

AAIS 2016

Baton Rouge, 21-23 April

Call for Papers

1. Title: *Dialects as Literary Choice in the Twentieth Century*

The Twentieth Century saw more rapid change in Italian dialects and their usage than any preceding it, making the choice to write in dialect particularly loaded with potential social, political, and artistic meaning. This session invites papers on the linguistic choices of dialect authors or on language theorists.

Organized by Mary Migliozi, Indiana University, mmigliozi@indiana.edu.

2. Title: *Is it a game of mirrors? Present and past in historical fiction.*

The esteemed author of historical fiction and scholar, Leon Feuchtwanger, wrote in his *House of Desdemona*, his reflection on historical fiction, which he left incomplete because of his death, that writers of historical fiction “disguise contemporary material in history.” Feuchtwanger cites Walter Scott and Manzoni among many others. Is this true of contemporary historical fiction? This session would like to explore Leon Feuchtwanger’s assertion in contemporary Italian historical fiction, fiction that is, which takes place in the past, in a period of which the author had no personal knowledge but had to research to write.

Organizer: Gabriella Brooke

Affiliation: Professor of Italian at Gonzaga University, Spokane, WA
brooke@gonzaga.edu OR gbrooke@comcast.net

3. Title: *Il corpo di Napoli (1606-2016)*

Nel 1606 Caravaggio arriva a Napoli imprimendo una svolta determinante all’interno della pittura locale. Il mito di Napoli-città barocca è ulteriormente alimentato dalle trasformazioni architettoniche e dalle invenzioni scultoree che hanno luogo nel Vicereame, nonché dalle poliedriche opere di scrittori e intellettuali napoletani, tra cui spiccano i nomi di Basile, Marino e Campanella. A questa gamma ampia e variegata di estetiche barocche si sono rifatti, nel corso dei secoli, artisti, scrittori e, più recentemente, registi cinematografici, non di rado legando l’estetica barocca a un’idea più ampia di corporalità. Ad animare il dibattito di questo panel saranno dunque domande come:

- Qual è la ragione del fascino inestinguibile del barocco napoletano?
- Quale il legame tra il 'corpo' di Napoli e le sue molteplici varianti barocche?

In questo panel si invitano saggi che esaminino il concetto di 'barocco' napoletano all'interno di opere letterarie, pittoriche e cinematografiche realizzate a partire dal diciassettesimo secolo e fino ai giorni nostri. Eventuali proposte dovranno essere inviate entro il 15 Settembre a Alessandro Giardino, agiardino@stlawu.edu. Si prega di allegare un abstract di circa 300 parole, una bibliografia essenziale (5-10 titoli, tra fonti primarie e scritti teorici) e una breve scheda biografica dell'autore.

Organizer: Alessandro Giardino, St. Lawrence University

4. Title: *Ecocriticism and Italy*

As evidenced by recent AAIS conferences, the intersection of the Environmental Humanities and Italian Studies has greatly deepened in recent years. This session examines that intersection. It explores, in particular, the ways in which an ecocritical approach, one that considers "how cultures construct and are in turn constructed by the non-human world," might enrich the study of Italian cultural production at large. In that spirit our call for abstracts is broad and may lead to multiple panels. We invite submissions based in critical approaches including but not limited to the following: Ecomedia, Environmental Ethics and Narrative Theory, Material Ecocriticism, Urban Ecologies, Landscape Theory, Posthuman Poetics.

Organizers

Monica Seger, College of William & Mary, mjseger@wm.edu
 Enrico Cesaretti, University of Virginia, efc4p@virginia.edu

5. Title: *A Matter of Things? Relations and Interstitial Spaces Between Humans, Objects, and Things in Italian Literature and Visual Culture from the 19th Century to the Present*

This session investigates objects beyond the practice of use, as they are represented in and produced by Italian literature and visual culture. The panel also explores recent theoretical debates about materiality, such as Thing Theory and Posthumanism.

Organizer, affiliation, email address:

Rebecca Falkoff, New York University; rebecca.falkoff@nyu.edu;

Danila Cannamela, University of St. Thomas, danila.cannamela@stthomas.edu

6. Title: *Paolo Sorrentino filmic and narrative production.*

This session explores the many *facades* of Sorrentino's cinematic and narrative productions and/or the interconnections between the two. As an aesthete, the Neapolitan movie director depicts the decadence of present day society with a touch of complacency and auto referential recalls. He also builds a *pastiche* of past filmic citations, which aim at reinforcing his status as new *auteur* in the Twenty-first century Italian cinematic panorama.

Please, send a 250 words abstract by November 1st to Annachiara Mariani, The University of Tennessee; amariani@utk.edu

7. Title: *Between Italy and Latin America*

Description: This panel seeks to explore connections between Italy and Latin America in migration literature and cinema from Italian unification to the present. The panel co-chairs invite papers on works that address Italian-Latin American migration, with regards to themes such as language, cultural assimilation, and other indexes of national identity.

Organizers:

Sara Troyani, Saint Mary's College High School, sara.troyani@gmail.com

Francesca Minonne, University of Michigan, fminonne@umich.edu

8. Title: *CINEMAMBIENTE: Cultural Representations of Environments in Cinema*

Scott MacDonald's term *ecocinema* (coined by in the 2004 article "Toward an Ecocinema") deals with films about the environment, pollution, loss of habitat and species around the globe. *Ecocinema* crosses genre, forms and disciplines. This panel would like to propose the application of the terms of ecocriticism to films not usually associated with *ecocinema*, such as the works of Antonioni and Olmi, and the younger Lo Cascio, Rohrwacher and Diritti.

Organizer:

Pasquale Verdicchio, University of California San Diego (UCSD), pverdicchio@ucsd.edu

9. Title: *Narratives of Formation in Italian Literature and Cinema*

The Italian term *Formazione* suggests the shaping of one's identity and individuality, along with a physical and sexual development. This session invites papers that explore coming-of-age stories in literature and film.

Tiziano Cherubini, Rutgers University, tiziano.cherubini@rutgers.edu

10. Title: *Letteratura e lavoro in Italia: analisi e prospettive*

Il tema del lavoro e la figura del lavoratore sono al centro di molta narrativa italiana, dall'inizio del Novecento fino ai giorni nostri. Per il critico si pongono numerosi problemi teorici: qual è il modo migliore per affrontare la questione lavorativa? Quale impostazione teorica è più efficace

per una lettura trasversale di questi testi? La critica tematica rappresenta una valida soluzione? Quali sono le vie critiche percorribili? Quali i saggi che aprono prospettive necessarie e avvincenti?

