

1. NATALIA GINZBURG

Organizer: Joseph Francese, Michigan State University (francese@msu.edu)

2. ITALIAN CINEMA IN THE PRESENT TENSE: CASE STUDIES AND CURRENT TRENDS

Despite the widely held assumption that Italian cinema is in decline, the medium has given indications of strength and vitality in a number of ways. This session will be dedicated to considering the authorial talents, generic developments, technological advances, etc which have emerged in Italy since the start of the new millennium.

Organizer: Millicent Marcus, Yale University (millicent.marcus@yale.edu)

3. COMEDY ITALIAN STYLE

The “*commedia all’italiana*,” has served for many years as a national cinematographic patrimony as well as the principal economic strength of Italian cinema. Internationally known when it comes down to filmmakers such as Mario Monicelli, or Dino Risi, the genre revealed and confirmed many acting talents with picturesque icons, all of them depicting the Italian emblem in the most idiosyncratic manner. Cynicism, irony, malevolence and cruelty, all composed a series of devices -mostly employed in dramas- which however in the Italian comedies seemed to trigger just the opposite: humor. This session has for objective to discuss the diverse functions of these satirical comedies with respect to their recurrent and influential undertone evoking cultural and historical traditions, breaking with the conventions of the postwar era comedies.

Organizer: Rémi Lanzoni, Elon University (rlanzoni@elon.edu)

4. ANIMISM IN MODERN ITALIAN LITERATURE

This panel seeks to explore the practices of animism, with which some modern Italian authors have responded to the objectification of reality that has marked the advent of the industrial age, in order to discuss whether and how this modern lending of agency to objects differs qualitatively from primitive fetishism.

Silvia Stoyanova, Princeton University (sstoyano@princeton.edu)

5. UTOPIAN TRADITION / L’UTOPIA E LA SUA TRADIZIONE

Papers are sought that address the topic of utopia past and present in literature, philosophy, philology, history, geography and figurative arts.

Possible topics might include:

- .ideas, symbolism and poetry of utopia/ idee, simbologia e poesia dell’utopia
- .utopian communities/ società utopiche
- .films on utopian tradition/ produzione cinematografica sulla tradizione dell’utopia
- .imagery of spiritual places/ l’immaginario e i luoghi dello spirito
- .ideal representations of utopian worlds/ rappresentazioni ideali dei mondi dell’utopia
- .utopian travels/ viaggi e utopia
- .literary utopias past and present/ l’utopia nella letteratura antica e recente

Please submit a 150-word abstract for a 20-minute paper, plus a one-page CV. Submissions will only be accepted if pasted in the body of an email message (regretfully, no attachment will be opened). Don’t forget to include your email address and institutional contact information. Please submit by December 1st, 2008

Organizers: Anna Maranini and Tina Montone (anna.maranini@unibo.it tina.montone@unibo.it)

6. TRADITION AND ICONOLOGY OF TRAVEL/ TRADIZIONE E ICONOLOGIA DEL VIAGGIO

Papers are sought that address the topic of travel in literature, philosophy, philology, history, geography and figurative arts.

Possible topics might include:

- . travel in classical sources/ fonti classiche del viaggio
- . rhetoric of travel/ retorica del viaggio
- . publicity, rhetoric and media/ pubblicità, forme retoriche e sistemi di comunicazione
- . “itineraria” in literary tradition/ gli ‘itinerari’ nella tradizione letteraria
- . travel in emblem and impresa books/ il viaggio nelle figurazioni d’emblema e d’impresa
- . ideal travel of Alciati and his imitators in ancient mottoes and sentences/ il viaggio ideale di Alciati e dei suoi imitatori letto attraverso i motti e le antiche sentenze
- . travel in Italy and Italians traveling abroad/ il viaggio in Italia e il viaggio degli italiani all’estero
- . symbolic signs in travel literature/ i segni simbolici nella letteratura di viaggio

- . literary travels of the soul/ i viaggi letterari dell'anima
- . historical and geographical descriptions/ descrizioni storiche e geografiche
- . Medieval and Renaissance cartography/ cartografia Medievale e Rinascimentale
- . ancient traditions of travel developed and revisited in modern literature/ antiche tradizioni di viaggio sviluppate e rivisitate dalla letteratura moderna
- . books, paintings and travels: travel in and of books/ libri, pitture e viaggi. Il viaggio del libro e dentro il libro.

Please submit a 150-word abstract for a 20-minute paper, plus a one-page CV. Submissions will only be accepted if pasted in the body of an email message (regretfully, no attachment will be opened). Don't forget to include your email address and institutional contact information. Please submit by December 1st, 2008

Organizers: Anna Maranini and Tina Montone (anna.maranini@unibo.it tina.montone@unibo.it)

7. ORIENTALISM IN ART, LITERATURE, AND ARCHITECTURE IN LIBERAL AND/OR FASCIST ITALY

This session includes studies on the Islamic world as well as the Far East. Possible topics include:

- Studies on depictions of Moors, Turks, Jews, Indians, Chinese, and Japanese
- How did Italian high culture articulate the commonly held dimension of the Orient as exotic and corrupt? Was Oriental sensuality more acceptable?
- Post colonial studies on travel, military, or diplomatic interpretations of natives displaced or incorporated into Italian settlements
- Consider Edward Said's interpretation of Orientalism as 'other'; how does this concept resonate in 19th and early 20th century Italian culture?

