

CURRICULUM VITAE

1. PERSONAL INFORMATION

GIOIA ANGELETTI

University of Parma

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2. EDUCATION AND ACADEMIC PROFILE

CURRENT POSITION

Associate Professor of English Literature, University of Parma, Italy.

From 1 March 2015 to 1 January 2017, Department of Classics, Languages, Education and Philosophy; later, Department of Humanities, Social Sciences and Cultural Industries

2.1 EDUCATION AND TRAINING

- 5 May 2020: Italian scientific qualification for the functions of full professor in the subject area 10/L1-English and Anglo-American languages, literatures and cultures.
- 8 August 2014: Italian scientific qualification for the functions of associate professor in the subject area 10/L1-English and Anglo-American languages, literatures and cultures.
- From 1 November 2010 to 1 March 2015: senior lecturer of English Literature, University of Parma, Italy. Till 20 July 2012, Faculty of Humanities and Philosophy, Department of Foreign Languages and Literatures; later Department of Classics, Languages, Education and Philosophy.
- 2007-2010: lecturer of English Literature, University of Parma, Italy, Faculty of Humanities and Philosophy, Department of Foreign Languages and Literatures.
- 2004–2007: adjunct Professor of English Language and Translation for the MA degree course European and Euroamerican Civilizations and Languages, University of Parma, Italy, Faculty of Humanities and Philosophy, Department of Foreign Languages and Literatures.
- 2002–2005: grant for research collaboration, University of Bologna, Italy, Department of Foreign Languages and Literatures. Project title: *Women's Writing in British Romanticism: Representation and Self-representation Through Language and Genre*.
- 1999–2001: post-doctorate in "Humanities", University of Bologna, Italy, Department of Foreign Languages and Literatures. Project title: *Arthur Hugh Clough and the long poem tradition in Victorian literature: phenomenology of narration from the Romantic fragment to postmodern pastiche*.

- 1998–1999: adjunct Professor of English Language and Literature, University of Bologna, Italy, Faculty of Foreign Languages and Literatures.
- 1997–1998: adjunct Language Assistant, University of Bologna, Italy, Faculty of Foreign Languages and Literatures.
- 1996-1997: part-time lecturer, University of Glasgow, Scotland, Department of Adult and Continuing Education
- 1996-1997: tutor of Scottish literature, University of Glasgow, Scotland, Department of Scottish Literature.
- 1993-1997: Ph.D. in “Scottish Literature” obtained on 9 July 1998, University of Glasgow. Thesis on *Scottish Eccentrics: the Tradition of Otherness in Scottish Poetry from James Hogg to Hugh MacDiarmid*. Supervisor: Douglas Gifford.
- 1989-1993: degree in “Modern Foreign Languages and Literatures”, University of Bologna, Italy, obtained on 15 July 1993 (110/110, with distinction).

2.2 FELLOWSHIPS, SCHOLARSHIPS AND AWARDS

- 3 August 2022: “Honorary Fellow” of the Association for Scottish Literature (ASL).
- 10 May-30 June 2022: “Nominated Fellowship” by “The Institute for Advanced Studies in the Humanities” (IASH), University of Edinburgh, Scotland. Research project: *Empire and Gender in Scottish Migration Literature: Lady Anne Barnard’s Cape Writings*.
- 18 June-17 September 2005: three-month “Marco Polo” scholarship awarded by the University of Bologna in support of research at the Huntington Library, San Marino, California, US.
- 18 June-17 September 2005: “Michael J. Connell Foundation and Mayers Fellowship” by the Huntington Library, San Marino, California, US. Research project: *The Larpent Collection of Plays and Women’s Contribution to the Theatre and Drama of the Romantic Period*.
- 19 January-23 March 2004: “Visiting Research Fellowship” by “The Institute for Advanced Studies in the Humanities” (IASH), University of Edinburgh, Scotland. Research project: *Scottish Women Playwrights of the Romantic Era*.
- July 2002: bursary by the Scottish Universities’ International Summer School (SUISS), University of Edinburgh, Scotland, for a seminar on “Postmodernism and Postmodernity”.
- 1 October-30 November 2002: “OIP (Office of International Programs) Fellowship” by the Brown University, Providence, RI, US. Research project: *British Women Writers of the Romantic Era: Representation and Self-Representation through Language and Genre*.
- 1995-1996: “Research Support Award” by the “Faculty of Arts”, University of Glasgow, Scotland in support of the Ph.D.
- 1994-1996: bursary awarded by the University of Bologna and funded by the Italian Ministry of Foreign Affairs for specialized studies abroad.
- 1994-1996: “Major Scottish Studentship” by the Student Awards Agency for Scotland (SAAS) in support of the Ph.D.
- January – September 1992: “Erasmus” scholarship awarded by the University of Bologna for a study period at the University of Glasgow, Scotland.

3. RESEARCH ACTIVITY

3.1 RESEARCH AREAS

General profile

The list of publications reveals various research interests, often correlated or interacting, ranging from eighteenth-nineteenth-century literature (poetry and theatre in particular) to twentieth-century and contemporary literature (Scottish fiction and theatre), the latter with some links to Shakespearean theatre, when the study focuses on the discourses of reception, remediation and rewriting. Alongside these discourses, the research has progressively resorted to other tools of Literary Studies, depending on the specificity of the texts examined, in particular: gender studies, feminist criticism and theory, postcolonial criticism and theory, translation studies (especially studies on transcultural), and, more recently, ecocriticism and geocriticism.

Specific research areas

1) Scottish literature

- Romantic theatre: closet drama, female dramaturgy; drama/theater and national identity.
- Contemporary Scottish Theatre (Joan Ure, Liz Lochhead, Sharman Macdonald, Sue Glover, Marcella Evaristi, Ann Marie di Mambro, Jackie Kay, Elizabeth MacLennan, and David Greig).
- Literature of migration and exile in the eighteenth and nineteenth centuries (Thomas Pringle, Mungo Park, John Leyden, and Lady Anne Barnard).
- Romantic and contemporary Gothic novel (James Hogg, Emma Tennant, and James Robertson).
- Victorian poetry (James Thomson B.V, James Young Geddes, and John Davidson).
- Scottish literature and (post)colonialism.

2) English Romanticism

- Lord Byron.
- *Gender* and Romanticism
 - Women's poetry and drama/theatre (e.g. Anna Seward, Lady Caroline Lamb, and Mariana Starke).
 - Romantic Friendship (e.g. Seward, Ladies of Llangollen)
 - *Slave narratives* (Mary Prince)
- Orientalist drama/theatre.
- Forms and genres of popular theatre (*illegitimate*).
- Eco-romanticism.

