

CURRICULUM VITAE

GIOIA ANGELETTI

Associate Professor of English Literature

University of Parma

Department of Humanities, Social Sciences and Cultural Industries

Parma, Italy

gioia.angeletti@unipr.it

1. EDUCATION AND EMPLOYMENT

1993-1997: Ph.D. in “Scottish Literature” obtained on 9 July 1998 at the University of Glasgow, UK.

1989-1993: BA Degree in “Modern Foreign Languages and Literatures”, University of Bologna, Italy, obtained on 15 July 1993 (top grade: 110/110 *cum laudem*).

Current employment

Since 1 March 2015: Associate Professor of English Literature, University of Parma, Italy.

2014: Italian National Scientific Qualification (ASN) for Associate Professor of English Literature.

2020: Italian National Scientific Qualification (ASN) for Full Professor of English Literature.

Previous employment

From 1 November 2010 to 1 March 2015: Senior Lecturer of English Literature, University of Parma, Italy.

2007-2010: Lecturer of English Literature, University of Parma, Italy.

2004–2007: Temporary Lecturer of English Literature, University of Parma, Italy.

2002–2005: Research fellow, University of Bologna, Italy.

1999–2001: Post-doctoral fellow University of Bologna, Italy.

1998–1999: Temporary Lecturer of English Literature, University of Bologna, Italy.

1997–1998: English Language Assistant, University of Bologna, Italy.

1996-1997: part-time teacher, Department of Adult and Continuing Education and tutor of Scottish Literature, Department of Scottish Literature, University of Glasgow, UK.

Fellowships, scholarships and awards

January – September 1992: Erasmus Scholarship awarded by the University of Bologna for an exchange in the Department of Scottish Literature and Department of English Literature, University of Glasgow, UK.

1994-1996: Fellowship awarded by the University of Bologna, Italy, and funded by the Italian Ministry of Foreign Affairs for specialized studies abroad.

1994-1996: Major Scottish Studentship awarded by SAAS (Student Awards Agency for Scotland).

1995-1996: Research Support Award granted by the Faculty of Arts, University of Glasgow, UK.

July 2002: SUISS (Scottish Universities International Summer School) fellowship.

October – November 2002: OIP (Office of International Programs) Fellowship, Brown University, Providence, RI, US.

January – March 2004: Visiting Research Fellowship awarded by the Institute for Advanced Studies in the Humanities (IASH), University of Edinburgh, UK.

18 June – 17 September 2005: “Marco Polo” scholarship awarded by the University of Bologna, Italy, in support of research at the Huntington Library, San Marino, California, US.

8 June – 17 September 2005: Michael J. Connell Foundation and Mayers Fellowship awarded by the Huntington Library, San Marino, California, US.

April 2020: Visiting Research Fellowship awarded by the Institute for Advanced Studies in the Humanities (IASH), University of Edinburgh, UK.

2. RESEARCH

Lines of research

- 1) Scottish literature: Romantic drama (women's drama; drama and national identity); Literature of migration and exile; Romantic and contemporary Gothic fiction; Victorian poetry; Contemporary Scottish drama and theatre (in particular, by women).
- 2) Romantic English poetry and drama: Byron; women's writing; Orientalist drama and theatre; popular, *illegitimate* theatre and drama.
- 3) Migration literature and transculturality (in particular Anglo-Italian relations in literature and culture)

PUBLICATIONS

Authored books

Eccentric Scotland: Three Victorian Poets. James Thomson ("B. V."), John Davidson and James Young Geddes (Bologna: CLUEB, 2004). ISBN 978-88-4912-120-9 [reviewed by Carla Sassi in *Il Tolomeo. Articoli, recensioni e inediti delle Nuove Letterature*, No. 9, 2005].

Teorie target-oriented della traduzione poetica: trans-creazione e riscrittura dell'alterità (Lugo: Associazione Culturale "Il bradipo", 2004). [reviewed by Beatrice Battaglia in *La questione Romantica*, voll. 15/16, 2007].

Lord Byron and Discourses of Otherness: Scotland, Italy, and Femininity (The Roan, Kilkerran, Scotland: Zeticula-Humming Earth, 2012) Series ed. by Andrew Hook: Perspectives: Scottish Studies of the long Eighteenth Century Series. ISBN 978-1-84622-038-8 [reviewed by Serena Baiesi in *La questione Romantica*, Volume 7, n. 1-2, 2017]

Nation, Community, Self: Female Voices in Scottish Theatre from the Seventies to the Present (Milano: Edizioni Mimesis; collana Mimesis International, 2018) [reviewed by Andrew Hook in *Scottish Review*, Wednesday 12 August 2020, <https://www.scottishreview.net/AndrewHook533a.html>]

In-fieri book projects

Scottish Borderers and Migration Literature: Thomas Pringle, John Leyden and Mungo Park.

Anne Marie di Mambro's Tally's Blood. SCOTNOTES, Association for Scottish Literary Studies (ASLS).

[with Maria Elena Capitani] David Greig's rewriting of classical tragedy, Shakespeare and various 20th-century and contemporary authors (for de Gruyter series "Contemporary Drama in English Studies").

Edited books

"Esotismo/Orientalismo", vols 12/13 Spring/Autumn 2002 of the journal *La questione Romantica* (Napoli: Liguori, 2004). ISBN 88-207-3774-4 ISSN 1125-0364

Emancipation, Liberation, and Freedom: Romantic Drama and Theatre in Britain (1760-1830) (Parma: MUP, 2010). ISBN 978-88-7847-319-5 [reviewed by Laeticia Rovecchio Antón in *Anagnórisis*, Número 2. Diciembre, 2010. <http://anagnorisis.es/pdfs/num2.pdf>].

Joan Ure, Come una ragazzina e Riprenditi la tua costola! Italian edition of Joan Ure's plays *I See Myself as This Young Girl* (trans. by Gioia Angeletti) and *Take Your Old Rib Back, Then* (trans. by Valentina Poggi). (Rimini: Panozzo Editore, 2010). ISBN 978-88-7472-133-7

[with Nicoletta Cabassi] *Guerra e scrittura*, vol. 6 (2009-2010) of the journal *La Torre di Babele* (Parma: MUP 2010). ISSN 1724-3114

[with Maria Valero] *Scienza e fantascienza*, vol. 10 of the journal *La Torre di Babele*: (Parma: MUP, 2014) ISSN 1724-3114

[with Diego Saglia and Giovanna Buonanno] *Remediating Imagination: Literature and Culture in Britain from the Renaissance to the Postcolonial* (Roma: Carocci, 2016). ISBN 978-88-430-7544-7

[with Diego Saglia and Giovanna Buonanno] *Remediating Texts and Contexts from Shakespeare to the Present* (LAP Lambert Academic Publishing, 2017). ISBN 978-620-2-00701-6

[with Simonetta Valenti], *Metamorfosi del teatro*, vol. 14 of the journal *La Torre di Babele* (Parma: MUP, 2018) ISSN 1724-3114.

[with Lilla Maria Crisafulli], *East/West Encounters in Literature and Culture*. Vol. 10, n. 1-2 (January-December 2018) of the journal *La Questione Romantica* (Napoli: Liguori, 2019). ISSN 1125-0364.

[with Michael Bradshaw] *Migration and Refuge*. Numero monografico della rivista di fascia A *La Questione Romantica*. In progress.

Critical editions (in progress)

[with Corrado Truffelli] *Racconti di un esule in Inghilterra: i Blackgown Papers di Antonio Gallenga* (Parma: MUP).

Marcella Evaristi. Commedia (Ledizioni, Milano).

Journal articles and book chapters

“Hogg’s debt to William Tennant. The Influence of “Anster Fair” on Hogg’s poetry”, *Studies in Hogg and his World*, n. 6 (1995), pp. 22-32.

“Two Cities of Dreadful Night: James Thomson (‘B.V.’)’s London and Giacomo Leopardi’s Recanati”, *La questione Romantica*, n. 3/4 Primavera 1997: “Orrore e Terrore” (1998), pp. 155-167.

“James Hogg e ‘The Ettrick Shepherd’: un poeta dai molteplici volti”, *In Forma di Parole*. n. IV (ottobre, novembre, dicembre 1998): “Bards” e “Makars”; *Poesia Scozzese attraverso i secoli*, a cura di Valentina Poggi, pp. 159-162.

“Luci e ombre, fede e dubbio: la dialettica di James Thomson (‘B.V.’)”, *In Forma di Parole*. n. IV (ottobre, novembre, dicembre 1998): “Bards” e “Makars”; *Poesia Scozzese attraverso i secoli*, a cura di Valentina Poggi, pp.183-188.

“Giacomo Leopardi and Scottish literature: Some Parallels and Influences”, in *Odd Alliances. Scottish Studies in European Contexts*, ed. by Kirsteen Stirling and Neil McMillan (Glasgow: Cruithne Press, 1999), pp. 66-80.

“Imitare e rivedere la tradizione con la parodia: l’esempio di Wendy Cope”, *Leggere Donna*, n. 87 (luglio-agosto), 2000, pp. 28-30.

“The Poetry of John Davidson: Tradition and Innovation Between Victorianism and Modernism”, *Rivista di Studi Vittoriani*, n. 10 (July 2000), pp. 71-91.

“From Place to Topos: Byron’s Italy as Exotic Discourse. Women and Places of the Mind”, in *Immaginando l’Italia: itinerari letterari nel romanticismo inglese*, a cura di Lilla Maria Crisafulli (Bologna: CLUEB 2002), pp. 183-202.

“Le donne “riscrivono” gli uomini: gli esempi di Anna Seward e Lady Caroline Lamb”, in *Poetesse Romantiche Inglesi: Identità, Genere e Revisione*, a cura di Lilla Maria Crisafulli e Cecilia Pietropoli (Roma: Carocci Editore, 2002), pp. 291-313.

