**Primi passi in Toscana**

Referring to the chapter's opening photo, tell students that this former Benedictine monastery is named after St. Anthimus of Rome, whose remains were brought there in the eighth century. The monastery fell out of use for several centuries, but was restored by the government at the end of the nineteenth century and became active again in 1992, when the Canons Regular moved in.

**I paesaggi umani**

Have students observe the image of Piazza del Campo on this page, then ask them: *Quest'immagine corrisponde all'idea che avevi della Toscana? Corrisponde al concetto della "piazza italiana" che avevi?* Then proceed to *I paesaggi umani* exercise. Give students a minute to study the pictures throughout the chapter, then ask: *Quale immagine ti sembra più tipicamente toscana? Perche'?* Or go into exercise 5.1 directly.

**Persone e ambienti**

While observing Piazza del Campo, consider other famous squares in Tuscany, for instance Piazza Grande in Arezzo; Piazza dell'Anfiteatro or Piazza Napoleone in Lucca; Piazza dei Miracoli or dei Cavalieri in Pisa; or Piazza Santa Croce or della Signoria in Florence. The aim of this overview is to create a sense of place and to allow students to answer the questions more amply and analytically.

**Arte e architettura**

The idea throughout this art and architecture segment is to appeal to students' curiosity and show them that they can conduct simple, interesting analyses on a variety of artworks without a lot of experience with special terminology or artistic interpretations.

As students observe images A and B, ask: *Quali sono alcune somiglianze o differenze importanti tra le due opere? Secondo voi, le figure sono statiche o in movimento? Raccontano delle storie? Quale trovi più coinvolgente o efficace?*

***Foto B: La Porta del Paradiso***

Search for a full image of *La Porta del Paradiso* online to give students a sense of the whole project, along with some other close-ups of different panels. Tell students these were completed by goldsmith / sculptor Ghiberti between 1425 and 1452 and are among the most famous works of the Florentine Renaissance.

***Pietà Bandini***

This was one of Michelangelo's final works, begun in 1557 when the artist was over eighty and often displeased with his work. Some say that the figure of Giuseppe d'Arimatea is a self-portrait and that Christ appears to be emerging from his body. Tell students that Michelangelo left this work unfinished, particularly the Maddalena, and that in a fit of dissatisfaction, he broke it to pieces. The signs of this destructive act are still visible today.

**Confronti e riflessioni**

Take a moment to brainstorm as a class about what might constitute a moral / universal dilemma in our age: for some it may be war; city gangs; the treatment of immigrants; care for the elderly, etc. Note that certain subjects might make some uncomfortable or they have to express personal views. Encourage everyone to think in general and nonjudgmental terms and to state why they chose certain images, rather than whether or not they believe in or support the moral issue at hand.

**La Toscana fra nord e sud**

Prepare slides showing the region within the northern half of Italy or all of Italy. Or refer together to the map at the front of the book. Have students trace (with their finger or pencil) where this line might cross. Ask: *Quali particolarità topografiche notate? Montagne, mari, pianure, ecc.?*

**Alla scoperta di …**

Students might know a few features of the Mediterranean diet and they will likely be able to name

some differences between the crops prevalent in the northern versus southern parts of the country (i.e. rice and wheat vs. tomatoes and oranges). Suggest that they consider the geography, latitudes, foods or dishes they are familiar with, etc. Talk about the main characteristics of agriculture and cooking in the North (rice, butter, meats, etc.) versus the more typical products of the Center and South (oil, fish, vegetables, etc.). Though food categories are not mutually exclusive, they reveal certain prevalences due to availability and tradition.

**I Comuni e il Rinascimento**

Break up your discussion of this reading by pausing to comment on the photos in this section. In addition, you may wish to project a political map of the times. A search for "*l'Italia delle Signorie*" will yield many of them. Students may be surprised to learn that Italy was not the unified Italy that they know today until the latter part of the nineteenth century (1861).

**Il fiorentino diventa la lingua nazionale**

Provide some examples of the Italian language at the time of its establishment. For example, read the first 5-6 tercets of the *Divine Comedy* together, or a simpler sonnet from Petrarca's *Canzoniere* ("Voi ch'ascoltate in rime sparse il suono," for example). Have students gather the main theme or gist of the reading by trying to express (in pairs or as a class) each of the verses in their own simple words. Then, offer an example of the Tuscan accent, by showing a brief scene from *La notte di San Lorenzo*, which comes later in this chapter.

