorealist Screenplay I Always Wanted to Write," *Romance Languages Annual 8* (1997): 222-224 (double columns).

"Beyond *cinema politico*: Family as Political Allegory in *Tre fratelli*" in *Poet of Civic Courage: The Films of Francesco Rosi*, ed. Carlo Testa (Wiltshire, Eng: Flick Books, 1997), pp. 116-137.

"*Caro diario* and the Cinematic Body of Nanni Moretti" *Italica*. 73 (Summer 1996), 233-247.

"Anton Giulio Bragaglia's *Thaïs* or The Death of the Diva + The Rise of the *Scenoplastica* = The Birth of Futurist Cinema," *South Central Review* 13 *Special Issue on Futurism and the Avant-Garde*, (Summer/Fall 1996), 63-81.

"Cane da grembo o carne in scatola? Il Divismo in *Anna* e *La strega bruciata viva* in *Studi Viscontiani*, eds. David Bruni and Veronica Pravadelli (Venice: Marsilio Editori, 1997), pp. 107-120.

"Who Owns Film Studies?" *Romance Languages Annual 5* (1993), 239-245 (double columns).

"Miss Mondina, Miss Sirena, Miss Farina: The Feminized Body Politic from *Bitter Rice* to *La voce della luna*," *Romance Languages Annual 4* (1992), 296-300 (double columns).

"Angelica's Loveknots: The Poetics of Requited Desire in *Orlando Furioso* 19 and 23," *Philological Quarterly* 72 (Winter 1993), 33-48.

"Screening the *Decameron*," *Studi sul Boccaccio* 20 (1991-92), 345-353.

"Kaos: Pirandello Liberato." *Il Cinema e Pirandello, Atti del Convegno di Pavia 8-10 novembre 1990*, 33-41.

"Cross-Fertilizations: Folklore and Literature in *Decameron* 4.5", *Italica* 66 (Winter 1988), pp. 383-398.

"Bertolucci's *Last Emperor* and the Case for National Cinema," in *Romance Languages Annual*, I (1989), 45-52 (double columns).

"Lectura Boccaccii: *Decameron* I, 10, The Decameron First Day in Perspective, ed. Elissa Weaver (Toronto: University of Toronto Press), pp 222-240.

"Misogyny as Misreading: A Gloss on *Decameron* VIII, 7" *Stanford Italian Review*, IV, 1 (Spring 1984), pp. 23-40.

"The *Decameron*: Pasolini as a Reader of Boccaccio," *Italian Quarterly* 32-22 (Fall 1980-Winter 1981), pp. 175-180.

"The Sweet New Style Reconsidered: A Gloss on the Tale of Cimone (*Decameron* V, 1)," *Italian Quarterly* 21 (Summer 1980), pp. 5-16.

"Fellini's *Casanova*: Portrait of the Artist", *Quarterly Review of Film Studies*, 5 (Winter 1980), pp. 19-34.

"An Allegory of Two Gardens: The Tale of Madonna Dianora (*Decameron* X, 5)," *Forum Italicum*, 14 (Fall 1980), pp. 162-173.

"Faith's Fiction: A Gloss on the Tale of Melchisedech and the Three Rings (*Decameron* I, 3)," *Canadian Journal of Italian Studies* II, (1978-1979), pp. 40-55.

"Seduction by Silence: A Gloss on the Tales of Masetto (*Decameron* III, 1) and Alatiel (*Decameron* II, 7)," *Philological Quarterly*, 58 (Winter 1979), pp. 1-15.

"The Accommodating Frate Alberto: A Gloss on *Decameron* IV, 2," *Italica*, 56 (Spring 1979), pp. 3-21.

"Fellini's *Amarcord*: Film as Memory," *Quarterly Review of Film Studies*, 2 (November 1977), pp. 418-425.

"Pier Pasolini's Poetics of Film," *Yale Italian Studies* 1 (Spring 1977), 184-194.

"Ser Ciappelletto: A Reader's Guide to the *Decameron*," *The Humanities Association Review*, 26 (Fall 1975), pp. 275-288.

## SHORT ESSAYS, REPRINTS, CHAPTERS IN BOOKS, DVD'S:

"The Seriousness of Play in Boccaccio's *Decameron*," *MLN* 127 (January 2012), No. 1 Supplement dedicated to Giuseppe Mazzotta, pp. 42-46.

"Paradise lost? *Cinema Paradiso* and the challenge of the DVD commentary," *The Italianist* 32 (2012), pp. 300-303.

Forward to *Shaping an Identity: Adapting, Rewriting and Remaking Italian Literature*, ed. Arancibia, Fulginiti, Gaudet, Granata, Ouji, Santini (Toronto: Legas, 2012), pp. 7-9.

Reprinted essay, now in Italian Translation/"*Il Vangelo secondo Matteo* di Pasolini: Lo sguardo della fede," in *Tre studi su Il Vangelo secondo Matteo*, ed. Tomaso Subini (Milan: Libreria Cortina, 2010), pp. 1-31.

"Freccero on *Blow-Up*: Toward a Macro-vision of Italian Film," *MLN* Special Issue in Honor of J. Freccero, 124.5 Supplement (December 2009), 224- 229.

"A Coming-of-Age Story: Some Thoughts on the Rise of Film Studies in the U.S." *Italian Studies* 63 (Autumn, 2008), pp. 266-269.

Forward to *Suffer the Children: Growing Up in Italy During World War II*, by Donato De Simone (Bloomington: Xlibris, 2007), pp. 15-17.