Il panel è aperto a tentativi di sistematizzazione del panorama letterario che si è concentrato sull'argomento, sia attraverso un'analisi diacronica sia concentrandosi su periodi o autori specifici. Altre questioni aperte: genere letterario di appartenenza; funzionamento dell'impianto narrativo; posizioni politiche espresse dagli autori; trasposizioni cinematografiche o teatrali di testi narrativi; influenza della e sulla letteratura italiana da parte di altre letterature nazionali; punto di vista della letteratura migrante; influenza della scrittura giornalistica sulla produzione letteraria e il caso di giornalisti-scrittori; il rapporto tra la letteratura e le scienze sociali; ecc.

Si prega di inviare proposte con un massimo di 300 parole (in italiano o in inglese) per un contributo della durata massima di 20 minuti.

Organizer : Carlo Baghetti (Université d'Aix-Marseille, "AMU" ; University of Rome, "La Sapienza") ; carlobaghetti@gmail.com

11. Title: *Roundtable: Innovative Approaches to Teaching Italian*

This roundtable explores innovative approaches to teaching Italian language, history, and/or culture. Of particular – but not exclusive – interest are methods that utilize digital resources (video games, websites, computer programs). What resources and genres make the most effective teaching tools? Can interactivity with technology influence the way students learn? Which linguistic, cultural, and literary concepts can best be illustrated?

Please submit presentation proposals to:

Dr. Brandon Essary, Elon University, bessary@elon.edu

Andrea Privitera, University of Western Ontario and Università di Padova, aprivite@uwo.ca

12. Title: *Italy between the two World Wars: literature, culture, society*

This session focuses on the examination of the Italian cultural context between the two World Wars; analyzed from a literary point of view, artistic and social. In particular, we welcome proposals that focus on topics such as the social changes that followed the First World War I (including the advent of mass sport and new forms of association), cultural policy during the Fascist period, the role of Italian intellectuals (inside and outside Italy) and their relationship with the Fascist regime, the national artistic and literary scene at the time and its influence on the European stage.

Please, send a 250 words abstract by December 15th to Marco Marino, Sant'Anna Institute (marco.marino@santannainstitute.com) and Brian J. Gilley, Indiana University (bjgilley@indiana.edu).

13. Title: *Violence, resistance, tolerance, and sacrifice*

At the AAIS Conference to be held at Louisiana State University, April 21-23, 2016, I intend to organize several sessions dealing with violence, resistance, tolerance, and sacrifice in **Italy's literature and culture, including film and figurative arts**. Scholars doing research on the topic from diverse perspectives (historical, anthropological, sociological, ethical, and/or theoretical) are invited. Please submit a 150-300-word synopsis of research paper, outlining theoretical approach and paper's focus, to Dino S. Cervigni: cervigni@unc.edu. **Deadline: November 30, 2015**. Revised papers may be considered for publication in vol. 35, 2017, of *Annali d'italianistica* to be edited by Dino Cervigni, Chiara Ferrari (Chiara.Ferrari@csi.cuny.edu), and Olimpia Pelosi (onuvola@aol.com).

Organizer: Dino S. Cervigni (cervigni@unc.edu)

14. Title: *Sacrificial Violence and Mystic Women Writers (1500-1700)*

Within the context of the AAIS Conference to be held at Louisiana State University, April 21-23, 2016, the session(s) will seek to shed light on the relationship between corporeal abjection and feminine mystic writings of Renaissance and Baroque Italy. Critical inquiries might be supported by a wide array of approaches which might encompass, among others, Gender Studies, Body Theory, Intertextuality, Centripetal vs Centrifugal Theory. Please submit a 150-300-word synopsis of research paper, outlining theoretical approach and paper's focus, to Olimpia Pelosi (onuvola@aol.com). **Deadline: November 30, 2015**. Revised papers may be considered for publication in vol. 35, 2017, of *Annali d'italianistica* to be edited by Dino Cervigni, Chiara Ferrari (Chiara.Ferrari@csi.cuny.edu), and Olimpia Pelosi (onuvola@aol.com).

Organizer: Olimpia Pelosi, State University of New York at Albany
Email address: Onuvola@aol.com

15. Title: *Roundtable on Acting and Performance in Italian Screen Studies* *Convened by Catherine O'Rawe and Dana Renga*

Questions of acting and performance have been neglected, both within Italian screen studies and within the field of film studies more broadly, in favour of an approach which focuses on the meanings of the star persona. This neglect is now being redressed (see Baron and Carnicke 2008; Taylor 2012; Jandelli 2013, amongst others); however, as Baron and Carnicke have pointed out, when acting is considered, it is often held separate from the other aspects of film; they argue for the need to consider actors' gestures as on a par with other filmic elements. In addition, performance should be understood as more than acting: Lesley Stern and George Kouvaros (1999) consider it something 'closer to bodily action', while Philip Drake (2006) distinguishes between acting, 'a dramatic mode of performance that highlights the presence of character', and performance, which encompasses song and dance routines, action and stunts, and physical comedy.

In this light, we call for contributions to a roundtable that will address such questions, across film, TV, and other screen media. Topics may include:

- Genre and performance

- Questions of voice (accent, dubbing, post-synchronisation, pronunciation)
- Gendered/gendering performance
- Bodily transformation
- Performance and affect
- Theoretical and historical approaches to acting and performance in Italy

Potential contributions should be 10 minutes long. The roundtable participants may be invited to write up their contributions for inclusion in a dedicated section of The Italianist Film issue, 2017.

Please submit a 250 word abstract and a short biographical blurb by 15th December 2015 to Catherine O’Rawe (c.g.orawe@bristol.ac.uk) and Dana Renga (renga.1@osu.edu)

16. Title: *Skirting around Censorship*

Censorship, whether externally or internally imposed, has historically shaped the fabric of the cultural and social exchange of ideas. This panel explores Italian literary, theatrical, and poetic texts that have dealt with censorship because of their representations of varying forms of queer alterity (LGBTQ or otherwise). We welcome any papers that look into the dynamics of this censorship, its social implications, and/or critical investigations into the texts or performances themselves.

Please provide an abstract of 300 words or less to SA Smythe and Julia Heim at aaisqueerstudiescaucus@gmail.com. The deadline for all proposals is **December 1st**.

17. Title: *QSC Roundtable: Global Perspectives on Contemporary Queer Italian Studies*

The intersections between “Italianness” and “Queerness” are understood and analyzed in different disciplines, different countries, and inside and outside of academia. Participants of this roundtable will speak to the benefits of understanding these differences, speak across these boundaries, and continue to develop a platform through which a greater understanding of both terms can be reached.

