

**CURRICULUM VITAE**  
**BENJAMIN RAY LAWTON**

**Born:** October 8, 1944, Louisville, Kentucky

**Address:** 1711 N. Salisbury St. West Lafayette, IN 47906 tel.: (765) 746-1624 (h)

**Position:** Associate Professor of Italian, French and Film, Department of Foreign Languages and Literatures, Purdue University, West Lafayette, IN 47907, 494-3860 (w)

**Education:**

Ph.D. (1976), Italian, University of California at Los Angeles

M.A. (1972), Italian, University of California at Los Angeles

B.A. (1970), Italian, University of California at Santa Barbara

**Academic Awards and Honors:**

Phi Beta Kappa, 1970.

Outstanding Graduating Senior, University of California at Santa Barbara, 1970.

Acknowledgement of Achievement (Machiavelli Project), Center for Italian Studies, University of California at Los Angeles, 1971-1972.

Faculty Prize for Distinguished Teaching Assistants, University of California at Los Angeles, 1972-1973.

Nominated for the "Helping Students Learn" Award, Purdue University, 1975.

Winner of one of five grants offered nationally by the Istituto Italiano di Cultura for Junior Faculty to study in Italy, 1975.

National Committee, The U.S.A. Bicentennial Committee - The Italian Contribution, 1976.

"IN APPRECIATION: For extraordinary service to Purdue University. . . and for the support and consideration so generously given for the advancement of education through television . . . on Behalf of PURDUE UNIVERSITY TELECOMMUNICATIONS CENTER." Special Award dated July 16, 1976.

Winner of The Amoco Foundation Outstanding Undergraduate Teacher Award, Purdue University, 1977-1978.

NEH Summer Seminar, 6/21/82 to 8/13/82. "Verga and Realism in the 19th and 20th Centuries, UCLA, L.A., Calif.

School of Humanities, Social Sciences and Education MCL Teaching Award, 1983-84.

Pier Paolo Pasolini, *Heretical Empiricism*. Trans Ben Lawton and Louise Barnett, ed. Louise Barnett. Bloomington: Indiana University Press, 1988. Selected by Choice Outstanding Academic Book for 1988.

Purdue University International Travel Grant, University of Auckland, N.Z., 1992.

Inducted as Founding Fellow of the Purdue University Teaching Academy On September 25, 1997.

Honored as "Father of Film and Video Studies." FVS Extravaganza, October 30, 2010.

## Teaching

In addition to teaching occasional French courses, I have taught Italian and film courses at all levels, from introductory freshman courses to directing Ph.D. dissertations. I have also had administrative and supervisory responsibility for all Italian courses. I have directed and supervised the Italian teaching assistants/instructors, organized and/or supervised the Italian Club, and prepared the publicity materials for all Italian courses. I developed all Italian and film courses beyond the beginning level. I also proposed and developed the Foreign Languages Film on Video Library, and selected several hundred titles. I have been responsible for all material for Italian and film courses, to include slides, audio-tapes and video-tapes. I have been involved in extensive experimentation with videotapes, audio tapes, slides, and other cultural artifacts in language classes.

I created the Italian Minor at Purdue and, with my former colleague Anthony Tamburri, I established the Italian Studies Major here.

On September 25, 1997 I was inducted as **one of the eleven founding fellows** of the "University-wide Teaching Academy" established by Vice President for Academic Affairs Robert Ringel as a result of my "exemplary . . . commitment to excellence in teaching and scholarship."

I was Visiting Professor at Dartmouth College for two quarters, from January through June 2000. In addition to a survey of Italian Cinema course, I taught *The Evolution of the Allegory of Love in Italian Literature and Cinema* and *The Mafia and the Movies: The Creation of a Defamatory Myth*.

More recently I coordinated the creation of five new Film and Video production courses (Introduction to Video Production; Advanced Video Production; Avid Non-Linear Editing; Screenwriting, and Single-Camera Directing with Hall of Music, Digital Learning Collaboratory (DLC), and ITAP and several Experiential Media courses. I also

coordinated the development of web page for Film/Video Studies program and the Italian Studies Program.

<http://www.sla.purdue.edu/academic/idis/film%2Dstudies/>.

<http://www.cla.purdue.edu/fll/Italian/>

Also coordinated and contributed to the creation and content of The Purdue Film and Video Studies Newsletter

<http://purduefvsnewsletter.blogspot.com/>

and the Purdue Film and Video Studies: On the Road blog

<http://purduevideo.blogspot.com/>

**New courses taught recently:**

Fall 2017

FVS 491: Hip-Hop and Film: A Cultural Study

FVS 490: Visualizing Software and Your Health & Recovery

FVS 490: Fascism as Terrorism in Italian Cinema after World War II

FVS 490: Fascist Terrorism in Middle Eastern Cinema

Spring 2017

ENG 387: World Cinema from 1938 to the Present

Fall, 2006

FLL 490G/H The Films of Federico Fellini

IDIS 491V: IDIS 491V: Practicum in Video/Media Production

Spring, 2007

Italian 393S/H: The Films of Martin Scorsese

Italian 590: Pasolini's Films and the Semiotics of Reality

Fall, 2007

ITAL 393M/H Mafia and the Movies

Supervised FLL490V/DIS 491V: Practicum in Video/Media Production

Spring 2009

FLL 490/H; IDIS 491/H War on Terrorism and the Movies

Fall 2011

HONR 299 Terrorism and Film

Fall 2013 SLC 490 The Global War on Terror on Film

Spring 2017 ENG 387

Fall 2017 FVS 490 F Fascism as Terrorism in Italian Cinema,

FVS 491 Fascist Terrorism,

FVS 490 Hip Hop, 1 student

FVS 490 Movement and Sport Sciences, 1 student

## **Publications**

### **Books**

Elena Coda and Ben Lawton, Eds. *Re-Visioning Terrorism: The Rack Focus Response*, Purdue University Press, January 2016. Double Blind Peer Reviewed.

### **Books (Editions):**

*Literary and Socio-Political Trends in Italian Cinema*. Ed. Ben Lawton. Los Angeles: Center for Italian Studies, UCLA, 1973 (pp 160). Second Edition, 1973 (pp 160). Third Edition, 1974 (pp 170). Fourth Edition, 1975 (pp 299).

*1976 Film Studies Annual*. Ed. Ben Lawton and Janet Staiger. West Lafayette: Purdue Research Foundation, 1976.

*1977 Film Studies Annual*. Ed. Ben Lawton and Janet Staiger. Pleasantville: Redgrave Publishing Company, 1978.

*1978 Film Studies Annual*. Ed Ben Lawton: West Lafayette: Purdue Research Foundation, 1979.

*1982 Film Studies Annual*. Ed. Ben Lawton. West Lafayette: Purdue Office of Publications, 1982.

*Romance Languages Annual: 1989*. Ed Ben Lawton and Anthony J. Tamburri. West Lafayette: PRF. 1990

*Forma e parola: Studi in memoria di Fredi Chiappelli*. Eds. Dennis Dutschke, Pier Massimo Forni, Filippo Grazzini, **Benjamin R. Lawton**, Laura Sanguineti White. Bulzoni, Roma, 1992. Pp. 662.

*Romance Languages Annual: 1993*. Eds. Jeannette Beer, Patricia Hart, and Ben Lawton. West Lafayette: PRF. 1994.

*Romance Languages Annual: 1994*. Eds. Jeannette Beer, Patricia Hart, and Ben Lawton. West Lafayette: PRF. 1995.

*Romance Languages Annual: 1995*. Eds. Jeannette Beer, Patricia Hart, and Ben Lawton. West Lafayette: PRF. 1996.

*Romance Languages Annual: 1996*. Eds. Ben Lawton, Jeannette Beer, and Patricia Hart. West Lafayette: PRF. 1997.

*Romance Languages Annual: 1999*. Eds. Ben Lawton, Anthony Tamburri, Allen Wood, Paul Dixon, David Flory, and Marcia Stephenson. West Lafayette: PRF. 2000.

*Italian Cultural Studies*. Graziella Parati and Ben Lawton eds. Boca Raton: Via Folios. Fall 2001.

*Italian Cultural Studies*. Anthony Tamburri, Myriam Ruthenberg, Graziella Parati and Ben Lawton eds. Boca Raton: Via Folios. Fall 2004.

*Romance Languages Annual: 2000*. Eds. Ben Lawton, Allen Wood, David Flory, and Marcia Stephenson. West Lafayette: PRF. 2004.

*Pier Paolo Pasolini: In Living Memory*. Eds. and with intro by Ben Lawton and Maura Bergonzoni. Washington, D.C.: New Academia Publishing. 2009. 345 pp.

### **Books (Translations):**

Pier Paolo Pasolini. *Heretical Empiricism*. Bloomington: Indiana University Press. 1988. Ed. Louise Barnett. Trans. Ben Lawton with Louise Barnett. Selected by *Choice*.

