

QUADERNO CULTURALE

Queens College Italian Program Newsletter | Numero 7 | Department of European Languages & Literatures | Early Spring 2016

Guida alla lettura:

An introduction to Numero sette

Il settimo numero di Quaderno Culturale contiene informazioni sui corsi offerti dal programma di italiano al Queens College nel semestre primaverile 2016: corsi di lingua e letteratura italiana a livello principiante, intermedio, e avanzato; corsi "writing-intensive" insegnati in inglese; corsi "Euro," e corsi di Master. Nella sezione Career Quest, vi invitiamo a conoscere la Italian Trade Commission attraverso gli occhi di una studentessa di italiano che ha avuto l'opportunità di visitare questa agenzia l'estate scorsa. Ivette Maldonado, segretaria amministrativa del dipartimento di lingue e letterature europee, parla con il Quaderno delle sue esperienze lavorative al Queens College. Un nostro studente nel major di italiano, Peter Arfsten, ci fa il resoconto dell'anno accademico che ha trascorso al Conservatorio di Musica di Perugia. In Invito alla lettura, Luisanna Sardu recensisce il nuovo romanzo di Nicola Lagioia, La ferocia, vincitore del Premio Strega 2015. Nella rubrica Andiamo al cinema! Luca Zamparini, recensisce l'ultimo film di Nanni Moretti, Mia madre. Inoltre, questo numero di Quaderno Culturale contiene informazioni sull'ultimo libro della prof.ssa Eugenia Paulicelli, Rosa Genoni: La Moda è una storia seria, Milano Expo 1906 e la Grande Guerra; sugli eventi organizzati dal Prof. Hermann Haller ad ottobre per la Settimana della lingua italiana nel mondo e sugli eventi e le pubblicazioni organizzati dal John D. Calandra Italian American Institute. Buona lettura!

The seventh issue of *Quaderno Culturale* features an outline of courses offered by the Italian Program at Queens College in Spring 2016: Elementary, Intermediate and Advanced Italian language and literature courses; writing-intensive courses taught in English; Euro courses; and master's-level courses. In *Career Quest*, we spotlight the Italian Trade Commission through the eyes of a student minoring in Italian who had the opportunity to visit this organization last summer. Ivette Maldonado speaks with *Quaderno Culturale* about her administrative work in the Department of European Languages and Literatures. Peter Arfsten, an Italian major, describes his year studying at the Conservatorio di Musica di Perugia. For *Invito alla lettura*, Luisanna Sardu reviews Nicola Lagioia's *La ferocia*, which won this year's *Premio Strega*. In *Andiamo al cinema!* our film critic Luca Zamparini reviews Nanni Moretti's latest movie, *Mia madre*. Last but not least, this issue covers Prof. Eugenia Paulicelli's most recent publication, *Rosa Genoni: La Moda è una storia seria, Milano Expo 1906 e la Grande Guerra*; a series of events and lectures organized by Prof. Hermann Haller in October for the *Settimana della lingua italiana nel mondo*; and events and publications organized by the John D. Calandra Italian American Institute. *Buona lettura!*

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The Queens College Italian Program

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In Spring 2016, the Italian Program at Queens College is offering 12 different 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 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.

Italian Language Courses

- **Italian 111:** Elementary 1 (4 sections; for complete beginners)
- **Italian 112:** Elementary 2 (2 sections; for students who completed one to two years of high school Italian)
- **Italian 203:** Intermediate 1 (2 sections; for students who completed two to three years of high school Italian).
- **Italian 204:** Intermediate 2. This required course for the Italian major prepares students for advanced courses on Italian culture and literature through review of grammar and syntax, as well as through discussion of literary and cinematic texts. The focus in this iteration of the course is on the Italian culture and language of food. Students will also produce a booklet with all their favorite recipes and memories.

Advanced Courses in Italian Language and Literature

- **Italian 208: Survey of Italian Prose from Boccaccio to Calvino.** This course, required for the Italian major, introduces students to selections of Italian prose masterpieces by Boccaccio, Machiavelli, Verga, Pirandello,

Vittorini, Moravia, Calvino, Tabucchi, and Goldoni. Students will also view and discuss an Italian film that features Italian dialects combined with standard Italian.

- **Italian 231: Skills and Art of Translation I.** The course introduces students to the techniques and problems of Italian-English and English-Italian translation through discussions of the linguistic and cultural issues affecting meaning transfer from the original text. Texts will be selected from literature (prose, poetry, criticism), journalism, and specialized subject areas pertinent to students' academic and/or professional interests.
- **Italian 346/Italian 711: Italian Poetry from its Origins to the Trecento.** Open to both undergraduate and graduate students, this course satisfies one of the 300-level course requirements for the Italian major. Readings will include poetry by major and minor Italian authors, such as San Francesco d'Assisi, Cecco Angiolieri, the scuola siciliana, Dante, Boccaccio, and Petrarca. Showcasing the diversity of voices, styles, registers, preoccupations, and contexts in Italian poetry from its origins to the fourteenth century, the course helps students develop an appreciation for the aesthetic, linguistic, and formal aspects of medieval Italian poetry, as well as an awareness of the historical and cultural contingencies that shaped its composition.

* Any one of the courses described above (from 111 to 346) can serve to satisfy the Queens College language requirement.

