THE TEACHING OF ELEMENTARY ITALIAN AS A SECOND LANGUAGE IN CANADIAN UNIVERSITIES:
METHODOLOGIES, CURRICULA, AND FUTURE CONSIDERATIONS

ENZA ANTENOS-CONFORTI

A thesis submitted in conformity with the requirements for the degree of Doctor of Philosophy
Graduate Department of Italian Studies
University of Toronto

©Copyright 2001
The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author’s permission.

L’auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

L’auteur conserve la propriété du droit d’auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.
The Teaching of Elementary Italian as a Second Language in Canadian Universities: Methodologies, Curricula and Future Considerations

Enza Antenos-Conforti
Doctor of Philosophy 2001
Department of Italian Studies
University of Toronto

Abstract

Foreign language departments in Canadian universities are currently confronting new challenges that reflect distinctive exigencies in educational reform. These convey the following concerns on which these departments must immediately focus: (a) anticipated enrollment figures (as a result of expanding population and the “double cohort”), and (b) the changing student body (i.e., non-traditional L2 students) that will enroll in the course offerings of these language departments. As Italian is a microcosm of foreign language pedagogy in Canada (it truly is a reflection of the richness in research and practice of second language teaching and learning theories), Italian departments will harness these issues and interpret them positively by continuing to enhance research, materials production and curriculum design.

These three fundamentals in second/foreign language pedagogy have been cultivated by a number of Italian pedagogues in Canada with great success. However, there has never been a comprehensive study to examine the national perspective of Italian as a foreign language. Therefore, the purpose of the study is to put forth the following three questions: 1) what are the current directions of research, and what influenced this research? 2) do the Italian language programs implemented in university curricula evidence the theoretical and practical research conducted by Canadian pedagogues? and 3) what do these programs indicate about the teaching
of Italian in Canadian universities? As a response to these queries, this study first observes the current Canadian research in Italian L2 pedagogy, then provides a comparison of the elementary Italian programs adopted by the various universities, and concludes with implications and suggestions derived from research and curricula. As a final thought, a pedagogical cycle of elementary L2 Italian in Canadian universities is advanced to promote a more fully integrated and active investigation by all participants of this hypothesis.

Data was collected from all Italianists whose focus in research is specifically language teaching at the beginner’s level via publications and personal communications, while facts regarding program and syllabus design were collected via surveys distributed to the twenty-two universities that offer an introductory level Italian courses. As well, some universities were personally visited to experience both research and curriculum in action.
To my husband
who, even when he could not be with me,
has travelled every step of this journey
Acknowledgement

To accomplish my goal, I have been inspired and supported by many. First, I wish to thank my parents, Anna and Tony Antenos, who were capable of preserving the Italian language and culture, and who instilled in me their value. As well, I want to acknowledge an extraordinary and knowledgeable man, the late Diego DiGenova, who helped me relish Italian even more.

I treasure the support of my remarkable director, Professor Michael Lettieri, to whom I will be forever grateful, for his enthusiastic encouragement. As well, thank you to Professor Frank Nuessel, for his graciousness and endless guidance. Throughout the final stages of the writing process, I wish to acknowledge Joceyln Pollard, Thomas Hattey, and Diane Mohan for their assistance, editing skills and words of wisdom.
The Teaching of Elementary Italian as a
Second Language in
Canadian Universities:
Methodologies, Curricula, and Future Considerations

Contents

ABSTRACT

LIST OF FIGURES

LIST OF TABLES

INTRODUCTION

0.1 Students

0.2 University Language Departments

0.3 Purpose and Organization

CURRENT RESEARCH IN L2 TEACHING IN CANADIAN UNIVERSITIES: THE CASE OF ITALIAN

1.1 The Matrix of L2 Research

1.1.1 Input Hypothesis; 1.1.2 Interlanguage; 1.1.3 Proficiency

1.2 Theoretical Works

1.2.1 Bimodality; 1.2.2 Conceptual Fluency

1.3 Methodologies

1.3.1 Communicative-Structural Approach; 1.3.2 Puzzleology; 1.3.3 Video-based methodology; 1.3.4 Computer Assisted Language Learning (CALL)

