

QUADERNO CULTURALE

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Guida alla lettura:

An Introduction to Numero Otto

L'ottavo numero di *Quaderno Culturale* contiene informazioni sui corsi autunnali offerti dal programma di italiano a Queens College nel semestre autunnale 2016: corsi di lingua e letteratura italiana a livello principiante, intermedio, e avanzato; corsi "writing-intensive" e corsi sulla cultura italiana insegnati in inglese; corsi di Master. Nella sezione Career Quest, la Prof.ssa Eugenia Paulicelli ci presenta 3 studentesse venute dall'Italia e una studentessa di letteratura inglese che hanno studiato nel nostro programma di Master's e al Graduate Center di CUNY. Alexandra De Luise, bibliotecaria responsabile della sezione di italiano, francese e greco moderno alla Rosenthal Library, parla con il Quaderno del suo lavoro e di come è profondamente cambiato con l'avvento della tecnologia. In Invito alla lettura, Luisanna Sardu (che ha di recente conseguito il dottorato al Graduate Center, congratulazioni!) ci parla del fenomeno Elena Ferrante. Nella rubrica Andiamo al cinema! Luca Zamparini scrive un tributo al grande regista Ettore Scola recentemente scomparso. Questo numero ospita anche un contributo di Alessandro Zammataro, dottorando del Graduate Center, che scrive dell'uso della tecnologia nel contesto dell'insegnamento e dell'apprendimento linguistico. Inoltre, questo numero contiene informazioni su una presentazione del Prof. Paolo Balboni di Ca' Foscari (Venezia) organizzata dal Prof. Hermann Haller a febbraio e un evento su moda e pedagogia tenutosi sempre al Graduate Center e organizzato dalla Prof.ssa Paulicelli e il programma di Fashion Studies del GC di CUNY. Infine presentiamo il libro della Prof. ssa Corradi, *Spettri d'Italia*.

Buona lettura!

The eighth issue of *Quaderno Culturale* features an outline of courses that will be offered by the Italian Program at Queens College in Fall 2016: Elementary, Intermediate, and Advanced Italian language and literature courses; writing-intensive courses and courses on Italian culture taught in English; and MA-level courses. In "Career Quest," Prof. Eugenia Paulicelli introduces us to four students—three from Italy and one graduating in English literature—who decided to further their studies in our MA Program as well as in the program at the Graduate Center. Alexandra De Luise, the curator and bibliographer for French, Modern Greek, and Italian at Queens College, talks to us about her job and how it has changed with the development of technology. For "Invito alla lettura," Luisanna Sardu (who recently obtained her PhD from the CUNY Graduate Center—Congratulations!) delves into the Elena Ferrante phenomenon. In "Andiamo al cinema!" our film critic Luca Zamparini offers a tribute to the great director Ettore Scola, who recently passed away. This issue also has an article by Alessandro Zammataro, a PhD candidate at the CUNY Graduate Center, who writes about language learning with technology. Last but not least, this issue covers Prof. Paolo Balboni's lecture, which was organized by Prof. Hermann Haller in February at the Graduate Center, and offers information about an April event on Fashion and Pedagogy organized by Prof. Paulicelli and the Fashion Studies Program at the Graduate Center. We also present Prof. Corradi's book, *Spettri d'Italia*.

Buona lettura!

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The Queens College Italian Program

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In Fall 2016 the Italian Program at Queens College will offer 12 courses (with multiple sections for language courses) at the undergraduate level and two master's-level courses.

Queens College students can major (36 credits above Italian 203) or minor (18 credits above Italian 112) in Italian. Students majoring or minoring in other disciplines may also elect to satisfy the Queens College language requirement by taking any one of our courses taught in Italian. A double major in Italian and Secondary Education certifies students to teach at the high-school level. Our required and elective 200- and 300-level courses give students the opportunity to expand their knowledge of Italian language, literature, cinema, and culture.

Advanced Undergraduate Courses Taught in Italian

Italian 224. Advanced Italian Grammar (3 hr.; 3 cr.)

MW 1:40-2:55 pm
Prof. Haller

Prereq.: Italian 204 or permission of department. The course is required for the major in Italian, and is strongly recommended for Italian minors and any student aiming at improving proficiency and correct use of Italian. This course will thoroughly review some major topics of Italian grammar, including personal pronouns, past tenses, indicative and subjunctive moods, and passive constructions. We will study the syntax of implicit and explicit subordinate constructions, the sequence of tenses, and marked and unmarked sentences. Grammatical problems will be studied in contemporary literary and non-literary texts. In addition to frequent exercises, students will write short texts in order to reinforce grammatically correct use. Throughout the course, attention will be paid to the difference between spoken and written Italian, to stylistics, and to the different registers of the language.

Italian 235. Commercial and Technical Italian (3 hr.; 3 cr.)

TR 10:45 am–12 noon
Prof. Agostini

Prereq.: Italian 203 or permission of department. This course will introduce students to Italian as used in business and other specialized fields. Students will become acquainted with the formal uses of language in professional communication, specialized vocabulary, and the use of different registers. They will write resumes, job applications, business letters, and practice dialogues for job interviews and business meetings. Part of the course will be dedicated to exploring specialized vocabularies of politics, sports, the media, fashion, art, and other fields. Students will work individually and in groups on a field of their particular interest.

Italian 329. Textual Analysis: Italy, Italian, and Intercultural Communication (3 hr.; 3 cr.)

M 4–6:50 pm
Prof. Paulicelli

Prereq.: At least one course from Italian 223 through 235 or permission of department. This course counts toward one of the two 300-level course requirements for majors. This is a combined section, also offered as Italian 781 for graduate students (see below). This interdisciplinary course examines the impact of Italy and the Italian language and culture in today's world. The course offers students a methodological framework to understand Italy and the artistic and linguistic transformations it has undergone in the 21st century. The course aims at showing students how preparation in a foreign language and familiarity with a nation's culture can benefit them in their chosen profession (as teachers, professionals, translators,

media strategists, marketing and communications personnel). Various case studies will be analyzed and supported by readings in linguistics and semiotics. Our primary texts will be in literature and the arts. The course will also feature guest speakers from academia, the New York-based Italian and Italian American business world, and Italian institutions that promote the study of Italian language and culture. The course will have a theoretical/methodological component and expose students to experiential learning through the development of individual projects and the possibility of internships. Such projects could include preparation of a series of lesson plans for students in Italian; a branding campaign for the launch of an Italian cultural program; or interviews with Italian and/or Italian American institutions and representatives on a topic to be approved by the instructor.

