



BOOK OF ABSTRACTS



SPECIAL SECTION: ABSTRACTS

Arciuli, Emanuele

LOUIS W.BALLARD E LA MUSICA COLTA DEI NATIVI AMERICANI

Louis Wayne Ballard (1931-2007) was the first native American to become a classical composer in the tradition of Western music. Despite to his historic importance, his figure is not yet so well-known and his music is rarely performed even in the States. This short essay tries to bring a contribution to a better knowledge of Louis W Ballard's personality, his life and his music. His style combined the strong commitment in Native American music with his deep knowledge of Western music to create a unique compositional style, and was endeavoring a better awareness of Native American aesthetics in the mainstream consciousness of Western audiences. This study shows Native American influence in Ballard's compositions as well the development of his own style, thanks to the influences of such teachers as Béla Rószta, Darius Milhaud and Mario Castelnuovo Tedesco. It includes a short list of his major works for piano, choir, orchestra and chamber ensembles. This study reports the pedagogical aspects of Ballard's work, including books on Native American music and dance. This contribution aims to make his works more accessible for performers and teachers and introduce audiences to an important figure, not only for Native American culture but also for American music in full.

Bosco, Stefano

ALCUNE QUESTIONI TEORICHE NELLO STUDIO DELLA LETTERATURA INDIANOAMERICANA

In a 2011 essay entitled "Out of the Melting Pot, Into the Nationalist Fires," Deborah Madsen analyzed the positioning and directions of development of Native American Studies in the European academic world, in relation to the recent evolution of the discipline in the North American and American context in particular. Madsen's essay was concerned with outlining some programmatic guidelines with which European scholars of Native American Studies (a bit like their non-native American colleagues) could (and should) have avoided the revival of a Euro-centric speech, functional to the maintenance of the white and Anglo-Saxon hegemonic order, responding and conversing instead with the new theoretical-methodological proposals elaborated by the Indian scholars themselves. What Madsen failed to point out was instead an opening, this time by the Indian communities themselves, towards an internationalization of the debate that concerns them, far from an exclusively local dimension to which non-Indian scholars should always and in any case refer to. . Indeed, the apparent contradiction between the tribal-nationalist impulses of the



Native American Studies and the broader transnational shift in literary and cultural studies relating to the United States seems to find its conciliation in the by now consolidated practice of establishing discursive connections between historical experiences and cultural communities far apart from each other, as well as to propose common strategies aimed at the continuation of indigenous peoples in the world. However, here I do not intend to outline a balance of Native American Studies in Europe in recent years; rather, I would like to offer an introduction to the basic concepts and critical issues of American Indian Studies, with particular reference to the literary side of this multi-disciplinary field.

Brizio-Skov, Flavia

IL PASSO DEL DIAVOLO E LA “QUESTIONE INDIANA”

Richard Slotkin states that in the twentieth century cinema took on a fundamental role in the creation of public myths, by myths that meant those stories and symbols through which Americans built their national culture. Film genres, according to the critic, are not just productions of the big Hollywood movie houses (Hollywood Studios), but correspond to particular elements of the public myth. The myth, understood as a way of understanding a particular historical moment in which we live - a non-analytical, but poetic and symbolic way - offers an effective way of looking at things. Thus, the classic western, created by the Studios, has dealt with the beliefs and concerns born of a nation obsessed with growth, progress, the conquest of nature and the need for violence. Although each genre responds to the solicitations of the era that produced it, when these concerns change, genres also change. Therefore understanding the ways in which the various cinematographic genres have evolved is equivalent to opening a window on the forces that formed the ideology of the American nation.

Carbonara, Lorena

“L’UNICO INDIANO BUONO E’ UN INDIANO MUTO. UN’ANALISI CONTRASTIVA INGLESE/ITALIANO DEL DISCORSO FILMICO WESTERN.

This paper focuses on the contrastive analysis (English/Italian) of the trailers of two important films in the history of the western genre: *Stagecoach/Ombre rosse* (1939) and *Dances With Wolves/Balla coi lupi* (1990). Following the “discourse-historical” approach proposed by Ruth Wodak and Martin Reisigl (2001), the analysis of the discourse of power at play on the American frontier is conducted in order to emphasise the presence of a strongly connoted language that describes both Indians and pioneers. Taking into account the historical, political and sociological dimension in the analysis and interpretation of this specific discursive occasion (Wodak and Reisigl



2001), this paper aims at giving a brief overview of how native languages and native people were (mis)represented in western films, with a focus on two transnationally successful films.