Please provide an abstract of 300 words or less to SA Smythe and Julia Heim at aaisqueerstudiescaucus@gmail.com. The deadline for all proposals is **December 1st**.

18. Title: *QSC Roundtable: Queer and Postcolonial Italy*

Thinking of “the postcolonial” in relation to “the queer” is particularly relevant to Italy, a nation that has been increasingly described as postcolonial, and one that manifests a fraught relationship to sexual dissidence, racial difference, and normative restrictions (religious, sociocultural, political) in debates concerning various forms of legal inclusion. This roundtable bring together scholars interested in the methodological and political juxtaposition of queer, gender, and postcolonial studies, discussing their purchase within the field of Italian studies.

Please provide an abstract of 300 words or less to SA Smythe and Julia Heim at aaisqueerstudiescaucus@gmail.com. The deadline for all proposals is **December 1st**.

19. Title: *A Matter of Things?: Relations and Interstitial Spaces Between Humans, Objects, and Things in Italian Literature and Visual Culture from the 19th Century to the Present*

In “Genius loci” Alberto Arbasino characterizes the literary landscape from which Gadda emerged as an accumulation of objects that seem to have escaped from Gozzano’s decaying villas to testify to a connection with the human, beyond the practice of use:

I discendenti degli Illuministi e dei Romantici abitano ormai certi macabri appartamenti padronali o atroci villette a torrette dove ardono costantemente i lumini davanti ai Ritratti fra il tanfo e la polvere, e nessuno oserebbe spostare gli oggetti appartenuti alla nonna morta [...] nei meandri dei corridoi e delle camere buie, il feticismo del «potrebbe venire ancora buono, mettiamolo da parte» accumula tananà e tanavèi, vecchie bottiglie e spicchi d’aglio e scampoli di pigiami e scatoline vuote, riempiendo accuratamente di spaghetti riavvolti e di turaccioli usati angoli e ripiani dietro tendoni pesanti: ripostiglio e magazzino e repertoyre come la Librairie de Saint Victor visitata da Pantagruel. Di che cosa si parla, a tavola? [...] lo schema d’ogni conversazione ripercorre pedantemente, da capo, le strutture immutabili della rassegnazione sventurata [...] ... e intorno, chicchere, cuccume, federe, fodere, ghingheri, gangheri, giuggiole, vanvere, traveggole; e gramaglie, medaglie, e santuari, e sacrari, e ossari; e le medesime strutture ripetute nella vita pubblica: eretta la stele, posta la lapide, consacrato il cippo; e simmetricamente, poco dopo, abbattuto il cippo, infranta la lapide, lordata la stele, profanato il memento...

What is the relation between this hoard of objects and the humans who possess them? Are objects removed from their original purpose still definable as such? This panel addresses these questions by exploring notions of materiality delineated in current theoretical debates. In particular, we seek to engage Bill Brown’s Thing Theory, which develops from Heidegger’s philosophy and maintains a humanistic—if not fully anthropocentric—approach, and Posthumanism, Speculative Realism, and other emergent theories whose common denominator is the redefinition of human-nonhuman relations in terms of vital co-agency.

Referring to these critical perspectives, the session will investigate how Italian theory, literature, and visual culture from the 19th century to the present have envisaged objects, things, and other forms of matter. We are interested in examining the gap between the tangibility of the object and the elusiveness of the thing. Relatedly, we invite reflections on uselessness, on the practices of use, misuse, disuse, and/or reuse.

Papers examining object-thing interstitial spaces in Italian theory and philosophy are welcome, as are contributions that analyze “the question of things” in poetry, novels, and essayistic prose. We also invite submissions that consider these topics in Italian cinema, music, and the visual arts.

Please send 250-300 word abstracts in English or Italian and a short bio to Rebecca Falkoff (rebecca.falkoff@nyu.edu) and Danila Cannamela (danila.cannamela@stthomas.edu) by December 15th 2015.

20. Title: *Women's Studies Caucus Roundtable "Does the Women's Studies Caucus need a new name?"*

This roundtable wants to provide a open forum where to engage in a frank discussion about the Women's Studies Caucus current name and whether or not it continues to best reflect the scope and range of its mission.

The round table will have an open format, and would include short "positioning speeches" (5-6 minutes), followed by a 45-minute discussion. Participants will be asked to share their ideas with other members of the group in advance and put forth questions to be posed during the discussion period.

Please send expression of interest and a brief bio to ezcarney@uic.edu AND to cosetta.seno@colorado.edu

Organizers:

Emanuela Zanotti Carney, University of Illinois at Chicago ezcarney@uic.edu

Cosetta Seno, University of Colorado Boulder cosetta.seno@colorado.edu

21. Title: *Women's Studies Caucus Round Table: "Teaching Dacia Maraini: a methodology"*

Dacia Maraini's works include a wide variety of genres and address a multiplicity of contemporary problems. This round table seeks to address methodological questions on the teaching of Dacia Maraini's texts. Such questions might include, but are not limited to, the following:

- Which of Maraini's texts do you happen to use most in your courses?
- In which type of courses would it be appropriate to include the studying of Maraini's works (Women's Studies, Italian Literature Courses, History of women, Courses on the History of Theater or even Theatrical Productions, others)?
- How do you organize and approach the teaching of these texts?
- Are there any particular challenges in teaching Dacia Maraini's texts?
- Do you select texts in translation or in Italian?
- What are students' reactions when they read Dacia Maraini?

The round table will have an open format, and will include shorter presentations (5-6 minutes) that focus on the panelist's area of interest in relation to the topic, followed by a 45-minute discussion.

Please send expression of interest, topics and a brief bio to ezcarney@uic.edu AND to cosetta.seno@colorado.edu

Organizers:

Emanuela Zanutti Carney, University of Illinois at Chicago ezcarney@uic.edu

Cosetta Seno, University of Colorado Boulder cosetta.seno@colorado.edu

22. Title: *The Brilliancy of Elena Ferrante*

With her tetralogy, *L'amica geniale* Elena Ferrante has been recognized as a major author of the new millennium. What makes this work a masterpiece? This panel welcomes papers, in Italian or in English, on any aspect of Elena Ferrante's *L'amica geniale*. Topics that could be addressed are:

- The relationship of the tetralogy with the tradition of nineteenth-century Realism and its legacy.
- The relationship of the tetralogy with Magic Realism.
- Feminist theory and story telling in Ferrante's works
- The queer, in both the specifically academic and the wider senses of the word.
- The language
- The treatment of History
- Metanarrative and its reflections.
- The dramatic modes of Ferrante's narrative

Organizer(s): Barbara Alfano, PhD, Italian faculty, *Bennington College*
(balfano@bennington.edu).