**Il calcio fiorentino**

Show a snippet of a real-life "calcio storico" match to the class. There are numerous videos, new and old, available online to help make the concepts of *calcio in costume* quite clear. You may wish to show slides that compare the men in costume for this ritual with the "Fiorentina" professional soccer team from Florence today.

**Ascolto 1**

**Il *David* di Michelangelo: molto più che una statua**

Tell students that Michelangelo's statue differs from other famous renditions of David (such as those by Donatello and Verrocchio) because he is not depicted as victor of the biblical battle, holding Goliath's head in hand. Encourage students to hypothesize what makes the *David* figure a positive symbol for the city of Florence. Ask: *Quali qualità umane emergono dai lineamenti del viso e dal corpo del* David*?* Next, direct students back to Leonardo's *Vitruvian Man* and ask them to comment on similarities and differences or how these sketches reflect basic Renaissance ideals.

**Confronti e riflessioni**

Students will likely think of the

Statue of Liberty most readily.

Use this as an example and then have students brainstorm / research other examples and state the symbolic value of their choices.

**La campagna toscana come opera d'arte**

**Confronti e riflessioni** Brainstorm a list of landscapes or settings in students' home country(ies) that have been preserved in their natural state, that is, that have not been greatly altered by man (i.e. industry, agriculture, national roads and other infrastructural elements). Then let students work in small groups to reflect on the role or effects of these areas before reporting back to the class.

**Alla scoperta di …**

Choose any one of the many publicity videos available online for Tuscan *agriturismi*. Students will easily grasp the concept and be able to imagine the main characteristics of these settings and the type of vacation they offer (*rilassamento, contatto con la natura, pace e serenità, agriculure locali, ecc.*).

**La campagna toscana come teatro di guerra**

Open this topic with some images. Search under "*partigiani toscani*" or "*la Resistenza in Toscana*". Offer students a sense of the landscape and protagonists of World War II, as

experienced in this region. This warm-up will also serve as a preview for the Taviani brothers' movie at the end of the chapter.

**Ascolto 2: Sant'Anna di Stazzema, Parco Nazionale della Pace**

You can find images of both the massacre and the park online. Use them for a previewing activity or as a stimulus for the **Confronti e riflessioni** question that follows the listening activities.

**5.31** See the separate Teacher's Notes for the Online Resources part of the program.

**La poesia regionale**

Ask students to read the first lines of the poem. Then ask: *A chi si rivolge? Il tono della poesia sembra formale or informale? Da quali parole o espressioni capite il suo livello di formalità?* Based on the first two lines, ask about the main subject: *Qual è il tema o l'argomento principale della poesia?* Finally, have students look at the name "Giovanettino" and ask: *Quanti diminutivi contiene questa parola? Come cambiano il significato della parola "giovane"?*

**Confronti e riflessioni**

As a class, work with the chart to come up with one or two examples of cultural events that have surely helped the local economy in your school's town. Ask: *Quali eventi culturali aiutano l'economia locale dove abitate o dove studiate?* Then, if your students come from the same town, let them continue to name others. If they come from all different cities and states, their answers will surely vary. As they share their answers, you can categorize the cultural events (musical, artistic, academic, nature / sports, etc.) on the blackboard for further comparison and analysis.

**Grammatica viva**

If you haven't begun the grammatical portion of the chapter yet, do a quick comprehension check to make sure students know what *congiuntivo* means (subjunctive mood for hopes, doubts, opinions, probability, possibility, etc.), and some of its basic forms in the present tense, etc.

**Libera le parole**

Have students practice creating simple question / answer exchanges with any one of the words in

this exercise.

**Riflessioni generali**

Translate these poems together. Students can suggest words and phrases while the instructor (or a fellow student) writes on the board. Then have students complete the exercises in small groups and report their answers back to the class.

**Grammatica viva**

**Il congiuntivo**

To facilitate your review, provide a simple list of categories such as: *opinione / certezza / dubbio / evento / informazione / probabilità / convinzione / credenza / incertezza / emozione / paura / verità / possibilità,* etc.

**Grammatica viva**

Once the students do numbers 1–6, let them get a feel for the sound of these hypotheticals (focusing less on the logic and combination of grammatical structures for a few moments) by choosing the three simplest examples and letting them create variations of the same sentence. For example, write:

*1. Se avessimo , noi .*
*2. Se fosse meno cara / caro, noi . 3. Se avremo , noi .*

**Il tema grammaticale: Congiuntivo (presente, passato, imperfetto e trapassato)**

Point out that in this chapter, students will learn all subjunctive tenses together. They probably already know the *presente* and *passato* fairly well and they have probably encountered the other two tenses, but they might not have formally studied them yet. This would be an opportune time to review the meaning of "dependent clause" and "independent clause" with a simple example, even the first line from **Lingua in contesto**.