Undergraduate Courses Taught in English

In Spring 2016, the Italian Program will offer three W courses on masterpieces of Italian literature in translation, and one W course on Italian cinema.



Courses designated “W” are writing intensive; completion of two W courses (in any discipline) satisfies the Queens College writing requirement. Successful completion of College Writing I (English 110) and College Writing II are prerequisites for enrollment in W courses, which satisfy either the Pathways Literature (LIT) requirement or the PLAS European Traditions (ET) and Reading Literatures (RL) requirements. Two courses taught in English may count toward the Italian major; and one course taught in English may count toward the Italian minor. In addition, the Department of European Languages and Literatures will offer one “Euro” course (required for the Italian major).

- **Italian 41W: Italian Philosophical Fiction.** “Philosophical fiction” is a loose definition that can apply to any work that reflects on life/death, time/space, subjectivity, perception, and representation of the outside world(s). This course focuses on three of the most significant philosophical novels of modern Italian literature (Pirandello's *The Late Mattia Pascal*, Svevo's *Zeno's Conscience*, and Eco's *The Name of the Rose*), novels that revolve around personal identity and

the relation between the individual and society, politics, and knowledge.

- **Italian 41W: The Emotions of History in the 20th-Century Italian Novel.** This course focuses on 20th-century novels by Italian female writers in which historical and political events play a central role in shaping the fictional narrative. Ginzburg's *Lessico familiare*, Morante's *La Storia*, and Sapienza's *L'arte della gioia* embed history while at the same time challenging official, political, and historiographical accounts, which typically exclude emotions as well as "marginal" people. The kind of knowledge we can gain from the fictional—or partly fictional—depiction of historical events concerns how literature connects with emotions, and emotions in turn illuminate the structure of narrative itself.
- **Italian 41W: Retracing Eurydices—Encounters and Mis-Encounters in Italian Literature.** The story of Orpheus and Eurydice in Ovid's *Metamorphoses* represents one of the most famous examples of the encounter with the other. This course explores the representation of the

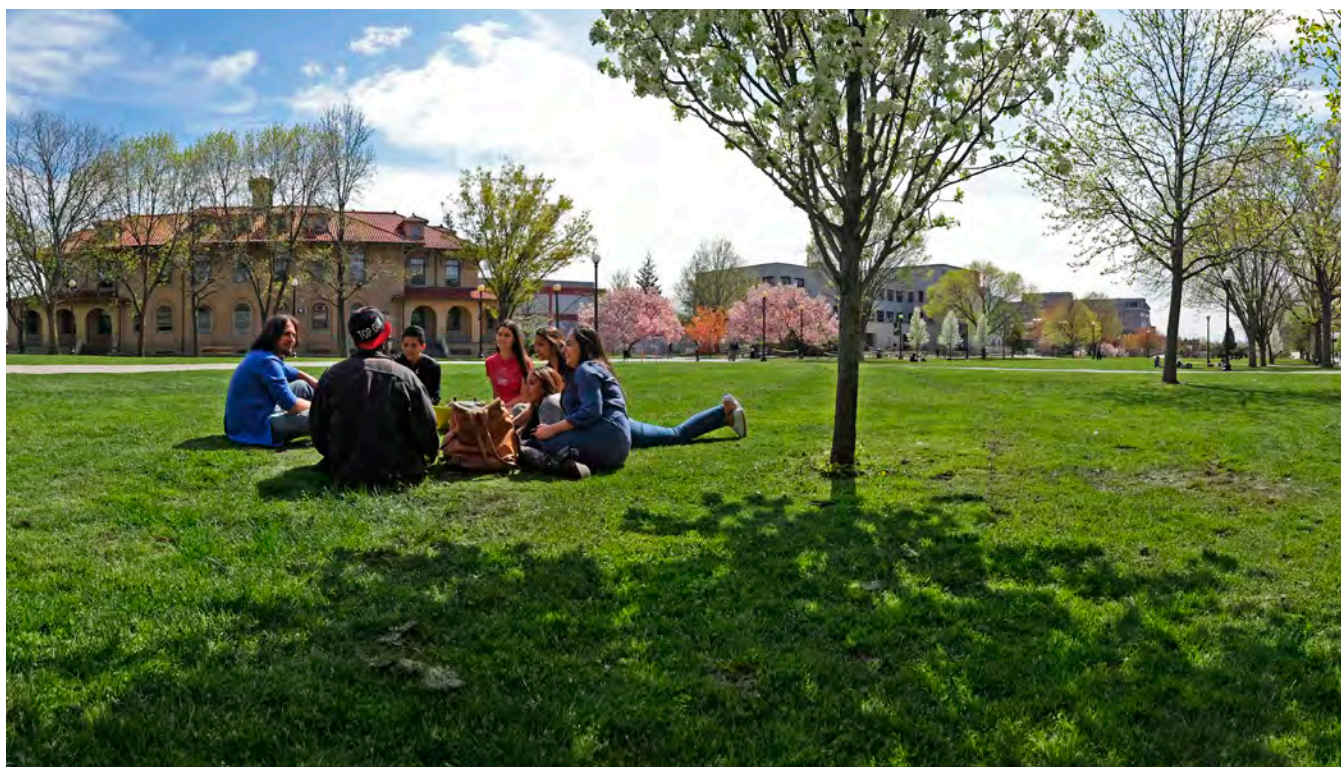
encounter with gendered alterity in Italian literature by focusing on its creative and imaginative dimensions as well as its theoretical conditions of possibility. Primary readings will include works by Compiuta Donzella, *stil novo* writers, Dante, Petrarch, Boccaccio, Catherine of Siena, Ariosto, Tasso, Veronica Gambara, Isabella Morra, Vittoria Colonna, Diodata Saluzzo Roero, Foscolo, and Leopardi.

