Messaggio del Presidente

Since my last communication with you in the Spring Newsletter, a number of initiatives and programs are underway, and I would like to mention these briefly here below. This is, of course, an election year, not only for high office in the United States government, but also for the AATTI. In January, 2001, we will have a new Secretary and a new Treasurer, and at this time on behalf of the Association I would like to extend my personal thanks to our two colleagues who currently hold these offices: Paolo Giordano and Pier Raimondo Baldini. They have worked selflessly and tirelessly on behalf of the Association, and we are all greatly in their debt. AATTI has been in their very capable hands for the past several years, and it has been my pleasure and privilege to have worked with them on a wide range of issue concerning the Association during my previous terms as Vice President and now as President. Even though their term of office is nearly over, I know that we can count on them for their continuing interest in and contributions to AATTI and its activities.

AP Program in Italian

Thanks to a generous grant from the National Italian American Foundation, a special committee of AATTI is in the process of preparing a proposal to the College Board, which, if deemed feasible and subsequently approved, would provide for the establishment of an Advanced Placement course and examination in Italian for the secondary schools across the country. With the steady increases in enrollment in Italian courses in the K-12 schools and colleges and universities, this is an especially propitious time for such a proposal to go forward.

In order for the committee to be able to make the strongest possible case for the establishment of an AP course and exam in Italian, I would like to invite you to send me letters of support for this initiative. These should focus primarily on the value that such a program would have for your school and your students. Please send them to me before December 1, 2000, at the following address:

Department of French and Italian, University of Wisconsin, 618 Van Hise Hall, 1220 Linden Drive, Madison, WI 53706; fax: 608-265-3892; e-mail: ckleinh@fsstaff.wisc.edu.

Another area in which we would like to have up-to-date information concerns the enrollment in Italian courses at the K-12 levels. Given that statistics on enrollment are difficult to obtain from the K-12 schools, we would appreciate receiving from you any and all information on Italian enrollments at these levels in your school or district. Please send this statistical information to Professor Edoardo A. Lébano, Department of French and Italian, Indiana University, 642 Ballantine Hall, Bloomington, IN 47405-6601; fax: 812-855-8877; e-mail: lebano@indiana.edu.

AATTI Annual Meeting

In this Newsletter you will find the program for the annual AATTI meeting which will be held in conjunction with ACTFL in Boston, Massachusetts, November 16-19, 2000. I would like to thank Fiora Bassanese and the members of the Program Committee for their fine work in organizing the program for this meeting: Dorothy Viola Frong, Mariastella Cocchiara, Maria Rosaria Vitti-Alexander, and Mark Pietralunga. We expect that this will be a very well-attended meeting, and some 40 individual sessions have been organized, beginning on Thursday evening, November 16 and running until the early afternoon on Sunday, November 19.

As in previous years, AATTI will have a booth in the exhibition area of the Hynes Convention Center. Among the items on display will be information about AATTI and its activities and publications; we would also like to include materials that you and your program/department/school would like to exhibit. These items may include recent publications (books, textbooks), peda-
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1999 - 2001

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AATI in Italy

Following tradition, we will hold an international conference in Italy from May 28 to June 3, 2001. The meeting will take place in Treviso in the conference facilities of the Ca’ dei Carrarei, with a full day of sessions in Venice, at the Fondazione Giorgio Cini (Isola di San Giorgio Maggiore) and the Università di Venezia (Ca’ Foscari). A call for papers is included in this Newsletter, and a second announcement will be distributed to the entire membership in early December. Information on hotels, meals, special excursions, and other matters will, in due course, be available at the following websites:

http://www.italianstudies.org/aati/
http://www.unive.it
http://www.unive.it/itals

We appreciate the excellent work that our AATI regional representative for Italy, Gianclaudio Macchiarella, and his colleagues Paolo Balboni and Francesco Bruni are doing in coordinating the local arrangements.

AATI Conference in Washington, DC

Given that ACTFL will be holding its conference in November, 2001, in Washington, DC, AATI will also sponsor sessions there. A preliminary call for papers for this conference is also included in this Newsletter, and a second announcement will be distributed to the entire membership in early December via US mail.

Proceedings of the Annual Meeting in Crotone

The editors of the Atti del Convegno di Crotone—L’Italia nel pensiero e nella lingua—Anthony Mollica and Riccardo Campa—are pleased to announce that the volume will be ready for presentation at the annual meeting in Boston. A special ceremony will take place at the AATI Business meeting, which is scheduled for 7:15 p.m. on Friday, November 17, in Salon A/B of the Marriott Copley Place Hotel.

AATI Session at the MLA

The special AATI session at the 2000 MLA meeting in Washington, DC, is devoted to the topic of “The Future of Italian Studies.” The three presenters and their topics are: Pier Massimo Forni (Johns Hopkins University), “Futuro della letteratura e futuro dell’italianistica”; Myriam Swennen Ruthenberg (Florida Atlantic University), “Re-inventing the Italianist”; and Deanna Shemek (University of California, Santa Cruz), “Making it New: Italian in a Comparative, Interdisciplinary, and Theorized Curriculum.” The session will take place at 3:30 p.m. on Thursday, December 28, in the Conservatory Room of the Washington Hilton. If you plan to attend the MLA convention, we look forward to seeing you there and at this session in particular.

Regional Representatives

I would like to remind our members that the AATI Executive Council is charged with serving as resources for their respective regions and to transmit regional and local news to the national organization by means of the Newsletter. Consequently, I urge you to inform your regional representative (names and addresses may be found inside this Newsletter) of newsworthy events that have taken place in your school, on your campus, or in your geographic area. These events can be of all possible types: lectures, conferences, symposia, theatrical and musical productions, art exhibits, pedagogical initiatives, new publications, honors and fellowships, and so on. We are also very much interested in longer pieces for the Newsletter, in which topics of pedagogical or cultural interest would be discussed, or in which information about special projects and initiatives may be presented.

AATI Memorial Fund

I would like to remind you that AATI has established the Memorial Fund as a way of honoring the memory of deceased colleagues. As you probably know, over the past couple of years the Association has lost several longtime members. A special section of future
Lights! Camera! Action!
Italian Cinema in a Standards-Driven Curriculum

Keith Mason
New Providence School District

Standards-based learning supports Italian cinema in the Italian curriculum; indeed, Italian films are authentic samples of Italian language and culture. Films are both a major source of entertainment throughout the world as well as educationally rich resources worthy of inclusion in our curriculum. A number of colleges offer general cinema courses within communications programs, and some post-secondary Italian programs offer Italian cinema courses. Many school-aged children and college students enjoy watching films, providing an effective motivating factor for the inclusion of cinema in the curriculum.

According to Bondoncella (1996), after Hollywood film, Italian cinema is the most revered cinema in the world. Unfortunately, Italian cinema is not that well known in North America. Of course, many know Fellini and some of his films. More recently, a few films have caught the attention of American moviegoers: Cinema Paradiso (1988), Il Postino (1995), and Life Is Beautiful (1998). And what about some of the classic Italian films that are equivalent to American classics such as The Wizard of Oz (1939), Gone With the Wind (1939), Citizen Kane (1941), Casablanca (1942), The Sound of Music (1965), and E.T. The Extra-Terrestrial (1982)? Roma, città aperta (1945), Ladri di biciclette (1948), La strada (1954), La dolce vita (1960), Il conformista (1970), Pasqualino Settebellezze (1975), and Mediterraneo (1990). This column suggests ways that instructors can expose students to the richness of Italian cinema.

Italian Cinema in Light of Arts Education and Foreign Language Standards

Cinema is unquestionably a part of the arts. Fortunately, national and state standards promoting the arts have been developed in four main areas: dance, theatre, music, and visual arts. All four of these areas can be found in films in general and Italian films in particular in varying degrees. And our students of Italian benefit from being exposed to all the arts in their curricula. The National Foreign Language Standards (1999) have helped language educators consider key components of sound language instruction. The national generic and Italian-specific foreign language standards support the inclusion of Italian cinema in Italian curricula. Consider the five Cs of the national standards and how they support cinema studies:

Communication: Films provide authentic spoken language, listening practice, exposure to dialects, and reading of titles, and offer opportunities to talk about or write about plot, characters, or themes in a film.

Cultures: Films are rich in contextualized cultural themes including regional aspects of Italy, sociolinguistics, and northern and southern Italian issues.

Connections: Cinema supports interdisciplinary study linking cinema with theatre arts, music, visual arts, language, history, geography, culture, sociology, and other disciplines.

Comparisons: Specific Italian films can be compared to other Italian films or American films in terms of plot, story setting, characters, or themes.

Communities: Films encourage use and exposure to language within societal contexts.

For the communities standard, the Connectict World Language framework makes specific reference to film: “Students use the language in authentic situations, such as traveling abroad, shopping or watching a film.” As an extension of the Connections standard, it is also worth considering the arts education standards since cinema falls neatly within the theatre domain. Consider the following three relevant national standards for arts education (1994):

Content Standard 6. “Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts and new art forms.”