Running Commentary for Special Edition of *Cinema Paradiso*, DVD, Weinstein Company, 2006.

"Misogyny as Misreading: A Gloss on *Decameron* VIII.7" in *Boccaccio and Feminist Criticism*, ed. Thomas C. Stillinger and F. Regina Psaki (Chapel Hill: Annali d'Italianistica), 2006, pp. 129-143).

"Fellini's *Ginger and Fred*, or Postmodern Simulation Meets Hollywood Romance" in *Federico Fellini: Contemporary Perspectives*, ed. Frank Burke and Marguerite Waller, (Toronto: University of Toronto Press, 2002).

"Visconti's *Senso*: The Risorgimento According to Gramsci or Historical Revisionism Meets Cinematic Innovation," in *Making and Remaking Italy: The Cultivation of National Identity around the Risorgimento*, ed. Albert Ascoli and Krystyna von Henneberg (Oxford, England: Berg, 2001), pp. 277-296.

"Cane da grembo o carne in scatola? Divismo in Visconti's "Anna" and "La strega bruciata viva," in *Women in Italian Cinema*, ed. Tonia Riviello (Rome: Fabio Croce, 2001), pp. 57-74.

"A Corridor with a View: Florence through the Eyes of Rossellini," *Forum Italicum* 33 (Spring 1999), 161-168

Review article: "Perché il lungo silenzio? Giuseppe De Santis and the Story of a Certain Neorealism," *Italica* 74 (Spring 1997), 92-96.

Two entries in *Encyclopedia of Contemporary Italian Culture*, ed. Gino Moliterno (London: Routledge, 2000)

Thirteen entries on Italian actors and directors for the British Film Institute's *Companion to Italian Cinema*, ed. Geoffrey Nowell-Smith (London: Cassell, 1996).

"Fellini's *La Strada*: Transcending Neorealism" in *Perspectives on Fellini*, ed. Bondanella and Degli-Esposti (New York: G.K. Hall, 1993), pp. 87-99. Reprinted from *Italian Film in the Light of Neorealism*.

"Literature and Film," *Dictionary of Italian Literature*, ed. Peter and Julia Bondanella (Westport, Conn.: Greenwood, 1996), pp. 332-338.

Introduction to William Van Watson's *Pier Paolo Pasolini and the Theater of the Word*, (Ann Arbor, U.M.I. Press, 1989), ix-xii.

"Healing Fictions: A Medieval Practice of Poetry Therapy", in *Poetry as Therapy*, ed. Morris R. Morrison (N.Y. Human Science Press, 1987), pp. 112-117.

"Having It Both Ways: An Introductory Course on Foreign Film," *Association of Department of Foreign Languages Bulletin*, 17 (September 1985), pp. 29-30.

## REVIEWS:

### Book Review

*Landscape and Memory in Post-Fascist Italian Film: Cinema Year Zero*, Giuliana Minghelli. London and New York: Routledge Advances in Film Studies: 2013. In *Journal of Italian Cinema & Media Studies* Vol. 2 No. 1, 2014, pp. 125-127.

*Memoria collettiva e memoria privata: il ricordo della Shoah come politica sociale*, ed. Stefania Lucamante, Monica Jansen, Raniero Speelman & Silvia Gaiga, (Utrecht: Universiteit Utrecht, 2008), in *Quaderni d'italianistica* 33;1 (Spring, 2012), pp. 151-155.

David Myers, Massimo Ciavoletta, Peter Reill, Geoffrey Symcox, *Acculturation & Its Discontents*, *Quaderni d'italianistica* 30, 2 (2009)

Sergio Parussa, *Writing as Freedom, Writing as Testimony: Four Italian Writers and Judaism*. *Journal of Modern Italian Studies* 15 (March 2010), pp. 319-321.



- Rita Cavigioli, *Women of a Certain Age: Contemporary Italian Fictions of Female Aging*, *Italica* 84 (Winter, 2007), 889-890.
- Jacqueline Reich and Piero Garofalo, eds. *Reviewing Fascism: Italian Cinema, 1922-1943*, in *Via*, No. 2 (2006), pp. 142-145.
- Alessia Ricciardi. *The Ends of Mourning: Psychoanalysis, Literature, Film*. *Quaderni d'italianistica*, 2214, No. 2 (2003).
- Peter Bondanella, *Umberto Eco and the Open Text: Semiotics, Fiction, Popular Culture*, *Annali d'italianistica* 16, 1998, 434-436.
- Patrick Rumble, *Allegories of Contamination, Pier Paolo Pasolini's 'Trilogy of Life'*, *Forum Italicum* 30 (Fall 1996), 476-480.
- Roberto Rossellini, *My Method: Writings and Interviews*, in *Journal of Modern Italian Studies*, 2 (1997), 270-272.
- Steven Grossvogel, *Ambiguity and Allusion in Boccaccio's 'Filocolo'*, *Forum Italicum*, (Spring, 1994), 194-5.
- James McGregor, *The Shades of Aeneas*, *Renaissance Quarterly* 45 (Winter 1993), 833-836.
- Rachel Jacoff and William Stephany, *Lectura Dantis Americana: Inferno II*, *Speculum* 66 (October, 1991), 898-901.
- Annali d'Italianistica* VI, "Literature and Film" Issue, *Italica*, 67 (Autumn, 1990), 419-423.
- Giuseppe Mazzotta, *The World at Play in Boccaccio's 'Decameron'*, *Italica* 66 (Summer, 1989), 227-230.
- John Freccero, *Dante: The Poetics of Conversion*, in *Speculum* 63 (Jan. 1988), 152-155.
- David Wallace, *Chaucer and the Early Writing of Boccaccio* in *Italica* 63 (Autumn, 1986), 315-318.
- Lucia Marino, *The Decameron 'Cornice': Allusion, Allegory, and Iconology*, *Italica* 60 (Autumn 1983), pp. 277-278.
- Franco Cordelli, *Le forze in Campo* in *World Literature Today*, 54 (Spring 1980), p. 266.
- Boccaccio: Secoli di vita. Atti del Congresso Internazionale*, ed. Marga Cottino-Jones and Edward F. Tuttle, *Italica* 60 (Summer 1983), pp. 165-169.
- Luigi Pirandello, *Shoot!* in *Reprint Bulletin-Book Reviews*, XXIV (1979), p. 39.