Please send 250-300 word abstracts in English or Italian and a short bio by December 15th 2015

23. Title: *The Decameron's impact on world literature in form and content.*

The influence of Boccaccio's *Decameron*, perhaps more than any of his other works, was far-reaching and of extraordinary duration attracting, across several centuries, interpreters, imitators and/or admirers in English, French, German, Spanish and Italian. This panel welcomes papers on all aspects of the Decameron's translations, adaptations, dramatizations, and other artistic manifestations.

Please send abstract (250-300 words) and brief bio to Dr. Jason Houston, University of Oklahoma, Secretary of the American Boccaccio Association (jason.houston@ou.edu) by December 15, 2015.

24. WSC sponsored panel : Anna Maria Ortese

Organizer: **Cosetta Seno** (University of Colorado, Boulder)

Anna Maria Ortese è riuscita con la sola forza della parola a darci una diversa visione del mondo, a farcene percepire le mancanze, le assenze, le ipocrisie, ma anche le possibilità e i miracoli. Attraverso il realismo magico e il fantastico per arrivare poi ad una forma di realismo "emancipato" rispetto alla tradizione letteraria, Ortese rivisita e trasforma, nel suo percorso poetico, tutti i generi letterari da lei esplorati: Il reportage, la fiaba, l'autobiografia, il romanzo storico, il romanzo giallo. Sono benvenuti gli interventi (in italiano e in inglese) su ogni aspetto dell'opera dell'autrice e sono incoraggiati gli approcci di tipo interdisciplinare. Please send abstract (150/200 words) and short biographical blurb by **December 15 2015** to cosetta.seno@colorado.edu

25. Title: *Women, Photography, and Politics in Italy*

This panel seeks contributions that explore the relationship between women, photography and politics in Italy from the Risorgimento to the contemporary period. We are interested in papers that investigate photographs not solely as more or less passive vehicles for dominant ideologies, but also as social agents capable of producing reality. How did women photographers and photographs depicting women contribute to mainstream ideologies and hegemonic discourses? In which ways did they respond and/or resist dominant discourses?

Please send a 300 words abstract and a short bio to Nicoletta Leonardi nicoletta.leonardi@accademialbertina.torino.it and Nicoletta Pazzaglia pazzagn@miamioh.edu by **December 15, 2015**.

Organizers: Nicoletta Leonardi, University of California, Florence Study Center nicoletta.leonardi@accademialbertina.torino.it and Nicoletta Pazzaglia, Miami University, pazzagn@miamioh.edu

26. Title: *Letteratura dei manicomi*

Nell'introduzione al libro *E allora mi hanno rinchiusa* di Giuliana Morandini, Franca Ongaro Basaglia utilizza l'espressione "letteratura dei manicomi" per riferirsi al cospicuo numero di testimonianze e opere letterarie scritte da ex pazienti e psichiatri che sono state pubblicate ed edite dopo la legge Basaglia. Questa sessione intende aprire un dialogo con la letteratura dei manicomi in Italia che includa sia testimonianze dirette di ex-pazienti e psichiatri come ad esempio Alda Merini, Mario Tobino, Nicola Fanizzi e Aldagisa Conti; sia testimonianze indirette come nel caso di Lorenzo Viani, Paolo Tebaldi e Paolo Sorcinelli. Saggi che esplorano tematiche quali testimonianza e sopravvivenza, memoria, trauma e vergogna sono particolarmente benvenuti.

Per favore inviate una proposta di almeno 300 parole e una breve biografia a Nicoletta Pazzaglia pazzagn@miamioh.edu per il **15 Dicembre, 2015**.

Organizer: Nicoletta Pazzaglia, Miami University, pazzagn@miamioh.edu

27. Title: *The Affect of Politics: Nostalgia for the Left in Contemporary Italian Cinema and Television*

In a recent interview, critical theory scholar Alberto Toscano describes the state of progressive politics in Italy today as “a landscape of ruins and failures, dominated by an affect of melancholia, nostalgia, and regret.” This emphasis on the affective component of current politics illuminates a certain ambivalence in the history of the Italian Left – an ambivalence that the idea of “loss” captures perfectly: defeat, yes, but also disappearance, misplacement, oblivion. Hence the dominance of disphoric affects, associated with a collective longing for a political radicalism that is no more. The discourse on the political value of affects – by now almost a cliché – thus undergoes an unexpected reversal: from the politics of affect to the affects of politics.

The proposed panel focuses on the presence of these affects of politics in contemporary Italian cinema and television, with the purpose of mapping their ideological, historical, and aesthetic contours. For this reason, we welcome proposals that address “political” cinema and television, but we are also looking for interventions that can expand the discussion beyond the boundaries of this conventional label and look, for example, at the political significance of genres that do not privilege politics as their primary content (comedy, melodrama, mockumentary, etc.).

Among the questions that we wish to address are: How do cinema and television imagine radical politics today in the face of the dominance of these disphoric affects? How are contemporary instances of impegno, critique, and activism influenced and shaped by disphoric affects of nostalgia and melancholia? How do films and television series thematize the relationship between this “nostalgia for the Left” and history? Is nostalgia ultimately anti-historical, or does it revitalize historical understanding, if at the price of a certain idealization of the past? What kind of temporality do nostalgic affects imply and how is this temporality articulated through the moving image? How is the concept of “defeat” mobilized and deployed by this nostalgic desire? What kind of roles do hagiographies and the “glamorization” of historical figures play in this kind of affective economy? How does this nostalgia for the Left relate to the “ethical turn” that dominates current theoretical debates?

Theoretically-informed approaches to these questions are especially welcome. Interventions can be in Italian or English. Please send a 250 abstract and short bio to Nicoletta Marini-Maio (marinin@dickinson.edu) and Mauro Resmini (mresmini@umd.edu) by December 15th.

28. Title: Open Session on Primo Levi

The writings of Primo Levi are often held up as a moral and ethical model, as a road map to grappling with some of our most pressing problems regarding xenophobia, racism, the effects of dehumanization, as well as attempting to understand the Holocaust.

This session welcomes papers on any aspect of Primo Levi's work: his testimonies, poetry, essays, and/or fiction.

Please send paper abstracts to Prof. Nancy Harrowitz, nharrow@bu.edu, by Dec. 5th.