Please submit a 150word abstract for a 20 minute paper, plus a one page CV by December 1, 2008

Organizer: Shirley Smith (ssmith@skidmore.edu)

8. I GIALLI REGIONALI

Questa tornata verte sulle considerazioni globali e locali nei piu` recenti gialli regionali italiani. Analisi che prendano spunto dal paragone tra lavori di diversi autori e di diverse regioni saranno particolarmente benvenute. Questioni di giustizia, di lingua, di culture, di problemi sociali piu` scottanti in prospettiva giallistica fanno parte di questa sessione.

Organizer: Jana Vizmuller-Zocco, York University, Toronto, Canada, (jvzocco@yorku.ca)

9. ITALIAN INTELLECTUALS AND THE ITALIAN LANGUAGE

This session proposes an update and developments of Pier Paolo Pasolini's views on the Italian language both from the political and from the linguistic-cultural points of view. Views on English borrowings, knowledge of Italian on the part of young people, Italian used in literature/song lyrics/film/on the web constitute the focus of this session.

Organizer: Jana Vizmuller-Zocco, York University, Toronto, Canada (jvzocco@yorku.ca)

10. ITALIANITA` OF THE THIRD, FOURTH AND MIXED GENERATIONS

Given that young people of Italian origin living in English-speaking countries self-define themselves as Italian, this session concentrates on the social, psychological and other underpinnings of this definition, illustrated on the web as well as in other social venues.

Organizers: Jana Vizmuller-Zocco, York University (jvzocco@yorku.ca) and Roberta Iannacito-Provenzano, York University (roberta@yorku.ca)

11. BOCCACCIO

Session sponsored by the American Boccaccio Association. Papers sought on any aspect of Giovanni Boccaccio's life and/or works. Please submit a 150-200 word abstract for a 20-minute paper; include also a brief biographical sketch.

Organizer: Marilyn Migiel, Cornell University (mm55@cornell.edu)

12. TWENTIETH CENTURY ITALIAN WOMEN WRITERS

This session is open both to scholars who want to discuss a single book or a single author, and to those who prefer to explore a particular theme within the context of contemporary women's literature (for instance women and history, women and autobiography etc...).

Chair Giuliana Sanguinetti Katz. Italian Dept. University of Toronto. St Michael'College. Carr Hall. Toronto. Canada. Home Tel. (416) 929 3537 e-mail Katz@idirect.com , Giuliana@look.ca, Anne Urbancic, Victoria College, University of Toronto (a.urbancic@utoronto.ca)

13. THE CINEMA OF GARRONE AND SORRENTINO: THE DRAMATIC FILM AS HISTORY

After intriguing and spellbinding cinematic productions investigating Italians' private lives and idiosyncrasies only depicting the ghost of camorra and mafia on the background (*The Embalmer*, *The Consequences of Love*) Matteo Garrone and Paolo Sorrentino have now engaged in films that face more openly social and political issues. Garrone's and Sorrentino's moral indignation for chronic corruption and organized crime, for the theatrical performance of some members of *la casta* and admiration for the courage of young Italian writers and journalists like Roberto Saviano call for papers analyzing their aesthetic efforts while offering multiple readings of their work and possible engagements.

Organizers: Gaetana Marrone-Puglia (marrone@princeton.edu) and Stefania Lucamante (lucamante@cua.edu)

14. IT.POP: RETHINKING ITALIAN POPULAR CULTURE

Organizer: Giancarlo Lombardi, College of Staten Island & Graduate Center/CUNY (glombardi@gc.cuny.edu)

15. CANCELLED

16. THE INTERPLAY OF ITALIAN LITERATURE MUSIC, THEATER AND THE VISUAL ARTS.

The panel welcomes interdisciplinary papers that consider the interplay between two or more of the following: literature, music, theater and visual arts. Throughout history, the evolution of Italian culture and the various art forms, through which it is expressed, has been closely aligned. Explicit discussion of the parallels between such fields allows for a greater understanding of these interconnections than can be had by considering any one in isolation.

Organizer: Marco Cerocchi, La Salle University, Philadelphia, (cerocchi@lasalle.edu)

17. GIACOMO LEOPARDI: LETTERATURA CONTEMPORANEA E CRITICA

La sessione si propone di individuare il significato del pensiero e della poesia di Giacomo Leopardi nella letteratura contemporanea e di presentare gli ultimi sviluppi della critica leopardiana con lo scopo di offrire indicazioni per una futura ermeneutica del suo lavoro. Si prendono in considerazione saggi su aspetti ancora poco esplorati dell'opera leopardiana; sulla presenza diretta e indiretta di Leopardi nella scrittura più recente; sull'applicazione ai testi leopardiani di metodologie critiche contemporanee; su nuove prospettive interpretative che contribuiscano ad analizzare la funzione che gli studi leopardiani possono rappresentare nella cultura contemporanea; sulla presenza di Leopardi nel mondo di lingua inglese.

