

# Lisa Dolasinski, Ph.D.

Department of Romance Languages and Literatures, Gilbert Hall 239, University of Georgia

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## EDUCATION

2013-2017	Ph.D. ( <i>summa cum laude</i> ) Italian Studies and minor in Gender Studies, Indiana University <i>Dissertation</i> : “Screening ‘Sterile Masculinity’: On Male Migrants, Italian Men, and the Future of Italy”
2014 (Summer)	Graduate Coursework, Middlebury Italian Language School at the Mills, Oakland, California
2012-2013	B.S. ( <i>summa cum laude</i> ) in Italian Education and K-12 Licensure, Youngstown State University
2010-2012	M.A. ( <i>summa cum laude</i> ) Italian Languages and Literatures, The University of Pittsburgh
2006-2010	B.A. ( <i>summa cum laude</i> ) Italian Studies, minor in Sociology, The Ohio State University

## PROFESSIONAL APPOINTMENTS

2022-	Lecturer, Department of Romance Languages, University of Georgia
2020-2022	Italian Studies Program Coordinator, SUNY New Paltz
2019-2020	Visiting Assistant Professor, Italian Studies, Bucknell University
2019	Resident Director and Instructor, Pitt-in-Rome, University of Pittsburgh
2018-2019	Visiting Assistant Professor, Italian and Italian Studies, Dickinson College
2017-2018	Visiting Lecturer, Department of French and Italian, Indiana University
2012-2013	Adjunct Instructor, Department of World Language and Cultures, Youngstown State University

## TEACHING AND RESEARCH INTERESTS

- a) Pedagogy: Hip-Hop Based Education (HHBE), Open Education Resources (OER), Integrating Social Media, Accessibility and Inclusive Teaching, Writing-in-the-Discipline, Eliminating Gender Biases
- b) Literature, Culture, and Cinema of Migration; Black Italy; Global Hip-Hop in/and Italy; LGBTQ+ Italy; Contemporary Italian Media, Literature, and Culture
- c) Critical Race Theory; Postcolonial Studies; Mediterranean Studies; Masculinity Studies; Queer Theory; Disability Studies; Age Studies

## PUBLICATIONS

**Monograph** (projected completion of manuscript, Fall 2023/Spring 2024)

*Screening “Sterile Masculinity”: On Male Migrants, Italian Men, and the Future of Italy*

Keeping present the paradoxical perception of Italian and migrant reproductive trends, while drawing on scholarship in Masculinity Studies and Disability Studies – particularly Edelman’s concept of “reproductive futurity” and Halberstam’s and Freeman’s notions of “queer temporalities” – this monograph examines competing representations of “sterile masculinity” in post-2000 Italian films of migration.

Chapters on Aging Men, Estranged Fathers, Female Masculinity, Queer Interracial Exchanges, & Trans\* Identity

### Refereed Journal Articles

“‘In Between’ Ethnic Heritage and Italian Identity: The Global Hip-Hop of Mahmood and Ghali,” *The Italianist* 42, no. 1 (2022): 119-138.

“Old Age and Italian (Film) Comedy. Why Cry When You Can Laugh?” in *The Italianist* 41, no. 2 (2021): 284-307.

“Making the (Post)colonial Man: Male Sacrifice and National Redemption in Fascist Era ‘Dramas of Conversion’ and Recent Italian Films of Migration,” in *NeMLA Italian Studies XLII: Italian Masculinities* (2020): 55-91.

“Media-ting ‘Sterile Masculinity’: On Male Aging, Migration, and Biopolitics in a (post)Berlusconi Italy,” in *gender/sexuality/italy* 5 (2018): 80-106.

“Crossing Borders: Migration, Tourism, and Liminality in Emanuele Crialese’s *Terraferma*,” in *L’avventura: International Journal of Italian Film and Media Landscapes* 2, no. 3 (2016): 417-432.

“Precarious Masculinity: Intersections of Race, Gender, and Desire in Claudio Giovannesi’s *Ali ha gli occhi azzurri*,” in *gender/sexuality/italy* 3 (2016): 119-135.

### Book Chapter

“Hip-Hop Based Education (HHBE) and Italian Studies: A Culturally Responsive Pedagogy for Teaching Migration and Contemporary Italy,” in *Teaching Migration in Literature, Film, and Media*, MLA volume edited by Masha Salazkina and Yumna Siddiqi (forthcoming 2021).

### Encyclopedia Entries

Entry on “Giuseppe Tornatore” for *Twentieth-Century Italian Filmmakers*, edited by Manuela Gieri and Donato Santeramo (2,000 words).

Entry on “Daniele Cipri” for *Twentieth-Century Italian Filmmakers*, edited by Manuela Gieri and Donato Santeramo (1,000 words).

Entry on “Silvio Soldini” for *Twentieth-Century Italian Filmmakers*, edited by Manuela Gieri and Donato Santeramo (1,000 words).

### Book, Film & Television Series Reviews

Menotti. *Zero*. Fabula Pictures and Red Joint, Netflix, 2021. *gender/sexuality/italy* 8 (2021): 111-113.

Condorelli, Nella. *1893. L’inchiesta*. Factory Film: Italy, 2014. *Luci e Ombre* 4.4 (April 2016).

Conti, Francesca and Giorgio Fonio. *I baci mai dati e altre storie: Il cinema irriverente di Roberta Torre*. Palermo: Edizioni di passaggio, 2011. *Luci e Ombre* 4.2 (December 2014).

