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## **EDUCATION**

Ph.D., Comparative Literature (specialization, Twentieth-Century Italian literature), 1985, University of Washington. Dissertation: "The Short-Story *Elzeviro* from 1920 to 1960: A Study in Theme, Structure, and Meaning."

M.A., Italian, 1979, University of Washington.

B.A., Comparative Literature, 1975, University of Washington.

## **AWARDS AND FELLOWSHIPS**

Recipient of UWM Research Foundation Senior Faculty Research Award of \$1,500.00, recognizing excellence in scholarship, fall 2013.

Recipient of WisItalia Teacher of the Year Teaching Award, 2012.

Recipient of University of Wisconsin – Milwaukee Graduate School Research Travel Award, Summer 2002.

Recipient of UWM Global Passport Project Development Grant (Summer 2001), to design the interdisciplinary course "Italian Language and Business Culture," which combines the study of basic Italian with the examination of contemporary society, literature, film, and business.

Recipient of UWM Faculty Development Award 1996-97 for a project to develop an Intensive Italian Course sequence.

Co-recipient of a research award in the amount of \$7,000.00 from the Consiglio Nazionale Delle Ricerche of Italy, 1995, and of an additional funding award of \$7,000.00 in 1996.

Appointment as Fellow in the Center for Twentieth Century Studies at the University of Wisconsin-Milwaukee, 1995-1996.

Recipient of University of Wisconsin-Milwaukee Graduate School Research Award, Summer, 1993.

Appointment as Fellow in the Center for Twentieth Century Studies at the University of Wisconsin-Milwaukee, 1989-90.

Recipient of University of Wisconsin-Milwaukee Graduate School Research Award, Summer, 1988.

## TEACHING POSITIONS

Professor of Italian and Comparative Literature, Department of French, Italian, and Comparative Literature, University of Wisconsin-Milwaukee, 1998 - .

Associate Professor of Italian, Department of French and Italian, University of Wisconsin-Milwaukee, 1991- 1997.

Assistant Professor of Italian, Department of French and Italian, University of Wisconsin-Milwaukee, 1986-1991.

Italian Lecturer, Department of French and Italian, University of Wisconsin-Milwaukee, 1985-1986.

Teaching Assistant, Comparative Literature, University of Washington, 1983-1984.

Italian Teaching Assistant, Romance Languages and Literature, University of Washington, 1976-1977, 1979-1985.

ESL Instructor, Oxford Institute, Rome, Italy, 1977-1979.

## PUBLICATIONS

### Books:

Author, *The Mafia in Italian Lives and Literature: Life Sentences and their Geographies* (Toronto: University of Toronto Press, forthcoming 2015). Cloth and paperback.

Editor, *Donne in terza pagina. Racconti di scrittrici italiane 1925-1942* (Novi Ligure: Puntoacapo Editrice, 2010). Pp. 144. Paperback.

Editor and translator, *Mafia and Outlaw Stories from Italian Life and Literature* (Toronto: University of Toronto Press, 2007). Pp. 180. Cloth and paperback.

Translator, *Suspicion*, by Laura Grimaldi (Madison: University of Wisconsin Press, 2003). Pp. 250. Cloth.

Author, *Politics of the Visible: Writing Women, Culture, and Fascism* (Minneapolis and London: University of Minnesota Press, 1997). Pp. 287. Cloth and paperback.

Editor, *Mothers of Invention: Women, Italian Fascism, and Culture* (Minneapolis and London: University of Minnesota Press, 1995). Pp. 271. Cloth and paperback.

Editor and translator, *Unspeakable Women: Selected Short Stories Written by Italian Women During Fascism*, (New York: The Feminist Press at The City University of New York, 1993). Pp. 118. Cloth and paperback.

Co-author, *In Terza Pagina*, Italian cultural reader, (New York: Holt, Rinehart and Winston, 1989).