Pier Paolo Pasolini, *Heretical Empiricism*. Trans. Ben Lawton and Louise Barnett. Reprint in honor of 30<sup>th</sup> Anniversary of Pasolini's murder. Expanded with Pasolini's "Repudiation of the Trilogy of Life" translated and introduced by Ben Lawton. Washington, D.C.: NAP. 2006

### **Articles:**

"Raimondo di Sangro, Prince of Sansevero, and Research in Italy." *Italian Quarterly* 14 (Spring 1971): 129-142.

"Reality, Fantasy and Fellini." Patrizio Rossi in collaboration with Ben Lawton. *Italian Quarterly* 15 (Fall-Winter 1971): 87-97.

"Note sugli 'Scritti di Governo' del Machiavelli." *Italianistica* 1(1972): 506-519.

"Some Apparent Contradictions in Justinian's Monologue." *Proceedings: Pacific Northwest Conference on Foreign Languages*. May 1973: 183-187.

"*Last Tango in Paris*: 'the most liberating film ever made' (?)." *Italian Quarterly* 17 (Summer 1973): 83-92.

"*The Godfather Part II*: A Demythologization." *La Parola del Popolo* 26 (Nov.-Dec. 1976): 359-362.

"Theory and Praxis in Pasolini's Trilogy of Life: *Decameron*." *Quarterly Review of Film Studies* 2.4 (November 1977): 395-417.

"*Taxi Driver*: 'New Hybrid Film' or 'Liberated Cinema'?" *Italian Americana* 4 (Spring/Summer 1978): 239-248.

"Italian Neorealism: A mirror construction of reality." *Film Criticism* 1.2 (Winter 1979): 8-23.

"A Reading List on Medieval Studies." Prepared by the Purdue University Medieval Studies Committee. Ben Lawton for French and Italian. *Humanities* 8.4 (June 1978).

"The Evolving Rejection of Homosexuality, the Subproletariat and the Third World in the Films of Pier Paolo Pasolini." *Italian Quarterly* (Fall 1980/Winter 1981): 167-173.

"Paradox Generation in the Films of Lina Wertmüller." *Proceedings of the Fourth Annual Conference on Film*, Kent State University (1983): 37-42.

"Fellini and the Literary Tradition." *Italian Journal* 4, no 3-4 (1990): 32-40.

"Impressioni d'America: Italia->America; Italians-Americans; ItalianAmericans; Italians>I<Americans: Giacosa's Voyage of Discovery of Self/Other. *Differentia* (Spring/Autumn 1994): 101-117.

"Some Reflections on Theoretical and Methodological Approaches to Politics and Ideology in Italian Cinema--and Their Pedagogical Implications". *Politics and Ideology in the Italian Cinema*. Western European Studies: Indiana University, Bloomington, (1994): 8-33.

"What is ~~Italian-American~~ Cinema? *Voices in Italian Americana*, Vol. 6, No 1 (1995) 23 pp. 27-51.

"Paul D. Paganucci: Financier, Professor, and Philanthropist, A Modern Renaissance Man." in *Voices in Italian Americana*, Vol 11, No. 2 (2000).

### **BOOK CHAPTERS:**

"Giacosa and Puccini." *Abroad in America: Visitors to the New Nation, 1776-1914*. Washington, D.C.: National Portrait Gallery, Smithsonian Institution, Addison-Wesley, 1976: 247-259.

"Boccaccio and Pasolini: A Contemporary Reinterpretation of *The Decameron*." Giovanni Boccaccio, *The Decameron*. Trans. and eds., Peter Bondanella and Mark Musa. New York: Norton, 1977: 306-322.

"Fellini, Fantasy and Reality." *Federico Fellini: Essays in Criticism*. Ed. Peter Bondanella. New York: Oxford University Press, 1978 (with Patrizio Rossi): 254-261.

"Neorealism." *Dictionary of Italian Literature*. Eds. Peter Bondanella and Julia Conway Bondanella. Westport: Greenwood Press, 1979: 353-357.

"Literary Trends in Italian Cinema." *Patterns of Italian Cinema*. Ed. Giose Rimanelli. Albany: HIS-SUNY. 1980.

"The Ontology of Narration: *The Decameron* from Boccaccio to Pasolini." *Twice-Told Tales: Modern European Filmmakers and the Art of Adaptation*. Eds. Joan Magretta and Andrew Horton. New York: Ungar, 1981: 203-221.

"America Through Italian/American/Eyes: Dream or Nightmare? *From the Margins*. Ed. Anthony Tamburri et al. West Lafayette: Purdue University Press. 1990.

"Remember, You Can't Live Without Rossellini!" *Italian Echoes in the Rocky Mountains*. Eds. Sante Matteo, Cinzia Donatelli Noble, Madison U Sowell. Provo, UT: David M. Kennedy Center for International Studies, Brigham Young University. 1990.

"The Italian/American Reinvention of Italy: Michael Cimino's *The Sicilian*. *Italian Americans Celebrate Life: The Arts and Popular Culture*. Eds. Paola Sensi Isolani and Anthony Tamburri. The American Italian Historical Association. 1990.

"Pasolini's *The Flower of the Thousand and One Nights*." In *Forma e parola: Studi in memoria di Fredi Chiappelli*. Bulzoni, Roma, 1992, 575-594.

"America Through Italian/American Eyes: Michael Cimino. In *Italian-American Heritage Curriculum*. State Education Department, The University of the State of New York: Albany, 1992.

"Fellini and the Literary Tradition." In *Critical Essays on Federico Fellini*. Eds. Peter Bondanella and Cristina Degli Esposti. G. K. Hall/Macmillan: Boston, 1992.

"Giuseppe De Santis: An Introduction." In Antonio Vitti, *Giuseppe De Santis and Postwar Italian Cinema*. Toronto: University of Toronto Press. 1996. 13 pp.

"Salvatore Giuliano." In *Poet of Civic Courage: Francesco Rosi*. Ed. Carlo Testa. Flick Books: Wiltshire, England. 1996. 34 pp. Exclusively copublished in North and South America by Greenwood Press in hardback and by Praeger Publishers in paperback.

"Pier Paolo Pasolini," "Ettore Scola," "Italian American Cinema," in *Routledge Dictionary of Italian Culture*, ed. Gino Moliterno. 1999.

"The Mafia and the Movies." *Screening Ethnicity* Boca Raton: Bordighera Inc. 2002.

"La mafia e il cinema: Perché "italo americano" diventa sinonimo di crimine organizzato?" In *Scene italoamericane*. Roma: Luca Sossella Editore. 2002

:“The Media’s Role in the Defamation of Italian Americans.” *Group Defamation: The Impact of Italian Americans*. Chicago: AIDA. 2003.

“Per un po’ d’erba: For a bit of grass on the edge of the feudal estate” and “Uomini e paesi dello zolfo: People and land of sulfur.” Translation in *Reading and Writing the Mediterranean: Essays by Vincenzo Consolo*. Norma Bouchard (University of Connecticut) and Massimo Lollini (University of Oregon), eds. Toronto UP. 2006.

“Pier Paolo Pasolini,” “Ettore Scola,” “Lina Wertmuller.” *Encyclopedia of Italian Literary Studies*. Routledge. Gaetana Marrone (Princeton University) and Paolo Puppa eds. 2007.

“Divorce Italian Style: On the Firing Line between Omertà and Civil Society.” In *Incontri transatlantici con il cinema italiano*. Metauro Ed. 2011.

“Salvatore Giuliano: Francesco Rosi's Revolutionary Postmodernism.” Scene-by-scene synopsis-cum-analysis (pp 15-28) in *Francesco Rosi: Poet of Civic Courage* (Flick Books, 1966), Arrow Academy Blue-ray edition of “Salvatore Giuliano.” 2014.

### **Book Reviews:**

Fredi Chiappelli. *Nuovi studi sul linguaggio del Machiavelli*. Firenze: Le Monnier, 1969. Pp. 162. In *Italica* 49 (1972).

Franco Betti. *Storia critica delle lettere virgiliane*. Fiorini: Verona, 1972. Pp. 212. In *Forum Italicum* 7 (September 1973).

Hart Wegner. *Teaching with Film*. Bloomington: Indiana, 1977. In *Journal of the National Association of Learning Laboratory Directors* 12.3-4 (Spring/Summer 1978): 46-49.

Naomi Lebowitz. *Italo Svevo*. New Brunswick: Rutgers University Press, 1978. In *Modern Fiction Studies* 25.2 (Summer 1979).

John Gatt-Rutter. *Writers and Politics in Modern Italy*. New York: Holmes and Meier Publishers, Inc., 1978. In *Modern Fiction Studies* (Winter 1979-80).