## ONGOING AND FUTURE PROJECTS

### E-book (teaching)

*Paese che vai* (with S. Dallavalle, L. Gemmani, I. Magni, C. Paltrinieri), edited by K. Serafin

Supported by Canvas software; currently used in fourth-semester Italian language and culture courses at Indiana University

Chapter	Discipline	Topic	Grammar	Vocabulary
1	History	Renaissance (Machiavelli) Unification (Garibaldi) Fascism (Mussolini)	passato prossimo imperfetto trapassato prossimo	war/history politics propaganda
2	Literature	Dante ( <i>La Divina Commedia</i> ) Petrarch ( <i>R&amp;F</i> ) Ferrante ( <i>L'amica geniale</i> )	passato remoto uses of past tenses	love friendship social media
3	Art	Medici (Florence) Michelangelo Renzo Piano	congiuntivo presente congiuntivo passato	art/design city art history
4	Comics	Corto Maltese Silvia Ziche Disney Italy	congiuntivo imperfetto congiuntivo trapassato	adventure/fantasy comics publishing
5	Film	Migration <i>Vaniglia e Cioccolato</i> <i>Terraferma</i>	il periodo ipotetico	society/politics migration film

### Monograph

*On Representations of Old Age and Aging in Italian Cinema*

A comprehensive study on the topic of senescence in Italian cinema has yet to be carried out. Monographs, collected volumes, and special issue journals in English and Italian languages focus more on American productions than Italian films (Giumelli, 2018; O'Rawe, 2014; *Eidos— Cinema e invecchiamento* 28, 2014; Melon, Passerini, and Ricaldone, eds., 2012; Caviglioli, 2005; Reich, 2004; *Anziani Oggi* 2/3, 2001; Girardi and Guglielmo, ed., 2000). To provide one cogent example, less than 1/5 of *Vecchie allo Specchio* concerns cinematic portrayals of female aging, and only two of the ten films surveyed are Italian. Working towards the closure of this lacuna, this monograph puts forth five chapters on avenues for future research on aging in Italian film studies:

- I) The synecdochal relation of the national Italian body and onscreen representations of death and decline in old age
- II) The mature male body as symbol of Italy's gerontocratic political system
- III) Sexuality in the silver years
- IV) Meaningful images of old age
- V) Tradition, transition, and generational conflict

### Edited Volume

*Queering Italianistica* (with Ryan Calabretta-Sajder, *Annali d'italianistica* 2024)

Queering Italianistica expands the concept of gender as defined by Judith Roof in *What Gender Is, What Gender Does* within the scope of Italian Studies. The main objective is two-fold: first, we critically readdress LGBTQIAA+ topics that have been previously studied without the proper theoretical lens; secondly, we examine new or understudied queer works. As a whole, the volume situates the question of Queer Italia first and foremost within a historical perspective. Following this section, we delve into scholarship situated through the lens of queer-cultural interpretations.

Italian Studies has long misrepresented the queer community, from equivocations to readings, which completely ignore or easily brush over defining queer characteristics of the medium at hand. Many names like Mario Miele have been almost forgotten in Italy, only to be saved within the collective memory due to his works being translated into French and English. Thus, it is pertinent to critically explore these works within proper theoretical grounding and in contemporary contexts.

(full proposal available upon request)

### **Working Papers**

“‘Using’ Pasolini in Contemporary Italian Cinema of Migration” (presented at conference)

“Black Masculinity and Global Hip-Hop. The [Black] “Boogiemani” According to Childish Gambino and Ghali”

“Too Old to Climax? Notes on Ageism and Orgasm Denial in Recent Italian Films”

## **TALKS, CONFERENCE PARTICIPATION & WORKSHOPS**

### **INVITED TALKS**

#### **Research**

- 2021 “Global Hip-Hop in/and Italy”  
(with Spotify playlist <https://open.spotify.com/playlist/7ASznOxd0gP8Sb7tD45iZl>).  
Romance Languages Living and Learning Community. SUNY New Paltz, 25 February.
- 2019 “‘In Between’ Ethnic Heritage and Italian Identity: The Rise of Global Hip-Hop in Mainstream Italy.” The Humanities Forum, The University of Scranton, 7 November.
- 2019 “Screening Difference: On Trans\* Migrants in Contemporary Italian Cinema.” The University of Kansas, 2 April.
- 2019 “Queering (Hetero)normative Conventions of Belonging in Contemporary Italian Cinema of Migration.” Bucknell University, 29 March.
- 2018 “Trans\*gressing Boundaries of Gender and Nation in Contemporary Italian Films of Migration.” Dickinson College, 23 April.
- 2018 “Screening ‘Sterile Masculinity’: On Male Migrants, Italian Men, and the Future of Italy.” Bucknell University, 26 March.

#### **Teaching & Professionalization**

- 2021 “Creating an Inclusive Online Learning Community: Alternative Assessment Examples and Strategies.” Center For the Study of Languages and Cultures, University of Notre Dame, 2 April.
- 2021 “Preparing of the Academic Job Market.” *Incontro per le alumnae* (with Dr. Beatrice Arduini and Dr. Isabella Magni). Indiana University, Department of French and Italian Studies, 30 January.
- 2019 “Presentation of Teaching Philosophy and Teaching Demo.” The University of Delaware, 18 February.

## CONFERENCE PRESENTATIONS

### SESSION CHAIR/ORGANIZER

#### Research

- 2021 “Queering Italian Studies” (co-chair, Dr. Ryan Calabretta-Sajder) *52<sup>nd</sup> NeMLA Annual Convention*, Philadelphia, PA, 11-14 March (& *session organizer*)
- 2020 “Screening Difference: Italian-Style” (panel) *51<sup>st</sup> NeMLA Annual Convention*, Boston, MA, 5-8 March (& *session organizer*)
- 2020 “Transnational Masculinities in Contemporary Europe: From “Crises” to Advocacy?” (panel) *51<sup>st</sup> NeMLA Annual Convention*, Boston, MA, 5-8 March (& *session organizer*)
- 2019 “Screening Difference: Italian-Style” (seminar) *50<sup>th</sup> NeMLA Annual Convention*, Washington, DC, 21- 24 March (& *session organizer*)
- 2018 “Screening Difference: Italian-Style” (panel). *49<sup>th</sup> NeMLA Annual Convention*, Pittsburgh, 12-15 April (& *session organizer*)
- 2016 “Representations of Ancient Ills” (panel). *7<sup>th</sup> Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema*, Indiana University, 20-23 April.

#### Teaching

- 2018 “How to Create an Original E-book to Foster Intercultural Competencies” (panel). *AATI @ ACTFL Convention*, New Orleans, 16-18 November (& *session co-organizer*).

