
EDUCATION

Harvard University, Ph.D. , Romance Languages and Literatures Dissertation : <i>The Order of All Things: Mimetic Craft in Dante's Commedia</i> An analysis of the textual architecture of the <i>Commedia</i> that articulates an empirical model of the poem's comprehensive structural blueprint, centuries-old questions about details of Dante's design showing its correspondence with both physical and metaphysical concepts in Ptolemaic cosmology.	2012
Scuola Normale Superiore, Pisa , Visiting Research Scholar	2007-2008
Harvard University, M.A. , Romance Languages and Literatures	2005
University of California Davis , B.A., Music and Italian Literature	1998

TEACHING APPOINTMENTS

Professorial Lecturer, Department of Romance, Germanic & Slavic Languages & Literatures	George Washington University	2017-present
Adjunct Faculty, Italian Department	Georgetown University	2018-2019
Adjunct Professor, Department of Romance Languages and Literatures	Bowdoin College	Fall 2017
Assistant Professor of Foreign Languages*	Westminster Choir College	2012-2016
Tenure-track appointment to direct the school's language program in Italian, French, Latin, and German, I was nominated for and received the Westminster Choir College Scholarship Fund Senior Gift Dedication for Excellence in Teaching. The position was eliminated in institution budget cutbacks dissolving the language department and laying off all program faculty and staff.		
Teaching Fellow (Lino Pertile's <i>Dante and His World</i>)	Harvard University	2008-2010
Teaching Fellow (Richard Thomas' <i>Virgil</i>)	Harvard University	2008-2010

TEACHING AWARDS

George Washington University Morton A. Bender Award for Excellence in Teaching	2019-2020
I became the first recipient from the Department of Romance, Germanic, & Slavic Languages & Literatures in 30 years to receive one of five annual university-wide teaching award for excellent and innovative pedagogy and student mentorship.	
Westminster Choir College Scholarship Fund Senior Gift Dedication for Excellence in Teaching	2014
Harvard University Presidential & Museum Instructional Technology Fellow (PITF), (MITF)	2004-2010
Harvard University Certificate of Distinction in Teaching in the Core Program	2008, 2009
Harvard University Certificate of Distinction in Teaching in Romance Languages	2006, 2007

PUBLIC SCHOLARSHIP & PUBLIC ENGAGEMENT

DANTE, directed by Ric Burns, Steeplechase Films	PBS International	2022
Filmed interview for commentary and illustration in DANTE, a three-part and three-hour documentary film produced by Steeplechase Films and Dante Productions in association with PBS for national broadcast on RAI, on PBS, and for worldwide distribution. Film presents and explores the extraordinary mystery, power, drama, and resonance of Dante's great masterpiece, set within the riveting and dramatic context of the poet's life and art, and of the life and times of the world it was created in.		
Cosmopolitan Collective, Founding Member	International Collective	2020
Inspired by the global Black Lives Matter uprising in 2020 and emboldened by Dante's advocacy in the <i>Commedia</i> for our ethical imperative to serve the cause of Justice individually and communally, I participated in founding the Cosmopolitan Collective, a collaborative open network of transnational scholars and artists. The Collective endeavors to open Italian Studies to authentically cosmopolitan intellectual and creative scholarship and pedagogy, and to promote an ethos of polyphonic and kaleidoscopic engagement with global communities. The Cosmopolitan Collective interrogates the exclusionary premises and axiomatically tacit privileges espoused by traditional epistemologies of ignorance, challenging the hermeneutic and testimonial injustice that undergirds assimilationist paradigms of the status quo across boundaries of culture and identity. (See https://www.cosmopolitancollective.org/our-manifesto).		