Charles Singleton, *An Essay on the 'Vita Nuova' in Reprint Bulletin-Book Reviews*, XXIII, 3 (1978), p. 38.

Charles Singleton, *Commedia: Elements of Structure and Journey to Beatrice in Reprint Bulletin-Book Reviews*, XXIII, 2 (1978), p. 33.

### INVITED LECTURES, PUBLIC LECTURES:

“The Restless Priest and the Reluctant Pope: Nanni Moretti’s Journey from *La messa è finita* to *Habemus Papam*,” College of Charleston, March 11 and Baylor University, March 18, 2015.

“Italian Cinema and Holocaust Memory,” College of Charleston, March 12, 2015.

Gave a series of five presentations as the Andrea and Charles Bronfman Distinguished Visiting Professor at College of William and Mary, March 18-20, 2014.

“Me lo dici babbo, che gioco è?” *The Serious Humor of Life Is Beautiful*,” Georgetown University, Washington, D.C., Nov. 14, 2012.

Introduction to *Miracolo a Milano*, National Gallery of Art, Washington D.C. February 4, 2011.

“Ghost Stories: Italian Cinema and Holocaust Memory,” Keynote address, California Indisciplinary Consortium of Italian Studies, Los Angeles, USC, Feb. 18, 2011.

“Federico Fellini and the Art of the Hyperfilm,” Rutgers, New Brunswick, March 9, 2011.

“Return of the Repressed: Italian Cinema and Holocaust Memory,” “The Langsam Barsan Simches Lecture, Tufts, Medford MA, March 14, 2011.

"Italian Cinema in the Age of Afterness: *Il divo*, *Gomorra* and the Poetics of Post-Realism." Keynote address, Simposio cinematografico sulle nuove tendenze nel cinema italiano moderno e contemporaneo,” Indiana University, April 16, 2011.

“When Book Meets Film: Cinematic Adaptation and the Renewal of Culture,” Keynote Address, Shaping an Identity: Adapting, Rewriting and Remaking Italian Literature,” A Graduate Conference, University of Toronto, May 7, 2011.

Introduction to and Discussion of *The Gospel According to Matthew*, CUNY Television, June 2011.

“The Serious Humor of *Life Is Beautiful*,” Jewish Community Center, New Haven, January 30, 2010.

“When Old Stories are Given New Life: Literature into Film and the Renewal of Culture,” Johns Hopkins University, March 8, 2010.

“Italian Holocaust Cinema: The Painful Necessity of Memory,” Boston University, January 31, 2010.

“The Ironist and the Auteur: Post-Realism in Paolo Sorrentino’s *Il Divo*” keynote address, Chiasmi, Graduate Student Conference, Brown University, March 12.

“Rock Opera + Legal Brief = Paolo Sorrentino’s *Il Divo*,” Conn College, New London, April 29, 2010.

“Italian Film and Holocaust Memory,” Ohio State University, November 4.

“Italian Film in the Age of Afterness: *Il Divo*, *Gomorra* and the Poetics of Post-realism,” Maria Ringrose Memorial Lecture, University of California at Berkeley, Nov. 1, 2010.

“The Realist Revenant: The Process of Still Photographs in *Blow Up*, *Three Brothers*, and *The One Hundred Steps*” keynote address for conference on photography and literature, University of Warwick, U.K. March 13, 2009

Five lectures as the Andrea and Charles Bronfman Distinguished Visiting Professor in Judaic Studies, College of William and Mary, Williamsburg, Va. March 17-20, 2009.

“When Life Was Not So Beautiful: Italy, 1938 in Ettore Scola’s *Unfair Competition*,” University of Maryland, March 29, 2009

“Italian Cinema and Holocaust Memory,” Mario Stella Distinguished Lecture, University of Calgary, October 22, 2009

“When Old Stories Are Given New Life: Literature into Film and the Renewal of Culture,” Lansdowne Distinguished Lecture, University of Victoria, October 23, 2009.

“The Holocaust, the Cinema, and “the Italian Case,” in Ettore Scola’s ‘43- ‘97,” University of Victoria, October 23, 2009.

“The Ironist and the Auteur: Post-Realism in Sorrentino’s *IL DIVO*,” Yale, Nov. 17, 2009.

“Italian National Identity on International Screens: Cannes 2008,” AISLLI, University of Pennsylvania, Dec. 4, 2009.

“Rosetta Loy’s *La parola ebreo*: The Woman Remembers the Girl Who Watched,” in the commemoration of “Il Giorno della Memoria,” Institute of Italian Culture, New York, Jan. 30, 2008.