Dossena, Marina

HISTORICAL SOCIOLINGUISTICS AND NATIVE AMERICAN STUDIES: PROSPECTS AND PERSPECTIVES

English historical linguistics has changed considerably over the last twenty years: not only has it devoted more attention to the eighteenth and nineteenth centuries, but it has also developed new approaches to historical pragmatics and historical sociolinguistics by taking into consideration such genres as diaries, correspondence and schoolbooks. Within this framework, Native American studies can be shown to have great potential to contribute useful interdisciplinary takes on the investigation of Late Modern times; in particular, innovative insights and findings may derive from such connections in the study of vocabulary, of teaching materials, and of cultural representations.

Mariani, Giorgio

QUEL GIORNO A SHONGOPOVI: PENSIERI E RICORDI SUI “MIEI” INDIANI

Italian interest in things American Indian is literally centuries-old. The incorporation of American Indian studies into Italian American Studies, however, is a much more recent phenomenon. It was only in the late 1960's and then during the 1970's that Italian scholars of American literature began to take a strong interest in American Indian topics and issues. The essay highlights, from an autobiographical perspective, the historical and institutional circumstances through which American Indian studies became first a legitimate and later an important part of the Italian tradition of American Studies. From his early fascination with the mythic Wild West to his involvement with the “Indiani Metropolitani” movement of the late 1970's, the author describes how a unique mix of personal, political, and historical factors turned him into a student of contemporary American Indian literature. Writing from an avowed self-reflective perspective, the essay traces the contours and achievements of American Indian studies—and especially American Indian literary studies—in Italy over the past few decades.

Martín Junquera, Imelda

THE INSCRIPTION OF THE AMERICAN SOUTHWEST IN NAVAJO TRIBAL PARKS



This article aims at pointing out and analyzing the different uses and transformations of the landscape of Navajo tribal parks through the films of John Ford and the Native American literature of the Southwest of the United States. These parks, especially Monument Valley, located between Arizona and Utah, stand as a sign of power and victory for the Western immigrants and explorers and as a site of resistance for the indigenous inhabitants. These inhabitants were once displaced and dispossessed of their lands, during the advance of the frontier towards the Pacific Ocean, thus, creating the fictitious idea of an uninhabited wilderness. Joni Adamson states in *American Indian Literature, Environmental Justice and Ecocriticism* (2001) that, while tourists and hikers approach national parks with a recreational purpose, Native Americans reverend them and adopt a completely different attitude when visiting them. The poetry of Simon Ortiz serves as an example of these divergent ideas about enjoying contact with nature. Ortiz, in contrast with other visitors, may reflect, for example, on the importance and symbolism of juniper trees within the Southwestern landscape and life in general. The semiotics of the landscape of Navajo tribal parks has undergone drastic transformations depending on the activity that has historically been taking place within their mountains. The representation of Monument Valley in films and the coal mines under exploitation in Coal Mine Canyon offer a new meaning to the recovery of the control of tribal land by the indigenous inhabitants. The emblematic site where John Wayne fought his battles against the Navajos and where the film industry once provided jobs for tribal peoples has become a wilderness almost deprived of their original inhabitants, both nature and animals, including humans. As to the coal mines, the Navajo Nation has recently been considering the purchase of at least one of them to take control of its production despite the opposition of environmental groups to find alternatives in renewal energies.

Martínez-Falquina, Silvia

NEW TRENDS IN NATIVE AMERICAN STUDIES: *THE ROAD BACK TO SWEETGRASS* AND THE PALIMPSEST APPROACH TO NATIVE FICTION

This article reflects on recent developments in the broad category of Native American Studies, as it offers a particular proposal of analysis for contemporary Native literature which is based on the palimpsest metaphor. The text first revises the dialogue of Native Studies with the Turn to Ethics, emphasizing the primary ceremonial—or transformative—motivation of Native writing, and with Trauma Studies, offering a re-mapping of the paradigm by theorizing Native American grief and its political implications when expressed in literature. It then covers several recently articulated developments of Native storytelling: the dialogues between storytelling and theories; the concept of tribalogy; and the recent turn to theory in Native studies. Arguing that the future of Native American Studies will necessarily have to reach for some level of balance between difference and