### PRESENTER

#### Research

- 2023 “‘Branded Entertainment’ in Contemporary Italian Music Videos,” *54<sup>th</sup> NeMLA Annual Convention*, Niagara Falls, NY, 23-26 March
- 2022 “Pasolini in Contemporary Italian Films of Migration. Superficial Appropriation or Testament to his Legacy?” *MLA Annual Convention: Multilingual US*, Washington, DC, 6-9 January
- 2021 “Moral Ambiguity as Authenticity. Representing the Mafia in *Piranhas*.” *52<sup>nd</sup> NeMLA Annual Convention*, Philadelphia, PA, 11-14 March
- 2021 “Medical Humanities and Italian Studies. A Rich History and Future Possibilities.” *MLA Annual Convention: Persistence*, Toronto, Canada, 7-10 January
- 2020 “Transnational Masculinities in Italy’s Contemporary Music Scene.” *51<sup>st</sup> NeMLA Annual Convention*, Boston, MA, 5-8 March
- 2020 “Re-viewing Italian Cinema: On Representations of Old Age and Aging.” *MLA Annual Convention: Being Human*, Seattle, 9-12 January
- 2020 “‘In Between’ Ethnic Heritage and Italian Identity: The Rise of Global Hip-Hop in Mainstream Italy.” *MLA Annual Convention: Being Human*, Seattle, 9-12 January
- 2019 “A New Direction for Italian Screen Studies. On Representations of Old Age in Italian Cinema.” *Journal of Italian Cinema and Media Studies International Conference: Global Intersections and Artistic Interconnections Italian Cinema and Media across Times and Spaces*, Rome, 14-15 June 2019
- 2019 “Visions of Aging in Italian Media.” *50<sup>th</sup> NeMLA Annual Convention*, Washington, DC, 21-24

March.

- 2019 "Queer Italy Onscreen: Trans\*gressing Boundaries of Gender, Sexuality, and Nation in Recent Italian Films of Migration." *MLA Annual Convention: Textual Transactions*, Chicago, 3-6 January
- 2018 "Screening Senesce: Italian-Style." *9<sup>th</sup> Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema*, Indiana University, 19-22 April
- 2018 "Trans\*gressing Boundaries of Gender and Nation in Contemporary Italian Films of Migration." *49<sup>th</sup> NeMLA Annual Convention*, Pittsburgh, 12-15 April
- 2018 "Sterile" Bodies?: Masculinity, Migrants, and New Formations of Socio-Cultural (Re)production in Italian Film and Media." *MLA Annual Convention: #States of Insecurity*, New York City, 4-7 January
- 2017 "Projecting the 'Sterile Body': Masculinities, Migrant Men, and Italy." *Journal of Italian Cinema and Media Studies: Innovations and Tensions in Italian Cinema and Media in a Global World*, Rome, Italy, 9-10 June
- 2017 "Queering (hetero)Normative Conventions of Belonging in Contemporary Italian Cinema of Migration." *Intersections/Intersezioni*, Florence, Italy, 31 May-1 June
- 2017 "Why Italian Film Studies Needs to Engage With Age." *8<sup>th</sup> Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema*, Indiana University, 19-22 April
- 2017 "Male Sacrifice and National Redemption: Making the (post)colonial Man." *48<sup>th</sup> NeMLA Annual Convention*, Baltimore, 23-26 March
- 2016 "The 'Sterile Body': Projecting Masculinity in Contemporary Italian Cinema of Migration." *Italian Studies Dissertations in Progress, AATI @ ACTFL Convention*, Boston, 18-20 November
- 2016 "Using Pasolini in Contemporary Italian Cinema of Migration." *7<sup>th</sup> Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema*, Indiana University, 20-23 April
- 2016 "'Talking Back': Migrant Agency, Sexuality, and Memory in Amoroso's *Cover Boy*." *Society for Cinema and Media Studies Annual Conference*, Atlanta, 30 March- 3 April
- 2016 "Perverse Motherhood: Alternative Familial Bonds In Giuseppe Tornatore's *La sconosciuta*." *47<sup>th</sup> NeMLA Annual Convention*, Hartford, 17-20 March
- 2015 "Queering the Diaspora?: The Impossibility of Gopinath's Desire in Giovannesi's *Alì ha gli occhi azzurri*." *6<sup>th</sup> Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema*, Indiana University, 22-25 April
- 2015 "*Terraferma*: Emanuele Crialese's Criticism of Violence in the Name of Sovereignty." *American Association for Italian Studies Annual Convention*, Boulder, CO, 26-29 March
- 2012 "From *Sensation* to *Perception*: Melodrama as Artillery in the War against the Mafia." *University of Pittsburgh Grad Expo*, Pittsburgh, 22 March
- 2011 "Identity Crisis: The Visualization of a Traumatized Psyche in Relation to Oneself and One's Country in Bertolucci's *The Conformist*." *Rethinking the Rules, The Ohio State University XVII Annual FIGSA Conference*, Columbus, 16 April
- 2011 "Body in Crisis: Contested Identity in Bertolucci's *Strategia di ragno*." *11<sup>th</sup> Annual*

### **Teaching**

- 2019 “Transnational Voices of Italian Cinema” (Roundtable. Modern Italy: Teaching its Language and Culture through Music and Song) *50<sup>th</sup> NeMLA Annual Convention*, Washington, DC, 21-24 March
- 2018 “Engaging Students in Active Learning in Hybrid and Online Environments.” *ACTFL Convention*, New Orleans, 16-18 November
- 2018 “Beyond the Book: Teaching Film with (Social) Media Tools and Interactive Activities” (Roundtable. Teaching Italian and Italian American Culture Through Film) *49<sup>th</sup> NeMLA Annual Convention*, Pittsburgh, 18-21 April
- 2017 “Facilitating Cultural Literacy in the Foreign Language Classroom. An Anticipation Guide and Brown Bag Activity.” *IU Foreign & Second Language Share Fair*, Indiana University, 10 November
- 2015 “Flip Cup Frenzy: Verb Conjugation Competition.” *World Language Festival*, Indiana University, 24 October

### **DEPARTMENTAL TALKS**

#### **Research**

- 2023 “Title TBD.” *Romance Languages Colloquium*, UGA, 18 April
- 2018 “Preparing Articles for Publication.” *FRIT Professionalization Workshop*, roundtable participant, Indiana University, 23 February
- 2016 “The ‘Sterile Body’: Aging, Estranged Fathers in Contemporary Italian Cinema of Migration.” *FRIT Student-Faculty Forum*, Indiana University, 26 February

