

# ANDREA BINI

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## ITALY ADDRESS

Temple University – Rome  
Lungotevere Arnaldo da Brescia, 15  
00196 Roma RM

The American University of Rome  
Via Pietro Roselli 4  
00153 Roma RM

## RESEARCH AND TEACHING INTERESTS

Film, Media and Cultural Studies, Contemporary Italian Literature, Culture and Society; Psychoanalysis and Gender Studies; Trauma Theory; Continental Philosophy, Sociology and Social History.

## EDUCATION

- 2011 **Ph.D. in Italian Studies**, University of California, Los Angeles.  
Areas of Concentration: Contemporary Italian Literature and Film; Literary and Aesthetic Theory.  
Dissertation: “The Myth of the Economic Boom and Postwar Male Crisis in the Filmic Tradition of Comedy Italian Style.” Advisor: Prof. Thomas Harrison.
- 2006 **M.A. in Film and Media Studies**, University of Texas at Austin.  
Areas of Concentration: Film Studies; History and Cultural Studies; Media Theory.  
Thesis: “W. A. Mozart and Billy Wilder: The Art of Disguise and the Failure of Reason.” Advisor: Prof. Charles Ramirez-Berg.
- 2003 **Laurea (BA/M.A.) in Literature and Philosophy**, University “La Sapienza” of Rome.

## FELLOWSHIPS / AWARDS / GRANTS

- 2012-14 Mellon Junior Faculty Fellowship (Washington and Lee University)
- 2010-11 Dissertation Year Fellowship (UCLA)
- 2010 Graduate Research Award (UCLA)
- 2009 Cecchetti Graduate Award (UCLA)
- 2009 Graduate Research Award (UCLA)
- 2008 Mellon Holocaust Research Scholarship (UCLA)
- 2008 Chancellor’s Prize for Best Student (UCLA)
- 2007 Chancellor’s Prize for Best Student (UCLA)
- 2003 *Summa Cum Laude* Graduation (University “La Sapienza” of Rome)

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## **BOOKS**

- 2015 *Male Anxiety and Psychopathology in Film. Comedy Italian Style.*  
New York: Palgrave Macmillan, 2015, 264 pages.  
[Reviewed in *Italian Culture*, Vol XXXV, N. 2, Sept 2017, pp. 147-150]
- 2006 *Kant e Carabellese.* Roma: Luiss University Press, 2006, 308 pages.  
[Reviewed in *Il Giornale di filosofia Italiana*, Fall 2007:  
[http://www.giornaledifilosofia.net/public/filosofiaitaliana/scheda\\_rec\\_fi.php?id=63](http://www.giornaledifilosofia.net/public/filosofiaitaliana/scheda_rec_fi.php?id=63)]

## **ARTICLES/BOOK CHAPTERS**

- 2020 “Martin Scorsese and the theme of Italian-Americanism” – Chapter for a book on Martin Scorsese edited by Fulvio Orsitto.
- 2020 “Dino Risi e la commedia del boom” – Chapter for a new book edited by Ugo Perolino and Fulvio Orsitto.
- 2019 “Il boom è in televisione. Miracolo economico e immaginario collettivo” – In: *Il boom e dintorni. Percorsi tra cinema e letteratura negli anni del boom*, edited by Ugo Perolino and Fulvio Orsitto. Peter Lang, 2019.
- 2018 “L’umorismo di Pirandello fra *Opera aperta* e la scoperta dell’io.”  
*Forum Italicum*, vol. 52, no. 1 (2018), pp. 1-22.
- 2017 “Marco Paolini’s Theatre of Trauma: *Vajont*.”  
*Quaderni d’Italianistica*, vol. 37.2 (2016), pp. 149-71.
- 2014 “Il doppio fantastico e la decostruzione del femminile in *La doppia ora*.”  
*gender/sexuality/italy*, vol. 1 (2014), pp. 1-13.
- 2012 “La vacanza infinita degli italiani.” *ITALICA*, vol. 89:3 (2012), pp. 386-404.
- 2011 “The Horror Cinema: Female Emancipation and Urban Anxiety.” In: *Popular Italian Cinema: Culture and Politics in a Postwar Society*. Edited by Flavia Brizio-Skov (London: Tauris Academic Studies, 2011), pp. 53-82.
- 2011 “The Birth of Comedy Italian Style.” In: *Popular Italian Cinema*, cited, pp. 107-152.