“Ricky Tognazzi’s *Canone inverso* and the Haunting Strains of Holocaust Memory,”  
Fifteenth Annual Connie De Marco Lecture, Florida Atlantic University, Boca Raton,  
Fla. Feb. 9, 2008.

Book Presentation for De Bosis seminar, Harvard University, March 12, 2008

“Italian Film in the Shadow of Auschwitz,” Wellesley College, March 13, 2008

“The Seriousness of Play in Boccaccio’s *Decameron*,” Tra Amici: Conference in Honor  
of Giuseppe Mazzotta, Mary Washington University, Fredericksburg, VA. March 28,  
2008.

“Freccero’s Take on *Blow-Up*: Toward a Macro-Vision of Italian Film,” at Homecoming  
Conference in Honor of John Freccero, Johns Hopkins University, May 2, 2008.

Introduced three films and led Q&A sessions following screenings at San Francisco  
Jewish Film Festival, August 4-6, 2008.

“Pina’s pregnancy, Traumatic Realism, and the Afterlife of *Rome Open City*,”  
Connecticut College, New London, Nov. 21, 2008.

“Il quadro nell’inquadratura” Paintings and Meanings in Italian Cinema, Italian Institute  
of Culture, New York, Dec. 5, 2008.

Also presented at New York Film Academy, Dec. 8, 2008.

“A Tribute to Primo Levi,” Italian Institute of Culture,” New York, 1/29/07.

“Return of the Referent: Italian Cinema for the New Millennium,” in lecture series on  
“Thinking Italian Film,” University of Leeds, U.K. Feb. 2, 2007.

“When Old Stories Are Given New Life: Literature into Film and the Renovation of  
Culture,” Cambridge University, March 1, 2007.

“The Realist Revenant: The Procession of Still Photographs in Blow Up, Three Brothers,  
and The One Hundred Steps,” Graduate Film Studies Workshop, Cambridge University,  
March 2, 2007.

“When Old Stories Are Given New Life: Literature into Film and the Renovation of  
Culture,” “Keynote Address, Graduate Conference, CUNY Graduate Center, March 9,  
2007.

Introduction to, and post-screening discussion of the film Respiro at Seton Hall  
University, March 20, 2007.

“In Memoriam: The Art of Portraiture in the Contemporary Anti-Mafia Martyr Film,”  
Keynote Address, Graduate Conference, Wayne State University, April 7, 2007.

“Return of the Repressed: Italian Cinema and Holocaust Memory,” Keynote Address, Graduate Student Conference, University of Toronto, April 28, 2007.

“The Ecstasy of Authorship in *Generale della Rovere*,” Homage to Roberto Rossellini Faculty Symposium, Yale University, April 21, 2007.

“Self Portrait in Carbon,” Answering Auschwitz: Science and Humanism After the Fall,” Hofstra University, April 27, 2007.

“Return of the Referent: Still Photography and the Indexical Sign in *Blow-Up*, *Tre Fratelli*, and *I cento passi*,” American Association of Italian Studies annual conference, Colorado Springs, May 4 2007.

“The Writing on the Screen: The Contemporary Anti-Mafia Martyr Film as Epitaph,” Keynote Address for a conference entitled Narrative Synergies: Cinema and Literature in Contemporary Italy, Oxford University, 1/20/06

“When Life Was Not So Beautiful: Italy, 1938 in the Films of Ettore Scola,” Whitney Humanities Series, 3/1/06

“Return of the Repressed: Italian Cinema and Holocaust Memory, Florida State University, 3/15/06

“Laura Mulvey and the Uses of Feminist Film Theory,” Mt. Holyoke College, 3/30/06

“Return of the Referent: Italian Cinema for the New Millennium,” Keynote, Yale graduate student conference, 4/22/06

“How to Teach Films from Literary Sources: An Immodest Proposal,” University of Southern Connecticut, 4/28/06

“Return of the Repressed: Italian Cinema and Holocaust Memory,” University of California at Riverside, 5/16/06

“The Art of Portraiture in the Contemporary Italian Anti-Mafia Martyr Film” Franklin and Marshall College summer program in Vicchio, Italy 6/14/06

“Return of the Repressed: Italian Cinema and Holocaust Memory,” University of Maryland, 11/10/06

“Italian Cinema for the New Millennium: Return of the Referent,” Traces and Symbols in Italian Neorealism conference, University of Pennsylvania, 12/2/06.

History and Culture of Italian Jewry, University of Delaware Hillel, September 10, 2004.

“Return of the Repressed: Italian Cinema and Holocaust Memory,” University of Texas, March 12, 2004.

“Return of the Repressed: Italian Cinema and Holocaust Memory,” University of Wisconsin, Madison, October 3, 2003.

“The Taviani Brothers” *Night of the Shooting Stars*, Miami of Ohio Program in Florence, July 22, 2003.

“Toward a New Italian Cinema: Emerging from the Shadows of the Video Age,” Sarah Lawrence Program in Florence, June 11, 2003.

Washington University Program in Rome, July 1, 2003

“Cinema and the Holocaust,” Kaiserman Y, Wynnewood, PA, May 6, 2003.