#### Articles in Books:

“The Mafia and Palermo in the Postmodern Urban Imaginary: *Cercando Palermo*,” in *The Poetics of Crime*, edited by Michael Hviid Jacobsen (London: Ashgate Publishing, 2014): 151-69.

Translation: “Foreword,” by Patrizia Carrano, in *Italian Women Filmmakers and the Gendered Screen*, edited by Maristella Cantini (New York: Palgrave, 2013).

“Le donne e l’inventiva delle testimonianze antimafia,” in *Le siciliane: Così sono se vi pare*, edited by Giovanna Summerfield (Novi Ligure: Puntoacapo Editrice, 2011): 100-116.

“The In(di)visibility of the Mafia, Politics and Ethics in Bianchi and Nerazzini’s *The Mafia Is White*,” in *Mafia Movies*, edited by Dana Renga (Toronto: University of Toronto Press, 2011): 363-70.

“Mass-Mediated Fantasies of Feminine Conquest, 1930-1940” in *A Place in the Sun: Africa in Italian Colonial Culture from the Post-Unification to the Present*, edited by Patrizia Palumbo (Berkeley: University of California Press, 2003): 197-224.

Entries on Sibilla Aleramo (30) and Grazia Deledda (407-8), in *Dizionario del fascismo* (vol. I A-K), and on Liala (32) and Romanzi rosa (544-45) (vol. II L-Z) edited by Victoria de Grazia and Sergio Luzzatto (Torino: Einaudi, 2002, 2003).

“Ways of Looking in Black and White: Female Spectatorship and the Miscegenational Body in *Sotto la croce del sud*,” *Re-viewing Fascism: Italian Cinema, 1922-1943*, edited by Jacqueline Reich and Piero Garofalo (Bloomington: Indiana UP, 2002): 194-219.

Entries on Oriana Fallaci (104), Dacia Maraini (206-7), and Elsa Morante (222-3), *Who's Who in Contemporary Women's Writing*, edited by Jane Eldridge Miller (London: Routledge, 2001).

"The Sexual Politics of the Migrational City in *Nessuno torna indietro*," *Writing Beyond Fascism: Cultural Resistance in the Life and Works of Alba de Céspedes*, edited by Ellen Nerenberg and Carole C. Gallucci (Madison: Fairleigh Dickenson University Press, 2000): 85-109.

"Realist Novel" (230-32), "Romance Novel" (233-35), "Short Story" (315-17), "Terza Pagina" (329-30), in *The Feminist Encyclopedia of Italian Literature*, edited by Rinaldina Russell (Westport, CT: Greenwood Publishing Group, 1997).

"Unseduced Mothers: Configurations of a Different Female Subject Transgressing Fascistized Femininity," *Feminine Feminists: Cultural Practices in Italy*, edited by Giovanna Miceli Jeffries (Minneapolis: University of Minnesota Press, 1994): 16-42.

#### Articles and Entries in Journals:

Response (800 words) in "Italys Other Mafias in Film and Television: A Roundtable," edited by Dana Renga. *The Italianist: Film Issue*. 33.2 (2013): 190-234.

"(En)gendering Testimonial Bodies of Evidence and Italian Antimafia Culture: Rita Atria," *Italian Culture* 28.1 (March 2010): 21-37.

"Re-membering Rita Atria: Gender, Testimony, and Witnessing in the Documentary *Diario di una siciliana ribelle*," *Italica* 84.2-3 (Summer/Autumn 2007): 438-60.

"Spatial Productions of Testimony, Witnessing, and Re-Membering in the Documentary *Diario di una siciliana ribelle*," *M/MLA* 39.1 (Spring 2006): 100-110.

"Labors of Love and Fascism in the Colonial Novel *Fortuna sotto vento*," *Forum Italicum* 38.1 (Spring 2004): 66-90.