Alberto Moravia. *Intervista sullo scrittore scomodo*. Ed. Nello Aiello. Bari: Laterza, 1978. In *World Literature Today* (Autumn 1979).

Sergio Pacifici. *The Modern Italian Novel from Pea to Moravia*. Carbondale, IL: Southern Illinois University Press, 1979. In *Modern Fiction Studies* (Winter 1979-80).

Mario Aste. *La narrativa di Luigi Pirandello: dalle novelle al romanzo, "Uno, nessuno e centomila"*. Madrid: Jose Porrua Turanzas, S.A., 1979. In *Modern Fiction Studies* 26 (Winter 1980-81).



Antonino Musmeci. *L'impossibile ritorno: la fisiologia del mito in Cesare Pavese*. Ravenna: A. Longo Editore. In *Modern Fiction Studies* 28 (Summer 1982).

John J. Michalczyk, *The Italian Political Filmmakers*. Associated University Presses, 1986. In *Annali d'Italianistica*. 66 (Summer 1989).

*Columbus: Meeting of Cultures*. Ed. Mario Mignone. 155-58. *VIA* 4.2, Fall 1993.

Howard Curle and Stephen Snyder, eds. *Vittorio De Sica: Contemporary Perspectives*. Toronto: University of Toronto Press, 2000. *Italian Culture*. Fall 2001.

Peter L. Belmonte. *Italian Americans in World War II*. Chicago, Arcadia. 2001. 128 pp. *VIA*. 2002.

Bill Tonelli. *The Amazing Story of the Tonelli Family in America: 12,000 Miles in a Buick in Search Of Identity, Ethnicity, Geography, Kinship, and Home*. Reading, Mass: Addison-Wesley Publishing Co. 1994. *H-Net*, August 2002

*A Sitdown with The Sopranos. Watching Italian American Culture on T.V.'s Most Talked About Series*. Ed. Regina Barreca. Palgrave/St. Martin's. 2002. *MELUS* 28.3. 2003.

THE BOOKSHELF (a bibliographical survey of publications in the field of Italian literature published in *Italian Quarterly*)

Franco Fabio. *Guittone e i guittoniani*. Napoli: Libreria Scientifica Editrice, 1971. Pp. 219.

Aldo Borlenghi. *Dante e il Trecento nella critica del Novecento*. Milano: La Goliardica, 1968. Pp. 261.

Olga Ragusa. *Pirandello*. New York: Columbia University Press, 1968. Pp. 48.

Alfredo Barbina. *Biblioteca della critica pirandelliana, 1889-1961*. Firenze: Le Monnier, 1967. Pp. 330.

Michele Barbi. *Life of Dante*. Trans. and Ed., by Paul G. Ruggieri. Berkeley: University of California Press, 1960. Pp. 132.

Fredi Chiappelli. *Nuovi studi sul linguaggio del Machiavelli*. Firenze: Le Monnier, 1969. Pp. 192.

Giovanni Cecchetti. *Il Verga maggiore: sette studi*. Firenze: La Nuovo Italia, 1970. Pp. 212.

Carmelo Ciccia. *Il mondo popolare di Giovanni Verga*. Milano: Gastaldi, 1967. Pp. 152.

Maria Corti. *Metodi e fantasmi*. Milano: Feltrinelli, 1969. Pp. 382.

*I metodi attuali della critica in Italia*. Ed. by Maria Corti and Cesare Segre. Torino: ERI/Edizioni RAI Radiotelevisione Italiana, 1970. Pp. 453.

Luigi Blasucci. *Studi su Dante e Ariosto*. Milano: Ricciardi, 1969. Pp. 200.

Luigi Peirone. *Niccolò Machiavelli*. Bologna: Cappelli, 1971. Pp. 162.

Franco Betti. *Storia critica delle lettere virgiliane*. Verona: Fiorini, 1972. Pp. 212.

Lanfranco Caretti. *Manzoni e la critica*. Bari: Laterza, 1971. Pp. 327.

Pierre Leprohon. *The Italian Cinema*. Trans. Roger Graves and Oliver Stallybrass. New York: Praeger, 1972. Pp. 256.

Roy Armes. *Patterns of Realism: A Study of Italian Neo-Realistic Cinema*. London: Tantivy Press, 1971. Pp. 226.

Niccolo Mineo. *Dante*. Bari: Laterza, 1970. Pp. 313.

Pier Paolo Pasolini. *Empirismo eretico*. Milano: Garzanti, 1972. Pp. 301.

Alfredo Bonadeo. *Corruption, Conflict, and Power in the Works and Times of Niccolò Machiavelli*. Berkeley: University of California Press, 1973. Pp. 127.

Gianni Rondolino. *Dizionario del cinema italiano: 1945-1969*. Torino: Einaudi, 1969. Pp. 417.

Giorgio Varanini and Gian Paolo Marchi. *Pagine introduttive allo studio della letteratura italiana*. Bologna: Patron, 1972. Pp. 252.

Gianfranco Bettetini. *The Language and the Technique of the Film*. The Hague: Mouton, 1973. Pp. 202.

## FILM REVIEWS

As film critic for the *Wabash Magazine* for approximately two years, I wrote, solicited, and edited approximately three reviews each week. My reviews have also appeared in several newspapers, magazines, and as film notes for museums and art centers. I did weekly film reviews for WLFI-TV for one year. In exchange for my services, the media offered internships to Purdue Film Studies students. As part of this program, a dozen students published over 100 film, theater, art and dance reviews in the Journal and Courier, and several students were involved in internships with WLFI-TV. What follows is a partial list of films I reviewed.

"*The Godfather-Part II.*" "*Alfredo, Alfredo and Malizia.*" "*Love and Anarchy and Night Porter.*" "*Lucky Luciano.*" "*Seduction of Mimi.*" "*In the Name of the Father.*" "*My Name is Nobody*" In *L'Italo-Americano di Los Angeles* (1972-73).

"*Rome Open City Re-viewed.*" *Il Tricolore*, 80 (1974).

"Fellini's *Amarcord*: Nostalgia has a Different Twist." *Journal and Courier*, Lafayette, Indiana (February 1, 1975).

"*Nights of Cabiria.*" *Film Notes: Films Purdue.* West Lafayette, Indiana (April 1, 1975).

"*Night Porter*: Cavani's Film a Work of Love." *Journal and Courier*, Lafayette, Indiana (May 6, 1975).

"*The White Sheik*" *Film Notes: Films-Purdue.* West Lafayette, Indiana (September 12, 1975).

"The Cinema of Federico Fellini . . ." *In City Magazine.* Indianapolis, Indiana (December 1975).

"*La Strada.*" *Film Notes: Film Center of the School of the Art Institute of Chicago,* Chicago, Illinois (April 29, 1976).

"*The Flower of the Arabian Nights.*" *The Weekend,* West Lafayette, Indiana (March 26, 1976).

"*Blow-up.*" *Exponent,* West Lafayette, Indiana (April 29, 1976). Reprinted from *Film Notes: Films-Purdue,* West Lafayette, Indiana (April 30, 1976).

"*The Clowns.*" *Film Notes: Film Center of the School of the Art Institute of Chicago* (June 3, 1976).

"*Amarcord.*" *Film-Notes: Film Center of the School of the Art Institute of Chicago* (June 11, 1976).

"*Before the Revolution.*" "*Burn! (Queimada!).*" "*The Organizer.*" In *Revolutionary Film/Chicago '76.* Chicago: *Chicago Tribune* and the Film Center of the School of the Art Institute of Chicago.

"*Swept Away: Challenging.*" *Journal and Courier*, Lafayette, Indiana (August 19, 1976).

"*Cousin, Cousine.*" *Film-Notes: Films Purdue,* West Lafayette, Indiana (September 8, 1978).

"*Padre, Padrone.*" *Film-Notes: Films Purdue,* West Lafayette, Indiana (September 22, 1978)

## Other

'Francesco Rosi: Poet of Civic Courage' (Flicks Books, 1996), in new Blue-ray edition of *Salvatore Giuliano*, Arrow Academy, pages 15-28. Forthcoming.

Co-Creator (with Elena Coda) *Re-Visioning Terrorism Web Page*:  
<http://www.cla.purdue.edu/fll/main/news/Terrorism/>

Co-Editor (with Elena Coda): *Re-Visioning Terrorism*. Purdue University e-Pubs.  
<http://docs.lib.purdue.edu/revisioning/2011/papers/>

In January 2015, Re-visioning Terrorism had 786 full-text downloads and 0 new submissions posted.