Content Standard 7. “Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions.”

Content Standard 8. “Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and the present.”

In Standard 6, mention of “new art forms” can undoubtedly refer to films. In Standards 7 and 8, film is specifically mentioned. By bridging the foreign language and arts standards, we move toward a core curriculum, interdisciplinary curriculum, or even curriculum integration. The New Jersey Core Curriculum Content Standards, for example, encourage the combination of two or more subjects around a theme. For example, the film La vita e bella could be used to explore the Holocaust, Italian, European, and world history, religion, and ethnic studies, among other subjects. Additionally, in his discussion of curriculum integration, Beane 1997 discusses the use of popular culture icons as themes worthy of exploration by students and teachers. Films are undoubtedly a prime part of popular culture. Also see Mason 1997b for a discussion of pop
culture icons for language learning activities.

Italian Cinema for Thematic or Integrated Instruction

A few college-level texts use Italian cinema as a central theme for vocabulary, readings, cultural notes, and building the four skill areas of listening, speaking, reading, and writing. Insieme (Habekovic and Mazzola 1998) in particular includes a selection entitled “La dolce vita e finta: Cinquant’anni di cinema italiano” in Chapter 8 that gives background on Italian film including directors, films, and genre. The chapter as a whole introduces students to key vocabulary and real-life situations tied to cinema. But what if the regular text does not treat cinema? I propose that Italian films be used to supplement and complement the Italian curriculum. Bondanella (1976) addressed the teaching of Italian film and offered three main approaches used in college-level cinema courses:  

1. combining film and literature,  
2. film from a socio-cultural perspective as reflecting Italian life, and  
3. an historical or aesthetic approach of Italian cinema as an art form, directors, or movements. In the most recent issue of Italica, two articles address Italian cinema: Marcus 2000 (the serious humor of La vita è bella) and Celli 2000 (Roberto Benigni and the Cioni Mario di Gaspare fu Giulia Monologue).  

Italian cinema may be approached in a variety of ways: by director, genre, and specific films. Consider the following in planning instruction:

**Directors:** Michelangelo Antonioni, Roberto Benigni, Bernardo Bertolucci, Vittorio De Sica, Federico Fellini, Sergio Leone, Pier Paolo Pasolini, Roberto Rossellini, Luchino Visconti, Lina Wertmüller  

**Genres:** Realism, commedia, spaghetti western, the silent era, the Fascist period, new Italian comedy  

**Celebrities:** Sophia Loren, Gina Lollobrigida, Giulietta Masina, Marcello Mastroianni, Roberto Benigni  

Specific films can also be used to build a lesson or unit. See Bondanella 1996 and Stewart 1994 for background information on Italian cinema and Mason 1997a for using films for contextualized language learning.

**Approaches and Activities**

A number of approaches and related activities can be developed to explore Italian cinema:

- **The entire film approach:** Students would view a film in its entirety. This would allow students to see the piece as a whole similar to analyzing an entire novel. Contextualized language learning would be particularly fostered using the entire film approach.

- **The one scene approach:** Students would see one scene at a time from one or more films. This could provide a wider coverage of films and would help if time limitations are a concern.

- **The combination approach:** Students might view one or two films in their entirety and then see one or more scenes from several other films.

**Oral/written reports or projects:** Students could talk or write about the plot, characters, setting, themes, or filming of an Italian film. The information could be presented as a formal oral report, a written report, a collage, or a video segment.

- **Thematic tie-ins:** One or more themes could be chosen for exploration. Cinema Paradiso, for example, could encourage the exploration of the history of Italian cinema and movie houses.

- **Dialog analysis approach:** Excerpts of dialog could be analyzed for their cultural references, structures, vocabulary, idioms, and regional usage. Sound off: students narrate what they see on the screen without the audio and without reading subtitles.

- **Sound only:** students comment on what they hear without the picture and subtitles. This could include an analysis of dialog, sound effects, and music or lack of sound in a specific scene.

**Cinema within the arts approach:** Italian cinema could be chosen as an entire unit of study whereby students would get to know in detail the various directors, actors, films, genres, and artistic aspects of Italian cinema.

**Analysis of musical soundtrack:** students could research the music used in a film and its composer.

**Internet search/library research:** students could use the internet or reference books to find out as much as possible on an assigned topic.

**Replicate a scene:** Students could replicate a scene from a film in class live or on video. See Altman (1989) for additional techniques for using video in the language class.

**Summary**

Italian films can be effective stimuli for language learning. The standards in foreign language and arts education, not to mention a number of standards in other subjects, can be fostered depending on films’ themes. Because motion pictures are an important part of the arts and popular culture, it is easy to see why Italian cinema can be a key component in a standards-driven curriculum.

**References**


Continued on next page
Translation on the Web: www.ProZ.com

Located in the Tribune Tower of downtown Oakland (California), ProZ is a professional online community of over 7,000 freelance translators, translator agencies, and other language professionals. ProZ is not an agency, and does not provide MT solutions; we are a venue for language professionals to meet and cooperate. ProZ is a relatively new internet company (1 year), that operates like a language-professional cooperative.

Need help translating a term? ProZ has the unique KudoZ system, which provides anyone with the opportunity to ask a question about a term or phrase, and can be used for all levels of difficulty. Answering questions earns KudoZ points, which registered translators use to prove their expertise, and validate their work for others. At ProZ.com, people ask each other for help with terms (i.e. “How do I say ‘globalize’ in Italian?”) using our unique KudoZ system; see:


Italian language instructors could use the site for various purposes, among which: 1) to give/obtain help on translating at term; 2) to network with other Italian language instructors; 3) create a sub community devoted to instructors of Italian; 4) to offer their language expertise and validate one’s professional reputation. View the following ProZ websites:

for Italian - English:
http://www.proz.com/languages.php3?pair=it_en,
and for English - Italian:

On the Bookshelf


Lay religious confraternities numbered in the tens of thousands in the late Middle Ages and Renaissance. They could be found from Ireland to Sicily, from Malta to Byelorussia. To study these lay confraternities is to enter into an essential aspect not only of the religious but also of the cultural experience of lay people of every segment of society in every corner of Catholic Europe. Strange to say, however, confraternity studies have constituted a major sector of historical scholarship only in the last thirty years or so. Eisenbichler’s study of the confraternity of the Archangel Raphael in Florence is a historical tour-de-force on several counts. He has provided as with the first complete account of a youth confraternity from beginning to end, in this case, a 375 year history, from the foundation of the confraternity of the Arcangelo Raffaello in 1411 by a humble and still unknown gold-leaf worker to its suppression in 1785 by the Grand Duke of Tuscany Peter Leopold, who in fact suppressed all the confraternities in his realm as part of a campaign to make the Tuscan Church conform to Enlightenment standards. Scouring the archives in Florence for over twenty years, Eisenbichler has created an amazingly rich picture of the religious, social, cultural, and even geographical life of the confraternity. In its first century, the confraternity had already recruited the children of the Medici family and by the late sixteenth century it was universally recognized as belonging to the intellectual and cultural elite of Florence.
All Roads Do Not Lead to Italian: Advising College-Bound Students for Continued Italian Studies

Keith Mason
New Providence School District

Italian studies are strong in a number of public and private institutions of learning evidenced by high Italian enrollments in North America. After Spanish, French, and German, respectively, Italian is the most enrolled language in North America. Nevertheless, our high school students of Italian may or may not continue their studies at the college level. Many of our high school students do wish to continue their Italian studies in college, but unfortunately, Italian is not consistently offered or may only be offered at the elementary level. Besides being teachers, we also serve as our students’ advisors. Teachers of college-bound students can help their students by advising them of the scenario for college-level Italian teaching in particular and the Italian pedagogical scene in particular. Focusing on the undergraduate level, one of four possibilities is found:

- The college does not offer Italian
- The college only offers lower level Italian
- The college offers lower and intermediate Italian
- The college offers Italian at all levels that may include study abroad opportunities

Students often have more than one college in mind when searching for a school; teachers of Italian can help advise their students in a number of ways. Consider the following:

- Teachers can provide information on local or national colleges that offer solid Italian programs.
- Teachers can prepare a detailed handout or brochure about continuing Italian studies in college and what to look for when evaluating an institution’s Italian program.
- Teachers can hold a special meeting with college-bound students to share information and do internet or catalog analyses of Italian programs.
- Teachers can meet individually with students to discuss continuing Italian studies.
- Teachers can share their concerns with guidance counselors so that they are aware of the situation for college-level Italian studies.
- Teachers can ask for parent involvement by calling parents, sending letters or brochures home, holding parent conferences, or sponsoring a special meeting about Italian studies.
- Teachers can help students decide between two schools by focusing on the quality of the schools’ Italian offerings.
- Teachers can lead students to study abroad programs or intensive summer programs in Italian if the college of their choice offers little or no Italian.