Translation of Ada Negri "The Movies" from my *Unspeakable Women* (1993) anthologized in *The Red Velvet Seat: Women's Writings on the Cinema: The First Fifty Years*, edited by Antonia Lant and Ingrid Periz (Baltimore: Johns Hopkins University Press, 2002.)

"Structures of Feminine Fantasy and Italian Empire Building, 1930-1940," *Italica* 77.3 (2000): 400-17.

"The Politics of Gender and Genre in Italian Women's Autobiography of the Interwar Years," *Italica* 71.2 (1994): 32-53.

"Unseduced Mothers: The Resisting Female Subject in Italian Culture of the Twenties and Thirties," Working Paper No. 1 University of Wisconsin-Milwaukee Center for Twentieth Century Studies (1990-91).

"Designing Mothers: Images of Motherhood in Novels by Aleramo, Morante, Maraini, and Fallaci," *Annali d'Italianistica* 7 (1989): 325-40.

"The Poetics of Discovery: Female Storytelling and the *Terza Pagina* in Early Twentieth-Century Literature," *Italiana* (1988): 291-306.

"Pirandello and Buzzati: A Profile of the Short-Story *Elzeviro*," *Quaderni d'italianistica* 8.2 (Nov. 1987): 194-215.

"The Italian Tradition of Women's Literature and the *Terza Pagina*," *Selecta*, Journal of the Pacific Northwest Conference on Foreign Languages (1986): 104-110.

## BOOK REVIEWS

Marco Bardini, *Morante Elsa. Italiana. Di professione, poeta* (Pisa: Nistri-Lischi, 1999), *Italica* 79.2 (Summer 2002): 274-275.

Bruce Merry, *Dacia Maraini and the Written Dream of Women in Italian Literature* (Townsville: James Cook University of North Queensland, 1997), *Annali d'Italianistica* 16 (1999): 370-73.

Gloria Nardini, *Che Bella Figura! The Power of Performance in an Italian Ladies' Club in Chicago* (New York: State University of New York Press, 1999), *Italian Americana*.

Grace Zlobnicki Kalay, *The Theme of Childhood in Elsa Morante* (University, M.S: University of Mississippi Press, 1996), *Italica* 75.2 (Summer 1998): 274-76.

Alba Amoia, *20<sup>th</sup> Century Italian Women Writers: The Feminine Experience* (Carbondale and Edwardsville: Southern Illinois University Press, 1996), and John Gatt-Rutter, *Oriana Fallaci: The Rhetoric of Freedom* (Oxford and Washington, D.C.: Berg, 1996), *Modern Fiction Studies* 44.2 (Summer 1998): 462-467.

Anna Bravo and Anna Maria Bruzzone, *In guerra senza armi: Storie di donne. 1940-1945* (Bari: Laterza, 1995), *Journal of Modern Italian Studies* 3.1 (March 1998): 103-105.

Bruce Merry, *Women in Modern Italian Literature: Four Studies Based on the Work of*

*Grazia Deledda, Alba De Céspedes, Natalia Ginzburg and Dacia Maraini* (Australia: James Cook University of North Queensland, 1990), *Annali d'Italianistica* 9 (1991): 423-26.

The Milan Women's Bookstore Collective, *Sexual Difference: A Theory of Social-Symbolic Practice* (Bloomington: Indiana UP, 1990), *Discourse* 13.2 (Spring 1991): 130-3.

Elisabetta Mondello, *La nuova italiana: La donna nella stampa e nella cultura del ventennio* (Roma: Riuniti, 1987), *Annali d'Italianistica* 8 (1990): 519-22.

D. Cancelotti and C. Zanoni, *Fabbricato in Italia* (Cambridge: Cambridge UP, 1983), *The Canadian Modern Language Review*, May 1990.

Marcello Ciochetti, *Milano Sera (1945-1954)* and Alessandro Angelini, *Il Nuovo Corriere (1945-1956)*, *Indici della terza pagina dei quotidiani italiani 1 and 2* (Urbino: Quattro Venti, 1986), *Italica* 66.4 (1989): 451-3.