The most popular papers were:

Arabs in Post- 9/11 Hollywood Films: A Move towards a More Realistic Depiction? (249 downloads)

<http://docs.lib.purdue.edu/revisioning/2011/910/4>

Knights of Justice: Blockbuster Terrorism in Code Geass: Lelouch of the Revolution (85 downloads)

<http://docs.lib.purdue.edu/revisioning/2011/908/11>

The Invention of Modern State Terrorism during the French Revolution (79 downloads)

<http://docs.lib.purdue.edu/revisioning/2011/909/14>

Re-visioning Terrorism now holds 80 records, which have been downloaded a total of 16732 times.

## Invited Lectures at Colleges, Universities, Museums, et al.

"The Many Aspects of Art in Italy." Dante Alighieri Society, Los Angeles, California (Fall 1972).

"An Introduction to Antonioni's *Red Desert*." Patrons of Italian Culture, Los Angeles, California (March 31, 1974).

"A Semiological Analysis of Pasolini's *Hawks and Sparrows*." University of California at Santa Barbara (May 13, 1974).

"An Introduction to Bernardo Bertolucci's *Spider's Stratagem*." Purdue University Film Studies Week, Purdue University (October 10, 1974).

"Fellini's *Juliet of the Spirits*: A Synthesis of Sorts." Espresso and The Arts, Purdue University (November, 1974).

"The Evolution of the Allegory of Love in Italian Cinema." University of California at Los Angeles (November 26, 1974).

"The Study of Film at Purdue." Interview on KXCO-FM, Arcata, California (December 1, 1974).

"Women in the Films of Fellini." University of California at Davis (December 2, 1974).

"A Reappraisal of Italian Neo-realist Cinema." University of California at Los Angeles (July 2, 1975).

"An Introduction to Federico Fellini." Indianapolis Museum of Art (November 9, 1975).

"The Films of Federico Fellini." Indianapolis Museum of Art (December 7, 1975).

"*The Good, the Bad and the Ugly*: Self-reflexiveness in Spaghetti Westerns." Indianapolis Museum of Art (February 27, 1976).

"The Flower of the *Arabian Nights*." FLL Colloquia Series, Purdue University (April 20, 1976).

"Film Theory and Criticism: A Common Sense Approach to Semiotics." Lecture and workshop, University of Wisconsin-Oshkosh Media Fair, University of Wisconsin-Oshkosh (April 28, 1976).

"*Pasolini's Decameron*." Department of French and Italian, Indiana University at Bloomington (November, 1976).

"The Italo-American Image in the Films of Coppola and Scorsese." Department of Foreign Languages, The University of Illinois at Chicago Circle (February, 1977).

"The Italo-American Image in the Popular Media: A Paradox." Department of Foreign Languages and department of English, The University of Illinois at Chicago Circle (November 17, 1977).

"Lina Wertmuller and *Seven Beauties*." A Screening of the Film and Discussion with the Filmmaker. Indiana University Union Board, Indiana University Auditorium (February 12, 1978).

"Italian Neorealism: Premises to an Evaluation." University of North Carolina at Greensboro (April 6, 1978).

"From the Allegory of Love to Pirandello's Life/Form Dualism: The Italian Literary Heritage in the Films of Federico Fellini." Lecture sponsored by the department of Italian and French, University of Wisconsin, Madison, Wisconsin (April 1, 1981).

"The Liberal Essence: Foreign Language." FLL Representative, The President's Academic Review, Purdue University, February 10, 1982.

"Italian Cinema From World War II to the Present: The Twentieth Century Renaissance." University of Colorado, Boulder, Colorado (March 15, 1982).

"Federico Fellini: Prolegomena to His Opus." Lecture sponsored by the School of Arts and Sciences and the department of Modern Languages and Literatures, Notre Dame University, South Bend, IN (March 7, 1985).

"Beyond the Allegory of Love, Beyond Post-Modernism: It's Liberated Cinema." Florida State University Conference on Intertextuality: Literary and Cinematic Representation. Tallahassee, FL (Jan 28, 1988).

"Federico Fellini: The Artist as Politician." Lecture Sponsored by the School of Arts and Sciences and the departments of Comparative Literature and Spanish and Italian, University of Illinois, Champaign/Urbana, IL (October 18, 1988).

"Demythologizing the American West: Cimino's *Heaven's Gate*." Lecture sponsored by the departments of Comparative Literature and Italian, University of California, Davis (Nov 9, 1989).

"Pier Paolo Pasolini's Revolutionary Sadomasochism: The Post-Modern World through the Eyes of a Poet." Pier Paolo Pasolini: The Eyes of a Poet. A Symposium and Retrospective sponsored by the Italian Ministro del Turismo e dello Spettacolo, the Consulate General of Italy, the Associazione Fondo Pier Paolo Pasolini, the Istituto Italiano di Cultura, Alitalia, and the Banca Nazionale del Lavoro-Chicago. Oct 3, 1992.

"Random Reflections on Theoretical and Methodological Approaches to Politics and Ideology in Italian Cinema." 22 January 1993. Western European Studies, Indiana University, Bloomington. Sponsored by CONGRIPS, the Fondazione Agnelli, and the Andrew Mellon Foundation.

"Teach Them To Fish: A Radical Syllabus for Introductory Italian Film Courses." 23 January 1993. Western European Studies, Indiana University, Bloomington. Sponsored by CONGRIPS, the Fondazione Agnelli, and the Andrew Mellon Foundation.

"The critics . . . haven't realized that (my) ideology is precisely there, in the great cock on the screen:' Pasolini's Liberatory Humanism." 13 February 1993. Alter Italies: A Symposium Sponsored by the Center for Italian Studies and the Department of Romance Languages at the University of Pennsylvania, Philadelphia, PA.

"Pier Paolo Pasolini's Sexual Ideology," University of Chicago, May 31, 1994.

"Homage to a Cinema Master: Federico Fellini." March 31, 1995, University of Tennessee, Knoxville.

"Revisiting Pasolini's Sexual Ideology." Miami University, Oxford, Ohio, February 22, 1996.

"Pier Paolo Pasolini: Poet, Intellectual, and Filmmaker." Wake Forest University, Friday, 21 February 1997.

"The Construction of the Image of Italian Americans." 30 minute interview. Chicago Channel 19. January 20, 2002.

"Finding Italian/Italian-American Heritage on the Web." Italian Cultural Center. Chicago, IL. Discussion Panel. March 22, 2002.

"For a Few More Dollars: Further Reflections on the Representation of Italian Americans in Film." *Italian Roots, American Soil: Generations of Immigrants to the Philadelphia Area*. University of Pennsylvania, May 2 – 5, 2002

"*Le fate ignoranti*: A Discussion." South Eastern Center for Contemporary Art (SECCA). Wake Forest University. April 12, 2003.

"*Le fate ignoranti* and Comedy Italian Style." Keynote speaker. *Fifth Annual Graduate Symposium: Mosaic: A Transnational Journey to Understanding Self and Others Through Literature and Linguistics*. Department of Foreign Languages and Literatures, Purdue University. April 18, 2003.

"Giuseppe Giacosa's Impressions of America." *Italian Roots, American Soil*. Co-sponsored by the Consulate General of Italy and Princeton University. Princeton, N.J. October 25, 2003.

"Federico Fellini and the Allegory of Life." *Felliniana: Seattle's International Celebration of Fellini's Cultural Legacy*. University of Washington. October 30, 2003.

"The Media's Role in the Defamation of Italian Americans." *Group Defamation: The Impact of Italian Americans*. AIDA: John Marshall Law School. Chicago, Illinois. November 7, 2003.

"Beasts, Boors, Bimbos, and Buffoons: Italian American Presence in the Media, the Arts, and Popular Culture." *Symposium on Italian American Studies*. Miami University, Oxford, Ohio. March 26, 2003.

Presentation: "The Rejection of the Allegory of Love in Italian Cinema." Wake Forest University Romance Languages Symposium on "Love and Sexuality in Romance Languages Film." September 25, 2004.

Chair and Discussant: "L'ultimo bacio." Wake Forest University Romance Languages Symposium on "Love and Sexuality in Romance Languages Film." September 25, 2004.

Guest Speaker: "The Mafia: Origins, Evolution and Demise," Michigan City Rotary Club, October 7, 2004.

Guest Speaker: The Construction of Italian Americans by the Media. "Consider This" IUPUI Public Access TV, March 4, 2005.

Lecture: "A Filmic Debate: Pietro Germi's Divorce Italian Style and Federico Fellini's 8 ½." Dominican University, March 15, 2005.

Guest Speaker: Machiavellian Advice to the Modern Prince. "Consider This" IUPUI Public Access TV, August 11, 2006.

"Prolegomena for a Discussion of Anthony Fragola's *Un ricordo bellissimo/A Beautiful Memory*." University of North Carolina, Greensboro, April 15, 2007.

"Screening the Mafia: Is Italian American Still Synonymous with Organized Crime?" University of Las Vegas, Nevada. 24 October, 2007.

