



UNIVERSITÀ  
DEGLI STUDI  
DI PADOVA

Prof. ROCCO CORONATO  
Professore Associato SSD L/LIN-10 (Letteratura Inglese)  
Via Beato Pellegrino 26  
35137 Padova - I  
tel +39 049 8274972  
e-mail: [rocco.coronato@unipd.it](mailto:rocco.coronato@unipd.it)  
Skype: Rocco Coronato

## CURRICULUM VITAE

### Research interests

English and Italian literature in the Renaissance; comparative approach to Elizabethan and Jacobean drama; complexity in literature

### Degrees

1985-90: Degree in Modern Languages and Literatures, University of Bologna, 110/110 (Full Honours, *magna cum laude*).

1992-95: PhD in English Literature, University of Pisa, thesis vivaed on 29/10/1996, title: *Jonson and Carnival*. Tutors, Keir Elam; A. Serpieri; B.I. Kreps.

1994: TOEFL (620/660).

1995-1999: Teaching Assistant at the University of Florence.

1997-1999: Post-doctoral Fellowship, University of Florence.

2000-2002: Fixed-Term Professor of English Literature, University of Siena.

2002-2011: **Lecturer** in English Literature, University of Siena.

2011-: Tenured **Associate** Professor, University of Padua.

2014: National Scientific Qualification as **Ordinary Professor** in English Literature, along the lines of the new Italian nation-wide procedure for recruiting University Professor positions, based on scientific qualification criteria that have been tested by a national commission also including an OCSE international member.

### **Research activities**

1994: Research period at the University of Liverpool.

1996: Mascetti Fellowship at the Folger Shakespeare Library, Washington D.C., USA.

1998: Senior Visiting Scholar at the University of Amsterdam.

1998-99: Fulbright Visiting Scholar at Harvard University, Cambridge, Massachusetts, USA.

1999: Frances A. Yates Fellowship at the Warburg Institute, University of London.

2000: Visiting Scholar at Brown University, Providence RI, USA.

2003-2007: University of Siena research projects (PAR, Piano di Ateneo per la Ricerca), in 2003 (“Translation and Editing of *The Jew of Malta*”), 2004 (“Revising the Canon”, “The Absent King”), 2005 (“*Twelfth Night* and the *Ingannati*”, 2005-8), 2006 (“Digital Resources in Elizabethan Studies”, 2007 (“Automata and Androids in 18th-19th Century England,”).

2004-2006: MIUR – Cofin, “Fame in England, 16th-17th centuries”.

2006: Visiting Scholar at the Dept. de Traducció I Filologia dell'Universitat Pompeu Fabra, Barcelona.

2007: Sabbatical leave for a research on absence and invisibility in English literature.

2010: Visiting Scholar at the University of Chicago.

### **Talks**

1994: “Poetic Inspiration in Milton and Wordsworth”, University of Liverpool, Regno Unito, Master in English Literature.

1995: “Critica spuria della ragione: una metafora scientifica e le sue fonti in *A Tale of a Tub* di Jonathan Swift”. Congress *Scienza e Immaginario*, University of Pisa.

- “Struttura ritmica nei masques jonsoniani”. University of Pisa, Dottorato di Anglistica.

- “Il blank verse nella musica rock contemporanea”. University of

Pisa, Dottorato di Anglistica.

- "The Carnavalesque Contention in Jonson's Staple of News". *New Directions in Seventeenth-Century Studies*, Centre for Seventeenth-Century Studies, University of Durham, UK.

1996: "Il metateatro in Hamlet". University of Florence, Corso di Laurea in Lingue.

- "Take a Sad Song and Make It Better': Translating Italian Carnivals for Performance into Jonson's Masques". *Ben Jonson and the Theatre*, University of Reading.

- "Odd Bedfellows from Plautus to the Italian Renaissance and Jonson". *Reclothing the Muse: Renaissance Rewritings of Classical Sources*, Society for Renaissance Studies. Swansea.

- "Sealink: Ben Jonson's 'petit tour' through French wines and Dutch prints, 1612-1613". XVIII AIA National Congress, University of Genova.

1997: "Usura e antisemitismo in The Jew of Malta". University of Florence.

- "La teoria del comico nel Merchant of Venice". University of Florence.

- "Excentrique/Decentralisé: notes sur le rire babélique". Congress *Babel à la Renaissance*, Société Française d'Etude du Seizième Siècle. Toulon, France.