- **Italian 250W: Filmopolis: Urban Spaces on the Italian Screen.** The French critic André Bazin once said that Italian cities are by definition cinematic. He was referring to the impact of urban space on the new cinematic language that materialized with Italian neorealism during and after the Second World War. This course will explore how Italian filmmakers from the 1930s to the present have represented Italian cities and architecture on screen. We will view and discuss feature films and documentaries by Rossellini, De Sica, Antonioni, Fellini, Pasolini, Visconti, Sorrentino, Özpetek, Guadagnino, and Spada. The course will also include a field trip to the Museum of the Moving Image.

- **Euro 202: The Romance Languages in Europe and Beyond—Between Regional, National, and Global.** This course will introduce students to the great linguistic diversity of contemporary Europe, from its standard languages to regional and local varieties. Students will learn to appreciate the similarities and differences of the grammar and lexicon of French, Italian, Spanish, and other Neo-Latin languages. We will study the origins of Romance languages from Latin, their gradual evolution through contact with other languages, the question of standard versus non-standard language, written and spoken use, pidgins and creoles, and the role of Romance languages in the European Union vis-à-vis English as a global language. Finally, we will reflect on the impact of current migrations on the European linguistic landscape.

Master's-Level Courses

- **Italian 711/Italian 346: Italian Poetry from Its Origins to the Trecento.** This course is open to both graduate and undergraduate students (see the description above).



Career Quest

Annually on June 2, the Italian Trade Commission (ICE [Istituto nazionale per il Commercio Estero – Agenzia per la promozione all'estero e l'internazionalizzazione delle imprese italiane]) celebrates Italian National Day and Republic Day (Festa della Repubblica) with pop-up seminars and presentations by educators, food specialists, and authors. This year, ICE welcomed the participation of Montclair State University and CUNY. Prof. Eugenia Paulicelli, director of the Fashion Studies Program at the Graduate Center, CUNY, and of the Queens College Made-in-Italy Lab project, was invited to speak about these initiatives at the ICE venue in Manhattan. Paulicelli brought along two of her Queens College students as well as Fashion Studies graduate students. Afterward, ICE invited the Queens College students to participate in a brief photography and social media internship at the Fancy Food Show, held at the Javits Center in New York the next month.



Left to right: Queens College students Mi Jeong (Italian major) and Stephanie Salales (Italian minor), Prof. Eugenia Paulicelli, Maurizio Forte (director of ICE New York), Tessa Maffucci (MA candidate in Digital Humanities and Fashion Studies, the Graduate Center, CUNY), and Minn Hur (MA candidate in Digital Humanities and Fashion Studies, the Graduate Center, CUNY, and creative director of HVRMINN).

Quaderno Culturale had the opportunity to speak with one of the QC students, Stephanie Salales, about her studies and her experience at **ICE**.

QC: What do you study at Queens College?

Stephanie: I am a double major in Media and Film Studies with a minor in Italian.

QC: How long have you been studying Italian? How did you become interested in it?

Stephanie: I have been studying Italian for about 8 years, since my freshman year of high school. From a young age, I always admired and was exposed to different languages, because my parents spoke English, Spanish, Greek, and Italian at home. I decided to pursue

Italian in college because of my desire to learn it more fluently and my love for Italian culture.

QC: Last June, you were invited to attend the Italian Trade Commission event on Italian National Day. Can you tell us something about that experience?

Stephanie: The opportunity to attend Italian National Day last June alongside my great professor, Eugenia Paulicelli, was wonderful. It was a celebration in honor of Italy and Italian food culture, with engaging seminars by a series of guest speakers. Thanks to this experience, I also had the opportunity to work briefly as a photography and social media intern at the Fancy Food Show and Milano Unica exhibition at the Javits Center in July. I am really grateful to have had the chance to attend these events and look forward to attending them next year as well.

QC: How important or relevant do you think an experience like this is for a college student?

Stephanie: These experiences are vital to college students because they allow us to become more involved outside the classroom. We can put our skills to use while developing new skills that are important in the real world. Students also get the chance to be exposed to new opportunities and network in their academic fields.

QC: How would you describe your experience of studying Italian at Queens College?

Stephanie: I have had the opportunity to take classes taught by several different members of the Italian faculty over the past four years. I have been blessed to have caring and supportive guides who have pushed me to do my best. In retrospect, I never thought I would be as involved as I am with Italian Studies, but the Department of European Languages and Literatures has made this possible for me.

QC: What are your plans for the future?

Stephanie: I am passionate about film and about helping others, so I would love to combine these passions and Italian Studies to fight for social justice. In the future, I aspire to produce my own films with the hope that they can be of service to our society and to humanity as a whole. I would also love to travel abroad and visit Italy once I graduate!

QC: Thank you for speaking with us, Stephanie. All our best wishes for your graduation and future endeavors!

Studenti Dal Vivo

Un anno a Perugia, by Peter Arfsten

Peter, an Italian and Music major, spent a year living and studying in Perugia, Italy, and received a European Languages and Literatures Department scholarship to study abroad.