Many of our high school students of Italian live in areas in which Italian-Americans are prevalent and where colleges offer strong Italian programs. These areas include the Boston area, the New York area, and the Philadelphia area, among others. In addition, many state universities are likely to offer Italian. A number of our high school Italian students end up attending colleges in different areas of the country where Italian-Americans may not be as prevalent, or where Italian course offerings are limited or nonexistent. I believe that we owe it to our students to provide them advice on how they can continue their Italian studies at the post-secondary level by outlining precisely the possible scenarios for learning Italian at the college level. By doing so, we can make it clear to students that all roads do not lead to Italian, and that we hold a vested interest in seeing them continue their Italian studies once they leave after high school commencement.

Reminder: Next newsletter deadline is: March 1, 2001.

Opportunities for Study and Professional Development

The Center for International Business Education and Research at the University of Illinois will be holding a workshop on November 3-4, 2000, entitled “Using Instructional Technology in the Teaching of Business Foreign Languages” for foreign language specialists. The workshop will take place on Oak Brook, Illinois. It is designed to give language educators ideas and strategies for effectively using instructional technology to enhance the teaching of business foreign languages and culture. For more information, contact Lynnea Johnson at (217) 333-8335.
Boston is as close to the Old World as the New World gets, an American city that proudly trades in on its colonial past, having served a crucial role in the country’s development from a few wayward pilgrims right through the Revolutionary War. It occasionally takes this a bit too far — a faded relic anywhere else becomes a plaque-covered tourist sight here — but none of it detracts from the city’s overriding historic charm, nor its present-day energy. Indeed, there are plenty of tall skyscrapers, thriving business concerns and cultural outposts that are part-and-parcel of modern urban America, not to mention excellent mergers of past and present, such as the redeveloped — and bustling — Quincy Market, a paradigm for successful urban renewal. True, nowhere else will you get a better feel for the events and persons behind the birth of a nation, all played out in Boston’s wealth of emblematic and evocative colonial-era sights. But the city’s cafés and shops, its attractive public spaces, and the diversity of its neighborhoods — student hives, ethnic enclaves, and stately historic districts of preserved townhouses — are similarly alluring, and go some way to answering the twin accusations of elitism and provincialism to which Boston is perennially subjected.

As the undisputed commercial and cultural center of New England, Boston is the highlight of any trip to the region, truly unmissable because almost every road in the area leads to it (indeed Boston was, until the late-1700s America’s most populous and culturally important city). It’s also the center of the American university system — more than sixty colleges call the area their home, including Harvard, in the neighboring city of Cambridge — and it enjoys a youthful buzz that again belies any reputation it might have for stuffiness. This academic connection has also played a key part in the city’s long left-leaning political tradition, which has spawned a line of ethnic mayors, and, most famously, the Kennedy family.

Today Boston’s relatively small size — both physically and population-wise (it ranks eighteenth among US cities) — and its provincial feel actually serve the city to advantage. Though it has expanded since it was first settled in 1630 through landfills and annexation, it has never lost its center, which remains a tangle of streets clustered around Boston Common which can really only be explored on foot. Steeped in Puritan roots, the residents of these areas often display a slightly anachronistic Yankee pride, but it’s one which has served to protect the city’s identity, while equally proud groups of Irish and Italian descent have carved out authentic and often equally unchanged communities in areas like the North End, Charlestown and South Boston. Indeed, the districts around the Common exude almost a small-town atmosphere, and, until recently at least, were relatively unmarred by chain stores and fast food joints. Even as Boston has evolved from busy port to blighted city to the rejuvenated and prosperous place it is today, it has remained, fundamentally, a city on a human scale. And despite such mass-market intrusions as NikeTown and Planet Hollywood in Back Bay, and the replacement of the decrepit but beloved Boston Garden sports arena with the more impersonal Fleet Center, it looks set to stay that way.

Boston is small for an American city, and its tangle of old streets makes it far easier to get around on foot than by car, especially in the city center. Driving is particularly trying these days due to the ongoing “Big Dig” highway reconstruction project, wherein Interstate 93, which cuts through the heart of the city, is being put underground. Boston’s downtown area is situated on a peninsula that juts into Boston Harbor; most of the other neighborhoods branch out south and west from here mainly along the thoroughfares of Washington, Tremont and Beacon streets.

Downtown really begins with Boston Common, a large public green that holds either on or near its grounds many of the city’s most historical sights, including the State House, Old Granary Burying Ground and Old South Meeting House; nothing, however, captures the spirit of the city better than downtown’s Faneuil Hall, the so-called “Cradle of Liberty,” and the always-animate Quincy Market, adjacent to the hall. On the other side of I-93 from the marketplace is the North End, which occupies the northeast corner of the peninsula; aside from being the city’s Little Italy, it’s home to Old North Church and the Paul Revere House. Just across Boston Inner Harbor is Charlestown, the quiet home of the world’s oldest commissioned warship, the USS Constitution.

North of the common are the vintage gaslights and red-brick Federalist townhouses that line the streets of Beacon Hill, the city’s most exclusive residential neighborhood. Charles Street runs south from the Hill and separates Boston Common from the Public Garden, which marks the beginning of Back Bay. This similarly well-heeled neighborhood holds opulent rowhouses alongside modern landmarks like the John Hancock Tower, New England’s tallest skyscraper. The gay enclave of the South End, known for its hip restaurants, lies below Back Bay; the student domains of Kenmore Square and Fenway are to its west. The latter is home to the Museum of Fine Arts, the Isabella Stewart Gardner Museum and Fenway Park, and spreads out west of Massachusetts Avenue and southwest along Huntington Avenue. South of all these neighborhoods are Boston’s vast southern districts, which don’t hold too much of interest other than the southern links in Frederick Law Olmsted’s series of parks known as the “Emerald Necklace,” such as the dazzling Arnold Arboretum and Franklin Park, home to the city zoo. Across the Charles River from Boston is Cambridge, site of the area’s best nightlife, café scene and, above all, the ivy-covered walls of Harvard University.
Albert Mancini
Grande Ufficiale
dell’Ordine del
Merito della
Repubblica Italiana

Siamo lieti di annunciare che al
professor Albert Mancini è stata con-
ferita l’onorificenza di Grande Uffi-
ciale dell’Ordine Merito della
Repubblica Italiana. L’onorificenza,
anunciata dal Console Generale di
Detroit, è in considerazione di parti-
colari benemerenze.

L’AATI si congratula con il pro-
fessor Mancini per questo suo onore.

Conferences

Imagining Immigration:
Italy and the Americas

An International Symposium sponsored
by the Center for Italian Studies,
SUNY-Stony Brook, the Department of
European Languages, Literatures and
Cultures, SUNY-Stony Brook, the
Lower East Side Tenement Museum.
October 21, 2000 at SUNY-Stony Brook

MLA Annual Convention

2000 brings the Modern Language As-
sociation annual convention back to
Washington, DC, as a new century be-
gins and the city celebrates its 200th
year as the nation’s capital. There will
be 242 division meetings, 43 discussion
group meetings, 203 special sessions,
185 allied and affiliate organization
meetings, and dozens of social events.

The November (Program) issue of
PMLA, which contains a complete list of
the more than 800 sessions, will be sent
to all MLA members in mid-October.
December 27-30, 2000 in Washington,
DC.

Teaching Literature Conference,
March 24, 2001

The conference will be a forum, spon-
sored by the Teaching Literature Group
at Rutgers University, New Brunswick,
for ideas concerning the teaching of lit-
erature in colleges and universities. For
more specific information consult the
website.

ED-MEDIA 2001

ED-MEDIA 2001 - World Conference
on Educational Multimedia, Hypermedia
and Telecommunications is an interna-
tional conference, sponsored by the
Association for the Advancement of
Computing in Education (AACE)
http://www.aace.org. This annual
conference serves as a multi-disci-
plinary forum for the discussion and
exchange of information on the re-
search, development, and applications
on all topics related to multimedia,
hypermedia and telecommunications
/distance education. ED-MEDIA, the
premier international conference in
the field, spans all disciplines and
levels of education and attracts more
than 1,000 attendees from over 50
countries. We invite you to attend
and submit proposals for presenta-
tions. Submission deadline: Oct. 26,
2000 at
http://www.aace.org/conf/edmedia/
submit.
The conference will take place June
Programs in Italy

Università Ca' Foscari di Venezia


Tutte le informazioni inerenti ai corsi e alle modalità di iscrizione si possono reperire nel sito internet di Itals, all’indirizzo www.unive.it/itals.