“Tradurre i giornali”, in *Manuale di traduzioni dall’inglese*, a cura di Romana Zacchi e Massimiliano Morini (Milano: Bruno Mondadori, 2002), pp. 113-124.

“Desire of Venice, desire for Venice, desire in Venice: la Venezia di Byron tra esperienza vissuta e reverie simbolica”, in *Marble Wilderness. Motivi di viaggio di Inglesi in Italia*, a cura di Mauro Pala (Cagliari: CUEC, 2002), pp. 85-130.

“Anna Seward (1742-1809)”, in *Antologia delle poetesse romantiche inglesi*, a cura di L. M. Crisafulli, 2 vols (Roma: Carocci Editore, 2003), vol. I, pp. 33-42.

“Amelia Alderson Opie (1769-1853)”, in *Antologia delle poetesse romantiche inglesi*, a cura di L. M. Crisafulli, 2 vols (Roma: Carocci Editore, 2003), vol. I, pp. 533-541.

“Lady Caroline Ponsonby Lamb (1785-1828)”, in *Antologia delle poetesse romantiche inglesi*, a cura di L. M. Crisafulli, 2 vols (Roma: Carocci Editore, 2003), vol. II, pp. 753-759.

“Elizabeth Barrett Browning (1806-1861)”, in *Antologia delle poetesse romantiche inglesi*, a cura di L. M. Crisafulli, 2 vols (Roma: Carocci Editore, 2003), vol. II, pp. 995-1008.

“Revisione e sovversione del canone: esempi di parodia e comicità nella scrittura femminile”, *Argo: Segni di donna*, n. VIII (2003), pp. 46-48.

“Editoriale”, *La questione Romantica*, Numeri 12/13 Primavera/Autunno 2002: “Esotismo/Orientalismo” (2004), pp. 9-13.

“Generic Hybridism and Narrative Ventriloquism in Elizabeth Hamilton’s *Translations of the Letters of a Hindoo Rajah* (1796)”, *La Questione romantica*, Numeri 12/13 Primavera/Autunno 2002: “Esotismo/Orientalismo” (2004), pp. 29-47.

“Mariana Starke’s *The Widow of Malabar* (1790): Orientalist Discourse in Romantic Women’s Drama”, *La questione Romantica*, n. 14 Primavera 2003: *Il dramma storico delle donne tra Rivoluzione e Restaurazione* (2005) pp. 55-72.

“‘I Feel the improvvisatore’: Byron, Improvisation, and Romantic Poetics”, in *British Romanticism in Italian Literature: Translating, Reviewing, Rewriting*, ed. by Laura Bandiera and Diego Saglia (Rodopi: Amsterdam-New York, 2005), pp. 165-180.

“John Davidson (1857-1909): ‘the Great Poet is Always a Man Apart’”, in *Alba Literaria*, a cura di Marco Fazzini (Venezia, Mestre: Amos Edizioni, 2005), pp. 387-402.

“James Thomson (“B.V.”): The Predicament of a Scot in London”, in *Alba Literaria*, a cura di Marco Fazzini (Venezia, Mestre: Amos Edizioni, 2005), pp. 403-420.

“Women Re-writing Men: the Examples of Anna Seward and Lady Caroline Lamb”, *Romantic Women Poets. Genre and Gender*, ed. by Lilla Maria Crisafulli and Cecilia Pietropoli (Amsterdam; New York: Rodopi, 2007), pp. 241-258.

“Scottish Women Playwrights: Gender and Performativity in Romantic Theatre”, in *Re-Visioning Scotland. New Readings from the Cultural Canon*, ed. by Carla Sassi and Lyndsay Lunan (Frankfurt am Main: Peter Lang, 2008), pp. 31-49.

“Il romanzo senza fine: dialoghi intertestuali e lector in fabula in *Weekend* (2006) di William McIlvanney”, *La Torre di Babele*, n. 5 (2008), pp. 95-109.

“Letteratura, nazionalità e regionalismo”, in *Manuale di letteratura e cultura inglese*, a cura di Lilla Maria Crisafulli e Keir Elam (Bologna: Bononia University Press, 2009), pp. 463-492.

“Introduzione: Il femminismo *sui generis* nel teatro di Joan Ure”, in *Joan Ure, Come una ragazzina e Riprenditi la tua costola!*, a cura di Gioia Angeletti e Valentina Poggi (Rimini: Panozzo Editore, 2010), pp. 7- 43.

“Negotiating Voices in Romantic Theatre: Scottish Women Playwrights, Gender and Performativity”, in *Women's Romantic Theatre and Drama: History, Agency, and Performativity*, ed. by Lilla Maria Crisafulli and Elam Keir (London: Ashgate, 2010), pp. 169-193.

“Introduction”, in *Emancipation, Liberation, and Freedom: Romantic Drama and Theatre in Britain (1760-1830)*, ed. by Gioia Angeletti (Parma: MUP, 2010), pp. 7-22.

“Debating Colonialism and Black Slavery on the Scottish Stage: Archibald Maclaren’s *The Negro Slaves* (1799)”, in *Emancipation, Liberation, and Freedom: Romantic Drama and Theatre in Britain (1760-1830)*, ed. by Gioia Angeletti (Parma: MUP, 2010), pp. 59-85.

“«...My heart flies to my head, / As Auld Lang Syne brings Scotland one and all»: Byron e l’eredità scozzese”, in *Quaderni del Premio Letterario Giuseppe Acerbi. Letteratura Scozzese*, a cura di Simona Cappellari, guest editors per la sezione scozzese Marco Fazzini e Carla Sassi, Introduzione di Giorgio Colombo (Verona: Edizioni Fiorini, 2010), pp. 74-77.

“Riletture e riscritture shakespeariane nel teatro scozzese contemporaneo: *Something in it for Ophelia* e *Something in it for Cordelia* di Joan Ure”, in *Padri nostri. Archetipi e modelli delle relazioni tra “padri” e “figlie”*, a cura di Saveria Chemotti (Padova: Il Poligrafo, 2010), pp. 205-247.

“Un palinsesto tra realtà e visione: Byron e l’eterotopia veneziana” in *Byron e il segno plurale: tracce del sé, percorsi di scrittura*, a cura di Diego Saglia (Bologna: Bononia University Press, 2011), pp. 237-271.

“Parodia e revisionismo nel teatro scozzese contemporaneo: la trilogia shakespeariana di Joan Ure”, in *De claris mulieribus: figure e storie femminili nella tradizione europea*, a cura di Diego Saglia e Laura Bandiera (Parma: MUP, 2011), pp. 373-410.

“A Scot in South Africa: Thomas Pringle and the Poetry of Exile”, in *Oltre i confini: testi e autori dell’esilio, della diaspora, dell’emigrazione*, a cura di Laura Dolfi (Parma: MUP, 2011), pp. 299-340.

“Orientalism in Drama”, in *Blackwell Encyclopedia of Romanticism (Drama)*, ed. by Frederick Burwick (Malden, USA; Oxford, UK: Wiley-Blackwell, 2012), pp. 946-956.

“Laughing Bravely in illegitimate theatres: the Comic Spirit in Romantic-era Slavery Plays”, in *Slavery: History, Fictions, Memory (1760-2007)*, ed. by Franca Dellarosa (Napoli: Liguori, 2012), pp. 95-126.

“‘The plantation owner is never wearing a kilt’: Historical Memory and True Tales in Jackie Kay’s *The Lamplighter*”, in *Within and Without Empire: Scotland Across the (Post)colonial Borderline*, ed. by Carla Sassi and Theo Van Heijnsbergen (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013), pp. 214-228.

“«So many jewels set in dirt»: Dickens, l’Italia risorgimentale e l’opera lirica in «All the Year Round»”, in *British Risorgimento: l’Unità d’Italia e la Gran Bretagna*, a cura di Lilla Maria Crisafulli (Napoli: Liguori, 2013), pp. 205-225.

“Postmodern Psychothrillers: Emma Tennant Rewrites James Hogg’s *The Private Memoirs and Confessions of a Justified Sinner*”, in *Crimelights Scottish Crime Writing – Then and Now*, ed. by Frauke Reitemeier and Kirsten Sandrock (Trier: Wissenschaftlicher Verlag Trier, 2015), pp. 221-239.

(with Ian Brown) “Cultural Crossings and Dilemmas in Archibald Maclaren’s Playwriting”, in *Gael and Lowlander in Scottish Literature. Cross-Currents in Scottish Writing in the Nineteenth Century*, ed. by Christopher MacLachlan and Ronald W. Renton (Glasgow: Scottish Literature International, 2015), pp. 41-55.

“Tradurre la poesia: riscrittura creativa e metamorfosi dell’alterità”, in *Tradurre il 900*, a cura di Laura Dolfi (Parma: MUP, 2014), pp. 59-97.

“From ‘the heightening of the beau ideal’ to ‘palpable things’: Byron, Clough and the Poetry of Experience”, *La questione Romantica*, vol. 5, n. 1-2: *Victorian Romantics* (2015), pp. 101-117.

““Remediating and Rewriting Greek Tragedy in Contemporary Scottish Theatre: Liz Lochhead’s Medea and David Greig’s Oedipus the Visionary”, in *Remediating Imagination: Literature and Culture in Britain from the Renaissance to the Postcolonial* (Roma: Carocci, 2016), pp. 237-248.

(con Giovanna Buonanno e Diego Saglia), “Introduction”, in *Remediating Imagination: Literature and Culture in Britain from the Renaissance to the Postcolonial*, ed. by Gioia Angeletti, Diego Saglia and Giovanna Buonanno (Roma: Carocci, 2016), pp. 9-12.