## **BOOK REVIEWS**

- 2015 De Pascalis, I. A. *Commedia nell’Italia contemporanea* (Milano: Il Castoro, 2011).  
*Journal of Italian Cinema and Media Studies (JICMS)*, vol. 4:1, 2016).

## **WORK IN PROGRESS**

- Book *Trauma Discourse, Crime, and the Crisis of National Identity.*

## **WEBSITES/DOCUMENTARIES/DIGITAL MEDIA PROJECTS**

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- 2006      Writer for the Website Language Project: “Arlecchino’s Italian Grammar.”  
University of Texas at Austin.
- 2006      *Behind the lines – The OSS and the Italian Resistance in WWII*. [<http://www.ossinitaly.com>].  
Writer, translator, and film editor under the supervision of Professor Nancy Schiesari,  
University of Texas at Austin.

## **INVITED LECTURES/PUBLIC TALKS**

- 2020      “The Interplay Between Mass Media and Politics in Italy” — Temple University.
- 2018      “History and Current Landscapes of Italian Media” — Lecture for Point Park  
University.
- 2016      “Gender Roles and Crisis in Masculinity in Italian Post-War Comedy” — The American  
University of Rome.
- 2015      “Italian Mafia Movies: 1960s-1980s” — The Rome Study Center of Richmond.
- 2014      “Investigating Genres in Italian Film. Conceptual and Methodological Issues” — The  
University of Pittsburgh.
- 2013      “Comedy in Italian Literature, Theater, and Film” — The Catholic University of America.
- 2012      “Comedy, Neorealism, and Postwar Italy” — Wake Forest University.
- 2009      “Virtual Reality in Italian Science Fiction: *L’invenzione di Morel* (1974) and *Nirvana* (1997)”  
— Istituto Italiano di Cultura, Los Angeles.
- 2008      “The ‘Discourse of the Holocaust’ in the New Berlin and the Work of Gunter Demning” —  
The Holocaust in American and World Culture, UCLA Center for Jewish Studies.
- 2008      “Music for a Possible Future: *L’orchestra di Piazza Vittorio*” — Istituto Italiano di Cultura,  
Los Angeles.
- 2007      *Kant e Carabellese* — Book Presentation, Sala del Senato, Roma.

## **CONFERENCE PRESENTATIONS**

- 2019      “L’affermarsi della famiglia mononucleare borghese nel cinema e nella televisione italiana”  
Journal of Italian Cinema and Media Studies Conference. The American University of Rome.
- 2018      “Masculinity come *addiction*: la sessuomania del maschio nel cinema italiano” — AAIS  
Conference, Sant’Anna Institute, Sorrento, Italy.
- 2018      “Alberto Sordi, ovvero: la psicopatologia dell’italiano medio” — *Alberto Sordi nella storia  
dello spettacolo italiano*. Giornata di Studi presso l’Università “La Sapienza” di Roma.
- 2017      “L’evoluzione del doppiaggio e la sua influenza nel cinema italiano” — Journal of Italian  
Cinema and Media Studies Conference. The American University of Rome, Rome, Italy.