INVITED LECTURES

- RAIN* — *A Song for All and None*, a Conversation with the Author at NeMLA Johns Hopkins University Mar 2022
As featured author in conversation with Simona Wright and Mshai Mwangola to unpack how *RAIN* disrupts the fallacy of a monolithic “History” born of dominant epistemologies of ignorance exemplified by Hegel. The discussion explores how, by dramatizing the dynamic memory of lived experience transmitted through song and Oral tradition, the author challenges the hermeneutic injustice imposed on the narrative agency of African cultures to tell their own stories. At the heart of the conversation, echoing the Great Lakes’ lore and inspired by the compositional praxis of Dante *artifex*, the storyteller’s song in *RAIN* decenters hegemonic myths and instead celebrates a phenomenological representation of history.
- Nature Sublime: Verbalizing the Ineffable in Dante’s Commedia*, Centre for Dante Studies Ireland University College Cork Feb 2022
This talk stops for a moment to take in the pleasure of those small details of the natural world — dew frost, fireflies, sun-drenched waters, the sound of cascades over rocks — that anchors our vision of the poem’s supernatural world in Nature. Drawing from the rich scholarship on the wealth of natural imagery in the poet’s vast library of similes in the *Commedia*, the talk focuses particularly on the correlation between the poet’s choice of these similes in the natural world and the narrator’s cultivated intimacy with the reader.
- Dante Decolonizer: Poet of Justice* UC San Diego Nov 2021
The medieval Italian author of the *Commedia* Dante Alighieri seems an unlikely candidate as champion for the Black Lives Matter movement and a vehicle to speak against colonization. Lecture articulates how Dante’s universal poetic voice serves as inspiration to speak in the service of justice today.
- Dante, Poet of Justice: “Giustizia ne li occhi d’i mortali”* The College of New Jersey Nov 2021
A lecture exploring how the *Commedia* interrogates where Justice resides in the human experience. Examining the hermeneutic and testimonial justice that Dante trains on the individual soul, honoring each one’s right to speak and be heard as a credible witness of their lived experience, we observe how the poem emphasizes the centrality of subjective agency, free will, and love in serving the cause of Justice. The poet of the *Commedia* celebrates the humility and clemency of holistic Justice, dramatizing the principle that Justice delayed or deferred is in fact Justice denied.
- «*The Joy You Have but Tasted*»: *Savoring the Commedia with Dante*, Calandra Institute Queens College, CUNY Oct 2021
For the septcentennial of Dante’s *Commedia*, this lecture celebrates Dante the narrator’s relationship to his perennial companion, you the Reader, and the poet’s prescient choice of universal confidant.
- «*Cosa diciamo quando diciamo italiano? Cosmopolitan Queries to Decolonize Our Language(s)* Istituto Italiano di Cultura, NY Oct 2021
What is the difference between ‘Italian Literature’ and ‘Literature in Italian?’ Cosmopolitan Collective explores the creative power of the rhetoric that we use to talk Italian language and identity.
- «*Amor mi mosse*»: *An exploration of Love in Dante’s Commedia* University of Richmond Sep 2021
A lecture on the *Commedia*’s thematic interrogation of Love experienced and conceptualized across a spectrum from the transactional and profane to the altruistic and divine.
- Visiting Residency Lecture Series, Butler School of Music University of Texas, Austin Spr 2021
Inter-disciplinary residency featuring a series of lectures on the poetics of Dante and the Greco-Roman tradition, medieval musicology and poetic structure, philosophical challenges in curriculum design in music pedagogy, myth and fiction in the creation of history, pedagogy that challenges epistemologies of ignorance with principles of abundance.
- *Echphrasis & The Art of Poetic Representation in Dante’s Commedia* Mar 4
 - *Boethian Musicology in Dante: The Mathematical Art & Architecture of the Commedia* Mar 4
 - *Troubadours and Trouweres (Arnaut Daniel, Casella, Dante)* Mar 23
 - *Approaches to Upper-division Undergraduate Music Pedagogy* Apr 20
 - *Composing History: Song & Oral Tradition in RAIN* Apr 26
 - *Interrogating Homogeny & Exclusion in the Scholarship & Cultural Stewardship of Musics* May 11
- Composing History: Song & Oral Tradition in RAIN*, AGEMS Colloquium University of Texas Austin Apr 2021
This lecture articulates *RAIN*’s phenomenological challenge to Friedrich Hegel’s White-supremacist denial of the existence and historicity of African culture. The storyteller’s song inspired by the Great Lakes lore permeates the comprehensive architecture of *RAIN* in concert with the compositional praxis of Dante *artifex*, cultivating to decenter the hegemonic epistemological ignorance of Hegel’s myth of history.