29. Title: *Soundscapes*

This session invites contributions focusing on Italian soundscapes, understood in the broadest sense possible to include music and musicology; acoustic ecologies; bioacoustics; vocalizations of the human and nonhuman world; industrial noise and noise pollution; social, ethnic, and cultural traditions of sound and music; sound design in cinema and other arts, amongst other topics. We welcome papers focusing on any historical period or artistic medium, and are open to papers taking a variety of approaches, including musicology, film and media studies, ecocriticism, posthumanism, animal studies, gender studies, sociolinguistics, labor history, history of science, religious studies, migration and border studies.

Organizers: Elena Past, Wayne State University, elenapast@wayne.edu and

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

Please send a proposed title and short abstract (200-300 words) to the organizers by Tuesday, December 15, 2015.

30. Title: *The Present Italian Exodus: Transnational and Transmedial Mobilities*

Statistics show how the recent Italian emigration abroad is growing towards the proportions of a real “exodus”, although its typology shows some significant changes with respect to the migrant waves of the past. The figure of the Italian “neomigrant” moves between transnational spaces and corresponds to a dynamic notion of migration. This session on contemporary “Italian mobilities” analyzes the cultural representations and practices of migrant subjectivities moving across transnational geographies and histories. If once the periodical press formed an essential organ of communication within migrant communities, more recent migrant subjects are linked through a vast array of digital and virtual media. Contemporary nomadic writers, artists and performers use old and new media to create transnational imaginary spaces. The notion of “Greater Italy” in this regard is not limited to that of the nation-State but also refers to Italian culture at large, thus combining and intertwining the mobility of people, objects and mentalities.

Topics may include, but are not limited to:

- The city as a transnational space of Italian mobilities
- Recent multimedial narratives of migration (weblogs, video logs, web series, etc.)
- Cultural transmission of migration histories through different visual and textual media
- Installations and performances as transnational spatiality

- Multimedial representations of the dynamics between mobility and immobility
- Continuities/discontinuities in the conceptualization and representation of Italian mobilities
- Aesthetic and ideological devices in discourses on emigration, migration and internal migration in the Italian context

Organizers:

Natalie Dupré, KU Leuven - University of Leuven, Natalie.dupre@kuleuven.be

Monica Jansen, Universiteit Utrecht, m.m.jansen@uu.nl

Please send a 150-200 words abstract to natalie.dupre@kuleuven.be and m.m.jansen@uu.nl by 15 December, 2015.

31. Title: *Integrating the Language and Literature Curricula*

This roundtable would open a discussion on how to replace the two-tiered language-literature structure common in universities with a broader and more coherent curriculum in which language, culture, and literature are taught as a continuous whole. In essence, how can we incorporate language learning into advanced-level literature courses and promote continued student language proficiency throughout the four-year curriculum?

Please send a 150-200 words abstract by 15 December, 2015.

Vanessa DiMaggio, University of Pennsylvania, vanessad@sas.upenn.edu

32. Title: *CONTEMPORARY ITALIAN POETRY: New Trends and Poetics*

This session aims to investigate the historical, structural and stylistic evolution of Italian poetry from the beginning of the new Millennium to Present time. Papers, in English or in Italian, will focus on crucial issues regarding single experiences of innovative poets, or on interdisciplinary approaches (for example poetry and theater, poetry and music, poetry and film, etc .), as well as on concepts such as identity and diversity, discussed from a variety of perspectives within the social, psychological, gender, and multicultural context of our time.

Please send a 150-200 words abstract by 15 December, 2015.

Organizer: Luigi Fontanella, Stony Brook University, luigi.fontanella@stonybrook.edu

33. Title: *Global education in the Third Millennium: Study Abroad Programs and Sending Institutions in Dialogue*

This round table aims at promoting dialogue between Study Abroad programs and sending institutions. Some of the questions on which we would like to reflect are: What opportunities do Study Abroad programs provide for students? What instead are the challenges to home-school departments who promote study abroad among their students? Are there instances in which departments would prefer for their students not to study the language abroad? How has the offering of courses, internships, extracurricular activities evolved to reflect changes in our academic environment and in the professional world? What are the expectations of sending institutions for their students in terms of finding appropriate academic curricula, internship opportunities, hands-on experiences, interaction with locals while abroad? How is the study abroad experience incorporated into the home-campus Italian Studies curriculum? What can be done to increase and enhance the flow of communication between programs abroad and home departments? What criteria do program directors at the main campus use when selecting an institutional partner abroad? What is the role of the “Education Abroad Office” in creating/fostering collaboration between Study Abroad programs and Italian Studies programs in the United States? We welcome proposals from participants addressing these questions from the perspective of Study Abroad program directors and faculty, and Italian Studies program directors and faculty. Given the goal of the round table, a mixed group would be ideal. Please send a 250 word abstract and a short bio to roundtable Organizers, Cristina Gragnani, Temple University (gragnani@temple.edu) and Hilary Link, Temple University, Rome Campus (hilary.link@temple.edu) by December 15.

Organizers:

Cristina Gragnani, Temple University, gragnani@temple.edu

Hilary Link, Temple University, Rome Campus, Hilary.link@temple.edu

Chair:

Cristina Gragnani, Temple University, gragnani@temple.edu

34. Title: *Firenze nel cinema / Florence in Film*

This session intends to investigate how the city of Firenze is represented in movies and if and how the perception of the place is shaped by pre-existing notions. In addition, the panel aims to explore how movies may have contributed to the creation of certain symbols that often Firenze represents in the collective imagination.

Please send 150-200 words abstract to Irene.marchegiani@stonybrook.edu by December 15th.

35. Title: *L’Italiano di carta. Cultural and Linguistic Hybridization in the Italian Periodical Press in North America (1900-1945)*

The waves of Italian emigration to North America have been the object of numerous historical, sociological and anthropological studies. At a time when the Italian motherland was struggling to construct its united history, millions of its citizens – what Giovanni Pascoli described as a

“wandering,” “labouring” and “rejected” Italy – experienced both the alienation of non-belonging and the need to recover their identity, both from a linguistic and a cultural point of view.

In order to blend in with the American society and to preserve their distinctive identity traits, numerous Italian communities promoted the publication of periodical newspapers and journals, which are interesting touchstones for reconstructing the cultural and linguistic hybridization of Italian Americans.

This panel aims to explore, especially through the analysis of selected case studies, the importance of periodical press in North America for the mapping of the multi-faceted process of Americanization of the Italian communities between 1900 and 1945. Contributions should focus on the analysis of the most important points between geographically and genealogically diverse linguistic / cultural systems.