3) "Translation", reception and transculturality

- Poetry translation.
- Cultural and literary relations between East and West (e.g. Elizabeth Hamilton; Azar nafisi)
- Anglo-Italian cultural and literary relations in the eighteenth and nineteenth centuries.
- Reception of Romanticism (e.g. Byron and Clough; Wordsworth and Neil Miller Gunn)
- Literature of exile (e.g. Antonio Gallenga).

3.2 PUBLICATIONS

Authored books

1. *Eccentric Scotland: Three Victorian Poets. James Thomson ("B. V."), John Davidson and James Young Geddes* (Bologna: CLUEB, 2004). ISBN 978-88-4912-120-9 [review by Carla Sassi in *Il Tolomeo. Articoli, recensioni e inediti delle Nuove Letterature*, No. 9, 2005].
2. *Teorie target-oriented della traduzione poetica: trans-creazione e riscrittura dell'alterità* (Lugo: Associazione Culturale "Il bradipo", 2004). [review by Beatrice Battaglia in *La questione Romantica*, voll. 15/16, 2007].
3. *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 [review by Serena Baiesi in *La questione Romantica*, Volume 7, n. 1-2, 2017]
4. *Nation, Community, Self: Female Voices in Scottish Theatre from the Seventies to the Present* (Milano: Edizioni Mimesis; collana Mimesis International, 2018) [review da Andrew Hook in *Scottish Review*, Wednesday 12 August 2020, <https://www.scottishreview.net/AndrewHook533a.html>].
5. *Migration and Transculturality in Scottish Literature 1770-1830. Thomas Pringle, John Leyden, Mungo Park, Anne Barnard, Janet Schaw, Frances Wright and Anne Grant*. In progress.
6. *Ann Marie di Mambro's Tally's Blood. SCOTNOTES* (Glasgow: Association for Scottish Literary Studies). In progress.

Edited books

1. "Esotismo/Orientalismo", Issues 12/13 Primavera/Autunno 2002 of the journal *La questione Romantica* (Napoli: Liguori, 2004). ISBN 88-207-3774-4 ISSN 1125-0364
2. *Emancipation, Liberation, and Freedom: Romantic Drama and Theatre in Britain (1760-1830)* (Parma: Monte University Parma, 2010). ISBN 978-88-7847-319-5 [review by Laetitia Rovecchio Antón in *Anagnórisis*, Número 2. Diciembre, 2010. <http://anagnorisis.es/pdfs/num2.pdf>].
3. *Joan Ure, Come una ragazzina e Riprenditi la tua costola!* Italian edition, with introduction, of Joan Ure's plays *I See Myself as This Young Girl* (transl. Gioia Angeletti) and *Take Your Old Rib Back, Then* (transl. Valentina Poggi). (Rimini: Panozzo Editore, 2010). ISBN 978-88-7472-133-7
4. [with Nicoletta Cabassi] *La Torre di Babele*, Issue 6 (2009-2010): *Guerra e scrittura*, 2010. ISSN 1724-3114.
5. [with Maria Valero] *La Torre di Babele* Issue 10: *Scienza e fantascienza*, 2014. ISSN 1724-3114
6. [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
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
8. [with Simonetta Valenti] *La Torre di Babele* Issue 14: *Metamorfosi del teatro*, 2018. ISSN 1724-3114.

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

Critical editions

1. *Tre racconti di un esule in Inghilterra: i Blackgown Papers di Antonio Gallenga* (Parma: Monte University Parma, 2021). ISBN 978-88-7847-613-4.
2. *Liz Lohead. Dracula* (Roma: Rogas Edizioni). In progress.
3. *Marcella Evaristi. Commedia* (Milano: Ledizioni). In progress.

Book chapters and journal articles

1. "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.
2. "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.
3. "James Hogg e 'The Ettrick Shepherd': un poeta dai molteplici volti", *In Forma di Parole*. n. IV (ottobre, novembre, December 1998): "Bards" e "Makars"; *Poesia Scozzese attraverso i secoli*, a cura di Valentina Poggi, pp. 159-162.
4. "Luci e ombre, fede e dubbio: la dialettica di James Thomson ('B.V.')", *In Forma di Parole*. n. IV (ottobre, novembre, December 1998): "Bards" e "Makars"; *Poesia Scozzese attraverso i secoli*, a cura di Valentina Poggi, pp.183-188.
5. "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.
6. "Imitare e rivedere la tradizione con la parodia: l'esempio di Wendy Cope", *Leggere Donna*, n. 87 (July-August), 2000, pp. 28-30.
7. "The Poetry of John Davidson: Tradition and Innovation Between Victorianism and Modernism", *Rivista di Studi Vittoriani*, n. 10 (July 2000), pp. 71-91.
8. "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.
9. "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.
10. "Tradurre i giornali", in *Manuale di traduzioni dall'inglese*, a cura di Romana Zacchi e Massimiliano Morini (Milano: Bruno Mondadori, 2002), pp. 113-124.

11. "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 Inglese in Italia*, a cura di Mauro Pala (Cagliari: CUEC, 2002), pp. 85-130.
12. "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.
13. "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.
14. "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.
15. "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.
16. "Revisione e sovversione del canone: esempi di parodia e comicità nella scrittura femminile", *Argo: Segni di donna*, n. VIII (2003), pp. 46-48.
17. "Editoriale", *La questione Romantica*, Numeri 12/13 Primavera/Autunno 2002: "Esotismo/Orientalismo" (2004), pp. 9-13.
18. "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.
19. "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.
20. "'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.
21. "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.
22. "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.
23. "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.
24. "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.
25. "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.
26. "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.
27. "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.

28. "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.
29. "Introduction", in *Emancipation, Liberation, and Freedom: Romantic Drama and Theatre in Britain (1760-1830)*, ed. by Gioia Angeletti (Parma: Monte University Parma, 2010), pp. 7-22.
30. "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: Monte University Parma, 2010), pp. 59-85.
31. "«...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.
32. "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.
33. [con Nicoletta Cabassi] "Premessa", *La Torre di Babele*. Numero 6 (2009-2010): *Guerra e scrittura*, 2010, pp. 7-8.
34. "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.
35. "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: Monte University Parma, 2011), pp. 373-410.
36. "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: Monte University Parma, 2011), pp. 299-340.
37. "Orientalism in Drama", in *Blackwell Encyclopedia of Romanticism (Drama)*, ed. by Frederick Burwick (Malden, USA; Oxford, UK: Wiley-Blackwell, 2012), pp. 946-956.
38. "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.
39. "'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.
40. "«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.
41. "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.
42. [con 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.