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- 2017 “Storia e antistoria in Nuto Revelli” — *Intersections* Conference. Kent State University, Florence, Italy.
- 2016 “Father figures in Ettore Scola” — Symposium on The Cinema of Ettore Scola. Wake Forest University, Venice, Italy.
- 2016 “*Teatro di Narrazione* and Contemporary Italian History” — MLA Convention, Austin.
- 2015 “*Via Padova 46: The Unconfessable Desire of the Italian Male*” — Canadian Society for Italian Studies (CSIS) Conference, Sant’Anna Institute, Sorrento, Italy.
- 2014 “Comedy Italian Style: A Psychopathology of Postwar Italy” — 5th Symposium on Contemporary Italian Cinema, Indiana University.
- 2013 “La vittimizzazione dell’altro nell’immaginario pubblico in Italia” — Echi Oltremare Conference, Rome: *Italy, the Mediterranean... and Beyond*.
- 2013 “Il doppio fantastico e l’inconscio femminile in *La doppia ora*” — 4th Symposium on Contemporary Italian Cinema, Indiana University.
- 2012 “Theater and Trauma: Marco Paolini’s *Vajont*” — 11th National Symposium of Theater in Academe, Washington and Lee University.
- 2012 “*L’Orchestra di Piazza Vittorio* and the Narrative of Migration” — 3rd Symposium on Contemporary Italian Cinema, Indiana University.
- 2012 “La narrativa criminale in Italia e le sue trasposizioni cinematografiche” — NeMLA Conference, Rochester, NY.
- 2011 “Protagonists of Comedy Italian Style: The Mask of Masculine Conformity” — CSIS Conference, Ateneo Veneto, Venice, Italy.
- 2011 “The Early Comedy Italian Style: Narrating the Myth of the Economic Miracle” — American Association for Italian Studies (AAIS) Conference, The University of Pittsburgh.
- 2011 “Crimes and Politics in New Italian Cinema” — 2nd Symposium on Contemporary Italian Cinema, Indiana University.
- 2011 “*Teatro di Narrazione* and Trauma” — The California Interdisciplinary Consortium of Italian Studies (CICIS) Conference, University of Southern California.
- 2010 “Three Ways of Re-Writing Contemporary Italy: *Romanzo Criminale, Il Divo, Gomorra*” — AAIS Conference, University of Michigan.
- 2009 “Marco Paolini’s Theater of Trauma” — AAIS Conference, New York.
- 2008 “La vacanza infinita degli italiani” — Conference on Italian Cinema, Yale University.
- 2008 “Giuseppe Tomasi di Lampedusa’s *The Leopard* - 50th anniversary: 1958-2008” — Round Table, UCLA.
- 2006 “Italian Horror and Female Emancipation” — AAIS Conference, Genova.
- 2005 “Italians on Vacation. Between Dream and Nightmare” — AAIS Conference, Chapel Hill.

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## TEACHING EXPERIENCE

### **2014-Present: The American University of Rome / Temple University Rome**

- ***World Society in Literature & Film***. Original GenEd course comparing literary works and their cinematic adaptations, such as Moravia's *The Conformist* and Bertolucci's 1970 movie, Du Maurier's *The Birds* and Hitchcock's 1963 version, *The Gospel According to Matthew* and some of its film versions.
- ***Cultural Diversity in Italy***. Interdisciplinary 200-level course analyzing the different practices and experiences of cultural diversity and its challenges in contemporary Italy. It explores the ways in which Italian cultures and identities are changing and adapting to Italy's recent role as a multicultural country.
- ***Italian Comedy on Stage and Screen***. Interdisciplinary 300-level course analyzing Italian comedic and dramatic structure from the Renaissance to the present with particular emphasis on its influence on modern European and American theater and film.
- ***The Mafia in Italian Society, Literature and Film***. Interdisciplinary 200-level course exploring representations of the Italian Mafia in literature and cinema, with reference also to the Italian-American context. Taught in regular term and as an intensive 5-week study abroad course.
- ***Italian Culture at the Movies***. 200-level course exploring the characteristics of Italian culture and society from WWII to the present as viewed through cinema.
- ***The Italian American Experience***. Interdisciplinary 200-level course examining literary, cinematic, and critical works on the experience of Italian Americans in order to investigate the many facets of their (religious, family, and gender) identity.
- ***Cinematic Rome***. Created a 200-level course investigating the cinematic representation of Rome in Italian and American movies for the Department of Communications at John Cabot University.
- ***Introduction to Italian Culture***. Interdisciplinary 200-level course analyzing the major social, cultural, artistic, and intellectual trends in modern Italy with special focus on the period from Unification (1861) to the present. Taught as an intensive 5-week study abroad course.
- ***Italian Media and Popular Culture***. Interdisciplinary 200-level course applying the analytical theories of cultural studies to contemporary Italian media and popular culture, focusing on: the evolution of Italian print, broadcast media and film in terms of their impact on Italian culture and society.
- ***Food and Culture***. Interdisciplinary 200-level course examining the social and cultural aspects of food and eating in different geographical areas with a special emphasis on Italy and its history. Taught in regular term and as an intensive 5-week study abroad course.
- ***Travels to/through Italy: Representations of Contacts Between Cultures***. 200-level course analyzing literary works and movies on Italy, such as Dante's *Divine Comedy*, Madame de Staël's *Corinne*, Edith Wharton's *Italian Backgrounds*, Visconti's *The Leopard* and *Rocco and His Brothers*, Brusati's *Bread and Chocolate*, Fellini's *The Sweet Life*.
- ***Senior Capstone Project***. Supervising a year-long research paper on Mafia in Italian and American society for a student completing her BA degree in Italian Studies.
- ***Italian for Business***. Special course for students who wish to develop language and professional