#### **Teaching**

- 2019 “Music in Motion: Supporting Auditory, Kinesthetic, and Visual Learners in the Foreign Language Classroom.” Fifth Annual Foreign Language Share Fair, Dickinson College
- 2018 “From Identification to Production: Scriviamo una canzone,” *FRIT Student-Faculty Forum-Workshop on Planning Successful Lessons*. Indiana University, 19 January
- 2017 “Course Materials and Gender Bias: Modifying the Textbooks,” *FRIT Student-Faculty Forum-Teaching Roundtable: Gender Bias in the Classroom*. Indiana University, 25 August

### **WORKSHOPS/CONFERENCES/LECTURES**

#### **Organizer/Co-organizer**

- 2022 *Traverso Lecture*: “The Best Weapon for Peace: Maria Montessori, Education, and Children’s Rights,” by Dr. Erica Moretti, SUNY New Paltz, 3 March. Invite keynote, co-organize interactive lecture, advertise lecture on the Italian Studies Instagram Account: [https://www.instagram.com/np\\_italian/](https://www.instagram.com/np_italian/)
- 2021 *Traverso Lecture*: “Tavola Mediterranea” by Dr. Farrell Monaco, SUNY New Paltz, 18 March. Invite keynote, co-organize virtual lecture and cooking lesson, advertise lecture on the Italian Studies Instagram Account: [https://www.instagram.com/np\\_italian/](https://www.instagram.com/np_italian/)

- 2020 *Film/Media Series*, Bucknell University, Spring 2020  
*Vergine giurata* (Sworn Virgin, L. Bispuri, 2015) selected to be screened with English subtitles at Campus Theatre in downtown Lewisburg.
- 2020 *Skype Conversation on Second-generation Italians*, with Italian rap artist and activist Amir Issaa, Bucknell University, 3 April
- 2020 *Workshop on Finding Reliable Sources Online*, with Jason Snyder, Librarian Liaison to Languages, Cultures and Linguistics, Bucknell University, 28 February
- 2020 *Skype Conversation on LGBTQ+ Italy*, with Dr. Julia Heim (University of Pennsylvania), Dr. Sole Anatrone (Vassar College) and Diana “Dee” Dragani (Independent Scholar), Bucknell University, 7 February
- 2018 *Documentary Film Festival*. Department of Italian and Italian Studies, Dickinson College, 14 December
- 2018 *Rap Workshop with Amir Issaa*. Department of Italian and Italian Studies, Dickinson College, 8 November
- 2018 *Vivo per questo: A conversation with Amir Issaa*. Department of Italian and Italian Studies, Dickinson College, 8 November
- 2018 *Addressing Copyright Issues in the Foreign Language Classroom*. Center for Language Excellence, Indiana University, 5 April
- 2018 *Part 3: Accommodating Disabilities in the Foreign Language Classroom- A Workshop on Teaching Methods*. Center for Language Excellence, Indiana University, 8 February
- 2017 *Part 2: Accommodating Disabilities in the Foreign Language Classroom- Creating Accessible Online Media*. Center for Language Excellence, Indiana University, 13 December
- 2017 *Part 1: Accommodating Disabilities in the Foreign Language Classroom- Making Syllabi Accessible*. Center for Language Excellence, Indiana University, 6 November
- 2016 *Graduate Student Professionalization Workshop*. Department of French and Italian, Indiana University, 19 February

## AWARDS, HONORS & FELLOWSHIPS

### TRAVEL AWARDS

#### Research

*Euro Mellon Travel/Research Grant*, issued by the Institute for European Studies, Indiana University, for summer research and participation in the Journal of Italian Cinema and Media Studies International Conference: Innovations and Tensions in Italian Cinema and Media in a Global World, Rome, Italy, 9-10 June 2017

*French and Italian Summer Research Grant*, The University of Pittsburgh, for archival research at the Mediateca Toscana Film Commission, Florence, Italy, Summer 2012

#### Conference Presentation

*Willson Center Grant*, for 54<sup>th</sup> NeMLA Annual Convention, Niagara Falls, NY, 23-26 March

*CAITY Caucus Travel Award*, for 54<sup>th</sup> NeMLA Annual Convention, Niagara Falls, NY, 23-26 March

*CAITY Caucus Travel Award*, for 51<sup>st</sup> NeMLA Annual Convention, Boston, 5-8 March 2020

*Dean's Travel Award*, Bucknell University, for MLA Annual Convention: Being Human, Seattle, 9-12 January 2020

*CAITY Caucus Travel Award*, for 50<sup>th</sup> NeMLA Annual Convention, Washington, DC, 21-24 March 2019

*Research and Development Funds*, Dickinson College, for MLA Annual Convention: Textual Transactions, Chicago, 3-6 January 2019

*CAITY Caucus Travel Award*, for 49<sup>th</sup> NeMLA Annual Convention, Pittsburgh, 12-15 April 2018

*MLA Travel Grant*, Modern Language Association, for MLA Annual Convention: States of Insecurity, New York City, 4-7 January 2018

*FRIT Travel Grant*, Indiana University, for MLA Annual Convention: States of Insecurity, New York City, 4-7 January 2018

*College of Arts and Sciences Travel Award*, Indiana University, for the Journal of Italian Cinema and Media Studies International Conference: Innovations and Tensions in Italian Cinema and Media in a Global World in Rome, Italy, 9-10 June 2017

*FRIT Travel Grant*, Indiana University, for Journal of Italian Cinema and Media Studies: Innovations and Tensions in Italian Cinema and Media in a Global World in Rome, Italy, 9-10 June 2017

*AATI Conference Travel Grant*, ACTFL-AATI Conference in Boston, 18-20 November 2016

## **TEACHING GRANTS, AWARDS & HONORS**

*Nominated for the New England Board of Higher Education's Open Education Community of Practice (funded by the William and Flora Hewlett Foundation), 2021*

"Dr. Dolasinski is passionate about student-centered pedagogical approaches that make learning more inclusive, accessible, and responsive to the needs of her students. She also has an ongoing concern about the affordability of education for her students and has worked at several institutions with large percentages of Pell-eligible students. Her commitment to affordability and responsive teaching led her and several colleagues to create a no-cost eBook, *Paese che vai*, that is used in fourth-semester Italian language and culture courses at Indiana University. Additionally, Dr. Dolasinski is experienced in creating and leading faculty professional development opportunities, so she would be well-positioned to take what she learns from participating in the Community of Practice and sharing it with her colleagues, which could help open educational practices to spread at her institution."