relation, it reflects on contemporary Native identity, best illustrated by Gerald Vizenor's concepts of the postindian and transmotion. The author then connects all these developments to the palimpsest metaphor, arguing that its emphasis on difference and relation, which come from the simultaneous view of the palimpsestic and the palimpsestuous ways of understanding the metaphor, offers a useful way to interpret contemporary Native American literatures and identity, for it conveniently addresses the double reference to survival and the threat of disintegration that Native writing is largely based on. The article then analyses Linda LeGarde Grover's *The Road Back to Sweetgrass* (2014) from the palimpsestic/palimpsestuous perspective, examining the textual efforts to rescue hidden or written-upon meanings, and asserting the way in which those recovered voices are brought to the surface and are simultaneously acknowledged as part of a larger whole, as engaging in dialogic relation to a series of other voices with which they coexist in tension and contradiction. The double motivation of this reading—that of recovering, digging, denouncing, and of vindicating belonging, equality, and our common humanity—is key to the understanding of Native literature as a form of activism.

Pulitano, Elvira

“YOU’VE HEARD IT NOW.” TRAVELING THROUGH STORIES WHILE TEACHING INDIGENOUS STUDIES AT A POLYTECHNIC UNIVERSITY IN CALIFORNIA’S CENTRAL COAST

This essay makes the argument for the use of stories in the classroom as a pedagogical tool to help students decolonize some of the Eurocentric tenets of Western education and open up to differing epistemological orientations. Using Thomas King's *The Truth About Stories* (2003), I argue that King's predicament about storytelling, including the social and moral responsibilities that come with it, intersects with Walter Dignolo's notion of “border thinking” and his overall theorization on decolonialism. Using my experience of teaching Native American Studies in a California “Polytechnic” State University, against a campus demographic that remains predominantly white, I offer, at the end of my discussion, an example of a successful program that holds great promises for a future characterized by a shift toward that polycentric education increasingly (re)claimed by scholars in the global south.

GENERAL SECTION: ABSTRACTS

Bugada, Gabriele

BIEMANN, BOLAÑO, MARGOLLES. LA VIOLENZA DELLA FRONTIERA INSCRITTA DEI CORPI.



The representations of the Ciudad Juárez femicides have been drawing broader and increasingly international attention for the last decade, although that meant a certain degree of conventionality and even commodification in order to make the topic viable for the symbolic mass market. The issue became a common reference point to epitomise the kind of systemic violence which is exerted over women's bodies and subjectivity within the extremely complex socioeconomic framework of the border. This article will focus on several groundbreaking works which preceded the textual burst of recent years: Ursula Biemann's 1999 video essay already tackles most of the theoretical questions which would emerge in later studies; both Roberto Bolaño's monumental novel, *2666*, and Teresa Margolles' manifold production in the field of visual arts deal with the intertwined meanings of multiple boundaries: the geographic and social frontier, the boundaries between life and death, the thresholds of human body. Throughout these authors' works, violence can be seen as constantly impinging on the act of representing, either limiting or pervading it, while at the same time displaying itself as a writing device, which is bound to ingrain on bodies the marks or the signs entailed by power relations, as well as to impose its own grammar to the languages which try to portray it.

Burini, Emanuela

GIACOMO COSTANTINO BELTRAMI (1779-1855) NELLA LETTERATURA WESTERN

The essay focuses on Beltrami's *Découverte des sources du Mississippi* (1824), which directly influenced *The Last of the Mohicans* (1826), one of the most famous novels by James Fenimore Cooper. The analysis of the two works shows how the same descriptions, dialogues, settings and characters where the action took place, depend on forms of plagiarism as Beltrami himself wrote in some of his travel letters. Furthermore the essay highlights the historical, biographical, and anthropological elements useful for understanding the historical framework in which Beltrami worked, and shows his new perspective on the Native American people.

Crumbley, Paul

"FAME'S CONSUMMATE FEE": DICKINSON'S NAMELESS CELEBRITY

In the months preceding her death on May 15, 1886, Emily Dickinson requested that Emily Brontë's poem "No coward soul is mine" be read at her funeral, thereby enlisting Brontë's defiant declaration of immortality in what can be interpreted as Dickinson's own equally defiant final statement on the relation of fame to enduring art. Dickinson previewed the logic behind this act in the theory of fame she expressed four years earlier in a letter to Roberts Brothers editor Thomas Niles in which she refused his request for a "volume of poems" (L749b) and instead sent him "How



happy is the little Stone” (Fr1570E), a poem that alludes to “the rock of immortality” (l. 16) and the “atom” (l. 26) that appear in Brontë’s poem. These allusions inform Dickinson’s figurative declaration to Niles that the fame she aspires to is based on lasting fusion with the elemental fabric of the universe, not immediate approval from the contemporary reading public. Dickinson tells Niles that she seeks a form of fame that is more enduring than the sort he offers but which is fundamentally experimental in nature, in as much as it requires that the poet hazard the loss of her name in exchange for continued life in the language of others.