**Uso del congiuntivo: introduzione generale**

This is a good time to explain the meaning of "verb mood": as certain forms of the verb that

indicate the mode or manner in which a thought is expressed (with certainty, doubt, fear, urgency, etc.). You may wish to tell students that English has the same moods that Italian has: infinitive, imperative, indicative, subjunctive, and conditional.

**Congiuntivo presente**

As always when new tenses and moods come into play, it is useful to do some mechanical practice of forms—oral or written. Try to make this a part of your daily classroom routine. Once you review patterns in the endings of regular and irregular subjunctive forms, have students study and be prepared for different little drills over the next week or two of study. Students can produce whole conjugations, transform from indicative to subjunctive forms, or vice versa, or depart from an infinitive and provide both indicative and subjunctive forms for one subject pronoun *(io-fare) faccio, ho fatto, che io faccia, che io abbia fatto*…etc.

**Parliamo**

**Gara**

The metalanguage (language about language) in the items in this exercise could prove a bit daunting or confusing at first, but if you do one item together as a class, students should feel more at ease.

Ask students to give the meaning of each noun and a sample independent clause that could express it. For example: *Cosa significa ? Quale frase esprime desiderio? (Voglio che, desidero che), ecc.* Do the same with *comando, opinione, incertezza, dubbio, paura* and *rimpianto*.

**5.81** See the separate Teacher's Notes for the Online Resources part of the program.

**Sfida i tuoi stereotipi**

To facilitate this activity, brainstorm (in the form of simple affirmations) a whole list of surprising facts, or facts that were simply different from students' expectations. For example say: *Pensavate che gli italiani mangiassero solo pizza e pasta?* Or ask: *Sapevate che recentemente gli italiani hanno preso diverse iniziative per salvaguardare l'ambiente?* Depending on the size of

your class,  you may call all or some students to the board to contribute one or two of their statements. Then students can work in pairs or groups to work out the subjunctive sentence formulations of these shared ideas. Use the setting up and reporting back parts of this activity as an opportunity to discourage overgeneralizations and reinforcement of stereotypes when studying another culture.

**Traduzione**

When you review the answers, write the sentences out on slides or on the board, so that the verb "to study" lines up vertically each time in the dependent clause. This will help students visualize the small morphological changes to the verb and focus on the small changes in meaning associated with these changes in verb endings.

**Congiuntivo dopo i pronomi relativi**

It is helpful to tell students that in each sentence with a relative pronoun structure requiring the subjunctive, it is not clear that the subject will find what she / he is looking for. Looking at the first example in the text, we would say: *"Cerchiamo un albergo che sia comodo e a buon prezzo (ma non sappiamo se lo troveremo)"*. In this case, semantically speaking, the sentence communicates a sense of doubt or uncertainty that that type of hotel can be found.

**Ripasso breve: Aggettivi e pronomi indefiniti**

Students will catch on to the distinction quickly if you remind them that adjectives always modify nouns, whereas the pronouns here replace the subject or object of the sentence.

**I due percorsi cinematografici**

Prepare some slides showing images of San Miniato (in the province of Pisa), the town where the historical event in *La notte di San Lorenzo* actually took place. Next show some photos of the Tavian brothers and maybe a short interview clip of them talking about this film, their hometown, or other films they have directed in more recent years.

Commissioned in 1425 and completed in 1452, this third and east door of the Florence Baptistery

is considered Ghiberti's masterpiece and one of the most famous works of the Florentine Renaissance. *La Porta del Paradiso* was unique with respect to the first two doors, for its use of 10 larger panels rather than 28 smaller ones. Each panel features several biblical scenes simultaneously, thanks to its different levels of relief and use of perspective. The general theme of this door is "salvation."

**Altri usi del congiuntivo: congiunzioni**

Conjunctions are generally very tricky for students to get comfortable with and truly acquire. Try to practice them in groups based on similar meanings, as per the explanation on pp. 232–33. Take a simple sentence such as: *"È generoso benché (lui) sia povero"* and have students repeat the same sentence in a simple substitution drill, alternating conjunctions of similar meaning … "*È generoso nonostante (lui) sia povero"; "È generoso malgrado (lui) sia povero*", ecc.

Ask students to translate "Non c'e' nessun che sia" and to guess why the subjunctive is used or what it means. Ask: *La frase esprime certezza o dubbio? Suggerisce caratteristiche uniche o comuni?*