1. **Teaching Italian History and Politics through Popular Culture**

**Description**: Sociocultural production can be a valuable tool for teaching history and politics. Texts of all kinds are used not only as “authentic” language resources, but as a relatable lens through which students can better understand political theory, social movements, and historical events. In this session, we will learn how we can effectively use texts (i.e., literary texts, songs, film, graphic novels, art and other visual media) in English-taught and Italian-taught courses at all levels.

**Organizer**: Lorraine Denman, Italian Language Program Coordinator and Lecturer, University of Pittsburgh ([denman@pitt.edu](mailto:denman@pitt.edu))

1. **Federico Fellini: A Centennial Celebration**

Federico Fellini is one of the most recognized names in the history of cinema. The year 2020 marks the 100th anniversary of his birth. For the occasion, this panel invites submissions on any aspect of Fellini’s work from a national as well as transnational perspective that crosses over genres, techniques and style, themes, different media, and cultural values.

By Sunday, Dec. 1, please submit a 150-200 word abstract of the presentation, a brief biographical note, and requests of audio-visual equipment to Claudia Romanelli, The University of Alabama, at [cromanelli@ua.edu](mailto:cromanelli@ua.edu).

1. **Documenting the Italian Diaspora**

Organizers: Diana Iuele-Colilli (Laurentian University), Christine Sansalone (Laurentian University)

This session will feature research on how the various aspects and outcomes of Italian emigration throughout the world have been and continue to be documented and represented. We invite proposals dealing with historical, literary, cinematographic and other instruments of cultural memory and production.

Please send a 200-word abstract to Diana Iuele-Colilli (diuele@laurentian.ca) and Christine Sansalone (csansalone@laurentian.ca) by December 1, 2019.

1. **Neorealism As Multimedia**

**Neorealism as Multimedia** seeks contributions that look at how neorealism intersected other arts (i.e., photography, painting, architecture, music, theatre) and cultural practices (i.e., visual reportage and publishing). We particularly welcome contributions that provide a historical or conceptual framework for grouping postwar Italy’s audiovisual experiences under a revised rubric of neorealism.

Organizers:

Interested panelists should submit a 150-200 word abstract, a 50-100 word bio, and a 4-5 entry bibliography to Charles Leavitt IV ([cleavitt@nd.edu](mailto:cleavitt@nd.edu)) and Giorgio Bertellini ([giorgiob@umich.edu](mailto:giorgiob@umich.edu)) by November, 18, 2019. Those who do so will be notified of the panel's constitution by November 25, 2019.

1. **Leggere Non Basta: La Letteratura Italiana In Classe**

L'insegnamento della letteratura italiana non si limita alla conoscenza dei classici. Una lezione di letteratura non può prescindere dal contenuto e dalla lingua del testo letterario, così come non può far a meno di tenere in considerazione il contesto-classe. La definizione di nuove pratiche didattico-divulgative per l'insegnamento della letteratura tenta di rispondere all'esigenza di avere a disposizione contenuti fruibili dai nativi digitali che siano anche funzionali all'obiettivo didattico. Il panel intende discutere gli approcci innovativi in seno alla didattica della letteratura, proponendo casi di studio specifici o esperienze in classe.  I colleghi interessati a partecipare sono invitati a inviare un abstract (max 150 parole) e una breve nota biografica, entro il 1° dicembre 2019, a [marco.marino@santannainstitute.com](mailto:marco.marino@santannainstitute.com).

**SESSION ORGANIZERS**

Marco Marino (Sant'Anna Institute), [marco.marino@santannainstitute.com](mailto:marco.marino@santannainstitute.com)

Domenico Palumbo (Sant'Anna Institute), [domenico.palumbo@santannainstitute.com](mailto:domenico.palumbo@santannainstitute.com)

1. **What Present For The Resistance?**

The Italian Resistance against Nazi-Fascism has been the subject of disparate literary, cinematic, and theatrical representations, which have cemented the democratic values of the post-fascist state and encouraged manifold aesthetic and political readings. This panel seeks to reconsider the positioning of such representations in their context of production and reception. How has the understanding and storytelling of the *Resistenza* changed throughout the last 75 years? What position does the *Resistenza* occupy in present-day Italy? How do these narratives still influence our judgement of the historical phenomenon?  
  
Please send a 150-200 word abstract, brief bio, and request for A/V to the session organizers by December 1st, 2019.

Organizers:  
Daniele Biffanti, Stanford University, [dbiffant@stanford.edu](mailto:dbiffant@stanford.edu)  
Franco Baldasso, Bard College, [baldasso@bard.edu](mailto:baldasso@bard.edu)

1. **Strategic Approaches For Fostering Integrated Language/Culture Curricula**

 Building on the recent ACTFL roundtable on the renewal of the Italian Program at UBC, this conversation will engage participants into considering what initiatives could help reverse the ongoing decline in enrollment in the Italian courses, transform the curriculum and broaden its focus through integrated interdisciplinary alliances with other programs and departments.

Strategies emerging from the consultation of existing literature will also be presented and used for an in-depth discussion and investigation. This inquiry into curriculum practice may provide the scholarly foundation necessary to address key curricular issues and guide faculty and administrators through curriculum renewal.

**Organizer**: Dr. Luisa Canuto

Affiliation: University of British Columbia, Vancouver, Canada

Email address: [Luisa.canuto@ubc.ca](mailto:Luisa.canuto@ubc.ca)

1. **Elsa Morante, "a great passion for reality"?**

In a much-quoted essay, literary critic Cesare Garboli famously singled out Elsa Morante's “great passion for reality”. But was *reality* the main concern of such a multi-faceted and unclassifiable writer? The panel seeks proposals exploring new approaches to Morante's writing, from her essays to lesser known aspects of her novels, to the often controversial and troubled relationship with intellectuals and the politics of her own time. How do Morante’s disparate interests, from dreams, to Eastern philosophies to psychedelic poetry affect her writing and her *interpretations* of reality? Can we articulate her visions of reality in critical ways?

Please send a 150-200 word abstract, brief bio, and request for A/V to the session organizers by December 1st, 2019.

Organizers: Franco Baldasso, Bard College, [baldasso@bard.edu](mailto:baldasso@bard.edu)

Maria Anna Mariani, University of Chicago, [maria.anna.mariani@gmail.com](mailto:maria.anna.mariani@gmail.com)

1. **Fascism And Violence In Italy**

Despite the vast bibliography relating to Italian fascism, violence has played a relatively minor role in research. This panel will discuss new approaches to violence before and under the fascist regime, with reference to everyday life, effects and victims, and its framing by the judiciary, the police and the press.

John Foot, University of Bristol, [j.foot@bristol.ac.uk](mailto:j.foot@bristol.ac.uk)

1. **Exploring Identity/Identities: Naples Beyond Gomorra &Elena Ferrante**

La presente sessione intende prendere in esame le più moderne correnti dei *Neapolitan Studies*, al fine di esplorare la complessità dell'identità partenopea, al di là degli stereotipi connessi all'attuale rappresentazione della cultura napoletana  - così come veicolata oggi dai media - in bilico tra l'ineludibile retaggio/coscienza criminale (*Gomorra*) da un lato, e l'indelebile impronta del *rione*con il suo carico di perenne degrado e violenza morale e materiale (Elena Ferrante), dall'altro.

