Teacher's notes (chapter 1)

I paesaggi umani

Students need time and concentration to complete this task. Assign it as homework first, then complete it as a group discussion in class; or leave plenty of time in class for students to skim through the chapter for an overview of the photos presented. The idea here is to give students a general sense of the region, and of its natural and human landscapes. Students will select pictures to present according to their interests, and start practicing very simple descriptions of these images.

Foto A e B: una telefonata

This is the first pair work icon your students will encounter. Help students get familiar with all icons / symbols throughout the chapter briefly, then explain that this one refers to interactive or student-to-student communication. It differs from basic daily pair work in that here, students will typically prepare a mini-skit or dialog to recite / review a couple of times together before they present it to the class. Note that if you use words like act, memorize, or perform, part of your class may be immediately inhibited. If you use prepare, polish, and present your skit, it becomes easier to weave in educational drama techniques, such as moving more consciously with one's whole body, using gestures, facial expressions, accents, and vocal intonations for more colorful or accurate self-expression.

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 of a variety of art works, without significant experience with special terminology or interpretations. Begin by showing images of Caravaggio's works (easy to find on the Internet to insert in Powerpoint or other documents for presentation). Printed photos can be found in large library books with art illustrations, too. Write the date of Caravaggio's birth and death (1571–1610). Ask some basic questions: *Sapete in che*

periodo visse? (Il *tardo-Rinascimento*) or *Sapete che cosè' il chiaroscuro?* Then ask students to point to certain examples of this technique in some samples you have shown and suggest other characteristics of his work (i.e. very realistic facial features). Encourage students to guess and assure them they are well on their way to conducting a simple artistic analysis of Caravaggio's work.

Dati alla mano See related Teacher's Notes in the Online Chapter Resources. This region-specific statistical information provides students with the opportunity to compare economic and professional realities across different parts of Italy and between certain parts of Italy, or between Italy as a whole and their home country(ies).

Roma come "scenario" universale

Start with a whole-class brainstorm exercise on the city of Rome. Ask: *Quando sentite "Roma", a cosa pensate? Cosa sapete di Roma?* Do the same with the Lazio region. Point out how much they already know about the city compared to how little they know about the region. Use two photographs in the chapter to contrast city versus countryside. Make sure that the main point of the "Rome as a Universal Scenario" reading is discussed (line 13).

Confronti e riflessioni

Students might mention New York or Los Angeles or San Francisco in the U.S., and perhaps Toronto in Canada, for instance. As a class, discuss the choice in terms of the city itself and the surrounding region (state, geographical area, etc.).

Alla scoperta di …

Use the photos in this section to introduce each artistic period. Ask students first what they already know about the terms *barocco, rinascimento* or *romanico*. For example, *Qual è il tuo stile preferito? Puoi pensare ad altre opere d'arte nello stesso stile o in uno stile simile?* If students don't know much, offer a basic distinguishing characteristic for each: the Baroque period was dominated by dynamic style / overt emotion; the Renaissance by the resurgence of learning from

classical sources; linear perspectives in painting, etc.; and the Romanesque style was characterized by simple forms and round arches, etc.

Piazze come campagne

Show images of 8-10 different *piazze* d'Italia. Try to include some famous ones and some smaller, lesser-known ones. Discuss the concept of *piazza;* (introduce the social, political, religious, economic functions that the *piazze* have had throughout Italian history). Ask: *Ci sono piazze nel tuo paese? Hanno la stessa funzione delle piazze italiane?* You may want to play ASCOLTO 1 in class and ask: *Cosa vedi…? Ci sono fontane? Qual è la loro funzione …? Ci sono altre opere artistiche in queste piazze? ...*

Roma fra bello e brutto

Go over Pasolini's excerpt and make sure students understand it (you may want to translate the poem in class or have students do so with a dictionary at home before discussing it in class).

Due nazioni in una città

Warm-up before this reading. Ask students: *Di quali nazioni stiamo parlando? Cosa sapete già dell'Unificazione d'Italia?* Point out that the controversy about the role of the Church in a secular state is still very open and widely discussed. You may also wish to find a relatively recent piece of news on this subject or discuss the integration or separation of Church and State in students' home countries.

Ciak!