1.4 A Word on Vocabulary
# List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Types of Input</td>
<td>22</td>
</tr>
<tr>
<td>1.2</td>
<td>Features attributed to Left and Right Hemispheres</td>
<td>31</td>
</tr>
<tr>
<td>1.3</td>
<td>Puzzelogical Techniques and their Focus</td>
<td>43</td>
</tr>
<tr>
<td>2.1</td>
<td>Comparison of the Distribution of Grammar Exercises per Textbook</td>
<td>105-107</td>
</tr>
<tr>
<td>2.2</td>
<td>The Vocabulary of Culture-Primary Message Systems</td>
<td>118-119</td>
</tr>
<tr>
<td>4.1</td>
<td>The Pedagogical Cycle of Elementary L2 Italian in Canadian Universities</td>
<td>190</td>
</tr>
<tr>
<td>4.2</td>
<td>The Three Teachers of Italian</td>
<td>191</td>
</tr>
<tr>
<td>4.3</td>
<td>Comparison of Syllabi Design</td>
<td>201-202</td>
</tr>
<tr>
<td>4.4</td>
<td>Comparison of Exercise Types associated with Theory / Approach</td>
<td>203</td>
</tr>
</tbody>
</table>
## List of Tables

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 2.1:</td>
<td>Comparison of Textbooks according to Overall Organization</td>
<td>87</td>
</tr>
<tr>
<td>Table 2.2:</td>
<td>Comparison of Textbooks according to Table of Contents</td>
<td>91-92</td>
</tr>
<tr>
<td>Table 2.3:</td>
<td>Comparison of Textbooks according to Organization of Each Chapter</td>
<td>96</td>
</tr>
<tr>
<td>Table 2.4:</td>
<td>Comparison of Textbooks according to Exercise Types</td>
<td>101-102</td>
</tr>
<tr>
<td>Table 2.5:</td>
<td>Comparison of Textbooks according to Ancillary Materials</td>
<td>109</td>
</tr>
<tr>
<td>Table 2.6:</td>
<td>Comparison of Textbooks according to Cultural Themes</td>
<td>120-121</td>
</tr>
<tr>
<td>Table 3.1:</td>
<td>Comparison of Workbooks according to Overall Organization</td>
<td>151-152</td>
</tr>
<tr>
<td>Table 3.2:</td>
<td>Comparison of Workbooks according to Organization of Each Chapter</td>
<td>154</td>
</tr>
<tr>
<td>Table 3.3:</td>
<td>Comparison of Workbooks according to Exercise Types</td>
<td>158</td>
</tr>
</tbody>
</table>
The Teaching of Elementary Italian as a Second Language in Canadian Universities: Methodologies, Curricula and Future Considerations

INTRODUCTION

One hundred and sixty years of teaching Italian in Canadian universities has engaged an opulence of students, teachers, research and programs comprised of linguistic, literary, and cultural studies. This era has responded to and will continue to confront challenges intrinsic in the discipline of foreign language study as well as those challenges which reverberate from the institution as a whole. On the threshold of a new millennium, notwithstanding monumental breakthroughs and humbling setbacks, a national survey has never, throughout the history of Italian studies, been conducted on the teaching of Italian in post-secondary institutions.

A perusal of the extensive bibliography of this study demonstrates the yield of scholarship in Italian pedagogy. Leaders in statistics and analysis of Italian in North America, including, but not limited to, C. Kleinhenz (his studies highlight Italian studies in North America, with a focus on organizations and their journals), M. Kuitunen (whose studies examine the results of Italian immigration patterns in Canada on educational programs at all levels), and E. A. Lèbano (whose periodic surveys report on the ranking of Italian in Ameri-
can educational institutions, with a particular emphasis on U.S. colleges and universities) demonstrate the numerous, important and vibrant voices of Italian studies. F. Nuessel, over and above his substantial contributions to methodology in foreign language pedagogy, chronicles some of the most significant developments of the last decade in his recent colloquium "Current Trends and Issues in Italian Linguistics, Methodology and Pedagogy". Finally, many journals, including *Italica* and *Rivista di studi italiani*, have regularly provided bibliographies of published books, articles and reviews in Italian studies—literary works categorized according to period, and language studies incorporating both linguistic features and pedagogy. From this extremely brief synopsis, what becomes evident is that North America has and continues to be a stronghold for the dissemination of Italian.