Istituto Italiano di Cultura di Napoli

L’Istituto Italiano di Cultura di Napoli (I.C.I.) ha fondato, con ratifica consolare di diversi Paesi del mondo, un Libero Istituto Universitario per Stranieri (tra i pochissimi presenti in Italia) nell’area metropolitana di Napoli, capitale culturale del Mezzogiorno, col fine di diffondere la conoscenza della cultura e della civiltà italiana, nelle sue manifestazioni storiche ed attuali, dalla lingua alla letteratura, dalla musica alle arti figurative, dal pensiero filosofico e scientifico agli usi e ai costumi della società. La scelta dei tempi e dei luoghi nell’avviamento di un tale progetto intende interpretare un momento cruciale della storia occidentale, nel trascorso epocalmente ad un nuovo millennio, e le possibilità di un vasto quanto significativo bacino d’uutenza, come il Sud d’Italia, ricco di risorse turistiche, naturali e culturali, e caratterizzato da continui crescenti flussi migratori. Non secondaria, dunque, l’intenzione di creare un indotto economico ed occupazionale di sicuro interesse e con notevoli prospettive di sviluppo. Il L.I.U.P.S. vuole porsi naturalmente come punto di riferimento e di approfondimento culturale per gli stranieri, residenti e non in Italia, che, col secondo apporto delle proprie identità etniche e nazionali, vogliono confrontarsi tra loro e con le realtà sociali e individuali del nostro paese. In tal senso il primo passo da compiere è parso l’organizzazione di quattro Corsi stagionali: una Scuola Estiva (luglio), una Autunnale (settembre), una Invernale (dicembre - gennaio) ed una Primaverile (aprile), che, col rilascio di un Diploma di Formazione o di Specializzazione, facili-
ti le possibilità di ricerca e di occupazione nell’ambito della lingua e della cultura italiana (docenza in scuole italiane o estere; lettorato all’Università; etc.), e inoltre, con la disponibilità di adeguate strutture e guide qualificate, favorisce un gradevole soggiorno turistico e culturale in uno dei territori più noti e affascinanti del mondo per ricchezze artistiche, paesaggistiche e balneari.

Il Corso di Formazione e Specializzazione in Lingua e cultura italiana ha iniziato preferibilmente (ma non necessariamente) con una Scuola Estiva (primo ciclo di Formazione, coll’eventuale seguito di altri due cicli in data da concordare) dall’ultima settimana di giugno alla prima di agosto del 2000 (in cui la prima e l’ultima settimana sono però facoltative), presso la sede del L.I.U.P.S. a Napoli (parco Maria Cristina di Savoia, is.B). Le lezioni avranno una durata di 4 ore giornaliere (09.00 - 12.00) per un numero complessivo di 24 ore settimanali. Il pomeriggio, eccettuate le facoltative ore personali di lettura delle lezioni, è dunque libero, come la giornata di domenica, e con la possibilità di socializzare con i soci dell’Istituto, in occasione di eventi ludici e culturali promossi da questo stesso e dalle strutture ricreative della città. Il sabato è invece dedicato, per una durata di circa 4 - 6 ore, alle visite guidate.

Nei sei giorni di sabato, durante la Scuola Estiva, sono previste altrettante visite alla ri scoperta delle bellezze naturali, storiche ed artistiche del territorio napoletano e campano, con una guida accurata e polemica dei docenti, che introduce nelle magie atmosferiche marine o folcloriche o medievali e rinascimentali della nostra terra. La guida e l’accompagnamento urbano con gli autoveicoli dell’Istituto sono inclusi nella retta, non lo sono i biglietti per i mezzi pubblici di trasporto extraurbano (bus, trasporto pubblico, etc.). A meno di imprevisti, variazioni, per cause di forza maggiore, sono in programma 6 itinerari a carattere storico, artistico, naturistico e balneare:

**Itinerario Vesuviano:** dalle pendici del Vesuvio, con l’eruzione del 19 d.C. e i visitatori le lontane città romane, alle vestigia archeologiche di Pompei, che, rinvenute nel XVIII secolo, contribuiscono alla nascita di una cultura neoclassica.

**Itinerario Casertano:** dal borgo medievale di Caserta vecchia, col suo Duomo romanico e la sua tipica gastronomia, agli splendidi architettonici e scenografici della Reggia borbonica di Caserta.

**Itinerario Caprese:** dalla singolare suggestiva Villa Museo di Axel Munthe alla balneazione nel limpido mare della Grotta più famosa del mondo, intorno al cui intenso colore azzurro dell’acqua sono sorte antiche leggende e non cessano misteriose interpretazioni.

**Itinerario Napoletano I:** dalla visita al miracoloso Duomo di San Gennaro al fascino popolare dei caratteristici vicoli del centro storico, con i suoi mercati e le alchimie della Cappella di San Severo.

**Itinerario Napoletano II:** dal lungomare del Castel dell’ovo e del Maschio Angioino, corte dell’Impero aragonese nel XV secolo, alle piazze storiche della città, dove sorgono monumenti della lirica e dei beni culturali, come il Real Teatro di San Carlo e la Biblioteca Nazionale Vittorio Emanuele III.

**Itinerario Napoletano III:** dal belvedere dell’ombra dei Camaldoli, unico al mondo con la sua veduta di un’intera città con cento abitati limitrofi, tre golli, cinque isole, un vulcano e due catene montuose, alla passeggiata nel suggestivo nucleo vomero di San Martino e per i panoramici viali di Posillipo.

I metodi di studio del corso si basano essenzialmente, con le debite particolarità e variazioni per ciascuna disciplina, su di un articolato documentazione teorica e storica a carattere propedeutico prima che culturale, sull’attenzione alla resa orale di ogni apprendimento, sia nel dialogo vivo della lezione che nei momenti di verifica individuale, e sulla esercitazione guidata in fase di rielaborazione scritta delle conoscenze acquisite e delle idee personali proposte. Per l’idoneità alla partecipazione sono richiesti: 1) un Diploma di Scuola Superiore; 2) una minima conoscenza degli elementi di base della lingua italiana. Per più ampie informazioni si pregano di rivolgervisi a:

Istituto Italiano di Cultura di Napoli; via Bernardo Cavallino, 89; 80131 Napoli; e-mail: amministrazione@istitalianodicultura.org.

URL: www.istitalianodicultura.org
Speakers only:

Please check the session in which you propose to speak:
Correspondence will be sent to Institution address, unless otherwise requested. Please type or print.

1. ___ Pedagogy (Theory and Practice)
2. ___ Philology and Linguistics
3. ___ Medieval Italian Literature and Culture (Due-Trecento, including Dante)
4. ___ Renaissance Italian Literature and Culture (Quattro-Cinque-Seicento)
5. ___ Early Modern Italian Literature and Culture (Sei-Trento)
6. ___ Contemporary Italian Literature and Culture (Novantanovecento)
7. ___ Special Sessions/Panel Discussions and Related Professional Topics.

Name ____________________________________________

Address (Department) ________________________________________________

Address (Institution) ________________________________________________

City/State/Zip Code _________________________________________________

Telephone No. ______________________ Fax No. ______________________ E-Mail ______________________

Preferred address (if different from above).

Name ____________________________________________

Address ________________________________________________

City/State/Zip Code _________________________________________________

Telephone No. ______________________ Fax No. ______________________ E-Mail ______________________

Chairs only:

I would like to Chair a session in one of the following areas. Please check the session which you would like to chair by indicating first (1), second (2) or third (3) choice.

1. ___ Pedagogy (Theory and Practice)
2. ___ Philology and Linguistics
3. ___ Medieval Italian Literature and Culture (Due-Trecento, including Dante)
4. ___ Renaissance Italian Literature and Culture (Quattro-Cinque-Seicento)
5. ___ Early Modern Italian Literature and Culture (Sette-Ottocento)
6. ___ Contemporary Italian Literature and Culture (Novemecento)
7. ___ Special Sessions/Panel Discussions and Related Professional Topics.

Please photocopy for your own records.
Name: 

Institution: 

Title of Paper/Session: 

Session: (Please circle one: e.g. Pedagogy is #1, etc.) 1 2 3 4 5 6 7

Abstract of Paper/Proposal: 

50-word summary of Paper/Proposal: 

AV Equipment

Please indicate any audio/visual equipment required (overhead projector, VCR, slide projector, etc.). Please request only the equipment that you will need for your paper/presentation. A fee will be charged. In 2000, rental charges for AV Equipment to presenter ranged from $15 to $60 per item.

Return completed form to:

Fiora A. Bassignese
Vice President, AATI
Department of Modern Languages
McCormack 4/233
University of Massachusetts
100 Morrissey Blvd.
Boston MA 02125

Please photocopy for your own records.
Speakers only:

Please check the session in which you propose to speak:
Correspondence will be sent to Institution address, unless otherwise requested. Please type or print.

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7. ___ Special Sessions/Panel Discussions and Related Professional Topics.

Name ____________________________
Address (Department) ______________
Address (Institution) __________________
City/State/Zip Code __________________
Telephone No. __________________ Fax No. __________ E-Mail __________________

Preferred address (if different from above).
Name ____________________________
Address __________________________
City/State/Zip Code __________________
Telephone No. __________________ Fax No. __________ E-Mail __________________

Chairs only:

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3. ___ Medieval Italian Literature and Culture (Due-Trecento, including Dante)
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7. ___ Special Sessions/Panel Discussions and Related Professional Topics.