Organizer: Irene Marchegiani, State University of New York, Stony Brook, (imarchegiani@notes.cc.sunysb.edu or imarchjn@fea.net)

18. CANCELLED

19. THE LANGUAGE CLASSROOM IN THE 21ST CENTURY

Does the use of instructional technology in the language classroom live up to the hype? This panel seeks papers that will address the challenges and opportunities involved in the development and production of pedagogical materials that employ the new technologies. Panelists should exemplify the possible uses of, among others, Blackboard, Webex, Moodle, Wimba, iTunes, podcasting, wikis, blogs, skyping and Youtube. How does the use of instructional technology improve student learning? How are the learning outcomes assessed? How does technology complement or improve the more traditional methodologies? What are the challenges connected to the production of these teaching materials, i.e. costs, faculty training, time commitment, technical ability and campus resources? These are some of the issues this panel wishes to address.

Please submit a 250 words abstract for a 20 minute paper. Please include your affiliation and contact information.

Organizers: Antonella Ansani and Giulia Guarnieri, The City University of New York, (aansani@qcc.cuny.edu, giulia.guarnieri@bcc.cuny.edu)

20. DANTE AND SEMIOTICS

Organizer: Prof. Raffaele De Benedictis, Wayne State University, (ad7858@wayne.edu)

21. VIEWS FROM THE GRAND TOUR: ON CINEMA AND ARCHITECTURE

Over the centuries, grand tourists have produced numerous literary and artistic works that disseminated knowledge and captured the imagination of Italy. How has cinema, an art form that emerged during the fin-de-siècle and is uniquely adept at capturing architectural and town-planning configurations, depicted the Grand Tour cities?

Following the lead of Bruno (1993), Bertozzi (2001), Cresti (2003) and others, we invite panelists to consider the nexus between Italian cinema and architecture, be it formal, structural, aesthetic, ideological, socio-historical, cultural, functional, or gender-related. Interdisciplinary and comparative studies are particularly welcome.

Organizers: Alberto Zambenedetti (az352@nyu.edu) and Gaoheng Zhang (gz261@nyu.edu), Department of Italian Studies, New York University.

22. SIXTEENTH AND SEVENTEENTH CENTURIES: INTELLECTUALS, POLITICAL DEBATES, RELIGIOUS REFORMS AND CULTURE

Organizer: Sergio Ferrarese, The College of William and Mary, (sferrarese@wm.edu)

23. RETHINKING ROME

This panel will investigate the multifaceted and contradictory nature of the Eternal City, Rome. Papers may address: The Three Romes; The Myth of Rome and Its Crisis; Modernity, Tourism and the Museum-City; Topography and Cartography; Architectural Palimpsests and Urban Development; the Romani and romanesco; Heroes and Outlaws; Cinematic Rome.

Organizer: Victoria G. Tillson, Harvard University, (victoria.tillson@gmail.com)

24. FICTIONS OF YOUTH

This session invites papers investigating different representations of youth in modern and contemporary Italian literature: from objects of representation, carrying symbolic value in Bildungsromane written by older authors, to writing subjects, giving voice to their own generation and conquering in print an autonomy often denied to young people in life. From Pasolini's ragazzi to Tondelli's "bella tribù", from the generational novels of the Seventies and Eighties to the gioventù cannibale and post-cannibale, to Paolo Giordano's best-selling *La solitudine dei numeri primi*, fictions of youth attract increasing attention and encourage us to consider them critically. Both monographic and comparative analyses are welcome.

Please submit a 150-word abstract and a brief biography by January 2nd.

Organizer: Simona Bondavalli, Vassar College (sibondavalli@vassar.edu)

25. SISTERS IN ARMS: REPRESENTATIONS OF FIGHTING WOMEN IN ITALIAN LITERATURE AND FILM

The session will explore women and violence and/or criminality in Italian literature and cinema. Papers may explore female brigands, bandits, and 'mafiose'; the participation of women in warfare and resistance; and women's engagement with terrorism, both in Italy and abroad. Participants may also discuss theories of women and criminality, such as those of Lombroso, or portrayals of resistance to domestic violence. Although the topics mentioned here focus on the modern era, papers that address women and violence in medieval and Renaissance texts will also be considered.

Organizer: Susan Amatangelo, College of the Holy Cross (samatang@holycross.edu)

26. LUIGI PIRANDELLO

This panel will consider proposals on any aspect of Pirandello scholarship. Please send a 200 word abstract and brief biographical information.

Organizer: Ombretta Frau, Mount Holyoke College, (ofrau@mtholyoke.edu)

27. RE-EXAMINING THE LATE RENAISSANCE/BAROQUE

Proposals are invited for a session on Re-examining the Late Renaissance/Baroque. Papers are particularly encouraged on interdisciplinary studies and the intersections of philosophy, poetics, history, visual arts, politics, and science, or on relatively nonconformist literary figures, including – but not limited to – Campanella, Bruno, Della Porta, Boccacini, Zuccolo, Frugoni... Please send title and a 50-word description of the paper.