- "The Italian Job: The Poetics of Acting in the Commedia dell'Arte and in Jonson's Humour Plays". *SCAENA: Shakespeare and His Contemporaries in Performance*. St. John's College, Cambridge, UK.

- "Genus-Gender: Aristotelian and Ramist Dialectic in The Comedy of Errors and *Twelfth Night*". ESSE/4. Debrecen, Hungary.

1998: "The Mediterranean and the Discovery of Mythical Time in *The Winter's Tale*". *Discovery, New Frontiers, and Expansion in the Iberian World*, Mediterranean Studies Association, Lisboa.

- "Hard Moments: The Emergence and Metamorphosis of Priapism in *The Two Gentlemen of Verona*". *Proteus, or Metamorphosis*, University of Pisa, University of Leicester.

1999: "King John the Siege as Hermeneutics". *Cities Under Siege*, University of Florence, Ecole des Hautes Etudes en Science Sociales. Montalcino.

- "Ecstasy in Renaissance Love Techno". *Poetry as Procreation*. Halberstadt, Germany.

- "Shakespeare on His Knees: Echoes from the Millennium Dome of Medieval and Renaissance Auricular Confession". Warburg Institute, London.

- "Shakespeare in Laughter: *Twelfth Night*". Harvard University, Cambridge MA, U.S.A.

- "Angels Above Bartholmew's Fair". *La Nouveauté à la Renaissance*. Paris, Sorbonne Nouvelle –Paris III.
- 2001: "Shakespeare (e Totò) a confessione". PhD in Comparative Literatures, University of Siena.
- 2003: "I diari di Kurt Cobain". PhD in Comparative Literatures, University of Siena.
- 2004: "Carnival and the Grotesque in Shakespeare and Ben Jonson". École Doctorale des Études Anglophones dell'Université Paris III, Sorbonne Nouvelle.
- 2005: "Stringhe shakespeariane: una retrospettiva futura sui cultural studies". PhD in Comparative Literatures, University of Siena.
- "The Unmaking of W. Somerset Maugham", *Ripensare il canone: la letteratura inglese e angloamericana*, University of Siena.
- "Hamlet and Infinite Interpretation", *Paper Bullets of the Brain: Experiments With Shakespeare*, Università Ca' Foscari, Venice.
- 2006: "Rosa, monumento, inchiostro e carattere nei Sonetti shakespeariani", *Poesia visiva dall'antichità ai contemporanei*, University of Siena.
- "The Noise of Art", *La guerra dei teatri dal Cinquecento alla fine dell'Ancien Régime*, University of Florence.
- "Ship-Spotting and Mind-Tossing", *Shakespeare and the East Mediterranean*, Inter University Centre, Dubrovnik, Croatia.
- 2009: "La rete di Prospero: shakespeare e la complessità", University of Bologna.
- 2011: "Introduction to *Tristram Shandy*". Dottorato in Letterature Compare, University of Siena.
- 2012: "Shakespeare, Verdi, *Otello*", congress *Poeti all'opera*, Ph.D in Comparative Literatures, Dottorato in Letterature Compare, Università di Siena.
- "Il tempo è fuori di sesto. Alcuni consigli manageriali di Shakespeare", Master in University Management, Politecnico di Milano, Università di Lecce.
- "Re Lear e la cicogna", Congresss "Conflitti Generazionali", University of Padua.
- 2013: "*Cephalophorus*: Headcutting in Caravaggio and Shakespeare", IASEMS (Italian Association of shakespeare and Early Modern Studies) Annual Conference *Re-thinking Early Modern: Critical Approaches*, University of Padua.
- 2013: "Back in Black – *Macbeth*", XXVI AIA (Associazione Italiana di Anglistica) Congress, *Remediating, Rescripting, Remaking: Old and New Challenges in English Studies*, University of Parma.

2014: “Wafer-Cakes and Serpents: Melting the Symbol in *Anthony and Cleopatra*”, World Congress *Shakespeare 450*, Société Française Shakespeare, Université de la Sorbonne, Paris.

- “Shakespeare, Padova, i pedanti, i travestiti”, *Shakespeare Festival 2014*, University of Padua.