I colleghi interessati a partecipare sono invitati a inviare un abstract (max 150 parole) insieme ad una breve nota biografica, entro il 1° dicembre 2019, a [marco.marino@santannainstitute.com](mailto:marco.marino@santannainstitute.com) e [balzanow@wfu.edu](mailto:balzanow@wfu.edu)

1. ***Post-Humanism?* Thinking Beyond the Human in Italian Culture**

This interdisciplinary panel explores the different ways in which Italian authors have thought beyond (the legacy of) humanism in order to raise questions about the role of humans in a potentially post-natural world. Topics include but are not limited to:

* the boundaries between civilization and wilderness;
* hybridity, metamorphosis, and subjectivity;
* nature and technology;
* post-human condition vs trans-human evolution;
* speciesism, anti-speciesism, and human exceptionalism.

Please send a brief abstract (150-200 words, in English or Italian) with title and a short bio to Damiano Benvegnù ([damiano.benvegnu@dartmouth.edu](mailto:damiano.benvegnu@dartmouth.edu)) and Matteo Gilebbi ([matteo.gilebbi@dartmouth.edu](mailto:matteo.gilebbi@dartmouth.edu)) by December 1st  2019.

1. **Italian Modernism: Thought And Form**

This panel intervenes into the recent debate over the question of both the existence and characteristics of an Italian form of modernism. The panel’s aim is to reflect on the ways in which modernism transformed Italian cultural production both at the level of thought and of form. We are particularly interested in contributions that examine: 1) how new philosophical concepts connected to modernism (ie. Bergson, Nietzsche, Simmel, Mach, etc.) altered the Italian debate, challenging the traditions of thought that were then current on the peninsula (positivism, idealism, etc.); 2) the ways in which this new thought contributed to a revolution in literary form, even leading to new formal structures and genres (the autobiographical writing of “La Voce,” fragmentation, *impressionism*, the new novel, the essay novel, etc.).

Please send 250-300word abstracts in English or Italian and a short bio to Mimmo Cangiano (cangiano.mimmo@gmail.com) and to Michael Subialka ([msubialka@ucdavis.edu](mailto:msubialka@ucdavis.edu)). The organizers likewise welcome any questions (including about whether a proposal might fit the panel topic).

1. **On The Margins: Italy And The Global South**

Description:

The *questione meridionale*, understood in Gramscian terms, continues to be theorized and aestheticized today. This panel seeks to foster an interdisciplinary dialogue about how the concept of the “South” has taken shape in literature, works of art, films, songs, and the broader public sphere, from the 19th to the 21st centuries. Preference will be given to essays that explore this theme in relation to Global South Studies, migration studies, and South-South exchanges.

Interested panelists should send their abstract in English or Italian (250 words), a brief biography (100 words) to the panel organizers ([cristina.carnemolla@duke.edu](mailto:cristina.carnemolla@duke.edu) and  [gricco@umich.edu](mailto:gricco@umich.edu)) by December 1st.

1. **Transcending Borders And Boundaries: Early Modern Italian Intellectuals In A Global Context (1400-1700)**

Global Renaissance Studies have revealed how the work of early modern Italian intellectuals has influenced, and been influenced by, diverse, and often rival, sociocultural contexts. This approach has challenged Italo-centric, Eurocentric, and orientalist tropes, while remaining faithful to the reality of early modern Italian authors, whose work was influenced by exchanges with interlocutors from different worlds. We propose a series of sessions on intra-European, Mediterranean, and trans-continental intellectual exchanges in early modern Italian culture, which will take into account literary, scientific, philosophical, and artistic issues.

Please send at 150-200 word abstract, brief bio, and A/V requests to the session organizers by December 1, 2019.

Giuseppe Bruno-Chomin, University of Pennsylvania, [brunjo@sas.upenn.edu](mailto:brunjo@sas.upenn.edu) and Tommaso De Robertis, University of Pennsylvania, [derob@sas.upenn.edu](mailto:derob@sas.upenn.edu)

1. **Curzio Malaparte Reconsidered**

Curzio Malaparte is today at the center of an international debate reappraising his work as a key figure of European modernity, rediscovering his books, cinema and theater. The scandals of Malaparte’s biography overshadowed the exceptional versatility of an author famous worldwide for his arresting *Casa Malaparte* in Capri as well as for his heretic accounts of WWII in bestsellers such as *Kaputt* and *La pelle*. Beginning with his controversial association with fascism and his reports from the war fronts, the panel seeks contributions analyzing Malaparte’s response to the collapse of European civilization and the failure of post-WWI revolutionary ideals.

Please send a 150-200 word abstract, brief bio, and request for A/V to the session organizers by December 1st, 2019.

Organizers:  
Franco Baldasso, Bard College, [baldasso@bard.edu](mailto:baldasso@bard.edu)

Charles L. Leavitt, Notre-Dame, [cleavitt@nd.edu](mailto:cleavitt@nd.edu)

1. **How Is The Italian Novel Doing? Perspectives On The Novels Of The New Millennium**

In the last decade, a significant number of scholars – Raffaele Donnarumma, Carlo Tirinanzi De Medici, Paolo Giovannetti, etc. – have tried to offer systematized perspectives on contemporary Italian novel. Keeping in mind these critical studies, the panel’s goal is that of identifying some general trends that are specific to post-millennial Italian novels. The presentations may focus on a variety of aspects, including language, style, themes, narrative structures, literary models, etc. Prospective speakers must submit a 200-word abstract and a brief biography to Francesco Samarini ([fsamarin@indiana.edu](mailto:fsamarin@indiana.edu)) by November 25, 2019.

1. **Teaching Italian Food Culture**

The session invites critical perspectives on the experience of teaching Italian food culture within an Italian studies framework, and/or in a transnational context. We welcome contributions that explore theoretical and methodological issues as well as reflections on successful pedagogical practices in dedicated food studies courses, within broader cultural studies, or language courses. Topics may include: innovative pedagogical approaches, creative intersections with other disciplines and multidisciplinary collaborations, food studies and writing pedagogy, experiential components in academic settings, food culture and education abroad, among others.

Please send a title, a 200-word abstract and a brief bio (max 100 words) to sibondavalli@vassar.eduby December 1, 2019.

Organizer:

Simona Bondavalli

1. ***Paragone*Revisited: Artistic, Literary, And Pedagogical Competition And Rivalry Across The Ages**

*Paragone*has long been studied in terms of Renaissance artistic rivalries, visual and poetic competition, sculptural and pictorial feuding, and modern artists battling the ancients. This session aims to compile new examples and iterations of the *paragone*in and among various disciplines, including but not limited to, pedagogy, art history, art criticism, literary studies, music, popular culture, and language across all periods. Papers that investigate the way competition has both spurred and hindered artistic, linguistic, literary, or pedagogical production throughout the ages and across a range of media are welcome.

Organizer: Pierette Kulpa, Ph.D., Kutztown University of Pennsylvania, [kulpa@kutztown.edu](mailto:kulpa@kutztown.edu)

1. **Urban Space And Cityscapes: Italian Perspectives In Fiction, Photography And Film**

The fields of architecture and of urban studies are indebted to essential elements of literature and other arts: description and narrative. This session explores the interplay between fiction writers, photographers, and directors with architects and urban planners in contemporary Italy. How do literary and visual narratives “tell space” in ways that expand approaches to the ongoing crisis of knowing and representing urban space? Preference will be given to proposals that reflect on how a narrative viewpoint (in writing or in images) endorses alternative ways of seeing, describing, and constructing urban space, thus renewing our perception and understanding of the city.