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Institution: 

Title of Paper/Session: 

Session: (Please circle one: e.g. Pedagogy is #1, etc.) 1 2 3 4 5 6 7

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AATI/ACTFL Tentative Program 2000 BOSTON

November 16-19, 2000
Marriott Copley Place Hotel

BLOCK 1

5:00-6:15
Thursday, November 16

Contemporary Italian Literature I

Building: Marriott Room: Vineyard
Chair: Laura Baffoni Licata (Tufts University, Medford, MA)
Presenters:
- Roberta Ricci ( Pace University, New York, NY) “lauta Principia Propria: Self-commentaries in Twentieth Century Italian Writers: Saba, Gadda, Primo Levi, and Svevo”
- Andrea Malaguti (Harvard University, Cambridge, MA) “Oltre le mura: spazio e tempo ne L’airone di Giorgio Bassani”
- Roberto Pasanisi (Istituto Italiano di Cultura di Napoli, Italy) “Gli inferi e il paradiso: la ‘diversità dell’artista’ e la ‘morte dell’amore’ nella volgarità del mondo moderno”

BLOCK 2

6:30-7:45
Thursday, November 16

Cultural Boundaries and the Intellectual

Building: Marriott Room: Vineyard
Chair: Carlo Sclafani (Westchester Community College, Valhalla, NY)
Presenters:
- David Ward (Wellesley College, Wellesley, MA) “Piero Gobetti’s Myths, the Myth of Gobetti”
- Marisa S. Trubiano (Princeton University, Princeton, NJ) “Shifting Boundaries and Cultural Identities in the Works of Ennio Flaiano”
- Luigi G. Ferri (University of Wisconsin, Madison, WI) “Puntualizzazioni su fascismo e antifascismo in C. E. Gadda”

BLOCK 3

9:30-10:45
Friday, November 17

3A. Upgrading Italian: Emerging Strategies

Building: Marriott Room: Yarmouth
Chair: Loredana Anderson-Tirro (New York University, New York, NY)
Presenters:
- Elisa Tognozzi (University of California, Los Angeles) “Strategies for Successful Integration of the Web in Foreign Language Courses”
- Daniela Noé (Columbia/Barnard University, New York, NY) “Critical Thinking and Collaboration in Elementary and Intermediate Italian”
- Armando Di Carlo (University of California, Berkeley) “Dalle strutture linguistiche ai contenuti culturali”

3B. Issues in Italian Culture

Building: Marriott Room: Cape Cod
Chair: Olga Pugliese (University of Toronto, ON, Canada)
Presenters:
- Lucia Clark (Harvard University Extension School and Munroe Center for the Arts, Cambridge, MA) “Carnevale from the the Roman Saturnalia to Mardi Gras”
- Arthur Figliola (Colby College, Waterville, ME) “The contradra-palio System of Siena: Transformations of an Urban Community over the Past Century”
- Alan Perry (Pennsylvania State University, State College, PA) “Unraveling the Mystery of Pippo: A Focus on Fear in World War II”

3C. Il ruolo dell’intellettuale oggi

Building: Marriott Room: Hyannis
Chair: Flavia Brizio-Skov (University of Tennessee, Knoxville)
Presenters:
- Flavia Brizio-Skov (University of Tennessee, Knoxville) “Tabucchi intellettuale ‘scomodo’”
- Anna Botta (Smith College, Northampton, MA) “Gli intellettuali italiani e la memoria nazionale nell’Italia di fine ventesimo secolo”
- Stefania Lucamante (Georgetown University, Washington D.C.) “From the Experience to the Experimenting of the Holocaust: Italian Intellectuals and Collective Responsibility”
- Giancarlo Lombardi (College of Staten Island, New York) “Di buoni e cattivi maestri: gli intellettuali italiani e il terrorismo tra cinema, teatro e narrativa”

12:15-2:45
Friday, November 17

AATI Executive Board Meeting

Building: Marriott Room: Salon A

BLOCK 4

2:45-4:00
Friday, November 17

4A. Web Activities in Italian

Building: Marriott Room: Yarmouth
Chair: Elvira Di Fabio (Harvard University, Cambridge, MA)
Presenters:
- Roberta Antognini and Ornella Lepri Mazzucca (Vasser College, Poughkeepsie, NY) “Andiamo in Italia: progetto e realizzazione di una pagina in rete”
4B. From Ser Brunetto to Boccaccio
Building: Marriott Room: Cape Cod
Chair: Claudio Ascoli (Mary Washington College, Fredericksburg, VA)
Presenters:
- James Chiampi (University of California, Irvine) "Ser Brunetto, Scriba"
- Franco Masciandaro (University of Connecticut, Storrs, CT) "The Power of Play in the Novella of the Three Kings (Decameron I,3)"
- Patrizia La Trecchia (University of Pennsylvania, Philadelphia PA) "Dalla parola all’immagine: cinema, scrittura e corpo nel Decameron e nel suo adattamento cinematografico di Pier Paolo Pasolini"

5A. Technology in the Italian Classroom
Building: Marriott Room: Yarmouth
Chair: Janice M. Aski (Ohio State University, Columbus, OH)
Presenters:
- Katrien N. Christie (University of Delaware, Newark, DE) "A Web-Based Reading Assistant for Reading Italian Short Stories"
- Elizabeth Mazzocco (University of Massachusetts, Amherst, MA) "LangMedia: Italian Language and Culture Via the Web"
- Salvatore Bancheri (University of Toronto, Mississauga, ON, Canada) "Computerized Activities for ISL"

5B. Women and Fascism
Building: Marriott Room: Cape Cod
Chair: Irene Marchegiani Jones (California State University, Long Beach, CA)
Presenters:
- Patrizia Guida (Università di Lecce, Italy) "Ada Negri: Una scrittrice fascista?"
- Valerio C. Ferme (University of Colorado, Boulder, CO) "Alba De Cespedes' Nessuno torna indietro and the Fascist Pro-Natality Campaign"
- Eugenia Paulicelli (Queens College and The Graduate Center CUNY, New York, NY) "The Construction of the Fascist Italian Woman: Between Uniformity and Individualism"

4C. Issues in Italian Cinema
Building: Marriott Room: Hyannis
Chair: Giuseppe Faustini (Skidmore College, Saratoga Springs, NY)
Presenters:
- Risa Sodi (Yale University, New Haven, CT) "Besieged by a Love of Cinema: Bertolucci's L'assedio"
- Mario Aste (University of Massachusetts, Lowell, MA) "Tornatore's The Star Maker: Film as Love Story through the Metaphors of Sicilian History, Politics, Culture, and Human Folly"
- Clara Orban (DePaul University, Chicago, IL) "Dysfunctional Doctors in Caro Diario"

5C. Letteratura del Rinascimento I
Building: Marriott Room: Hyannis
Chair: Maria Esposito Frank (University of Hartford, CT)
Presenters:
- Angelo Mazzocco (Mount Holyoke College, So. Hadley, MA) "The Concept of Classical Rebirth in Rome, Florence and Venice: A Comparative Study"

6A. Teenspeak: An Asynchronous Cultural Exchange Course
Building: Marriott Room: Yarmouth
Chair: Carolyn A. Trombi (Pilgrim High School, Warwick, RI)
Presenters:
- Carolyn A. Trombi (Pilgrim High School, Warwick, RI)
- Lenora A. Yates (Pilgrim High School, Warwick, RI)
- Susan Erinakes (Warwick Veterans Memorial High School, Warwick, RI)

This unique web-based course encourages guided exploration of the target country and its cultural institutions utilizing the World Wide Web. Using E-pal interviews and web-based investigations, students learn about teenage mores and culture, examine family life and the educational
system and provide comparisons to American values and culture.

6B. Revisiting History Through Literature
Building: Marriott Room: Cape Cod
Chair: Roberta K. Waldbaum (University of Denver, CO)
Presenters:
  - Deborah L. Contrada (University of Iowa, Iowa City, IA) “Revisiting History: Maria Corti’s L’ora di tutti, Roberto Cotroneo’s Ottranto, and the 1480 Massacre at Otranto”
  - Norma Bouchard (University of Connecticut, Storrs, CT) “Historical Consciousness in Recent Italian Fiction: Writing at the Crossroads of Metaphysics and Hermeneutics”
  - Laura Baffoni Licata (Tufts University, Medford, MA) “Diario d’Algeria: incontro fra una predestinazione psicologica ed una realizzazione storica, ovvero la dimensione del ‘cerchio’”

6C. L’Ottocento
Building: Marriott Room: Hyannis
Chair: Valerio C. Ferme (University of Colorado, Boulder, CO)
Presenters:
  - Pier Raimondo Baldini (Arizona State University, Tempe, AZ) “Verga’s Cavalleria Rusticana and Mascagni’s Opera: Romantic Residue or Verist Vision?”
  - Tonia Caterina Riviello (Santa Clara University, CA) “La donzella in the ‘Sabato del villaggio’ by Giacomo Leopardi”