For content, encourage students to use what they learned in this chapter, and the information they gathered from the official site of the Vatican (see activity *Alla scoperta di …* after the reading *Due nazioni in una città*.) For communication and delivery, improvise and model a few lines with one of your more outgoing students. Encourage students to let loose, to "think Italian" as they get up out of their seats, and to engage in the conversation with their bodies, vocal intonations, and facial expressions. Model for them and briefly practice together, at first, using voices and/or

gestures that express surprise, enthusiasm, curiosity, or disappointment, etc.

La poesia regionale

Encourage students to sink their teeth into the poem with a curious and fun mindframe, rather than disinterest or fear. “Poetry?” they may ask, as if to mean “Are you serious?” To this you can reply “Sure, a brief excerpt, rich with examples of what regional Italian in Lazio is like!” You may, in turn, ask them: *Sapevate che i romani (come italiani da tutte le città e regioni) parlano con un accento particolare?* Then read the poem to them or together with them (even if you don’t read Roman or other regional varieties like a native yourself) so that they see that although no one is perfect at it, it can be lots of fun. Then have students work in pairs to do the same. Encourage them to enjoy the task of reading phonetically and noticing some differences with respect to the standard Italian provided. Ask: *È difficile per voi? Notate somiglianze tra le due versioni?* Have them work on Scopri….1 & 2 first. Then have them work on Scopri… 3 & 4 in pairs, before coming back together to discuss them as a class. Try to conclude with a one-sentence paraphrase or mini-title for the poem and underscore to students how simple analyses are wholly feasible (and fun) language tasks.

Certamen Ciceronianum, il latino che vive ancora Remind students of what they have already learned about the Vatican; Latin is the official language of this small state. It cannot be considered a dead language because it is still used in many official documents and meetings. This is a good argument for a class discussion. Relate this topic to current day higher education: *Alcune materie, come il latino, sono antiquate, secondo voi? Hanno un uso pratico in qualche professione o carriera? Si insegnava il latino nel vostro liceo? Conoscete qualcuno che studia latino all’università o che l’ha studiato al liceo? Se sì, che lavoro fa o spera di fare questa persona?*

Grammatica viva

If you have not introduced *si impersonale* yet, start with a brief contemporary example “In questa classe….non si mangia e non si beve e se si studia anche molto, ci si diverte regolarmente.” Ask

students to translate for you and to come up with a meaning for *si* and, in the last case, *ci si*. Then ask them to rewrite the verbs with *noi* or *tutti*. Next move on to the simple sentences taken from the reading and do them together. Assure students that they will study this structure more completely later in the chapter, and that they review the singular and plural of nouns and articles (see exercise below).

Il venditore ambulante di occhiali colorati

Connect this reading with the previous one by pointing out the Latin etymology of the word *ambulante*. Use the photo that accompanies this reading as visual support. Ask: *Di dov'è, secondo voi? È un venditore ambulante e perché? Che cosa possiamo capire di lui, dalla sua espressione? Come si svolge la sua giornata, secondo voi?*

A fine lettura

Make sure to discuss the unlikely friendship between Lorenzo and Gabèn, and the metaphors of the colored glasses (Lorenzo starts seeing the world with different eyes after he meets Gabèn, for instance). Point out how the same type of loneliness, made even more painful in a big, crowded city like Rome, can affect two people with very different backgrounds such as Gabèn and Lorenzo. This is also a very good story for a discussion on the many and surprising forms that friendship can take shape. Encourage students to share personal stories. You may wish to supplement this post-reading activity with a diagram on the blackboard, such as the following: Write out *Roma* (la grande città) and *solitudine* as the two main concept bubbles, with above *Lorenzo* e *Gabèn* written close to one another (indicating *amicizia*) and below Lorenzo and Gabèn written far away from each other (indicating *alienazione*). Then ask about the ways in which the city and loneliness can draw two people together or keep them apart.

2. Remind students that they have already encountered two metaphors in this chapter: Pirandello's quote from *Il fu Mattia Pascal* and Pasolini's poem.

#5. The simile used by Gabèn "*È come star fermi a prendere bastonate*" refers to the beauty of

some of Rome's monuments, and paradoxically suggests that art can hurt. Why? (Perhaps because it has the power to transport you to a different, often unpleasant reality, it makes you think or it makes you wonder about big questions but offers no answers?)

#6. Caterina was Lorenzo's wife; she died some time before the story starts.

Grammatica viva

Continue using this section, as you did with the previous reading, for a preview of the *si impersonale*.