Advanced Undergraduate Courses Taught in English

Note: Italian 41W courses are writing-intensive and satisfy either the Pathways Literature (LIT) requirement or the PLAS European Traditions (ET) and Reading Literatures (RL) requirements. They also satisfy the general education W requirements. Italian majors may not take more than two courses in translation and may not repeat a course in translation with the same course number.

Italian 41W. Masterpieces of Italian Literature in Translation: Naples in Contemporary Italian Literature (3 hr.; 3 cr.)

MW 3:10–4:25 pm
Prof. Porcelli

“See Naples and die”: This expression was first used to suggest that after observing the beauties of Naples there is nothing to live for. Yet Naples is a

very problematic city, where beauty meets violence and from which very often one seeks liberation as from a spell. This course will focus on a selection of texts that engage with the idea of *napoletanità* and problematize Naples as a unified object, including writings by Matilde Serao, Anna Maria Ortese, and Elena Ferrante. The course integrates reading and writing strategies.

Italian 41W. Masterpieces of Italian Literature in Translation: Literature of Proverbs and Literature with Proverbs (3 hr.; 3 cr.)

TR 3:10-4:25 pm
Prof. D'Eugenio

Proverbs are condensed and concise structures that supply moral teachings. Associated with popular and oral culture, proverbs are rooted in a local community that shares similar values and wisdom. This course explores how proverbs are employed in literature, how literature may be generated by famous proverbs circulating orally, and how a well-known story can produce a proverbial expression. Readings from Ariosto, Boccaccio, Dante, Florio, Goldoni, Machiavelli, Petrarch, and Verga, among others, will allow us to consider a variety of genres and topics. Proverbs are usually linked to comedy and irony as an instrument of entertainment, and mostly featured in comic literature. Nonetheless, they can also elevate the tone of serious and engaged literature, or be used as tools for language learning.



Italian 45. Italian Culture and Thought: The Fabric of Cultures (3 hr.; 3 cr.)

MW 10:45–12 noon
Prof. Paucicelli

The course will take the form of an interdisciplinary study of fashion and fabric and their bearing on a heterogeneous cultural identity. Fashion and identity—personal, collective, transnational—are the results of the multilayered fabric of cultures. They are also the manifestation of a dynamic process, a dialogue between self and other. Self and identity are not defined on the basis of closure and homologous relations, but in terms of interplay between similarities, differences, reuses, and translations. Identity is a process of negotiation and understanding, a journey of becoming. This process, although expressed with different aesthetic results, is very much at work in the textiles and clothing we will examine in the course. The course will draw on writings from history, fashion studies, material culture, literature, and objects that are part of a digital archive project designed to highlight and embrace the rich multicultural composition of New York and its boroughs and the central role of clothing in our lives. The digital archive is a further development of an earlier project and exhibition: *The Fabric of Cultures: Fashion, Identity, Globalization*, held at Queens College in 2006. In addition, the course will feature guest speakers and a research lab component that require students to carry out a creative project.

Graduate Courses

Italian 762. The Modern Italian Novel (2 hr.; 3 cr.)

W 5–6:50 pm
Prof. Tamburri

This course offers a close look at some of the more prominent names in 20th- and early-21st-century Italian prose fiction, including Palazzeschi, Pavese, Ginzburg, and Calvino. Along with the usual historical and thematic analyses of these authors' works, the technique, "intention," and narrative

"responsibility" of the modern writer will be examined. Namely, "How, why, and for whom does one write?" Or, when applicable, how do they fit into the modernist vis-à-vis [proto-] postmodernist discourse?

Italian 781. Seminar: Methodology and Selected Literary Topics: Italy, Italian, and Intercultural Communication (2 hr.; 3 cr.)

M 5–6:50 pm
Prof. Paucicelli

This is a combined section also open to undergraduate students as Italian 329 (see above).

This interdisciplinary course examines the impact of Italy and Italian language and culture in today's world. The course offers students a methodological framework to understand Italy and the artistic and linguistic transformations it has undergone in the 21st century. The course aims at showing students how preparation in a foreign language and familiarity with a nation's culture can benefit them in their chosen profession (as teachers, professionals, translators, media strategists, marketing and communications personnel). Various case studies will be analyzed and supported by readings in linguistics and semiotics. Our primary texts will be in literature and the arts. The course will also feature guest speakers from academia, the New York-based Italian and Italian American business world, and Italian institutions that promote the study of Italian language and culture. The course will have a theoretical/methodological component and expose students to experiential learning through the development of individual projects and the possibility of internships. Such projects could include preparation of a series of lesson plans for students in Italian; a branding campaign for the launch of an Italian cultural program; or interviews with Italian and/or Italian American institutions and representative on a topic to be approved by the instructor. The course is one of the core courses required for the MA/MS in Italian and the Advanced Certificate of Italian Culture, Business & Technology (ICBT).

MA Students at Queens College

Prof. Eugenia Paulicelli, who is the graduate advisor in the Italian Program at Queens College, introduces us to three students from Italy and a student of English literature who attended courses in the MA Program at Queens College and at the CUNY Graduate Center. Notwithstanding their different backgrounds and interests, these students found stimulating and interdisciplinary opportunities to study and investigate Italian culture.

Questo anno accademico è stato particolarmente stimolante per la presenza di studentesse italiane che hanno seguito i nostri programmi del Master in Italiano al Queens College (qc.cuny.edu/italian), a quello di Fashion Studies (Master of Arts in Liberal Studies/MALS, <http://www.gc.cuny.edu/Page-Elements/Academics-Research-Centers-Initiatives/Masters-Programs/Liberal-Studies/Courses/Course-Schedule.aspx>) e di Letterature Compare al Graduate Center della CUNY (<http://www.gc.cuny.edu/Page-Elements/Academics-Research-Centers-Initiatives/Doctoral-Programs/Comparative-Literature>). Infatti lo studio dell'Italia e della sua cultura all'estero e soprattutto in una città come New York, sembra intensificare e rendere quasi più concreti gli interessi e gli scopi di una ricerca che si configura nella sua interdisciplinarietà.