“Performing Cross-Cultural Relations, Identity and Conflict in Contemporary Scottish Theatre: Expatriate Italian Communities in Marcella Evaristi’s *Commedia* and Ann Marie di Mambro’s *Tally’s Blood*”, *IJOSTS (International Journal of Scottish Theatre and Screen)*, vol. 8 (2) (2015), pp.26–47, <https://ijosts.ubiquitypress.com/articles/abstract/202/>

“Embodied Otherness and Hybridity: David Greig’s *The Bacchae* and the Reprise of Ancient Greek Tragedy”, *Textus*, vol. XXX, n. 2 (2017), pp. 121-139.

“The Language of Resistance and the Power of the Female Voice in Sue Glover’s *Bondagers* (1991)”, *International Journal of Scottish Theatre and Screen (IJOSTS)*, 10 (2017), 40–56, <https://ijosts.ubiquitypress.com/articles/abstract/266/>

“The Third Space of Reading: Empathizing through Transcultural Conversations in Azar Nafisi’s *Reading Lolita in Tehran*”, *Libri e lettori (tra autori e personaggi). Studi in onore di Mariolina Bertini*, a cura di Maria Candida Ghidini, Laura Dolfi, Alba Pessini e Elena Pessini (Parma: Nuova Editrice Berti, 2017), pp. 69-80.

‘Byron’s Ethnographic Eye: the Poet among the Italians, in *Byron and Italy*, ed. by Diego Saglia and Alan Rawes (Manchester: Manchester University Press, 2017), pp.44-60.

““It is neither within my province, nor in my power, to explain”: Mungo Park's *Travels in the Interior Districts of Africa* and the Unsolved Ambiguities of Scotland's Colonial Discourse”, *La Torre di Babele*, n. 13 (2017), pp. 23-44.

(con Giovanna Buonanno e Diego Saglia), “Introduction”, in *Remediating Texts and Contexts from Shakespeare to the Present*, ed. by Gioia Angeletti, Diego Saglia and Giovanna Buonanno (LAP Lambert Academic Publishing, 2017), pp. 7-10.

“All those ancient stories that had their dark souls located in woods”: Rural Gothic, Scottish Folklore and Postmodern Conundrums in James Robertson’s *The Testament of Gideon Mack*, in *Regional Gothic*, ed. by R. Heholt and W. Hughes (The University of Wales Press, 2018), pp. 81-98.

“Outside the Love of Men: The Ladies of Llangollen, Anna Seward and Female Friendship”, in *Romantic Dialectics: Culture, Gender, Theater*, ed. by Serena Baiesi and Stuart Curran (Bern: Peter Lang, 2018), pp. 117-134.

(con Simonetta Valenti), “Introduzione”, *Metamorfosi del teatro*, Numero 14 della rivista *La Torre di Babele* (Parma: MUP, 2018), pp. 7-10.

(con Lilla Maria Crisafulli) “Editors’ Introduction”, *La questione Romantica*, vol. 10, n. 1-2 (gennaio-dicembre 2018): “East/West Encounters in Literature and Culture” (2019), pp. 9-18.

“A Scottish Migrant in India: John Leyden, Between Enlightenment and Orientalism”, *La questione Romantica*, vol. 10, n. 1-2 (gennaio-dicembre 2018): “East/West Encounters in Literature and Culture” (2019), pp. 37-52.

““Closeted” discourses in private theatricals: the mystification of genre and audience in Christian Carstairs’ *The Hubble-Shue*”, in *Closet Drama: History, Theory, and Genre*, ed. by Catherine Burroughs (London and New York: Routledge, 2019), pp. 141-152.

“Resistance and Experimentation: The Ladies of Llangollen and Enlightenment Ideas of Progress and Improvement”, *Textus*, vol. XXXII, n. 3 (2019), pp. 173-193.

“Cadere e galleggiare: il mare nel secondo Canto del *Don Juan*”, in *Prospettive su Byron: luoghi, storie, modernità*, a cura di Gregory Dowling (Ravenna: A. Longo Editore, 2019), pp. 91-103.

“Shakespeare for Young People in Contemporary Scottish Theatre: Revisionist Plays by Liz Lochhead and Sharman Macdonald”, in *Worlds of Words: Complexity, Creativity, and Conventionality in English Language, Literature and Culture*, ed. by Roberta Ferrari, Sara Soncini, Fausto Ciompi, Laura Giovannelli (Pisa: Pisa University Press, 2019), pp. 153-164.

“Tradition and Revolution in Scottish Drama and Theatre: An Open Debate?”, *Skenè. Journal of Theatre and Drama Studies*, vol. 5, n. 2 (2019), pp. 183-192.

“Haunted Scottish Texts: the Legacy of James Hogg in James Robertson’s Intertextual Novels”, in *Gothic Metamorphoses across the Centuries*, ed. by Maurizio Ascari, Serena Baiesi and David Palatinus (Bern: Peter Lang, 2020), pp. 148-164.

“The Persistence of Romantic Poetics: ‘Spots of Time’ in Neil Gunn’s *Highland River*”, in *La questione Romantica*, vol. 12, n. 1-2 (gennaio-dicembre 2020): “L’arte del ricordo: Romanticismo e *cultural memory*” (2020), pp. 163-182.

“Voicing Reticence, Resistance and Resilience in *The History of Mary Prince, a West Indian Slave Related by Herself* (1831)”, in *Comparative Literary History of Modern Slavery*, Vol III: Slavery, Authorship and Literary Culture, ed. by Mads Anders Baggesgaard (Amsterdam: John Benjamins). In print.

“Elizabeth MacLennan (1938 –2015). *The Moon Belongs to Everyone: Making Theatre with 7:84*”, in *Women’s Theatre Theory and Dramatic Criticism*, ed. by Catherine Burroughs and J. Ellen Gainor (London and New York: Routledge). In print.

“Antichità romane in Scozia tra Sette e Ottocento: *The Antiquary* di Walter Scott”, in *Nerone e dintorni: Arrigo Boito e il culto dell’antichità romana tra XIX e XX secolo*, ed. by Marco Capra (Parma: MUP). In print.

“Gothic Legacies: The Byronic Hero from Villain to Vampire” [invited contribution], in *The Oxford Handbook of Lord Byron*, ed. by Alan Rawes and Jonathon Shears (Oxford: OUP). In progress.

“Fluctuating Reception: Byron’s ambivalent figurations and images of Germany”, *Prospero. Rivista di Letterature e Culture Straniere*. In progress.

“Introduzione: uno scrittore italiano a Londra”, in *Racconti di un esule in Inghilterra: i Blackgown Papers di Antonio Gallenga*, ed. by Gioia Angeletti (Parma: MUP). In progress.

“‘We will call it Carbonari’: *The Liberal*, Italy and Byron's Emancipatory Poetics”, in *Imprinting Anglo-Italian Relations in The Liberal*, ed. by Serena Baiesi and Lilla Maria Crisafulli (Bern: Peter Lang). In progress.

Encyclopaedic entries (Smith, Alexander; Carstairs, Christian; Wallace, Eglinton) for the *Edinburgh Biographical Dictionary of Scottish Writers*, ed. by Caroline McCracken-Flesher and Alan Riach (Edinburgh: EUP). In progress.

“Byron e i suoi traduttori romantici”, in *BYRON IN ITALIA : tra letteratura e politica*, ed. by Diego Saglia e Gregory Dowling (Bologna: Minerva Edizioni). In progress.

Reviews

“Editorial News. Review of the new editions of James Hogg”, *La Questione Romantica*, n. 2, “Nationalismo e Internationalismo” (1996), pp. 161-166.

Maureen Sangster, *Out of the Urn* and Anne MacLeod, *Standing by Thistles*, *Scottish Literary Journal. Supplement*, n. 47 (1997), pp. 59-65.

Ian Crockatt, *Flood Alert*, and Robert R. Calder, *Serapion*, *Scottish Literary Journal. Supplement*, n. 48 (1998), pp. 50-55

Suzanne Gilbert and Douglas S. Mack (eds), *James Hogg ('The Ettrick Shepherd')*, *Queen Hynde* (Edinburgh, Edinburgh University Press, 1998), *Il Tolomeo*, IV (1998/99), pp. 153-155.

Robert Crawford, *The Scottish Invention of English Literature* (Cambridge, Cambridge University Press, 1998), *Il Tolomeo*, IV (1998/99), pp. 150-152.

Diego Saglia, *Poetic Castles in Spain. British Romanticism and Figurations of Iberia* (Amsterdam, Editions Rodopi B. V., 1999), *La Questione Romantica*, n. 6 “Donne, Uomini” (1998), pp. 206-210.

James Robertson, *The Fanatic* (London: Fourth Estate Limited 2000), *Il Tolomeo* n. 5 (1999-2000), pp. 141-143.

Bridget Orr, *Empire on the English Stage, 1660-1714* (Cambridge: Cambridge University Press, 2001), *La Questione Romantica*, n. 10 “Aesthetics, Philosophy and Politics” (2001), pp. 170-175.

James Robertson, *Joseph Knight* (London: Fourth Estate Limited, 2003), *Il Tolomeo* n. 8 (2004), pp.135-137.

Silke Stroh, *Uneasy Subjects. Postcolonialism and Scottish Gaelic Poetry* (Amsterdam: Rodopi, 2011), *The Bottle Imp*, (Magazine published by the Association for Scottish Literary Studies – ASLS), Issue 12 (Fall 2012).