#### ORAL PRESENTATIONS OF SCHOLARLY WORK

"The Echogeography of the Non-human in Silvana La Spina's *L'ultimo treno da Catania*, American Association of Italian Studies Annual Conference, March 26-28, 2015, Boulder, Colorado.

"Geographies of the Mafia and Life Sentences," invited paper, February 26, 2015, The Ohio State University, Columbus, Ohio.

"Mafia Cinema," a video conference seminar discussion, February 23, 2015, as part of the course "New Research Trends in Italian Screen Studies," designed by Professor Dana Renga, The Ohio State University.

"Framing the Fine Arts of Italian Storytelling and Popular Culture of the 1920s and 1930s," International Conference titled "The Short Story and the Short Story Collection in the Modernist Period: Between Theory and Practice," September 12-14, 2013, Academia Belgica, Rome, Italy.

"Youth, digital media, and transnationalizing practices of legality and antimafia culture," international conference titled "Transnational Organized Crime: Italian Connections," November 23-15, 2012, the American University of Rome, Rome, Italy.

"The Postmodern Urban Imaginary in Amelia Crisantino's *Cercando Palermo*, American

Association of Italian Studies Annual Conference, May 3-5, 2012, College of Charleston, Charleston, South Carolina.

"Witnessing Trauma: The Law and the Mafia within Rita Atria's Testimony," invited paper, October 2009, Georgetown University.

"Testimony, Witnessing, and Re-membering in the Documentary *Diario di una siciliana ribelle*," M/MLA Annual Convention, Nov. 10-13, 2005, Milwaukee, Wisconsin.

"'Imaging' Subjects of Testimony and Witnessing in *Diario di una siciliana ribelle*," AAIS Annual Conference, April 14-17, 2005, Chapel Hill, North Carolina.

"Rita Atria: Testimonial Discourse and Anti-mafia Culture *al femminile*," invited paper for the international conference *Italian Feminisms: Literature, Theory, Visual Arts*, April 25-26, 2003, University of Wisconsin, Madison.

"Labors of Love in the Fascist Colonial Novel," invited paper for the international conference *Fascism • Gender • Sexuality*, Oct. 26-27, 2001, University of California Berkeley.

"Meticcia Drag and Colonial Borders in *Sotto la croce del sud*," AAIS Conference, April 2-5, 1998, Chicago, Illinois.

"Erector Sets and the Airplane: Women Futurists' Aerogenerational Discourse, 1930-1941," Center for 20th Century Studies Conference on *Women and Aging: Bodies, Cultures, Generations*, April 18-20, 1996, University of Wisconsin - Milwaukee.

"Women, Fascism, and the Sexual Politics of Space: The Mobile City of Rome in Alba De Céspedes's *Nessuno torna indietro*," MLA, Dec. 27-30, 1995, Chicago, Illinois.

"*Maria Zef*: Discourses of Country and Its Dis-membering," AAIS Conference, April 20-23, 1995, Tempe Arizona.

"Rendezvous with Romance: An Examination of Women's Engagements with Romance Reading during Fascism," AAIS Conference, April 7-10, 1994, Madison, WI.

"The Exemplary Woman and Writer in Italian Autobiography of the Interwar Years," AATI Conference, Nov. 20-22, 1993, San Antonio, TX.

"The Politics of Aesthetics: Women and Writing During Italian Fascism," MAFLC Colloquium, The University of Wisconsin-Milwaukee, March, 1993.

"Revising the Canon: The Feminization of Italian Literature of the Interwar Period," AATI Conference, Nov. 20-22, 1992, Chicago, IL.

"Unseduced Mothers: The Resisting Female Subject and Male Anxiety in Italian Popular Culture of the 1920s and 30s," *Discourses of the Emotions* Conference at the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, April 19-21, 1990.