"*Divorce Italian Style: On the Firing Line between Omerta` and Civil Society.*" *(Ri)narrare il Meridione: Cinema, Letteratura e Teatro*. AATI, May 27-31, 2009. Erice, Sicily.

"The representation of the origins of the Mafia in Visconti's *The Leopard*." Indiana University Film Symposium on New Trends in Modern and Contemporary Italian Cinema. April 14, 2012.

"Some Reflections on Pasolini's Observations on the Sequence Shot." American Association of Italian Studies, College of Charleston, Charleston, S.C., May 4, 2012.

Fantasy, Reality, Magic in Fellini's AMARCORD. World Film Forum, Nov 5, 2013.

GOMORRAH: Sorrentino's Nightmarish Vision of Neapolitan Organized Crime. Purdue University Italian Student Organization. February 2, 2014.

The Rack Focus Response to the Energy Crisis. CLA Interdisciplinary Research Workshop on Energy. Feb 7, 2014.

### **Papers Presented at Academic Conferences**

"Some Apparent Contradictions in Justinian's Monologue." Twenty-third Annual Meeting of the Pacific Northwest Conference on Foreign Languages, Glendon Beach, Oregon (April 28, 1972).

"Niccolo Machiavelli: uno studio degli *Scritti di Governo*." Twenty-fourth Annual Meeting of the Philological Association of the Pacific Coast, San Francisco, California (May 5, 1973).

"Paolo Vitelli negli *Scritti di Governo del Machiavelli*." Seventh Annual Meeting of the Philological Association of the Pacific Coast, San Francisco, California (November 25, 1973).



"Film, Language and Literature: The Effective Audio-Visual Program in Foreign Languages and Literature Studies." Keynote Address, Modern and Classical Languages Association of Southern California, Inglewood, California (February 9, 1974).

"The Awareness of Artistic Intent in Italian Neo-Realism." Italian Section, Philological Association of the Pacific Coast, San Diego, California (November 29, 1974).

"Film Language as Religion/Politics in Pasolini's *Decameron*." Seminar Commemorating the 600th Anniversary of the death of Giovanni Boccaccio, Midwest Modern Languages Association, Chicago (November 7, 1975).

"*Occurrence at Owl Creek Bridge: A Semiological Approach*." Indiana Film Council Meeting, Purdue University (November 16, 1975).

"Two Italian Impressions: Giacosa and Puccini in America." Italian-American Seminar, Modern Languages Association, San Francisco, California (December, 1975).

"The American West in Italian Opera, Film, and Comics." Luncheon Address, Philological Association of the Pacific Coast, Eugene Oregon (November, 1976).

"Italian and Italian-American Contributions to Italian Cinema." Modern Languages Association, New York (December, 1976).

"Liberated Cinema: A Syntheses of Orthodox and Counter Cinemas." Indiana University Conference on Film Studies, Bloomington, Indiana (April, 1977).

"The Semiotics of Pier Paolo Pasolini." Kentucky Foreign Languages Association, Lexington, Kentucky (April, 1977).

"Paradox Formation in the Films of Lina Wertmüller." Rocky Mountain Modern Languages Association, Las Vegas, Nevada (October, 1977).

Panelist: Workshop on National Styles in Moving Images: Italian. Modern Languages Association, Chicago, Illinois (December, 1977).

"Pasolini's Trilogy of Life: *The Canterbury Tales*." Mountain Interstate Foreign Language Conference, Berea College, Kentucky (October 13, 1978).

"Fun and Games in Italian Neorealism." Seventh Annual Conference on Twentieth Century Literature: Games in Twentieth Century Literature. University of Louisville, Kentucky (February 23, 1979).

"Teaching Film as Film: The FLL Contribution." MLA Special Session: "New Methods of Using Film in Departments of Modern Languages." (December 28, 1979).

"The Evolving Rejection of Homosexuality, The Subproletariat, and the Third World in the Films of Pier Paolo Pasolini." International Pasolini Conference, co-sponsored by the Italian Cultural Institute and Yale University, Yale University (October 25, 1980).

"In Defense of Interpretation, or, But What Does It Mean?" Fifth European Studies Conference, Omaha, Nebraska (October 9, 1980).

"Politics and Humor in Fellini's *The Clowns*." American Association of University Professors in Italian, The University of Illinois, Urbana, November (22, 1980).

"Fellini and the Literary Tradition," Italian Section, MMLA, Oconomowoc, Wisconsin (November 6, 1981).

"The Liberation of Women through (and for) Male Eyes, from *Juliet of the Spirits* to *Wifemistress*." Italian Cinema and Literature Section, AAUPI, UCLA (November 20, 1981).

"Italian Film Criticism in the United States." MLA (28 December, 1982).

"The Interchange Between Language and Culture." The California Conference. Sponsored by the Italian Cultural Institute and by UCLA (29-30 December, 1982).

"Paradox Generation in the Films of Lina Wertmüller." First Annual Conference on Film, Kent State University (21 April 1983).

"The Image of Rome in Italian Cinema, from *Rome, Open City* to *La Dolce Vita*." Modern Languages Association, New York, New York (29 December 1983).

"Italian Cinema: Beyond the Allegory of Love" American Association of Teachers of Italian Conference (November 29, 1986).

"Recent Trends in Foreign Film." FLL Colloquia Series (24 March 1987).

"The Limits of Leftist Criticism or, Pat Robertson is Not the Only Victim of Hallucinations." AAIS Conference, Pittsburgh, PA (10-12 April 1987).

"Beyond the Allegory of Love, Beyond Post-Modernism: It's Liberated Cinema." Florida State University Conference on Intertextuality: Literary and Cinematic Representation. Tallahassee, FL (Jan 28, 1988).

"A Retrospective Reading of Rossellini." American Association for Italian Studies. Provo, UT (April 14-17, 1988).

"Michael Cimino's *The Sicilian*: Writing Mythology." Florida State University Conference on Cultural Power/Cultural Literacy (January 26-28, 1989).

"Myth And History Rewritten by the Other: Cimino's Films." American Association for Italian Studies. Lowell, MA (April 13-16 1989).

"American Seen Through The Lenses of Italian/American Filmmakers." The American Italian Historical Association, San Francisco, CA (Nov 10, 1989).

"The Blossoming of Pasolini's *Flower of the Thousand and One Nights*." The University of Iowa Conference on Literature and Film: Reviewing the Other. February 16-17, 1990

"The Italian-American Cinema." Twentieth Century Literature Conference, University of Louisville. 22-24 February, 1990

"The Blossoming of Narrative in Pasolini's *Flower of the Thousand and One Nights*." AAIS Conference, Charlottesville, VA, 19-22 April 1990

"The Flowering of Narrative in Pasolini's *Trilogy of Life*." The Pasolini Conference, sponsored by the University of Toronto, the Art Gallery of Ontario, the Italian Cultural Institute, The Harold Innis Foundation, the University Cinema Studies Programme, and the Department of Italian Studies. 11 June 1990.

"Editorship": Panel Discussion on Scholarly Journals. AAIS Conference, Chapel Hill, N.C.. 9-12 April, 1992.

"The Postmodern Scholarly Journal: The Purdue University *Romance Languages Annual*." 11 April 1992. American Association for Italian Studies. University of North Carolina, Chapel Hill.

"I'm the Other? I Thought You Were the Other: Giacosa's Discovery of Self/Other in America." The University of Auckland, New Zealand, Conference on Literature, Voyage, and Quest. 10-12 July, 1992.

"Random Reflections on Theoretical and Methodological Approaches to Politics and Ideology in Italian Cinema." 22 January 1993. Western European Studies, Indiana University, Bloomington. Sponsored by CONGRIPS, the Fondazione Agnelli, and the Andrew Mellon Foundation.

"Teach Them To Fish: A Radical Syllabus for Introductory Italian Film Courses." 23 January 1993. Western European Studies, Indiana University, Bloomington. Sponsored by CONGRIPS, the Fondazione Agnelli, and the Andrew Mellon Foundation.

"The critics . . . haven't realized that (my) ideology is precisely there, in the great cock on the screen:' Pasolini's Liberatory Humanism." 13 February 1993. Alter Italies: A Symposium Sponsored by the Center for Italian Studies and the Department of Romance Languages at the University of Pennsylvania, Philadelphia, PA.

"Pier Paolo Pasolini's Sexual Ideology, Or, What are the Parameters of Artistic and Intellectual Freedom?" Purdue University Department of Foreign Languages and Literatures Colloquium. 23 March, 1993.

"The Emarginated Artist as Destroyer of Mainstream Myths: Martin Scorsese." The Voice of the Voiceless: Non Canonical Literature and Film and Non Canonical Approaches to the Canon. Florida State University, January 27-29, 1994.

"Cecchetti: saggista, poeta, traduttore." American Association for Italian Studies. University of Wisconsin, Madison. April 9, 1994.