43. "Tradurre la poesia: riscrittura creativa e metamorfosi dell'alterità", in *Tradurre il 900*, a cura di Laura Dolfi (Parma: Monte University Parma, 2014), pp. 59-97.

44. [con Maria Joaquina Valero Gisbert] "Introduzione", *La Torre di Babele* Numero 10: *Scienza e fantascienza*, 2014, pp. 7-14.

45. "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.

46. "'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.

47. [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.

48. "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/>

49. "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.

50. "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/>

51. "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.

52. '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.

53. "'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.

54. [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.

55. "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.

56. "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.

57. [con Simonetta Valenti], "Introduzione", *La Torre di Babele* Numero 14: *Metamorfosi del teatro*, 2018. pp. 7-10.
58. [con Lilla Maria Crisafulli] "Editors' Introduction", *La questione Romantica*, vol. 10, n. 1-2 (gennaio-December 2018): "East/West Encounters in Literature and Culture" (2019), pp. 9-18.
59. "A Scottish Migrant in India: John Leyden, Between Enlightenment and Orientalism", *La questione Romantica*, vol. 10, n. 1-2 (gennaio-December 2018): "East/West Encounters in Literature and Culture" (2019), pp. 37-52.
60. "'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.
61. "Resistance and Experimentation: The Ladies of Llangollen and Enlightenment Ideas of Progress and Improvement", *Textus*, vol. XXXII, n. 3 (2019), pp. 173-193.
62. "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.
63. "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.
64. "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.
65. "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.
66. "Risonanze wordsworthiane in *Highland River* di Neil Miller Gunn", in *La questione Romantica*, vol. 12, n. 1-2 (gennaio-December 2020): "L'arte del ricordo: Romanticismo e *cultural memory*" (2020), pp. 163-182.
67. "Deconstructing Englishness, Relocating Britishness: Arthur Hugh Clough's *The Bothie of Tober-na-Vuolich*", *Prospero. Rivista di Letterature e Culture Straniere*, vol. XV (2020), pp. 61-89.
68. "Byron e i suoi traduttori romantici: Michele Leoni e Andrea Maffei", in *Byron in Italia*, a cura di Diego Saglia e Gregory Dowling (Bologna: Minerva Edizioni, 2020), pp. 115-137.
69. "Antichità romane in Scotland 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*, a cura di Marco Capra (Parma: Monte University Parma, 2021), pp. 65-89.
70. "Introduzione: uno scrittore italiano a Londra", in *Racconti di un esule in Inghilterra: i Blackgown Papers di Antonio Gallenga*, a cura di Gioia Angeletti (Parma: Monte University Parma, 2021), pp. 17-33.
71. "Voicing Reticence, Resistance and Resilience in *The History of Mary Prince, a West Indian Slave Related by Herself* (1831)", *Le Simplegadi*, Vol. XX, No. 22, November 2022, DOI: 10.17456/SIMPLE-193, pp. 48-64.
72. "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.

73. “*Domestica facta* recollected in Italy: Byron and *The Liberal*”, in *Imprinting Anglo-Italian Relations in The Liberal*, ed. by Serena Baiesi and Lilla Maria Crisafulli (Bern: Peter Lang). In print.
74. Voci enciclopediche su Alexander Smith, Christian Carstairs, Eglinton Wallace, in *Edinburgh Biographical Dictionary of Scottish Writers*, ed. by Caroline McCracken-Flesher and Alan Riach (Edinburgh: EUP). In print.
75. [con Diego Saglia] “Italy and British Romanticism: Human-Nonhuman Conversations”, *Studies in Romanticism*, Vol. 62, no. 1, Spring 2023. In print.
76. “Border Aesthetics, Resistance and Europeanness in David Greig’s ‘Anti-Brexit’ Theatre”, *Anglistik*, Vol. 34, no. 3 (2023). In print.
77. “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.
78. “British Women Playwrights, Censorship and Self-censorship in the Long Eighteenth Century”, in *Palgrave Handbook of Theatre Censorship*, ed. by Anne Etienne and Graham Saunders (London: Palgrave Macmillan). In progress.
79. “Borders History and the Ballad Tradition in Sue Glover’s *Bondagers* and David Greig’s *The Strange Undoing of Prudencia Hart*”, *The Bottle Imp*. In progress.
80. “Empire and Gender in Lady Anne Barnard’s ‘Cape Writings’”, *Decoloniality*. A collection of research papers from The Institute for Advanced Studies in the Humanities at the University of Edinburgh (e-book Edinburgh: The Institute for Advanced Studies in the Humanities, 2023). In progress.

Reviews

1. “Editorial News. Review of the new editions of James Hogg”, *La Questione Romantica*, n. 2, “Nationalismo e Internationalismo” (1996), pp. 161-166.
2. Maureen Sangster, *Out of the Urn* and Anne MacLeod, *Standing by Thistles*, *Scottish Literary Journal. Supplement*, n. 47 (1997), pp. 59-65.
3. Ian Crockatt, *Flood Alert*, and Robert R. Calder, *Serapion*, *Scottish Literary Journal. Supplement*, n. 48 (1998), pp. 50-55
4. 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.
5. Robert Crawford, *The Scottish Invention of English Literature* (Cambridge, Cambridge University Press, 1998), *Il Tolomeo*, IV (1998/99), pp. 150-152.
6. 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.
7. James Robertson, *The Fanatic* (London: Fourth Estate Limited 2000), *Il Tolomeo* n. 5 (1999-2000), pp. 141-143.
8. 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.
9. James Roberston, *Joseph Knight* (London: Fourth Estate Limited, 2003), *Il Tolomeo* n. 8 (2004), pp.135-137.