Vediamo allora chi sono queste tre studentesse italiane provenienti da università e percorsi diversi: Monica Montana ha una laurea in arti visive dall'Università di Bologna e sta per completare il Master in Italian Studies al Queens College; Francesca Ricciardelli ci ha contattato l'estate scorsa per poter seguire corsi da noi e confrontare metodologie per le sue ricerche relative a una tesi in linguistica applicata alla cucina e al cibo; Camilla Santinelli dall'Università per Stranieri di Perugia si sta laureando nel corso specialistico sulla promozione dell'Italia all'estero (PRIMI) e soprattutto sulla cultura della moda. L'altra studentessa

che ha frequentato i nostri corsi di Master è la poliglotta Paola Rodriguez che si laurea in letteratura inglese e che parla italiano, spagnolo e francese. Paola ha voluto espandere i suoi interessi nell'ambito della letteratura e cultura italiana e confessa di scrivere poesie in italiano che tiene per ora nel cassetto.



Paola Rodriguez.

Gli studenti di Master al Queens College, nel corso dei loro studi, possono frequentare due corsi al di fuori del dipartimento. Questo è stato il caso di Paola che ha ben dialogato con gli altri studenti e docenti d'italiano. Infatti ci dice: "lo studio della letteratura e cultura italiane nei corsi di quest'anno accademico mi hanno aiutato a capire meglio la letteratura degli altri paesi europei," trovando dunque allo stesso modo fondamentale e complementare lo studio dell'italiano.

Positive sono state anche le esperienze delle tre studentesse italiane che si sono ben integrate nei corsi della CUNY, sia al Queens College che al Graduate Center (Monica Montana e Camilla Santinelli). Camilla fa parte di un programma "Extra Erasmus" stipulato tra l'Università per stranieri di Perugia e la CUNY e segue

all'interno della Facoltà di Lingue straniere una serie di corsi che tendono alla preparazione per un percorso non finalizzato al mondo dell'insegnamento ma a quello del business e della cultura. Segue un corso di cinese all'Hunter College e anche un corso su "Film, Fashion, Nation" nel Dipartimento di Letterature Compare al Graduate Center ma centrato sull'Italia e il ruolo che la moda e il cinema hanno avuto nella costruzione della modernità. Il Programma di letterature Compare ha una specializzazione in Italianistica dove studiano molti dottorandi italiani e stranieri. Camilla ha anche una internship all'interno della rivista I-Italy. Il suo interesse ci dice è quello di poter "diffondere fuori dei confini nazionali i prodotti della civiltà e della creatività italiana, così come promuovere i settori di eccellenza del Made in Italy."

Camilla crede che l'opportunità di seguire un corso insieme a studenti di master e dottorandi che provengono da varie discipline, dalle letterature compare, ai fashion studies e film studies, le stia consentendo di confrontarsi con i suoi compagni di classe ma anche esporsi a nuovi contenuti, metodologie e prospettive in un contesto internazionale. Per Francesca, invece, più che seguire i corsi, è stato importante trovare una comunità con cui confrontarsi nell'ambiente accogliente del Queens College. Ha lavorato con un gruppo di studenti undergraduate che frequentavano un corso sulla cultura del Made in Italy, analizzato in un contesto internazionale e in rapporto alla sua ricezione a New York. Francesca ha potuto espandere la sua bibliografia, soprattutto quella relativa alla teoria della cultura, della moda e alle ricerche correnti sul "nuovo Made in Italy." Ha partecipato a seminari e discussioni con gli studenti, ha aiutato alcuni di loro nella scrittura di un blog per la classe, nel condensare alcune ricerche e ha partecipato alla visita della storica salumeria di Lou De Palo a Little Italy.



Francesca Ricciardelli.

Lou De Palo ha pubblicato un libro recentemente e gli studenti hanno letto un paio di capitoli prima della visita. Per Francesca l'incontro con De Palo è stata una vera scoperta: l'ha molto colpita sentirlo parlare della storia della sua famiglia e della sua cultura approfondita dell'arte culinaria in Italia. Tra i clienti del Signor De Palo ci sono Martin Scorsese e Francis Ford Coppola (ma lui lo ammette quasi con timidezza, e questo è stato veramente bello!).

Monica Montana è invece la studentessa che si sta laureando quest'anno al Queens. La sua tesi specialistica le è stata riconosciuta e ha potuto terminare i suoi studi al Queens College in un anno scrivendo una tesi sul rapporto tra spazio e il cinema di Michelangelo Antonioni, soprattutto su film come *La Notte* e *L'Eclisse*. Dopo il primo semestre di adattamento, Monica ha potuto trovare un lavoro presso la biblioteca Rosenthal del Queens College e anche insegnare un corso d'Italiano per principianti presso il Dipartimento di Lingue Europee. Ha seguito corsi sul cinema italiano, sul cinema Italo-americano, sulla letteratura medievale e su moda e cinema. Monica ha potuto seguire molti eventi, conferenze e seminari organizzati al Queens College ma anche al Graduate Center.

“L'esperienza al Queens College,” ci dice inoltre Monica, “mi sta dando la possibilità di partecipare ad attività mai fatte in Italia e di stare in un ambiente stimolante e creativo. I corsi frequentati mi stanno permettendo di eseguire delle ricerche interdisciplinari attraverso l'uso di diversi strumenti multimediali finora mai utilizzati. Inoltre il calendario accademico è ricco di incontri e conferenze che

permettono il confronto con studenti di diversi corsi ma anche l'opportunità di conoscere diversi autorevoli studiosi provenienti da diverse Università di tutto il mondo. Consiglio la mia esperienza a tutti coloro che, come me, sono pronti a mettersi in gioco e crescere sia dal punto di vista culturale e intellettuale, sia da un punto di vista personale.”

È inutile dire che siamo contenti di offrirvi da ponte e da piattaforma intellettuale e creativa a giovani che vengono dall'Italia ma anche da altre realtà locali e nazionali. La forza di questo dialogo fa mantenere vivo l'interesse per l'Italiano, l'Italia e la sua cultura, la linfa vitale per la diffusione dell'Italiano all'estero.

Eugenia Paulicelli is a professor of Italian at Queens College. She also directs the Fashion Studies Program and teaches comparative literature at the CUNY Graduate Center.

For further information on the MA program, please contact Prof. Paulicelli (Eugenia.Paulicelli@qc.cuny.edu); for information on the undergraduate program, please contact Prof. Corradi, undergraduate advisor (Morena.Corradi@qc.cuny.edu).