Organizer: Letizia Modena, Vanderbilt University, [Letizia.modena@vanderbilt.edu](mailto:Letizia.modena@vanderbilt.edu)

1. **Game-Based Learning: Strategies For Italian Courses**

Organizer: Margherita Berti, University of Arizona, berti@email.arizona.edu

Research has shown that the use of games in the educational setting provides a context for meaningful communication while also increasing engagement and collaboration (Sykes & Reinhardt, 2014). This roundtable aims at exploring how games are leveraged in Italian language, culture, and literature courses, at all levels. Participants will be provided with practical examples and pedagogical strategies for the use of games in their own courses to make learning fun and relevant to students. Please send an abstract of 250 words, along with a brief biography and technology requests, to the roundtable organizer by December 1st, 2019.

1. **Aristotle in the Early Modern Italian Literature**

Famously labelled as the “master of those who know” in Dante’s Comedy, Aristotle has been a constant presence in Italian literary culture, not only as a theoretical authority (in particular with his Poetics), but also in other forms and roles. This panel focuses on the influence and the ubiquity of Aristotle in the Italian literary tradition, with a special attention to the medieval and the early modern period.  
Please send a 150-200 word abstract and a short bio to the session organizer by December 1st, 2019.  
  
Organizer: Eva Del Soldato (University of Pennsylvania, [evadel@sas.upenn.edu](mailto:evadel@sas.upenn.edu))

1. **“I Have Been Her Kind.” How To Write A Woman’s Life: The Italian Prospective**

Carolyn Hilbrun thought there are four ways to write a woman’s life: the woman may do it as autobiography or as fiction; a biographer may tell her story or she may write her own life “in advance of living it, unconsciously, and without recognizing or naming the process.” This panel examines strategies of self-representation in (auto)biographies and novels by Italian women authors from the XX century to the present. We are particularly interested in the relationship between first and third person perspectives: What does it mean for a woman to write the life of another woman? We welcome papers that engage with literary theory (contemporary Italian feminism and queer studies, psychoanalysis) and comparative perspectives.

Please send a 150-200 word abstract and brief bio to the session organizer by December 1, 2019.

Organizer: Mattia Mossali, The Graduate Center – City University of New York, [mmossali1@gradcenter.cuny.edu](mailto:mmossali1@gradcenter.cuny.edu)

1. **FAIRY TALES IN ITALY / *FIABE IN ITALIA***

Fairy tales are shape-shifting narratives that travel across time, space, and media. They are not specific to Italy, yet, works that find their root in Italy deeply affected the fairy-tale landscape, such as Gian Battista Basile’s *Lo cunto de li cunti* (1634-36). But what happened to fairy tales in Italy since the World Wide Web was introduced in 1991? This panel welcomes papers that address this and other, related questions. General topics of interest are, but are not limited to, fairy tales and translation, the publishing market, social media, feminism and feminist movements, LGBTQ2+ issues and advocates, migrations, transmediality, critical animal rights, eco-criticism, children’s entertainment, the Italian classroom.

Please send a 200-word abstract, a brief bio, and A/V request to the session’s organizer by **December 1, 2019**.

Organizer and Chair:

Viola Ardeni, Indiana University, Bloomington ([vardeni@iu.edu](mailto:vardeni@iu.edu))

1. **ARE LANGUAGES LOSING GROUND? HOW TO NAVIGATE CHANGES AND ENDURE (ROUNDTABLE)**

**Chairs and organizers:**

Chiara De Santi, Farmingdale State College SUNY, [chiara.desanti@farmingdale.edu](mailto:chiara.desanti@farmingdale.edu)

Carmela Scala, Rutgers University, [carmela.scala@rutgers.edu](mailto:carmela.scala@rutgers.edu)

Nowadays, in higher education, with more language majors being discontinued or merged with other disciplinary paths, and with many colleges and universities reducing the language requirements for graduation, it seems that many departments are losing ground. This roundtable will discuss how the diminishing importance of languages might impact faculty, the Department’s course offerings, and the student-faculty learning relationship. The aim of this session is to share experiences and outcomes; identify successful ways to communicate and ally one’s department with key stakeholders on campus; overcome cuts; and advocate for the language department to play a more critical role in Higher Education.

1. **Moving Subjects: Bodies, Spaces, And Agency**

Organizers: Giuliano Migliori, Ph.D. (The Ohio State University) and Alessia Martini, Ph.D. (The University of the South)

This session invites scholarship on the theme of moving and porous subjects, in particular on how the interplay between bodies, spaces, and agency redefines our literary, visual, and sociopolitical discourses in the 20th and 21st centuries. This discussion focuses on issues such as perception, sensing spaces, bodies and gender, borders and forms of resistance, and porosity. We welcome approaches across disciplines including theories of space and place, body studies, post-colonial, migration, and the Anthropocene.

Please, send an abstract (150-200 words, in English or Italian) with title and short bio to Giuliano Migliori ([migliori.2@osu.edu](mailto:migliori.2@osu.edu)) and Alessia Martini ([almartin@sewanee.edu](mailto:almartin@sewanee.edu)) by December 1st 2019.

1. **“Rambunctious Gardening”: Getting My Hands Dirty With Ecology.**

Similarly to literary story lines, gardens are plots that unfold over space and time. This panel aims to blend academic and creative writing with an eye on promoting the public-facing humanities. We encourage contributions about personal experiences with gardens and gardening set within the framework of ecological theory. Areas of interest include the philosophical and ecological implications of gardening; engaging the earth; “the ethics of care”; multispecies interaction and ecosystems; “literary gardens”; consumption and productivity; artifice; conservation, restoration, and degradation; wild vs. tamed; organic vs. inorganic; slow food; sustainable nutrition and nourishment; and any topic in the field of gardening.

Organizer: Serena Ferrando, Assistant Professor of Environmental Humanities and Italian, Arizona State University, [serena.ferrando@asu.edu](mailto:serena.ferrando@asu.edu)

1. **Queer Italy In A Transnational Frame**

(Sponsored by the AAIS Queer Studies Caucus)

This panel seeks papers examining Italian queerness (in relation to politics, theory, identity, activism, etc.) within a transnational context. We invite proposals with a capacious understanding of the terms “queer,” Italy,” and “transnational” and seek multiple perspectives and provocations as we consider the intellectual, political, and creative histories by which they are informed and that they engender.

Organizer: John Champagne, Penn State Erie, the Behrend College

Those interested should send an abstract (250 words) and brief biographical statement to aaisqueerstudiescaucus@gmail.com by 1 December.

1. **Queer Work In Progress**

(Sponsored by the AAIS Queer Studies Caucus)

We invite submissions for short presentations on current research projects focusing on LGBT/queer criticism, theory and history. Each presentation should be 10 min long. It will provide an overview of the project, including its rationale and the research questions being posed. Presenters should aim to use the presentation as a means for generating active discussion of their research.

Organizer: Sergio Rigoletto, University of Oregon

Those interested should send an abstract (250 words) and brief biographical statement to srigolet@uoregon.edu by 1 December, 2020.

1. **Inside The Walls: Nuns’ Literary Effort In Early Modern Italy**

This session aims to investigate the role of the writings by nuns during early modern time. Living an enclosed life in convents, nuns were not only engaged in prayers and contemplative life, but also spent time reading, writing, and encouraging literary exchanges with women of other convents or secular female writers. Why some nuns were dedicated writers and what did they write about? What encouraged their literary activities? How some nuns were able to publish and their writings were not found to be greatly out of line of with their secular peers?