Dal Checco, Monia

WHERE DID YOU SLEEP LAST NIGHT? AUTHENTIC BLACKNESS IN A POST-SOUL MEMOIR

In this article I give a brief overview of how post-soul authors deal with the issue of racial authenticity. After that, I offer a close reading of Danzy Senna’s memoir *Where Did You Sleep Last Night?* (2009) through a post-soul perspective. Senna, the daughter of a white upper middle-class poet and novelist and an African American professor and literary critic of humble origins, identifies as black despite her Caucasian features and biracial heritage. In her memoir, the author manages with sarcasm and subtle irony the confusion about her racial belonging generated in other people by her physical aspect, and explains the supposed contradiction between her appearance and her ethnic affiliation. Through the story of her search for the paternal branches of her family tree, Senna explores the issue of *authentic blackness* in a post-Civil Rights society, and highlights the impossibility for both her and her father to carry on a stable and coherent performance of racial authenticity. Her approach to blackness emphasizes the artificiality of race and the absurdity of the classifying and judging gaze of mainstream society.

De Angelis, Valerio Massimo

“FOR THE BRIGHT SIDE OF THE PAINTING I HAD A LIMITED SYMPATHY”: EMANCIPATION AND COUNTER-EMANCIPATION IN EDGAR ALLAN POE’S THE NARRATIVE OF ARTHUR GORDON PYM

The article focuses on the contradictory construction of a free and self-reliant (and “imperialist”) white male identity in Edgar Allan Poe’s *The Narrative of Arthur Gordon Pym*. Poe’s romance builds up the myth of sea travelling as a way to reach an individual emancipation from the constraints (but also privileges) of social and familiar conditioning which ultimately fails due to a sort of “return of the repressed,” of the censored reality that allows those same socio-familial conditions to exist as they are – namely, the subjugation of black or non-white people who in the



romance do not accept the role white domination would like to impose on them. On the other hand, the analogies linking Pym's predicament to the condition of African Americans in antebellum America (something symbolically alluded to in the famous quote "For the bright side of the painting I had a limited sympathy") threaten to subvert Poe's construction of a free and authoritative white identity, undermined also by the sheer fact that at the end of the romance we have only one last man standing who knows the final outcome of the story – and this man is not Pym, but mixed-blood Dirk Peters, half white and half Indian, and showing some distinctly African American somatic features. The route of the American "ship" comes therefore to ultimately look as already bound towards a dramatic redefinition of the power relationships between whites and non-whites, despite Pym's (and Poe's) desperate attempt to resist this change and reinstall individual and collective white authority.

Del Bello, Davide

REVISITING KENNETH BURKE: RHETORIC, METAPHOR, HISTORY

The work of American rhetorician Kenneth Duva Burke (1897-1993) continues to exercise the attention of critics and spark controversy on account of its bewildering scope and its stylistic obscurity. This essay rereads two early works by Burke: *Permanence and Change* (1935) and *Attitudes toward History* (1937), for cues to a more articulate understanding of history and historiography through the lenses of poetry and rhetoric, and vice versa. The analysis of these two seminal texts aims to show how Burke's eclectic approach, based on a keen eye for the workings of rhetoric over a wide and somewhat hazy cultural expanse, greatly enhances our awareness of the ways in which language as a symbolic strategy operates through and across discursive practices (in literature and history first but also, for instance, in the social sciences). Accordingly, the study reasserts the immediate relevance of the Burkean method (or lack thereof) for liberal academic studies today.

Guerini Rocco, Stefano

A COMMERCIAL GENRE. THE TEEN MOVIE AS A FIELD OF EXPLOITATION

The aim of this paper is to address the ontology of the teen movie genre as the product of the interaction between process of production and consumption. In fact, more than other cinematographic genres, the teen movie seems to be a chiefly commercial one: to effectively understand its origin and its development, it is crucial to investigate the relationship between the production practices of American film industry and the cultural habits of cinematic audiences. Analyzing teen movies as a genre implies also recognizing and circumscribing the socio-cultural



context and the economic conjunctures in which they were produced and released for the first time, with the aim of appealing to an emerging demographic and a newly overriding market niche – teenagers. In this sense, the experience of the film production company AIP and the exploitation movies realized in the Fifties seem to be particularly pertinent. Thus, in this perspective, it is necessary to rethink the teen movie genre as the ultimate product of a commodity culture in which teen audience, as well as teen market, have a new, unprecedented preeminent relevance.