10. 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/TBIssue12/Angeletti.html>
11. 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>
12. "James Hogg, *Confessioni di un peccatore eletto*", *L'Indice dei libri del mese*, April 2017 Anno XXXIV - N. 4 p. 19, <http://www.lindiceonline.com/>
13. Richard Lansdown, *Byron's Letters and Journals. A New Selection* (Oxford, Oxford University Press, 2015), *The BARS Review*. In progress.
14. "Mite denuncia polifonica: William McIlvanney 'Chi si rivede!'", *L'Indice dei libri del mese*, March 2019 Anno XXVI - N. 3, p. 20, <http://www.lindiceonline.com/>
15. "Teppista a Edimburgo: Jenny Fagan, *Panopticon*", *L'Indice dei libri del mese*, novembre 2019 Anno XXXVI - N. 11, p. 21, <http://www.lindiceonline.com/>
16. "Crudele ironia della sorte: Jill Dawson, *Un inutile delitto*", *L'Indice dei libri del mese*, ottobre 2020 Anno XXXVII - N. 10, p.18.
17. "Scomporre il proprio corpo: Helen McClory, *Fotogrammi di un film horror perduto*", *L'Indice dei libri del mese*, April 2021 Anno XXXVIII - N. 4, p. 20.
18. "L'euforia di un istante. Douglas Stuart, *Storia di Shuggie Bain*", *L'Indice dei libri del mese*, ottobre 2021 Anno XXXVIII - N. 10, p. 18.
19. "Il reato di povertà. William McIlvanney, *Docherty*", *L'Indice dei libri del mese*, ottobre 2022 Anno XXXIX - N. 10, p. 21.

Translations

1. Italian translation of Nora Crook's essay "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.
2. Italian translation of James Hogg's poems "Birniebouzle", "Goodnight An' Joy Be Wi' You A'", "How Foolish Are Mankind", in *In Forma di Parole*, n. 4 (1998), pp. 122-133.
3. Italian translation of passages from James Thomson ('B. V')'s *The City of Dreadful Night*, in *In Forma di Parole*, n. 4 (1998), pp. 164-181.
4. Italian translation of John Davidson's *Fleet Street Eclogue. St. George's Day*, in *In Forma di Parole*, n. 3 (1999), pp. 152-185.
5. "Maureen Sangster, Il rischio dello stile", Italian translations with Preface, *Tratti*, n. 55 (Autunno 2000), pp. 26-39.
6. "Anne MacLeod: Dicotomie", Italian translations with Preface, *Tratti*, n. 56 (Primavera 2001), pp. 52-63.
7. Translation into English of originally Italian essays included in *Semiotic Efficacy and the Effectiveness of the Text: From Effects to Affects*, ed. by Isabella Pezzini (Bologna: Brepols e Horizons Unlimited 2001), pp. 7-27, 89-103, 131-149, 152-162, 163-178, 179-190, 213-226, 269-287, 289-300.

8. Italian translation of Richard Cronin's essay "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.
9. Anna Seward: passages from *Louisa, a Poetical Novel in Four Epistles*; "Eyam"; "To Time Past. Written Dec. 1772"; "Sonnet, Written on Rising Ground, near Lichfield"; "Sonnet. Invitation to a Friend"; "Advice to Mrs Smith. A Sonnet"; "Sonnet. To France on Her Present Exertions"; "Sonnet VII (By Derwent's Rapid Streams)"; passages from "Lichfield – An Elegy"; passages from "Elegy on Captain Cook". Italian translations and notes, in *Antologia delle poetesse romantiche inglesi*, a cura di L. M. Crisafulli, 2 vols (Roma: Carocci Editore, 2003), vol. I, pp. 44-93.
10. Amelia Opie: "The Negro Boy's Tale"; "Consumption"; "The Orphan Boy's Tale"; "Song (Go, Youth Beloved)"; "The Despairing Wanderer"; "Allen Brooke of Windermere"; passages from "Epistle Supposed to Be Addressed by Eudora, the Maid of Corinth, to Her Lover Philemon"; "The Warrior's Return"; "The Mad Wanderer. A Ballad"; "Stanzas to Cynthio"; "Lines on the Place de la Concorde at Paris"; "To a Maniac"; "Remembrance". Italian translations and notes, in *Antologia delle poetesse romantiche inglesi*, a cura di L. M. Crisafulli, 2 vols (Roma: Carocci Editore, 2003), vol. I, pp. 542-588.
11. Lady Caroline Lamb: "A New Canto"; "Sing not for Others, but for Me"; "Weep for What Thou Hast Lost, Love"; "Duet"; "Farewell"; "My Heart's Fit to Break"; "Amidst the Flowers Rich and Gay"; "Would I Had Seen Thee Dead and Cold"; "Let the Harp Be Mute for Ever". Italian translations and notes, in *Antologia delle poetesse romantiche inglesi*, a cura di L. M. Crisafulli, 2 vols (Roma: Carocci Editore, 2003), vol. II, pp. 760-785.
12. Elizabeth Barrett Browning: "Stanzas on the Death of Lord Byron"; "To My Father on His Birthday"; "The Image of God"; "Past and Future"; "Human Life's Mystery"; "Hiram Powers' 'Greek Slave'"; passages from *Aurora Leigh*. Italian translations and notes, in *Antologia delle poetesse romantiche inglesi*, a cura di L. M. Crisafulli, 2 vols (Roma: Carocci Editore, 2003), vol. II, pp. 1010-1036.
13. 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.
14. Translation into English of Giovanna Cosenza's 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>
15. [with Diego Saglia and Gillian Mansfield] Translation into English of the book *University di Parma. Un millennio di storia*, testi di Simone Bordini e Piergiorgio Genovesi, a cura di Annamaria Cavalli (Parma: Monte University Parma, 2015).

3.3 RESEARCH PROJECTS

Funded individual projects

- 1993-1997: research project on Scottish poetry of the eighteenth and nineteenth centuries for the doctoral thesis (Ph.D) at the University of Glasgow, Scotland.

- 1 October-30 November 2002: fellowship/research project on *British Women Writers of the Romantic Era: Representation and Self-Representation through Language and Genre*, carried out at the Brown University, Providence, RI, USA.
- 19 January-23 March 2004: fellowship/research project on *Scottish Women Playwrights of the Romantic Era*, carried out at "The Institute for Advanced Studies in the Humanities" (IASH), University of Edinburgh, Scotland.
- 18 June-17 September 2005: fellowship/research project on *The Larpent Collection of Plays and Women's Contribution to the Theater and Drama of the Romantic Period*, carried out at the Huntington Library, San Marino, California.