<i>Channeling Dante: Poetry, History & Song in RAIN</i> , Doyle Seminar	Georgetown University	Apr 2021
A lecture articulating the compositional intertextuality of Dante <i>Commedia</i> in the transcultural and transhistorical ontology of Rain: A Song for All and None. The lecture focuses on how the poetic voice of Dante <i>artifex</i> permeates the comprehensive architecture of Rain, down to the network of internal memory of the story's narrative refrain and the musical rhythm and flow of the storyteller's language. Emboldened to explode the myth of a whitewashed "Age of Discovery" presaging colonialist incursions, Rain cultivates the resonate tones of Dante's lyric voice in the contemplative strains singing the unspoiled beauty in Nature of Africa's expansive savanna grasslands, gleaming equatorial mountain glaciers, opulent Rift Valley, cascading waters and wending rivers, and shimmering Great Lakes.		
<i>Canto per Canto</i> , Dante Society of America	Dante Society of America	Spr 2021
A series of recorded conversations about the <i>Commedia</i> organized by the Dante Society of America to commemorate the 700th anniversary of the poem's terminus ante quem. Concise and colloquial, the exchanges are designed to highlight the primacy of speaking readers' reception of the poem.		
— <i>Inferno 4</i> — "Living Library of Limbo" with Eugenio Refini (New York University)		
— <i>Inferno 11</i> — "Ordered Beauty of Hell" with Akash Kumar (Indiana University Bloomington)		
— <i>Purgatorio 17</i> — "Dante Craftsman: Poet of Justice" with Dennis Looney (Modern Language Association)		
<i>Diversity in Italian Studies—Race/Ethnicity, Gender, Sexuality, Class</i>	Queens College, CUNY	Jan 2019
The symposium assembled scholars of a complex plurality of diversity in experience and philosophical approaches. I spoke of how the immediacy of Dante's universalized "lector" in the <i>Commedia</i> sustained my early and profound engagement with the field despite rampant racialized exclusion.		
<i>Music in Dante's Paradiso: The Sphere of the Sun</i>	Georgetown University	Apr 2017
<i>Dante's Inferno: Metonymy and Ethical Discourse on Barratry in Inferno 21-23</i>	Princeton University	Mar 2016
<i>The Cosmos of the Comedy: The Textual Architecture of the Commedia</i>	Harvard University	Nov 2011
<i>Authoring the Commedia: Dante & the Classical Tradition</i>	Harvard University	Oct 2010
<i>Lectura Dantis: Paradiso XIV</i>	Boston College	Oct 2010