Hartle, Sharon

WHATEVER HAPPENED TO CLT? EXPLORING METHODOLOGIES FOR C21 ITALIAN UNDERGRADUATES. WHO COMMUNICATE IN AN INCREASINGLY GLOBAL COMMUNITY

This article examines the question of what an appropriate methodology for C21 Italian undergraduates might be and which model of English to teach young adults, who study EFL at the heart of Kachru's expanding circle in Italian university language-centres. These are EFL learners who aspire to communicate mainly with other non-native speakers in an increasingly global world, for professional, social, academic and cultural purposes. They come mainly from a classical pedagogical tradition where teacher-centred lessons, memorizing and oral testing in class are key factors and where critical thinking is not generally high priority even though the content is often a combination of language work and literature study. Despite this, however, the Italian Ministry for Education advocates Communicative Language Teaching and the British English variety of English is the authoritative model. This is reinforced by teacher and student belief as well as the globally commercial coursebooks that are generally selected for work in class. How appropriate, however, is CLT in this context? What does CLT actually mean in the C21? How can changes be made which respect learner beliefs and expectations from a cultural viewpoint? In a world where English is increasingly seen as an International Language (McKay) EFL learners, like these, do not perhaps need to study the culture of "British English". To expect them to attain native-speaker competence, furthermore, is unrealistic (Alptekin, 2002) A clear model is, however, required as a starting point to study the lexico-grammatical and phonological systems of the language , and an appropriate model for Italy seems to be British English. This is the starting point from which individual learner voices can be developed to enable local cultural expression in a global context.

Melodia Festa, Beatrice

RACIALIZED BEAUTY: THE CONSTRUCTION OF RACIALIZED-GENDERED IDENTITIES IN THE NOVELS OF TONI MORRISON



The aim of this essay is to discuss and thus analyze the construction of racialized-gendered identities in the novels of Toni Morrison. Following this line of thought, this essay delves into a discussion on the Western aesthetic imposition of white beauty and the consequent “racialization” of black pulchritude. The literary representation par excellence of the social construction of beauty and the achievement of a white self, which conforms to traditional Western aesthetic parameters, can be found in the novels of Toni Morrison who illustrates the emotional journey for a self-making process from a feminist perspective. We will focus our analysis mainly on three novels: *The Bluest Eye* (1970), *Song of Solomon* (1977) and *Tar Baby* (1981). In this way, we will analyze Morrison’s usage of the concept of beauty to represent the relationship between a white-dominant society and a black-subaltern community. In this way, I intend to explore the aspiration for an ideal beauty which questions the value and cultural significance of African-American identity through the complex psychological and emotional perspective of vulnerable female characters. The ultimate aim of this essay is to look at the root to African-American identity from the feminist fictional response of Toni Morrison. I would furthermore argue that the recurrent refrain of the imposition of aesthetic canons of beauty will eventually explain the splitting of the self as a familiar theme in her narrative.

Polimante, Irene

“AMERISCOPIA: THE KALEIDOSCOPIC POETIC OF EDWIN TORRES BETWEEN SOUND, LANGUAGE, IMAGE”

In 2014 the Arizona University Press published *Ameriscopia*, the last collection of poems by Edwin Torres, in the series “Camino del Sol” (a series completely devoted to latino and latina writers). In this volume, the poet-performer, who’d like to define himself as a lingualisualist, witty undertakes a demanding challenge. Torres offers several samples of performance pieces in print, while he tries to outline a new representation of the composite reality of New York, using his latino belonging as a starting point of an analysis of the contradictions of the whole country. Visions, memories, conversations, together with allusions and glimpses of the main sites of New York help the author to create an imaginary path through the multifaceted, wedge issue of *Americanness*. Since the language system is pivotal to convey identity, Torres’ linguistic investigation aims to explore the innumerable interconnections between representation and sense, sign and signified, in order to find new solutions for English and Spanish to inter-change, blur and melt into one another. At the core of this study there is a delicate equilibrium between image and sound inside the linguistic context. According to Torres, words, first of all, are images that go hand in hand with sounds and rhythms, and whose emotional and communicative power endorses the ability to create new language patterns. These linguistic models develop inside the margins and the fractures created



into language, between languages and by collective consciousness. Moreover, they lay the foundation for Torres' kaleidoscopic view of reality; for a different representation of a reality on an ongoing transformation and re-definition.