7B. Come C the Five Cs in Action I:
The Implementation of National Standards in the Foreign Language Classroom
Building: Marriott Room: Cape Cod
Chair: Anna Fiore (Italian Consulate, Chicago, IL)
Presenters:
  - Loredana Manfredini (Norwood Junior High School, Highland Park, IL) “Lesson Planning and the Five Cs”
  - Alessandra Visconti (Union Ridge School, IL) “Music, Fables and Drama in the Beginning Process of Foreign Language Instruction”
  - Giovanna Miceli-Jeffries (Spring Harbor Middle School, Madison, WI) “Fables and Drama in Foreign Language Instruction at Elementary Levels”

7C. Il Seicento e il Settecento
Building: Marriott Room: Hyannis
Chair: Nancy L. Canepa (Dartmouth College, Hanover, NH)
Presenters:
  - Paola Nastri (Fordham University, New York, NY) “The Subject of the Text: Marino’s Adone”
  - Elisabetta Zazzeroni (University of Massachusetts, Amherst, MA) “Una femminista nel teatro italiano di Goldoni del 1700”
  - Luciano Farina (Ohio State University, Columbus, Ohio) “Breve analisi linguistico-contenutistica di testo, avvertenza, e lista beni stabiliti ed alienati del Venerando Luogo Pio (1780-97)”

8A. Come C the Five Cs in Action II:
The Implementation of National Standards in the Foreign Language Classroom
Building: Marriott Room: Yarmouth
Chair: Rosa Bellino Giordano (Lyons Township High School, Lagrange, IL)
Presenters:
  - Rosa Bellino Giordano (Lyons Township High School, Lagrange, IL) “Introduction on the “Five Cs” in the Middle and High School Levels. Learning Scenario on Family and Immigration.”
  - Christine Ingraffia (Wheeling High School, IL): “The Five Cs in Block Scheduling”
  - Dolores Pignoli Miller (Elmwood Junior High School, Elmwood Park, IL) “Dante and the Divine Comedy: a Fascinating Adventure for Middle School Students”

8B. Contemporary Italian Literature II
Building: Marriott Room: Cape Cod
Chair: Rosalia Ascani (Sweet Briar College, VA)
Presenters:
• Maria Rosaria Vitti-Alexander (Nazareth College of Rochester, NY) “Il male delle parole nei lavori pirandelliani”
• Gaetana Marrone-Puglia (Princeton University, Princeton, NJ) “Rosso di San Secondo Narratore”
• Antonio G. Idini (University of Southern California, Los Angeles) “Giulio Angioni’s L’oro di Fraus: The Multiple Truths and Competing Narratives of (Post-) Colonial Sardinia”

8C. Teatro del Rinascimento
Building: Marriott Room: Hyannis
Chair: Albert Mancini (Ohio State University, Columbus, OH)
Presenters:
  • Salvatore Di Maria (University of Tennessee, Knoxville) “Semiotics of Theater: Sounds and Movements in Rucellai’s Oreste”
  • Mauda Bregoli-Russo (University of Illinois at Chicago) “L’attore Tommaso Inghirami (Fedra) e l’accademia romana”
  • Carmela Pesca (Central Connecticut State University, New Britain, CT) “La Cortigiana di Aretino e la scena babilonica”

9A. Representing Women
Building: Marriott Room: Yarmouth
Chair: Susan Amatangelo (College of the Holy Cross, Worcester, MA)
Presenters:
  • Bernadette Luciano (University of Auckland, New Zealand) “Soldini’s Le Acrobat: Rethinking ‘affidamento’ in Postfeminist Italy”
  • Flavia Laviosa (Wellesley College, Wellesley, MA) “Donne senza confini: Immigrazione al femminile”

9B. Come C the Five Cs in Action III:
The Implementation of National Standards in the Foreign Language Classroom
Building: Marriott Room: Cape Cod
Chair: Paolo Giordano (Loyola University, Chicago, IL)
Presenters:
  • Dorina Spiering (Lyons Township High School, LaGrange, IL) “The Five Cs in a Reading Unit: A Plan for Reading across the Curriculum”
  • Onofria Perricone (Morton West High School, Berwyn, IL) “Culture and Connections through the Fairy Tale”
  • Stella Weber (Maine South High School, Park Ridge, IL) “Preparing for Travel Abroad”
  • Elisabeth Patterson (Highland Park High School, IL) “A Film Festival to Increase Interaction Between the School Community and the Community at Large”

9C. Medieval Italian Literature and Culture
Building: Marriott Room: Hyannis
Chair: Angelo Mazzocco (Mount Holyoke College, So. Hadley, MA)
Presenters:
  • Sergio Corsi (Loyola University of Chicago, IL) “Il ‘gran veglio’ di Creta: dispostio e significato”
  • Fabian Alfiè (University of Arizona, Tucson, AZ) “A Sonnet Attributed to Saint Catherine of Siena”
  • Molly Morrison (Ohio University, Athens, OH) “Eating Filth: Gestures of Debasement and Vilification in the Christocentric Spirituality of Angela of Foligno”

BLOCK 10
4:30-5:45
Saturday, November 18

10A. Teacher Training, Curriculum, and Classroom Instruction:
The Italian Consulate Experience in Boston
Building: Marriott Room: Yarmouth
Chair: Gigioli Bonomelli (Consulate General of Italy, Boston, MA)
Presenters:
  • Elisa Pancheri (Cambridge Public Schools, MA) “Use of the Target Language in Kindergarten”
  • Mary Guerierro (Burlington Public Schools, MA) “The Integrated Curriculum”
  • Flavia Laviosa (Wellesley College, Wellesley, MA) “Teachers’ Training: Goals, Methods, Topics in Teaching Fables”

10B. Women Writers
Building: Marriott Room: Cape Cod
Chair: Jacqueline Samperi Mangan (Concordia University, Canada)
Presenters:
  • Anna Amendolagine (University of British Columbia, Vancouver, Canada) “Poesia come teatro. L’ultima raccolta di Patrizia Cavalli”
  • Daria Valentini (Stonehill College, Easton, MA) “Giuliana Morandini’s Mitteleuropean Trilogy”
  • Jacqueline Samperi Mangan (Concordia University, Canada) “Le maledette galline che non volano: sguardo sulla scrittura di Anna Felder e di Paola Mastrocola”

10C. Letteratura del Rinascimento II
Building: Marriott Room: Hyannis
Chair: Edoardo Lebano (Indiana University, Bloomington, IN)
Presenters:
  • Jill Claretta Robbins (John Jay College of Criminal Justice, New York)
York, NY) “The Texture of the Morgante: Of Complements and Others”

- Julia M. Kisacky (Baylor University, Waco, TX) “Does Love Endure? Cast-off Lovers in Boiardo and Ariosto”

- Giuseppe Falvo (University of Maryland, College Park) “Giovanni Pontano and the Humanist Concept of the Prince”

Related Session
Tips for Language Teachers

Building: Sheraton Room: Republic B

Presenters:
- Lucrezia Lindia (Eastchester Middle/High School, Eastchester, NY)
- Grace Mannino (Brentwood High School, Islip, NY)
- Bruna Boyle (Narragansett High School, RI)

In this interactive session, the presenters share strategies for creating student success in the foreign language classroom. It highlights communicative activities developed for students of diverse abilities and provides assessment techniques. Audience participation is encouraged.

BLOCK 11
6:00-7:15
Saturday, November 18

11A. A Multimedia Approach to the Teaching of Italian

Building: Marriott Room: Yarmouth

Chair: Joseph A. Tursi (SUNY Stony Brook, NY)

Presenters:
- Rocco A. Mesiti (University of Massachusetts, Amherst, MA) “Communicative Video Projects and the Foreign Language Class”
- Patrizia Di Silvio and Daniela Bartalesi-Graf (Tufts University, Medford, MA) “Proposte didattiche per il secondo anno dell’italiano al livello universitario”

11B. From Misogyny to Iconology

Building: Marriott Room: Cape Cod

Chair: Caterina Cicogna (Consulate General of Italy, Toronto, ON, Canada)

Presenters:
- Alessandro Vettori (Rutgers University, New Brunswick, NJ) “Misogyny or Ironic Rendering of Socio-Cultural Clichés? A Reading of Machiavelli’s ‘Favola’ (‘Belfagor’)”
- Lucienne Kroha (McGill University, Montréal, Québec, Canada) “Maria Messina’s Alla deriva: the Blueprint for G.A. Borgese’s Rube?”
- Rosanna Masiola Rosini (Università per Stranieri di Perugia, Italy) “La traduzione alchemica: eremismo, simbolismo ed egizianismo”

11C. Teaching Italian-American Culture

Building: Marriott Room: Hyannis

Chair: Veena Carlson (Dominican University, River Forest, IL)

Presenters:
- Veena Carlson (Dominican University, River Forest, IL)
- Paolo Giordano (Loyola University, Chicago, IL)
- Anthony Tamburri (Florida Atlantic University, Boca Raton, FL)

A roundtable discussion on teaching Italian-American culture at the university level. Participants will discuss both texts and film that have been used in culture courses in the past. Syllabi will be provided.