Topics may include, but are not limited to:

- Cultural integration and Americanization;
- The role of advertising in the preservation of the old / construction of a new identity;
- Italian Americans and the inclusive role of the war;
- Linguistic hybridization (Italian-Italian and American–Italian):
 - o Phonetics
 - o morphology and lexicon
 - o syntax

Please send a 150-200 word abstract to M.Brera@uu.nl and/or Franco.Pierno@utoronto.ca by 15 December, 2015.

36. Title: *Hybrid courses in Italian Studies and students' evaluations: where do we stand?*

This roundtable will focus on students' learning experiences in taking hybrid courses offered at all levels of Italian Studies. Preference will be given to contributions which inform about the first two years of instruction. The purpose will be to illustrate and discuss best practices based on students' evaluations.

Alessia Colarossi, University of Florida, acolarossi@ufl.edu

This roundtable invites contributions in English or Italian. Please submit a brief abstract (150-200 words) and a short biographical blurb by December 15th to Dr. Alessia Colarossi (acolarossi@ufl.edu).

37. Title: *Vernacular Literature of Fifteenth-Century Florence*

This panel seeks contributions on the popular vernacular literature of the *Quattrocento fiorentino*. Suggested paper topics include, but are not limited to, genres of *intrattenimento*: *canti di Carnasciale*, burlesque or satirical poetry, the chivalric epic, *testi nenciali*; the works of Burchiello, Luigi Pulci, Lorenzo de' Medici, and others; and merging and/or conflict between this literary-culture and humanism.

Please submit an abstract of no more than 300 words to Michael Maher (mahermj@cofc.edu) by December 15, 2015.

Organizer: Michael Maher, College of Charleston, mahermj@cofc.edu

38. Title: *Anachronism and Historicism in Italian Modern and Contemporary Art*

The dominant narratives of Modernism promote an iconoclastic approach to the past. Postmodernism, with its impulses towards appropriation and pastiche, would engage a more productive, constructive approach to history. Both, however, obscure the reality of the Italian circumstance. *Passatismo*, *Italianità* and the ever-visible presence of the past created innumerable opportunities to explore complex temporal structures in their work through citation, exploitation and reconfiguration of histories both national and local, recent and distant. Recognition of temporal nuances within the work of modern and contemporary Italian artists is often neglected in favor of more literal interpretations. To fully appreciate the dynamics of twentieth-century Italian art, a more focused analysis of how these artists utilize an anachronic collapse of time within their work to critically analyze the present through the lens of the past and invite a distant, yet still active voice to speak to concerns of the day is needed. This panel calls for papers that explore the myriad ways in which the visual arts of the Italian nation and its cultural diaspora attend to the past in areas such as artistic creation, exhibition installation, performance, and reconstruction of past works and exhibitions.

Lucienne Auz, Assistant Professor, Memphis College of Art & Adrian R. Duran, Associate Professor, University of Nebraska at Omaha, arduran@unomaha.edu, lauz@mca.edu

39. Title: *Girl Cultures in Italy: Transhistorical and Transnational Perspectives*

This panel aims at discussing girl cultures in Italy from a variety of critical approaches and theoretical frameworks, and across historical periods. We welcome papers on representations and self-representations of girls and girlhood in literary and visual narratives, including those developed in press, television, and social media; discourse analysis of cultural texts and phenomena concerning female youth; reception studies on young female audiences. We are interested in interdisciplinary inquiries, comparative analysis, and studies that consider the Italian case in a global and transnational perspectives.

Organizers: Culture and Politics of Gender Research Group

Paola Bonifazio, University of Texas at Austin, pbonifazio@austin.utexas.edu

Nicoletta Marini-Maio, Dickinson College, marinin@dickinson.edu

40. Title: *The Representation of Space in 19th and 20th century Italian Women Writers*

Space can be viewed as a character that expresses feelings, opinions, memories, dreams, and turmoil. For this reason, it is crucial to analyze and understand the strong relationship between "space" and other characters, notably those who live in that "space." This session invites papers in English or Italian that explore the relationship between "space" and women in 19th and 20th century Italian literature: how did the space that women inhabit today change during the centuries? What are the main factors that shaped women's space? In what sense might the fast and slow flow of time influence women's personal space? How can music, sounds of nature, and dreams create an imaginary space? How is this imaginary space represented? What are the traces that women left to define their space?

Please send a 250 words abstract to Silvia Tiboni-Craft tibonis@wfu.edu by December, 15 2015.

41. Title: *Teaching Italian Women Writers - WSC sponsored panel*

This session seeks innovative approaches to teaching Italian women writers. Papers (in English or Italian) may address, but are not limited to, the following questions: How has the pedagogical shift in recent years to "cultural studies" provided opportunities to explore the less canonical texts of women writers? How might we design an entire course around the works of women writers? Or how might we diversify more general courses on literature and/or history by including the works of women writers? How can we integrate multidisciplinary material (from art, history, film, music, science, religion) in the study of women writers? What kinds of assignments can we implement to productively engage and evaluate students?

Organizer and Chair: Jennifer Haraguchi, Brigham Young University

Please send a 250-300 word abstract and a brief bio to Jennifer Haraguchi (jennifer_haraguchi@byu.edu) by Dec. 15.

42. Title: *Dante and Women*

We solicit papers that explore themes of female characterization in the Comedy as well as female performance, readership, and scholarship that draw on Dante's work. Work exploring the relationship between gender and literacy, literature, literary adaptation, scholarship and translation is particularly welcome.

Please submit 350 word abstracts here.

Carol Chiodo, Yale University, carol.chiodo@yale.edu
Monica Streifer, UCLA, mstreifer@ucla.edu

43. Title: *Italian Cinema in the Present Tense*

This session welcomes papers on all aspects of contemporary Italian cinema. Presentations can focus on, but are not limited to, new authors, generic developments, technological advances, documentary filmmaking and so on, which have emerged in Italy in recent years. Please send 150-200 word abstracts in English or Italian and short bios to Paolo Chirumbolo (Louisiana State University) to email: chirumbo@lsu.edu by December 15.