"Omaggio a Federico Fellini." American Association for Italian Studies. University of Wisconsin, Madison. April 9, 1994.

"Italian Postmodern Cinema: A Singularly National Phenomenon." West European Studies Center, Indiana University. September 28, 1995.

"Francesco Rosi's *Salvatore Giuliano*: Reality as Fiction, Fiction as Reality." AAIS, Winston Salem, NC. Saturday, 22 Feb., 1997.

"African Americans and Italian Americans in Spike Lee's *Do the Right Thing* and *Jungle Fever*." American Italian Historical Association. November 13, 1997. Cleveland, Ohio.

"The Truth about Race and Gender in the Films of Spike Lee and Martin Scorsese." January 30, 1998. Twenty-Third Annual Conference on Film and Literature, The Florida State University.

"In Search of a Lost Past: Helen De Michiel's *Tarantella*." April 3, 1998. American Association of Italian Studies. Chicago, Illinois.

"The Unconsumable Violence in Pier Paolo Pasolini's *Salò*." Florida State University 24<sup>th</sup> Annual Conference on Film and Literature. Jan 30, 1999.

"Re-viewing Fascism in Italian Cinema from *Rome Open City* to *Salò*." American Association for Italian Studies Conference, Eugene, Oregon, April 15, 1999.

"Popular High Culture in Italian Cinema." Dartmouth Conference on Italian Culture. Oct 29, 1999.

"The Good, the Bad, and the Ugly: Reflections on the Construction of the Image of Italian Americans in the Movies." ICS, Boca Raton, FL. October 18-20, 2001.

"Italian Studies and the Curriculum: The Land Grant University Experience." AAIS, Columbia, MO. April 20, 2002.

"Italian Studies at Land Grant Universities." ICS, Boca Raton, FL. October 7-9, 2002.

"Commedia all'italiana: It's Not Just Entertainment." Romance Language Symposium on Humor in Film. Wake Forest University. April 11, 2003.

Keynote Speaker: "Giuseppe Giacosa's Impressions of America." *Italian Roots, American Soil*. Co-sponsored by the Consulate General of Italy and Princeton University. Princeton University, Princeton, N.J. October 25, 2003.

Keynote Speaker: "Federico Fellini and the Allegory of Life." *Felliniana: Seattle's International Celebration of Fellini's Cultural Legacy*. University of Washington. October 30, 2003.

Chair and Discussant: "The Construction of Italian Americans by the Media." Seton Hall Conference on "Discrimination and Defamation in the History of Italian Americans." December 4, 2004

Presentation: "Why Are Fahrenheit 9/11 and Team America the Best We Can Do, While Italy Continues to Make Films in the Spirit of Neorealism?" at the American Association for Italian Studies Conference to be held at the University of North Carolina, Chapel Hill, on April 15, 2005.

Why Are *Fahrenheit 9/11* and *Team America The Best We Can Do*, while Italy Continues to Make Films in the Spirit of Neorealism? AAIS, April 15, 2005. University of North Carolina, Chapel Hill.

Behind the Screens: A Variety of Approaches to Teaching Italian Cinema II: Discussion on *Il Gattopardo* AATI, October 15, 2005. Washington, D.C.

Why Add "The Repudiation of 'The Trilogy of Life'" to the New Academia Publishing edition of Pasolini's *Heretical Empiricism*? AATI, October 15, 2005. Washington, D.C

Why We still Need Pasolini. Joint AAIS/AATI Conference, Genova, Italy. May 26, 2006.

L'attualità di Empirismo Eretico. Joint AAIS/AATI Conference, Genova, Italy. May 27, 2006.

"Why We Still Need Pasolini. Joint AAIS/AATI Conference, Genova, Italy, May 26, 2006.

"Lies and Deceptions about Italian Americans and the Mafia, from the History Channel to *The Sopranos*: The Defamation of Italian Americans by the Media. AATI, Nov 18, 2006, Nashville, TN.

"The Demythologization of the Italian American Mafioso in the Films of Martin Scorsese." AAIS, 5 May, 2007.

"What Is Italian American Criticism? The Obama Answer." *Forum on Italian American Criticism: The Status of Interpretation in Italian American Studies*. John D. Calandra Institute. Stony Brook University. Saturday, October 4, 2008.

"Zack Snyder's *300*." Interdisciplinary Program in Classical Studies, February 19. S. Coulter Hall 239.

Pasolini's Inheritance, for Better and Worse. Symposium on Contemporary Italian Cinema at Indiana University. April 8, 2010.

From Sodoma (Salo') to Gomorrah: Dismal Images of a 'Black' Italy. American Association of Teachers of Italian. Lecce, Italy. May 28, 2010.

The Evolving Representation of the Mafia in the Films of Pietro Germi"Indiana University Film Symposium on New Trends in Modern and Contemporary Italian Cinema. April 16, 2011.

"The representation of the origins of the mafia in Visconti's *The Leopard*." American Association of Teachers of Italian International Conference at Erice, Sicily, May 26, 2011.

"Terrorism Re-Visioned: Reflections (with Elena Coda)." Purdue University College of Liberal Arts Research Synergy Cluster on Culture, Globalization, & Community. February 27, 2012.

"The Evolving Construction of the Image of Italian Americans in the Media." Sponsored by the Italian Program at Portland State University with the support of the National Italian American Foundation. March 2, 2012.

"Are Italians White or, Why Is Italian [American] Synonymous with Organized Crime?" Purdue University School of Languages and Cultures Colloquium. March 6, 2012.

"Are Italians White?" Purdue University CRDI Symposium: Dimensions of Diversity & Structures of Inclusion. March 29, 2012.

Fantasy, Reality, Magic in Fellini's AMARCORD. World Film Forum, Nov 5, 2013.

GOMORRAH: Sorrentino's Nightmarish Vision of Neapolitan Organized Crime. Purdue University Italian Student Organization. February 2, 2014.

The Rack Focus Response to the Energy Crisis. CLA Interdisciplinary Research Workshop on Energy. Feb 7, 2014.

Facilitator, John Buyer: Innovative Teaching Techniques. 8th annual Symposium: Effective Interdisciplinary Communication. Purdue Ecological Sciences & Engineering Interdisciplinary Graduate Program. October 20, 2014

Freedom and Fear. Violence, Security & Democracy: A Symposium. Purdue University, April 20, 2017.

Teaching The Godfather Films: Special Hour-Long Presentation. 50<sup>th</sup> Anniversary of the Italian American Studies Association Conference. November 4, 2018.

Teaching Italian American Studies. Italian American Studies Association Conference, Chicago, IL. Friday, October 19, 2018.

## REVIEWS - FOOTNOTES - RECOMMENDED READING (Partial List)

Review of *Literary and Socio-Political Trends in Italian Cinema*. "Books of Italian Interest Published in America," *Newsletter of the Istituto Italiano di Cultura* 50 (March 1976): 20.

Footnote and suggested reading: "Note sugli 'Scritti di Governo' del Machiavelli," in Alfredo Bonadeo, "Machiavelli on War and Conquest" : *Pensiero Politico*, 3 (1974): 59.

Summary of "The Effective Audio-Visual Program in Foreign Language and Literature Studies," in *RIE* (June 1975): 73.

*Literary and Socio-Political Trends in Italian Cinema* indicated as suggested reading in *CinemaTexas Program Notes*: Vol. 9, No. 2 (Fall, 1975), p. 67; Vol. 9, No. 3 (Fall 1975!). pp. 90; Vol. 9, No. 4 (Fall, 1975), p. 15; Vol. 10, No. 1 (Spring, 1976): 67.

Peter Bondanella, *Italian Cinema: From NeoRealism to the Present* (New York: Ungar, 1983). Preface, "My good friend Ben Lawton, one of the brightest lights in American scholarship on the Italian cinema, supplied many helpful suggestions and corrective criticism" p. vii. Bondanella also discusses my work repeatedly in his footnotes. "For an important interpretation of the aesthetics of Italian neorealism as a self-conscious and playful combination of reality and illusion, see Ben Lawton, 'Italian Neorealism: A Mirror Construction of Reality,' *Film Criticism* 3 (1979), 8-23" p. 391. "The most original interpretation of Pasolini's *Decameron*, one to which I am deeply indebted, is that of Ben Lawton, 'Boccaccio and Pasolini: A Contemporary Reinterpretation of *The Decameron*,' in Mark Musa and Peter Bondanella, eds. and trans., *The Decameron: A Norton Critical Edition* (New York: Norton, 1977, pp. 306-22), republished as 'The Storyteller's Art: Pasolini's *Decameron*' in Horton and Magretta, eds., *Modern European Filmmakers and the Art of Adaptation*, pp. 203-21. . . . In the absence of an English script [of the *Decameron*], the reader is referred to Lawton's careful chart juxtaposing Pasolini's film and Boccaccio's masterpiece in *The Decameron: A Norton Critical Edition*," p. 406. "An unintentionally humorous discussion of Pasolini's views on homosexuality in the *Arabian Nights* emerges from the closet in Richard Dyer's 'Pasolini and Homosexuality,' in Paul Willemsen, ed., *Pier Paolo Pasolini*, pp. 57-63; for a sensible corrective, see Ben Lawton's 'The Evolving Rejection of Homosexuality, the Sub-Proletariat, and the Third World in the Films of Pier Paolo Pasolini,' *Italian Quarterly* 21 (1980), 167-73," p. 406. "In English a brief but very suggestive consideration of *We All Loved Each Other Very Much* can be found in Ben Lawton, 'Italian Neorealism: A Mirror Construction of Reality,' *Film Criticism* 3 (1979), 21-22, to which my discussion is indebted, p. 412.