<http://www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/TBIIssue12/Angeletti.html>

Adam Roberts, Landor’s Cleanness. A Study of Walter Savage Landor (Oxford: Oxford University Press, 2014), *The BARS Review*, No. 49 (Spring 2017), pp. 10-12, <http://www.bars.ac.uk/review/index.php/barsreview/issue/view/8>

“James Hogg, *Confessioni di un peccatore eletto*”, *L’Indice dei libri del mese*, Aprile 2017 Anno XXXIV - N. 4 p. 19, <http://www.lindiceonline.com/>

Richard Lansdown, *Byron’s Letters and Journals. A New Selection* (Oxford, Oxford University Press, 2015), *The BARS Review*. In progress.

“Mite denuncia polifonica: William McIlvanney ‘Chi si rivede!’”, *L’Indice dei libri del mese*, marzo 2019 Anno XXVI - N. 3, p. 20, <http://www.lindiceonline.com/>

“Teppista a Edimburgo. Jenny Fagan, *Panopticon*”, *L’Indice dei libri del mese*, novembre 2019 Anno XXXVI - N. 11, p. 21, <http://www.lindiceonline.com/>

Translations

Italian translation of Nora Crook’s book chapter “The enigma of *A Vision of the Sea*, or ‘Who Sees the Waterspouts?’” (“L’enigma di *A Vision of the Sea*, ovvero ‘Chi vede le trombe marine?’”), in *Shelley e l’Italia*, a cura di Lilla Maria Crisafulli (Napoli: Liguori Editore, 1998), pp. 129-143.

Italian translation of James Hogg’s poems “Birniebouzle”, “Goodnight An’ Joy Be Wi’ You A”, “How Foolish Are Mankind”, *In Forma di Parole*, n. 4 (1998), pp. 122-133.

Italian translations of excerpts from James Thomson (‘B. V.’)’s *The City of Dreadful Night*, *In Forma di Parole*, n. 4 (1998), pp. 164-181.

Italian translation of John Davidson's *Fleet Street Eclogue. St. George's Day*, *In Forma di Parole*, n. 3 (1999), pp. 152-185.

"Maureen Sangster, Il rischio dello stile", Italian translation of a selection of Maureen Sangster's poems with Preface, *Tratti*, n. 55 (Autunno 2000), pp. 26-39.

"Anne MacLeod: Dicotomie", Italian translation of a selection of Anne Macleod's poems with Preface, *Tratti*, n. 56 (Primavera 2001), pp. 52-63.

Italian translation of *Semiotic Efficacy and the Effectiveness of the Text: From Effects to Affects*, ed. by Isabella Pezzini (Bologna: Brepols e Horizons Unlimited 2001).

Italian translation of Richard Cronin's book chapter "Felicia Hemans, Letitia Landon and 'Lady's Rule'" ("Felicia Hemans, Letitia Landon e il 'dominio della donna'"), in *Le poetesse romantiche inglesi*, a cura di Lilla Maria Crisafulli e Cecilia Pietropoli (Roma, Carocci Editore, 2002), pp. 249-276.

Italian translation of poems by Anna Seward, Amelia Opie, Lady Caroline Lamb and Elizabeth Barrett Browning, in *Antologia delle poetesse romantiche inglesi*, a cura di L. M. Crisafulli, 2 vols (Roma: Carocci Editore, 2003), vol. I: pp. 44-89, 542-585; vol. II: pp. 760-783, 1010-1033.

Italian translation with Preface of letters by Elizabeth Barrett Browning, Mary Shelley, Mary Wollstonecraft, Anna Seward, Queen Victoria, and Eleonor Butler, in *Lettere dall'Europa. Un secolo di corrispondenza al femminile*, a cura di Franca Zanelli Quarantini (Palermo: Sellerio editore, 2004), pp. 98-100, 221-222, 255-256, 287-290, 321-324, 467-469.

Italian translation of Giovanna Cosenza's journal article, "Come comunica Grillo: dal turpiloquio al linguaggio del corpo" / "Grillo's communication style: from swear words to body language", *Contemporary Italian Politics*, Vol. 6, Issue 1, 2014, pp. 89-101, <http://dx.doi.org/10.1080/23248823.2014.886417>

[with Diego Saglia and Gillian Mansfield] English translation of the book *Università di Parma. Un millennio di storia*, texts by Simone Bordini and Piergiovanni Genovesi, ed. by Annamaria Cavalli (Parma: MUP, 2015).

Funded individual and local team research projects

Individual

1993-1997: research on 19th-century Scottish poetry eventually leading to the PhD thesis, University of Glasgow, UK.

October – November 2002: research project on *English Women Writers of the Romantic Era: Representation and Self-representation through Language and Genre*, as part of a fellowship at the Brown University, US.

January – March 2004: research project on *Scottish Women Playwrights of the Romantic Era*, as part of a visiting research fellowship at the “Institute for Advanced Studies in the Humanities”, Edinburgh, UK.

June – August 2005: research project on *Women’s Contribution to the British Theatre and Drama of the Romantic Period*, as part of the “Michael J. Connell Foundation and Mayers Fellowship”, Huntington Library, San Marino, California, US.

Team

1998-2001: Departmental project, *Women and Europe between 1750-1850* (coordinator: Lilla Maria Crisafulli, Department of Modern Languages and Literatures, University of Bologna, Italy). Participating member. Individual contribution: Romantic women poets.

2001-2003: Departmental project, *Women’s Drama and the experimentation of theatrical genres in Romantic Europe* (coordinator: Lilla Maria Crisafulli, Department of Modern Languages and Literatures, University of Bologna, Italy). Participating member. Individual contribution: Romantic women playwrights in England and Scotland.

2003-2005: Departmental project, *European cultural identity and literary and dramatic genres from the early modern period to the nineteenth century* (coordinator: Lilla Maria Crisafulli, Department of Modern Languages and Literatures, University of Bologna, Italy). Participating member. Individual contribution: creation of materials for a hypertext on Romantic-period theatre.

2005: local university project (ex-60%), *Romantic theatre and otherness: black figures* (coordinator: Giovanna Silvani, University of Parma, Italy). Participating member. Individual contribution: black figures in Romantic-period popular and illegitimate theatre.

2006-2007: local university project (ex-60%), *Theatre and gender in the eighteenth and nineteenth centuries: female black figures* (coordinator: Giovanna Silvani, University of Parma, Italy). Participating member. Individual contribution: female black slaves in Romantic-period literature.

Funded national and international projects

1999-2001: Research Project of National Relevance, funded by the Italian Ministry of Education, *Imagining Italy: literary itineraries in English Renaissance and Romanticism* (coordinator: Valentina Poggi, University of Bologna, Italy). Participating member. Individual contribution: Byron and Italy.

2002-2004: Research Project of National Relevance Call 2002, funded by the Italian Ministry of Education, *Romantic British Theatre (1760/1830): texts, theories and performance* (coordinator: Lilla Maria Crisafulli, University of Bologna, Italy). Participating member. Individual contribution: women's playwriting in English Romanticism.

2007-2009: Research Project of National Relevance Call 2006, funded by the Italian Ministry of Education, *An Italian in London. Repertory of Italian authors, actors and characters in English theatre from the early modern period to the late Romantic period: migrations, typologies and evolutions* (coordinator: Elam Keir, University of Bologna, Italy). Participating member of the University of Parma, Italy. Parma local project: "Feminine Italianness in Gothic theatre: typologies, stage and ideological functions". Individual contribution: creation of materials on English plays with Italian settings and female figures for a hypertext on Romantic theatre (http://www2.lingue.unibo.it/an_italian_in_london/)

2010-2012: Research Project of National Relevance Call 2008, funded by the Italian Ministry of Education, *British Risorgimento: British Risorgimento: British representations and interactions in the process of Italian national reunification* (coordinator: Lilla Maria Crisafulli, University of Bologna, Italy). Participating member of the University of Parma, Italy. Parma local project: "Literary culture and opera in England and Italy (1770-1870)". Individual contribution: Dickens and Italian opera in *Household Words* and *All the Year Round*.

2014-2017: international project funded by the British Academy, *Second Cities in the Circuits of Empire: Calcutta, Glasgow, and the Nineteenth-Century Legacy of the Scottish Enlightenment* (coordinator: Mary Ellis Gibson, University of Glasgow, UK). Participating member. Individual contribution: John Leyden (1775-1811) in India: Enlightenment, Orientalism and Poetry from a Transcultural Perspective.

2016: international Italian-German project, funded by Villa Vigoni, Deutsch-Italienisches Zentrum für Europäische Exzellenz (Call 2014), *Re-Discovering the 'Other': A Close Re-Reading of Literary Constructions of Italy in Canonical and Non-Canonical Texts of British Romanticism* (coordinators: Norbert Lennartz, Universität Vechta, Germany and Lilla Maria Crisafulli, University of Bologna, Italy). Participating member. Individual contribution: the dialectics of Self and Other in *Childe Harold's Pilgrimage IV*.

2019: international Italian-German project, funded by Villa Vigoni, Deutsch-Italienisches Zentrum für Europäische Exzellenz (Call 2017), *The Romantics' Brexit: Germanophobia and Anti-European Sentiments in British Romanticism* (coordinators: Norbert Lennartz, Universität Vechta, Germany and Lilla Maria Crisafulli, University of Bologna, Italy). Participating member. Individual contribution: Byron's ambivalent figurations and images of Germany.

2016-present: international project, funded by ESSE (European Society for the Study of English), *International Knowledge Transfer Networks: Britain and Italy, 1785-1825* (coordinators: Diego Saglia, University of Parma, Italy and Alan Rawes, University of Manchester, UK). Participating member. Individual contribution: Anglo-Italian networks in the long 19th century; Italian exiles and the dissemination of Italian culture and literature.