Il Papa e l'Università la Sapienza di Roma

Start by asking students to guess the content of the piece by its title. Ask: *Di che cosa tratterà l'articolo, secondo voi? Chi è Galileo?* Point out that *Università La Sapienza* is a public university, and the largest one in Italy. Remind them that Galileo was tried by the Inquisition for his work on heliocentric theories.

Confronti e riflessioni

Students will have strong opinions on the subject of this reading. Encourage their oral expression by eliciting key vocabulary, writing it on the board, and assuring them that all opinions are welcome. Tell students that, in general, Italians, too, have strong and differing opinions on this subject. If you decide to have a class discussion, you may appoint a class secretary or two to write key vocabulary on the board, and a moderator to facilitate the discussion.

Grammatica viva

Continue presenting these grammatical points, so as to refresh or preview what students will study later in the chapter. Grammar review here can be quick and explicit in approach.

Il tema grammaticale: Presente Point out that in this chapter students will learn all present tenses together. They probably already know the *presente indicativo* fairly well and they have probably encountered the other two structures (*si impersonale* and *stare* + *gerundio*), but they might not have studied them fully or formally yet.

Lingua in contesto

Consider the different options for the initial presentation of new material in the Introduction. Here you may wish to have students read the short passage at home, then use class time to first, compare the regular present tense with the *si* construction and then, second, practice using the latter in different ways. Remind students of the *si impersonale* already encountered in the readings and previewed in the *Grammatica viva* sections. N.B. The audio version of each Lingua in contesto throughout Caleidoscopio is available in the corresponding SAM chapter.

Presente indicativo: Forme

Practice and review the irregular forms. A fun think-on-your-feet drill involves using a small ball (or a crumpled sheet of paper) that you throw to students, and then toss around, to elicit forms of irregular verbs with a certain rhythm and student autonomy. Encourage students to write flash cards with irregular forms, bring them to class, and use them in pre-class minutes to test and be tested by classmates. You may use these techniques for warm-up activities every time you introduce a new tense or set of vocabulary words.

Verbi con irregolarità simili

Before presenting this section, create a chart on the board with new verb families such as *-tenere,-porre, -urre, -iggere, -gliere*, etc.. Ask students to guess compounds in the present tense. Point out that some verbs with similar endings like *porre* and *trarre*, etc. may not be very common verbs, but are very productive verbs, i.e. they have many derivatives, which are very common, and are conjugated in the same way. Learning these as categories will be useful for their review of other verb moods and tenses later in the term.

As an alternative to, or in addition to introducing the concept of additional verb families (with respect to *-are, -ere, -ire,* and *-isco*), show students that many of the irregular verbs in this section have similar irregular forms for *io* and *loro*. Practice these forms by drilling students first on *io*

and *loro* only, and then by moving on to the other subject pronouns.

Presente indicativo: Uso

Point out the many uses of the present tense in Italian, compared to standard present tense usage in English. Translate the sentences in the examples together and then ask: *Quale tempo si usa per dire la stessa cosa in inglese?* This comparison will help you present *stare* + *gerundio* later in the chapter, and will prepare students for a review of the passato prossimo in *Cap*. 2. Give special emphasis to point (c), to the concept of ongoing actions and explicitly practice the difference between "I read" and "I have been reading for / since…". Practice using the preposition *da* (for, since): a set of slides or sentences on the board for translation (by the whole class or in teams) could be useful and fun.

Politica locale

Students may come up with very different combinations for this exercise. Have them share their variations out loud as a class.

Traduzione

Explain to students that *tradurre* comes form the Latin *traducere,* which means "to lead (*ducere*) something across (*tra*)". Ask, in English, perhaps, to focus on the central concept: what do you lead across when you translate: *Cosa si tra-duce? parole? significati? idee?* If done in class, have students write their translations on the board, then have peers correct, or correct as a class. Encourage alternative versions too. It is important that students get used to sharing their ideas, presenting their work, and accepting and participating in error correction in various ways.

Verbi riflessivi

Students have likely already studied *verbi riflessivi*, but they may not be aware that the same verb may be reflexive and non reflexive (*Io lavo il bambino* vs. *Io mi lavo; il bambino si lava*, etc.). Underscoring this point will prepare students for the concept of transitive or intransitive verbs in *Cap*. 2, with regard to the *passato prossimo*. Drill, in particular, those verbs from the list that are

not logically reflexive and that students may not know, though they are very common (*rendersi conto, accorgersi*).