SCHOLARSHIP & FORTHCOMING PUBLICATION

<i>Dante Decrypted: The Order of All Things in Dante's Commedia.</i> (manuscript draft)		Fall 2022
Monograph based on doctoral dissertation resolving centuries-old enigmas about the comprehensive structure of the <i>Commedia</i> . Results based on empirical, mathematical analysis of structure presented with schematic visualization of granular and gross architectural structures.		
NEH Immersive Global Middle Ages Advanced Topics in the Digital Humanities		Sum 2022
Utilizing Virtual Reality platform to construct VR environments of Ethiopia's Rock-Hewn Churches in Lalibela in order to create the space and sound of the sacred language and liturgical rites of the Coptic church. Together with project partner Dr. Luisa Nardini (University of Texas in Austin), I develop a dynamically adaptive and interactive critical library dedicated to engaging the hermeneutic and testimonial authority of autochthonous sources and cultural stewards of the tradition. Fostering collaborative engagements with East African scholars, teachers, and custodians of the Ethiopian sacred music heritage in terms that center original and customary epistemologies in written, oral, and performance tradition is a key element of our project. This critical approach lays a propaedeutic foundation for engaging with and learning from the tradition in terms defined by the original practitioners, foregrounding transcultural and transhistorical engagement while mitigating epistemic exclusion in the stewardship of Ethiopian sacred music history.		
"The Epistemologies of Ignorance and the Neocolonial Gaze in Pasolini's <i>Appunti per un'Orestiade Africana</i> ," in <i>Italian Studies in Southern Africa/Studi d'Italianistica nell'Africa Australe</i> , Association of Professional Italianists in South Africa.		Fall 2022
This study examines the function of epistemic ignorance in Pasolini's <i>Appunti</i> as a self-reflecting critique of paternalistic neocolonialist agency. The essay interrogates the colonialist "Myth of the Dark Continent" at the center of Pasolini's condescending gaze through the lens of Friedrich Hegel's "Geographical Basis of World History," in which the philosopher authorizes White-supremacists ideology by denying the histories and civilizations of peoples in Africa, Asia and the Americas in order to justify colonization and chattel slavery.		

“Everyman and the Dante Subjects in the Diegetic Structure of the *Commedia*” in *Dante at 700: Singleton Revisited, MLN Italian Issue*, Johns Hopkins University Press. Sum 2022

Contribution to the 700th anniversary of the *Commedia* that challenges Charles Singleton’s identifying Dante pilgrim as the poem’s universal “Everyman,” proving instead that empirically, the poet attributes this role to each of its readers with direct appeals implicating the reader’s active participation in the development of meaning in the poem.

“Beatrice *ammiraglio*: Master and Commander of Poetic Authority in Dante’s *Commedia*.” in *Per acque nitide e tranquille. The Free Will and Subjective Agency of Women in Dante and Medieval Italian Literature.*, Editors: C.A. Adoyo and Francesco Ciabattoni. *NeMLA Italian Studies*, XLII (2021) Spring 2022

My essay contribution to the volume clarifies the foundational poetic significance of Dante’s iconic simile of Beatrice as admiral through the lens of Judith Butler’s critique of the performative ontology of gendering to illuminate how the poet’s representation of Beatrice consistently subverts the standard tropes of the *descriptio mulieris*. The essay comprises a survey of the currency of nautical metaphors in ancient Hellenic and Roman poetry as signifiers of the poetic enterprise within the rhetorical legacy from which Dante draws both the material and skill of his craft. The survey, in turn, provides the poetic context for deciphering the figurative meaning of the term *ammiraglio* in order to respond to long-standing critical misapprehensions of this figure’s place in the poetics of the *Commedia*. The third part of this study concludes by returning focus to the primary text of the *Commedia*, enumerating how Dante uses the nautical metaphors of poetic composition to chart a clear course leading to the announcement of Beatrice’s authoritative function as the master and commander of Dante’s poetics of revelation.

“*Per acque nitide e tranquille.*” *The Free Will and Subjective Agency of Women in Dante and Medieval Italian Literature.*, Editors: C.A. Adoyo and Francesco Ciabattoni. *NeMLA Italian Studies*, XLII (2021) Spring 2022

On the occasion of the 700th anniversary of Dante’s death, I am co-editing this volume dedicated exclusively to the medieval literary representations of free will and subjective agency of women in homage to the centrality of female agents in Dante Alighieri’s poetic universe. The title of this volume, *Per acque nitide e tranquille [Through Still and Limpid Waters]* is drawn from the simile Dante uses to describe his initial glimpse of the first souls he meets in Paradiso upon entering the sphere of the Moon. Together, these lunar souls set the stage for Beatrice’s long foreshadowed elucidation on the nature of free will and subjective agency. Contributions examine how various representations of the subjective agency of women throughout the pilgrim’s journey in the *Commedia* serve as case studies in exemplum for the poem’s extended discourse on free will. Contributors also cast farther afield and integrate related or near contemporary works including but not limited to sources in the Classical tradition, patristic authorities, political treatises and other poetic and literary concerns.