## **PUBLICATIONS**

### **Monographs**

1. *Echo tra le fonti: vox populi, carnevale ed erudizione in Ben Jonson*. (PhD Thesis) Dottorato in Anglistica: Cultura Letteraria e Problematiche Testuali (VIII Ciclo). University of Pisa, 1996
2. *Shakespeare's Neighbors: Theory Matters in the Bard and His Contemporaries*. Lanham – New York – Oxford: University Press of America, 2001
3. *Jonson Versus Bakhtin: Carnival and the Grotesque*. Amsterdam – New York: Rodopi, 2003
4. *La mano invisibile: Shakespeare e la conoscenza nascosta*, Pisa: Pacini, 2011.
5. *La linea del serpente: caos e creazione in Milton, Sterne e Coleridge*, Pisa, Pacini, 2012.
6. *Intorno a Shakespeare: re, delinquenti, predicatori, confessori*, Rome, Aracne, 2012.
7. *Shakespeare & Caravaggio: the Laws of Invention* (Ashgate, forthcoming).
8. *Shakespeare's Web and Early Modern Complexity* (forthcoming).

### **Editions**

1. Christopher Marlowe, *The Jew of Malta (L'Ebreo di Malta)*, Venice, Marsilio, 2007.
2. William Shakespeare, *The Tempest (La tempesta)*, Milan: BUR Rizzoli, 2008.
3. W. Shakespeare, *Twelfth Night (La dodicesima notte)*, Milan, Bompiani, forthcoming.
4. S.T. Coleridge, *The Rime of the Ancient Mariner (la ballata del vecchio marinaio)*, Venice, Marsilio, forthcoming.

### **Book Chapters**

1. “Scienza ed entusiasmo in *A Tale of a Tub*”. In *Scienza ed Immaginario*, Pisa: ETS, 1997, 77-88.

2. "Excentrique/decentralisé: notes sur le rire babélique". In *Babel à la Renaissance*. a cura di J. Dauphiné e Myriam Jacquemier, Paris: Eurédit, 2007, pp. 307-17.
3. "The Italian Job: The Poetics of Graced Performance in the Commedia dell'Arte and in Jonson's Humour Plays". In *Shakespeare and His Contemporaries in Performance*, ed. E.J. Esche. Aldershot: Ashgate, 2000, 177-90.
4. (in collaboration with Keir Elam) "L'età di Shakespeare e Jonson". In *Mappe della letteratura europea e mediterranea*, II, Dal Barocco all'Ottocento, ed. Gian Mario Anselmi. Milan: Bruno Mondadori, 2000, 39-65.
5. "Charles V's Bologna Coronation". In *Young Charles V (1500-31)*, ed. A. Saint-Saens. New Orleans: University Press of the South, 2000, 163-79.
6. "The World of Drama", 136-76; "Intertextuality", 191-96. In *The World Wide Reader: Reading Skills for Literature*, eds. G. Cerulli, E. Cori and D. Montini. Milan: La Nuova Italia – Oxford University Press, 2001. "Medieval Drama" (Book A, cap. 5, 86-95); "Christopher Marlowe, Thomas Kyd" (Book B, cap. 2, 34-47); "Jacobean Theatre" (Book B, cap. 4, 102-15); "The Restoration" (Book B, cap. 6, 138-59); "Eighteenth-Century Satire" (Book C, cap. 2, 56-60); "Satirical Theatre" (Book C, cap. 6, 81-7). In *The Worldwide Reader: A History and Anthology of Literatures in English*, ed. G. Cerulli, E. Cori e D. Montini. Milan: La Nuova Italia – Oxford University Press, 2001.
7. "King John and the Siege as Hermeneutics". *Situazioni d'assedio*, eds. L. Carle and A. Fauve-Chamoux. Florence: Pagnini e Martinelli, 2002, 353-58.
8. "Angels Above Bartholmew's Fair". In *Innovation et Tradition de la Renaissance aux Lumières*, ed. F. Laroque and F. Lessay. Paris: Presses Sorbonne Nouvelle, 2002, 65-74.
9. "Ferrara in Volpone". In *Babylon or New Jerusalem? Perceptions of the City in Literature*, ed. V. Tinkler-Villani. Amsterdam-New York: Rodopi, 2005, 27-42.
10. "The Emergence of Priapism in The Two Gentlemen of Verona". In *Proteus: the Language of Metamorphosis: Proceedings of the 3rd PISA-LEICESTER Colloquium on Literature in Transition*, ed. G. Ferzoco, M. Spunta e C. Dente. Aldershot: Ashgate, 2005, 93-101.
11. "Hamlet and Infinite Interpretation", in *Paper Bullets of the Brain: Experiments With Shakespeare*, Venice: Ca' Foscarina, 2006, 55-66.