Conference papers and lectures (selection)

03-07-1993: "Hogg's Debt to William Tennant: the Influence of *Anster Fair* on Hogg's Poetry". International conference paper: James Hogg Society Conference, New Abbey, Dumfries, Scotland, UK, 2-4-July.

15-07-1995: "Two Cities of Dreadful Night: James Thomson's London and Giacomo Leopardi's Recanati". International conference paper: BCLA (*British Comparative Literature Association*) Seventh International Conference, *Cities, Gardens, Wildernesses*; University of Edinburgh, Scotland, UK, 12-15 July.

11-08-1995: "*Queen Hynde*: Märchen or Epic Poem?". International conference paper: James Hogg Society Conference, Aikwood Tower, Selkirk, Scotland, UK, 11-13 August.

07-09-1995: "Leopardi in Scotland. The translation and influence of Giacomo Leopardi in Scotland from James Thomson (B.V.) to Edwin Morgan". International conference paper: Third Conference of the European Society for the Study of English (ESSE), Glasgow, Scotland, UK, 7-12 September.

09-05-1996: [Invited lecture] "Giacomo Leopardi and Scottish literature: parallels and influences". "Scottish Italian Graduates Association", University of Glasgow, Scotland, UK.

23-06-2000: "National Identity in Arthur Hugh Clough's Long Poems". International conference paper: *Relocating Britishness*, University of Central Lancashire, Preston, UK, 22-24 June.

04-07-2000: "A Late Romantic's Indebtedness to James Hogg: John Davidson's 'A Romantic Farce' and James Hogg's 'Mary Montgomery'". International conference paper: James Hogg Society Conference, Glasgow, Scotland, UK, 4-7 July.

18-02-2001: "Women Rewriting Men: the Examples of Anna Seward and Lady Caroline Lamb". National conference paper: *Romantic Women Poets*, Lerici, Italy, 16-18 February.

01-03-2001: "From Place to Topos: Byron's Italy as Exotic Discourse". National conference paper: *Italia e Inghilterra nell'età romantica*, Bologna, Italy, 1-2 March.

02-03-2003: "Orientalist Discourse, Generic Hybridism and Narrative Ventriloquism in Elizabeth Hamilton's *Translations of the Letters of a Hindoo Rajah* (1796)". International conference paper:

The Language(s) of Romanticism, BARS-British Association for Romantic Studies, Bologna, Italy, 28 February-2 March.

15-07-2003: “Mariana Starke’s *The Widow of Malabar* (1790) and Orientalist Discourse in Romantic Women Drama”. International conference paper: *Women’s Writing in Britain in 1660-1830*, University of Southampton and Chawton House Library, UK, 15-17 July.

24-10-2003: “*Improvvisatori/ Improvvisatrici*: the reception of an Italian phenomenon in the work of Byron and L. E. Landon”. National conference paper: *Romanticismo inglese e letteratura italiana/ English Romanticism and Italian Literature*, Parma, 23-24 October.

12-02-2004: [Invited lecture] “Is there a tradition of Scottish women playwrights? The paradigm of neglected authorship: Mary Diana Dods”. The Institute for Advanced Studies in the Humanities (IASH), Edinburgh, Scotland, UK.

09-09-2004: “Voices from the Periphery: Scottish Women Playwrights in the long Eighteenth Century”. International conference paper: Seventh Conference of the European Society for the Study of English (ESSE), ‘seminar’ *Evolving Scottish Literature* (convenors: Prof.ssa Kirsten Stirling, University of Lausanne e Prof. Theo Van Heijnsbergen, University of Glasgow), Zaragoza, Spain, 8-12 September.

15-03-2007: “Laughing Bravely: the Comic Spirit in romantic-era slavery plays”. National day-conference paper: *Laughing on Stage: Comic Theatre and Entertainment in Romantic Britain*, University of Parma, Italy.

4-04-2007: [Invited lecture] “Comparative vs Contrastive Translation Analysis: a new Methodology in Translation and Language Teaching”. Teacher-training lecture, Anglo-Italian Cultural Association, Bologna, Italy.

26-07-2007: “To all those whose sympathetic tears can flow ... Or who can laugh a fool or fop to scorn”: staging colonial critique and Scottish wit in Archibald Maclaren’s *The Negro Slaves*”. International conference paper: British Association for Romantic Studies (BARS) and North American Society for the Study of Romanticism (NASSR) Conference, *Emancipation, Liberation, Freedom*, University of Bristol, UK, 26-29 July.

7-03-2008: [Invited research paper] “Colonialism and Black Slavery in Archibald Maclaren’s *The Negro Slaves*”, University of Cheltenham, UK.

13-03-2008: “Trans-national dialogues: the Reception of Byron in Italy through Andrea Maffei’s and Francesco Hayez’ ‘Translations’”. International conference paper: Joint Conference of the Interdisciplinary Centre of Romantic Studies and the North American Society for the Study of Romanticism (NASSR), *(Trans)national Identities / Reimagining Communities*, University of Bologna, Italy, 12-15 March.

21-05-2009: [Invited paper] “*Something in it for Ophelia e Something in it for Cordelia: riletture e riscritture shakespeariane nei “mini-drammi” di Joan Ure*”. National conference paper: *Padri nostri. Archetipi e modelli delle relazioni tra “padri” e “figlie”*, University of Padua, Italy, 20-23 May.

03-07-2009: “Debating Colonialism and Black Slavery on the Scottish Stage: Archibald MacLaren’s *The Negro Slaves* (1799)”. International conference paper: Eighteenth Century Scottish Studies Society (ECSSS) Annual Conference, University of St Andrews, Scotland, UK, 2-5 July.

26-08-2010: ““The plantation owner is never wearing a kilt’: the power of memory versus Scottish amnesia in Jackie Kay’s *The Lamplighter*”. International conference paper: Tenth Conference of the European Society for the Study of English (ESSE), ‘seminar’ *Displacing the British Empire: Theoretical and Critical Views from Scottish Studies* (convenors: Carla Sassi, University of Verona, Italy and Theo Van Heijnsbergen, University of Glasgow, Scotland, UK), university of Turin, Italy, 24-28 August.

4-05-2011: [Invited lecture] “Shakespearean Metamorphoses in Contemporary Scottish Theatre by Women”. Teacher-training lecture, Anglo-Italian Cultural Association, Bologna, Italy.

23-06-2011: “Charles Dickens sul Risorgimento e sull’opera italiana”. National conference paper: *British Risorgimento: Rappresentazioni e interazioni britanniche nel processo di unificazione nazionale italiana*, University of Bologna, Italy, 23-24 June.

30-07-2011: “The commitment of a Man of Feeling, and the dilemmas of a liberal colonist: Thomas Pringle and the struggle for national/trans-national liberty”. International conference paper: British Association for Romantic Studies (BARS) Biennial International Conference, *Enlightenment, Romanticism, Nation*, School of Critical Studies, University of Glasgow, Scotland, UK, 28-31 July.

18-01-2012: [Invited lecture] “Joan Ure’s Ironic View of Gender Issues”. Anglo-Italian Cultural Association, Bologna, Italy.

14-05-2012: [Invited lecture] “Scottish Conundrums: a Gothic or Psychological Novel? James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*”. Inter-university Centre for the Study of Romanticism, University of Bologna, Italy.

01-06-2012: “Rewriting a Nineteenth-Century Classic: *The Private Memoirs and Confessions of a Justified Sinner* and the Contemporary Intertextual Novel”. International conference paper: Second Conference of the Society for Scottish Studies in Europe, *Crime Scotland – Then & Now*, Georg-August-Universität Göttingen, Germany, 31 May – 3 June.

08-06-2012: [Invited paper] “*The Highland Drover: the plays of Archibald Maclaren*” [with Ian Brown]. International conference paper: Association for Scottish Literary Studies (ASLS) Annual Conference, *Crossing the Highland Line in the 19th Century: Cross-currents in Scottish Writing*, Sabhal Mór Ostaig, Isle of Skye, Scotland, UK, 8-10 June.

26-07-2013: “Between Enlightenment and Orientalism: Scottish Migrants and Imperial negotiations in India. The Case of John Leyden”. International conference paper: British Association for Romantic Studies (BARS) International Biennial Conference, *Romantic Imports and Exports*, University of Southampton, UK, 25-28 July 2013.

12-09-2013: “Re-mediating and Re-writing Greek Tragedies in Contemporary Scottish Theatre: Liz Lochhead’s and David Greig’s Revisionist Plays”. National conference paper: XXVI AIA (Italian Association of English Studies) Conference, *Remediating, Rescripting, Remaking: Old and New Challenges in English Studies*, University of Parma, 12-14 September 2013.

5-07-2014: [Invited paper] “Italianness, Identity and Conflict in the theatre of Marcella Evaristi and Anne di Mambro”. International conference paper: *World Congress of Scottish Literatures*, Glasgow, Scotland, UK, 2-5 July 2014.

4-12-2014: [Invited paper] “Byron’s ‘ethnographic eye’: the poet and ‘gli italiani’”. International conference paper: *Byron and Italy*, University of Manchester, UK, 4-5 December 2014.

6-05-2015: [Invited lecture] “Byron’s *Manfred*, Autobiographism and Skepticism”. Inter-university Centre for the Study of Romanticism, University of Bologna, Italy.

16-05-2015: “‘Proto-global’ Literature from the Scottish Border to the Indian Subcontinent: John Leyden’s Enlightenment, Orientalism and Poetry from a Transcultural Perspective”. International conference paper: *Second Cities of Empire: Glasgow / Calcutta and the Legacy of the Scottish Enlightenment*, University of Glasgow, UK, 15-16 May 2015.

17-07-2015: “‘We will call it «I Carbonari»’: *The Liberal*, Italy and Byron’s Emancipatory Poetics”. International conference paper: British Association for Romantic Studies (BARS) International Biennial Conference, *Romantic Imprints*, University of Cardiff, UK, 16-19 July 2015.