Organizer: Sherry Roush, The Pennsylvania State University (slr21@psu.edu)

28. OTHERNESS IN ITALIAN FILM

This panel aims to explore the representation of otherness in 20th- and 21st-century Italian cinema. Papers might view the question of otherness through the lenses of gender and sexual identity, ethnicity, religion, mental and physical health, and draw on a variety of critical approaches (political, philosophical, psychoanalytical, gender studies, and so on). 150-200-words abstracts and audio-visual needs by January 2.

Organizer: Giovanna Faleschini Lerner, Franklin & Marshall College (giovanna.lerner@fandm.edu)

29. MEDITERRANEAN CROSSINGS IN ITALIAN LITERATURE AND FILM

The Mediterranean as a unique space of transnational encounter, conflict, and dialogue has gained renewed attention in a variety of fields. Sarkozy's Union of the Mediterranean, for instance, has fomented discussion of a new political formation in a region that is ancient but in a state of transformation. The migratory fluxes that traverse the Mediterranean from the South and the East are changing the social, religious, and ethnic landscapes of Western-European nations, and are challenging the representations of an idyllic Mediterranean characterized by its natural beauty. This panel seeks to explore representations of the Mediterranean in Italian literature and cinema, considered from a broad range of critical and disciplinary perspectives. 150-200-words abstracts and audio-visual needs by January 2.

Organizer: Giovanna Faleschini Lerner, Franklin & Marshall College (giovanna.lerner@fandm.edu)

30. CONFLICT, HISTORICAL MEMORY, AND REPRESENTATION IN 20TH CENTURY ITALY

War and conflict produced trauma in Italy in the 20th century that civilians as well as soldiers carried with them deep into peacetime. New research examines how that experience has been narrated by protagonists and chroniclers. The session will look at individual and collective memory, new history writing, and the experimental use of archives by filmmakers. It will also open up wider questions about the relationship of past and present in contemporary Italy and the role of new media.

Organizers: Ruth Ben-Ghiat, New York University (ruth.benghiat@nyu.edu) and Robert Lumley, University College London (r.lumley@ucl.ac.uk)

31. TEACHING ITALIAN WITH TECHNOLOGY-BASED VISUAL AIDS: ISSUES AND PERSPECTIVES

In the last decades, technology has played a key-role in language teaching and has offered an increasing number of user-friendly tools for students and teachers either inside or outside the classroom. Among the many recent achievements in technology-based FL instruction, this session intends to focus on the visual support in learning/teaching a foreign language and the evaluation of its future possibilities. Topics for consideration may include:

- 1) theoretical research about pedagogy, methodology, and assessment of technology-based visual aids in Second Language Acquisition;
- 2) new experiments with videos: from web-based tools (e.g. YouTube/TeacherTube, RAI materials) to more sophisticated programs, from teacher-made ad hoc materials to films and film excerpts, from student-made short movies to vodcasts and vlogs;
- 3) curricular topics or special projects realized with the newest technological visual aids for any level of instruction (from elementary Italian to more complex content courses)

Please submit a 300-word abstract plus references for a 20 minute paper. Please include your affiliation and contact information.

Organizers: Alessandra Seggi and Rita Pasqui (The New School University, New York) (SeggA328@newschool.edu; PasquiR@newschool.edu)

32. CANCELLED

33. IN AND AROUND WORLD WAR I

Proposals welcome on any manifestation of cultural, literary and/or political activity in Italy in the periods before, during and after World War I.

Organizer: David Ward, Wellesley College; (dward@wellesley.edu)

34. TEATRO, TESTO, ATTORI E RUOLI: IL TEATRO ITALIANO DAL TARDO CINQUECENTO A PIRANDELLO.

La sessione si propone di indagare le relazioni tra teatro, testo e attore, insieme, possibilmente, alla griglia dei ruoli,

nel teatro italiano dal tardo Rinascimento a Pirandello. Le relazioni teatro-testo-attore-ruolo sono particolarmente rilevanti e vanno oltre la semplice analisi del testo teatrale a sé stante. Si prenderanno in considerazione saggi che esplorino le relazioni testo-attore, testo-teatro, oppure testo-teatro-attore o testo-attore-ruolo in tutte le loro varie declinazioni dal tardo Rinascimento al Novecento di Pirandello.

Please send the title, along with a 150-word description of the paper, and short cv

Organizer: Gianni Cicali, Georgetown University, (gc227@georgetown.edu)

35. DI SECONDA MANO: COPIE, RIFACIMENTI, RISCRIITTURE

Questa sessione propone di esaminare i protagonisti e i processi trasformativi in atto durante la trasmissione dei testi, dai copisti medievali ai moderni traduttori. Presentazioni su qualsiasi periodo della letteratura italiana potranno essere sottomesse.

Organizer: David P. Bénéteau, Seton Hall University (beneteda@shu.edu)

36. 1880-1920: QUARANT'ANNI DI LETTERATURA

The session invites papers by Italian authors writing during these crucial Post-Risorgimento years. Considerations and analyses of works in the various genres are welcome.