12. "La tragedia in Inghilterra", in *Le rinascite della tragedia*, ed. G. Guastella, Rome: Carocci, 2006, 167-206.
13. "Chiesa" (in collaboration with M. Domenichelli), in *Dizionario dei temi letterari*, Turin: UTET, 2007, 415-420.
14. "Papa, papato" (in collaboration with M. Domenichelli), in *Dizionario dei temi letterari*, Turin: UTET, 2007, 1828-1834.
15. "Sacerdoti, Ministri del culto", in *Dizionario dei temi letterari*, Turin: UTET, 2007, 2117-2121.
16. "The Unmaking of W. Somerset Maugham", in *Ripensare il canone: la English Literature e angloamericana*, eds. G. Balestra e G. Mochi, Rome: Artemide, 2007, 151-159.
17. "Shakespeare, la Fama e il corno rumoroso del mostro", in *La guerra dei teatri. Le controversie sul teatro in Europa dal secolo XVI alla fine dell'Ancien Régime*, eds. D. Pallotti e P. Pugliatti, Pisa: ETS, 2008, 413-28.
18. "I contemporanei di Shakespeare", in *Manuale di letteratura e cultura inglese*, eds. L.M. Crisafulli and K. Elam, Bologna: Bononia University Press, 2009, 31-7.
19. "Il teatro del primo Seicento", in *Manuale di letteratura e cultura inglese*, eds. L.M. Crisafulli e K. Elam, Bologna: Bononia University Press, 2009, 91-7.
20. "Wordsworth, Leopardi, Petrarca e le rimembranze", in *Il critico poetante: scritti in onore di Antonio Prete*, Pisa, Pacini, 2011, 91-98.
21. "Trame jonsoniane complesse", in *Il teatro inglese tra Cinquecento e Seicento. Testi e contesti*, eds. S. Payne and V. Pellis, Padua, Cluep, 2011, pp. 385-399.
22. "L'El Dorado di Raleigh e di Calibano", in *America Latina. Variazioni per Antonio Melis*, Pisa, Pacini, 2012, pp. 75-84.
23. "Padri e figli. Lear e Cordelia, Shakespeare e Freud", in *Letteratura e conflitti generazionali. Dall'antichità classica a oggi*, eds. D. Susanetti and N. Distilo, Roma, Carocci, 2013, pp. 202-16.
24. "Philology and Profanity in Jonson's Revision of *Every Man in His Humour*", in *Abeunt studia in mores. Saggi in onore di Mario Melchionda*, Padova University Press, Eds. G. Brunetti and A. Petrina, 2013, pp. 85-96.
25. "Il progetto del cioccolatte. Shakespeare, Verdi, Boito, Otello", in *Poeti all'opera. Sul libretto come genere letterario*, eds. A. Landolfi and G. Mochi, Rome, Artemide, 2013, 2013, pp. 227-34.
26. "*Hamlet*, Lando, or 'To Be or Not To Be' Paradoxically Explained", in *Shakespeare and the Italian Renaissance:*

*Appropriation, Transformation, Opposition*, ed. M. Marrapodi, Aldershot, Ashgate (forthcoming).

### Refereed Journal Articles

1. "Il libro sigillato: sulla nominazione in Abraham Cahan e Henry Roth". *Paragone* 472(1989), 27-40.
2. "Lo specchio di Amleto". *Anterem* 41(1990), 80-81.
3. "Breve film sulla legge: il Decalogo di K". *Paragone* 492(1991), 92-98.
4. "Apologia pro narratione sua': Loss and Gaindi J.H. Newman". *Servitium: quaderni di spiritualità* 79(1992), 57-70.
5. "Un Carnevale nascosto in Ben Jonson: *Catilinee* le fonti". *Confronto Letterario* 24(1995), 565-80.
6. "Il giudice alla gogna: panoptikon e occasione festiva in Bartholmew Fair". *Rivista di Letterature Moderne e Compare* 49:1(1996), 13-37.
7. "Carnival Vindicated to Himself"? Reappraising Bakhtinized Ben Jonson". *Connotations* 6:2(1996-1997), 180-202. Münster-New York: Waxmann.
8. "Was It Just an Anecdote? Ben Jonson and the Eucharist, Paris 1612". *The Ben Jonson Journal* 4(1997), 35-46. University of Nevada, Las Vegas.
9. "Set Murderous Cicero to School': Ben Jonson e la prima Catilinaria". *Merope* 20(1997), 43-57.
10. "A 'Grotesque' Reply to Yumiko Yamada and Bruce Bohrer". *Connotations* 7:3 (1997/1998), 368-71.
11. "Aural/Auricular Shakespeare". *Paragone* 15-16(1998), 39-53.
12. "Inducting Pocahontas". *Symbiosis: A Journal of Anglo-American Literary Relations* 2.1(1998), 24-38.
13. "Of Cucumbers and Men: The Male Bride from Plautus to Jonson". *New Comparison: A Journal of Comparative and General Literary Studies* 26(1998), 55-73.
14. "Hamlet and the Italian Widow". *The Shakespeare Yearbook* 10(1999), 85-96. The Edwin Mellen Press (Lewiston-Queenston-Lampeter).
15. "Amleto virtuale". *Strumenti Critici* (2000), 249-76.
16. "Adamo senza ombelico: la genesi degli errori secondo Tomaso Garzoni e Thomas Browne, con l'aggiunta di Bacon". *Rivista di Letterature Moderne e Compare* 53:3(2000), 271-94.
17. "Common Shakespeare". *Annali della Facoltà di Lettere e Filosofia di Siena* 22(2001), 53-68.