Three Emilio Goggio Lectures at the University of Toronto: “Andrea and Antonio Frazzi’s *The Sky Is Falling* in the Eyes of the Child Witness to Holocaust History,” April 2, 2003, “Dad, Will You Tell Me What Game This Is: The Serious Humor of Benigni’s *Life Is Beautiful*” March 31, 2003, “Ricky Tognazzi’s *Canone inverso* and the Haunting Strains of Holocaust Memory,” March 24, 2003.

“In Memoriam: The Neorealist Legacy in the Contemporary Sicilian Anti-Mafia Film,” University of Texas, Austin, Feb. 13, 2003.

“From Fallo to Philly and Back: An Amateur Historian Reconstructs a Remarkable Italian Immigrant Life,” Dorothea’s House, Princeton, Feb. 2, 2003.

“Ettore Scola’s *Unfair Competition* of the Alter-Biography of the Other-in-our-midst.” Miami of Ohio, Jan. 31, 2003.

“Psychoanalysis and Feminist Film Theory,” The Friends of the Cleveland Psychoanalytic Center, Oct. 26, 2002.

“In Memoriam: “L’eredità neorealista nel cinema siciliano anti-mafia contemporaneo,” Messina, July 8, Taormina, July 9, and Palermo, July 11, 2002.

“Toward a New Italian Cinema: Emerging from the Shadows from the Video Age,” University of Virginia, Charlottesville, October 29, 2001.

“A Corridor With a View: Florence through the Eyes of Rossellini,” Philadelphia Academy of Fine Arts, in conjunction with the Splendor of Florence Festival, October 14, 2001.

"Fellini's *Ginger and Fred*: Where Postmodern Simulation Meets Hollywood Romance," Tulane University, March 21, 2001.

"Holocaust and the Fiction Film," seminar presented at annual conference of Association of Holocaust Organizations, U.S. Holocaust Memorial Museum, Washington, D.C. Jan. 29, 2001.

Introduction and discussion of *Open City*, inaugural film of "Women of Italy" film series, Carnegie Museum, Pittsburgh, Jan. 12, 2001

"Supercafone; An Italian Rock Video as Cultural Studies Text," University of Pittsburgh, Jan. 12, 2001.

Introduction to Giuseppe Piccioni's *Fuori dal mondo*, Istituto di Cultura Italiano and Visions Theater, Washington, D.C. Sept. 15, 2000.

"Laura Mulvey and the Uses of Feminist Film Criticism," Guest lecture in Gaetana Marrone Puglia's class on Women and European Cinema, November 10, 1999.

"'Dad, Will You Tell Me What Game This Is?' The Serious Humor of 'Life Is Beautiful'," Washington University, St. Louis, Mo., November 5, 1999. Also delivered at the following venues: Yale University, Feb. 18, 2000, Istituto di Cultura Italiano, Washington, D.C. Feb. 25, 2000, University of Georgia, Athens, Georgia, March 13, 2000, Beaver College, Glenside, Pa, March 21, 2000.

"Italian Cinema in the 1990's" Benvenuto Lodge, Order of Sons of Italy in America, October 15, 1999.

"A Corridor with a View: The Image of Florence in Rossellini's *Paisà*" Address for Vittorini Awards Ceremony, University of Pennsylvania, April 27, 1999.

"Literature into Film: A Defense of Unfaithful Adaptations," Homecoming Address, University of Pennsylvania, October 30, 1998. Also delivered in Distinguished Scholar Series, University of Delaware, March 12, 1999, as guest lecture for Delaware Valley Chapter of AATI, Chestnut Hill College, Philadelphia, May 1, 1999; at University of Virginia, Charlottesville, Va. Nov. 19, 1999 and at America-Italy Society, Philadelphia, March 22, 2000

Banquet address, Columbus Day Gala, Order of Sons of Italy in America, Philadelphia, PA, October 10, 1998.

"Levi According to Rosi," Italian Cultural Institute, Washington, D.C., December 15, 1997.

"Umbilical Scenes: Where Filmmakers Foreground their Relationship to Literary Sources," Duke University, April 9, 1999, also presented as

Keynote Address for annual Purdue Conference on Romance Languages, Literatures, and Film, October 16, 1998,

West Lafayette, Indiana, for colloquium at University of Pennsylvania, March 20, 1998, for graduate student conferences at Cornell University, February 14, 1998 and University of Chicago, Nov. 1, 1997.

"From Conscience to Hyperconsciousness: The *Bicycle Thief* Syndrome in Postwar Italian Cinema," Fourth Annual Connie De Marco Lecture, Florida Atlantic University, Boca Raton, Florida, March 16, 1997.

"The Italian Body Politic Is a Woman: Feminized National Identity in Literature and Film," Madison, Wisconsin, The University of Wisconsin, March 1, 1996.

"Screening *The Decameron*," Victoria, University of Victoria, February 10, 1996.

"The Italian Body Politic is a Woman," Victoria, University of Victoria, February 9, 1996.

"Anton Giulio Bragaglia's *Thais*" Vancouver, University of British Columbia, February 8, 1996.

"The Italian Body Politic is a Woman Feminized National Identity in Literature and Film," presented as the annual Faber Memorial Lecture at Princeton University, March 31, 1994.

"Who Owns Film Studies? A Polemical Reading of *Cinema paradiso*," University of Pennsylvania, March 30, 1994.

"The Italian Body Politic is a Woman," University of Rochester, October 22, 1993.

"Angelica's Graffiti: The Writing and Reading of Female Desire in *Orlando Furioso* 19 and 23," Indiana University, January 21, 1993.