Funded local, national and inter-university projects

- 1998-2001: participation in the multi-year departmental project *Women and Europe between 1750 and 1850* (coordinator: Lilla Maria Crisafulli, Department of Modern Foreign Languages and Literature, University of Bologna) with a research on *English romantic women poets*.
- 1999-2001: participation in the national project *Italy in British imagination and culture from the Renaissance to Romanticism* (national coordinator: Prof. Valentina Poggi, University of Bologna) with a research on *Byron and Italy*.
- 2001-2003: participation in the multi-year departmental project *Female dramaturgy and the experimentation of theatrical genres in romantic Europe* (coordinator: Prof.ssa Lilla Maria Crisafulli, Department of Modern Foreign Languages and Literature, University of Bologna) with a research on *English and Scottish romantic women playwrights*.
- 2002-2004: participation in the national project *English romantic theater (1760/1830): texts, theories and scenic practices* (national coordinator: Prof.ssa Lilla Maria Crisafulli, University of Bologna) with a research on *The 'stage' of women: drama and women's writing in English Romanticism*.
- 2003-2005: participation in the multi-year departmental project *European cultural identity and literary and dramatic genres from the sixteenth to the nineteenth century* (coordinator: Prof.ssa Lilla Maria Crisafulli, Interdisciplinary Centre for Romantic Studies, Department of Foreign Languages and Literatures, University of Bologna). Individual contribution: compilation of a hypertext on romantic theatre.
- 2005: participation in the local project *Romantic theater and other identities: the black figure* (project leader: Prof. Giovanna Silvani, University of Parma) with research on the figure of the black slave in popular theater.
- 2006-2007: participation in the local project *Theatre and gender from the eighteenth to the nineteenth century: the figure of the black woman* (project leader: Prof.ssa Giovanna Silvani, University of Parma) with a research on the figure of the female black slave.
- 2007-2009: participation in the national project *An Italian in London. Repertoire of Italian authors, actors and theatrical characters on the English scene from the early Renaissance to late Romanticism: migrations, typologies and evolutions* (coordinator: Prof. Elam Keir, University of Bologna) with a research on *Feminine Italianness in Gothic dramaturgy: typologies, scenic and ideological functions*.

- 2010-2012: participation in the national project *British Risorgimento: British representations and interactions in the Italian national unification process* (national coordinator: Prof.ssa Lilla Maria Crisafulli, University of Bologna) with a research on *Literary culture and operatic production between Italy and England (1770-1870)*, in particular on Dickens and Italian opera in *Household Words* and *All the Year Round*.
- January 2022-January 2024: Principal Investigator (PI) and tutor of a two-year research grant at the University of Parma entitled *Reprising Romanticism: Romantic Re-Creations in Contemporary British Theatre (1980-2020)*.

Funded international projects

- 2014-2017: participation in the three-year international project *Second Cities in the Circuits of Empire: Calcutta, Glasgow, and the Nineteenth-Century Legacy of the Scottish Enlightenment*, funded by the British Academy and coordinated by Prof. Mary Ellis Gibson (University of Glasgow).
- 2016: participation in the international project of "Italian-German cooperation in the field of human and social sciences" (call 2014) funded by the German-Italian Centre for the European Dialogue, Villa Vigoni, Como, *Re-Discovering the 'Other': A Close Re-Reading of Literary Constructions of Italy in Canonical and Non-Canonical Texts of British Romantics*, coordinated by Prof. Dr. Norbert Lennartz (Universität Vechta, Germany) and Prof. Lilla Maria Crisafulli (University of Bologna).
- 2016-2017: participation in the international project *International Knowledge Transfer Networks: Britain and Italy, 1785-1825*, coordinated by Prof. Diego Saglia (University of Parma) and Prof. Alan Rawes (University of Manchester, UK).
- 2019: participation in the international project of "Italian-German cooperation in the field of human and social sciences" (call 2017) funded by the German-Italian Centre for the European Dialogue, Villa Vigoni, Como, *The Romantics' Brexit: Germanophobia and Anti-European Sentiments in British Romanticism*, coordinated by Prof. Dr. Norbert Lennartz (Universität Vechta, Germany) and Prof. Lilla Maria Crisafulli (University of Bologna).

3.4 CONFERENCE PAPERS AND TALKS [SELECTION OF INTERNATIONAL EVENTS]

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

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

11-08-1995: "*Queen Hynde: Märchen or Epic Poem?*". Conference paper: James Hogg Society Conference, Aikwood Tower, Selkirk, Scotland, 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". Conference paper: Third Conference of the European Society for the Study of English (ESSE), Glasgow, Scotland, 7-12 September.

23-06-2000: "National Identity in Arthur Hugh Clough's Long Poems". 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'". Conference paper: James Hogg Society Conference, Glasgow, Scotland, 4-7 July.

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

02-03-2003: "Orientalist Discourse, Generic Hybridism and Narrative Ventriloquism in Elizabeth Hamilton's *Translations of the Letters of a Hindoo Rajah* (1796)". Conference paper: *The Language(s) of Romanticism* (Interdisciplinary Centre of Romantic Studies, University di Bologna; BARS-British Association for Romantic Studies), Bologna, 28 February-2 March.

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

12-02-2004: [Invited] "Is there a tradition of Scottish women playwrights? The paradigm of neglected authorship: Mary Diana Dods". Lecture at "The Institute for Advanced Studies in the Humanities", Edinburgh, Scotland.

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

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*". 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] "Colonialism and Black Slavery in Archibald Maclaren's *The Negro Slaves*". Lecture (*research paper*), University of Cheltenham, UK.

13-03-2008: "Trans-national dialogues: the Reception of Byron in Italy through Andrea Maffei's and Francesco Hayez' 'Translations'". 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, 12-15 March.

03-07-2009: "Debating Colonialism and Black Slavery on the Scottish Stage: Archibald MacLaren's *The Negro Slaves* (1799)". Conference paper: Eighteenth Century Scottish Studies Society (ECSSS) Annual Conference, University of St Andrews, 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*". Conference paper: Tenth Conference of the European Society for the Study of English (ESSE), 'seminar' *Dis/placing the British Empire: Theoretical and Critical Views from Scottish Studies* (convenors: Prof. Carla Sassi, University di Verona e Prof. Theo Van Heijnsbergen, University of Glasgow), University of Turin, 24-28 August.

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". Conference paper: British

Association for Romantic Studies (BARS) Biennial International Conference, *Enlightenment, Romanticism, Nation*, School of Critical Studies, University of Glasgow, Scotland, 28-31 July.

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

08-06-2012: [Invited] "*The Highland Drover: the plays of Archibald Maclaren*" [con Ian Brown]. 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, 8-10 June.

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

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

4-12-2014: [Invited] "Byron's 'ethnographic eye': the poet and 'gli italiani'". Conference paper: *Byron and Italy*, University of Manchester, 4-5 December 2014.