Non avevo davvero mai pensato di poter fare quest'esperienza, cioè di avere l'opportunità di passare un anno intero in Italia. Quando sono arrivato a Milano a settembre 2014, dopo aver salutato i miei genitori all'aeroporto a New York, ho capito che finalmente i miei sogni si erano realizzati. Da Milano sono andato in treno a Perugia dove il proprietario di casa mi ha mostrato l'appartamento che avevo affittato in centro città. Era la prima volta in tutta la mia vita che vivevo da solo. Mi sono dovuto preoccupare di tante cose: il cibo, gli studi, i soldi e come poter vivere senza il supporto quotidiano dei miei genitori. Dopo il primo momento di sconforto e tristezza dovuti alla lontananza dai miei, ma anche alla stanchezza del viaggio, sono arrivato al Conservatorio di Musica di Perugia, dove avrei studiato quell'anno accademico e mi sono sentito proprio a mio agio.

L'esperienza è stata veramente unica. I miei professori, i miei colleghi ed i miei amici erano le persone più brave

e simpatiche che avessi mai incontrato. Non c'è mai stato un momento in cui mi sono sentito solo, c'era sempre qualcuno che si preoccupava per me. Mi è capitato, ogni tanto, di sentire i miei professori ed amici del dipartimento di italiano del Queens College e questo contatto mi ha fatto sentire a casa nonostante la lontananza.

Durante il mio soggiorno a Perugia, ho conosciuto molti ragazzi con cui sono tuttora in contatto. Ci vedevamo spesso a Perugia con questi amici, come le tante volte che abbiamo suonato assieme, quando siamo usciti a vedere un film, a mangiare hamburgers per la festa del Ringraziamento, o quando siamo andati ad una festa o a fare un aperitivo insieme. Una volta abbiamo preparato gli gnocchi. Secondo la mia migliore amica Stella e il suo ragazzo Alessandro, di solito gli gnocchi si mangiano il giovedì! Un'altra volta la mia amica Chiara mi ha regalato una sciarpa che aveva lavorato a maglia apposta per me! In occasione della mia ultima sera a Perugia, i miei amici mi

hanno fatto una festa a sorpresa nel mio ristorante preferito, Ecce Bombo, e mi hanno regalato un orologio che non ho mai tolto da quel momento.

Una delle occasioni più belle del mio soggiorno è stata quando al Conservatorio di Musica io ed i miei amici abbiamo creato un quintetto di fiati che si chiamava "Il Quintetto di Fiati del Conservatorio F. Morlacchi" o come l'abbiamo chiamato sempre fra noi "Perusia and Friends: Quintetto Perugia-New York-Belgrado" perché i membri del gruppo erano di nazionalità italiana, serba e statunitense (ed abbiamo intenzionalmente inserito il nome latino della città). Siamo stati selezionati per suonare al Festival dei Due Mondi a Spoleto, uno degli avvenimenti culturali più prestigiosi in Italia, nel quale, per tre settimane, ogni estate vengono organizzati diversi concerti di musica classica e popolare, spettacoli di danza, opera e teatro, mostre d'arte e conferenze culturali e scientifiche. Abbiamo suonato nella piazza del mercato in pieno centro città. C'era tanta gente per strada e seduta ad ascoltare il concerto.



Il Quintetto di Fiati del Conservatorio F. Morlacchi, aka Perusia and Friends: Quintetto Perugia-New York-Belgrado.

Ho anche avuto la possibilità di visitare molte altre città durante il mio soggiorno in Italia, spostandomi sempre in treno. Sono andato a vedere l'Expo di Milano con Alessandro, il mio miglior amico con cui ho suonato spesso e ci siamo divertiti molto. Ho visitato Firenze, Roma,

Torino e altre città in cui ho suonato e anche studiato tanto. Sono andato a suonare tre volte con il primo flautista dell'Orchestra dell'Accademia Nazionale di Santa Cecilia a Roma. Tante volte durante i fine settimana e per le feste sono andato a trovare i miei parenti a Parma o amici che abitano in altre città. Grazie a questi momenti ho potuto riflettere su tutti gli incontri e tutte le esperienze che non dimenticherò mai.

Credo che questa esperienza di un anno a Perugia mi abbia fatto crescere molto. Ho l'impressione di essere partito "giovane" e di essere tornato "adulto". A dire la verità, quando sono partito dagli Stati Uniti, non ero proprio sicuro

di me e invece adesso ho acquistato più sicurezza. Ho affrontato questo soggiorno con tanta trepidazione poiché non ero sicuro delle cose che avrei incontrato. Da questo soggiorno ho imparato che niente è troppo difficile o troppo lontano. Sono riuscito a fare tutto ciò che volevo, anche se non è sempre stato facile. Infatti a volte è stato difficile stare lontano dalla mia città, non avere i miei genitori lì ad aiutarmi e non avere ancora una piena padronanza della lingua italiana. Però non mi sono mai arreso perché non mi sembrava la scelta giusta. Non dimenticherò mai questo soggiorno. Le esperienze, i miei amici e le lezioni di musica rimarranno sempre nel mio cuore.



Peter and his Italian friends.

Andiamo al cinema!