Monica e Camilla.

And the winner is...

Luisanna Sardu

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What's in a Name? The Faceless Voice Behind Elena Ferrante's Female Characters

The fascination surrounding Elena Ferrante's books emanates primarily from the desire of her readers to see the hand behind the pen, the face behind the book, and to know the person behind the production of the brilliant, almost savage writing style. Who is Elena Ferrante? Whose tactile voice gives life to those words, infusing those female characters with personality through experiences that are so relatable to her readers? Her most famous series, *L'Amica Geniale* (*My Brilliant Friend*), tells the story of the tumultuous relationship between a woman and her best friend (or alter ego?), and between mothers and daughters, in a way so palpable and real, it has left readers across the globe wondering about the woman behind the name.

Between 1992 and 2015, Elena Ferrante published almost 20 books, and according to the author in a brief and rare interview she gave for her first book, *Frantumaglia* (*Fragments*, 1992), her work should speak for itself, and her characters and stories should overshadow her own identity.

Are her stories and characters alone enough to provide a picture of the author? As readers, do we need to envision a face in order to have a concrete identity for the author of this breathtaking series? Or is anonymity, a pen name, necessary to the author's freedom of creativity? Does it provide the needed veil of secrecy and freedom that allows her to become somebody else, and tap into these hidden dimensions from which her stories are derived? Or is it, perhaps, simply a marketing device? If so, it certainly proved successful in Ferrante's case.

Whatever the answers to these questions may be, what is clear is that Elena Ferrante's choice of anonymity has allowed her work to speak for her, and as a result, has kept the focus and attention of her readers squarely on her protagonists. Indeed, Ferrante not only keeps her real name, and the details of her life, hidden, she has never even appeared on a dust jacket.

Ferrante abandons her physical being in order to allow her readers to perceive her identity through her works, characters, and stories. Her words flow and cascade in a sensuous manner, drawing her reader into her world; her reality permeates the reader's mind, peeling back layer after layer until, through a cacophony of flourishing words and ideas, an identity, an *idea* of "Elena Ferrante," is brought to the fore. "Elena Ferrante" is the identity that wriggled out of her flesh and bone to create a restless river of ink, made up of childhood memories, the names of women and men from her past, Neapolitan superstitions, and conflicting emotions.

These disparate concepts that convey a sense of the woman behind the name are brilliantly expressed in the multi-translated four-volume series *L'Amica Geniale*. The series depicts the lives of Ferrante's characters as sisters, friends, mothers, daughters, lovers, and wives. These stories intersect to weave a narrative about the childhood, adolescent, and adulthood experiences of Elena Greco (interestingly, she gives one of her primary characters her own name) and Lila Cerullo. As Ferrante did in her previous work, *L'Amore Molesto* (*Troubling Love*, 1992), the story starts with the disappearance of one of the main characters, Lila Cerullo. Then the author delves into the past memories of the narrator, starting with her childhood. Elena and Lila live in the same small Neapolitan town, attend the same schools, see the same people, and share the same gossip. Gossip drives the story, as all the characters have their own understanding of events, and through their narrations of the same events, they add new details, new twists, and build new expectations. Nevertheless, Elena Greco and Lila Cerullo are completely different. The first is blonde, good-natured, and timid, while the second has dark hair, is *cattiva*, and defiant in all circumstances. They become best friends, but Lila is the engine who ignites the competition against Elena in school, in love, in life. Lila constantly pushes Elena to be more courageous, more ambitious, and even more violent and aggressive because, as Lila states, "we are all flesh, blood, and bone [...]" one

person has the same value as another. At the end we all want to eat, drink, fuck."

Elena always feels inferior to her friend because, despite her academic and personal success, and although Lila did not continue her education after elementary school, Lila was always fierce in seizing what she wanted. Elena, instead, always stayed behind, waiting for her friend's actions and decisions. Throughout the series and in the ensuing volumes, Elena develops a heightened awareness of the fact that she will always feel second to Lila.

The story of this intense friendship continues in the second book, *Storia del Nuovo Cognome* (*The Story of a New Name*), which depicts Elena and Lila as women struggling for the love of the same man.

In the third volume, *Storia di Chi fugge e di Chi resta* (*Those Who Leave and Those Who Stay*), and in the fourth and last volume *Storia della bambina perduta* (*The Story of the Lost Child*), Lila is married to a man she does not love, and Elena is in the process of pursuing her college degree. The lives of these two friends take two different directions, yet their bond stays indissoluble, even after Lila goes missing. In the final volume, the story comes full circle, as Elena relives memories of Lila throughout their shared history in the hope to find her there, defiant and reassuring as ever.

Readers curious to learn more about the drama of Lila and Elena—and, perhaps, to peel back the layers of identity of one of Europe's most intriguing female authors—can find Ferrante's complete series, translated into English by Ann Goldstein, and also available in its original Italian, at the New York Public Library or the NYU Bobst Library. It can also be purchased on Amazon or from EuropaEditions.com.

Buona lettura!

"One of the great novelists of our time."—*The New York Times Book Review*

Elena Ferrante My Brilliant Friend

"My *Brilliant Friend* is a large, captivating, amiably peopled bildungsroman."—James Wood, *The New Yorker*



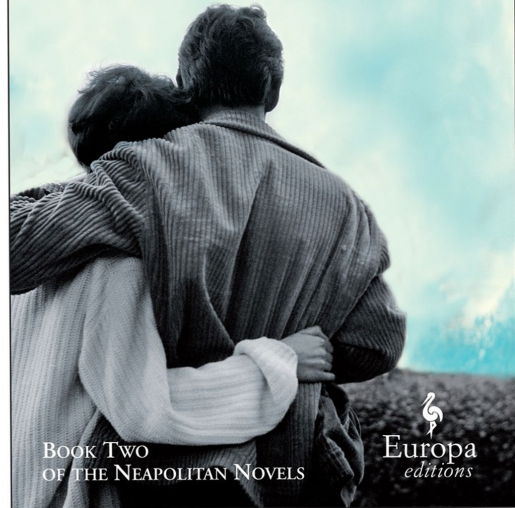
BOOK ONE
OF THE NEAPOLITAN NOVELS

Europa
editions

"Nothing quite like it has ever been published."—*The Guardian*

Elena Ferrante The Story of a New Name

"Imagine if Jane Austen got angry and you'll have some idea of how explosive these works are."—JOHN FREEMAN, *The Australian*



BOOK TWO
OF THE NEAPOLITAN NOVELS

Europa
editions

A NEW YORK TIMES BEST SELLER

Elena Ferrante Those Who Leave and Those Who Stay

"One of modern fiction's richest portraits of a friendship."—NPR



BOOK THREE
OF THE NEAPOLITAN NOVELS

Europa
editions

"Spectacular."—Maureen Corrigan, NPR *Fresh Air*

Elena Ferrante The Story of the Lost Child

"This stunning conclusion further solidifies the Neapolitan novels as Ferrante's masterpiece."
—*Publishers Weekly* (starred review)



THE FOURTH AND FINAL
NEAPOLITAN NOVEL

Europa
editions

Andiamo al cinema!