*Humanities Center High-Impact Teaching Grant*, Bucknell University

Funds used to arrange transportation for Bucknell students to Dickinson College to participate in a lecture and discussion as part of Roberto Saviano's participation in the Stellfox Visiting Scholars and Writers Program, 2020

*University Lectureship Committee Grant*, Bucknell University, to support Skype conversation with Amir Issaa on "Second-generation Italians," 2020

*FRIT Research Grant*, Indiana University, for online course development, 2018

Professional Online Portfolio selected as model for Foreign Language Instructors by the Center for Innovative Learning and Technology (CITL), Indiana University, 2017-present

*Most Innovative Approach to Teaching Culture in a Foreign Language Classroom*, “Facilitating Cultural Literacy in the Foreign Language Classroom. An Anticipation Guide and Brown Bag Activity,” IU Foreign and Second Language Share Fair, Indiana University, 10 November 2017

*Travel Grant*, Youngstown State University, for the Symposium and Workshop for Italian Teachers, Montclair State University, Montclair, NJ, 12 October 2012

## FELLOWSHIPS

*College of Arts and Sciences 2016-17 Dissertation Year Research Fellowship*, Indiana University

*College of Arts and Sciences 2013-14 Graduate Fellowship*, Indiana University

## SCHOLARSHIPS

*Middlebury Italian Language School Scholarship*, Middlebury College, 2014

*Pearl Tubiolo Memorial Scholarship for the Italian language*, The Order of The Sons of Italy in America, 2009

## TEACHING EXPERIENCE

### University of Georgia

2023 Summer

**ITA 1001, *Elementary Italian I* (UGA Cortona)**

Equivalent of units 1-4 of *Sentieri*  
designed all course materials

2023 Spring

**ITA 1002, *Elementary Italian II* (3 sections)**

Units 1-4 of *Sentieri*  
Revised syllabus and assessments; integrated Flipgrid

2022 Fall

**ITA 1001, *Elementary Italian I* (3 sections)**

Units 1-4 of *Sentieri*  
Revised syllabus and assessments; integrated Flipgrid

### SUNY New Paltz

2021 Fall

**ITA 101, *Elementary Italian I* (2 sections)**

Units 1-4 of *Sentieri*  
Revised syllabus and assessments; integrated Flipgrid

**ITA 261, *Italian Society in Film* (taught in English, 2 sections)**

(<https://ldolasinski.wixsite.com/website-6>)

Designed course

### SUNY New Paltz

2022 Spring

**ITA 101, *Elementary Italian I* (2 sections)**

Units 1-4 of *Sentieri*  
Revised syllabus and assessments; integrated Flipgrid

**ITA 375, *Topics in Italian Cinema* (taught in English, 2 sections)**

**Screening “Male Crises”: Italian-Style**

Course Website: <https://ldolasinski.wixsite.com/website-8>

Class Twitter Feed: <https://twitter.com/italyonscreen>

Through the medium of film, we will explore the ways in which patriarchal family structures, fascism, and mafia culture have influenced, and continue to inform, dominant conceptions of masculinity in Italy. Masculinity will be treated as a performative construct, shaped by evolving socio-cultural and political concerns. The films screened will span several decades and cross multiple genres in order to trace

the various ways mediated performances of masculinity sustain, destabilize, satirize, and/or revise stereotypes of Italian masculine identity (the Latin lover, the *mafioso*, the *maschio italiano*, and the *mammone*). Students will deepen their knowledge of competing notions of masculinity through exposure to alternative ways of ‘being a man’. We will focus primarily on male protagonists in ‘crisis,’ especially men who perform ‘failing’ masculinities: absent fathers, fallen patriarchs, ‘feminized’ men, impotent lovers, and isolated elders.

**2021 Spring**

**ITA 101, *Elementary Italian I* (2 sections, online synchronous)**

Units 1-4 of *Sentieri*

**ITA 102, *Elementary Italian II* (2 sections, online synchronous)**

Units 4-7 of *Sentieri*

**ITA 375, *Topics in Italian Cinema* (taught in English, online synchronous)**

**Screening “Male Crises”: Italian-Style**

Course Website: <https://ldolasinski.wixsite.com/website-5>

Class Twitter Feed: <https://twitter.com/italyonscreen>

Through the medium of film, we will explore the ways in which patriarchal family structures, fascism, and mafia culture have influenced, and continue to inform, dominant conceptions of masculinity in Italy. Masculinity will be treated as a performative construct, shaped by evolving socio-cultural and political concerns. The films screened will span several decades and cross multiple genres in order to trace the various ways mediated performances of masculinity sustain, destabilize, satirize, and/or revise stereotypes of Italian masculine identity (the Latin lover, the *mafioso*, the *maschio italiano*, and the *mammone*). Students will deepen their knowledge of competing notions of masculinity through exposure to alternative ways of ‘being a man’. We will focus primarily on male protagonists in ‘crisis,’ especially men who perform ‘failing’ masculinities: absent fathers, fallen patriarchs, ‘feminized’ men, impotent lovers, and isolated elders.