Mia madre di Nanni Moretti

Luca Zamparini

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Nanni Moretti è il regista italiano che più di tutti ha da sempre eluso generi e categorizzazioni. Dai suoi primi film, caratterizzati dall'ipertrofica presenza del suo alter ego Michele Apicella, è arrivato a opere più composte e intime, passando per la Palme d'Or ricevuta al Festival di Cannes nel 2001 con *La stanza del figlio*. Anche *Mia madre* (2015) è stato selezionato per il Festival di Cannes e, come il suo predecessore, racconta l'elaborazione di un lutto. Le similitudini tra i due film si fermano qua, poiché, se ne *La stanza del figlio* Moretti rappresenta un lutto confinato entro la finzione narrativa, in *Mia madre* il regista pone al centro della narrazione la propria esperienza personale.



Il film narra la storia di Margherita (Margherita Buy), regista alle prese con la difficile regia di un film politico interpretato tra gli altri da Barry Huggins (John Turturro), il cui carattere esuberante e narcisista rende ancora più complicata la realizzazione del film.

Parallelamente alle difficoltà sul lavoro, Margherita deve affrontare la malattia di sua madre Ada con la consapevolezza che questa non riuscirà a guarire; il film diventa quindi una lunga preparazione al lutto. Ada, pur essendo presente per la maggior parte dell'opera, incarna quell'assenza cui Moretti cerca di dar forma e contenuto, in un'opera che fa dello smarrimento e del disorientamento la sua ragione d'essere. Il carattere fortemente autobiografico della vicenda spinge Moretti a defilarsi dalla narrazione scegliendo un ruolo secondario e interpretando Giovanni, il fratello di Margherita.

Così come nel precedente *Il caimano*, dove l'impossibilità di realizzare un film sull'allora primo ministro Silvio Berlusconi portò il regista a scegliere una narrazione meta-cinematografica che si concentrava sul processo creativo stesso, anche qui Moretti affronta l'argomento in maniera trasversale. In entrambe le opere, le difficoltà dei protagonisti a realizzare i loro film rappresentano una forma d'impotenza: ne *Il caimano* Moretti esprime la frustrazione per una situazione politica che sembra non lasciare alcuna possibilità d'azione, mentre in *Mia madre* al centro della narrazione vi è l'incapacità di affrontare l'inevitabile morte della genitrice. Il distacco che Moretti crea tra se stesso e il suo corrispettivo narrativo gli permette inoltre di osservarsi con uno sguardo che mai è stato così lucido e critico, tracciando il personaggio di Margherita con tutti quei difetti che sente propri, sia come persona sia come regista.

Pur raccontando il dramma esistenziale causato dalla perdita dell'unico punto di riferimento in una realtà disorientante, *Mia madre* non scade mai in espedienti melodrammatici, preferendo una

dimensione intima e raccolta nella quale risaltano le prove attoriali di Margherita Buy e Beatrice Mancini (Livia), coadiuvate da un cast all'altezza e da un'efficace colonna sonora. A differenza di altre opere di Moretti più legate alla cultura e al contesto nazionali, *Mia madre*, elevando il dramma personale ad evento esistenzialmente significativo, ha il grande pregio di rivolgersi ad un'audience universale e può essere pienamente apprezzato anche dal pubblico non italiano.

Il film è uscito sugli schermi italiani in aprile 2015 ed è già in vendita in Italia su dvd e bluray. È stato presentato al New York Film Festival a settembre, e la data di uscita sugli schermi americani è prevista per marzo 2016. Nel frattempo è possibile vedere un altro bellissimo film di Moretti, *Aprile* (1998), in free streaming su Amazon prime.

Buona visione!

And the winner is...

Luisanna Sardu

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Devotees of the Italian literary world will be familiar with *Premio Strega*, the country's most prestigious literary award. Since 1947, this prize has recognized the year's best work of Italian fiction. Inaugurated by Italian writer, journalist, and historian Maria Bellonci, with the help of her husband Goffredo and *Strega* liqueur owner Guido Alberti, *Premio Strega* is one of the most significant honors in Italian literature and culture. The award itself is considered by many to be symbolic of a transitory period in Italy between the years of Fascism and the post-war return to the liberated and creative fiction that is so emblematic of Italian literary traditions.

The 2015 recipient of the *Premio Strega* is writer and novelist Nicola Lagioia, a native of Bari. Lagioia's novel *La ferocia* (Einaudi, 2014) was chosen over stiff competition from fiction by such famous modern authors as Elena Ferrante, Vinicio Capossela, and Mauro Covacich. Lagioia is the author of other noteworthy works, including *Tre sistemi per sbarazzarsi di Tolstoj* (2001), his first novel; *Riportando tutto a casa* (2010), which won the prestigious Viareggio Prize and other awards; and essays and short stories, such as *La qualità dell'aria: Storie di questo tempo* (2004) and *Nuotare sott'acqua e trattenere*

il fiato: Consigli a scrittori, lettori, editori (2000). He also served as one of the jurors for the 70th annual Venice Film Festival in 2013.