Organizer: Nicla Riverso, University of Washington, riverso@uw.edu (AAIS)

30)**Roundtable: Are We There Yet? The “Next Generation” of Italian Graduate Studies**

Since the launch of early-2010s MLA and AHA career diversity initiatives, these and other professional organizations have collaborated with universities and humanities funding agencies to re-imagine Graduate Studies missions and outcomes. How is Italian Studies responding to these initiatives? In which ways is Italian Studies a natural part of these field-wide conversations? In which ways is Italian Studies unique? What kinds of challenges and/or opportunities does this position present? Keeping in mind specific emphases on career diversity, public humanities, curricular innovation, and collaboration of various kinds, this panel invites interventions (max. 10 min.) from colleagues engaged in Masters or doctoral level innovation in Italian Studies.

**Organizer:**

Lina Insana, University of Pittsburgh, [insana@pitt.edu](mailto:insana@pitt.edu), AAIS Member

1. **Game-Based Learning: From Theory To Practice**

In the past two decades, crowdfunding and renewed interest in non-digital games (board games, role-playing games, and instructional games) and videogames have created a diverse gaming production, which has become the subject of several studies and projects related to education. This session aims to explore and assess the impact that gamification and game-based learning can have for developing language proficiency, intercultural competence, or critical thinking in our Italian language and culture courses. We will share brief theoretical foundations and focus on practical activities and student work that are informed by gamification, game-based, and videogame-based F/L2 language acquisition principles.

Please send an abstract of 250 words, a brief biography and technology requests to the roundtable organizers by December 1, 2019.

**Roundtable organizers:**

Simone Bregni, Saint Louis University, [simone.bregni@slu.edu](mailto:simone.bregni@slu.edu)   
Brandon Essary, Elon University, [bessary@elon.edu](mailto:bessary@elon.edu)   
Camilla Zamboni, Wesleyan University, [czamboni@wesleyan.edu](mailto:czamboni@wesleyan.edu)

1. **SUBVERSIVE VOICES OF THE XXI CENTURY**

What does it mean to be a subversive writer in 21st century Italy? Who are the writers, the poets, the literary critics, the journalists who, through their voices, lead us through the controversial folds of the Italian socio-cultural fabric, who tell us the story of Italy in a new way, often transversal and oblique?

The aim of this panel is to open a discussion on those writers who are often:   
• Outside of the media and propaganda    
• On the border between various languages, geographies, genders  
• Inconvenient, Disobedient, Provocative, Visionary

The discussion is open to different expressive modes that challenge certain socio-cultural and behavioral systems and represent dissonant voices aimed at shaking consciences.

Please send your proposal of 250 words in English or Italian with a short bio to Anna Cellinese [cellinese@princeton.edu](mailto:cellinese@princeton.edu) by November 20.

1. **Cultural Adaptations in Italian Literature, Cinema, and Performing Arts**

As Linda Hutcheon claims, “adaptation has run amok” in the twenty-first century with the many media at our disposal. Beside novels, films, and TV shows, all sorts of electronic resources and virtual reality allow us to experiment and adapt new and old stories, themes, and characters from one medium to the other and back again. From Dante’s *Divine Comedy* and Boccaccio’s *Decameron* to Elena Ferrante’s *Neapolitan Quartet* and Roberto Saviano’s *Gomorra*, cultural adaptations have flourished in Italian literature, cinema, music, theater, graphic novels, interactive and virtual platforms. We seek papers that explore mainstream as well as less known cultural adaptations of Italian characters and works across a broad range of media and genres.

Please send a 150-200 word abstract, brief bio, and A/V requests to the session organizers by December 1st, 2019.

Organizers:

Elena Bellina, University of Rochester ([ebellina@esm.rochester.edu](mailto:ebellina@esm.rochester.edu))

Letizia Bellocchio, University of Arizona ([bellocchio@email.arizona.edu](mailto:bellocchio@email.arizona.edu))

1. **Memory of Captivity in 20th and 21st Century Italian Culture**

Italy has coped with diverse forms of captivity. From Fascist political confinement, WWII internment, ideological abductions in the years of lead, asylums, rehabilitating marriage, ransom kidnappings by banditry and organized crime, to today’s temporary camps for migrants, the country has conveniently celebrated these captives or excluded them from its official memory or policies. This panel investigates how through life and self-writing, media coverage, and visual and literary adaptations of captivity, individual memories have been able to question Italy’s national memory and identity; to shape public opinion and the law; and to redefine the genre of testimony within the Italian tradition.

We seek papers that look at memories of captivity in a broad range of cultural production and from different historical and theoretical approaches. Please send a 150-200 word abstract, brief bio, and A/V requests to the session organizers by December 1st, 2019.

Organizers:

Elena Bellina, University of Rochester ([ebellina@esm.rochester.edu](mailto:ebellina@esm.rochester.edu))

Alessandra Montalbano, University of Alabama ([amontalbano@ua.edu](mailto:amontalbano@ua.edu))

1. **1950-2020: Cesare Pavese 70 Years Later. New Perspectives Of Studies**

Cesare Pavese left an unforgettable mark on 20th century Italian culture. His multifaceted intellectual personality took many shapes: as poet, translator, member of Einaudi publisher, novelist, he was a complete intellectual. His literary production was characterized by openness: he translated for the first time American authors whom influenced him; with *Dialoghi con Leucò* he reinterpreted the classical mythology; he was interested in cinema. 70 years after his death, what perspectives can be employed today to study him? How his openness can be interpreted, considering the intellectual context of the first half of the 20th century and looking at the present time?

Prospective speakers must submit a 150-200 words abstract and a brief biography to Iuri Moscardi ([imoscardi@gradcenter.cuny.edu](mailto:fsamarin@indiana.edu)) by November 30, 2019.

1. **Sentiment, sensation and science in Italy between 18th and 19th century**

Organizer: Paolo Pellecchia (The Graduate Center, CUNY)

The conjunction between Sensationism and science typical of the Enlightenment plays a pivotal role for intellectuals of 18th-century Europe, affecting both philosophical and aesthetic practices of 19th-century intellectuals. This panel seeks papers that explore the fruitful intersection of Sensationism, science and aesthetics in Italy between 18th and 19th century, in authors such as the brothers Verri, Beccaria, Muratori, Cesarotti, Leopardi and Manzoni. Possible topics: the role of science and analysis in literary reflections; the tension between sense and sensibility; Italian re-readings of the 18th-century concept of emotion; affect theory; Italian interpretations of Sensationism. Papers utilizing theoretical approaches are welcome.

Prospective speakers must submit a 150-200 words abstract and a brief biography to Paolo Pellecchia ([ppellecchia@gradcenter.cuny.edu](mailto:ppellecchia@gradcenter.cuny.edu)) by November 30, 2019.

1. **Transnational Television, Italian Style**

This panel is seeking contributions that analyze Italian series produced for a global audience, as well as transnational co-productions, with the goal of discussing Italian serial drama in its global positioning and in its nationalistic investments, identifying its national aesthetics and its political dependencies, its loci of assimilation and its forms of rebellion against dominant paradigms dictated by the North American industry. Papers analyzing Sky co-productions (The Young Pope and Il Miracolo), Netflix Originals (Suburra and Baby), and RAI co-productions (My Brilliant Friend, I Medici and The Name of the Rose) are welcome.