Tributo a Ettore Scola

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Con la morte di Ettore Scola il cinema italiano perde l'ultimo grande regista di quella tradizione che, dal dopoguerra, ha reso grande il cinema italiano.

L'addio al cinema Scola l'aveva dato nel 2013 con il docufilm biografico *Che strano chiamarsi Federico* emozionante tributo a colui che era stato il suo maestro e che aveva avuto occasione di conoscere da giovanissimo. Proprio come Fellini, Scola fece il suo ingresso nel mondo del cinema come sceneggiatore, scrivendo inizialmente commedie popolari. Tuttavia, negli anni, grazie alla collaborazione con maestri del calibro di Dino Risi e Antonio Pietrangeli, firmerà la sceneggiatura di capolavori quali *Il Sorpasso* (1962), *I mostri* (1963), *Il magnifico cornuto* (1964) e *Io la conoscevo bene* (1965). In queste opere è già possibile vedere lo sguardo clinico con cui Scola avrebbe poi vivisezionato le storture e ipocrisie della società italiana.

Scola nei suoi film è sempre stato molto critico nei confronti del fascismo, non mancando mai di fare notare come le radici di questo fossero sopravvissute e infestassero la nuova democrazia nata dalla Resistenza, caratterizzata dall'impossibilità di evitare la corruzione sia morale che civile. Partendo da queste premesse un pessimismo sostanziale inevitabilmente pervade l'opera di Scola, i cui personaggi positivi sono costretti alla resa o all'ineluttabile e malinconica sconfitta.

Uno degli ultimi tributi al maestro lo dobbiamo alla Criterion Collection che ha di recente pubblicato un'elegante edizione restaurata di *Una giornata particolare* (1977), da molti considerato il lavoro più importante di Scola. La storia si svolge a Roma il 6 agosto 1938, giorno della visita nella capitale di Adolf Hitler a suggello dell'alleanza tra i due paesi. Mentre tutta l'Italia fascista si appresta a rendere omaggio al Führer, in una palazzina semideserta s'incontrano due personaggi impossibilitati a partecipare all'evento per differenti motivi: Gabriele e Antonietta. Gabriele (Marcello Mastroianni) è un ex radiocronista condannato al confino per la sua omosessualità. Antonietta (Sophia Loren), invece, oltre ad essere una fervente fascista, è il prototipo della donna teorizzata dal regime, avendo sei figli e donando tutta se stessa per la cura della famiglia, tanto da essere obbligata a restare in casa invece di partecipare come tutti al raduno. Grazie all'incontro con Gabriele, Antonietta si rende conto di essere anche lei vittima di un regime che mascherava con l'ideologia la sua prigionia tra le mura domestiche. Alla fine, la vedremo prendere consapevolezza della sua condizione e cercare attraverso l'autoeducazione una via verso la liberazione.

Come detto in precedenza, Scola, presentando il regime fascista, non manca di mostrare come tracce di questo siano sopravvissute nella società e cultura contemporanea. Nel 1977, anno di uscita del film, omosessuali e donne vedevano ancora lontano un vero riconoscimento dei loro diritti e vivevano in una condizione di inevitabile subalternità in una società ancora fortemente patriarcale. Proprio per questa ragione l'importanza di *Una giornata particolare* va ben oltre la semplice ricostruzione e critica di un determinato periodo storico, diventando un atto di denuncia contro le quotidiane ingiustizie di una società che avrebbe dovuto teoricamente rinnegare tutte quelle forme di micro e macro violenza giustificate e supportate dall'ideologia fascista e dal suo culto della mascolinità. Denuncia che, sicuramente, dovrebbe far riflettere anche molti spettatori dei nostri giorni, come dimostrano i recenti eventi politici in Italia.

Filmografia consigliata:

C'eravamo tanto amati (1974)

Brutti sporchi e cattivi (1976)

Signore e signori, buonanotte (1976)

La terrazza (1980)

La famiglia (1986)

Che strano chiamarsi Federico disponibile su Netflix.

Language Learning with Technology

Alessandro Zammataro

No language instructor, professor, applied linguist, graduate student, or department chair would deny the importance of using new technologies to enhance the learning environment, especially in the subject area of foreign-languages acquisition. I am quoting here Robert J. Blake, who has led the way for so many teaching reforms in the field of second-language acquisition. In the last few decades we had an exponential growth in the use of technology for language learning and teaching purposes. Indeed, we cannot deny the fact that America's digitally inclined students are fascinated by multimedia devices and use technology constantly in their daily lives outside the classroom (Walker 2013).

the digital teaching approach can help implement the goals of intercultural competence, change the classroom from a teacher-centered to a student-directed environment (Blake 2013).

