

**Charles Phelps Taft Research Center  
at the University of Cincinnati  
Competitive Lecture Grant Application**

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All required materials must be included in a single document, uploaded to the electronic submissions system, no later than 5PM on the published day of the deadline. Departmental review is not required for this program.

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### **I. General Information**

- a. Name: XXXXX
- b. Department:
- c. Position:
- d. Lecturer: Dana Renga
- e. If an International Lecturer, indicate visa type: N/A
- f. Address of Lecturer:
- g. Lecture Title:: Italian Television Abroad: Gender and Genre
- h. Proposed Lecture Date & Time: Thursday, February 27, 11:30 AM (to coincide with a class)
- i. Proposed Lecture Location: I'd like to hold the lecture in a classroom (ideally in Rec Center, although it hasn't been assigned) since it coincides with RALL/FILM 1053 – Global Film and Media. That class should have up to 80 students so it would be difficult to find a suitable space beyond the classroom.

Professor Renga will also lead a workshop on video essays and their use in research and the classroom later in the afternoon at a time to be determined according to course schedules and faculty availability.

### **II. Budget**

- a. Honorarium: \$500
- b. Travel Costs: Mileage from Columbus 114.84 (99 miles x .58)
- c. Lodging: \$150
- d. Hosting Costs: N/A
- e. Total Amount Requested: \$764.84

### **III. Lecture Description**

- a. Brief Description of Lecture:

This talk addresses Renga's current research and interviews about the casting and the creation of authentic stardom in the HBO/RAI co-production *My Brilliant Friend*, which centers on female friendship. The successful series is a notable counter-example to the hyper-masculine worldview in Italian/transnational series such as *The Young Pope*, *Gomorrah* and *Suburra*.

Workshop: Professor Renga regularly teaches classes in which students create videographic essays and web sites to display their research projects. She will share strategies and lead faculty and student participants in the creation of a short video.

- b. A brief (2-page) CV of Lecturer:

**DANA RENGA**

Associate Professor of Italian and Chair  
Department of French and Italian  
The Ohio State University  
200 Hagerty Hall  
Columbus, OH 43210  
[Renga.1@osu.edu](mailto:Renga.1@osu.edu)

**EDUCATION**

2001 PhD, Italian Literature, University of California, Los Angeles  
1996 MA, Italian Literature, University of California, Los Angeles  
1993 BA, Italian Literature; *Cum Laude*, Highest Departmental Honors, University of California, Los Angeles

**ACADEMIC APPOINTMENTS**

***The Ohio State University***

Associate Professor of Italian with tenure, The Department of French and Italian, 2014 ~

Assistant Professor of Italian, The Department of French and Italian, 2007 ~ 2014

Core Faculty: The Film Studies Program

Affiliate Faculty: The Department of Comparative Studies; The Department of Women's, Gender, and Sexuality Studies

***Colorado College***

Assistant Professor of Italian, Department of Romance Languages, 2003 ~ 2007

Visiting Assistant Professor in Italian, Department of Romance Languages, 2001 ~ 2003

**ADMINISTRATIVE APPOINTMENTS**

***The Ohio State University***

Chair, The Department of French and Italian, 2017 ~ 2021

## PUBLICATIONS

### Books

- *Watching Sympathetic Perpetrators on Italian Television: Gomorrah and Beyond*. New York: Palgrave Macmillan, 2019.
- *Internal Exile in Fascist Italy: History and Representations of Confino*. Manchester: Manchester University Press, 2019. Co-authored with Elizabeth Leake and Piero Garofalo.
- *Unfinished Business: Screening the Italian Mafia in the New Millennium*. Toronto, Buffalo, London: University of Toronto Press, 2013.

### Collections Edited and Advised

- *Mafia Movies: A Reader*, 2<sup>nd</sup> edition. Toronto, Buffalo, London: University of Toronto Press, 2019.  
1<sup>st</sup> edition reviewed in:
  - Italian American Review* 4.1 (2014): 54-5, by George L. Larke-Walsh
  - ‘A Tale of Two Mafias: A Review Essay,’ *The Journal of Italian Cinema and Media Studies* 1.1 (2012): 114-19, by George Guida.
  - Journal of Modern Italian Studies* 17.5 (2012): 675-6, by Flavia Laviosa
  - The Journal of Popular Culture* 45.1 (2012): 229-31, by Reza Barmaki
  - Italian Culture* 30.2 (2012): 154-65, by Renato Ventura.
  - Quaderni d’Italianistica* 32.2 (2011), by Nicoletta Pireddu.
  - I-Italy*, Review of book and roundtable based on book, 19 January 2012, <http://www.i-italy.org/19010/mafia-movies-reader>, by Luca DelBello.
- (Volume advisor), *Short Story Criticism, Volume 179, Criticism of the Works of Short Fiction Writers: Italo Calvino 1923-1985*, Detroit, New York, San Francisco: Gale Cengage Learning, 2013.

### Editorial Appointments

- Co-Editor, *The Italianist: Film Issue*, 2013 ~ 2018 (with Catherine O’Rawe and Charles Leavitt), Issues: 2014, 34.2; 2015, 35.2; 2016, 36.2; 2017, 37.2; 2018, 38.2

### Journal Articles

- ‘*Suburra. La serie* as “Patrimonio internazionale / International Patrimony,”’ *SERIES: International Journal of TV Serial Narratives* 4.1 (2018) 63-80.
- ‘La prospettiva degli antieroi: Spazi di contraddizione nel cinema di Stefano Sollima,’ *Flash Art* 321 (2018): 52-57.
- ‘Screening Confino: Male Melodrama, Trauma, Exile Cinema,’ *Journal of Italian Cinema and Media Studies* 5.1 (2017): 23-46.
- ‘A New Canon? Contemporary Italian Cinema and Television and the Role of Quality in the Anglophone Curriculum,’ *Comunicazioni sociali* 3 (2016): 375-97. (Co-authored with Danielle Hipkins)
- ‘*Gomorra: la serie*: Beyond Realism,’ *The Italianist* 36.2 (2016): 287-92.
- ‘1.9: Coming of Age in the Camorra (*Gomorra: la serie*, “Gelsomina Verde”, Claudio Cupellini)’ *The Italianist* 36.2 (2016): 333-8.
- ‘Making Men in *Gomorra la serie*,’ *L’avventura. Italian Film and Media Studies Journal* 1.1 (2015): 105-20.

- 'Italian Screen Studies, Present and Future: Introduction,' *The Italianist* 34.2 (2014): 235-7.
- 'Italian Screen Studies in the Anglophone Context, 2008-2013,' *The Italianist* 34.2 (2014): 242-9.
- 'Introduction: The Banda della Magliana, The Camorra, The 'Ndrangheta and the Sacra Corona Unita: The Mafia Onscreen Beyond the Cosa Nostra,' *The Italianist* 33.2 (2013): 190-9.
- 'Oedipal Conflicts in Marco Tullio Giordano's *The Hundred Steps*,' *Annali d'italianistica: Contemporary Italian Cinema* 30 (2012): 197-212.
- 'Screening the Italian Mafia: Bystanders, Perpetrators and Pentite,' *Journal of Italian Cinema and Media Studies* 1.1 (2012): 55-69.
- 'Pastapocalypse! End Times in Italian Trash Cinema,' *The Italianist* 31.2 (2011): 243-57.
- 'Pier Paolo Pasolini and the Memory of Martyrdom in New Italian Cinema,' *Italica* 85.2-3 (2008): 197-209.
- 'Memory and Trauma in French and Italian Holocaust Film,' *Romanic Review Special Double Issue* 97.3-4 (2006): 461-82.