"What More Could a Woman Want?: The Discourse of Desire in *Una donna sola*," AATI Conference, Nov. 17-19, 1989, Boston, MA.

"The Ties that Bind: Mothers and Sons in Women's Fiction in the Twenties and Thirties," AATI Conference, Nov. 18-20, 1988, Monterey, CA.

"Oriana Fallaci and Dacia Maraini: Recasting Societal Values," AATI Conference, Nov. 20-22, 1987, Atlanta, GA.

"The Designs of Motherhood in Modern and Contemporary Italian Women Writers," Pennsylvania Foreign Language Conference, Sept. 17-19, 1987, Pittsburgh, PA.

"Ada Negri: Storytelling and the Female Search for Wholeness," AATI Conference, Dec. 27-29, 1986, New York, NY.

"'I muricciuoli, un fico, un uccellino': A Study in Theme, Structure, and Meaning," MMLA Conference, Nov. 6-8, 1986, Chicago, IL.

"The Italian Tradition of Women's Literature and the *Terza Pagina*," PNCFL, May 9-11, 1986, Vancouver, B.C..

"The Short-Story *Elzeviro* from 1920 to 1960," AATI Conference, Dec. 28-30, 1984, Washington, DC.

## RESEARCH IN PROGRESS

Editing a volume tentatively titled "Mediating Italian Antimafia Culture: (Cyber)spatialities of Legality." Conceived as an exploratory charting of the landscape invented by diversified manifestations of antimafia culture produced through online media practices, the interdisciplinary collection features chapters examining, for instance, Italian social networks, commemorative videos posted on YouTube, Letizia Battaglia's provocative "rielaborazioni" (re-elaborations of photographs documenting the mafia murders in the mafia war of the 1980s), antimafia rap that goes viral, the process of a virtual non-place becoming space, and cyberspatial monuments remembering victims of the various Italian mafias. The volume is planned for submission to the prospective publisher in summer of 2015.

Translation into Italian of my forthcoming book *The Mafia in Italian Lives and Literature: Life Sentence and their Geographies*.



## SELECTED COURSES TAUGHT

### Italian Language

103, 104 First- and Second-Semester introductory courses. Employing a proficiency oriented approach, these courses develop students' skills in oral comprehension, speaking, reading, and writing. In-class language activities are enhanced by video materials and exercises conducted in the computer lab.

110 Italian for Travelers. Students learn basic conversational skills suited to everyday life and travel situations.

113 Intensive Italian. The equivalent of first-semester Italian, this course was designed by me (along with 114) to enable students to learn through an accelerated format, building their skills in oral comprehension, speaking, reading, and writing. This course incorporates communicative in-class activities, video, and computer lab.

203, 204 Third- and Fourth-Semester intermediate courses. Designed to expand the students' vocabulary and strengthen their use of more complex language structures in speaking and writing, these courses make increased use of authentic materials, including literary texts, newspapers articles, and film.

215 Italian Conversation. Through presentations, skits, debates, etc., students focus on active use and development of their oral comprehension and speaking skills.

311 Advanced Grammar and Composition. Aims at refining oral and written expression in Italian, while developing the skills to analyze a broad spectrum of texts in high, mass, and film culture.

312 Contemporary Italian Language and Culture. While examining contemporary topics in Italian culture, students perform a variety of activities to increase their critical vocabulary and command of linguistic forms necessary for textual analysis in discussion and written essays.

321 Introduction to Italian Literature. Introduces students to various approaches for analyzing literary texts in diverse genres by a rich spectrum of Italian authors. Aims to develop students' critical skills in speaking and writing about poetry and prose fiction.

322 Introduction to Italian Literature and Film. Employs interdisciplinary approaches for examining major works of Italian literature, fiction film, and non-fiction film.