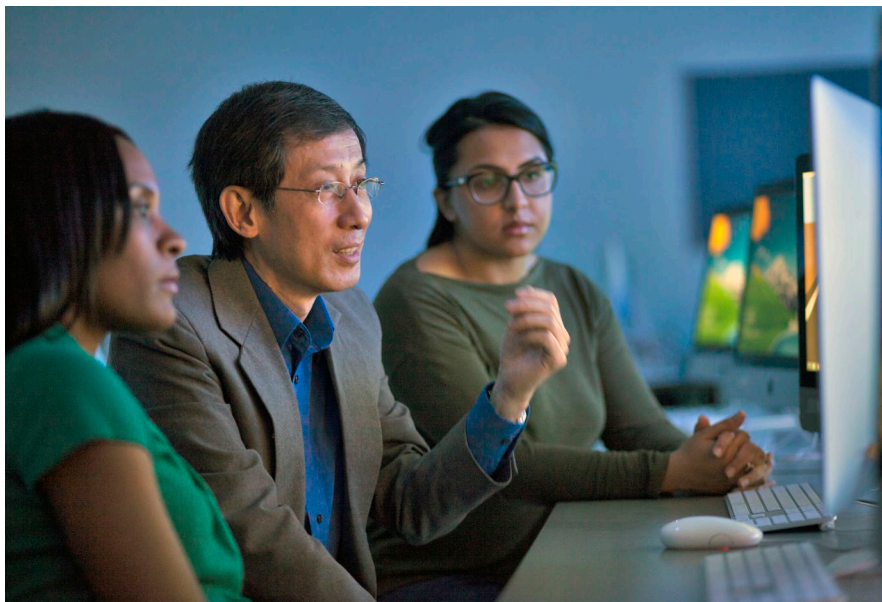
We cannot talk about technology as if it were a homogeneous tool; different technologically based tools render different advantages for L2 learning. For example, the Internet is an ideal tool to use to allow students to gain access to authentic audio L2 materials. Also, it might be the next best alternative to actually going abroad, as L2 students can virtually "travel" all around the world with just a click of the mouse. The Internet hosts several website and Google projects that can be used

activities. Researchers frequently cite the computer's usefulness as a medium that amplifies students' attention to linguistic form (Warschauer 1997), a stimulus for increased written L2 production (Kern 1995), and a less-stressful environment for classroom L2 practice (Chun 1998).

According to these scholars, web interactive games can be great for formative assessment and, at the same time, extremely effective in helping students review and retain knowledge before a test. One of the most versatile and engaging web games is the multi-player gaming website Kahoot. It is free, works both in the Android app or web browsers on tablets, computers, and smartphones, so students can choose their answers. The teacher chooses a quiz to begin, a five-digit game code is provided, and players point their browsers to the web link and input the game code, along with their names.

Each question must be multiple choice and have between two and four possible answers and only one correct answer. Each question can have one photo, which is displayed behind the question's text. This is critical in terms of L2 learning strategies, as students can benefit from the interaction between images and words (carefully coupled by the teacher) in order to memorize rules and grammar exceptions.

There are also extremely productive methods to improve L2 vocabulary that are based on the newest web resources, called Visual Thesaurus. Teachers can use a screening sharing app, such as Splashtop Streamer, to allow students to interact in real time to the Visual Thesaurus web app and play a Dictionary Race in class. Word-game tournament and word puzzles are also effective in engaging L2 students. It is an effective way to integrate technology



In order to take full advantage of the enormous benefits afforded by computer-assisted language learning (CALL), computer-mediated communication (CMC), distance learning, social networking, and language games, we have to maintain our primary focus on the pedagogy and shape the digital tools to assist us in this aim. In addition,

to screen in class a 3D virtual tour of monuments, art galleries, or museums. They are ideal to introduce or delve into cultural issues. Another technological breakthrough tool that can be warmly welcomed by learners are classroom quiz games, which represent a crucial improvement compared to the traditional paper-based quizzes and

(continued on page 10)

(continued from page 9)

into the classroom, as students are very pleased by the use of their smartphone for a didactic purpose. Indeed, we cannot deny the importance of smart portable devices in our modern society. Most of the time, young students are trained to acquire new information and receive stimulus from the screen of their mobile device or computer. The goal of a good pedagogical approach consists in finding the most effective teaching strategies according to the learner's aptitude. We can assert for sure that young students prefer a learning strategy that is able to actually visualize and shape the contents of the topics conveyed (Stanley 2013).

Another good example of an effective assignment to inspire the class can be found again in one of the most condemned things in the conventional class: their smartphone. Students can be asked to record a video with their camera phone (or notebook webcam). Their works can be shared in a cloud service, such as Google Drive (the edu-

cational version is perfect for this purpose), watched in class, and voted on in real time using a web app and their smartphone as interactive responders. In this perspective, we have to remember the importance of the video-based activity in class and as homework.

In recent years there has been an increased awareness of the need for focused teaching activities based on videos, music videos, or moving images (Goldstein, Driver 2015). Without a doubt, music video is one genre that has successfully reinvented itself in the digital age. It is worth mentioning that nowadays Youtube is the preferred media for viewing music. Clearly, the relationship between the visuals and the lyrics is the most interesting aspect of this media, as many scholars have focused on the degree to which the visuals interpret or symbolize (or simply represent literally) the lyrics (Goldstein, Driver 2015). Videos based on film soundtracks are perfect for listen-and-predict activities.

Times used for the activity should be from 30 minutes to 60 minutes (Goldstein, Driver 2015).

Music video is in itself a fascinating cultural phenomenon, as revealed by an exhibition entitled *The Art of Pop Video*, which paid homage to this ever-evolving genre that instantly reacts to evolutions in technology. With an advanced class it would be an interesting activity to trace the history of musical film scores in general, from Prokofiev's classical score for *Alexander Nevsky* to the eclectic music of Tarantino's *Pulp Fiction*.

Technology permeates every aspect of our lives. Our hope is that technology will also inspire creativity and bring new opportunities for teaching and learning other languages.

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Bibliotecari dal vivo

An Interview with Alexandra De Luise



QC: How long have you been working at Queens College?

Alexandra De Luise: I've been at QC since fall 1991, I'm coming up on my 25-year anniversary!

QC: What brought you here?

The position, which at the time was art librarian in the Art Library. Also for the opportunity to work in an academic library. Before, my experiences had been in museum libraries.

QC: Did you always want to be a librarian?

The idea came to me in my twenties, once I was nearing completion of my master's in art history at Rutgers, when I realized I was more interested in books and library work than in pursuing a doctorate. It was a smooth transition for me, to go from art history to library science.

QC: How would you describe your job?

My job at QC is varied and interesting. I worked first as art librarian, then as coordinator of instruction, and since 2015 I am reference coordinator. My time is divided up evenly by administrative work, reference, collection development, committee work, and instruction. I offer workshops to classes on the use of our resources. Occasionally, I teach credit courses within the library and GSLIS departments. I am happy to say that I

am teaching more and more library instruction to ELL classes, especially 41W and Euro 120.

QC: What do you find most rewarding about your job?

I would have to say the variety of tasks, the opportunity to set policy, to interact and collaborate with teaching faculty, and to work with good colleagues.