44. Title: *Operatic intersections*

Opera at once necessitates and effaces binaries: the written and the staged, the erudite and the popular, the local and the international, the poetic and the musical. Many have advocated the supremacy of one category over another, as witnessed by the famous (and polemical) adage *prima la musica e poi le parole*, and the opera reformer Apostolo Zeno lamented that good literature would inevitably fail as a sung spectacle while bad texts made for great shows, but the relationship between opera's myriad constituent parts and its intersections with other art forms are necessarily much more complex. How has Italian literature informed the language and specificities of opera? How have opera aesthetics taken root in Italian literature, and, more recently, Italian film, television, and other popular media? This panel explores the complex nature of opera and its broad applications and resonances in Italian culture and Italian cultural products to address its enduring chiastic potential.

Topics may include (but are not limited to):

- operatic settings of literary texts
- the opera libretto as literary object
- opera celebrity culture
- opera in literature
- opera in film, television, and media
- reception/critique/parody of opera

Please send a 250-word abstract and brief bio to Karen Raizen (karen.raizen@yale.edu) and Jonathan Combs-Schilling (combs-schilling.1@osu.edu) by December 20th.

45. Title: *Ruins in contemporary literature, cinema and photography*

The topic of ruins and abandoned places knows a renewed attention. The romantic *topos* assumes original meanings, mostly yet to be examined. Literature, photography and cinema discover rubble, forgotten spaces, neglected buildings, and elaborate innovative interpretations, between the imperative of novelty, time perception and communal fate of decay.

Organizers: Maria Pia Arpioni and Enrico Riccardo Orlando (PhD Candidates, Università di Venezia “Ca’ Foscari”).

This session invites contributions in English or Italian. Please submit a 300-word abstract and a short bio both to mariapia.arpioni@unive.it and to rikerik@unive.it by December 15th

46. Title: *After Homo Sacer: New Perspectives on Agamben*

With the publication of *L'uso dei corpi* (2014), Giorgio Agamben brought his *Homo Sacer* project to an end. Proposing such notions as “destituent power”, “inoperativity” and “impotentiality”, and giving new theoretical life to concepts like “biopower” and “state of exception”, the *Homo Sacer* project has deeply influenced theoretical debates in the humanities and the social sciences, at the same time helping to position “Italian theory” at the cutting edge of contemporary philosophical discussions.

This session calls for papers exploring the implications of Agamben’s philosophical project in the fields of Italian literature, cinema, and critical theory. Particularly welcome are papers that analyze less explored areas of Agamben’s thought, especially those addressing aspects of gender and sexuality. In *L'uso dei corpi* we discover a new emphasis on body politics and pleasure, a shift that reveals new implications of Agamben’s thought for disciplines such as queer theory, gender and sexuality studies among others.

Areas of interest may include Agamben’s contribution to:

- literature and linguistics (e.g. the notion of “signature”)
- cinema and visual studies (e.g. theories of image and indexicality)
- aesthetics and politics (e.g. legacies of Warburg and Benjamin)
- queer theory (e.g. singularity vs universality, engagement with Foucault’s reading of S/M)
- issues of methodology (e.g. archeology, modal ontology)

Please send 250-300 words abstracts in English or Italian and a short bio to Filippo Trentin (trentin.1@osu.edu) by December 31 2015.

47. Title: *Saints and Devotion from the Middle Ages to the Renaissance*

This session welcomes papers that investigate the reception of hagiographical texts in vernacular in fifteenth century Italy.

Participants are encouraged to submit papers that examine the transmission, production, and translations (*volgarizzamenti* or translations from vernacular into Latin) of hagiographical narratives. To be considered are also the material aspects of ownership and circulation of manuscript and printed copies.

Interdisciplinary approaches are encouraged that deal with popular visual representations of saints' lives and of popular devotional narratives more in general.

Please send a 250 word abstract and brief bio to Alessia Salamina (alesal@umich.edu) by December 31.

Organizer: Alessia Salamina, PhD Candidate in Italian Literature, University of Michigan, Ann Arbor.

48. Title: *Gender and Language* (Roundtable)

This roundtable aims to explore the mutual relationships between social change and evolution of language usage in connection to gender and sexual orientation. Emphasis will be given to the permanence in Italy of discourses on gender and sexuality explicitly or implicitly oriented in a homophobic and transphobic as well as sexist and misogynist way but also to the ways in which language can become a tool to fight discrimination based on gender and sexual orientation. Special guest: Cecilia Robustelli, University of Modena, Italy.

Each participant will present short, 5-minute positioning remarks followed by a general discussion open to all.

The roundtable will be an opportunity to discuss the theme of the third issue of gendersexualityitaly.com (<http://gendersexualityitaly.com>), forthcoming in August 2016.

Organizers: Michela Baldo, University of Leicester, mb648@le.ac.uk and Nicoletta Marini-Maio, Dickinson College, marinin@dickinson.edu

Chair: Michela Baldo, University of Leicester

Please send expression of interest, title, brief abstract (150-200 words), short biographical blurb, and audio-visual needs to Nicoletta Marini-Maio marinin@dickinson.edu and Michela Baldo mb649@le.ac.uk by 4 January 2016.

49. Title: *Teoria e pratica del poema epico-cavalleresco rinascimentale*

La sessione si propone di analizzare tanto la riflessione teorica sul poema epico-cavalleresco quanto vari aspetti delle opere rappresentative di tale genere.

Chiunque sia interessato a partecipare è pregato di inviare titolo e breve riassunto (200 parole) del proprio intervento nonché una breve nota autobiografica (250 parole), entro il 20 dicembre 2015, a Laura Benedetti (lb227@georgetown.edu)

50. Title: *Scrittrici italiane tra Umanesimo e Barocco*

La sessione esamina la produzione delle scrittrici italiane tra il 1400 e il 1650 in vari generi, dall'agiografia all'epica, dalla lirica alla precettistica.

Chiunque sia interessato a partecipare è pregato di inviare titolo e breve riassunto (200 parole) del proprio intervento nonché una breve nota autobiografica (250 parole), entro il 20 dicembre 2015, a Laura Benedetti (lb227@georgetown.edu)

51. Title: *Intermediality in Modern and Contemporary Italian Culture*

This panel invites papers focusing on the interaction of different media in cultural products, such as film (or film genres), literature, graphic novels, theater, opera, television. Papers addressing theoretical aspects of intermediality research are invited as well.

Please send 200-250 word abstracts (in Italian or English) and brief bio by January 4, 2016 to Bernhard Kuhn (bkuhn@bucknell.edu).

52. Title: *Il linguaggio politico nell'Italia premoderna*

Nel mestiere di ricercatore una delle sfide più grandi è quella di arrivare a descrivere pensieri, sentimenti, e dottrine di età passate, senza proiettarvi significati moderni (Chabod). È il caso di termini quali *stato*, *popolo*, *patria*, *libertà*, e *prudenza* il cui uso premoderno si discosta dal significato che oggi attribuiamo loro.