**2020 Fall**

**ITA 101, *Elementary Italian I* (online synchronous)**

Units 1-4 of *Sentieri*

**ITA 261, *Italian Society in Film* (taught in English, 2 sections, online synchronous)**

Course Website: <https://ldolasinski.wixsite.com/website-2>

Class Twitter Feed: <https://twitter.com/italyonscreen>

Modules: 1) Work & the Economy, 2) Organized Crime & Outlaws, 3) Migrants & Second-generation Italians & 4) Queer Identities

**Bucknell University  
2020 Spring**

**ITAL 101, *Elementary Italian I***

Units 1-5 of *Parliamo italiano!*

Instruct & advise T.A. (recitation leader) on best teaching practices

**ITAL 104, *Intermediate Italian II***

*Nuovo Magari* & *Io e te* (N. Ammaniti)

Instruct & advise T.A. (recitation leader) on best teaching practices

**ITAL 295, *Topics in Italian Studies* (taught in English)**

**Viewing Italy in 20/20**

Course Website: <https://ldolasinski.wixsite.com/website>

Class Blog: <https://viewingitalyin2020.home.blog/>

Modules: 1) Queer Identities & Communities, 2) Aging & Youth Identities, 3) Migrants & Second-generation Italians  
Meets Global Connections Requirement

Special sessions: Skype conversations with Julia Heim (University of Pennsylvania), Sole Anatrone (Vassar College), and Amir Issaa (rap artist, author, and activist); visit to Dickinson College (Saviano lecture); screening of *Vergine giurata* (L. Bispuri, 2015) at Campus Theatre in Lewisburg, PA

**2019 Fall**

**ITAL 101, *Elementary Italian I***

Units 1-5 of *Parliamo italiano!*

Instruct & advise T.A. (recitation leader) on best teaching practices

**ITAL 103, *Intermediate Italian I***

Units 11-13 of *Parliamo italiano!* & *Pinocchio* (C. Collodi)

Revised assessments and writing assignments; incorporated mini writing workshops; integrated social reading component (Twitter)

Instruct & advise T.A. (recitation leader) on best teaching practices

**ITAL 205, *Discovering Italy***

Writing and grammar intensive course featuring *Io non ho paura* (N. Ammaniti, 2001) and texts (readings, music, films, etc.) on Fascism to the New Millennium

Meets Writing-in-Discipline Requirement

Revised course sequence, assignments, and recitation sessions with Prof. Bernhard Kuhn (instructor of another section of ITAL 205)

**The University of Pittsburgh**

**2019 Summer**

**ITAL 0110/1111, *Modern Italy: Rome/ Reading (in) Italy***

(5<sup>th</sup>/6<sup>th</sup> Semester Italian language and culture course taught in the context of contemporary Italian immigration in Rome, Italy)

Course Website: <https://ldolasinski.wixsite.com/mysite-1>

Content: migrant and second-generation literature, music, media, art, and advocacy (i.e. Igiaba Scego, Ribka Sibhatu, Amir Issaa, Mahmood, L'Orchestra di Piazza Vittorio, Pink Refugees, Amara Lakhous)

Special sessions: excursions to Testaccio, Ostiense, the MAAM Museum (museum containing more than 300 art installations and residence to migrant-squatters), Tor Pignattara (multiethnic neighborhood), Ararat (Kurdish cultural center), the Galata-Museo del Mare (Migration Museum in Genova, Italy), Mahmood concert at the MAXXI, rap workshop and walking tour with Amir Issaa

**Dickinson College**

**2019 Spring**

**ITAL 231, *Intermediate Italian II (2 sections)***

**Reading and Writing Contemporary Italian Culture**

Writing and grammar intensive course featuring *La meglio gioventù* (M. Tullio Giordana, 2003) and *Io non ho paura* (N. Ammaniti, 2001)

Meets Writing-in-Discipline Requirement

Collaborated with undergraduate Writing Associates to organize mini lessons on best practices for online resources (dictionaries & translators), review prompts and grading rubrics, and organize peer review sessions on writing assignments

**2018 Fall**

**ITAL 232, *Intermediate Italian II (2 sections)***

**Reading and Performing Italian Texts- Migrant Media: Narrating Experiences 'on the Margins' of Italy**

Meets Global Diversity Requirement

Exposed students to authentic texts of a usually non-literary nature (i.e. films, documentaries, interviews, graphic novels, performative pieces, musical compositions, graffiti, and art installations)

Special sessions: rap workshop with Amir Issaa, sessions on interview etiquette and recording equipment, sessions on iMovie and Audacity, trip to Lancaster, PA to interview Italians residing in the USA, documentaries screened at Dickinson Documentary Film Festival (*examples available upon request*)

**ITAL 201, *Intermediate Italian I***

Reading and Writing Contemporary Italian Culture

Course Packet

Food Studies Elective & Sustainability Connections Requirement

**Indiana University  
2018 Spring**

**M-250 (2 sections), *Intermediate Italian II***

Course taught with *Paese che vai* (E-book by L. Dolasinski, S. Dallavalle, L. Gemmani, I. Magni, C. Paltrinieri; edited by K. Serafin)

Co-designed course

**M-215, *Accelerated Second-Year Italian***

Course taught with and *Sentieri*; co-designed course

**2017 Fall**

**M-300, *Italian Conversation and Diction***

**Taught in the context of contemporary Italian cinema**

Course taught with *Sequenze: Italian through Contemporary Film* (E. Dossena and S. Dupont, 2016), Co-designed course

**M-100, *Elementary Italian I***

Course taught with *Sentieri*

Developed teaching materials, assessments, and grading rubrics

**M-100 Online, *Elementary Italian I***

Course taught with *Sentieri*

Developed teaching materials, assessments, and grading rubrics

**2016 Fall**

**CLLC-L 110 *TEXT, IMAGE, SOUND, Projecting the Immigrant Body-* for Collins' Living-Learning Center.**

Designed course

Competitive selection process, including: (a) application review (syllabus, proposal form, fund allocation proposal, cv, recommendation letters); (b) finalists interviewed by, and invited to teach a mock lesson for, the Collins' Board of Educational Programming

**\*course accepted, but declined in order to accept a 2016-17 *College of Arts and Sciences Dissertation Fellowship***

**2016 Summer**

**M-200 Online, *Intermediate Italian I***

Course taught with *Sentieri*

Developed teaching materials, assessments, and grading rubrics

**2016 Spring**

**M-455, *The Best of Italian Cinema*, Graduate Assistant to A. Vitti**

**M-311, *Traditional and New Comedy Italian Style*, Graduate Assistant to A. Vitti**

Prepared materials, led discussions, taught lessons, advised students, carried out logistical tasks in preparation for the 7<sup>th</sup> *Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema*

- 2015 Fall                    **M-500, *Il cinema di Pier Paolo Pasolini*, Graduate Assistant to A. Vitti**  
**M-238, *Fellini: From Realism to Fantasy*, Graduate Assistant to A. Vitti**
- 2015 Spring                **M-150, *Elementary Italian II***  
Course taught with *Sentieri*  
Developed course materials and assessments; helped facilitate co-curricular activities
- 2014 Fall                    **M-100, *Elementary Italian I***  
Course taught with *Sentieri*  
Developed course materials and assessments; helped facilitate co-curricular activities