Organizer: Anne Urbancic, Victoria College, University of Toronto, (a.urbancic@utoronto.ca)

37. RIDERE TRA LE MACERIE: IL CINEMA COMICO ITALIANO PRE-BOOM ECONOMICO (1945-1958)

This panel proposes to analyze comic films made in the years immediately after World War II, before the Economic Boom of the late Fifties. While much has been said about neorealism and its remarkable contribution to world cinema, little attention has been paid to those films that emphasize humour and everyday ways to cope with the aftermath of the war and over 20 years of Fascism. Please send a 250-word abstract.

Organizer: Gloria Pastorino, Fairleigh Dickinson University (gpastor@fdu.edu)

38. ITALO CALVINO

Organizer: Grazia Menechella, University of Wisconsin-Madison (gmeneche@wisc.edu)

39. ITALIAN POETRY IN AMERICA

This session welcomes papers investigating the work of Italian poets operating on the American continent.

Organizer: Antonello Borra, University of Vermont (antonello.borra@uvm.edu)

40. LANDSCAPES OF MODERN ITALY

This panel invites papers that explore depictions, in all media, of the landscape of post-Napoleonic Italy, particularly as mechanisms of identity construction for the nascent and newly formed nation-state. By extension, this panel will interrogate the limitations and permeability of its own terms: landscape, Modern, and Italy, all of which are influenced by other periods and much in flux throughout the long nineteenth century.

Organizer: Adrian R. Duran, Memphis College of Art (adrianduran@yahoo.com/aduran@mca.edu)

41. CONTEMPORARY ITALIAN POETRY

Please, send proposals and abstracts to: Prof. Luigi Fontanella, Organizer and Chair, State University of N.Y. , Stony Brook Tel. 631-476-6678. (lfontanella@notes.cc.sunysb.edu)

42. ROUND TABLE: JOURNALS ON ITALIAN POETRY AND POETOLOGY PUBLISHED IN THE US

For proposals and participation in this Round Table contact Prof. Luigi Fontanella, Organizer and Chair, State University of New York, Stony Brook Tel. 631-476-6678. (lfontanella@notes.cc.sunysb.edu)

43. THE HISTORICAL NOVEL AND IDENTITY IN ITALY

This panel invites papers concerned with the historical novel in Italy from its origins to the contemporary period.

We welcome papers that discuss the historical novel's role in forming a community's identity, whether it is national, regional, political, religious, gender based, etc. Papers might also examine how the historical novel discusses and or fosters the contrast between central, national, and local identities. Please send abstracts of 150-200 words, title of paper, brief bio, and any audio-visual needs to organizers

Organizers: Sandra Waters, Texas Christian University, (s.a.waters@tcu.edu) and Marco Codebò, Long Island University, (marco.codebo@liu.edu)

44. HOMICIDAL TENDENCIES

This panel would welcome contributions that address murderous thought and/or violent action in the literary and cinematic works of the long Italian 20th century. Panelists might draw on a variety of methodologies (theoretical, political, gender-based, stylistic, psychoanalytical, amongst others) and genres. Please send abstracts of not more than 250 words to:

Organizers:

Elena Past, Wayne State University (elenapast@wayne.edu)

Deborah Amberson, University of Florida (damberson@ufl.edu)

45. PASOLINI I – GENITORI, GENERAZIONI, PENSIERO POLITICO – I CONFLITTI DI PIER PAOLO PASOLINI

A Valle Giulia, ieri, si è così avuto un frammento / di lotta di classe: e voi, amici (benché dalla parte / della ragione) eravate i ricchi, / mentre i poliziotti (che erano dalla parte / del torto) erano i poveri. Bella vittoria, dunque, / la vostra!

This session will revisit the socio-political as well as personal bases for Pasolini's treatment of political and generational conflict in his works. Diachronic and cross-genre approaches to the subject are most welcome. Please send abstracts, min. 200 words.

Organizer: Colleen Ryan-Scheutz, Indiana University (ryancm@indiana.edu)

46. PASOLINI II – PASOLINI'S ROME

“Roma nella mia narrativa ha quella fondamentale importanza...in quanto violento trauma e violenta carica di vitalità, cioè esperienza di un mondo e quindi in un certo senso del mondo.” (Pier Paolo Pasolini, 1957)

Pasolini's relationship with the city was a recurrent theme, which has inspired numerous article- and book-length analyses over time. These studies range in focus from Pasolini's plurilingualism, to anti-establishment and anti-institutionalism, to the artist's sexual/subjective stance, to his keen attention to history and change in Rome's urban planning and design. This session will explore Pasolini's manifold interactions with Rome in the abstract and the concrete. Open to analyses of Pasolini's work across genres, papers should treat the artist's engagement with Rome in light of the numerous social questions of the time. Please send abstracts, min. 200 words.

Organizer: Colleen Ryan-Scheutz, Indiana University (ryancm@indiana.edu)

47. PIER VITTORIO TONDELLI

Papers sought on any aspect of P.V. Tondelli's life and/or works. Please submit a 150-200 word abstract for a 20 minute paper; include also a brief biographical sketch. Deadline: December 20th.