La ferocia chronicles the mystery surrounding the death of Clara Salvemini, the daughter of one of the most influential families in her city. Lagioia has said that he was partly inspired by the popular television show "Twin Peaks." The series, created by David Lynch, begins when local townspeople discover Laura Palmer's corpse. Laura and the circumstances surrounding her death are paralleled in Lagioia's work by the character of Clara, whose murder serves as the catalyst for the novel's action. Lagioia begins his narrative by depicting a warm spring evening. A young woman, naked and covered in blood, stumbles down the street. In vivid details, Lagioia portrays a human being who hovers between life and death. Her ankles are white and beautiful, her long white legs are toned but covered in bruises, her back and arms are refined, but similarly filled with cuts and marks, and her lovely face has been pummeled. Like a ghost, she moves quietly through a field of green grass, never disturbing the nocturnal life of insects, animals, and nature around her. The young woman proceeds at an unsteady pace toward the main road. Only one other human being is out and about. The rumble of a truck suddenly breaks the silence of the night. Like two evil eyes, the truck's lights illuminate the woman's ghostly white body, and for a brief moment the only two human beings on the street that night glance back at each other in dismay.

Hours later, the woman is found dead. The police identify her as Clara Salvemini, the daughter of a local influential family. Who was she, really? A complex and eccentric character, Clara was perpetually tormented by her inner demons, leading most townspeople to assume that she committed suicide. Her death is only the first link in a long and complicated chain of events. The ensuing investigation uncovers a sordid and disturbing story

about the reality behind her wealthy family, from her unusual relationship with her siblings to her involvement in her father's business. Clara's life and mysterious death shatter the public image of power, prestige, and glamour behind which her family hides.

Where is the ferocity that the title *La ferocia* suggests? It is found in the dichotomy of a world where money and power seem to be the answer to all of life's worries, while the meek and innocent discover that the world can be harsher than they imagined. It is found in a father's ruthless and ferocious nature, and in the cutthroat intensity of his business dealings with politicians and criminals, which he justifies as being necessary to protect his children. It is found in a young woman, Clara, who is unstoppable and ferocious in her self-destructive search for authenticity. And it is found in a young man, Clara's brother Michele, who lacks the intensity necessary to live up to the family name and, in the act of trying to save himself, ends up at the center of a murder mystery. In short, even the most seemingly insignificant characters in Lagioia's work can display a certain degree of ferocity.

Lagioia builds a world that is simultaneously familiar and haunting to the Italian reader for its macro-story of corruption, greed, and unquenchable thirst for power. But he also tells a micro-story of a family and the lost relationship between a father and his children. Whether Clara has been murdered or has killed herself, I cannot reveal.... I invite you, though, to read Nicola Lagioia's *La ferocia*, which you can purchase online on einaudi.it, or borrow from the library (it is available at the New York Public Library, Columbia University Library, and New York University Library). Unfortunately, an English edition of *La Ferocia* is not yet available. But do not despair: The success of Lagioia's latest novel is sure to generate demand for an English translation.

Buona lettura!

Eugenia Paulicelli

ROSA GENONI. FASHION IS A SERIOUS BUSINESS. The Milan World Fair of 1906 and the Great War

Preface by John Davis, Emiliana Pasca Noether Professor of Modern Italian History, University of Connecticut at Storrs, USA
Afterword by Eleonora Fiorani Member of the Scientific Committee, La Triennale, Milan, Italy

Fashionology series, Deleyva Editore, November 2015

<http://www.deleyvaeditore.com/shop/la-moda-e-una-cosa-seria/>



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306 pp., €25,00
ISBN: 978 88 88 943 31 2

International Distribution: Casalini Libri
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From April 2016: ebook,
Casalini Libri, Amazon, and IBS.

Settimana della lingua Italiana nel mondo

by Prof. Hermann Haller
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The Accademia della Crusca, in collaboration with the Italian Ministry of Foreign Affairs, launched the *Settimana della Lingua Italiana nel Mondo* in 2001. The theme of this year's *Settimana* was Italian music, particularly the Italian *Canzone*. Below you will find a summary of several of this year's events. Italian was used throughout all events to celebrate this beautiful language.

Una Tribù che canta: L'italiano delle canzoni
Wednesday, October 21, 6 pm
Italian Cultural Institute

The artist Lorenzo Cherubini (a.k.a. Jovanotti) and Prof. Lorenzo Coveri spoke on the art of song writing within the context of Italy's great tradition of the *canzone*.

Scrivere in Liguria in dialetto oggi: Roberto Giannoni poeta genovese

Thursday, October 22, 2 pm
Graduate Center, CUNY

Prof. Lorenzo Coveri introduced the writer Roberto Giannoni and his 'neo-dialect' poetry within the context of Ligurian dialect poetry. Coveri read several of Giannoni's texts in the Genoese dialect. The event was co-sponsored by the Italian Specialization in the PhD Program in Comparative Literature at the Graduate Center and by the Department of European Languages and Literatures at Queens College.

Prof. Coveri
Università di Genova

The Graduate Program in Comparative Literature (Italian Specialization) cordially invites you to a talk by Professor Lorenzo Coveri:

Scrivere in Liguria in dialetto oggi. Roberto Giannoni, poeta genovese

Thursday, October 22 - 2 pm
Room 7314

For info: hhaller@qc.cuny.edu
The event is free and open to the public. The event is part of an ongoing series of lectures organized by the Comparative Literature Department (Italian Specialization) at the Graduate Center - CUNY. Co-sponsored by the Italian Cultural Institute and the Department of European Languages and Literatures at Queens College.