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". Conference paper: *Second Cities of Empire: Glasgow / Calcutta and the Legacy of the Scottish Enlightenment*, University of Glasgow, 15-16 May 2015.

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

12-04-2016: [Invited] "The labyrinth of external objects and consequent reflections": the Dialectics of Self and Other in *Childe Harold's Pilgrimage IV*". Seminar paper: *Re-Discovering the 'Other': A Close Re-Reading of Literary Constructions of Italy in Canonical and Non-Canonical Texts of British Romantics*, Villa Vigoni (German-Italian Centre for the European Dialogue), 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". Conference paper: International Association of University Professors of English (IAUPE), University of London, 25-29 July 2016

22-08-2016: "The Language of Resistance and the Power of the Female Voice in Sue Glover's *Bondagers* (1991)". Conference paper: Thirteenth Conference of the European Society for the Study of English (ESSE), Galway, Irlanda, 22-26 August 2016.

3-12-2016: "Anglo-Italian networks in the long 19th century: Italian exiles and the dissemination of Italian culture and literature". Conference paper: *International Knowledge Transfer Network: Britain and Italy, 1785-1830*, University di Genova, 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". Conference paper: *Romanticism Takes to the Hills*, Edge Hill University, UK.

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

17-04-2019: [Invited] "Fluctuating Reception: Byron's Ambivalent Figurations and Images of Germany". Seminar paper: *The Romantics' Brexit: Germanophobia and Anti-European Sentiments in British Romanticism*, Villa Vigoni (German-Italian Centre for the European Dialogue), 15-17 April 2019.

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

16-01-2020: "*Domestica facta* recollected in Italy: Byron and *The Liberal*". Conference paper: *Byron Now*, University Ca' Foscari, Venezia, 15-16 gennaio 2020.

15-04-2021: "Introduction: British Romantics in Italy and Geo & Eco-Criticism". Comunicazione-webinar/roundtable: *Geo & Eco-Criticism: Returning to Romantic Italy*, BARS (British Association of Romantic Studies) Digital Events (Series 2020-21)

06-05-2021: [with Maria Elena Capitani] "Europeanness, Border Aesthetics and Resistance in David Greig's anti-Brexit Plays". Conference paper: *Border Narratives: Brexit, Europe, and the UK*, Georg-August-Universität Göttingen, 5-7 May 2021.

25-11-2021: "«Nature never disappoints»: Non/Human Dialectics in Lady Morgan's *Italy* (1821)". Webinar paper: *Eco-Romanticism: Human-Nonhuman Conversations*.

22-06-2022: [Invited] "Empire and Gender in Scottish Migration Literature: Lady Anne Barnard's 'Cape Writings'". Lecture, Institute for Advanced Studies in the Humanities (IASH), University of Edinburgh, UK.

23-06-2022: "Subversive Reticence and Gender Negotiations in the Colonial Contact Zone: Lady Anne Barnard's 'Cape Writings'". Conference paper (online): IASSL (International Association for the Study of Scottish Literatures) Third World Congress of Scottish Literatures, Praga 22-26 June 2022.

3.5 ORGANIZATION OF / COLLABORATION IN CONFERENCES, WORKSHOPS AND SEMINARS [SELECTION OF INTERNATIONAL EVENTS]

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

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

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

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.

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, 25-28 July 2013.

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

4/07/2014 (*chair and convener*): session su "Eighteenth- and Nineteenth-Century Scottish Drama and Theatre". Conference: World Congress of Scottish Literatures, Glasgow, Scotland, 2-5 July 2014

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), 22-26 August, Galway, Ireland.

13/09/2017 (*co-organizer with Nicoletta Vallorani*): Master Class/Workshop AIA (Associazione Italiana di Anglistica): *The Good Life: Translation, Worldly Knowledge and the Postcolonial Text*, Viareggio, Villa Argentina.

4-9/06/2018 (*co-organizer and coordinator*): AIA (Associazione Italiana di Anglistica) Summer School: *British Romanticism Then and Now: Poetics, Language(s), Translation and Culture*, Viareggio, Villa Paolina.

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 con 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).

15/04/2021 (*chair and co-organizer*): Webinar/roundtable: *Geo & Eco-Criticism: Returning to Romantic Italy*, BARS (British Association of Romantic Studies) Digital Events (Series 2020-21). Partecipanti: Gioia Angeletti (Chair), Serena Baiesi; Paolo Bugliani; Lilla Maria Crisafulli; Diego Saglia; Elena Spandri.

25/11/2021 (*co-organizer with Diego Saglia*): webinar: *Eco-Romanticism: Human-Nonhuman Conversations*.

3.6 EDITORIAL DUTIES FOR BOOK SERIES, SCIENTIFIC BOARDS AND PEER-REVIEWING

- 2021-today: member of the Scientific Board of "Palcoscenici" book series (Rogas Edizioni, Rome), directed by Alessandro Gebbia and Fiorella Gabizon.
- 2021-today: director of the book series "L'eredità di Babele" (Monte University Parma).
- 2019-today: member of the Scientific Board of "Darcy" book series (Rogas Edizioni, Rome), directed by Alessandro Gebbia and Fiorella Gabizon.
- 2017-today: member of the Scientific Board of the journal *La Torre di Babele*.
- 2016-today: member of the International Advisory Board of the *International Journal of Scottish Theater and Screen* (IJOSTS)

- 2010-today: member of the Scientific Board and of the Experts Committee for the book series S.T.R.E.G.A. (Aracne) (Studies, Testimonies, Research, Education, Gender, Anthropology & Arts), (director: Prof. Margherita Musello, UNISOB, Naples).
- 2000-today: member of the editorial board of the journal *La Questione Romantica*, Liguori Editore (director: Lilla Maria Crisafulli, University of Bologna).
- 2017-2019: member of the editorial board of the journal *Textus*.

Peer-reviewer and referee for the following journals:

Il Confronto letterario (Quaderni di Letterature Straniere Moderne e Comparate dell'University di Pavia), La Questione Romantica, Parole Rubate, ES Revista de Filología Inglesa, La Torre di Babele, Prospero, Between, Merope, Linguæ & - Rivista di lingue e culture moderne, InTRAlinea, LEA-Lingue e Letterature d'Oriente e d'Occidente.

