

TEACHER'S NOTES (CHAPTER 2)

PRIMI PASSI IN EMILIA-ROMAGNA

I paesaggi umani

Have students select pictures to practice making simple descriptions of lively and varied photographs from the region. Students can search online for images with key words such as *Emilia-Romagna* or *Emilian landscapes* or *paesaggi emiliani, riviera emiliana, ecc.*, to help them gain an overview of the region.

Un semestre all'Università di Ferrara

Signal to students that this is an activity based on interpersonal communication and that it has creative intentions too. Have pairs study the photo together for details and then decide if they find their new “home” in Ferrara to be appealing or not. Encourage students to use the activity’s questions. Begin by asking: *È più grande e spaziosa della tua casa o abitazione attuale? Quali aspetti della casa ti piacciono di più / di meno?*

Arte e architettura

Contrast Romanesque and Baroque architecture with the class. Prepare a PowerPoint presentation (or bring in a large art book) with numerous examples of each style. Romanesque images might include—Pisa: torre e cattedrale in Piazza dei Miracoli; Milan: Basilica di Sant’Ambrogio; Puglia: Cattedrale di Bitonto; Florence: San Miniato. Baroque images—Rome: Piazza San Pietro; Campania: Reggia in Caserta; Sicily: San Giorgio in Ragusa or Cattedrale di Noto.

Engage students in comparisons of arches, columns, ornateness, dramatic effects, interior design, façade design, materials used, etc. Ask: *Quali chiese e monumenti sono simili in stile? Considerate gli archi, le colonne, l’elaborazione della decorazione e degli effetti drammatici il disegno della facciata, i materiali di costruzione, ecc.*

La pianura più grande d’Italia

Show landscape photos of the Po valley and plains. Include different aspects of the area (the Po

River, agriculture, industrialization, the Adriatic Riviera / Coast, the Apennine Mountains, etc.

Ask students: *Cosa vedete? Potete descrivere in dettaglio queste foto? Che cosa possiamo capire dell'economia della regione da queste foto?*

Confronti e riflessioni

Now show photos of the Great Plains (or another large, well-known plains region in another country). Conduct a comparison between these plains and the pianura padana. Ask students:

L'area geografica dei Great Plains vi sembra simile o diversa dalla pianura padana? Quali sono gli aspetti più belli o vantaggiosi di questa regione degli Stati Uniti? Conoscete delle zone simili alla pianura padana in un altro paese?

Alla scoperta di ...

Do an image search for *strade romane* and present maps in class to show where these ancient roads were and how they connected different parts of the country. Before they conduct their research, have students guess what some of the motivations may have been to connect and facilitate travel among these places. Ask, for example: *Perché costruire delle strade in queste direzioni e per unire queste città?*

Le quattro capitali dell'Emilia-Romagna

Guide students in comparing their home states or regions to this aspect of the Emilia-Romagna region. Ask: *Quali sono le città più importanti del tuo stato o della tua regione? Quante sono? Che cosa hanno in comune? Queste città rappresentano aspetti diversi (storici, politici, turistici, artistici, ecc.) del tuo stato o della tua regione?*

Bologna, metropoli di provincia

Show photos of Bologna as a university city. Guide students in making comparisons between these images of Bologna and those that a typical North American (or other home country's) college town might conjure in their minds. Ask, for instance: *Quali sono le caratteristiche principali di questa cittadina o paese? Per che cosa è conosciuta o famosa? Che ruolo ha il college o l'università?*

Bologna La Grassa

Start by asking students about the title: *Cosa significa questo titolo / nome per la città? Come o perché potrebbe essere considerata “grassa” una città?* Next inquire about students’ familiarity with Bolognese sauce and bologna the lunch meat. Ask: *Avete mai mangiato gli spaghetti alla bolognese? Quali ingredienti contiene questo sugo?* Proceed to show them a recipe, sauce ingredients, or photos of Italian *affettati* like *mortadella* that resemble (in certain ways), “bologna”.

Qualità della vita e cooperative

Ask students if they know what a cooperative or a co-op is. Ask: *Sapete che cos’è una cooperativa? Potete nominarne qualcuna? Sapete il numero minimo di persone necessarie per creare una cooperativa?*

Dati interessanti: Until 2001, nine was the minimum number of members necessary to form a co-op in Italy. However, legal reforms that same year changed the minimum number to three.