Organizer: Giancarlo Lombardi, The Graduate Center and College of Staten Island/CUNY, [glombardi@gc.cuny.edu](mailto:glombardi@gc.cuny.edu)

1. **After All Is Said And Done: Measuring Language Competence At The End Of Upper Year Courses**

This roundtable seeks to present 1. Panelists’ best practices in intermediate to advanced Italian language courses; 2. How language learning is measured at the end of a program of study in Italian.

In their presentation, panelists should address the following questions:

Upon completing required language practice courses, to what extent can learners effectively communicate in Italian? What evidence of those achievements can you report? How are those achievements demonstrated/quantified? What practices have you found help learners better realize their personal, program, and course goals?

Submissions in both English and Italian are welcome.

Organizer: Teresa Lobalsamo, University of Toronto Mississauga, [teresa.lobalsamo@utoronto.ca](mailto:teresa.lobalsamo@utoronto.ca)

1. **Growing Intercultural Learners In World Language Courses**

This panel offers a forum for discussion of the ongoing projects, best practices, and strategies that focus on implementing intentional intercultural learning perspectives in the on-campus, service-learning, and study abroad Italian curricula. Topics of particular interest include: designing intercultural goals and outcomes for Italian courses, integrating intercultural activities in language-immersive curricula, and aligning outcomes and activities with qualitative and quantitative assessment methods. Contributions should address both strengths and weaknesses of current approaches and the span of courses included in current projects. Papers addressing partnerships across campus(es) and/or within language and culture centers and institutes are also welcome.

Please send a 200-word abstract and brief bio to April Weintritt ([weintritt.1@osu.edu](mailto:weintritt.1@osu.edu)) and Tatjana Babic Williams ([tbabic@purdue.edu](mailto:tbabic@purdue.edu)) by November 15, 2019.

1. **Storie Di Periferia: Autrici E Mediatrici Culturali Nel Lungo Ottocento Italiano**

Le donne italiane, anche quelle residenti al di fuori dei grandi centri urbani, hanno partecipato attivamente ai fermenti intellettuali, politici e sociali del lungo Ottocento attraverso un’intensa pratica della scrittura e l’attivazione di reti culturali transnazionali. La circolazione di testi e idee di respiro europeo, la frequentazione di forme letterarie eccentriche e le attività di singole figure ora neglette rappresentano un contributo imprescindibile alla comprensione della storia letteraria. Questo *panel* intende indagare il ruolo di tali autrici e mediatrici culturali, con particolare attenzione alle attività geograficamente dislocate rispetto ai centri di Milano e Roma.

**Contatto**: valeria.iaconis@uzh.ch

1. **Anatomy of an Online Course: How to Create Successful Fully-Online Courses in Italian Language and Culture**

This round table proposes to discuss how to create successful fully-online courses in Italian language and culture by tracing the entire process of course design and by providing examples of successful courses in film, culture, and language. Specifically, the round table proposes to address the course structure, the formulation of learning outcomes using Bloom’s Taxonomy, the creation of engaging learning materials, the sequencing and scaffolding of content, and the variety of assessment techniques used in order to maximize student engagement and outcomes.

Please send a brief email outlining what you would like to bring to the table to the session organizers by December 1st, 2019.

Organizers:

Chiara Dal Martello, Arizona State University, [chiara.dm@asu.edu](mailto:chiara.dm@asu.edu)

Sandra Palaich, Arizona State University, [sandra.palaich@asu.edu](mailto:sandra.palaich@asu.edu)

1. **The Importance Of Warm Up Activities To Promote Student Engagement And Facilitate Learning (Roundtable)**

**Chairs and organizers:**

Carmela Scala, Rutgers University, [carmela.scala@rutgers.edu](mailto:carmela.scala@rutgers.edu)

Chiara De Santi, Farmingdale State College SUNY, [chiara.desanti@farmingdale.edu](mailto:chiara.desanti@farmingdale.edu)

One of the biggest challenges we face as language teachers is to find ways to keep our students engaged and motivated in the class as they often seem bored and distracted. Well organized and thought out warm up activities are a great incentive to get our students’ attention. Starting a class with a fun and engaging activity promotes participation, creates a relaxed environment and gets students thinking about the target language (while also bringing forward background knowledge) and ready to learn.

In this panel we welcome presentations that highlight the importance and effectiveness of warm up techniques.

1. **Roundtable**

**The Last Forty years of Italian Pop Culture**

In this roundtable, I am proposing a discussion to come to a (first) critical evaluation of the current impact of Italian Pop culture on an international stage. We can measure the popularity of Italian Pop by the following criteria: quantity and quality of translations; presence of Italian products in advertising and commercials; presence of Italian movies in movie-theaters and TV (traditional TV and streaming services); presence of Italian restaurants and delis in urban areas; presence of Italian products in stores (clothing, groceries, automobile dealership, etc.); weight of Italian singers and musicians in platforms such as Spotify, etc.

Organizer/Chair: Enrico Minardi, Enrico.Minardi@asu.edu

1. **Session**

**The Last Forty years of Italian Pop Culture**

Some of the most original pages from Gramsci’s *Prison Notebookes*, are dedicated to the subject of mass’s culture. Antonio Gramsci has in fact been the first one to realize the relevance of the cultural industry’s products as far as their ideological content, embedded world’s view, and expressive form are concerned. His interpretative model has afterwards influenced Umberto Eco who has successfully combined the Gramscian methodology with his own semiotic approach in some of his most important essays (regarding a manifold variety of cultural artifacts, belonging to categories as diverse as cinema, comics, advertising, and journalism). Along this very same line of research, I am looking for presenters covering all kind of artifacts and aspects of Italian mass culture throughout the last 40 years.

Organizer/Chair: Enrico Minardi, Enrico.Minardi@asu.edu

1. **City and Nation in Contemporary Italian Culture**

For Antonio Bassolino, the introduction of direct mayoral election in 1993 and the newfound freedom of Italy’s cities to promote and brand themselves independent of the nation-state encourages a reconceptualization of Italy as a ‘Republic of Cities’.

This panel explores the role played by cultural practice and production in articulating, negotiating and reshaping understandings of the relationship between city and nation in contemporary Italy. Papers focused on Italy’s larger cities are particularly welcome, as are explorations of the relationship between distinct urban and national identities in the cultural imaginary.

Organiser: Prof. Ruth Glynn

Affiliation: University of Bristol, UK

Email: [r.s.glynn@bristol.ac.uk](mailto:r.s.glynn@bristol.ac.uk)

1. **Renaissance And The Obscene**

According to a popular but inaccurate etymology, the word *obscene* originates from the classical Greek theatre practice of representation, and refers to that which was kept “off-stage” due to its controversial content. Varro, by contrast, defined the word *obscaenum* as “anything shameful” which “ought not to be said openly except on the *scaena*, scene.” This panel invites contributions which explore the literary, theatrical, and artistic representation of the “obscene” in the Renaissance. What constituted an obscenity in the early modern period? How did authors conceive the limits of its representation? What does this say about the boundaries of Renaissance fictionality?

Prospective speakers must send a 150-200 words abstract, brief bio, and A/V request to Alberto Luca Zuliani ([azulian1@jhu.edu](mailto:azulian1@jhu.edu)) by December 1, 2019.