BLOCK 12
8:30-9:45
Sunday, November 19

12A. A Cross-cultural Curriculum for Intermediate Italian

Building: Marriott Room: Yarmouth

Chair: Kathryn K. McMahon (University of Pennsylvania, Philadelphia)

Presenters:
- Kathryn K. McMahon (University of Pennsylvania, Philadelphia)
- Nicoletta Marini (Italian Consulate of Philadelphia, PA)
- Helen McFie Simone (University of Pennsylvania, Philadelphia)

This session will present an innovative approach to intermediate Italian which interweaves cross-cultural learning with language acquisition in a proficiency-based content course. Through carefully selected materials from the home and target culture, students are led to develop hypotheses about similarities and differences in the two cultures. Much of the material is delivered in multimedia format on the Internet and students are engaged in e-mail exchanges with students in Italy. The presenters will give guidance on the selection of appropriate materials, on the development of task-based activities, and on facilitating intercultural understanding.

12B. Linguistic Variations in Italian

Building: Marriott Room: Cape Cod

Chair: Sergio Corsi (Loyola University of Chicago, IL)

Presenters:
- Marina Frescura (York University, Toronto, ON, Canada) “Telephone Routines and Pragmalinguistic Behaviour: A Cross-cultural Study”
- Gloria Italiano (Florence, Italy) “Italians in the English Language”
- Leslie Zarker Morgan (Loyola College in Maryland, Baltimore, MD) “Franco-Italian Morphology and Syntax in V 13 (Geste Francor)”

12C. Issues in Translation and Bibliography

Building: Marriott Room: Hyannis

Chair: Mario Aste (University of Massachusetts, Lowell, MA)

Presenters:
- Nancy L. Canepa (Dartmouth College, Hanover, NH) “Translating Basile’s The Tale of Tales: Notes on Cultural Hybridization from the Baroque to the Postmodern”
- Roberto de Lucca ( Pace University, New York, NY) “A New Annotated Translation of Carlo Emilio Gadda’s
Quer pasticcio brutto de via Merulana

- Martha Zarate (University of Illinois, Urbana-Champaign, IL) "Trends and Issues of Italian Cinema: A Mini History and a Bibliography"

BLOCK 13
10:00-11:15
Sunday, November 19

13A. Theory, Methods and Curriculum
Building: Marriott Room: Yarmouth
Chair: Paola Sica (Connecticut College, New London, CT)
Presenters:
- Colleen Ryan-Scheutz (University of Notre Dame, Notre Dame, IN) "Bridging the Language-Literature Gap with Italian Popular Culture"
- Janice M. Ask (Ohio State University, Columbus, OH) "Effective Integration of Reading in the Foreign Language Communicative Classroom"
- Katy Miller (Council Exchanges, Rome, Italy) "Reform in the Italian State School System and Its Implications on the Curricular Development of Cultural Exchange Programs as Facilitators of Second Language Learning"
- Roberta K. Waldbaum (University of Denver, CO) "Teaching Film and Culture: European Images of War"

13B. Dario Fo: Stage, Text, and Tradition
Building: Marriott Room: Cape Cod
Chair: Antonio Scuderi (Truman State University, Kirksville, MO)
Presenters:
- Ron Jenkins (Wesleyan University, Middletown, CT) "The Language of Literature"
- Walter Valeri (Quincy, MA) "Franca Rame? Si" Grazie!"
- Joseph Farrell (Strathclyde University, Glasgow, Great Britain) "Dario Fo and the Tragedy of Aldo Moro"
- 13C. Meet the Authors
Building: Marriott Room: Hyannis
Chair: Anthony Mollica (Brock University, St. Catharines, Ontario, Canada)
Presenters:
- Anthony Mollica (Brock University, St. Catharines, Ontario, Canada) and Maria Grazia Spiti (Università per Stranieri di Perugia, Italy)
- Michael Vena (Southern Connecticut State University, New Haven, CT)
- Antonio Vitti (Wakeforest University, Winston-Salem, NC)
- Luigi Fontanella (State University of New York, Stony Brook) and Irene Marchegiani Jones (California State University, Long Beach)

The authors present their publications of both pedagogical and literary texts, including works such as Le preposizioni in contesto and Sfogliando i giornali, a scholastic edition of a Chiarelli play, an anthology of Italo-American writers, and a bilingual edition of original poetry.

14B. Teaching Strategies in Italian
Building: Marriott Room: Yarmouth
Chair: Lois Pontillo Mignone (Suffolk Community College, Selden, NY)
Presenters:
- Camilla Presti Russell (University of Maryland, College Park, MD) "To Enhance Student Motivation Through Learning Strategies: A Practical Demonstration"
- Anthony Mollica (Brock University, St. Catharines, ON, Canada) "The Fun Element in Language Teaching"

BLOCK 14
12:15-1:30
Sunday, November 19

14A. Creativity in the Italian Language Classroom
Building: Marriott Room: Cape Cod
Chair: Giuseppe Battista (Suffolk Community College, Selden, NY)
Presenters:
- Ida Wilder (Greece Athena High School, Rochester, NY) and Bruna Furgiuele (East Rochester Middle School, NY) "Activities for Elementary and Secondary Italian Students"
- Maria Procopio-Demas (Day Middle School, Newton, MA) "Creative Language. Let’s Write Poetry in Italian!"
- Mariastella Cocchiara (Melrose High School, MA) "Let’s Read Poetry!"

14C. Myths, Nationalism and Emigration
Building: Marriott Room: Hyannis
Chair: Remo Trivelli (University of Rhode Island, Kingston, RI)
Presenters:
- Amaryllis Rodriguez-Mojica (Indiana University, Bloomington, IN) "I sogni rivoluzionari di alcuni artisti dell’Ottocento"
- Mario B. Mignone (SUNY-Stony Brook, NY) "Italian Nationalists and Emigration"
- Augusto Mastri (University of Louisville, KY) "Old World Nostalgia and Cultural (Over)assimilation: Nicholas Pavia’s A Comedy in Faeto"

Come to Treviso - Venezia for the AATT Conference:
Bordighera Poetry Prize Awards Ceremony and Readings

The Annual BORDIGHERA Bilingual Poetry Book Publication Prize for $2000 is sponsored by the Sonia Raiziss-Giop Foundation for an American Poet of Italian Descent Awards Ceremony. Reading & Reception will take place on Thursday, November 2, at 7:00 p.m. at Poets House 72 Spring St. (2nd Fl.) In Manhattan. All are welcome. Refreshments served. Admission free. Readings by winners and translators:

**Winner 2000:**
Luisa Rossina Villani translated by Luigi Fontanella.

**Runners-Up:**
Peter Covino and Margo Fortunato-Galt.

**Previous winners:**


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**On the Net**

On-line publication of Dante's poetry in English. The entire Divine Comedy (translated by James F. Crotter) and the Lyric Poems (translated by Joseph Tusiani) are available at the following site:

http://www.italianstudies.org/aati/

Some other Dante sites on the Web include the following:

http://orb.rhodes.edu/encyclopedia/italian/Dante.html

[Dante Alighieri: a guide to online resources; a good starting place for access to other sites]

http://members.aol.com/lieberk/welcome.html

[Otfrid Lieberknecht's Home Page for Dante Studies]


[Digital Dante Project, Columbia University; general Dante materials]

http://www.princeton.edu/~dante/

[Dante Society of America web page with links to the Electronic Bulletin of the Dante Society of America and the American Dante Bibliography]

http://www.danteonline.it/italiano/home_ita.htm

[web site of the Italian Dante Society with links]

http://www.princeton.edu/pdp

[Contains an electronic version of the Divine Comedy and an archive of visual materials]

http://www.dartmouth.edu/~dcis/

[Dartmouth Dante Project; excellent site for the commentaries on the Comedy]

http://www.italnet.mud.nld/Dante/

[Renaissance Dante in Print, 1472-1629]

http://www.dantesca.it

[Web site for the Società Dantea Italiana]

http://webscuola.tin.it/risorse/inferno/ opera/inferno/inefno/menu.htm

[Italian web site for the Inferno]

http://www.georgetown.edu/labyrinth/labyrinth-home.html

[The Labyrinth: Resources for Medieval Studies, Georgetown U.]

http://www.geocities.com/Athens/9039/

[Dante Alighieri on the Web]

http://www.iath.virginia.edu/dante/

[The World of Dante: Inferno; University of Virginia]