10-09-2015: “Mungo Park’s travel journals and the unsolved ambiguities of Scotland’s colonial discourse”. National conference paper: XXVII AIA Conference, *Transnational Subjects: Linguistic, Literary and Cultural Encounters*, University of Naples “Federico II” and University of Naples “L’Orientale, Naples, Italy, 10-12 September 2015.

12-04-2016: “The labyrinth of external objects and consequent reflections”: the Dialectics of Self and Other in *Childe Harold’s Pilgrimage IV*”. International workshop paper: *Re-Discovering the ‘Other’: A Close Re-Reading of Literary Constructions of Italy in Canonical and Non-Canonical Texts of British Romanticism*, Villa Vigoni (Deutsch-Italienisches Zentrum für Europäische Exzellenz), Lake Como, Italy, 11-14 April 2016.

28-07-2016: “National Borders and Transcultural Negotiations: Mungo Park, John Leyden and the unsolved ambiguities of Scotland’s colonial discourse”. International conference paper:

International Association of University Professors of English (IAUPE), University of London, UK, 25-29 July 2016

22-08-2016: “The Language of Resistance and the Power of the Female Voice in Sue Glover’s *Bondagers* (1991)”. International conference paper: Thirteenth Conference of the European Society for the Study of English (ESSE), Galway, Ireland, UK, 22-26 August 2016.

10-11-2016: [Invited paper] “Byron, Venice and the Feminine Other”. National conference paper: *Byron a Venezia 200 anni dopo*, Ca’ Foscari University, Venice, Italy, 10 November 2016.

3-12-2016: “Anglo-Italian networks in the long 19th century: Italian exiles and the dissemination of Italian culture and literature”. International conference paper: *International Knowledge Transfer Network: Britain and Italy, 1785-1830*, University of Genoa, Italy, 2-3 December 2016.

29-04-2017: “From the Scottish Borders to the Imperial Periphery: Colonial Discourse and Transcultural Negotiations in the Poetry of John Leyden and Thomas Pringle”. International conference paper: *Romanticism Takes to the Hills*, One-day symposium, Edge Hill University, UK.

14-09-2017: “Shakespearean Metamorphoses in Contemporary Scottish Theatre by Women: Liz Lochhead’s and Sharman MacDonalld’s Revisionist Dramas”. National conference paper: XXVIII AIA Conference, *Worlds of Words: Complexity, Creativity, and Conventionality in English Language, Literature and Culture*, University of Pisa, Pisa 14-16 September 2017.

14-10-2017: [Invited lecture] “Cadere e galleggiare: il mare nel secondo canto del *Don Juan*”. National symposium paper: *La Modernità di Don Juan: incontro di studi internazionale su Lord Byron*, Chiostris Francescani, Ravenna, Italy.

27-10-2017: [Invited paper] “La persistenza delle poetiche romantiche: “Spots of Time” in *Highland River* di Neil Gunn”. National conference paper: *L’arte del ricordo. Memoria culturale, “recollections” e Romanticismo: un racconto interdisciplinare, dall’Ottocento a oggi*, University of Milan, Milan, Italy, 26-27 October 2017.

18-05-2018: [Invited paper] “From the Scottish borders to the imperial periphery: colonial discourse and transcultural negotiations in the poetry of John Leyden and Thomas Pringle”. National symposium paper: annual symposium of AIA (Italian Association of English Studies): *On the move: sites of change, states of insecurity*, Macerata, Italy, 17-19 May 2018.

7-06-2018: [Invited lecture] “Naufragi romantici”, Festival Shelley, Viareggio, Italy, 3-9 June 2018.

1-09-2018: “Writing Back to Shakespeare through metatheatricality: Joan Ure’s Revisionist Plays”. International conference paper: 14th Conference of the European Society for the Study of English (ESSE), Brno (Czech Republic), 29 August – 2 September 2018.

22-11-2018: [Invited lecture] “Food imagery in postcolonial literature examples in women’s writing. Identity, memory, (trans)nationality”, American School of Milan, Milan, Italy.

17-04-2019: “Fluctuating Reception: Byron’s Ambivalent Figurations and Images of Germany”. International workshop seminar: *The Romantics’ Brexit: Germanophobia and Anti-European Sentiments in British Romanticism*, Villa Vigoni (Deutsch-Italienisches Zentrum für Europäische Exzellenz), Lake Como, Italy, 15-17 April 2019.

20-06-2019: [Invited lecture] “Byron and the Sea: Mobility, Infinity and Identity”. Master class: International Summer School “Romanticism on the Coast”, Lerici, Italy, 17-21 June 2019.

8-10-2019: “Antichità romane in Scozia tra Sette e Ottocento: *The Antiquary* di Walter Scott”. National conference paper: *Nerone e dintorni. Arrigo Boito e il culto dell’antichità romana tra XIX e XX secolo*, University of Parma, Italy, 8-9 October 2019.

13-11-2019: “Ecopoetry from Lichfield: Anna Seward and F. N. C. Mundy”. National conference paper: *Rooting Eco-criticism: British Romanticism and the Environment*, University of Parma, Italy.

16-01-2020: “*Domestica facta* recollected in Italy: Byron and *The Liberal*”. International conference paper: *Byron Now*, Università Ca’ Foscari, Venezia, 15-16 gennaio 2020.

Organized conferences, conference sessions, talks and symposia (selection)

16-18/02/2001 (co-organizer): national conference: *Romantic Women Poets*, Lerici, Italy.

1-2/03/2001 (co-organizer): national day-symposium: *Italia e Inghilterra nell’età romantica*, Bologna, Italy

28/02-2/03/2003 (co-organizer): international conference: *The Language(s) of Romanticism* (Interdisciplinary Centre of Romantic Studies, University of Bologna; BARS-British Association for Romantic Studies), Bologna, Italy.

29/05/2003 (co-organizer): national day-symposium: *Il dramma storico femminile dell’età romantica*, University of Bologna, Italy.

5-7/11/2004 (co-organizer): national conference: *Il teatro romantico inglese (1760-1830): testi, teorie e pratiche sceniche*, Bertinoro, Forlì, Italy.

15/03/2007 (co-organizer with Diego Saglia): national day-conference: *Laughing on Stage: Comic Theatre and Entertainment in Romantic Britain*, University of Parma, Italy.

28/01-11/02/2008 (organizer and speaker): series of lectures on *Narrative Discourses, Languages and Identities in contemporary literature in English*, open to high-school teachers and PhD students:, University of Parma, Italy.

26/01-09/02/2009 (organizer and speaker): series of lectures on *Contemporary English Literature: analyses and reflections on postmodernity*, open to high-school teachers and PhD students: University of Parma, Italy.

25/01-08/02/2012 (organizer and speaker): series of lectures on nineteenth-century English poetry open to high-school teachers and PhD students: *Themes and Motifs in Nineteenth-Century English Poetry*, Inter-University Centre for the Study of Romanticism and University of Parma, Italy.

06/09/2012 (co-convener with Ian Brown): seminar *Dramatic Expressions of Social Identities since 1945*, Eleventh Conference of the European Society for the Study of English (ESSE), 4-8 September, Bogazici University, Istanbul, Turkey.

13/03/2013 (organizer): lectures on Romantic Orientalism: *Trans-Himalayan Wisdom in a European Context* held by Elena Spandri (“Some 19th-century Italian experiments with India”) and Mark Lussier (“The European Reception of Eastern Knowledge, With a Brief Excursion into Wordsworth”), Inter-University Centre for the Study of Romanticism and University of Parma, Italy.

25/07/2013 (convener): panels *East/West Romantic Transits and Transferences I and II*, British Association for Romantic Studies (BARS) International Biennial Conference, Romantic Imports and Exports, University of Southampton, UK, 25-28 July 2013.

12-14/09/2013 (co-organizer with Laura Bandiera, Diego Saglia, Gillian Mansfield and Michela Canepari): XXVI national conference of the Italian Association of English Studies (AIA), *Remediating, Rescripting, Remaking: Old and New Challenges in English Studies*, University of Parma.

12/09/2013 (organizer and convener): workshop *Remediating the Classics between Modernity and Post-Modernity*, XXVI national conference of the Italian Association of English Studies (AIA): *Remediating, Rescripting, Remaking: Old and New Challenges in English Studies*, University of Parma, Italy.

2-4/07/2014 (convener): seminar *Eighteenth and Nineteenth-Century Scottish Drama and Theatre*, First World Congress of Scottish Literatures, University of Glasgow, Scotland, UK.

4/07/2014 (chair and convener): panel on “Eighteenth- and Nineteenth-Century Scottish Drama and Theatre”, World Congress of Scottish Literatures, Glasgow, Scotland, UK, 2-5 July 2014.

4/02-13/02/2015 (organizer): lectures on *War in European Cultures*, open to high-school teachers and PhD students, University of Parma, Italy.

22/08/2016 (co-convener with Bashabi Fraser): seminar *Regional and World Literatures: National Roots and Transnational Routes in Scottish Literature and Culture from the Eighteenth*

Century to Our Age, Thirteenth Conference of the European Society for the Study of English (ESSE), Galway, Ireland, UK, 22-26 August 2016.

13/09/2017 (co-organizer with Nicoletta Vallorani): Master Class/Workshop of AIA (Italian Association of English Studies): *The Good Life: Translation, Worldly Knowledge and the Postcolonial Text*, Viareggio, Italy.

4-9/06/2018 (co-organizer and coordinator): Summer School of AIA (Italian Association of English Studies): *British Romanticism Then and Now: Poetics, Language(s), Translation and Culture*, Viareggio, Italy.