### Italian Literature and Culture

145 Views of Italy: Fascism and Resistance. The course, which I designed, first examines

current theories and popular notions of Fascism, which students then test against the ideology and policies elaborated in the Fascist regime (1922-1943), giving special attention to the contradictory elements of Fascist discourse. Discussions explore the ways gender, sexuality, class, and race figured in both the politics Fascist thinkers designed for cultural production, and in the transgressive practices of daily life and culture invented at the micropolitical level. The field of inquiry includes different forms of textual production, featuring, for instance, oral histories, writings by Fascist exponents, literary works from high and mass culture, and cinema.

145 Views of Italy: Italians and the Mafia. This popular course scrutinizes the origins and development of the mafia in Italy, as portrayed in histories, film, fiction, and journalism. Substantial attention is devoted to issues related to gender, class, and politics. Among the texts are Renate Siebert's *Secrets of Life and Death: Women and the Mafia*, Alexander Stille's *Excellent Cadavers: The Mafia and the Death of the First Italian Republic*, and Leonardo Sciascia's *The Day of the Owl*.

229 Italian Cinema: From Neorealism to Magical Realism. Beginning with an examination of elements constituting Italian national cinema, we then explore current critical theories of Fascist cinema, Neorealism, gender and the gaze, and experimental cinematic discourse.

258 Italian Culture and Society Since the Unification. Study of the political, social, and cultural development of modern Italy, that gives particular attention to the multiple elements shaping the ways sectors of the populace are situated in relation to the nation. These include, for example, gender, class, race, and geographic location. Among the artistic and intellectual movements examined are verismo, futurism, marxism, fascism, hermeticism, Neorealism, feminist theory, and weak thought.

265 Italian Women's Studies: Women's Vision in Twentieth-Century Italian Literature. An examination of texts in diverse genres (poetry, the short story, autobiography, the novel) written by award-winning women authors. Among them are Nobel-Prize recipient Grazia Deledda, Sibilla Aleramo, Oriana Fallaci, Elsa Morante, Dacia Maraini, and Rosetta Loy. Class discussions consider women's literary discourses in their specific socio-historical context and explore how the sample texts sustain or contradict dominant notions of genre formation and the canon.

357 Studies in Italian Literature in Translation: The Italian City and Its Fictions. Designed by me, this course explores a variety of Italian cities in literary and film texts by authors of different generations and regions-- Boccaccio's plague-stricken Florence; Dacia Maraini's turn-of-the-century Verona, consumed by the turmoil of a horrific crime; Fabio Della Seta's Nazi Occupied Rome, as seen through the eyes of an Italian Jew. Among other topics, discussions explore the roles played by historical events, regional location, class, race, and gender in the urban dweller's relations to the city.

357 Studies in Italian Literature in Translation: Italian Jews and the Holocaust. Focuses on the roles and experiences of Italians and the Holocaust, as portrayed in a variety of writings and films. Among these are: Fabio Della Seta, *The Tiber Afire*; Primo Levi, *Survival in Auschwitz*; Liana Millu, *Smoke Over Birkenau*; Susan Zuccotti, *The Italians and the Holocaust: Persecution, Rescue and Survival*; Vittorio De Sica's award-winning film, *The Garden of the Finzi Contini*.

456 Topics in Italian Food Studies: Contemporary Arts of Italian Foods. U/G. This interdisciplinary course explores diverse practices, tastes, and meanings of contemporary Italian food culture. The examinations of the images and roles of foods in Italian literature, film, and everyday life take into consideration a variety of issues. Among these are the relations between regional cuisines and identities, food and migration, crimes of taste, cuisine and class, itineraries of agrotourism, and slow food.

457 Topics in Italian Literature and Culture in Translation: Seeing Italy through the Short Story. U/G. Using the tales of the *Novellino* as a point of departure, the course examines the short story genre as crafted by such storytellers as Boccaccio, Verga, Deledda, Serao, Manzini, Moravia, Celati, and La Spina. The course is designed to enable students to have an understanding of the various authors, movements, and aesthetic practices contributing to the short story and literary culture in general from the Middle Ages to today. Approaches to the texts focus on such issues as regional identity, gender and class, race, and socio-historical concerns making up the dynamic relations between the lived city and citizens.