For a concrete example of the laws governing Italian co-ops, read: **A norma dell’articolo 45 della Costituzione Italiana** “*la Repubblica riconosce la funzione sociale della cooperazione a carattere di mutualità e senza fini di speculazione privata.*”

Define or translate these two key concepts: *mutualità* (mutuality) and *senza fini di speculazione privata o senza fini di lucro* (not-for-profit).

Confronti e riflessioni (optional activity): Have students create a *cooperativa*, agreeing upon its goal of mutuality and deciding together the ways in which it can exist as a not-for-profit entity.

Una regione su due ruote

Do an image search for *biciclette a Ferrara*. Images will include typical bikes, posters announcing bike auctions, photos of police giving tickets to cyclists, and bikes that people can rent or borrow to move about the city. Go to a site with your students to show an actual real-life price range for bikes and ask them to comment, via comparison, on the bicycle culture in their hometowns or the city / town where they are studying. Encourage them to use some of the

information they find in the **Ciak!** activity that follows.

2.31

This is an opportunity for students to creatively explore a fun location within the region and to prepare a less formal oral presentation for the class. This activity is an excellent preview or warm-up for the **Viaggio virtuale** found at the end of each SAM chapter.

La poesia regionale

Relatively speaking, the two regional poems in Chapter 2 are quite simple and accessible for students. Start with books closed. Open your discussion with a focus on four key vocabulary words. These are the most difficult and perhaps the only ones that will prevent their complete comprehension the first time through: *bifolco*, *solco*, *spartire*, and *pula*. To clarify these words, create a slide with three columns for matching: one with images, one with the words and one with each word used in a simple, explanatory sentence. Then project (or open to) the dialect version of the poem alone. Have students work in pairs or small groups to attempt a word-for-word translation of the brief text into standard Italian (not English or other mother tongue languages at first). After the allotted time is over, have different groups read their standard Italian versions aloud and decide which they like best, or have students write them on the board. Finally, open the book to the poems together and compare students' work to the translations provided.

Matrimonio partigiano

To help students visualize the story's setting, create slides with images that show first, fascists in different formations and environs (including children in military uniforms, Mussolini, etc.), and then partisans, men and women, in different poses, places, etc. Let students work together to prepare three observations and two or three questions to pose to the teacher and the class.

Grammatica viva

Ask students to give you examples of very brief sentences with pronouns, any kinds of pronouns

and jot them on the board, setting up columns to distinguish direct from indirect, and reflexive pronouns as the examples come. If you do not get one from each of the categories in this exercise, supply them. Add additional columns for subject and tonic pronouns too. Do comprehension checks to see if students can distinguish direct from indirect pronouns and direct from reflexive pronouns, etc. For direct pronouns, ask: *Chi vedi? Che cosa mangi?* For indirect object pronouns, ask: *A chi fai un regalo? Per chi compri la giacca?* For direct object pronouns versus reflexive pronouns, use these examples successively: *Lavo chi? —Il bambino. Ti lavi? —Sì, mi lavo.* Students may also compare their newly created pronoun table with the one in the **Ripasso breve** section of this chapter (pages 95–7).

L'uomo morto

Mentre leggi

Connect the subject of onomatopoeia in *L'uomo morto* with an example from another poet from the region, Giovanni Pascoli (1855–1912). Search for *L'assiuolo* and identify together the instances of onomatopoeia (*fru fru, chiù*) and explain that, thanks to the poem, the word *chiù* became the way to describe the classic sound of the *assiuolo* or horned owl.

Grammatica viva

Write a sentence on the board incorporating all three aspects of the past tense and ask students to identify the names of each and to try to describe the relationship between different pairs of verbs. Connect to the previous reading, if you wish, by putting the following example on the board or screen to get started:

Non conosceva il macchinista, ma ha subito capito che era triste perchè aveva vissuto un evento traumatico.

SiAMO Bologna

Discuss the concept and purpose of fliers with your students. Ask: *A quanti tipi di volantini potete pensare?* Hopefully they will come up with: *volantini politici, pubblicitari, annunci personali,*

ecc. Ask: Che tipo di linguaggio si usa di solito nei volantini? Qual è lo scopo principale di ogni tipo di volantino? Chi li usa tipicamente e perché?