Organizer: Sciltian Gastaldi, University of Toronto (s.gastaldi@utoronto.ca)

48. PERSPECTIVES IN ITALIAN INTERPRETATION THEORY SINCE 2001

No doubt 2001 represents a major epochal break. Suddenly most of the approaches of the previous thirty years seemed terribly outdated. This panel will consider: Southern Thought, Mediterranean Studies, Immigrant Writing, Diaspora critiques, Ecocriticism, crisis of globalization, philosophical criticism, the legacy of weak thought, and the question: how to (re)write a literary history (if it still makes any sense writing one). Title, and 2-300 word abstract, by November 30.

Organizer: Peter Carravetta, Stony Brook University (Peter.Carravetta@stonybrook.edu)

49. ITALO CALVINO AND PRIMO LEVI

The session welcomes papers on any topic related to the writings of Italo Calvino and Primo Levi.

Organizer: Dr. Elizabeth Scheiber, Rider University (escheiber@rider.edu)

50. METAMORPHOSES OF POWER IN RENAISSANCE LITERATURE

Description: This session will examine the presence of classical mythology and history in the political discourse of the Italian Renaissance. Comparative studies on the interaction between literature, theater, visual arts, and philosophy are particularly welcome. Please submit a 200-word abstract by

Organizer: Andrea Moudarres Yale University (andrea.moudarres@yale.edu)

51. BRIDGING CULTURES: TRANSLATION AND ITALIAN LITERATURE

This panel intends to explore the various facets of translation of Italian literature from all time periods. Topics can include, but not be limited to, the representation of Italian culture and civilization through translation, mis-translations and re-translations, and the examination of selected works of Italian literature in translation. Please submit a 200-word abstract and audio-visual needs.

Organizer: Marella Feltrin-Morris, Ithaca College (mfeltrinmorris@ithaca.edu)

52. ITALY: A COUNTRY OF IMMIGRATION OR EMIGRATION, A CINEMATIC PERSPECTIVE

This panel is inspired by a lecture given by Dacia Maraini at Vassar College on Emigration in Italy (November 2007) in which she challenged Italy to reconsider cultural backgrounds, traditions, and customs suggesting the possibility/need for a more synthesized type of Italian society. This panel seeks to explore diverse images of Italy as a country of migration. With the conquest of Ethiopia in 1935 to the present, Italy continues to serve as both country of immigration and emigration. Represented through the cinematic lens from *Lo squadrone bianco* (1936) to *La sconosciuta* (2006) and other contemporary films, directors have examined diverse aspects of the migration process.

Topics for consideration may include the following:

- 1) Historical/Cultural perspectives
- 2) Space/Place/Time as seen in these films
- 3) "Accuracy" of representation
- 4) Comparative studies (Literature, Cinema, Visual Arts)

Please forward a 150-200 word abstract, audio-visual needs, and affiliation information.

Organizer: Ryan Calabretta-Sajder, The University of Chicago (rcalabretta@uchicago.edu)

53. EARLY MODERN WRITING

Description: This panel seeks to analyze various literary forms, such as poetry, dialogue or treatise that were widely explored in early modern Italy. Paper proposals may include but are not limited to discussions on the role of writing as a means of creating social and intellectual partnerships.

Title and abstract to session organizer by January 2, 2009.

Organizer: Laura Prelipcean, The University of Toronto (laura.prelipcean@utoronto.ca)

54. CHILDHOOD IN ITALIAN CINEMA

Organizers: Laura Benedetti, Georgetown University (lb227@georgetown.edu) and Patrizia Bettella, University of Alberta (pbettell@ualberta.ca)

55. LOVE IN ITALY

Proposals are welcome for papers that treat any aspect of love and Italian culture, from any period or discipline. Please send an abstract (50-100 words) and a brief CV.

Organizer: Penny Morris, University of Glasgow, P.Morris@italian.arts.gla.ac.uk (in collaboration with Mark Seymour (Otago) and Francesco Ricatti (USC))

56. RICH AND STRANGE: ITALIAN TRANSLATIONS AND ADAPTATIONS OF SHAKESPEARE

Even before Verdi and Boito re-wrote "Othello" and "Falstaff," Italian artists have been inspired by the works of Shakespeare. This session invites papers on the ways modern and contemporary Italian artists have reinterpreted Shakespeare.

ORGANIZER: Thomas Simpson, Northwestern University (ths907@northwestern.edu)

57. TECHNO-TEACHING REVISITED: EXPLORING THE IMPACT OF EMERGING TECHNOLOGIES IN THE ITALIAN CLASSROOM

This session welcomes papers that report, and reflect, on the use of any of a variety of new technological tools (from mobile devices such as the iPod Touch to Web 2.0 applications such as Second Life) to enhance the teaching and learning of Italian language, culture, and literature. Particularly welcome are papers addressing the effectiveness of newer tools (rather than technology that has been in use in the classroom for a few years, such as PowerPoint, for example) in Intermediate and Advanced language and culture courses.