#### Youngstown State University

- 2013 Spring                **Italian 2600, *Intermediate Italian*, Part-Time Instructor**  
2012 Fall                    **Italian 2600, *Intermediate Italian*, Part-Time Instructor**  
Course taught with *Avanti*  
Designed course materials, assisted with visits to the opera and the Butler Institute of American Art

#### Youngstown Metro State College

- 2013 Spring                **Italian 1550, *Elementary Italian*, Part-Time Instructor**  
Designed course

#### Lowellville High School

- 2013 Spring                **Italian I-IV, *Elementary- Advanced Italian*, Full-Time Instructor**  
Developed curricula, course materials, and assessments; organized Italian language club events

#### The University of Pittsburgh

- 2012 Summer              **ITAL 0002, *Intermediate Italian***  
2012 Spring                **ITAL 0002, *Intermediate Italian***  
2011 Fall                    **ITAL 0001, *Elementary Italian***  
2011 Spring                **ITAL 0002, *Intermediate Italian***  
2010 Fall                    **ITAL 0001, *Elementary Italian***  
Courses taught with *Sentieri*  
Developed course materials and assessments, helped facilitate co-curricular activities and Tavola italiana

#### SERVICE AT UGA

- 2023-            Bocce Social, 19 April  
Co-organized event, designed promotional materials
- 2023-            Film screening: *La mafia uccide solo d'estate*, 29 March  
Co-organized event, worked with media services to obtain a subtitled copy of the film, purchased snacks for event, designed promotional materials
- 2023-            Carnevale mask-making workshop, 20 February  
Co-organized event, purchased mask-making materials, designed [interactive mini lesson](#) on Carnevale, designed promotional materials
- 2023-            Cooking demonstration, 17 February  
Organized an interactive cooking demonstration on *tortelli maremmani* with ricotta and spinach for ITA 1002 students with [Chef Massimo Mariano](#)
- 2023-            Sanremo Social, 13 February  
Co-organized event

- 2023- Create and manage a [spreadsheet with Italian films and television series](#) available on popular streaming series for ITA program
- 2022- Create and manage Spotify playlists features a range of Italian musicians for ITA program
- 2022- Tavola  
Attend weekly tavola Italian language table, created promotional materials for Instagram
- 2022- [Instagram](#)  
Social media page created and co-managed with Dr. Samantha Gillen

## ADDITIONAL SERVICE

- 2021- Faculty Mentor, *NeMLA Job Clinic*  
Provide one-on-one mentorship to graduate students/ early career scholars on C.V., Cover Letters & Mock Interviews
- 2020- Managing editor, *Gender/ Sexuality/ Italy* (<http://www.gendersexualityitaly.com/>)  
Copy-edit book reviews, film reviews, and articles for “continuing discussions” and “open contributions” sections, update logs, contact publishing houses for copies of books and cover images, serve as an intermediary between authors, reviewers, and *g/s/i* editorial staff
- 2019-202 Manage and Design Content for [Italian Studies Instagram Page](#) at SUNY New Paltz
- 2019- Ad hoc reviewer, *The Italianist Film Issue*
- 2019-20 Session evaluator, Italian language and culture proposals, ACTFL Convention  
Complete submission review tutorial; review and evaluate a variety of sessions (45-minute stand-alone sessions, 15-minute research-oriented papers and practice-oriented papers) with ‘Call for Proposals Rubric’
- 2018-20 Assistant editor, *Gender/ Sexuality/ Italy* (<http://www.gendersexualityitaly.com/>)  
Copy-edit book reviews, film reviews, and articles for “continuing discussions” and “open contributions” sections, update logs, contact publishing houses for copies of books and cover images, serve as an intermediary between authors, reviewers, and *g/s/i* editorial staff
- 2017-18 Indiana University *Center for Language Excellence*, Steering Committee  
One of 6 lecturers nominated to design campus-wide teaching workshops for foreign language faculty, including “Teaching Pet Peeves: A Roundtable,” “Creating an Online Professional Portfolio,” “Differentiating Assessment and Instruction,” “Modifying Traditional Teaching Materials for the Online Classroom”  
Spearheaded an interactive workshop series on “Accessibility in the Foreign Language Classroom” (in collaboration with the Office of Disability Services for Students, the Department of Speech Pathology, and the Department of Occupational Therapy)
- 2018 Team Leader, Communication Committee for Second/Foreign Language Share Fair, “Engaging with Language in Real Life: Using Campus, the Community, and the Internet as Language Tool,” Indiana University, 6 April  
Invite keynote speaker, co-edit call for presentation proposals, distribute promotional posters, distribute call for presentation proposals
- 2018 Introduction and screening of *Alì ha gli occhi azzurri* (Claudio Giovannesi, 2012), *Migrazioni: A Day on Italian Migrations*, FRIT, Indiana University, 10 April