3.7 MEMBERSHIP OF STUDY CENTRES, RESEARCH LABORATORIES AND GROUPS, AND SCIENTIFIC ASSOCIATIONS

- 2022-today: member of the Interuniversity Research Center "LinE - Language in Education".
- 2022-today: member of the "Officina 900" Research Group of the Department of Humanities, Social Sciences and Cultural Industries of the University of Parma.
- 2021-today: member of the "Environmental Social Humanities" Laboratory of the Department of Humanities, Social Sciences and Cultural Industries of the University of Parma.
- 2020-today: member of the Scientific Committee of the "Visible Translator", an interdisciplinary project on translation studies coordinated by the Unit of Languages Department of Humanities, Social Sciences and Cultural Industries of the University of Parma.
- 2019-today: member of the research group *Recherches sur les arts dramatiques anglophones contemporains* (RADAC).
- 2019-today: member of the "Interdisciplinary Laboratory of Neurosciences and Humanities" of the University of Parma.
- 2014-2018: member of the Italian Research Centre for Irish and Scottish Studies of (CRISIS).
- 2011-today: member and contact person for Parma of the Interuniversity Centre for the Study of Romanticism (CISR) (director: Diego Saglia, University of Parma).
- 1997-2011: member of the Interdisciplinary Center of Romantic Studies, University of Bologna (director: Lilla Maria Crisafulli, University of Bologna).
- Member of the following scientific associations:
 - THE JAMES HOGG SOCIETY. From 1992.
 - ASSOCIATION FOR SCOTTISH LITERATURE (ASL). From 1992.
 - EIGHTEENTH-CENTURY SCOTTISH STUDIES SOCIETY (ECSSS). From 1997.
 - THE EUROPEAN SOCIETY FOR THE STUDY OF ENGLISH (ESSE). From 1999.
 - ASSOCIAZIONE ITALIANA DI ANGLISTICA (AIA). From 1999.
 - INTERNATIONAL ASSOCIATION OF UNIVERSITY PROFESSORS OF ENGLISH (IAUPE). From 2008.
 - NORTH AMERICAN SOCIETY FOR THE STUDY OF ROMANTICISM (NASSR). From 2011.
 - ASSOCIAZIONE ITALIANA DI STUDI CULTURALI E LETTERARI IN INGLESE (AISCLI). From 2011.

SOCIETY FOR SCOTTISH STUDIES IN EUROPE. From 2012.
BRITISH ASSOCIATION FOR ROMANTIC STUDIES (BARS). From 2013.
NEWSTEAD ABBEY BYRON SOCIETY. From 2013.
INTERNATIONAL ASSOCIATION FOR THE STUDY OF SCOTTISH LITERATURES (IASL). From 2014.

4. TEACHING ACTIVITY

4.1 PRE-TENURE COURSES AND SEMINARS (TEMPORARY CONTRACTS)

A.Y. 1996-1997: *The Italian Contemporary Novel in Translation*, Department of Adult and Continuing Education and seminars/*tutorials* on Scottish literature, Department of Scottish Literature, University of Glasgow.

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

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

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

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

A.Y. 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.

A.Y. 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.

4.2 COURSES AS PERMANENT LECTURER FROM A.Y. 2007-2008 (UNIVERSITY DI PARMA, ITALY)

A.Y. 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* (English Literature, II year).

A.Y. 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* (Anglophone Literatures).
- MA course: *Bildungsroman and Gedicht in English: coming of age and search of identity from Wordsworth to Hosseini* (Anglophone Literatures).

A.Y. 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* (Anglophone Literatures).
- MA course: *Women's Writing and Feminist Revisionism in Postmodern and Postcolonial Discourse: New Voices in the "Canon"* (Anglophone Literatures).

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

A.Y. 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?* (English Language and Translation, III year).

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

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

A.Y. 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).

4.3 COURSES AS ASSOCIATE PROFESSOR FROM A.Y. 2015-2016 (UNIVERSITY DI PARMA, ITALY)

A.Y. 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)

A.Y. 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).

A.Y. 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).

A.Y. 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).

A.Y. 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).

A.Y. 2020-2021:

- 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).

A.Y. 2021-2022:

- 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: *Representing the Environment: Anglophone Literatures and Ecocriticism* (Anglophone Literatures).

A.Y. 2022-2023:

- 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: *Representing the Environment: Anglophone Literatures and Ecocriticism* (Anglophone Literatures).

4.4. PHD TEACHING AND SUPERVISION

Teaching

19/05/2017: "Confine". Lecture, PhD in "Philological-Literary, Historical-Philosophical and Artistic Studies", University of Parma, Italy.

11/05/2018: "Linguaggi del corpo: *écriture féminine* nella contemporaneità". Lecture, PhD in "Philological-Literary, Historical-Philosophical and Artistic Studies", University of Parma, Italy.

3 e 12/06/2020: "Translation of academic texts from English into Italian". Seminar/workshop for PhD students in "Philological-Literary, Historical-Philosophical and Artistic Studies", University of Parma, Italy.

21/04/2021: "Feminism, *écriture féminine* and corporeal textuality". Seminar/workshop for PhD students in "Philological-Literary, Historical-Philosophical and Artistic Studies", University of Parma, Italy.

12/04/2022: *Reading British experimental literature from Modernism to the present*. Seminar/workshop for PhD students in "Philological-Literary, Historical-Philosophical and Artistic Studies", University of Parma, Italy.

Supervision (PhD in "Philological-Literary, Historical-Philosophical and Artistic Studies", University di Parma, Italy)

- 2016/2017 - 2018/2019: Maria Chiara Alessandrini. Thesis title: *Risonanze antiche nel pensiero e nella poesia di un Romantico: S. T. Coleridge e il neoplatonismo*, discussed on 19/03/2019.
- 2019/2020 - 2021/2022: Daniele Corradi. Thesis title: *"Writing as though it mattered": persistenze del romanzo sperimentale nella fiction britannica degli anni Sessanta e Settanta: B. S. Johnson, Ann Quin e Eva Figes*.

4.5 TRAINING COURSES FOR HIGH-SCHOOL TEACHING (UNIVERSITY OF PARMA, ITALY)

English Literature

2012-2013: *Postmodernism; Gender and Sexuality; Postcolonialism and Multi/Transculturalism; Narratology/ Narrativity*

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

4.6 TEACHING ABROAD

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

8-12/03/2010: Erasmus Plus Programme-STA mobility of teaching staff. 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 (BA tutorial, year 3); 2) Urban Wastelands, 'Dingy urban images' and 'sinful streets': Examples of City Poems by James Thomson ('B. V. '), John Davidson and Arthur Hugh Clough (BA lecture, year 2); 3) City Poems by James Thomson ('B. V. '), John Davidson and Arthur Hugh Clough (BA tutorial, year 2); 4) Christina Rossetti's Goblin Market (BA tutorial, year 2).