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skills in the context of an international business environment focused on Italy.

- **Introduction to Italian Language and Culture.** Special course for study abroad students including class visits and assignments in Rome, taught in regular term and as an intensive 5-week study abroad course.
- **Intensive Intermediate Italian.** 4-credit course stressing active reinforcement and practice of listening, speaking, reading and writing, within contemporary cultural contexts.
- **Accelerated Elementary Italian.** 4-credit course in elementary Italian emphasizing grammar and the four skills meeting four days per week.

**2012-14: Washington and Lee University** – Mellon Faculty Fellow in Italian Language and Culture.

- **Visions of Italian Landscapes: Rome in Film.** Original 4-week study abroad course for the new Film Studies minor, investigating Italian movies set in Rome, such as Rossellini's *Open City*, De Sica's *Bicycle Thief* and *Umberto D*, Fellini's *The Sweet Life*, Pasolini's *Accattone*, and their real locations.
- **Italian Crime Film.** Created a course on Italian crime film from the 1960s to present. Films by Francesco Rosi, Elio Petri, Giuseppe Tornatore, Marco Tullio Giordana, Matteo Garrone, Michele Placido, Bernardo Bertolucci.
- **Understanding Contemporary Italian Culture.** Original study of post-1861 Italian literary and cinematic works, such as Levi's *Christ Stopped At Eboli*, Pirandello's *Tales*, Collodi's *Pinocchio*, Bianciardi's *It's a Hard Life*, Sciascia's *The Day of the Owl*, Scola's *A Special Day*.
- **Accelerated Intermediate Italian.** 4-credit course develops communicative Italian vocabulary and active intermediate language competence, stressing traditional four skills. Five days per week.
- **Accelerated Elementary Italian.** 4-credit course in elementary Italian emphasizing grammar and the four skills meeting five days per week.

**2011-12: Santa Clara University**

- **Survey of Italian Literature.** Created a 200-level course including plays, opera, and writing from the 18<sup>th</sup> century to post-war years, such as Goldoni's *La Locandiera*, Mozart's *The Marriage of Figaro*, Verdi's *La Traviata*, Verga's *La Lupa*, Pirandello, *Così è (se vi pare)*, Silone's *Fontamara*, Fenoglio's *I 23 giorni della città di Alba*. Taught in Italian.
- **Cinema & Society.** Created a 200-level course on Italian film comedy from the sound era to the 1980s, with movies such as Camerini's *Il signor Max*, Monicelli's *I soliti ignoti*, Dino Risi's *Il sorpasso*, De Sica's *Il boom*, Verdone's *Borotalco*. Taught in Italian.
- **Italian Literature and Civilization.** Created a 200-level course investigating works from post-unification era to present, such as De Amici's *Cuore*, Lampedusa's *Il Gattopardo*, Lussu's *Marcia su Roma e dintorni*, Moravia's *The Conformist*, and Calabresi's *Spingendo la notte più in là*. Taught in Italian.