1. **Telling Lives: Biographies Of Women In Renaissance Italy**

Biography is constitutionally a hybrid genre, neither fully history nor fully literature. Renaissance biographies often includes political undertones or elements that recall the novella or hagiographical writings. Despite their possible lack of trustworthiness, Renaissance biographies of women provide a survey of the social and literary issues related to women in Renaissance literature, helping us understand and define the societal trends and the paradoxes inherent in the *querelle des femmes*. This panel seeks papers that investigate that role female biographies played in the Early-Modern debate on women, how they shaped cultural attitudes and revealed often conflicting social expectations about women.

Prospective speakers should submit a 150-200-word abstract and a brief biography to Beatrice

Variolo (bvariolo@stthomas.edu) by December 1st, 2019.

1. **Food, Wine, and Mother Earth in Italian Literature & Cinema**

*Food is our first comfort, our first reward. Hunger is our first frustration*.

-Bunny Crumpacker, *The Sex Life of Food*

This panel explores the manifold representations of food and food culture(s) in Italian literature and cinema. As Flandrin and Montanari assert in *Food: A Cultural History from Antiquity to the Present* (1999), food plays a critical role in society, particularly from a cultural perspective.  Food serves not only to nourish the body and the mind, but also to probe questions of gender, race, and social milieu. Paper topics may include, but are not limited to:

* Food and pleasure
* History understood through food
* Food and regional identity
* Food as narrative device
* ‘Mother earth’ and food production

Please send a brief bio and 200-250 word abstract, including your general theoretical approach and a mini bibliography to Ryan Calabretta-Sajder ([rcalabretta@gmail.com](mailto:rcalabretta@gmail.com)) by November 15, 2019.

1. **Madness and Disability in Italian Studies**

Is madness a disability or resource for personal empowerment, even pride? This session explores the many possible intersections between madness and disability from both inside and outside the literary/artistic domain and the mental health establishment. Topics may include but are not limited to?

* Madness in Italian language and culture
* How the notion of madness has changed over time
* Discourses of madness in contemporary Italian literature and film.
* The crossroads between other social categories (race, gender, sexual orientation, ethnicity) and madness
* If madness is a disability, how do people manage it?
* What are the social, ideological, and artistic messages emerge from contemporary representations of disability and/or madness?

Please send a brief bio and 200-250 word abstract, including your general theoretical approach and a mini bibliography to Ryan Calabretta-Sajder ([rcalabretta@gmail.com](mailto:rcalabretta@gmail.com)) by November 15, 2019.

1. **Jewish Culture within the Italian Landscape**

The Jewish community is one of the oldest communities/cultures present within the Italian peninsula, spanning as many as two thousand years, dating back to the pre-Christian Roman period.  As such, Italian JewishIdentity has evolved in a unique manner, sharing diverse traditions related to religion, culture, history, and language while simultaneously remaining rather homogenous and often separate.  In 2016, the Jewish Culture in Italy remembered the 500th Anniversary of the Jewish Ghetto in Venice and 100th Anniversary of Giorgio Bassani’s birth (now the inauguration of the Centro studi bassaniani in Ferrara), one of Italy’s most noted Jewish Italian authors.  This panel aims to explore any intersection(s) of Jewish and Italian identity.  Some themes include, but are not limited to the following:

* Artistic blendings/mixings/etc.
* Jews enlisting in the Fascist party
* Jews of the Mediterranean
* Regionalism Judaism in Italy
* Jewish Italian writers/writings
* The underground
* Racial Laws in Italy
* Screening Jewish Italian Culture
* The Venetian Ghetto
* Giorgio Bassani

Please send a brief bio and 200-250 word abstract, including your general theoretical approach and a mini bibliography to Ryan Calabretta-Sajder ([rcalabretta@gmail.com](mailto:rcalabretta@gmail.com)) by November 15, 2019.

1. **Teaching Off the Beaten Path: Roundtable**

Italian Studies both in Italy and more recently in North America has boasted a rather traditional, or canonical approach to the field, which even flows into the pedagogical methodology often utilized.  Yet, students (as such parents) are requesting a more contemporary, cultural introduction within the Italian curriculum of today.  This roundtable aims therefore to recognize, explore, discuss, and criticize the current state of Italian Studies in North America with the hope of addressing new ideas and approaches to the field.

The roundtable particularly searches for instructors on any level (K-university) who have experimented with new theoretical models in the classroom with success and/or even failure.   The goal is to dissect want can, but also, may not work.  Some topics include the following:

* Italian and Intercultural Comprehension
* Italian for Romance Speakers
* Online Italian
* Business Italian/MADE IN ITALY/ Italian for the Professions
* Study Abroad
* Internships/Researchships/etc.

Please send a brief bio and 200-250 word abstract, including your general theoretical approach and a mini bibliography to Ryan Calabretta-Sajder ([rcalabretta@gmail.com](mailto:rcalabretta@gmail.com)) by November 15, 2019.

1. **Queering Italian Studies**

The focus on gender in Italian Studies has come to the forefront within the last five years both in Italy and North America.  Whether it is a rereading older texts or taking into account the newly highlighted life of the contemporary LGBTQI society in Italy, more and diverse attention has been afforded this thematic/cultural field.

Some possible themes to consider include the following:

* Intersections and/or Contradictions of Queer Theory (Anglophone vs. Italian)
* Gendering the Body
* Queering Italian Daily Life (talk shows, reality tv shows, Gay Pride, etc.)
* Intersex in Italy
* Queering Italian Art
* LGBTQI Literature
* AIDS in Italian Literature

Please send a brief bio and 200-250 word abstract, including your general theoretical approach and a mini bibliography to Ryan Calabretta-Sajder ([rcalabretta@gmail.com](mailto:rcalabretta@gmail.com)) by November 15, 2019.

1. **Who Dun It? Literary and Cinematic Representations of the *Giallo***

The *Giallo* has an unique history deeply rooted in both literature and cinema. Additionally with Umberto Eco, a stronger theoretical foundation has been thrown into the mix. This session aims to rethink the Italian *giallo* and its place in scholarly discourse.

Some possible themes to consider include the following:

* The role of the inspector
* The *giallo*’s place in Italian literature as a genre
* Adaption theory
* Geography and the *giallo*
* Language/linguistics/dialect and the *giallo*
* Cross-cultural allusions within the Italian *giallo*
* Gender and the *giallo*

Please send a brief bio and 200-250 word abstract, including your general theoretical approach and a mini bibliography to Ryan Calabretta-Sajder ([rcalabretta@gmail.com](mailto:rcalabretta@gmail.com)) by November 15, 2019.

1. **Contemporary Italian Feminist Voices**

This session, sponsored by the AAIS Women’s Studies Caucus, aims at presenting and discussing contemporary Italian feminist voices, in Italy and abroad. Papers on Italian literatures, cultures, arts, media, and society are welcomed.

Organizer: Giovanna Parmigiani, Ph.D.

       CSWR, Harvard University

[gparmigiani@hds.harvard.edu](mailto:gparmigiani@hds.harvard.edu)

[giovanna.parmigiani@gmail.com](mailto:giovanna.parmigiani@gmail.com)

1. Roundtable: **Global Italy: Circulation In Film, Television, And Other Media**

Organizers: Giacomo Manzoli, Università di Bologna, [giacomo.manzoli@unibo.it](mailto:giacomo.manzoli@unibo.it); Dana Renga, The Ohio State University, [renga.1@osu.edu](mailto:renga.1@osu.edu); Massimo Scaglioni, Università Cattolica del Sacro Cuore, [massimo.scaglioni@unicatt.it](mailto:massimo.scaglioni@unicatt.it)

Interested in perspectives engaging with how Italian film, television, and other media is circulated, received, and addressed outside of Italy. Approaches welcome on: global stardom, awards circuits and festivals, viewing platforms, distribution models, audiences, reviews, fandom, digital archives, digital circulation, publication and/or teaching trends. Participants will not read papers, and instead will engage with a set of pre-circulated questions and conversation points to allow for ample discussion.