[“Dante Decrypted: musica universalis in the Textual Architecture of Dante’s *Commedia*” in “Dante and Music.”](#) Dec 2018
Bibliotheca Dantesca: : Journal of Dante Studies, vol. 1. University of Pennsylvania (2018)

In his review, the editor of Dante Studies states that the study is “an important original contribution to Dante Studies and potentially ground-breaking analysis that empirically sustains long-hypothesized understanding of Dante’s compositional methodology and settles long-standing debates about the poem’s structure. The study’s analytical confirmation that the poem was necessarily designed ab initio with its existing distribution of canto lengths is an important achievement. It is a rich and challenging essay that demonstrates close familiarity with many of the relevant studies of the poem’s structure and its mathematical resonances and features, as well as discussion on the poem’s genesis and transmission.” This study has the distinction of being the most extensively downloaded article in the Bibliotheca Dantesca and has topped the journal’s list of “most popular articles” since its publication in 2018. It is increasingly being adopted into the Dante curriculum for teaching the comprehensive structure of the *Commedia*. Additionally, graphic artist George Cochrane is also using the findings of this study in the composition of the illustrated, 700th anniversary commemorative manuscript of the poem published by Facsimile Finder.

LITERARY FICTION

Rain : A Song for All and None. Zamani Chronicles (*Dream Walker Canticles*, volume 1) Spr 2020

A literary challenge to Friedrich Hegel’s White supremacist denial of the existence and historicity of African culture by exploding the European myths of the Age of Discovery and juxtaposing its calcified mythology with the dynamics of living history through Oral tradition. RAIN dramatizes the fluidly dynamic Oral Tradition of the peoples of Nam Lolwe in counterpoint to the petrified rigidity of “authorized” monolithic history books through the lens of Maya’s atemporal Dream Walker experience. Part of the *Dream Walker Canticles* series, *Rain* includes a variety of thematic approaches for exploring the transnational and transhistorical power of Oral Tradition as a response to epistemologies of ignorance and hermeneutical injustice in the cultural and political legacy of the colonial enterprise.

BOOK REVIEWS

- James C. Kriesel, *Boccaccio's Corpus Allegory, Ethics, and Vernacularity*, (Notre Dame: Notre Dame University Press, 2018). Book review for Italian Culture (the official journal of the AAIS) Fall 2022
- Fabio Camilletti, *Portrait of Beatrice Dante, D. G. Rossetti, and the Imaginary Lady*, (Notre Dame: Notre Dame University Press, 2019). Book review for Italian Culture (the official journal of the AAIS) Sum 2022
- Jeremy Tambling, *The Poetry of Dante's Paradiso: Lives Almost Divine, Spirits that Matter* (London: Palgrave Macmillan, 2021). Book review for Renaissance Quarterly. Sum 2022
- Christopher Kleinhenz, Kristina Olson, *Approaches to Teaching Dante's Divine Comedy*, 2nd edition, (New York: Modern Language Association, 2020). Book review for Italian Culture (the official journal of the AAIS) Spring 2022
- George Corbett, *Dante's Christian Ethics: Purgatory and Its Moral Contexts*, Cambridge: Cambridge University Press, 2020) Book review for Renaissance Quarterly. Sum 2021
- Paul Stern, *Dante's Philosophical Life: Politics and Human Wisdom in "Purgatorio"*, (Philadelphia: University of Pennsylvania Press, 2018). Book review for Renaissance Quarterly. Sum 2019
- Boccace, entre Moyen Âge et Renaissance. les tensions d'un écrivain*, eds. Sabrina Ferrara, Maria Teresa Ricci et Élise Boillet, (Paris: Honoré Champion, 2015) Book review for forthcoming Boccaccio anthology. Sum 2019
- Marilyn Migiel, *The Ethical Dimension of the 'Decameron'*, (University of Toronto Press, 2015). Book review for forthcoming Boccaccio anthology. Sum 2019
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CONFERENCE PAPERS & ORGANIZATION