**2011: California State University, Long Beach**

- **Italian Literature and Society.** Developed a 200-level introduction to 20th century Italian literature,

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history, and visual art, with readings such as Marinetti's *Futurist Manifesto* and *Come si seducono le donne*, d'Annunzio's *Il fuoco*, Pirandello *Quaderni di Serafino Gubbio*, Remo Bodei's *We, the Divided*. Taught in Italian.

## **2008-11: University of California, Los Angeles**

- **Introduction to Italian Film Comedy.** Created a course on post-WWII Italian film comedy, including movies such as Rossellini's *Open City*, Fellini's *The White Sheik*, Comencini's *Bread, Love, and Fantasy*, Germi's *Divorce*, *Italian Style*, Lattuada's *Mafioso*.
- **Italian Cinema and Culture. Sex & Politics.** Introduction to Italian political film. Movies such as Cavani's *The Night Porter*, Wertmüller's *Love and Anarchy*, and Pasolini's *Decameron*.
- **Introduction to Italian Literature.** Introduction to major works of Italian medieval and Renaissance literature, such as Dante's *Divine Comedy*, Boccaccio's *Decameron*, Petrarch's *Canzoniere*, Machiavelli's *The Prince* and *Mandragola*.
- **Introduction to Divine Comedy.** Close reading of excerpts from Dante's *Divine Comedy*.
- **Elementary Italian.** Three-quarter, four-credit course with special emphasis on the fundamentals of listening, speaking, reading and writing (five days per week).

## **SERVICE / WORK EXPERIENCES**

- 2015-Present Co-organizer and introducer of film screenings for the Italian Department at AUR.
- 2015-Present *AUR Italian Help Desk* - Individual tutoring for language students.
- 2014 Translator of screenplay "*Stringendo*" for director Giuseppe Tornatore.
- 2012-13 Translator and Author of biweekly articles for the online political magazine *Blitz*.
- 2011-12 Organizer and introducer of screenings for the Italian Cultural Institute, San Francisco.
- 2008-11 Organizer and introducer of screenings for the Italian Cultural Institute, Los Angeles.

## **LANGUAGES**

	<i>Writing</i>	<i>Speaking</i>	<i>Reading</i>
Italian	native	native	native
English	excellent	excellent	excellent
Spanish	fair	good	good
German	fair	fair	good

## **REFERENCES**

- **Catherine Ramsey-Portolano**, Professor and Director of Italian Studies Program, The American University of Rome. AUR Phone: (+39) 06-58330941; email: [c.ramsey@aur.edu](mailto:c.ramsey@aur.edu)

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- **Emilia Zankina**, Dean, Temple University-Rome. Phone: (+39) 06-3202808; email: [emilia.zankina@temple.edu](mailto:emilia.zankina@temple.edu).
- **Thomas Harrison**, Professor and Chair, Department of Italian, UCLA.  
Phone: (310) 794-8912; email: [harrison@humnet.ucla.edu](mailto:harrison@humnet.ucla.edu)
- **Millicent Marcus**, Professor, Department of Italian, Yale University.  
Phone: (203) 432-0599; email: [millicent.marcus@yale.edu](mailto:millicent.marcus@yale.edu)
- **Domnica Radulescu**, Professor of Romance Languages, Washington and Lee University.  
Phone: (540) 458-8418; email: [radulescur@wlu.edu](mailto:radulescur@wlu.edu)
- **Matthew Bailey**, Professor and Chair, Department of Romance Languages, Washington and Lee University. Phone: (540) 458.8160; email: [baileym@wlu.edu](mailto:baileym@wlu.edu)