Flyer prepared by Nicole Paronzini

Il plurilinguismo tra Italia e Svizzera

Thursday, October 22, 6 pm
Italian Cultural Institute

The Italian Cultural Institute's Dott.ssa Donatella Baldini presented the speakers and moderator Prof. Hermann Haller (Queens College and Graduate Center, CUNY), who in turn introduced the evening's theme of plurilingualism within the context of the diverse European linguistic landscape. Prof. Renato Martinoni (University of St. Gallen, Switzerland) then gave a talk entitled "*L'italiano in Svizzera: una zavorra o un'opportunità*," about multilingual Switzerland from a social and political perspective.

He focused on the role of Italian in Switzerland as the third national and official language, side by side with French and German, as well as Rhaeto-Romance languages, English as a lingua franca, and immigrant languages—a situation that makes Switzerland an interesting laboratory for linguistic, sociological, and political research and experimentation. Next, Prof. Lorenzo Coveri (University of Genoa) gave a talk entitled "*Sul parlato (e sul trasmesso) giovanile italiano*" addressing the pragmatic dimension of plurilingualism, namely the Italian language of youths in contemporary Italy. With a very broad illustration of

examples, he highlighted the innovative creativity and transience of this language, describing its history, sources, word formations, semantic range, and playful borrowings from Italian dialects, Spanish, and other languages. This event was co-organized by the Italian Cultural Institute and the Consulate General of Switzerland.

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Sullo sfondo le Alpi il bianco delicato mistero: La cultura italiana, la Svizzera e Dino Campana

Friday, October 23, 4 pm
Graduate Center, CUNY

In his richly illustrated lecture, Prof. Renato Martinoni (University of St. Gallen, Switzerland) addressed the extensive web of cultural relations between Switzerland and Italy. He showed how a large part of Italian literature originated in Switzerland

or was published there to avoid censorship, especially during the Risorgimento. Twentieth-century writers from Italy such as Montale, Saba, and Silone published their works there, and numerous writers and intellectuals such as Francesco De Sanctis and Dino Campana found inspiration and flourished in Switzerland. This lecture was

co-sponsored by the Consulate General of Switzerland and the Italian Specialization of the PhD Program in Comparative Literature at the Graduate Center, CUNY.

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QUADERNO CULTURALE

Numero 7 Early Spring 2016

A project of the Queens College Italian Program (Department of European Languages and Literatures)

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**IL PLURILINGUISMO OGGI
IN ITALIA E IN SVIZZERA**

Prof. Renato Martinoni
Università di San Gallo
***L'italiano in Svizzera: una
zavorra o un'opportunità?***

An event organized at the
Italian Cultural Institute
on the occasion of the
Settimana della Lingua italiana

October 22, at 6.00 pm

686 Park Avenue

Moderated by Prof. Hermann Haller
(CUNY Graduate Center)

Sponsored by the Italian Cultural
Institute and the Consulate General
of Switzerland

Prof. Lorenzo Coveri
Università di Genova
Sul parlato (e sul trasmesso)
giovanile italiano

**PROF.
RENATO MARTINONI**
Università di San Gallo

At the **CUNY Graduate Center**
Italian Specialization (Comparative Literature Department)



*Sullo sfondo le Alpi
il bianco delicato mistero.*
**La cultura italiana, la
Svizzera e Dino
Campana**



FRIDAY, OCTOBER 23
4.00-6.00 PM
SEGAL THEATRE

The event is part of an ongoing series of lectures organized by the Ph. D. Program in Comparative Literature with the Italian Doctoral Specialization, and sponsored by the Consulate General of Switzerland and the Swiss Lectureship at the Graduate Center.

Amministratori Dal Vivo

An interview with Ivette Maldonado, administrative assistant for the Department of European Languages and Literatures

QC: Ciao Ivette! We are so happy to have this opportunity to speak with you. How long have you been working at Queens College, and in what departments and roles?

Ivette: I have been at Queens College for eight years. First, I worked in the procurements sections of the Buildings and Grounds office, mostly placing orders for anything and everything the college might need to function smoothly.

QC: For maintenance of the college?

Ivette: Yes. For example, B&G regularly orders plumbing supplies, office and classroom furniture, supplies for the swimming pool, everything needed for the campus and college community to function. It wasn't an administrative position and I had no interaction with students or faculty, so in some ways it was more isolated than the work I do now. But the environment was great; we were like a family and everyone got along really well. One thing I enjoyed was seeing the materials I had ordered being put in place around campus and used—it was rewarding to see that my work helped the college run smoothly. It was a pretty fast-paced job: there was something to do all the time.

QC: Was this your first work experience at CUNY?

Ivette: No. When my children were toddlers I worked at LaGuardia Community College in the adult education program, which offers among other things a GED program to prepare adults for the exam. I was the assistant to the program coordinator. I assisted during orientation, scheduling classes, pre-tests, and tests. I also proctored the exam. It was an evening program. I also worked at LaGuardia in the children's program (which is open to the whole community/public); there, I did administrative work for Saturday children's classes such as tutoring and swimming.

QC: Did you take any time off work when your children were little?

Ivette: Yes, I stopped working when my sons were school-aged. I decided to take time off to raise them, so I was home with them for ten years, until my youngest

was in middle school. At the time, I also cared for my grandmother, so I ended up returning to work a little later than I had planned. I am so happy to have had those years with my children and grandmother, but I definitely enjoyed returning to work as well. At home, I interacted only with my family members and the other parents at my sons' school. The transition back to work was quite smooth. I began at B&G at Queens College part-time, which allowed me to still pick up my youngest from middle school and re-enter the workplace gradually.