- Dante Decolonizer: Poet of Justice*, sponsored session organizer for panel at NeMLA. Baltimore. MD Mar 2022
The session engages the poet's interrogation and exploration of Justice as a fundamental ethical imperative rooted in the active free will of knowing and conscientious members of society. Speakers engage with Miranda Fricker's philosophical work on epistemic injustice to examine and articulate Dante's queries about the representation of Justice.
- "*Dicono e odono : Hermeneutic and Testimonial Justice - Manifesting Free Will in Dante's Commedia*" in *Dante Decolonizer: Poet of Justice*, NeMLA. Baltimore. MD Mar 2022
Discussing Dante's representation of free will through hermeneutic and testimonial authority of the individual soul's right to speak and be heard as a credible witness of their lived experience, we observe how the poem emphasizes the centrality of subjective agency, free will, and love in understanding and reifying Justice in the world.
- "Epistemologies of Ignorance in Pedagogy of the Middle Ages" in *Teaching (& Learning) the Global Middle Ages*, Annual Meeting of the Medieval Academy of America, University of Virginia in Charlottesville, VA Mar 2022
Roundtable discussion about the challenges of teaching and writing the global Middle Ages. The roundtable discussion addressed the challenges of learning new information, working across and beyond disciplinary boundaries, and using collaborative methods to work toward a more globalized vision of the premodern world.
- "...se quel che qui s'inizia...: Canonizing Dante and Ossifying the *Commedia*" in *Dante as World Author?* Dante Society of America Symposium at the New College Conference on Medieval and Renaissance Studies. Sarasota, FL Mar 2022
How effectively does the practice of canonizing poets to sustain concepts of cultural ascendancy and institutional authority serve the audience's engagement with poetry? Does the biographical or metonymic canonization of an author facilitate or hinder the immediacy and authenticity of audience's experience and reception of the work?
- « *Tai Cristian dannerà l'Etiope* »: Reclaiming Testimonial Justice American Association for Italian Studies Nov 2021
A roundtable discussion at the Critical Race, Diasporas and Migrations (CRDM) Caucus in collaboration with the Women's Studies Caucus on Critical Race Studies in the field of Italian Studies. Examining the margins of Dante's engagement with the epistemic authority of peoples and cultures of Africa and Asia in the *Commedia*. [Rescheduled, TBA]
- "Interrogating Homogeny & Exclusion in the Scholarship & Cultural Stewardship of Musics," in *Medieval Music and Inclusive Pedagogy*: chair at Congress on Medieval Studies. Kalamazoo, MI May 2021
Interrogating epistemologies of ignorance in the cultural framework of Music pedagogy in the university as well as in primary and secondary education.: Do "Diversity and Inclusion" initiatives in fact challenge the "Homogeny and Exclusion" that constitute intrinsically unjust and axiomatically accepted systems of authority that they are intended to address, or do they assimilate and homogenize?