Or focus instead on the subject of *appartenenza* by asking your students what makes them feel like they belong (or not) to a certain city or community: *Cosa vi fa sentire parte di un gruppo o comunità?*

Grammatica viva

Give students some simple commands that include pronouns. Have them respond TPR-style (Total Physical Response) by doing the action they hear, then ask them to repeat the command themselves and to identify the pronoun. Examples:

Marco, dammi il tuo libro, per favore. Dammielo, grazie!

Sandra! La luce, spegnila per favore?!

Ragazzi (Studenti), leggiamo l'esercizio "Grammatica Viva". Leggiamolo ad alta voce!

Ragazzi (Studenti), siete un po' lenti oggi. Sbrigatevi!

Il tema grammaticale: Passato prossimo

Point out that while students may already know the basic forms and different uses of the *passato prossimo* and *imperfetto*, their study and practice in this chapter will now include a much broader range of verbs and verb families (i.e. *-orre*, *-urre*, *-gliere*, *-gere*, etc.).

Lingua in contesto

Consider different options for presenting the new material: students can take turns reading aloud or they can read together in pairs. Build in quick comprehension checks to make sure they understand what they are reading. Use gestures and cognates to keep them focused on the passage. At the end of the reading, ask: *Sandra si è divertita mentre era a Rimini?* You can write this question on the board as a working example of how the two aspects of the past tense work together.

Passato prossimo: Forme

You should be able to go through this section relatively quickly, since students already know the basics about the simple past tense. Practice and review the irregular forms with greater attention. Do a ball-toss or other mini-drill as a warm-up or transition technique. For example, give students (on the board or small handouts) 8–10 verbs in the infinitive and ask them to mark A/E (*avere or essere*) for the correct auxiliary and to supply the past participle. Mix regulars and irregulars from all verb families. Over the course of a week or two, they should be able to do these drills faster and faster and with greater accuracy.

Verbi intransitivi con *avere*

Have students create a mnemonic device to remember the most common of these intransitive verbs that use *avere*: *abitare, camminare, dormire, nuotare, passeggiare, piangere, ridere, sciare, sorridere, viaggiare*. Ex. [ACDNPPRSSV] = **A**ndrea e **C**arla **d**icono di **n**on **p**oter **p**reparare la **r**icotta e il sorbetto senza **v**aniglia.

Verbi che possono essere *transitivi o intransitivi*

Remind students of the default rule: if they can answer the question **who? what?** directly after the verb, then its use is transitive and requires *avere* as its auxiliary (except for linking verbs like *essere, diventare, or sembrare* that can be followed by a noun, but use *essere*.)

Passato prossimo: Uso

Underscore the sense that the action “happened and it is over”. Make this very visual. Give each student a phrase (on notecards or on the board) such as *ieri, ieri sera, stamattina alle 9.00, la settimana scorsa, giovedì scorso, ecc.*, and ask them to write a simple sentence in the *passato prossimo* or simple past tense. As each student provides a sentence, perform the action that they name and then stop. As a preview to what’s coming, you may wish to briefly distinguish the *passato prossimo* from the *imperfetto*: choose one action and talk about it as a habit from last year with a key phrase to indicate the habitual nature of the action. Use, for example, *L’anno scorso ogni mattina... Da bambino/a....* Finally, to distinguish longer background actions from shorter,

one-time or interrupting actions, give examples (exaggerating while acting these out again) such as: *Mentre andavo alla porta per uscire, è caduto il mio libro.*

Ciak!

Encourage students to think “outside the box” of the typical verbs they might use for these exchanges (typical = *andare al cinema, dormire, mangiare molto, ecc.*). Have students select 5–6 verbs with irregular past participles from the list [on pages 79–80] to use in their dialogue. To animate the conversation and add some flavor to the scenes, suggest some more detailed or less common activities (*fare rafting, leggere un libro giallo, prelevare \$200 dal bancomat (ATM)*). Suggest some possible reactions, too, such as: *Davvero? Che bello! La prossima volta vengo anch'io!*, etc.