- 2017 Introduction to “Ti vorrei sollevare” (Elisa, 2009), *Festival Italiano*, Indiana University, 9 November
- 2017 Panelist and Organizing Committee, “Language Faculty Pet Peeve Roundtable,” Center for Language Excellence Indiana University, 27 September
- 2017 FRIT Orientation for new Associate Instructors, Indiana University  
Model inductive and deductive vocabulary instructions; model 3 examples of warm-up activities in cultural context; provide AI’s with a list of media resources to enhance language instruction; help AI’s create lessons plans for the first week of classes, 14-18 August
- 2014-16 GSO Representative, FRIT, Indiana University  
Attend faculty meetings and serve as intermediary between FRIT graduate students and faculty members, co-organize biannual FRIT Graduate Symposium, co-organize biannual FRIT Graduate Professionalization Workshop
- 2016 Introduction to and presentation of *La sconosciuta* (Giuseppe Tornatore, 2006), *Circolo Film Series*, Indiana University, 4 March
- 2016 Introduction to and presentation of *Cover Boy: L’ultima rivoluzione* (Carmin Amoroso, 2006), *Circolo Film Series*, Indiana University, 15 April
- 2016 Translated a portion of, and reviewed translations for, *Blaxploitalian* (Fred Kudjo Kuwornu, 2016), <http://www.blaxploitalian.com>
- 2015 Invited to teach introductory Italian language lesson at IU Global Village, Indiana University, 16 October
- 2015 “Mafia, Masculinity, Male Melodrama,” by Dr. Dana Renga, The Ohio State University. Introduced the speaker and led the Q&A session at Indiana University Graduate Student Colloquium, 11 April
- 2014 Film Series with Italian-Ghanaian filmmaker Fred “Kudjo” Kuwornu. Introduced the event and director. Opened the series with an introduction to *18 Ius Soli* and led the following Q&A session. Indiana University, 17-19 November
- 2013 Youngstown State University course on Global Cinema. Invited to teach a lesson on neorealism by World Cinema instructor, Dr. Smith, Fall 2013
- 2013 Presenter, Film Screening of *L’industriale* (Giuliano Montaldo, 2011). Introduced the film at the Italian Film Festival USA, Pittsburgh sector. The University of Pittsburgh, 4 April-3 May
- 2008-10 Taught Italian to kindergarten and elementary students in afterschool program through the Ohio State University, initiated by Janice Aski, Ph.D., Indianola Alternative Elementary School, Columbus, Ohio

## PROFESSIONAL DEVELOPMENT

- Winter 2023 AAIS CRDM Studies Caucus Roundtable, “Pedagogies of Critical Race, Diaspora, and Migration Studies in Italian Studies,” 17 February
- Winter 2023 AATI Webinar, “[March Music Madness](#),” by Antonino Bondi
- Winter 2023 AATI Webinar, “Come usare l’arte nella classe d’italiano,” by Maura Garau, 21

	January
Summer 2022	Keys to UGA: New Faculty Academy, UGA, ZOOM, 4-5 August
Summer 2022	New Faculty Orientation, UGA, 2-3 August
Spring 2021	AATI Webinar, “Black Italians and Digital Culture in Contemporary Italy,” Fred Kudjo Kuwornu, 3 February
Fall 2020	AATI Webinar, “Creating Inclusive Distance Courses: Teaching Black Italy,” Camilla Hawthorne, 26 October
Summer 2020	AATI Webinar, “Quick Tips to Help Optimize Your Distance Learning Course,” with Teresa Lobalsamo, 17 August
Summer 2020	AATI Webinar, “Using FlipGrid in the World Language Classroom,” with Melissa J. Wells, 15 August
Summer 2019	Participant, Workshop on the Teaching of Writing, Facilitators, Deirdre O’Connor and Peg Cronin, Bucknell University, 5-13 August
Summer 2019	Student, Private Lessons on Diction with the Linklater Method, Rome, Italy
Spring 2019	Participant, “Best Practices for College Teaching: Lessons from the CPC Teaching Center Directors and From Award-Winning Teachers,” Dickinson College, 26 January
Spring 2019	Participant, “Syllabus and Course Design Collaboratory,” Dickinson College, 17 January
Fall 2018- Spg 2019	Participant, Faculty Writing and Support Group, Dickinson College
Fall 2018	Participant, “Maintaining Work-Life Balance,” Steve Riccio, Lecturer in International Business and Management, Dickinson College, 30 August
Fall 2018	Participant, “Joining a Faculty Planning, Writing, and Support Group,” Noreen Lape, Associate Provost of Academic Affairs & Director of the Writing Program, Dickinson College, 30 August
Summer 2018	Participant, Accommodation Training Session, The Office of Disability Services, Dickinson College, 23 August
Summer 2018	Participant, “Shifting Perspectives: How to Adapt the Language Classroom to Hybrid and Online Course Modalities,” Center For Language Excellence, Indiana University, 7-11 May
Spring 2018	Participant, “‘Performative Teaching’ in the Foreign Language Classroom,” Center for Language Excellence, Indiana University, 7 March
Spring 2018	Participant, “Flipping the Classroom,” Center for Language Excellence, Indiana University, 22 March
Spring 2018	Participant, Italian Summit: The Future of Italian in Ohio High Schools and Universities, Department of French and Italian, the Ohio State University, with support from the <i>Istituto di Cultura Italiana</i> in Chicago, Columbus, Ohio, 12 February

Fall 2017	Participant, “Part 2: Workshop on ePortfolios for Language Teaching,” Center for Language Excellence, Indiana University, 1 November
Fall 2017	Participant, “Part 1: Workshop on ePortfolios for Language Teaching,” Center for Language Excellence, Indiana University, 23 October
Fall 2017	Participant, Faculty Writing Group, Indiana University, Bloomington, Indiana
Spring 2016	Co-organizer and participant, FRIT Graduate Professionalization Workshop, Indiana University, Bloomington, Indiana
Summer 2014	Participant, workshop on film directing taught by Roberta Torre, Middlebury at the Mills, 10 hours
Summer 2014	Participant, workshop on screenwriting taught by Roberta Torre, Middlebury at the Mills, 10 hours
Fall 2012	Participant, Teaching Italian. A Symposium/Workshop for Instructional Materials. Meeting V: Culture at the Core of Unit Planning, Montclair State University, Montclair, NJ, 7 Professionalization Hours
Summer 2012	Participant, Youngstown State University School of Psychology Summer Institute, “The Beyond Access Model: Promoting Membership in the General Education Classroom for Students Diagnosed with ASD and Other Significant Disabilities,” Youngstown State University, Youngstown, OH, 5.5 hours for continuing education for ODE licensure

## RELEVANT LANGUAGES

English: Native

Italian: Native/Near-native proficiency

Spanish: Professional reading proficiency

French: Professional reading proficiency

## AFFILIATIONS

**American Association for Italian Studies (AAIS)**

**American Association of Teachers of Italian (AATI)**

(Scholarly Interest Groups: Cinema, Women’s and Gender Studies Caucus)

**Modern Language Association (MLA)**

(Forums: 20th- and 21st-Century Italian, Visual Culture, Postcolonial Studies, Women’s and Gender Studies, Age Studies, Disability Studies)

**Northeast Modern Language Association (NeMLA)**

**Society for Cinema and Media Studies (SCMS)**

(Scholarly Interest Group: Transnational Cinema)