Millicent Marcus, *Italian Film in the Light of Neorealism* (Princeton, NJ: Princeton University Press. Ben Lawton, 'Italian Neorealism: A Mirror Construction of Reality,' *Film Criticism* 3 (1979), cited on pages 49, 57, 85, 397, 412, 413, 415, 420. Ben Lawton "The Evolving Rejection of Homosexuality, the Sub-Proletariat, and the Third World in the Films of Pier Paolo Pasolini," *Italian Quarterly*.21 (1980), cited on page 253. Other references: "Another link between the Sicilian episode of *Paisan* and *Night of the Shooting Stars* is the meteorite shower which figures importantly in the conversation

between Joe from Jersey and Carmela. I am grateful to Ben Lawton for this observation" p. 371.

The Purdue University Conference on Film received national and international recognition as did the *Film Studies Annual*. I appear in several footnotes in the *1976 Film Studies Annual* and in the *1977 Film Studies Annual*. These activities have been resurrected in the Purdue Romance Languages Conference and the *Romance Languages Annual* which I co-founded, co-chaired, and co-edit.

Naomi Greene. Pier Paolo Pasolini. *Cinema as Heresy*. Princeton: Princeton UP. 1990. Cited on p. 187.

In Millicent Marcus, *Filmmaking by the Book: Italian Cinema and Literary Adaptation*. Johns Hopkins UP: Baltimore, 1993.

P. xiv. "Thanks to Rebecca West, **Ben Lawton**, Peter Bondanella, and Robert Sklar for their unstinting endorsement of the project from the very beginning." [This support involved, among other things, reading several proposals and two versions of the typescript.

P. 292, Notes to Pages 140-148. "See . . . Ben Lawton, "Theory and Praxis in Pasolini's *Trilogia della vita*," *Quarterly Review of Film Studies* 2 (November 1977), 400. "The reader is referred to Lawton's learned and thorough study, whose explication of Pasolini's thematic patterns and art historical allusions, especially to the work of Giotto and Breughel, are invaluable interpretive contributions, and ones to which my own reading is deeply indebted."

P. 293, Notes to Pages 148-156. "For his extremely-thought provoking speculations on this third panel, see Lawton, "Theory and Praxis," p. 409.

P. 293, Notes to Pages 148-156. "On Pasolini's progressive disenchantment with liberated sexuality, see Ben Lawton, "The Evolving Rejection of Homosexuality, Sub-Proletariat, and the Third World in Pasolini's Films," *Italian Quarterly* 82-83 (Fall 1980-Winter 1981), 170.

In Angela Dalle Vacche, *The Body in the Mirror: Shapes of History in Italian Cinema*. Princeton UP: Princeton, 1992.

P. 202, "On the neorealist screen turning from objective window to subjective mirror, see Ben Lawton, "Italian Neorealism: A Mirror Construction of Reality," *Film Criticism* 3, no. 2 (Winter 1979): 8-23."

Maurizio Viano. *A Certain Realism: Making Use of Pasolini's Film Theory and Practice*. Berkeley: California UP. 1993.

p. 343, Notes to Pages 272-287, 16.: "For *Il Decamerone*, see Ben Lawton, "Theory and Praxis in Pasolini's Trilogy of Life: '*Decameron*,'" *Quarterly Review of Film Studies* 2, no. 4 (November 1977): 395-417.

p. 343, Notes to Pages 272-287, 19.: "I am indebted to Ben Lawton's article, cited in note 16 above, for the recognition of these two paintings."

*Pier Paolo Pasolini: Contemporary Perspectives*. Ed Patrick Rumble and Bart Testa. Toronto: University of Toronto Press. 1994. p. 4, 13, 54, 105 143, 150, 231.



David Ward. *A Poetics of Resistance: Narrative and the Writings of Pier Paolo Pasolini*. Madison, Teaneck: Fairleigh Dickinson University Press. 1995. p. 9, 192, 193, 199.

Patrick Rumble. *Allegories of Contamination: Pier Paolo Pasolini's Trilogy of Life*. Toronto, University of Toronto Press. 1996. p.38, 117-118, 122, 126, 194, 198.

Massimo Fusillo. *La Grecia secondo Pasolini: Mito e cinema*. Page 68, footnote 86 references my essay: "The Evolving Rejection of Homosexuality, the Subproletariate and the Third World in the Films of Pier Paolo Pasolini." *Italian Quarterly* (Fall 1980/Winter 1981): 167-73.

[http://www.brown.edu/Departments/Italian\\_Studies/dweb/bibliog/english.html](http://www.brown.edu/Departments/Italian_Studies/dweb/bibliog/english.html) recommends as suggested reading: "The Storyteller's Art: Pasolini's *Decameron*" (1971), Lawton, Ben in Andrew Horton et al. eds. *Modern Europe Filmmakers and the Art of Adaptation*. New York: Ungar, 1981. 203-221

[http://www.brown.edu/Departments/Italian\\_Studies/dweb/arts/wheel/pasolini.html](http://www.brown.edu/Departments/Italian_Studies/dweb/arts/wheel/pasolini.html) is a synopsis of Lawton, Ben, "Boccaccio and Pasolini: A Contemporary Interpretation of the *Decameron*." *The Decameron: A New Translation*, trans. and ed. by Mark Musa and Peter Bondanella (New York: W. W. Norton, 1977). pp. 306-322

### **Other Academic Experience**

Researcher, translator, editor for Professors Alfredo Bonadeo, Harry Lawton (no relation) and Patrizio Rossi, Department of French and Italian, University of California, Santa Barbara, 1969-1970.

Research Assistant, Machiavelli Project, under the direction of Professor Fredi Chiapelli, Department of Italian, University of California at Los Angeles, 1971-1974.

Editor, "The Bookshelf" (Dante, Il Quattrocento, Il Cinquecento), *Italian Quarterly*, 1971-1974.

Researcher, "Machiavelli Questionnaire," for the University of Oregon, under the Direction of Professor Fredi Chiapelli, UCLA (Spring-Summer, 1973).

Founding Member, Center for Italian Studies, UCLA, Spring, 1971. Representative, Center for Italian Studies, UCLA, 1971-1973. Founding Member, Center for Medieval and Renaissance Studies Graduate Student Organization, Fall, 1972.

Representative, Center for Medieval and Renaissance Studies Graduate Student Organization, UCLA, 1972-1974.

Proposed and developed Italian Cinema course, Spring-Summer, 1972.

Responsible for procurement and operation of film and related equipment, department of Italian, UCLA, 1972-1974.

Spring Conference Committee, Modern and Classical Languages Association of Southern California, Spring 1973. Moderator, Modern and Classical Languages Association of Southern California General Assembly Discussion Panel ("Pier Paolo Pasolini's *Uccellacci e uccellini*), Spring, 1974.

Presided over Italian Section Meetings, Modern and Classical Languages Association of Southern California Spring Conference (Pedagogical, Film and Literature), Spring, 1974.

Proposed, initiated and developed Italian Film Library, Department of Italian, UCLA, Winter-Spring, 1973-74.

Proposed and organized lecture, "Machiavelli in Action," by Professor Fredi Chiappelli, Director of the Center for Medieval and Renaissance Studies, UCLA Cosponsored by the Departments of Foreign Languages and Literatures, Political Sciences, and the Medieval Studies Committee, April 14, 1975.

Proposed and co-founder, Purdue University 1st Annual Conference on Film, Purdue University, March, 1976.

Chairperson for Sections: "Italian I: Beyond Politics" and "Italian II: Movement, Space, and Color."

Project Director, Publicity Director, Purdue University 2nd Annual Conference on Film, Indiana Committee for the Humanities, 1977.

Chairman, Italian Section, Purdue University 4th Annual Conference on Film, March 23, 1979.

Organizer, Rossellini Section, Purdue University 4th Annual Conference on Film, March 23, 1979.

Chairman, Realism Section, Purdue University 5th Annual Conference on Film, October-November, 1980.