2-7/07/2018 (co-organizer with Shobhana Bhattacharja, Gregory Dowling, Olivier Feignier, Alan Rawes, and Diego Saglia): Italian Byron Society. 44th International Byron Conference: *Improvisation and Mobility*, Ravenna, Italy.

31/08/2018 (co-convener with Michael Bradshaw and Andrew McInnes): seminar *The Poetics and Politics of (Dis)location, Migration and Transculturality in the Long Romantic Period (ca. 1750-1850)*, 14th Conference of the European Society for the Study of English (ESSE), 29 August – 2 September 2018, Brno, Czech Republic.

1/09/2018 (co-convener with Ian Brown and Ksenja Horvat): seminar *Self, Nation, History and Performativity in Scottish Drama by Women from the Eighteenth Century to Today*, 14th Conference of the European Society for the Study of English (ESSE), 29 August – 2 September 2018, Brno, Czech Republic.

3-7/06/2019 (co-organizer and coordinator): Summer School of AIA (Italian Association of English Studies): *Translated Wor(l)ds: Perspectives, Domains and Directions*, Viareggio, Italy.

13-14/06/2019 (co-organizer with Nicoletta Vallorani, Fernando Cioni and Silvia Antosa): *Reti/ Networks. Letteratura e cultura nell'università che cambia/ Literature and Culture in a Changing World*, symposium of AIA (Italian Association of English Studies), University of Milan, Italy.

13/11/2019 (co-organizer with Diego Saglia): conference *Rooting Eco-criticism: British Romanticism and the Environment*, Inter-University Centre for the Study of Romanticism and University of Parma, Italy.

3. TEACHING EXPERIENCE

Temporary university contracts

1997–1998: BA course modules on *Literary composition*, Romantic and Victorian literature, English language, University of Bologna, Italy.

1998–1999: BA course on *Alternative Voices in Victorian English Poetry*, University of Bologna, Italy.

2000-2001: BA seminar on *The Language of Religion and Intertextuality in Romantic and Victorian British Poetry*, University of Bologna, Italy.

2004-2005: MA course on *Theories and practice of literary translation*, University of Parma, Italy.

2005-2006:

- MA course on *Theories and practice of literary translation (Translation and gender; translation and postcolonialism; intersemiotic translation; didactics of translation)*, University of Parma, Italy.

- MA course on *Theories and practice of literary translation (History of translation; intersemiotic translation; didactics of translation)*, University of Parma, Italy.

2006-2007:

- MA course on *Theories and practice of literary translation (Cultural studies and translation studies; specialist translation; didactics of intersemiotic translation)*, University of Parma, Italy.

- MA seminar on *Romantic Drama and Theatre*, University of Parma, Italy.

- MA seminar on *Byron and Otherness: Byron and Gender; Byron and Scotland; Byron and Italy*, University of Parma, Italy.

Official courses after permanent appointment (University of Parma, Italy)

2007-2008:

- BA course: *Generi letterari e correnti estetiche dalla Restaurazione all'età vittoriana: continuità ed evoluzione* (English Literature, II year).

- MA course: *The Contemporary British Novel Since the 1980s* (J. Galloway, A. L. Kennedy, I. Banks, I. McEwan, A. Carter, H. Kureishi, R. Doyle) (English Literature, II year).

2008-2009:

- BA course: *La gioia e la malinconia; il bello e il mostruoso: percorsi estetici e testuali nella letteratura inglese dalla Restaurazione alla fine dell'Ottocento* (English Literature, II year).

- BA course: *I luoghi e le figure dell'insegnamento nel romanzo contemporaneo in lingua inglese* (M. Spark, W. McIlvanney, K. Amis, D. Lodge, W. Cather, B. Malamud, A. Nafisi) (Anglophone Literatures).

- MA course: *Bildungsroman and Bildungsgedicht in English: coming of age and search of identity from Wordsworth to Hosseini* (W. Wordsworth, E. B. Browning, J. Joyce, M. Twain, N. Gunn, A. Roy) (Anglophone Literatures).

2009-2010:

- BA course: *Itinerari attraverso la letteratura inglese dal 1660 alla fine dell'Ottocento: sentieri tematici, percorsi di genere, incontri di linguaggi* (English Literature, II year).

- BA course: *Revisionismo postmoderno e postcoloniale: gli echi intertestuali della tradizione* (W. Shakespeare & J. Ure; V. Woolf and M. Cunningham; C. Brontë & J. Rhys; Stoker & L. Lochhead) (Anglophone Literatures).

- MA course: *Women's Writing and Feminist Revisionism in Postmodern and Postcolonial Discourse: New Voices in the "Canon"* (W. Shakespeare & J. Ure; M. Shelley & L. Lochhead; B. Stoker & L. Lochhead; J. Hogg & E. Tennant; R.L. Stevenson & E. Tennant; Homer & M. Atwood; classical myth & J. Winterson) (Anglophone Literatures).

2010-2011: BA course: *Itinerari tematici nella letteratura inglese dalla Restaurazione alla fine dell'Ottocento* (English Literature, II year).

2011-2012:

- BA course: *Itinerari attraverso la letteratura inglese dalla Restaurazione alla fine dell'Ottocento* (English Literature, II year).

- BA course: "Lost in translation"? *Do great books ever make good films?* (*The Dead, The Prime of Miss Jean Brodie, The Hours, The Namesake, East is East*) (English Language and Translation, III year).

2012-2013: MA course: *De-centring English Studies: Scottish, Irish and Welsh Literatures from a Postcolonial Perspective* (English Literature, II year)

2013-2014: MA course: *Post-1970 British Women Playwrights: Representing Reality, Rewriting History, and Remaking Myths* (English Literature)

2014-2015:

- BA course: *Voci e figure di donne e uomini nella letteratura inglese dall'età elisabettiana alla contemporaneità* (English Literature, I year).

- MA course: *Mapping World Literature: from Shakespeare to the Global Novel* (Modern and contemporary English Literature).

2015-2016:

- BA course: *Questioni di gender nella letteratura inglese dall'età elisabettiana alla contemporaneità* (English Literature, I year).

- MA course: *From the World to the Region: Discourses of Literature Within and Without the UK from the Nineteenth Century to the Present* (English Literature)

2016-2017

- BA course: *Questioni di gender nella letteratura inglese dall'età elisabettiana alla contemporaneità* (English Literature, I year).

- BA course: *Representations of Otherness from the Renaissance to the Twentieth Century* (English Literature, II year).

- MA course: *Representing Conflict and Empathy in the 'Contact Zones': The Challenges of Interculturalism from Shakespeare to Now* (Modern and contemporary English Literature).

2017-2018

- BA course: *Questioni di gender nella letteratura inglese dall'età elisabettiana alla contemporaneità* (English Literature, I year).

- BA course: *Representations of Otherness from the Renaissance to the Twentieth Century* (English Literature, II year).

- MA course: *Romanticism Then and Now: Travelling Tales and Intertextual Dialogues* (English Literature, II year)

2018-2019

- BA course: *Questioni di gender nella letteratura inglese dall'età elisabettiana alla contemporaneità* (English Literature, I year).

- BA course: *Representations of Otherness from the Renaissance to the Twentieth Century* (English Literature, II year).

- MA course: *“Strangers, Exiles, Migrants: the Other ‘across the line’ in Anglophone Literatures from the Romantics to the Present”* (Anglophone Literatures).

2019-2020

- 2 BA courses: *Questioni di gender nella letteratura inglese dall'età elisabettiana al tardo Novecento* (English Literature, I year).

- BA course: *Representations of Otherness from the Renaissance to the Twentieth Century* (English Literature, II year).

- MA course: *“On, Across and Beyond Borders: Hybridity and Migration in Anglophone Literatures from the Romantics to the Present”* (Anglophone Literatures).

MA and BA supervision

Over 200 BA and MA theses supervised.

Teaching experience and other duties at PhD level

Doctoral lectures

19/05/2017: “Confine”, doctorate in “Scienze Filologico-Letterarie, Storico-Filosofiche e Artistiche”, University of Parma, Italy,

11/05/2018: “Linguaggi del corpo: *écriture féminine* nella contemporaneità”, doctorate in “Scienze Filologico-Letterarie, Storico-Filosofiche e Artistiche”, University of Parma, Italy.

2019-2020: co-coordinator with Rita Messori of the interdisciplinary seminar series on *Corporeità/ Corporeality* (from 19 March to 9 April 2020) within the doctorate in “Scienze Filologico-Letterarie, Storico-Filosofiche e Artistiche” of the University of Parma, Italy.

3 and 12/06/2020: “Translation of academic texts (literary criticism) from English into Italian”. Seminari/ Lab for PhD students of the doctorate in “Scienze Filologico-Letterarie, Storico-Filosofiche e Artistiche” of the University of Parma, Italy.

PhD supervision (University of Parma, Italy)

2016-2019: Maria Chiara Alessandrini. Thesis title: *Risonanze antiche nel pensiero e nella poesia di un Romantico: S. T. Coleridge e il neoplatonismo*, viva held on 19/03/2019.

2019-2022: Daniele Corradi. Thesis title: *Una via alternativa al realismo: il circolo di B. S. Johnson e la fiction sperimentale britannica del secondo Novecento*.

PhD examinations/ membership of doctoral school councils

23/06/2008: external examiner, PhD in Scienze della Traduzione, University of Bologna, Italy.

2011-2012: member of the Council, Dottorato di Ricerca in “Filologia Greca e Latina (e fortuna dei Classici)”, University of Parma, Italy.

2013-present: member of the Council, Dottorato di Ricerca in “Scienze Filologico-Letterarie, Storico-Filosofiche e Artistiche”, University of Parma, Italy.