“Reflections on <i>Appunti per un’Orestide Africana</i> and Neocolonial Subjective Encounters,” in <i>Diversity, Decolonization, and Italian Studies</i> , Roundtables and Publication.	May 2021
“The Stories We Tell: Making and Unmaking Reality through Speech Acts” in <i>The Cosmopolitan Collective: Paradigm Shifts in Italian Studies</i> (Roundtable). NeMLA 2021	Mar 2021
“Bare Naked Dante: The Joy and Pleasure of Reading Poetry”, session chair NeMLA. Boston MA	Mar 2020
“Beatrice <i>ammiraglio</i> : Master and Commander of Poetic Authority in Dante’s <i>Commedia</i> ” in Dante Society of America panel on <i>Perspectives on Gender in Dante’s Works</i> . MLA. Seattle, WA	Jan 2020
<i>Lectura Boccacii</i> , presiding chair for American Boccaccio Association MLA panel in Seattle, WA	Jan 2020
“The Poetic Agency of Beatrice <i>ammiraglio</i> in Dante’s <i>Commedia</i> ” in <i>Free Will and the Subjective Agency of Women in Dante’s Commedia</i> . NeMLA. Washington DC	Mar 2019
<i>Free Will and the Subjective Agency of Women in Dante’s Commedia</i> , session organizer for panel at NeMLA. Washington DC	Mar 2019
“Hearing the <i>musica instrumentalis</i> in the Textual Architecture of Dante’s <i>Commedia</i> ” in Dante Society of America panel on <i>Dante and Music</i> . Renaissance Society of America. New Orleans, LA	Mar 2018
“The Geometer’s Trinitary Ontology of Dante’s <i>terza rima</i> .” Dante Society of America panel on <i>Theology and Philosophy</i> . Congress on Medieval Studies. Kalamazoo, MI	May 2017
<i>Dante in History</i> , Chair for Dante Society of America at Congress on Medieval Studies. Kalamazoo, MI	May 2017
“The Harmony of the Spheres in the Textual Architecture of Dante’s <i>Commedia</i> .” in <i>Performing the Middle Ages in Italian Literature</i> . NeMLA. Baltimore, MD	Jan. 2017
“Classical Nautical Metaphors and the Authority of Beatrice <i>ammiraglio</i> in Dante’s <i>Commedia</i> ” in <i>Classical Influences in Dante</i> . Congress on Medieval Studies. Kalamazoo, MI	May 2016
“Matter & Intelligibility: <i>silva</i> and <i>ornatus</i> in Dante’s <i>Commedia</i> ” in <i>Reading Literally: Allegory and New Materialism</i> . NeMLA. Hartford, CT	Jan 2016
“Dante Decrypted: <i>musica universalis</i> in the Textual Architecture of the <i>Commedia</i> .” in <i>Dante and Music: An International Conference</i> . University of Pennsylvania. Philadelphia, PA	Nov 2015
“Turning and Discerning: Form and Signification at the Midpoint of Dante’s <i>Commedia</i> .” in <i>Milestones. GAFIS Symposium</i> . Madison, WI	Mar 2012
“Come iri da iri paraa riflesso, e ‘l terzo paraa foco: the Trinity in Dante’s <i>Commedia</i> ” <i>Dante and the Christian Imagination</i> . University of St. Michael’s College at the University of Toronto, Canada.	Mar 2012

GRANTS * FELLOWSHIPS * AWARDS

National Endowment for the Humanities Immersive Global Middle Ages in the Digital Humanities Building Virtual Reality environments of Ethiopia’s Rock-Hewn Churches in Lalibela in order to create the space and sound of the sacred language and liturgical rites of the Coptic church University of Colorado	2022
George Washington University, Morton A. Bender Award for Excellence in Teaching	2019-2020
Harvard University Graduate Society Dissertation Completion Fellowship	2010, 11, 12
Harvard University Dante and the Greeks Symposium at Dumbarton OAKS, Washington DC	2010
Harvard University Presidential & Museum Instructional Technology Fellow (PITF) (MITF)	2004 -2010
Scuola Normale Superiore di Pisa Visiting Scholar (Borsista di Scambio)	2007
Carla Rossi Academy Fellowship: Hermeneutics in Dante	2003
Harvard University Oppenheimer Graduate Fellowship ,	2001, 02, 03
Harvard University Graduate School of Arts and Sciences Summer Research Grant École Nationale Supérieure des Beaux-Arts Paris, Cours de dessin et peinture	2002, 03, 04
Universidad de Granada, Cursos Intensivos de Lengua Española	2003
Harvard University Nancy Clark Smith Grant for Research in Portugal , Universidade de Coimbra, Curso de Língua, Literatura e História Portuguesa	2002
Real Collegio Complutense Summer at the Escorial Universidad Complutense Madrid, Cursos de Literatura en el Escorial	2002, 2003
	2001