Costruzione reciproca

Remind students that the *costruzione reciproca* is always plural: this will help them remember its use. Also point out that the *costruzione reciproca* does not describe something that people do together, but something that people do **to** each other. Compare: *noi guardiamo insieme un film* (we watch a film together); *noi ci guardiamo* (we look at each other).

Traduzione

Try to vary your approach to correcting translations. If you had individual students write them on the board last time (with you eliciting class participation to correct, or asking a peer to come up to the board and correct), this time create teams and give a time limit, or work through the sentences on the board with the whole class. Computer projection is also another effective medium for reviewing translations together. One can project a word doc on screen and use "track changes" to make corrections, or use a SmartBoard, if the classroom is so equipped.

Costruzione impersonale con *si*

The subject of this construction can be rendered several ways in English: *people, you, one, we*. Point out that the subjects must be generic in meaning and not specific.

Traduzione

Continue to vary your approach. Perhaps this time you can offer two or three slightly different translations for each sentence and have students (individually first, then in small groups with target-language negotiation) decide which is the best translation.

Parliamo

Ciak!

Tell students to decide on a city that they enjoy and know well. It does not have to be in their home country. Model a brief exchange with two other students using the town / city of your

school for a context. Demonstrate ways to stick to the present tense. Show where the *si impersonale* might also be useful either through your own examples or by reading the textbook example together as a class.

Quali sono i nostri stereotipi?

Encourage students to not be shy, to state openly, compare, and discuss common stereotypes. Offer one example from Italian culture and your own native culture to get the conversation started.

Forma progressiva (*stare* + gerundio)

Lingua in contesto

Try to use the *Lingua in contesto* and related exercises in different ways. Have students: 1) prepare the activity as homework; 2) do the search activity in class; 3) listen to you read the text aloud.

Presente indicativo: Uso

Remind students that in Italian, unlike in English, we can also use the *presente indicativo* to describe an action in progress in the present. However, by using *stare* + *gerundio* we stress the fact that the action is in progress right now. In other words, *stare* + *gerundio* is more emphatic than the *presente indicativo*.

Le preoccupazioni dei giovani

Ask students what would happen to the sentence if you added *da due anni* to the end of each one of them (this works with all sentences here except for a. and g.) Though the notion of continuous action is still conveyed, the form would switch to the present indicative to signal that the action is not solely taking place at this time, as we speak, but that it began at some specific point in the past and continues, or is still valid in the present, too.

Traduzione

Encourage students to use both *stare* + *gerundio* and *presente indicativo* to translate these sentences, and to comment on the difference in stress and tone between the two forms.

Ciak!

When setting up this activity, stress that students are using stare + gerundio to describe actions that started before the time indicated (for example, at 8 a.m.), and continue after that moment in time, too. Ask students to compare: “Di solito esco di casa alle 8 di mattina” versus “Di solito sto ancora dormendo alle otto di mattina”.

Radiocronaca

Make sure students understand the point of this exercise, which is to practice *stare* + *gerundio* in a context that stresses the immediacy of the events.

Ripasso breve

Sostantivi regolari e irregolari

Since this is material students have already studied, make sure that they learn or practice in a new way. Practice the singular and plural forms of chapter vocabulary such as *la fede, il bene, la bottega, lo scenario, l’impero, la rovina, il pontefice, il diritto*. Assign pairs or small groups to one reading each and ask them to list all of the nouns it contains with their respective articles, both definite and indefinite. Alternatively, have students do the *Ripasso breve* independently.

See the link in the pdf file for Capitolo 1 to open the activities for **I due percorsi cinematografici**. The feature film, *Caterina va’ in città*, relates to the region studied in this chapter and the episode of *La meglio gioventù* included follows a historical chronology of contemporary Italy.

Un fine settimana a Tivoli activity in the online Chapter Resources. This is an opportunity for students to creatively explore a fun location within the region and prepare a less formal oral presentation for the class. This activity can also be an excellent preview or warm-up for the *Viaggio virtuale* segments found throughout the SAM.

Have students watch the film and/or the episode of *La meglio gioventù* outside of class to allow

for more class time devote more class time to discussion. Encourage students to prepare at least 2–3 questions about the plot or other cultural issues they have observed in the film. In class, choose several activities to do over the course of two or more days, in order to leave time to explore reactions and interests regarding the film and Italian culture in general.