Organizer: Claudia Karagoz, St. Louis University (ckaragoz@slu.edu)

58. IL ROSSO E IL NERO. POLITICS AND IDEOLOGY IN THE ITALIAN FILM FROM MUSSOLINI TO BERLUSCONI

Il panel intende raccogliere contributi utili a ripercorrere i rapporti tra il grande schermo e le ideologie che hanno attraversato il Novecento italiano. Dal cinema fascista degli anni '30 ai film che hanno proposto successivamente, nell'ambito di pratiche autoriali e di genere, una rappresentazione della diade destra/sinistra - fino agli ultimi casi di "neo-revisionismo" della Resistenza italiana con titoli quali *Il sangue dei vinti* (dall'omonimo libro di Giampaolo Pansa) di Michele Soavi e *Miracle at St. Anna* di Spike Lee - , il panel vuole analizzare i riflessi di politica e ideologie opposte sui testi filmici.

The panel hopes to collect papers analyzing the relationship between cinema and the opposed ideologies which strongly influenced and still influence Italian society. From the Fascist Film up to today, "right wing" vs "left wing" have been crucial notions within the Italian debate. "Red" and "Black" were important both in the genre film (such as the so called "poliziottesco") and in the Auteur cinema (the "cinema civile" and the intellectual "engagement"). The last clear evidence is the recent "revision" of both Fascism and Resistance in the contemporary Italian film.

Organizers: Vito Zagarrìo, University Roma Tre, zagarrìo@uniroma3.it, and Christian Uva, University Roma Tre, christian.uva@fastwebnet.it

59. Rethinking Romance: Love and Ideology in Contemporary Italian Fiction and Film

Focusing on literary and filmic representations, papers may take into considerations, but not only, the following themes:

- When and how romantic love presents itself as a force able to generate social changes, or push boundaries.
- Narratives of romance that are deployed to critique, or reinforce social norms: New ways of narrating romance that break with tradition?
- How romance crosses and complicates racial, ethnic, sexual, and class boundaries in Italy, today.
- How romance inflects the first person narrative in contemporary fiction.
- Romance and the making of ethics.

Organizers: Barbara Alfano, Ph.D., Bennington College (balfano@bennington.edu) and Giuliana Perco, Ph.D., Duke University (gp25@duke.edu)

60. CANCELLED

61. BODIES OF THE NATION/CORPI DELLA NAZIONE

This panel seeks to compare perspectives on the relationship between nation-building and new concepts of the body in the long nineteenth century. How did bodies come to be defined in new, reciprocal and synergistic ways?

Debates about masculine and feminine bodies shaped the rhetoric of the Risorgimento and post-Unification Italy. In this panel participants may interrogate established theoretical frameworks that have privileged the significance of the body, and the concept of the nation as a social and political body. Participants may choose to address concepts and definitions of transgression and normalcy, masculinity and femininity, education and reform as articulated by and for the new Italian state. Please submit a 250 words abstract.

Organizer: Benedetta Gennaro, Brown University (benedetta_gennaro@brown.edu)

62. REVISITING THE ITALIAN RENAISSANCE: CASE STUDIES

This session invites papers revisiting the Italian Renaissance. Participants may discuss (among other topics) the (dialectical) relationship between imitation and innovation or tradition and creativity in Italian Renaissance Literature. Questions of authorship, textuality, literary borrowings, and influence can be examined along with the issue of genre as a narrative form. Papers focusing on chivalric romances, genre debates, "contamination" of genres, and the work of Ariosto are particularly welcome. Please send a 200 words abstract.

Organizer: Slavica Grujicic, University of Toronto (slavica.grujicic@utoronto.ca)

63. VISUAL AND VERBAL INTERSECTIONS

The aim of this session is to explore the intersection between verbal and visual languages as expressed in but not limited to literary works in order to engage in a dialogue on the mutual collaboration between the word and the image. Possible topics may include ekphrastic writing, novels that integrate images as part of the narration, iconicity, photography, futurism, illustrated narratives (graphic novels and comics included). Word & Image act not only as two kinds of expression but also as two modes of narration. Different approaches may include image theories, visual semiotics, cultural studies, literary theory, etc. Please submit a 200 words abstract.

Organizer: Slavica Grujicic, University of Toronto (slavica.grujicic@utoronto.ca)

64. CRITICAL PRACTICE & ITALIAN FILMS FROM THE PAST TO THE PRESENT

"Teaching filmmaking without being cognizant of fundamental cinematic theories demeans film craft to the mere level of an amateur workshop. And the opposite: studying film history and theory without a corresponding experience in the elemental aspects of filmmaking leaves theoretical research without a solid basis, forcing students to plunge into abstraction."* From film pioneers such as Ricciotto Canudo to the modern debates between Pasolini - Eco and beyond, Italian film theorists have stimulated critical responses. This session seeks to explore the Italian Cinema in light of critical reflection and/or film theory. Presenters can establish their own critical framework but papers drawing upon diverse film theories (by Italian or non-Italian authors) as applied to Italian films are particularly welcome. Approaches can include but are not limited to: (neo)formalism, (neo)realism, historical poetics, (post)structuralism, semiotics, cognitivism, theories of spectatorship, feminism, gender & queer film theories, and most recent film scholarship.