Due verità e una bugia

Model this activity for the students, offering three concise sentences as an example about yourself such as: (1) *Ho composto un breve brano musicale.* (2) *Ho viaggiato in un altro stato.* (3) *Ho fatto pattinaggio sul ghiaccio.*

Lingua in contesto 2

Give some attention to the pronunciation of forms, particularly the stress on penultimate syllable in noi / voi forms of the imperfect: *avevàmo, avevàte*, but on the third-to-last syllable in the loro form: *avèvano*.

Imperfetto e confronto imperfetto/ passato prossimo

Teaching Tips: 1. Use a sample question to get started practicing forms: *Sandra si è divertita quando **era** a Rimini?* Ask students for the verb tense (past) and aspect (imperfect) of **era**, then ask for the infinitive of the verb (*essere*). Finally, conjugate the whole verb *essere* in the imperfect together. 3. For a focus on usage, ask students why **è stata** isn't appropriate in the second part of the sample sentence. Alternatively, ask students to finish a sentence beginning with *Mentre...* in the past tense. Jot down several of their responses on the board to show the two aspects of the past

in action, either with two *imperfetto* verbs (*Mentre io leggevo voi dormivate.*) or one *imperfetto* and one *passato prossimo* in each sentence (*Mentre pulivamo la cucina abbiamo rotto un bicchiere*).

2. Remind students that verb the families (-orre and -urre) have irregular stems the way **fare** and **dire** do.

L'ora, le date e l'età

To help students get a feel for using dates, ages, and times (also weather) to begin a story or set a scene, have students work in pairs to complete the following story starters. Tell them to listen closely to their classmates' proposals, as they will vote on the "most original" or "most captivating" starter for each category.

1. *Pioveva e tirava vento ...*
2. *Era mezzanotte ...*
3. *Erano le 5 del mattino del 24 dicembre ...*
4. *Avevano 10 anni ...*
5. *Brillava la luna ...*
6. *Il presidente aveva vent'anni ...*

Traduzione

To vary your approach to reviewing translations, try "building" sentences as a class by having each person supply one word at a time and appeal to classmates for help (i.e. "*Aiutatemi, amici!*") when necessary.

Parliamo

Ciak!

Tell students to choose the timeframe that might have the most interesting verbs / activities to recount. Model for them with two or three examples of your own: *Volevo fare un corso di ballo latinoamericano ma ho dovuto iscrivermi a un corso di informatica!* Remind students to pay

close attention to the different meanings between *volevo/ho voluto*; *potevo/ho potuto*, and *dovevo/ho dovuto*.

Ciak!

Personaggi

When setting up this activity, stress that students are practicing how to distinguish the meanings and uses of *imperfetto*, *passato prossimo* and *presente*. Provide a simple, concrete example:

Studente 1: *Da bambino, sapevi molto dei treni?*

Studente 2: *Sì, studiavo i treni e chiedevo sempre a mia madre di portarmi in treno.*

Studente 1: *Cosa è successo quel giorno in cui hai conosciuto un macchinista? oppure: Ti piacciono ancora i treni?*

Primo giorno d'università

Brainstorm as a class or in pairs a variety of questions that will lead to more interesting and detailed information exchanges. Begin with categories such as *sentimenti / emozioni*; *prime impressioni*; *curiosità / speranze*; *insicurezze / preoccupazioni* and offer a few examples to clarify and distinguish the uses of *passato prossimo* vs. *imperfetto*. Ask: *Quando ti hanno salutato i tuoi genitori? Come ti sentivi quando ti hanno salutato e sono partiti?*

Ripasso breve

Appeal to different learner preferences by presenting the pronouns (direct, indirect, reflexive, tonic) in a variety of ways. One idea is to first review pronouns according to horizontal rows, noting morphological similarities and differences among pronouns for the same person (i.e. first-person singular: *mi / me*). Give examples such as: *Lui **mi** guarda. Lui **mi** dà lo specchio. Io **mi** guardo allo specchio. Lui dà lo specchio a **me***. Then review a category of pronouns in a vertical row, noting changes from person to person and encouraging memorization through rhythmic pronunciation (snapping, clapping, or tapping beats): (i.e. *mi, ti, lo-la-La,...*) etc.

Traduzione

Vary your approach to correcting translations with the class. Perhaps supply a skeleton of answers (every other word) and have the students take turns filling in the blanks in each translation.