QC: You are the curator and bibliographer for French, Modern Greek, and Italian. How did you come to specialize in these areas?

We are assigned our departments based on our subject background, usually at the master's level. While mine would have been art history, there was already a librarian joined to that department. Since I also had a background in Italian, on account of my heritage, and French, having lived in Montréal, I believe the library thought I would be a good fit for ELL. The Modern Greek assignment was added later.

I've had a long history with French and Italian languages, beginning when I minored in Italian literature at NYU in the 1970s. When I went to Montréal in 1983, I was living and working in a French milieu. And even married a French Canadian! Then in 2010, on a sabbatical from my job here at QC, I took several undergraduate and graduate courses in Italian and Italian American studies at QC. The experience was life changing and set me on a track of personal learning and study that I'm still pursuing. I arrived late in life to the fields of Italian and Italian American studies but I have no intention to stop now!

QC: Has your profession changed in the last 10 to 15 years? If yes, how so?

Technology has changed every field and especially librarianship. Even in the last 15 years I have seen big changes in our library, especially in the digital realm. Our collections are going more and more online, and we have 24/7 access to information and assistance. We overwhelmingly favor electronic resources when given a choice. We continually review and repurpose our library space to

meet changing needs of our students. We are going on our third library renovation in the last decade. By shrinking our physical space with compact shelving and weeding out of underutilized materials, we are able to repurpose space with learning commons, classrooms, charging stations, study nooks and areas, things that benefit our current students and faculty.

QC: What would be your advice to a young man/woman who would like to become a librarian?

I would say it's a wonderful profession and a very rewarding career that can last a lifetime. Diversify your skills and be ready to take a job that may not be your dream job but will provide ample learning opportunities. Become proficient in as many technology and media tools as possible. Join a library association and become active. As an occasional mentor for library science students, I have noticed that those upcoming librarians who are adaptable and flexible do best in landing their first professional job.

QC: You are of Italian descent. What is your relation with Italy today? And with the Italian language?

I have visited Italy many times in my life, and plan to do more. When I go to Italy, I go mainly to see relatives and no longer as a tourist, except if I'm taking someone unfamiliar with me. Both sides of my family are from the Naples area. I have the advantage of having heard Italian all my life because my parents spoke the language at home. And we kids wanted to know what was being said, so we made it a point to understand it!

I continue to practice my Italian with my mother and relatives, either by speaking or reading novels in Italian (I'm finishing Elio Vittorini's *Conversazione in Sicilia*), or listening to Italian audiobooks freely available online (go to: <http://www.liberliber.it/online/opere/audiolibri>). Whenever possible, I attend cultural events related to Italian and Italian American studies.

QC: Thank you, Alexandra, for this interview and for all your good work!

Events

Lecture on Intercultural Communication by Prof. Hermann Haller
hermann.haller@qc.cuny.edu

At the beginning of the Spring 2016 semester, Prof. Hermann Haller arranged for a lecture to be given by Prof. Paolo Balboni of the University of Venice Ca' Foscari on "Teaching Italian: The Problem of the Hidden Differences between the 'Cultural Grammars' of Italy and America."

Event on Fashion and Pedagogy by Eugenia Paulicelli
eugenia.paulicelli@qc.cuny.edu

Fashion Studies Research and Pedagogy

April 14 at the CUNY Graduate Center (9:30 am–4 pm, Segal Theatre)

Human beings interface with clothing on a daily basis.

This conference focused on research and pedagogy in the growing academic field of fashion studies, highlighting the groundbreaking research conducted by CUNY faculty, students, and recent CUNY PhDs from a wide range of disciplines, including the arts and

This was held on February 26 at the CUNY Graduate Center (Doctoral Specialization in Italian) and attended by students and faculty from various departments and programs. Professor Balboni spoke of the research on intercultural communication conducted by the University of Venice Center for Teaching Foreign Languages, aimed at a deep understanding between members of different cultures as an integral part of learning and teaching a foreign language. His talk and rich illustrations

humanities, the sciences, and the social sciences. The conference also featured a presentation by librarians from the New York Public Library, illustrating methods of research and material available for scholars of fashion.

This was the first conference of its kind insofar as it was set out to create a dialogue between research and pedagogy with the aim of understanding the complexity of fashion and its intersections with labor, design, aesthetics, language, race, and gender.

Fashion is sometime isolated within wider academic discourses. This conference aimed at rectifying this imbalance.

of aspects of intercultural grammars, and his proposal of an intercultural communication world map, were followed by a lively discussion.

To conclude our proceedings, CUNY scholars in fashion studies (Eugenia Paulicelli, Elizabeth Wissinger, Veronica Manlow) conversed with UK-based scholar Joanne Entwistle (King's College) and Paris-based Marco Pecorari (Parsons in Paris) in an open-ended dialogue on fashion in the future tense within CUNY and beyond.

Note: An article by Prof. Paulicelli was recently published in the online paper *La voce di New York*: <http://www.lavocedinewyork.com/arts/libri/2016/04/05/natalia-ginzburg-mestiere-scrivere/>.

QUADERNO CULTURALE

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Established by Tiberio Snaidero in 2012

**We are pleased to invite you to a lecture by
Prof. Paolo Balboni, University of Venice Ca' Foscari**



**The Problem of the Hidden Differences between the
'Cultural Grammars' of Italy and America**

February 26th - 2PM

Room 4416

**Department of Comparative Literature and the Italian
Specialization Program**

Graduate Center, City University of New York, 365 Fifth Avenue, New York, N.Y. 10016



LONGO EDITORE

MAGGIO 2016

Morena Corradi

Spettri d'Italia

Scenari del fantastico nella pubblicistica postunitaria milanese



IL LIBRO IN POCCHI SECONDI

Nelle prime due decadi postunitarie, con grande ritardo sul resto d'Europa, il fantastico si diffonde in Italia grazie ad autori come Iginio Ugo Tarchetti, Arrigo e Camillo Boito, Emilio Praga. Questa letteratura riveste un ruolo di primo piano nelle appendici di molti giornali degli anni Sessanta e Settanta dell'Ottocento. La stessa pubblicistica testimonia la presenza di topoi e suggestioni del fantastico nel dibattito politico e nella letteratura di costume, anche grazie all'influenza di fenomeni quali il magnetismo e lo spiritismo che raggiungono un'enorme popolarità nel periodo in questione.