In addition to these Italian course offerings, I have supervised Independent Readings (699) on such topics as Antonio Gramsci, Pier Paolo Pasolini, colonial and postcolonial discourse and theory, literature by Sicilian authors, feminist theory, and the short story genre. At the graduate studies level (700), I have taught the Introduction to Translation, Technical Translation, and Advanced Translation courses as Independent Studies, for students completing the Masters' program in translation in MALLT.

## Comparative Literature

232 Politics and Literature: Fascism and Literature. This course poses questions concerning the potential relations between fascism and literature. For example, how might specific aesthetics--realist, modernist, or avant-garde--invite or resist appropriation by totalitarian regimes? Is there such a thing as a fascist aesthetic, as Susan Sontag claims? Do such self-proclaimed supporters of Fascism as Luigi Pirandello or Ezra Pound produce the terms of their political positions in fiction and poetry? Following an examination of models concerning the relations between politics and literary discourse developed by Adorno, Lukács, Gramsci, and Umberto Eco, among others, class discussions test their claims with such texts as Paola Drigo's *Maria Zef*, Virginia Woolf's *Between the Acts*, Louis-Ferdinand Céline's *Journey to the End of the*

*Night*, and selected poems by Ezra Pound and Eugenio Montale.

309 Masterpieces of 20<sup>th</sup> Century Literature: The Fine Arts of Murder. This course examines the genres of crime and detective literature, interrogating the specific ways renowned contemporary novelists tell artful stories of murder in order to chart the limits of the psyche and society and to raise critical questions about life, knowledge, power, and justice. Readings include novels by Marguerite Duras, Umberto Eco, Dacia Mariani, Jean Genet, Yukio Mishima, and Laura Grimaldi.

533 Trends in Modern Literature: Sexualities and Spaces. Focuses on discursive representations of the interactive relations between bodies and spaces, examining the ways space may produce the body in its sexual, psychic, and social dimensions and, likewise, how the body may project itself onto spaces, refashioning them to its own designs. While mapping the ways power is distributed, regulated, and transgressed in such sites as the metropolis, the island, the skies, and prison, we explore the sexual politics of space with readings of Italian futurist writings, poems by Carl Sandburg and Mina Loy, *Manhattan Transfer* by John Dos Passos, *The Lover* by Marguerite Duras, *Kiss of the Spiderwoman* by Manuel Puig, and *Invisible Cities* by Italo Calvino.

### Honors Program

680 Honors Seminar: The Politics of Fascism and Resistance in Italian Life and Culture. Explores many of the same issues examined in the lower level Views of Italy course, but incorporates additional critical essays that are closely analyzed.

### Modern Studies (Department of English)

Graduate Seminar: F/fascism and Critical Theory. Examines the positions on fascism elaborated by major theorists, posing complex questions concerning the "productivity" of fascism and its implications for contemporary critical thought. Readings of literary, cinematic, and theoretical texts orient a reconsideration of Marxist theory, the avant-garde, neorealism, colonial discourse, feminism, gay and lesbian studies, and the Holocaust.

### SERVICE

#### Department

Coordinator of Comparative Literature, 2003-05.

Schedule courses; perform annual reviews of personnel and advise junior faculty on progress toward tenure; oversee curriculum development; perform graduate and undergraduate recruitment activities; advise students in the major and minor.

Special accomplishments: In collaboration with Comp. Lit. faculty revised the major; examined and revised course offerings; created a new

introductory course, which should develop into a lecture format, with discussion sections taught by Teaching Assistants, thus contributing to the graduate program; supervised development of new Comp. Lit. description for department web site.

Department Chair, fall 2002-fall 2006.