SERVICE ACTIVITIES

Founding Member, Cosmopolitan Collective	International Collective	2020-present
Editorial Advisory Board	Punctum Books	2020-present
Chief Editor, Manuscripts and Web Development	Zamani Studios	2012-present
Advisory Panel, Dante + JSTOR Labs Design Jam	Princeton University	2016
Chair, Bachelor of Arts in Music Committee	Westminster Choir College	2013-2016
Diction Coach, French and Italian Opera, CoOperative Program	Westminster Choir College	2012-2013
Fellow, Museum Instructional Technology Fellowship	Harvard University	2004-2010
Fellow, Presidential Instructional Technology Fellowship	Harvard University	2004-2010
Integrated Harvard Library Digital Collection and Harvard University Art Museum into course curricula throughout the Faculty of Arts and Sciences and designed and developed customized instructional web tools for professors in Faculty of Arts and Sciences Core course to increase user accessibility.		
Developer, <i>Dante's Divine Comedy and its World</i>	Harvard University	2009-2010
Developer, Faculty of Arts and Sciences	Harvard University	2004-2010
Non-Resident Tutor, Eliot House	Harvard University	2008-2010
Instructional Technology Fellow, GSAS	Harvard University	2008-2010
The fellowship provided resources and training to design and code new instructional applications and content utilizing PHP, HTML5, Javascript and Adobe Design Suite to maximize effectiveness of customized electronic media for courses in the Humanities.		

LANGUAGES & CODING EXPERTISE

English, French, Italian, Spanish, Portuguese, Latin, Kiswahili, Luo: excellent proficiency.

German, Classical Greek, Classical Arabic: reading proficiency

Korean, Chinese: beginning

Database & Web Application Development: PHP5, MySQL, HTML5, JavaScript, jQuery, WordPress

Graphic Design and Music Desktop Publishing: Adobe Designer Suite, Swift 3D, Finale.

DIGITAL PORTFOLIOS

My digital portfolio includes projects I designed in HTML5, JQuery, JSON, PHP, and MySQL as templates for scalable research and interactive reading assistance applications for language pedagogy. I also maintain an online gallery to showcase my personal portfolio of visual art.

[CONCORDANZA - Dante Decrypted](http://14233.org/) : <http://14233.org/>

[Comedia Dantis Alagherii - Court-métrage](http://www.adoyo.net/comedia) : <http://www.adoyo.net/comedia>

[Figurae - The Galleries](http://www.adoyo.net/) : <http://www.adoyo.net/>

[Active Reader Language & Literacy](http://zamanireader.zamanifoundation.org/Bookshelf/) : <http://zamanireader.zamanifoundation.org/Bookshelf/>

Medium : <https://adoyo.medium.com/>

[Sea of Drama](http://www.seaofdrama.net/) : <http://www.seaofdrama.net/>

[Academia.edu](https://harvard.academia.edu/AdoyoCatherine) : <https://harvard.academia.edu/AdoyoCatherine>

MUSIC COMPOSITION & ART PORTFOLIO

All'Alba: Poem in *terzarima* with Dante's light imagery for tenor and piano. Premier 1998

Cantico delle Creature: Francesco d'Assisi's prayer set for soprano, flute, and cello. Premier 1998

Incunabula: Suite for the Hoheslied (Song of Songs) for chamber orchestra. Premier 1998

Canto Tre: Electronic and Computer Music Piece based on *Inferno* III. Premier 1998

How Was It? Electronic Music setting of Wilfred Owen's "Dulce et decorum est". Premier 1998

Lighter: SEAMUS Electronic Music Concert. Premier 1997

Le Dormeur du Val: Arthur Rimbaud's poem set for soprano and piano. Premier 1996

PROFESSIONAL AFFILIATIONS

American Association for Italian Studies — Critical Race, Diasporas and Migrations (CRDM) Caucus
Dante Society of America
Cosmopolitan Collective
Società Dantesca Italiana
Society for Classical Studies
American Musicological Society
American Association of Teachers of Italian
American Association of Teachers of French
Modern Language Association
Northeast Modern Language Association