Questo lavoro indaga le declinazioni del fantastico nel contesto della pubblicistica postunitaria, in particolare nel vivace panorama milanese, attraverso lo studio di diverse tipologie testuali, dal racconto alla satira politica agli articoli di argomento scientifico e di costume, con l'intento di mostrare come questo modo letterario dia forma ad ansie, ossessioni, aspirazioni, al confine tra naturale e soprannaturale, razionale e irrazionale, reale e illusorio.

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- Letteratura italiana dell'800

L'AUTRICE

Morena Corradi insegna lingua e letteratura italiana a Queens College (City University of New York). Le sue aree di ricerca comprendono la letteratura e la pubblicistica dell'Italia postunitaria, il fantastico, la letteratura popolare, il processo di nation building.

Libreria di FASHIONOLOGIA / FASHIONOLOGY Series edited by Alessia Rinaldi

Rosa Genoni. Fashion is a serious business. The Milan World Fair of 1906 and the Great War.

by Eugenia Paulicelli

Rosa Genoni (Tirano, 1867- Varese, 1954) was a pioneer in several fields. She was a founding mother of transnational feminism, of peace activism and of the Made in Italy when it was still only being imagined. She was the first woman to be awarded the International Jury Prize for her dress designs at the Universal Exposition of Milan held in 1906. Genoni achieved international recognition as a result of her opposition to World War I. She was the Italian delegate at the 1915 First International Women's Conference in The Hague. This first historical and analytical essay, in a bilingual edition, reconstructs the life and career of Rosa Genoni, connecting her multiple activities in the fields of fashion and design and the impact on national identity. The case of Rosa Genoni and the multiplicity of her life allow us to understand the long history of the Made in Italy and the relationship between tradition and innovation. To study fashion can revolutionize the writing of history.



Rosa Genoni. La Moda è una cosa seria. Milano Expo 1906 e la Grande Guerra.

di Eugenia Paulicelli

Rosa Genoni (Tirano, 1867- Varese, 1954) è stata una pioniera in molti campi. Una delle fondatrici del femminismo internazionale, del movimento per la pace e del Made in Italy quando ancora lo si immaginava. È stata la prima donna a ricevere il premio della giuria internazionale alla Expo di Milano del 1906 per i suoi abiti e l'unica delegata italiana al congresso internazionale delle donne per la pace tenuto cento anni fa all'Aia (28 aprile, 1915). Questo è il primo saggio storico e analitico, in edizione italiana e inglese, che ricomponde la vita e la carriera di Rosa Genoni, collegando le sue molteplici attività nel campo della moda, del design e dei loro rapporti con la costruzione della identità nazionale. Il caso della Genoni è esemplare. La poliedricità della sua vita personale e politica apre alla comprensione della lunga storia del Made in Italy e del rapporto tra tradizione e innovazione. Studiare la moda può rivoluzionare il modo di scrivere la storia.



Eugenia Paulicelli

ROSA GENONI
La Moda è una cosa seria
Milano Expo 1906 e la Grande Guerra



Nuova edizione -**ROSA GENONI. La Moda è una cosa seria. Milano Expo 1906 e la Grande Guerra** di Eugenia Paulicelli (Libreria di Fashionoogia, DELEYVA EDITORE 2015). Il libro può essere ordinato da: deleyvaeditore@gmail.com <http://www.casalini.it>



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EUGENIA PAULICELLI

CUNY - The City University of New York

Visiting Professor corso di laurea magistrale in Promozione dell'Italia e del Made in Italy (PRIMI)



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del Made in Italy**

MERCOLEDÌ 27 APRILE 2016
PALAZZINA VALITUTTI
VIALE CARLO MANUALI 3
AULA I ORE 11:00-14:00

At the Università per Stranieri in Perugia, Prof. Eugenia Paulicelli was invited by the Rettore, Prof. Giovanni Paciullo, to be Visiting Professor and offered a series of seminars on “Italian Style, Fashion, Culture, Media” in the university degree program Promotion of Italy Abroad.

This was a very rewarding experience and a wonderful opportunity to meet students from different parts of the world—Albania, Russia, France, Egypt, etc.—and colleagues working in several departments and disciplines. The visit was organized by Prof. Rosanna Masiola and Prof. Francesca Malagnini, who directs the *laurea*. Queens College has a longstanding collaboration with the Università per Stranieri, and there are plans to develop this collaboration, especially in view of the new Advanced Certificate in Italian Culture, Business & Technology that will be launched next year in QC’s Italian Program and the Department of European Languages and Literatures. The Italian Program has been a pioneer in offering interdisciplinary classes on “Made in Italy,” fashion and culture, and being an ambassador of Italian language and culture in the U.S.



Earn a Graduate Degree in Italian Studies

Queens College's Department of European Languages & Literatures offers three different programs of study in Italian and Italian-American Studies. Students may enroll for a **Master of Arts in Italian (MA)**, or they may choose the **Master of Science in Education** with a specialization in Italian (MSEd). Queens College also offers a four-course sequence in **Italian-American Studies** as part of the **Master of Arts in Liberal Studies (MALS)**. Students enrolled in the MA program in Italian can also include Italian-American Studies as part of their program, and Italian and/or Italian-American Studies courses can also be part of the student's MALS program. After

consultation with graduate advisors, students may also enroll in graduate-level courses offered by other departments, such as Art History, History, and Philosophy.

Few colleges and universities in North America offer such intellectual diversity in academic programming for Italian Studies. Faculty in Italian include Karina Attar, Morena Corradi, Hermann Haller, Eugenia Paulicelli, and Anthony Julian Tamburri. Faculty teaching courses in other departments related to Italian Studies include Francesca Bregoli, Antonio Donato, Fred Gardaphé, James Jordan, James Saslow, and Peter Vellon.

Need more information?

- For Italian Studies, please contact Professor Hermann Haller (hermann.haller@qc.cuny.edu) or Professor Eugenia Paulicelli (eugenia.paulicelli@qc.cuny.edu).
- For Italian-American Studies, please contact Professor Anthony Julian Tamburri (anthony.tamburri@qc.cuny.edu) or Professor Fred Gardaphé (fred.gardaphe@qc.cuny.edu).
- For the MALS program, please contact Professor James Jordan (james.jordan@qc.cuny.edu).

To apply to the Italian Graduate Programs, contact the Office of Graduate Admissions (graduate.admissions@qc.cuny.edu).