"Pasolini's *Decameron*," University of Houston, Houston, Texas, November 16, 1992

"Pasolini's *Gospel According to St. Matthew*," Museum of Fine Arts, Houston, November 15, 1992.

"Visconti's *Bellissima*," Brooklyn Museum, Brooklyn, New York, January 19, 1992.

"Bertolucci's *Last Emperor* and the Case for National Cinema", University of Iowa, February 1990 and University of Houston, April 1990.

"Italian Neorealism," Syracuse University in Florence July 15, 1988.

"Boccaccio's Strategy of the End: The Tale of Patient Griselda", Syracuse University, Semester in Italy Program, Florence, Italy, March 2, 1979.

"Viewing Italian Cinema," Austin College, Sherman, Texas, April 22, 1978.

#### **PAPERS PRESENTED AT PROFESSIONAL CONFERENCES:**

"Il cinema di poesia" in Theory and Practice: The Case of *Edipo Re*," The Legacy of Pier Paolo Pasolini, Yale, March 6, 2015.



“The Immersive Realism of *Gomorra*: A Neuro-aesthetic Approach,” American Association of Italian Studies annual conference, University of Colorado, Boulder, March 28, 2015.

“Fascism and the Representation of the Holocaust in Italian Cinema,” Fascismo: Making, Thinking, and Imagining History conference, University of Rochester, April 17, 2015.

“Liberating the Left: Toward a Humanist Language of Impegno for a Post-Political Age in Roberto Andò’s *Viva la libertà*,” Symposium on New Trends in Modern and Contemporary Italian Cinema, Indiana University, April 25, 2014.

“Slow Film: Neorealism in Contemporary Italian Cinema,” SCMLA, Austin Oct. 19, 2014.

“‘Cinema di poesia’ in Theory and Practice: The Case of *Edipo Re*,” San Antonio, ACTFL-AATI, Nov. 21, 2014.

“The Nightmare of the Story that No One Wanted to Hear,” A Tribute To Primo Levi, Italian Holocaust Remembrance Day, Boston University, January 27, 2013.

“Italian Cinema in the Age of Afterness: Il Divo Gomorra, and the Poetics of Post-Realism,” Vassar College, February 19, 2013.

“Cinema and Psychoanalysis: The Case of Pasolini’s *Oedipus Rex*,” Western New England Psychoanalytic Society and Institute, New Haven, March 14, 2013.

“The Pope, the Cardinals, and the Shrink: Nanni Moretti’s *Habemus Papam*,” Plenary Session in a conference on The Monk, the Priest, the Nun, University of Pennsylvania, March 22, 2013.

“The Restless Priest and the Reluctant Pope: Nanni Moretti’s Journey from *La messa è finita* to *Habemus Papam*,” Keynote address, Symposium on Contemporary Italian Cinema, Indiana University, April 18, 2013.

“The Boccaccio Brand in the Cinematic Imagination of the 20<sup>th</sup> and 21<sup>st</sup> Centuries: Fellini, De Laurentiis, Pasolini, Woody Allen,” Boccaccio at 700, Binghamton University, April 27, 2013.

“Boccaccio, Giotto, Pasolini: Realism and the Surface of the World in *Decameron* 6, 5,” Boccaccio at Yale, Nov. 2, 2013.

“Slow Film: Neo-regionalism in Contemporary Italian Cinema,” for the Symposium in Honor of Rebecca West at the University of Chicago, Dec. 6, 2013.

“Israeli Author and Holocaust Survivor Aharon Appelfeld: A Short Film Followed by Commentary & Discussion,” A Taste of Honey, Jewish Community Center, Jan. 28, 2012.

“Naples is a Woman with Child: “Adelina,” *Viaggio in Italia*, and *Lo Spazio Bianco* Symposium on New Italian Cinema, Indiana University, April 13, 2012.

“Pasolini’s Indispensible ‘Cinema of Poetry,’” in the session “*Empirismo eretico* Forty Years Later,” annual conference of the American Association of Italian Studies, College of Charleston, May 4, 2012.

“De Sica’s *Garden of the Finzi-Contini* and the Neorealist Inheritance,” on the panel for “Giorgio Bassani between Italy and America,” Italian Cultural Institute, New York, May 16, 2012.

“Slow Film: Neo-regionalismo nel cinema italiano contemporaneo,” Convegno sul cinema dei territori, Università di Messina, June 30, 2012.

“The *toscanità* of *Life Is Beautiful*,” AATI/ACTFL Convention, Philadelphia, Nov. 16, 2012.

“Trinacria: The Shape of Desire in Antonioni’s *L’avventura*,” “Cronaca di un autore: convegno su Michelangelo Antonioni nel centenario della nascita,” University of Ferrara, Dec. 12, 2012.

“Federico Bondi’s *Mar nero*: Channeling the Geographic Unconscious,” Destination Italy Conference, Calandra Institute, Feb. 25, 2011.

“*Malavita, mala politica, mala architettura*: Welcome to Garrone’s *Gomorra*,” AAIS, Pittsburgh, April 9, 2011.

“Io nuovo cinema siciliano antimafia,” “Il cinema dei territori” symposium, Università di Messina, June 24, 2011.

“Il cinema siciliano “off-shore”: *Respiro* di Emanuele Crialese e *L’isola* di Costanza Quatriglio,” “Il cinema dei territory” symposium, Messina, June 25, 2011.

“Film in the Face of Atrocity: Giorgio Diritti’s *L’uomo che verrà* and the Massacre of Marzabotto,” International Conference, *Revisioning Terrorism*, Purdue University, September 10, 2011.