18. "Somewhere Over the Rainbow: The Horizon in *The Merchant of Venice*", *Rivista di Letterature Moderne Comparate* 43:2(2010), 149-61.
19. "La rosa e il monumento: i Sonetti shakespeariani e la poesia visiva", in *Prospero* 16(2011), pp. 27-44.
20. "Gossip secentesco: *The Staple of News* di Ben Jonson", *Stratagemmi. Prospettive teatrali*, 20(2011), pp. 11-36.
21. "A sentimental journey through the body and other eighteenth-century automata", *La Questione Romantica* 3:1(2011), pp. 29-40.
22. "What's in a (Family) Name? Shake-Scene, Shake-Bag, Shake-Speare", *Rivista di Letterature Moderne e Comparate* 46:2(2013), pp.105-26.

### **Reviews**

1. Review of P. Brooks, *Trame, Paragone*-6(1996), 145-48.
2. Review of P. Boitani, *Ri-Scritture. Paragone*-16(1998), 141-46.
3. Review of A. Serpieri (ed.), William Shakespeare, *Il primo Amleto*; William Shakespeare, *Amleto. Strumenti Critici* 18:1(2003), 147-51.
4. Review of G. Guastella, *L'ira e l'onore: forme della vendetta nel teatro senecano e nella sua tradizione* (Palermo: Palumbo, 2001), *Rivista di Letterature Moderne Comparate*, 56:1(2003), 103-6.
5. Review of *Intertestualità shakespeariane: Il Cinquecento italiano e il Rinascimento inglese* (ed. M. Marrapodi, Rome, Bulzoni Editore, 2003), *Rivista di Letterature Moderne Comparate*, 58:1(2005), 114-117.
6. Review of Lisanna Calvi, *La corona e la croce: gli scritti dall'esilio di Giacomo II Stuart (1688-1701)*, *Rivista di Letterature Moderne Comparate* 64:2(2011), pp. 227-29.
7. Review of R. Kipling, *L'uomo che volle farsi re*", *Anglistica Pisana* (forthcoming).

### **Translations**

1. Translation of R. Alter, "Significato letterale e specificazione narrativa". In *Il recupero del testo*, Bologna: Clueb, 1990, pp. 13-37.
2. 1991-1996: Collaboration with *La Rivista dei Libri*, the Italian edition of *The New York Review of Books*.
3. Editing of the translation of J. Forrester, *Le seduzioni della psicoanalisi*. Bologna: Il Mulino, 1993.

4. Translation of B. Vickers, *In Defence of Rhetoric (Storia della retorica)*. Bologna: Il Mulino, 1995.
5. Translation of N. Mackey, “‘Other’: dal sostantivo al verbo”; D. Meltzer, “Jazz Moves”. In *Jazztoldtales: jazz e fiction, letteratura e jazz*, ed. F. Minganti, Imola: Bacchilega, 1997, 52-69, 179-89.
6. Translation of T. Elsaesser, “Atteggiamenti soggettivi, atteggiamenti discorsivi. Da Olocausto, nostro Hitler a *Schindler’s List*”. *Drammaturgia* (1997), 113-38.
7. Translation of S. Greenblatt, “La trappola del topo”. *Paragone* 15-16(1998), 8-27.
8. (in collaboration with Paola Villano) Translation of E. Aronson, T.D. Wilson, R.M. Akert, *Manuale di Psicologia Sociale*, Bologna: Il Mulino, 1999.
9. Translation of Elizabeth Stuart Phelps, “The Married Daughter”, in *The Whole Family: A Novel by Twelve Authors*, Venice, Marsilio (forthcoming).