[Dante, French web site]

http://ebbs.english.vt.edu/medieval/medieval.html

[Medieval Resources]

http://www.crs4.it/~riccardo/letteratura/DivinaCommedia/DivinaCommedia.html

[a searchable Italian text of the Divine Comedy]

http://www.crs4.it/~riccardo/letteratura/VitaNova/VitaNova.html

[a searchable Italian text of the Vita Nuova]

http://www.brandeis.edu/library/dante/

[searchable bibliography of books and articles on Dante]

http://www.ecs.novara.it/scrivere/DANTE/ GUIDA.HTM

[Guide to the study of Dante with study exercises]

http://www.fauser.genova.it/tauser /biblio/index042.htm
Regional News

The Italian Program in the Madison (WI) Area Public Schools

A language and culture program for elementary and middle schools has been growing in the Madison (WI) area for the past five years. About five elementary schools around the city offer Italian in their after-school language programs. In addition, since 1998, in one area middle school, Spring Harbor, Italian is integrated in the curriculum of grades 6 through 8. Dr. Giovanna Miceli-Jeffries, who also holds K-12 teaching credentials, is the coordinator of the program and teacher of most of these classes. The program is partially supported by funds of the Italian government (Italidea-Chicago) and sponsored by the Italian Workmen's Club of Madison. Classes for children and adults have been offered at the Italian center since 1995 with hundreds of adults and children benefitting. The program's popularity and community orientation have been featured on local TV news and in newspaper articles. Elementary and middle school students perform an average of two plays per year in Italian drawn from Italian fairy tales and themes. Middle-school students perform at the annual Festa di Carnevale in short plays written specifically to feature characters from the Commedia dell'Arte. A lively cultural and language exchange is also taking part between middle-school students studying Italian and pen pals from two Italian middle schools, one in Forlì and one in Ribera (AG). Also, for the second time in two years, Dr. Miceli-Jeffries has coordinated the visit of twenty Italian high school students from Forlì to Madison where they are hosted by local families. Italian students attend classes in the local high schools for ten days (the length of the visit) and participate in various cultural activities. Thanks to the language program and its multifaceted impact on the community, the presence of Italian is spreading far beyond the old and historical Italian Workmen's Club throughout this city's community in a lively and tangible way. The goal of Dr. Miceli-Jeffries and of other local supporters of Italian is to promote the teaching of the language integrated in the regular curriculum of the district high schools and eventually at the other school levels.

Enrollment News from Arizona

In 1994, when the Board of Regents threatened to cut Italian at the University of Arizona unless enrollments and degrees awarded increased, Professor Ronnie Terpening instituted a B.A. option in Italian Studies with advanced courses taught in English, in addition to the traditional option in Italian language and literature. The full results were seen in the fall of 1999 when enrollments in Italian reached 714, making Arizona, which was ranked fifth in the 1996 AATI survey, one of the largest Italian programs in the nation. As part of the Italian Studies option, Prof. Terpening offers a three-semester interdisciplinary sequence in the university's General Education core that covers Italian culture from prehistoric times to the present by means of visual media. Professors Teresa Picarazzi, Fabian Alfie, and Elizabeth Zegura contribute other courses to the option, while over the last two years visiting faculty from the University of Florence - Professors Gaetano Prampolini (Fall 1999) and Mario Materassi (Fall 2000) - have taught advanced courses in Italian. Prof. Gianni Spera continues to administer and teach in the Arizona Program in Florence Italy each spring semester. Visiting lecturers Matilde Zampi, Richard Bonanno, and William Van Watson have also contributed to the language and literature program. Tough Tucson does not have a large Italian-American population to draw on, Italian Studies has shown that it can thrive in the desert.

Faculty News

Nancy L. D'Antuono, Saint Mary's College-Notre Dame, Notre Dame, IN, was the recipient of an NEH Grant, “Nature, Mythology and the Works of Man” to study the Greek and Roman ruins of the Campi Flegrei (Naples) and elsewhere in Campania. She was promoted to full professor last year and is now chair of the Department of Modern Languages at Saint Mary's college. At present 209 students are enrolled in Introductory Italian at Saint Mary's College. The college offers a minor in Italian.

Prof. Konrad Eisenbichler (Italian Studies/Victoria College, University of Toronto) has been awarded the 1999 Helen & Howard R. Marraro Prize in Italian history for his book The Boys of the Archangel Raphael. A Youth Confraternity in Florence, 1411-1785 (University of Toronto Press, 1998). The award, granted by the American Catholic Historical Association in conjunction with the American Historical Association and the Society for Italian Historical Studies, was bestowed in January, 2000, in Chicago at the annual meeting of the Association (more about the book On the Bookshelf).

AATI Memorial Fund

AATI has established a Memorial Fund as a way of honoring the memory of deceased colleagues. The Association has lost several longtime colleagues and a special section of future AATI directories will record the names of those colleagues for whom memorial contributions have been made. In this way we will both honor our departed colleagues and begin to form an endowment for the Association. These additional funds will allow us to engage in a number of new initiatives (e.g., awards, prizes, scholarships, etc.). Donations should be sent directly to the Treasurer, Pier Raimondo Baldini.

This is a textbook specifically designed for North American courses on Italian literature that are taught within a traditional chronological framework. In prospettiva was compiled along conceptual rather than interpretative lines with prominence given to dates and details of the literary works, which are presented as historical events. The commentary on the texts, that with the anthology constitutes the bulk of the volume, is primarily a guide for a literal understanding of the works of literature described. The book is divided into four parts and includes Italian literary works from the origins in the thirteenth century to the latest trends of the twentieth.


A prominent and prolific Italian writer, Natalia Ginzburg (1916–1991) is known for her novels, plays, short stories and essays. This collection brings together for an English-speaking audience a variety of critical perspectives on Ginzburg’s work. The essays, all by North American scholars, examine the author’s entire production. The topics examined include Ginzburg’s struggle to define herself as a woman, a writer, and an intellectual; her interpretation of the relationship between historical events and private lives; her reflections on the women’s movement and the changing nature of the family; and her mastery of a distinctly personal writing style. What emerges here is a nuanced and complex portrait of Ginzburg and her work. The reader is given a sense of the importance of her contribution, not only as a writer but as a witness to the events of the twentieth century. The volume also includes a chronology, a bibliography, and translations of some of Ginzburg’s lesser-known writings, including three articles, a poem, and a one-act play.


The Yale Language Series, publisher of innovative and award-winning programs, introduces an exciting video and workbook for Italian students at all levels. This engaging program, featuring interviews with native speakers from diverse backgrounds, is designed for use in classrooms and language labs to help improve comprehension and speech. Each of the twenty sections of the video focuses on aspects of everyday life-work, housing, soccer, poetry, the use of language, politics, the role of women in Italian society, and many other lively topics. The authentic language in Italia Contemporanea is natural and unscripted. In addition, various regional accents are represented, including Roman, Florentine, and Milanese. The ninety-minute video features unrehearsed interviews with native speakers of Italian, among them a farmer, a mechanic, a neurologist, a journalist, an architect, a policeman, a nurse, a secretary, an actor, an actress, students, and a publisher.


This valuable work treats the full range of Maraini’s production as novelist, poet, playwright, film-maker, journalist, and cultural critic. It features an essay by Maraini containing her own analysis of women’s writing and the dynamic that refuses to acknowledge its value. Fourteen studies by an international group of Italianists utilize a wide spectrum of interpretive perspectives, from semiotics to psychoanalysis.


A story of parallel journeys through old and present-day Japan, The City of Yes is a luminous novel, alive with history, myth, and wonder. Winner of the Rogers Writers’ Trust Fiction Award. Peter Oliva was born in Eugene, Oregon, and grew up in Italy and western Canada. His first novel, Drowning in Darkness (1993), was highly acclaimed and won the Henry Kreisel Award for Best First Book by an Alberta writer, and was shortlisted for a Bressani Prize.


Poesie canadesi is a lyrical and evocative collection of poems exploring the cultural and metaphysical hinterland of the twentieth century in a sequence of compelling penees, persistently inveighing against the shattering effects of modernization and cultural imperialism. The author has carefully borne in mind the Keatsian dictum that “that which is creative must first create itself”, and he accordingly incorporates his Explanatory and Historical Notes, tracing the intellectual and emotional antecedents of his verse. The work contained in Canadian Poems is a vibrant and thought-provoking collection of elemental intensity. The author’s potent vision of the evanescence of nature is described in a manner which is as unsettling as it is graceful — its cadences originate from a unique cultural landscape and Mr. Romeo’s verse is animated as much by anger as by metaphysical meditation.
AATI directories will record the names of those colleagues for whom memorial contributions have been made. In this way we will both honor our departed colleagues and begin to form an endowment for the Association. These additional funds will allow us to engage in a number of new initiatives (e.g., awards, prizes, scholarships, etc.). Donations should be sent directly to the Treasurer, Pier Raimondo Baldini.

I look forward to seeing you at the meeting in Boston and to hearing from you in the coming months. We welcome your active participation in AATI events, activities, and initiatives.

Chris Kleinheinz

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**Bookshelf cont'd**


This is the first English translation of *Il Fiore*, the late-thirteenth-century narrative poem in 232 sonnets based on the Old French *Roman de la Rose*, and the *Detto d'Amore*, a free-wheeling version of many Ovidian precepts of love in 240 rhymed couplets. The importance of these two works lies in part in their possible attribution to the Dante Alighieri. But even if Dante is not the author, the *Fiore* is a valuable witness to the literary taste and cultural concerns of medieval Italy and to matters of poetic influence and reception among different literary traditions.