“All That Remains,” International Conference on the Life and Work of Aharon Appelfeld, University of Pennsylvania, Philadelphia, Oct. 26, 2011.

“Naples Is a Woman with Child in “Adelina,” “Viaggio in Italia” and “Lo spazio bianco,” Delirious Naples Conference, Hofstra and NYU, November 19, 2011.

Book Presentation, *New Reflections on Primo Levi: Before and After Auschwitz*, Institute of Italian Culture, New York, November 21, 2011

“Insegnare con i Taviani,” Round Table Discussion at the International Film Festival of Pesaro, July 3, 2004.

“Ghost Stories: the Haunted History of the Italian Holocaust and the Case of Rosetta Loy,” AATI annual convention, Philadelphia, Nov. 22, 2003.

“In Memoriam: the Neorealist Legacy in the Contemporary Anti-Mafia Martyr Film,” AAIS, Columbia, Mo. April 20, 2002.

“The Return of the Repressed: Contemporary Filmmakers Confront Italian Holocaust History,” in conference on “The Jews of Italy Under Fascist and Nazi rule, 1922-1945,” Yeshiva University, N.Y. Oct. 8. 2002.

“From Fallo to Philly and Back: An Amateur Historian Reconstructs a Remarkable Italian Immigrant Life,” for conference on “Italian Roots/American Soil: Generations of Immigrants to the Philadelphia Area, University of Pennsylvania, May 4, 2002

“Toward a New Italian Cinema: Emerging from the Shadows of the Video Age,” Italian Cultural Studies Conference, Boca Raton, October 20, 2001.

"'Supercafone': Hyporealism in Italian Media," Italian Realisms conference, University of California at Berkeley, Sept. 23, 2000.

"Material Boy: An Italian Music Video as Cultural Studies Text," History or the Material Text Seminar, University of Pennsylvania, April 10, 2000.

"'Dad, Will You Tell Me What Game This Is?' The Serious Humor of *Life Is Beautiful*", AAIS, New York, April 13, 2000.

"'Ma quale Manzoni[sic], se io te porto Verdoni': Cultural Studies *all'italiana*," MLA, Chicago, December 29, 1999

"'Tell Me Dad, What Game Is This?' The Serious Humor of 'Life Is Beautiful'" in 'Life Is Beautiful': In Context, In Depth: An Italian Studies Colloquium" University of Pennsylvania, October 29, 1999.

“Philadelphia on Film: The Main Line,” in Celebration of Philadelphia Writers, University of Pennsylvania, March 26, 1999.

"Visconti's *Bellissima*: The Diva, the Mirror, and the Screen," American Association of Italian Studies, Chicago, April 3, 1998.

"Filming the Text of Witness: *La tregua* according to Rosi," Holocaust in Italy conference, University of Pennsylvania, Oct. 17, 1997.

"Umbilical Scenes: Where Filmmakers Foreground their Relationship to Literary Sources," Associazione Internazionale di Studi di Lingua e Letteratura Italiane, U.C.L.A., Oct. 9, 1997.

"I misteriosi fegatelli di *Ginger e Fred*," Tavola Rotonda su Fellini, Mystfest 1997, Cattolica, Italy, June 27, 1997.

"Claude Lanzmann's *Shoah* and the Cinema of Witness," at "Unexpected Encounters with the Holocaust" conference, Texas A&M University, College Station, April 3, 1997.

"A Corridor with a View: Florence through the Eyes of Rossellini," AAIS, Wake Forest University, Winston-Salem, N.C. Feb. 22, 1997.

"Palimpsest vs. Pastiche: Revisiting Neorealism in the 1990's," MLA, Washington, D.C., Dec. 29, 1996.

"The Neo-Neorealist Screenplay I Always Wanted to Write," Purdue Conference, West Lafayette, Indiana, October 12, 1996.

"Fellini's *Ginger and Fred* or Postmodern Simulation Meets Hollywood Romance," AAIS, St. Louis, April 13, 1996.

"European Cinema in Retreat: The Case of *Caro diario*."

"European Cinemas/European Societies" conference, Indiana University, September 29, 1995.

"Liberating the Garden: Eden and the Fall from *Paisà* to *Maccheroni*," Conference on Italy and America 1943-44, University of Connecticut, Hartford Connecticut, April 23, 1995.

"Cane da grembo o carne in scatola? Il Divismo in *Anna e La strega bruciata viva*," Convegno Internazionale di Studi Viscontiani, Rome, December 17, 1994.

"The Death of the Diva + the Rise of the *Scenoplastica* = The Birth of Futurist Cinema," Conference on Futurism and the Avant-garde, University of Iowa, November 4, 1994.

"Rosi's *Three Brothers* and "il caso Italia," AAIS, Madison, Wisconsin, April 9, 1994.

"Who Owns Film Studies," SCMLA, Austin, Texas October 16, 1993.

"Who Owns Film Studies," Purdue Conference on Literature and Film, Purdue University, October 8, 1993.

"The Italian Body Politic Is a Woman," Conference on "Alter Italies," University of Pennsylvania, February 13, 1993.

"The Italian Body Politic is a Woman," Workshop on Politics and Ideology in the Italian Cinema, Indiana University, January 22-24, 1993.

"Angelica's Loveknots: The Poetics of Requited Desire in *Orlando Furioso* 19 and 23" SCMLA, Memphis, Tennessee, October 31, 1992.