#### **Varia**

1. “Il ritorno in Terra Santa: le crociate e la fine del meraviglioso nella English Literature”. *Schedario: periodico quadrimestrale di letteratura giovanile* (1997), 9-15.
2. “Il turismo culturale come ponte tra università e lavoro”. In *Modulo Professionalizzante in Operatore nel settore del Turismo Culturale e delle relazioni multilinguistiche ed interculturali - Relazione Finale*. : Facoltà di Lettere e Filosofia, 2005, 9-14.
3. “Il pop dai Beatles a McEwan”, *Il Portolano* 56-57(2009), 9-11.

### **TEACHING**

#### **UNIVERSITY OF SIENA, FACULTY OF ARTS (2000-2011)**

##### **2000/2001**

“The language of passion in Elizabethan and Jacobean Drama”

“Introduction to Modernism”

“Theory and practice of translation”

##### **A.A. 2001/2002**

“Imitation of Life” (*Joseph Andrews, Confessions of An English Opium-Eater, The Aspern Papers, The True Life of Sebastian Knight, In Patagonia*)

“The Truth About Love” (McEwan, *Black Dogs*, *Enduring Love*, *Amsterdam*)

“Theory and practice of translation”

**2002/2003**

“Così fan tutti/e: Theatre and Deceit” (*Noah*, *Herod the Great*, *The Jew of Malta*; *Twelfth Night*; *The Beggar’s Opera*; *The Importance of Being Earnest*; *Amadeus*; *The Real Inspector Hound*)

“Theory and practice of translation”

**2003/2004**

“Absence in English Poetry”

**2004/2005**

“The narrative text: Heroes & Icons, 16th-20thc.” (T. Nashe, *The Unfortunate Traveller*; J. Swift, *Gulliver’s Travels*; L. Sterne, *Tristram Shandy*; C. Dickens, *Great Expectations*; J. Joyce, *Portrait of the Artist As A Young Man*)

“Genius, Folly and Extasy in the 18th and 19th Centuries” (Swift, *A Tale of a Tub*; Coleridge-Wordsworth, *Lyrical Ballads*; Coleridge, *Kublai Khan*, *Christabel*, *Biographia Literaria*; Keats, *The Eve of St Agnes*, *La Belle Dame Sans Merci*)

**2005 – 2006**

“The Fall of Tyrants” (T. Marlowe, *Tamburlaine Part II*; W. Shakespeare, *King Lear*, *Macbeth*; T.S. Eliot, *Murder in the Cathedral*; T. Stoppard, *Dogg’s Hamlet*, *Cahoot’s Macbeth*; S. Kane, *Phaedra’s Love*)

**2006-2007**

“Shakespearean Symbols: Forest, Hiding, Likeness, Voyage” (W. Shakespeare, *As You Like It*, *Measure for Measure*, *The Winter’s Tale*, *The Tempest*)

**2008-2009**

“The Art of Complexity in *Paradise Lost*”

“Fictional Metamorphoses of Body and Mind” (L. Carroll, *Alice in Wonderland*; J.S. Le Fanu, *Carmilla*; W. Somerset Maugham, *Cakes and Ale*; J.M. Coetzee, *The Master of Petersburg*; B. Stoker, *Dracula*; R.L. Stevenson, “The Strange Case of Dr Jekyll and Mr Hyde”)

**2009-2010**

“The double-back'd Monster: The Theatrical Dialogue” (W. Shakespeare, *Otello*; S. Beckett, *Waiting for Godot*; J. Osborne, *Look Back in Anger*; H. Pinter, *The Birthday Party*, *The Room*, *The Dumbwaiter*, *The Caretaker*; T. Stoppard, *Arcadia*)

**UNIVERSITY OF PADUA, DEPARTMENT OF LINGUISTIC  
AND LITERARY STUDIES (2011-)**

**2011-12**

“Extravagant and Wheeling Strangers: Three Representations of the Outsider in Shakespeare's London” (Christopher Marlowe, *The Jew of Malta*; John Webster, *The Duchess of Malfi*; William Shakespeare, *Othello*)

**2012-2013**

“Waiting for Godot and Other Absurd Pieces from modern English drama”

“Shakespeare and Painting”

**2013-2014**

"English Fiction (Stevenson, Conrad, McEwan, Barnes"

"Elizabethan Poetry, 1564-1616"