27/04/2016: external examiner, PhD in “Filologia Greca e Latina (e fortuna dei Classici)”, University of Parma.

29/03/2019: external examiner, PhD in EDGES (*European PhD in Women's and Gender Studies*), University of Bologna.

18/09/ 2019: Member of the board of examiners. Admission exam for Dottorato di Ricerca in “Scienze Filologico-Letterarie, Storico-Filosofiche e Artistiche”, University di Parma, Italy.

20/11/2019: appointed deputy external examiner, PhD in Scienze del testo letterario e musicale: curriculum Lingue, University of Pavia.

2019: external reader of the following PhD theses:

- Dottorato in Studi Linguistici, Letterari e Interculturali in ambito Europeo ed Extra-europeo, University of Milan. Student: Beatrice Moja. Thesis: *Toy stories: comfort toys e modelli di comportamento nella children's literature dal 1800 alla contemporaneità*. Tutor: Francesca Orestano.
- Dottorato di Ricerca – Doctorat d'Études Supérieures Européennes – Curriculum EDGES – Women's and Gender Studies, University of Bologna. Student: Wilmarie Rosado Pérez. Thesis: *Displacement, Migration and Forms of Encounter in European Women's Poetry in the Eighteenth and Nineteenth Century*. Tutor: Lilla Maria Crisafulli.
- Dottorato di Ricerca in Studi Letterari e Culturali, University of Bologna. Student: Sara Alessio. Thesis: *Reading Brexit through BrexLit: fictional responses to political crisis*. Tutor: Maurizio Ascari.

Teacher training courses at the University of Parma

English Literature

2012-2013: Postmodernism; Gender and sexuality; Postcolonialism and multi/transculturalism; narratology/ narrativity

2014-2015: *World Literature at the High School*.

Teaching abroad

1996-1997: course on *The Italian Contemporary Novel in Translation*, Department of Adult and Continuing Education; BA tutorials of Scottish literature, Department of Scottish Literature, University of Glasgow, UK.

3-7/03/2008: STA Erasmus exchange, Department of Humanities, University of Gloucestershire, Cheltenham, UK. Classes: 1) *Literature and Psychoanalysis: Sylvia Plath* (lecture, III year); 2) *The Gothic Novel: Shelley's Frankenstein and Austen's Northanger Abbey* (lecture, II year); 3) *Parma and the Erasmus exchange* (seminar, II and III years).

8-12/03/2010: STA Erasmus exchange, School of Literature and Languages, Department of English Language and Literature, University of Reading, UK. Classes: 1) *Black British Writing: Monica Ali's Brick Lane di Monica Ali* (tutorial, III year); 2) *Urban Wastelands, 'Dingy urban images' and 'sinful streets': Examples of City Poems by James Thomson ('B. V. '), John Davidson and Arthur Hugh Clough* (lecture, II year); 3) *City Poems by James Thomson ('B. V. '), John Davidson and Arthur Hugh Clough* (tutorial, II year); 4) *Christina Rossetti's Goblin Market* (tutorial, II year).

7-10/03/2011: STA Erasmus exchange, School of Literature and Languages, Department of English Language and Literature, University of Reading, UK. Classes: 1) *Felicia Hemans and Elizabeth Barrett Browning: close reading of selected poems* (tutorial, II year); 2) *Christina Rossetti: close reading of selected poems* (tutorial, II year); *Emily Brontë: close reading of selected poems* (tutorial, II year).

10-16/03/2014: STA Erasmus exchange, School of Literature and Languages, Department of English Language and Literature, University of Reading, UK. Classes: 1) Lord Byron's poetry (tutorial, III year); 2) Derek Walcott and postcolonialism (tutorial, I year).

4-8/03/2019: STA Erasmus exchange, Division of English Literature, American Studies and Creative Writing, University of Manchester, UK. Classes: 1) Mary Shelley, *Valperga* (MA level); 2) Byron, *Beppo* and 'Ode on Venice', (BA, level 3).

High-school teaching experience before permanent academic appointment

1999: classified first in the regional competition for appointment as high-school teacher.

2001-2007 (2001-2002: full-time; 2005-2007: part-time): teaching in the high school Montessori-Da Vinci, Porretta Terme, Bologna, Italy.

4. ADMINISTRATIVE EXPERIENCE

Main service to the University of Parma

29/03/2018-present: Member of the “Comitato Scientifico di Area 10” (Committee for the evaluation of research in specific fields of humanities studies).

2017-present: coordinator of the project for international mobility of students and staff of the University of Parma with the University of Ningbo-Nottingham, China (University of Parma “Overworld Programme”).

2012-present: Member of the Board of the Interdisciplinary Research Centre for digital teaching and publications (COLAB).

2018-present: Representative for the Course of Foreign Civilizations and Languages and the doctorate in “Scienze Filologico-Letterarie, Storico-Filosofiche e Artistiche” for the portal MasterStudies of Keystone Academic Solutions.

2017-2018: coordinator of the project for international mobility of students and staff of the University of Parma with the University of Florida, US (University of Parma “Overworld Programme”).

From 10/12/2013 to 31/10/2017: Delegate of the Rector for International student mobility.

2016-2017: coordinator of the project for international mobility of students and staff of the University of Parma with Brazil (University of Parma “Overworld Programme”).

From 26 March 2014 to 31 December 2015: coordinator of the project on “Placement, international mobility, spreading of scientific research” at the University of Parma, funded by the Italian Ministry of Education.

Main service to the Department of Humanities, Social Sciences and Cultural Industries of the University of Parma

Since 22 January 2020: Vice-coordinator of the Course of Foreign Civilizations and Languages.

Since 1 January 2020: Parma Coordinator of the MA inter-university course (Parma-Modena) of Languages, Cultures, Communication.

2012-present: Delegate for the support on cataloguing teaching staff’s research products.

2010-present: Member of the Council of METAV (European MA on audiovisual translation)
(coordinator: Maria Valero Gisbert)

From September 2008 to September 2014: coordinator of students' evaluation of the courses of Foreign Civilizations and Languages.

Further service to profession and university

08-09/11/2018: Member of the Board of Examiners for a post as temporary lecturer of English Literature, University of Florence, Italy.

From September 2017 to September 2019: Vice-President of the Italian Association of English Studies (AIA).

From September 2015 to September 2017: member of the AIA (Italian Association of English Studies) Board.

From September 2011 to September 2015: editor of the AIA (Italian Association of English Studies) Newsletter.

Editorial duties, committees and membership of study centres and scientific associations

From 1997 to 2011 Member of the Interdisciplinary Centre of Romantic Studies, University of Bologna, Italy (director: Lilla Maria Crisafulli, University of Bologna).

Since 2000 member of the editorial board of the journal *La questione Romantica*, Liguori Editore (director: Lilla Maria Crisafulli, University of Bologna).

Since 2010 member of the scientific committee and field experts of the series S.T.R.E.G.A (Studi, Testimonianze, Ricerche, Educazione, Genere, Antropologia & Arti), Aracne Editrice (director: Margherita Musello, UNISOB, Naples, Italy).

Since 2011 member and co-coordinator in Parma, Italy (with Diego Saglia) of the Inter-university Centre for the Study of Romanticism (CISR) (headquarters: Bologna, Italy; director: Lilla Maria Crisafulli, University of Bologna).

From 2014 to 2018 member of CRISIS (Italian Research Centre of Irish and Scottish Studies).

Since 2015 member of the committee of "Il Traduttore Visibile" ("The Visible Translator"), interdisciplinary project on translation studies coordinated by the teaching staff of the course of Foreign Languages and Literatures of the University of Parma, Italy.

Since November 2016 member of the International Advisory Board of *International Journal of Scottish Theatre and Screen (IJOSTS)*

From September 2017 to September 2019 member of the editorial board of the journal *Textus*.

Since October 2017 member of the scientific committee of the journal *La Torre di Babele*.

Since September 2019 member of the scientific committee of the series *Darcy* (Rogas Edizioni, Roma, Italy), directed by Alessandro Gebbia and Fiorella Gabizon.

Since October 2019 member of RADAC (Recherches sur les arts dramatiques anglophones contemporains)

Member of the following associations:

- The James Hogg Society. 1992-present.
- Association for Scottish Literary Studies (ASLS). 1992-present.
- Eighteenth-Century Scottish Studies Society (ECSSS). 1997-present.
- The European Society for the Study of English (ESSE). 1999-present.
- Associazione Italiana di Anglistica (AIA – Italian Association of English Studies). 1999-present.
- International Association of University Professors of English (IAUPE). 2008-present.
- North American Society for the Study of Romanticism (NASSR). 2011-present.
- Associazione italiana di studi culturali e letterari in inglese (AISCLI – Italian Association of Cultural and Literary Studies in English). 2011-present.
- Society for Scottish Studies in Europe. 2012-present.
- British Association for Romantic Studies (BARS). 2013-present.
- Newstead Abbey Byron Society. 2013-present.
- IASSL (International Association for the Study of Scottish Literatures). 2014-present.

Peer-reviewing and referee

For journals

Il Confronto letterario (Quaderni di Letterature Straniere Moderne e Comparete dell'Università di Pavia), La Questione Romantica, Parole Rubate, ES Revista de Filología Inglesa, La Torre di Babele, Prospero, Between, Merope, InTRAlinea.

For the Italian Ministry of Education

2012-present: member of the Board of Evaluators of the national evaluation agency ANVUR for VQR (research quality assessment), as well as for projects in the following European Research Council (ERC) areas: SH5_2 (Literary theory and comparative literature, literary styles) and SH5_3 (History of literature).

2012-present: member of REPRIZE Board (project evaluators of the Italian Ministry of Education).

3 January 2020