1. **Undergraduate Research In Italian Or Italian-American Cinema**

These panels seek to showcase outstanding, individual and/or group undergraduate research projects – completed or currently under the direction of – current AATI/AAIS members. Papers in any area of research may be submitted and placed in a panel at the discretion of the organizers. We welcome papers in either Italian or English on research topics that will pave the road for future scholarship in Italian and Italian/American Studies. Faculty members are expected to attend the conference with their students. Please send a 200-word abstract, brief bio, name of AATI member, affiliation, and A/V requests by December 1, 2019 to the organizers below.

**Organizers:**

Jonathan Hiller, Adelphi University ([jhiller@adelphi.edu](mailto:jhiller@adelphi.edu))

M. Marina Melita, Marist College ([marina.melita@marist.edu](mailto:marina.melita@marist.edu))

Federica Santini, Kennasaw State University ([fsantini@kennesaw.edu](mailto:fsantini@kennesaw.edu))

1. **Undergraduate Research In Italian Or Italian-American Literature**

See n. 55

1. **Undergraduate Research In Italian Or Italian-American Visual And/Or Performing Arts, And/Or Music**

See n. 55

1. **Undergraduate Research In Italian Or Italian-American Political And/Or Social Sciences**

See n. 55

1. **Neutralizing Gendered Language In Italian**

Organizers: Elisabetta D’Amanda (Rochester Institute of Technology), Sara Galli (University of Toronto), Marina Melita (Marist College), and Federica Santini (Kennesaw State University) for the AATI Gender and Women’s Studies Collective, [aatiwomenscollective@gmail.com](mailto:aatiwomenscollective@gmail.com)

Chair: M. Marina Melita, Marist College

Description: According to Porpora Marscasciano, President of MIT (Movimento Identità Transessuale), “*Le diversità [...] si declinano al plurale: un mondo diverso e vario come lo vorremmo noi.”* The goal of this panel is to propose strategies that help free the Italian language from the biases faced by those who identify with and/or are allies of the transgender community: how can we facilitate communication that is both respectful and reflective of our and our students’ gender identities?

Submissions in English or Italian are welcome. Please send title, 250-word abstract and brief bio by December 1, 2019 to[aatiwomenscollective@gmail.com](mailto:aatiwomenscollective@gmail.com).

1. **Gender And Language Politics**

Organizers:  Elisabetta D’Amanda (Rochester Institute of Technology, Sara Galli (University of Toronto), Marina Melita (Marist College), and Federica Santini (Kennesaw State University) for the AATI Gender and Women’s Studies Collective, [aatiwomenscollective@gmail.com](mailto:aatiwomenscollective@gmail.com)

Chair: Elisabetta D’Amanda, Rochester Institute of Technology

Description:

Starting with the seminal, 1987 analysis of sexism in the Italian language by Alma Sabatini, the discussion on gender and language has expanded through the work of several scholars, such as Cecilia Robustelli, but has yet to gain widespread traction. We welcome papers that explore the work that has been done as well as propose new strategies towards change in cinema, visual culture, literature and beyond. Papers that explore less-studied aspects, such as gender neutrality, are particularly welcome.

Submissions in English or Italian are welcome. Please send title, 250-word abstract and brief bio by December 1, 2019 to [aatiwomenscollective@gmail.com](mailto:aatiwomenscollective@gmail.com).

1. **Roundtable: Gender Equality And Pedagogy In The Language Classroom**

Organizers:  Elisabetta D’Amanda (Rochester Institute of Technology), Sara Galli (University of Toronto), Marina Melita (Marist College), and Federica Santini (Kennesaw State University) for the AATI Gender and Women’s Studies Collective, [aatiwomenscollective@gmail.com](mailto:aatiwomenscollective@gmail.com)

Chair: Sara Galli, University of Toronto

Description: As a follow-up to our panel on neutralizing gendered language in the Italian classroom, this roundtable explores specific in-class activities that promote gender equality. In many Italian textbooks, gender differences are present both in language exercises (i.e. not allowing answers like “voi vi siete sposate”) and in cultural readings (i.e. la donna si occupa della famiglia). Participants should present an in-class activity that empowers women and/or non-cisgender individuals. Presentations will be followed by a discussion involving presenters and attendees.

Submissions in English or Italian are welcome. Please send title, 250-word abstract and brief bio by December 1, 2019 to [aatiwomenscollective@gmail.com](mailto:aatiwomenscollective@gmail.com).

1. **Roundtable: Gender And Women In Italian Studies: The State Of The Discipline**

Organizers:  Elisabetta D’Amanda (Rochester Institute of Technology), Sara Galli (University of Toronto), Marina Melita (Marist College), and Federica Santini (Kennesaw State University) for the AATI Gender and Women’s Studies Collective, [aatiwomenscollective@gmail.com](mailto:aatiwomenscollective@gmail.com)

Chair: Federica Santini, Kennesaw State University

Description: This roundtable aims to provide an open venue to discuss current work in Gender and Women’s Studies within the Italian Studies community. The organizers will welcome as many as 8 participants to share ideas and goals, in the hopes of stimulating an open discussion. All those who are interested in the topic are welcome to send a brief statement of interests, explaining their work in GWST/Italian in the K-12 or higher-ed contexts. Full presentations will not be expected.

Submissions in English or Italian are welcome. Please send title, 250-word abstract and brief bio by December 1, 2019 to[aatiwomenscollective@gmail.com](mailto:aatiwomenscollective@gmail.com).

1. **Fostering Diversity In The Italian Classroom And Beyond**

This session seeks to discuss specific ways in which instructors can bring more cultural diversity and support inclusiveness in the Italian classroom and beyond. How can we provide students with a realistic representation of contemporary Italy? How can we integrate diverse perspectives in our curricula through the selection of instructional materials? How can we go beyond the gender binary in our language classrooms?

Contributions examining teaching strategies to help all students feel included and represented, and instructional materials that offer an image of contemporary Italy and Italians beyond stereotypes or normative practices are particularly welcome.

Please send a 150-200 word abstract and a brief biography to [smattavelli@wm.edu](mailto:smattavelli@wm.edu) and [kprantil@fsu.edu](mailto:kprantil@fsu.edu) by December 1st.

Session organizers: Sara Mattavelli, William & Mary, [smattavelli@wm.edu](mailto:smattavelli@wm.edu) and Katy Prantil, Florida State University, [kprantil@fsu.edu](mailto:kprantil@fsu.edu)

1. **(Inter)Cultural Discussions In The Lower-Level Language Classroom: Tackling The Taboo**

This roundtable strives to explore ways in which instructors can engage lower-level Italian language students in discussion of often-sensitive topics such as race, sexuality, religion and politics, to increase (inter)cultural competency. How can we help students with a limited linguistic repertoire navigate discussions of culturally-sensitive topics in the target language? What are best practices for incorporating non-biased, authentic information to allow students to make (inter)cultural comparisons? How can instructors model inclusivity and open dialogue in the lower-level Italian language classroom? Particularly welcome are contributions focusing on instructional materials and approaches that could be adopted in an elementary-level course.