QC: Are your sons Queens College students?

Ivette: Yes. My oldest, Anthony, graduated with a BA, and later an MA in Accounting from Queens College. He now works for the New York City Department of Small Business Services as a budget coordinator, and he loves his job. My youngest, David, is majoring in Sociology, and hopes to be employed in counseling and social work after graduation.

QC: It must be nice to work where your children study and see them around campus. Or maybe kids would rather not see their parents around school...?

Ivette: (laughing) It was nice. When Anthony enrolled at the college, I told him that he didn't have to talk to me if he saw me around campus, but honestly he didn't mind. I would sometimes have a chance to catch up with him during my lunch break. David is equally relaxed about having his mom around school.

QC: After B&G, you moved to our Department of European Languages and Literatures as departmental administrator in 2013. What's it like to work in an academic department? What's your favorite part of the job?

Ivette: It's very different from my previous position. I interact with students, faculty, and other administrators on a daily basis. I perform administrative and secretarial work, assisting students with registration, for instance, and faculty with the day-to-day running of the ELL department and with scheduling. I love having that face-to-face contact with everyone. It's very rewarding because I like helping people, especially students, and I see how much the students in turn appreciate my help. I want the same kind of administrative guidance to be there for my children, so as a parent I feel I have good insights into the kinds of questions students ask. Even when I am doing paperwork, it is so rewarding to follow students' progress from when I help them with registration in an elementary language class, for example, to when I include their names in the lists for departmental and college awards for Commencement.

QC: What's the working environment like at ELL? How does it compare to B&G? What kinds of new skills did you have to learn as an administrator?

Ivette: The nature of the work is different, but here, too, the office also feels like a family. It's not a stressful job. But it does get very busy at times, for example during the course registration period, especially if students have to be placed in a class and cannot do it on their own through CUNYfirst. I had to learn how to do a lot of things online: CUNYfirst, maintaining our databases, and other online systems that are used for administrative work. The temps who worked in ELL before me, Yves Cloarec and Sophie Bromberg, helped me a lot at the beginning. I also participated in training classes offered at the college for new systems.

QC: It's been a pleasure speaking with you, Ivette! It is always a pleasure working with you in ELL! Thank you and we look forward to seeing your son David graduate from Queens College!

Announcements from the John D. Calandra Italian American Institute

CALL FOR PAPERS

Teaching Italian Language and Culture Annual (TILCA) is a refereed online publication promoting scholarly exchange among teachers and researchers of Italian language and culture. TILCA welcomes submissions of essays that discuss the empirical and theoretical concerns of teaching and learning language. TILCA also reviews publications, audiovisuals, and software. Submissions, in English or Italian, must be unpublished and not under consideration elsewhere. For submission guidelines, email TILCA@qc.cuny.edu. For more information visit: tilca.qc.cuny.edu.

TILCA—Teaching Italian Language and Culture Annual (ISSN 2372-8086) is published under the auspices of the Italian Language Resource Laboratory of the Calandra Institute.

BOOK PRESENTATION

Mare Nostrum: Prospettive di un dialogo tra alterità e mediterraneità

Discussion with editors Antonio Vitti and Anthony Tamburri

December 17, 2015, 6 pm

Calandra Institute, 25 West 43rd Street, New York NY 10036

The essays in *Mare Nostrum* present a variety of perspectives: diasporic movement away from Italy, which has led to the birth of Italian colonies in different parts of the world; movement toward Italy, creating an increasingly diverse Italy as a land of migratory arrival; and dialogues of cultural inheritance that span chronology within the confines of the Italian geocultural zone. This event is free and open to the public. RSVP required: 212-642-2094.

BOOK PRESENTATION

Renzo de Felice's *The Jews in Fascist Italy: An Historical Appraisal*

Panel discussion featuring Ernest Ialongo, Hostos Community College, CUNY; Frank Hugh Adler, Macalester College; Stanislao Pugliese, Hofstra University; Alexander Stille, Columbia University School of Journalism; Guri Schwarz, University of Pisa

January 28, 2016, 6 pm

Calandra Institute, 25 West 43rd Street, New York NY 10036

On the occasion of the paperback reprint of Renzo De Felice's *The Jews in Fascist Italy*, this panel will explore the genesis of the book and its place in contemporary historiography. Commissioned by the Union of the Italian Jewish Communities and published in 1961, it was the first study of anti-Jewish persecution in Italy to reach a general audience. It was also a young historian's first book on the Fascist era. This glance into a chapter of national history that Italy had been quick to bury set De Felice on a path to become one of the leading and most controversial scholars of Fascism. How was his attempt to capture an unsettling past received at the time of the book's publication? What place does this book have in the current scholarship when many of its conclusions have been overturned after five decades of research on Italian state-sponsored anti-Semitism? To what degree have the studies of Fascism and of the persecution of the Jews shed light on one another?

This panel discussion is presented by the John D. Calandra Italian American Institute and Enigma Books as part of the program series co-organized in connection with "Giorno della Memoria" by the Consulate General of Italy, Centro Primo Levi, Casa Italiana Zerilli Marimò at New York University, the Italian Academy for Advanced Studies in America at Columbia University, and the Italian Cultural Institute in New York.

This event is free and open to the public. RSVP required: 212-642-2094.

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).