Polise, Giuseppe

BLACK WOMEN MATTER: THE #BLACKLIVESMATTER MOVEMENT, BLACK FEMALE SINGERS, AND INTERSECTIONAL FEMINISM

In view of the 2016 release of a number of musical endeavors that centre black womanhood, the present contribution studies the way in which contemporary black female music and US black protest culture (namely, the #BlackLivesMatter) intersect each other and are mutually empowering. Positing that such strong connection has history, the article focuses on the major names of Nina Simone, Lauryn Hill, and Beyoncé, who, since the Civil Rights Era, have forged a legacy in terms of raising consciousness around black feminism, which resonates tremendously in popular culture.

Porro, Simona

L'AMERICA COME SECONDA YAVNEH? CYNTHIA OZICK E LA RINASCENZA EBRAICA STATUNITENSE DEGLI ANNI SETTANTA DEL NOVECENTO

The present essay focuses on a new phase in the evolution of Jewish-American writing which characterized the late 1960s and the 1970s, an era in which the then-current secular, humanist outlook was gradually abandoned in favor of an engagement with particularistic aspects of Judaism, above all religious issues. As I argue, Cynthia Ozick played a leading role as a theorizer and spokesperson of this literary phenomenon. In a series of insightful essays published in the early 1970s, above all the programmatic piece "Towards a New Yiddish," she, in fact, appealed to her fellow Jewish writers for a literary production engaging with distinctly Jewish theological paradigms and categories. Such a "tribal," self-referential perspective was, in her view, a necessary measure to ensure the survival of the Jewish tradition in the United States, a tradition which had been constantly threatened by the pressures of secularism. Her reflections marked the beginnings of what later developed into the so-called "third act" of Jewish-American literature of the 1980s and 1990s, a rich and lively movement which refuted Irving Howe's gloomy 1977 forecast that Jewish literature was inevitably destined to dissolve into the American literary mainstream.

Segato, Giulio



“SANGUE A FIUMI NEL VECCHIO WEST”. BLOOD MERIDIAN E CORMAC MCCARTHY IN ITALIA

While the Hollywood Western movies were remarkably successful in Italy, the American Western novels never enjoyed a warm reception. Such novels were seldom and often poorly translated and the initial reticence of the Italian publishing market towards Cormac McCarthy's works is testimony to the difficult editorial beginnings of the whole genre. Guida, a small Italian publisher, was the first to buy the translation rights of a McCarthy novel (*All the Pretty Horses*) in 1993 (The first McCarthy's work was published in US in 1965). Einaudi, one of the most important Italian publishers, arrived only two years later, publishing the second novel of the Border Trilogy, *The Crossing (Oltre il confine, 1995)*, and then all the McCarthy's novels. The Italian translation of *Blood Meridian, Or the Evening Redness in the West* came out in 1996 (entitled *Meridiano di sangue*) and, surprisingly, received many good reviews in the Italian journals and newspapers. My essay will investigate the editorial history of Cormac McCarthy in Italy by focusing on the specific case of *Blood Meridian*.

Vettorel, Paola

GLOBAL ENGLISHES: WE, EIL, ELF AND ENGLISH LANGUAGE TEACHING. AN OVERVIEW OF RESEARCH LITERATURE

The article is aimed at presenting an overview of recent research studies dealing with the pedagogical implications of research into World Englishes (WE), English as an International Language (EIL) and English as a Lingua Franca (ELF). The paper is structured into two main parts: the first section includes a table summarising main research findings dealing with WE, EIL and ELF in terms of pedagogic practices, that have been organized according to five main areas: sociolinguistic awareness of the plurality of English; exemplifications of the diversity and plurality of Englishes and of ELF; Englishes and ELF in ELT – materials implementation and examples of materials/activities; use of English in the out-of-school environment; appropriation of English: language creativity in EIL/ELF settings; accommodation and communication strategies for effective and cooperative interaction; strategic competence; focus on intelligibility; intercultural communication and cross-cultural sensitivity. The second part of the article consists in an annotated bibliography of research works that have taken into consideration aspects connecting WE and EIL/ELF with pedagogic practices, from textbook evaluation to projects dealing with classroom activities and proposals; the bibliography also includes a specific section on teacher education, another area that has seen a significant development over the last five years, and is thus meant to be complementary to the table presented in the first section.