Please send a 150-200 word abstract and brief biography to [kprantil@fsu.edu](mailto:kprantil@fsu.edu) and [smattavelli@wm.edu](mailto:smattavelli@wm.edu) by December 1st.

Roundtable organizers: Katy Prantil, Florida State University, [kprantil@fsu.edu](mailto:kprantil@fsu.edu) and Sara Mattavelli, William & Mary, [smattavelli@wm.edu](mailto:smattavelli@wm.edu)

1. **Knickknacks, Relics, and Ruins: The objects of the past between preserving and modernizing drives**

The surviving material traces of the past offer the physical and symbolical matter for configuring the present as well as collective and individual subjectivities. Italian culture traditionally embraces the preservation of the past legitimizing anti-modern stances such as a pervasive nostalgic aesthetics and observation for traditions. Yet, the past and its objects can be also re-oriented toward future-making practices.

Focusing on relics, museum artifacts, souvenirs etc. this panel aims to discuss from a historical and interdisciplinary perspective (literature, film, television, critical theory, philosophy, art history etc.) the tensions and the continuities between these two seemingly opposite tendencies.

[**fferrar2@illinois.edu**](mailto:fferrar2@illinois.edu)(Francesco Ferrari and Pierpaolo Spagnolo, Urbana-Champaign)

1. **Opera In Italian Studies**

This session explores new aspects in Italian opera studies.

Topics may include (but are not limited to):

libretto studies

relationship between literature, text, and scene in opera

opera performances

relationship between opera and Italian society

adaptations of opera

operatic references in literature or other media

Please send a 200-250 word abstract and brief bio to Bernhard Kuhn ([bkuhn@bucknell.edu](mailto:bkuhn@bucknell.edu)) by December 1, 2019.

1. **Italian Art And Design Post-Wwii: Nationalisms And Counter-Nationalisms**

The question of national identity continues to underpin the trajectory of Italian art and design long after the counter-nationalism surrounding the end of World War II. Nearly fifty years after MoMA’s survey, ‘Italy: The New Domestic Landscape,’ a pluralistic conception of the arts and an international outlook have continued to agitate notions of national belonging. With an eye to the upcoming ‘Radical: Italian Design 1965-1985’ exhibition at the Museum of Fine Arts, Houston, this session poses questions related to the notion of anti-nationalist bias in Italian art and design and the flailing possibility of national identity in the twenty-first century.

Co-Chairs:

Dr. Laura Petican

Associate Professor and Director of University Galleries

Texas A&M University-Corpus Christi

Department of Art & Design

[laura.petican@tamucc.edu](mailto:laura.petican@tamucc.edu)

AAIS member

Dr. John G. Hatch

Chair

Department of Visual Arts

John Labatt Visual Arts Centre

Western University

[jhatch@uwo.ca](mailto:jhatch@uwo.ca)

1. **Scritture Sperimentali – Experimental Writings**

Description: This panel aims to explore 20th-century experimental works of all genres, characterized by a non-normative approach to language, tradition, or the act of writing itself. Papers analyzing the intersection between literature and other art forms (theater, music, visual arts, cinema, architecture, design) as well as cross-disciplinary and/or non-traditional approaches to the theme of experimentation are welcome. Possible topics include:

- the historical avant-gardes;

- their legacy and their relation with the neo-avant-garde (Novissimi, Gruppo 63), as well as the third wave of Gruppo 93;

- the appropriation, interpolation, and re-writing of classic texts;

- translation as a laboratory for experimentation.

Organizer: Gianluca Rizzo, Colby College, [grizzo@colby.edu](mailto:grizzo@colby.edu)

Chair: Federica Santini, Kennesaw University, [fsantini@keneesaw.edu](mailto:fsantini@keneesaw.edu)

1. Nuovo Teatro: Theater Between The Page And The Stage

Description: This panel aims to explore contemporary experimental theater and its relations with other art forms (music, literature, and the visual arts). At the end of the 1950s, the Italian stage began an extraordinary renovation: Bene, de Berardinis, Ricci, Quadri, Scabia, along with many other neo-avant-garde writers took to alternative spaces (such as the *cantine romane*) and revolutionized the way theater was practiced, experienced, thought. Especially fruitful, at least at the beginning, was the relation with Novissimi and Gruppo 63, and artists such as Nono, Vedova, Novelli, just to mention a few.

For more info and potential topics, see [https://nuovoteatromadeinitaly.sciami.com](https://nuovoteatromadeinitaly.sciami.com./)

Organizer: Gianluca Rizzo, Colby College, [grizzo@colby.edu](mailto:grizzo@colby.edu)

Chair: Beppe Cavatorta, University of Arizona, Tucson, [beppe@email.arizona.edu](mailto:beppe@email.arizona.edu)

1. **Modern Transnational Italy**

The increasing interest in migration both to and from Italy has dramatically changed the landscape of Italian Studies, expanding the traditional focus on the nation as central paradigm to a much more diverse set of cultural and linguistic relations beyond the country’s borders.

This panel invites contributions that challenge the definition of Italian cultural identity, by locating the relations among language, culture and nation within a complex global frame of references. Topics include but are not limited to:

* Italian communities in the world
* Postcolonial Italy
* Italian Diaspora
* Cultural translation
* Studies of bilingualism or multilingualism

Please send a brief abstract (150-200 words, in English) with a title and a short bio (50-100 words) to Michele Monserrati ([mm43@williams.edu](mailto:mm43@williams.edu), AAIS member) by December 1st, 2019.

**71) “ITALIAN ROMANTICISM: SHAPING AND SHARING IDENTITIES"**  
The session highlights correspondence and collaboration of Italian writers with their peers in Europe and, often through them, beyond that continent. Possible topics are: reception and translation of foreign literature done by the Italian writers as well as that of their works in other languages and countries; perspectives developed on political and social issues that affected Italy and Europe in relation to forces and causes outside of that country and continent; contribution of the Italian writers to the elaboration of theories of Romanticism in a context that is European, while looking at events and contexts that developed outside of Europe.  
  
Organizer and Chair: Ernesto Livorni, University of Wisconsin - Madison, [elivorni@wisc.edu](mailto:elivorni@wisc.edu); member of AAIS (life) and AATI

**72) Collectivity and Individuality in Modern Italian Art and Cultural Production (1860 – Present)**   
This panel seeks to understand how modern Italy’s cultural production addressed notions of collectivity and individuality during an epoch that witnessed efforts of national cohesion (Risorgimento, Fascism, Resistance) and increasing social isolation and fracture (1968, the Years of Lead, the rise of globalization). Alongside the emergence of various artistic groups (historical avant-garde, neo-avantgarde and other postwar collectives), individual practitioners addressed the subjective impact of these socio-historical developments. Employing a capacious perspective, we ask how artists, critics, photographers, curators, and filmmakers have parsed the mutable, historically contingent relations between the singular and the potential collective subject throughout this period.  
   
Please send a 200-250 word abstract and a 50-100 word biography to the organizers, Marica Antonucci ([antonucci@biblhertz.it](mailto:antonucci@biblhertz.it)), Maria Bremer (bremer@biblhertz.it), and Giorgia Gastaldon (gastaldon@biblhertz.it) by December 10, 2019.