* Lev Kuleshov quoted by Vlada Petric in "Relating Courses in Filmmaking and Film Studies" University Film Study Center Newsletter 4, no. 5 (June 1974): 1. Please send a 200 words abstract.

Organizer: Slavica Grujicic, University of Toronto (slavica.grujicic@utoronto.ca)

65. ITALIAN AUTOBIOGRAPHICAL WRITING: HOW OUR LIVES BECOME STORIES

Memoirs and autobiographical writing have always played an important role in Italian literature and culture. Recent literary cases such as Vincenzo Rabito's Terra Matta and family stories like Paolo Mastrolilli's Adelphi and Mario Calabresi's Spingendo la notte più in là continue to witness the key role of such a genre, especially now that more and more archival material becomes available. This panel seeks to explore all theoretical and historical problems related to life writing in Italy during the last century and a half, with particular attention to how private stories of more or less known people end up depicting the central moments of Italian history in peculiar ways. Please submit a 150 word abstract for a 20 minute paper and a biographical sketch.

Organizer: Elena Bellina, New York University (elena.bellina@nyu.edu)

66. FROM THE SOUTHERN MARGIN: MIGRANT VOICES BETWEEN THE MEDITERRANEAN AND THE ATLANTIC

Papers analyzing texts and testimonies that reflect on journeys of migration from Italy to the Americas and from the Mediterranean to Italy. The focus is on Italy, both as a country of emigration and of immigration, and specifically on the Italian-American diaspora from Italy and on the phenomenon of South-South migration to Italy. Please submit 150-200words abstract and audio-visual needs.

Organizer: Patrizia LaTrecchia, University of South Florida (Patrizia.LaTrecchia@cas.usf.edu)

67. BRIDGING A GAP: ITALIAN STUDIES & ITALIAN-AMERICAN STUDIES IN A UNIVERSITY CURRICULUM

This session intends to explore the relationship between Italian Studies and Italian-American Studies at the college/university level both in the United States and in Italy. Presentations might address the validity of such a pairing and how it contributes to both areas of intellectual inquiry. Others might examine literature in Italian produced outside Italy.

Organizer: Anthony Julian Tamburri, John D. Calandra Italian American Institute, Queens College, CUNY, (anthony.tamburri@qc.cuny.edu)

68. ROUND TABLE: ITALIAN TERRORISTS AND MANIPULATION OF MASS MEDIA

Organizer: Gius Gargiulo, Université de Paris X (gargiulo@u-paris10.fr)

69. A DIRECTOR'S DREAM BOOK

This panel welcomes reexaminations of Federico Fellini's oneiric *modus operandi*. This area can be approached from various angles such as narrative analysis, psychoanalytical studies, semiotic theory, studies on the intersections between drawings and film, etc. The panel is spurred by the recent publication of Fellini's *The Book of Dreams*, which was released in the fall of 2007 and continues to be presented in a series of ongoing worldwide exhibitions. This original source forces the scholar to consider in a palpable manner Fellini's profound interest in dreams and consequentially calls for a more literal investigation into the matter. Thus, the panel also hopes to be an opportunity to begin to understand what *The Book of Dreams* can reveal about the origin of certain images and sequences in Fellini's films as well as about the psychological and creative import of some of the director's professional and personal relationships. Please send abstracts of min. 300 words, a short bibliography, a biographical note, and

requests for av equipment.

Organizer: Federico Pacchioni, Indiana University (fpacchio@indiana.edu)

70. FETISH FUTURISM: RECEPTION AND HERMENEUTIC OF THE ITALIAN AVANT-GARDE

Marking the centennial anniversary of the first European avant-garde movement, this session is called with the aim of reassessing the literary contribution of Futurism starting with a discussion on the process of “fetishization?” that characterizes its deceptive reception. How can the concept of fetish be an hermeneutical key for exploring futurist works and for defining the attitude of avant-garde with respect to the tradition that it intends to substitute?

Organizer: Patrizio Ceccagnoli, Columbia University (pc2159@columbia.edu)

71. THE SACRED IN ITALIAN CINEMA

This panel intends to explore the sphere of the sacred and the arcane within Italian cinema. The aim is to chart new ground in the investigation of themes such as miracles, transcendence, the afterlife, sainthood, pagan folklore, and religious institutions. The session hopes to contextualize, culturally and historically, the appearance of such issues in film as well as to further the overall comprehension of their place within the aesthetics and the world view of individual directors and/or films. Studies of an interdisciplinary or comparative nature are also welcome. Please send abstracts of min. 300 words. Please include a short bibliography, a biographical note, and requests for special equipment.

Organizer: Federico Pacchioni, Indiana University (fpacchio@indiana.edu)

72. Experimental Writings of the 1960s and Beyond: Prose

Organizers: Giuseppe Cavatorta, Univeristy of Arizona (beppe@email.arizona.edu) and Federica Santini, Kennesaw State University (fsantini@kennesaw.edu)

73. Experimental Writings of the 1960s and Beyond: Poetry

Organizers: Federica Santini, Kennesaw State University (fsantini@kennesaw.edu) and Giuseppe Cavatorta, Univeristy of Arizona (beppe@email.arizona.edu)