7-10/03/2011: Erasmus Plus Programme-STA mobility of teaching staff. 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 (BA tutorial, year 2); 2) Christina Rossetti: close reading of selected poems (BA tutorial, year 2); Emily Brontë: close reading of selected poems (BA tutorial, year 2).

10-16/03/2014: Erasmus Plus Programme-STA mobility of teaching staff. School of Literature and Languages, Department of English Language and Literature, University of Reading, UK. Classes: 1) Lord Byron's poetry (BA tutorial, year 3); 2) Derek Walcott and postcolonialism (BA tutorial, year 1).

4-8/03/2019: Erasmus Plus Programme-STA mobility of teaching staff. Division of English Literature, American Studies and Creative Writing, University of Manchester, UK. Classes: 1) Mary Shelley, *Valperga* (MA level, ENGL60892, Revolutionary Poetics 1789-1840); 2) Byron, *Beppo* and 'Ode on Venice', (BA, level 3, ENGL34072, Romantic Venice).

23-28/10/2022: Erasmus Plus Programme-STA mobility of teaching staff. English Studies, Universität Vechta, Germania. Classes: 1) the Gothic Novel: R. L. Stevenson's *Dr Jekyll and Mr Hyde* (BA); 2) poems from James Joyce's *Chamber Music* (BA); 3) Shakespeare's *Sonnets* (BA).

4.7 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.

5. MANAGEMENT AND ADMINISTRATIVE DUTIES

5.1 FOR THE UNIVERSITY OF PARMA, ITALY [SELECTION]

- 2021-today: University of Parma ambassador of GALA (Global Academy of Liberal Arts) International network coordinated by Bath Spa University (UK).
- 3 September 2018-today: Member of the Scientific Committee of Area 10 (ancient, philological-literary, and historical-art sciences) for the Departmental evaluation of research quality and allocation of resources
- 2018-present: Representative of the portal MasterStudies of Keystone Academic Solutions for the Course of Modern Foreign Languages and Civilizations and the PhD in "Philological-Literary, Historical-Philosophical and Artistic Sciences".
- 2017-present: coordinator of the inter-institutional agreement with the University of Ningbo-Nottingham (China) (within the University Programme "Overworld").
- A.Y. 2017-2018: coordinator of the inter-institutional agreement with the University of Florida (within the University Programme "Overworld").
- From 10 December 2013 to 31 October 2017: Delegate of the Rector for International Students' Mobility.

- 2016-2017: coordinator of the project for international mobility of students and staff of the University of Parma with a network of Brazilian universities (within the University Programme "Overworld").
- 2014-2015: coordinator of the project on "Placement, international mobility, spreading of scientific research" at the University of Parma, funded by the Italian Ministry of University and Research.

5.2 FOR THE DEPARTMENT OF HUMANITIES, SOCIAL SCIENCES AND CULTURAL INDUSTRIES OF THE UNIVERSITY OF PARMA [SELECTION]

- 2022-today: contact person (for the Internationalization area), for the Department, of the European Universities Network for Sustainable Growth, Inclusive Education and Environment (EU-Green).
- 2020-present: Vice-President of the Course in Modern Foreign Languages and Civilizations.
- 2020-today: Representative for Parma of the Inter-University MA Course (Parma and Modena-Reggio Emilia) in Languages, Cultures, Communication.
- 2019-today: coordinator, with Rita Messori, of the interdisciplinary seminar *For an interdisciplinary critical lexicon*, organized as part of the PhD course in "Philological-Literary, Historical-Philosophical and Artistic Sciences".
- 2017-today: President of the Committee for International Mobility.
- 2013-today: member of the Doctoral School Council of the PhD course in "Philological-Literary, Historical-Philosophical and Artistic Sciences".
- 18 September 2019: Member of the board examiners for the entrance exam for the PhD course in "Philological-Literary, Historical-Philosophical and Artistic Sciences".
- 27 April 2016: Member of the board examiners for the PhD viva for the doctorate in "Greek and Latin Philology (and the fortune of the Classics)".

5.3 SERVICE OUTSIDE THE UNIVERSITY OF PARMA

PhD examinations/ memberships of doctoral boards

23 June 2008: external examiner of the doctoral board for the PhD viva for the course in "Translation Science", University of Bologna, Italy.

29 March 2019: external examiner of the doctoral board for the PhD viva for EDGES ("European PhD in Women's and Gender Studies"), University of Bologna, Italy.

2019: external evaluator of the following PhD theses:

- PhD in "Linguistic, Literary and Intercultural Studies in European and Extra-European contexts", University of Milan, Italy. Candidate: Beatrice Moja. Thesis: *Toy stories: comfort toys e modelli di comportamento nella children's literature dal 1800 alla contemporaneità*. Tutor: Francesca Orestano.

- PhD Doctorat d'Études Supérieures Européennes, Curriculum EDGES, "Women's and Gender Studies", University of Bologna, Italy. Candidate: 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.
- PhD in "Cultural and Literary Studies", University of Bologna, Italy. Candidate: Sara Alessio. Thesis: *Reading Brexit through BrexLit: fictional responses to political crisis*. Tutor: Maurizio Ascari.

Memberships of board of examiners for promotion applications

12 September-9 November 2018: member of the Board of Examiners for a competitive exam for Lecturer of English Literature, University of Florence, Italy.

10 September 2021- 21 February 2022: member of the Board of Examiners for a competitive exam for Lecturer of English Literature, University of Padua, Italy.

Further professional duties and roles

- 2022-today: contact person of the Inter-university Centre for the Study of Romanticism for relationships with International Centres and Associations dealing with Romanticism.
- 2012-today: member of the ANVUR (National Agency for the Evaluation of the University and Research System) Register of Auditors for the Evaluation of Research Quality for the subject area English Literature), as well as for the SH5_2 sectors (Literary theory and comparative literature, literary styles) and SH5_3 (History of literature) according to the taxonomy of the European Research Council (ERC).
- 2012-today: member of REPRISE (Register of evaluators of the Italian Ministry of University and Research).
- September 2017-September 2019: Vice-President of the Italian Association of English Studies.
- September 2015-September 2017: member of the Board of the Italian Association of English Studies.
- September 2011-September 2015: editor of the Newsletter of the Italian Association of English Studies.

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