In service of the three distinct programs of French, Italian, and Comparative Literature (11-12 faculty members, 15-20 lecturers and TA's) and the university, perform the following activities: Facilitate successful accomplishment of faculty, program, and departmental goals and contributions to campus initiatives; promote department programs among students and community; oversee all record-keeping of meetings, teaching, research, and service; coordinate faculty/staff searches; oversee merit review process; supervise annual reviews of faculty/staff in preparation for promotion and tenure process; perform executive duties in the areas of budget, curriculum development, student issues, and personnel.

Special accomplishments: Chaired search committee for two faculty positions in Comparative Literature, which were successfully filled (2004); supervised successful search and hire for French/Translation position (2002); assisted development of goals, tools, and process for assessment of learning outcomes in the three programs; established record-keeping system for departmental materials in preparation for NCA accreditation report.

Coordinator of Italian Program 2000- .

Schedule Italian course offerings; train and supervise instructors; perform annual evaluations of instruction and personnel; oversee curriculum development; serve as advisor for majors and minors; work in collaboration with the Center for International Education to create and maintain study abroad programs in Italy; market the Italian program to students and community; perform outreach activities with the Italian Community Center, WisItalia, and the Sons of Italy; conduct annual assessment of student learning in the Italian major.

Special accomplishments: Supervised and designed initiatives in curricular development and marketing, which have more than doubled Italian enrollments and majors, increasing from 4-6 majors to over 30, and increasing semester enrolments from 60 to over 300; revised Italian program mission statement and developed a system for annual evaluations of student learning in the major.

Department Coordinator of First-and Second-Year Italian Language Program, 1985-.

Interview, hire, and train new lecturers; develop course and testing materials; write and administer placement exams.

Library Bibliographer for Italian, 1985-.  
 Faculty Advisor for the Circolo Italiano student group, 1985-2000.  
 Course and Curriculum Committee, 1987-.  
 Grievance Committee, 1987-.  
 Merit Committee, 1995-2006.  
 Administer and evaluate Italian foreign language proficiency exams for Ph.D. candidates.

#### University

Faculty Rights and Responsibilities Committee, 1996-1999; Affirmative Action Committee, 1996-1997; Comparative Literature Advisory Committee, 1994-; Advisory Committee for MAFL (Masters of Arts in Foreign Languages and Literature), 1993-95, 1999; Advisory Committee for the Center for Twentieth Century Studies, 1987-92; Women's Studies Advisory Council, 1988-90.

#### Professional

Appointed to serve on the MLA Aldo and Jeanne Scaglione Prize for a manuscript in Italian Studies (2008-2010, chair 2009).

Appointed (1998-2000, 2002, 2006) to the jury of the Zerilli-Marimò Prize for Italian Fiction, founded by the Baroness Zerilli-Marimò and conducted under the auspices of the Ministry of Italian Foreign Affairs in conjunction with New York University, the Maria and Goffredo Bellonci Foundation, and the City of Rome.

Elected to a five-year term (1997-2001) on the executive committee of the division on Twentieth-Century Italian Literature in the Modern Language Association of America.

Provided evaluations of scholarship for tenure and promotion review cases.

Outside reader for the Feminist Press, Southern Illinois University Press, University of Toronto Press, Holt Rinehart and Winston, and the journal *Italica*, among others.

Serve on dissertation committees for Ph.D. candidates in Italian (completing requirements at other universities) and in the English Department at UWM.

#### Community

Provide yearly support to the Italian Film Festival USA Milwaukee, organizing on-campus publicity, and presenting and introduction to one to two films during the festival.

Organized Italian film series; public talks on and readings from my works at local bookstores; local radio station interviews on current events.

#### **PROFESSIONAL MEMBERSHIPS**

American Association of Teachers of Italian

American Association for Italian Studies

Modern Language Association

## **LANGUAGES**

Italian: near native fluency. Resided in Rome from 1977 - 1979.

French: advanced knowledge of spoken and written language.

Spanish: advanced reading knowledge.