Questo panel è pertanto aperto a qualsiasi contributo che intenda fornire un esempio concreto della sfida indicata da Chabod. I contributi possono affrontare il pensiero di un solo autore o un singolo concetto e concentrarsi su qualsiasi genere letterario, dalla trattatistica politica alla commedia fino alla poesia.

Si prega di inviare proposte con un massimo di 300 parole (in italiano o in inglese) per un contributo che non superi i 20 minuti.

Organizer: Andrea Polegato, University of North Texas, Andrea.Polegato@unt.edu

53. Title: *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 or the act of writing itself. Papers analyzing the intersection between literature and other art forms as well as cross-disciplinary and/or non-traditional approaches to the theme of experimentation are welcome. Please send abstracts to Gianluca Rizzo (grizzo@colby.edu) by Dec. 20th.

ORGANIZER: Gianluca Rizzo, Colby College, grizzo@colby.edu

54. Title: Contemporary Perspectives on Italian Studies: Where have the Middle Ages and Renaissance gone in the AAIS?

In this roundtable we wish to discuss the diminishing presence of the Middle Ages and the Renaissance in our conference offerings. While the conference continues to see healthy contributions in areas such as 20th and 21st Italian literature and film, women and gender studies, and contemporary culture, the number of panels in the two time periods that traditionally have witnessed the most extensive writings and publication in Italian Studies has been on the wane. We would like to open the floor for discussion on the reasons why scholars are either not focusing at all on these periods, or are choosing not to do so at this conference. Though the study of the Italian Middle Ages and Renaissance continues to be central to many university's offerings in a variety of fields, we wish to understand why they are not equally represented in our conference.

Participants in the roundtable will be given 5-7 minutes to present one aspect of the issue, then we will open the discussion to the public.

Please submit statements of interest to Valerio Ferme (valerio.ferme@colorado.edu) or Norma Bouchard (normabouchard60@hotmail.com) by January 4, 2016.

55. Title: *The Italian Souths*

This panel seeks papers that investigate the category of the South and/or southernness in literature and film about Italy. Papers may address any of the following topics:

- the South as a transmigratory space
- the South in models of economic and social progress
- the South as a place of the past
- trans-national or interdisciplinary tropes of southernness
- the gendered South

- southernness/otherness

Please send abstracts of 250 words and a short bio to Kathleen LaPenta, Fordham University (klapentalong@fordham.edu) no later than December 31, 2015.

56. Title: *The Representation of Space in Boccaccio*

This session will explore the way in which Boccaccio artfully uses literary, urban, and interior space to create his fiction. Proposals (in Italian or English) are welcome on any of Boccaccio's works, not only the *Decameron*.

Organizer: David P. Bénétteau, Seton Hall University

Chair: Jason Houston, U. of Oklahoma

Co-sponsored by the American Boccaccio Association

Please send a brief abstract (150-300 words) and brief bio to David.Beneteau@shu.edu by January 4, 2016

57. Title: *Technological Tools for Successful Teaching and Learning*

This roundtable explores examples of good practice in the incorporation of technology in Italian language courses of all levels. Submissions should give attention to the pedagogical rationale behind the use of such technology, describe how the tool improves teaching and learning and, where applicable, offer reflection on any issues encountered. This roundtable seeks to provide all participants and audience members with new tools, strategies, and activities for immediate adoption in the classroom setting.

Please send a 250 word abstract to Fabrizio Fornara (ff11@my.fsu.edu) by January 4, 2016.

58. Title: *Migrant Bodies: Europe and Beyond*

Challenging hegemonic attempts to marginalize, silence, and annihilate the immigrant's body, its physical presence is evoked, remembered, dramatized, and restored in countless representations where subjectivity is recaptured and reconfigured while authorial voices interrogate established forms of identity, progress, development, and modernity. Taking to heart Braidotti's concept of nomadic subjectivity and interweaving it with the idea of "you are what you remember," this session seeks essays that will examine how the migrant body encroaches on and deconstructs the political, cultural, and historical discourse of hegemony, bringing to the fore issues of representation, justice, and agency that will continue to concern, and hopefully, transform European cultural and political practices.

Please send an abstract of 150-300 words (in English or Italian) and a brief bio to Simona Wright (simona@tcnj.edu), Ashna Ali (aali1@gradcenter.cuny.edu), and Anita Pinzi (anitapinzi@gmail.com) by January 1, 2016.

59. Title: *Illness Narrative*

This session is based on the premise that clinical skills related to patient care can become more effective through training in literary studies and narrative theory. Papers are welcomed in the areas of trauma fiction, disease as subject, illness and cognition, death and representation.

SCOPE

Medical humanism is often defined as the sensitive practice of humane care that promotes the fostering of empathetic and compassionate attitudes that are sensitive to the cultural, social, ethnic, and economic status of the patient. On the other hand, a narrative competence entails the ability to examine the taxonomies of literary expression in order to distill a poetics that reveals the interpretative possibilities of an author's message. In both instances, similar proficiencies achieve analogous ends.

Send abstracts to: Dr. Franco Ricci (Franco.Ricci@uottawa.ca)

60. Title: *Lingua e cittadinanza. L'italiano nella comunicazione istituzionale oggi*

Il diritto di cittadini e cittadine a ricevere dalle istituzioni un'informazione chiara e precisa si intreccia di fatto con la loro possibilità di partecipare in modo consapevole alla vita civile e politica del paese. Per questo in Italia la comunicazione istituzionale è oggetto da alcuni anni di un'ampia operazione di modifica, promossa dalle stesse istituzioni al fine di rendere il linguaggio in uso al loro interno più efficace sul piano comunicativo e di promuovere una vera "cittadinanza attiva". Anche le istituzioni della Ue, attraverso i loro servizi di traduzione e interpretazione, si sono dimostrate sensibili alla questione. Questa sessione intende discutere gli effetti che questa tensione al rinnovamento ha avuto sul linguaggio istituzionale italiano, con particolare riguardo per quello in uso all'estero (Istituti Italiani di Cultura, Consolati, Ambasciate, Università, rappresentanze ufficiali italiane presso Enti e Istituzioni).

Chi desidera partecipare può spedire un messaggio di posta elettronica con all'oggetto "Proposta AAIS 2016" e in allegato la vostra proposta (200-300 parole) corredata da una breve biografia entro il 4.1.2016 alle organizzatrici:

cecilia.robustelli@unimore.it

mariavittoria.dellanna@unisalento.it