"Miss Mondina, Miss Sirena, and Miss Farina:" The Feminized Body Politic in De Santis and Fellini," Purdue Conference on Literature and Film, Purdue University, October 17, 1992.

"Pasolini's *Gospel According to St. Matthew* and the Gaze of Faith," at SCMLA, Fort Worth, November 2, 1991.

"The Tavianis' *Kaos*" at AAIS, Ann Arbor, MI, April, 1991.

"Kaos Pirandello Liberato" at International Conference on "Il Cinema e Pirandello", Università di Pavia, November, 1990.

"Screening the Decameron" at Conference on Boccaccio and His Renaissance Reception, University of Pennsylvania, October 1990.

"De Sica's *Two Women*: Realigning the Gaze" at AAIS annual convention, Charlottesville, VA, April, 1990.

"Bertolucci's *Last Emperor* and the Case for National Cinema," presented at the Purdue Conference on Literature and Film, Purdue University, October 7, 1989.

"*Terra di pianto e terra d'oro* in the Tavianis' *Kaos* presented at American Association of Italian Studies in Lowell, Mass, April 15, 1989.

"Cross-Fertilizations: Folklore and Literature in *Decameron* 4,5" presented at MLA in New Orleans, December, 1988.

Lectura Boccaccii: *Decameron* I<sub>2</sub> 10, American Association of Italian Studies, Provo, UT, April 14, 1988.

"Pasolini's *Accattone*: A Subproletarian Pastoral," American Association of Teachers of Italian, New York, N.Y., November, 1985.

"Healing Fictions: A Medieval Practice of Poetry Therapy," The Use of Poetry and The Creative Arts in Healing, Austin, November, 1984.

"*Rome, Open City*: The Founding," MLA, Washington, D.C., December 1984.

"Misogyny as Misreading: A Gloss on *Decameron* VIII, 7," MLA, New York, December 1983.

"Realism Reconsidered: The Case for Visconti's *Senso*," MLA, Los Angeles, December 1982.

"Having It Both Way: The Introductory Course in Foreign Film," MLA, New York, December 1981.

"The *Decameron*: Pasolini as a Reader of Boccaccio," Yale University, October 24, 1980.

"Consumable Woman: The Films of Lina Wertmuller," American Association of University Professors of Italian, Champaign-Urbana, November 1980.

"The Sweet New Style Reconsidered: A Gloss on the Tale of Cimone (*Decameron* V, 1)," Midwest Modern Language Association, Indianapolis, November 1979.

"An Allegory of Two Gardens: The Tale of Madonna Dianora (*Decameron*, X, 5)," South Central Modern Language Association, New Orleans, October 1979.

"The Accommodating Frate Alberto: A Gloss on *Decameron* IV, 2," The Medieval Institute, Kalamazoo, MI, May 1978.

"The *Decameron* Part II: A Cinematic Study in Misreading," The Medieval Institute, Kalamazoo, MI, May 1977. (I organized a special session at the conference entitled "Medieval Reconstructions in Film").

"Fellini's *Amarcord*: Film as Memory," Rocky Mountain Modern Language Association, October 1976.

"The Petrarcosm: A Study in Cosmic Solitude," The Medieval Institute, Kalamazoo, MI, May 1976.

"The Limits of Wit in the *Decameron*," Comparative Literature Circle, Florida State University, January 1976.

"Pier Paolo Pasolini's Poetics of Film," Rocky Mountain Modern Language Association, October 1975.

### **PROFESSIONAL AFFILIATIONS:**

Modern Language Association  
Phi Beta Kappa  
American Association of Teachers of Italian  
American Association of Italian Studies  
American Boccaccio Association

### **APPOINTMENT TO NATIONAL ORGANIZATIONS:**

Social Justice Committee of Order of Sons of Italy in America  
Howard R. Marraro Prize Committee (MLA) 1988-92 (chaired committee in 1990-92)

Member of MLA Committee on Honors and Awards 1989-91, 1995-98

Regional representative for American Boccaccio Association  
NEH Panel on Technology in Education, January 6, 1997

Editorial Board: *Italica: Forum Italicum*, *Quaderni d'Italianistica*, *Italian Culture*,  
*South Atlantic Review*, *Adaptation*, *The Italianist*

Referee for Getty Foundation, National Endowment for the Humanities, ACLS Princeton  
University Press, University of Pennsylvania Press, University Press of New England,  
Rutgers University Press, *PMLA*, Cambridge University Press, University of Texas Press,  
University of Toronto Press, University of South Carolina Press, SUNY Press, Johns  
Hopkins University Press

Reviewed promotion and tenure cases for Dartmouth College, University of Iowa,  
Indiana University, University of Georgia, University of California at Riverside, York  
University, Wheaton College, University of Toronto, Auburn University, University of  
British Columbia, Michigan State University, University of Wisconsin, Kent State  
University, University of Rochester, Wake Forest University, Queens' University  
(Canada), Bowling Green State University, Florida State University, Princeton,  
University of Michigan, Rutgers University, Northwestern University, CUNY Staten  
Island, Barnard College, Merrimack College, Cornell University, University of Virginia,  
University of Missouri, University of Colorado, University of Illinois, Fairfield  
University, University of Scranton, Harvard, University of Pennsylvania

External Review Committees for University of Iowa, Georgetown University, Princeton  
University, University of Toronto, Colorado College

### **Dissertations Directed:**

Lina Insana  
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