Chairman, Australian Cinema, Purdue University 5th Annual Conference on Film, October-November, 1980.

Chairperson, Purdue University 6th Annual Conference on Film, April, 1982.

Chairman, Third World Cinema; Purdue University 6th Annual Conference on Film, April 1982.

Chairman, The Politics of Humor; Purdue University 6th Annual Conference on Film, April 1982.

Chairman, Italian Cinema; Purdue University 6th Annual Conference on Film, April 1982.

Co-Founder and Co-Chair of the Purdue University Conference on Romance Languages, Literatures, and Film. 1989.

Co-Founder and Co-Editor of the 1989 *Romance Languages Annual*.

Editorial Board, *Voices in Italian Americana*. I have been asked to evaluate approximately two or three manuscripts per year.

Chair, Italian Film Sections, Purdue University Conference on Romance Languages, Literatures, and Film, 1989-2000. On average I evaluated fifteen essays each year. I organize and chair the section(s).

Editor, Italian Film Section, Romance Languages Annual, 1989-2000. On average I edited ten essays each year.

Co-Chair, Purdue University Conference on Romance Languages, Literatures, and Film, 1992-96. I shared the responsibility for planning, organizing, and administering a major academic conference.

Co-Editor, Romance Languages Annual, 1992-97. I shared the responsibility for the publication of a major yearly academic publication.

Chair, Purdue University Conference on Romance Languages, Literatures, and Film, 2000. I shouldered most of the responsibility for planning, organizing, and administering this major academic conference. <http://www.sla.purdue.edu/fil/RLA/RLAhome.htm>

Co-Editor, Romance Languages Annual, 2000. I shared the responsibility for the publication of a major yearly academic publication.

Established Italian Minor. Co-creator of the Italian Studies Major. I was appointed by Dean of the School of Liberal Arts as Chair of the Major, upon recommendation of the participating faculty. <http://www.sla.purdue.edu/fil/Italian/>

Co--established Purdue University Study Abroad Program in Florence, Italy. Program director. <http://www.ippu.purdue.edu/sa/programs/summer/2florence.htm>

Chair: Italian Cinema in the Present Tense: Case Studies and Current Trends I. AAIS, April 15, 2005. University of North Carolina, Chapel Hill.

Chair: Pasolini's Bequests: Aesthetics? Politics? Neither? Both? AATI, October 13, 2005. Washington, D.C.

Chair: The Meaning of Pasolini Thirty Years Later - Roundtable. AATI, October 15, 2005. Washington, D.C.

Organized six sessions in memory of Pier Paolo Pasolini on the 30<sup>th</sup> anniversary of his murder: Joint AAIS/AATI Conference in Genova, Italy. May 25-27, 2006.

Chair: "Passato, presente, influenze letterarie e didattica." Indiana University Film Symposium on New Trends in Modern and Contemporary Italian Cinema. April 16, 2011.

### **Research Grants Obtained**

Project Director, ICH/NEH grant proposal for Purdue Conference on Film; \$1400, Spring, 1979.

Project Director, Publicity Director, "Second Annual Conference on Film," Indiana Committee for the Humanities, \$3287, Spring 1977.

Project Director, "Films and Society," Indiana Committee for the Humanities, \$6902, 1977-1978.

Project Director, "Films and Society," Purdue University Continuing Education, \$6620, 1977-1978.

Project Director, Purdue University Fourth Annual Conference on Film. NEH, \$21,613, Fall 1978.

Enhancing Research in the Humanities and the Arts Grant: "Re-Visioning Terrorism: An Interdisciplinary and International Conference." \$30,000. Co PI: Elena Coda 50%. Fall 2010.

Study Abroad and International Learning (SAIL) grant proposal designed for "*Trieste, Italy*." \$7,000. October 9, 2014.

### **Professional Service**

Editorial Board, *Film Criticism*

Editorial Board, *Voices in Italian Americana*

Film Book Review Editor, *Annali d'Italianistica*

Referee, Italian Film, *Forum Italicum*

Referee, Italian Film, *Italica*

Consultant, Italian Film Books, Princeton UP

Consultant, Italian Language Textbooks, Holt, Rinehart and Winston

Consultant, Italian Film Books, University of Toronto UP.

Consultant, Italian Film Books, Fairleigh Dickinson UP.

Consultant, Italian Film Books, University of Texas UP.

### **Committee Assignments**

#### **University:**

Senator: Three Year Term Starting in Fall 1988-90

Educational Policy Committee-through 1988-90.

I was not able to complete my term because I was activated, mobilized, and deployed to Saudi Arabia and Kuwait for Operation Desert Shield/Desert Storm.

#### **School of Liberal Arts:**

Interdisciplinary Film Video Studies Program, 1974-present. Chair, 1996-2008. In 1974 there were five majors. Today, the Film Studies is the largest of all IDIS programs. At last count there were 130 majors. I facilitated the creation of all the video and film production courses, coordinated creation of Web page, obtained \$3900 grant from Dean of SLA for equipment to be housed in SCH, obtained \$1800 for special purchase of films for library from IDIS Director.

CLA Senate, Fall 2017, Spring 2019

Faculty Affairs Committee, Fall 2017 Spring 2019

Interdisciplinary Film Video Studies Interim Director, Fall 2016, Spring 2018.

Chair, Film and Video Studies VAP Search, Fall 2016- Spring 2017.

Member, Film and Video Studies Faculty Search, Fall 2017, Spring 2018.

Interdisciplinary Film Video Studies Interim Director, Spring 2011.

Interdisciplinary Italian Studies Program, Chair 1996-present

Medieval Studies Committee, 1976-1986.

Teaching Awards Committee: Off and on from 1980 to the present.

Grievance Committee, 1980-1981. 2005-2009.

Senator: Three Year Term Starting in Fall 1987.

Senate Nominating Committee: Fall 1987-89.

#### **Department of Foreign Languages and Literatures:**

Administrative Responsibilities:

Interim Chair, Arabic, Classics, Hebrew, Italian, Fall 2005.

Italian (sub)Section chair. My responsibilities include: Course Coordinator for all courses TA supervisor. Met weekly with TAs; prepared or assisted in preparation of all syllabi; reviewed all exams; visited and evaluated instruction in all classes. 1974-Spring 2017

Chairman: Undergraduate Curriculum Committee, 1987-90. The Committee's major accomplishment was to prepare a new and improved FLL Major. The proposed major was approved by the FLL Faculty and has been implemented.

Chairman: Film Studies Committee, 1978-1990; 1991-2007.

Departmental Library Committee, 1975-1985.

Member, Departmental Academic Review, Spring 1979.

Conversation Course Development Committee (FLL), 1980-1981; 1981-1982.

FLL Freshman Honors Representative: Fall 1987-1990

Italian Language Competency Examiner, Graduate and Undergraduate: 1974-present

Faculty Advisor, Hapkido/Karate Club, 1976-1990

Faculty Advisor, Purdue Veterans Student Organization, 2008-2015.

Faculty Advisor, Purdue Brazilian Jiu Jitsu SO, 2010-present.

Faculty Advisor, Purdue Taekwondo Student Organization, 2011-2019.

Faculty Advisor, Film Video Studies Organization, 1991-2015.

Course Coordinator, Italian Language: 1991-2000.

Curriculum Committee, 1992-1996.

### **Other Industrial, Business and Government Experience:**

Business Manager, partner in Cinemanor Films, Santa Barbara, California, 1968-1969.

Cartoonist, Rex Fleming Productions, Santa Barbara, California, 1969-1970.

Free lance consultant, translator, interpreter, scriptwriter for several small independent producers, Dick Van Dyke Show, RAI Radiotelevisione Italiana, Los Angeles, California, 1970-1974.

Translator and consultant, Twentieth Century Fox, Los Angeles, California, Summer, 1975; Summer, 1976.

Military Service: Vietnam era veteran, veteran of the Gulf War, and graduate of the Army Command and General Staff College, is a Lieutenant Colonel (Retired) in the United States Army Reserve. He has served in command positions at Company (Airborne Rigger and Special Forces Operational Detachment A) and Battalion levels (Press Camp Headquarters) and in a wide variety of staff positions ranging from Inspector General to the Joint Doctrine and Education Branch of the Special Operations Command (SOCOM). Among his awards and decorations are the Bronze Star Medal, the Meritorious Service Medal with one Oak Leaf Cluster, the Army Commendation Medal, the National Defense Service Medal with two Oak Leaf Cluster, the Southwest Asia Service Medal with Three Bronze Service Stars, the Good Conduct Medal, the Meritorious Unit Citation, the Kuwait Liberation Medal (Saudi Arabia), the Kuwait Liberation Medal (Kuwait), the Special Forces Tab, The Rigger Badge, the Parachutist Badge, and Expert Marksmanship badges (Pistol and Rifle), Member Gold Star Families for Peace.