However, the shortfall of this collection of inquiries is that Italian to date appears to have not contemplated Italian from a national perspective—that is, no investigation has endeavored to discuss how Canadian universities and their faculty are actively participating in the promotion and profusion of the teaching and learning of the Italian language. This lacuna represents the necessity of a discourse on the current status of beginners Italian as a second language in Canadian universities—it is an exhaustive and comprehensive study that will explore the principles, opinions, and practices within these parameters. The limitations of this inquest are a consequence of two prevailing challenges faced by foreign language programs: namely, students² and university language departments.

0.1 Students

The success of any course is dependent upon enrolment, without which any given course would lead an abstemious existence. Elementary Italian as a second language needs to be readdressed as a direct result of the new exigencies of language learners. Historically, the first
students of Italian were the offspring of the Anglo-Saxon élite who recognized its prestige. As they were the early colonists of Canada, these classes were directed at those students who had never formerly studied the language, nor had extensive exposure to it.

With the subsequent waves of immigration, the student of Italian was transformed; this transformation strikingly distinguished him/her from his/her predecessors. Not only did the student enrolled in Italian language courses carry with him/her some cultural baggage from the home environment, moreover he/she was already exposed to the Italian classroom via Heritage Language programs and subsequent high school courses, which were rather prominent as waves of Italian migrants burgeoned in the Fifties and Sixties.\(^3\) V. Corsini categorized these students into three distinct personalities: i) the newly arrived, whose language skills were perfect, ii) the nostalgic, who was nourished by the vital force of family roots, and iii) the uprooted, a recent immigrant in Canada, who had studied in Italy and had not yet mastered English (1975:424-426). Each student had his/her own needs and issues, and Italian for these students was more than a subject in the school curriculum—it was closer to a group therapy, a means to help each student come to terms with his/her own status (Corsini 1975:426) and ultimately appreciate the multi-cultural fabric which characterizes Canadian society.

Notwithstanding the remnants of the nostalgic amongst the students of Italian, these no longer represent the majority of students studying Italian. Those factors which have contributed to the change in identity of these students are: 1) the lack of available programs (particularly at the elementary school level), 2) a decline of approximately 36% in terms of high school enrolments (Kuitunen 1997:155-168), and, 3) different waves of immigration in Canada. From the data collected in his recent survey, Lêbano notes a corresponding trend
with “moltissimi studenti americani appartenenti a etnie diverse” who are attracted to the study of Italian language and literature “per ragioni di natura essenzialmente culturale” (2000: 18).

Motives for students of Italian, as discerned by Lèbano,⁴ include:

1) perché molti [studenti] sono di origine italiana; 2) perché hanno vissuto o viaggiato in Italia; 3) perché hanno amici o parenti che ammirano l’Italia e la sua cultura; 4) perché sono amanti della musica, dell’arte, del cinema, nonché della moda, dei prodotti e del cibo italiano. (2000:10)

These incentives appear to be a renewal of the original group of language learners in the 1840’s: an emphasis on the prestige of Italian, based on culture in its traditional sense (art, literature, etc.) and in its interpretation as culture of the masses.

This transformation of students also directly influences the Italian language programs in terms of courses, methods and techniques⁵—consequently, it should incite to action or accelerate the development of the Italian departments in Canadian universities, which are presently in a period of transition.

0.2 UNIVERSITY LANGUAGE DEPARTMENTS

Universities will likely feel an inexorable pressure to expand enrolment in general population (University of Toronto 1999:1)⁶ and witness a shift in enrolment in foreign languages (Lambert 1999:31). The “historic surge in demand for university education in Ontario” (University of Toronto 1991:1) refers to a series of phenomena (the “echo” generation, the “participation rate” and the “double-cohort”) that will increase population as much as by 40%. R.D. Lambert explains that in the past, the impact of rapidly increasing enrolments has only translated into a steady state for foreign language departments (1997:31). The anxiety of increased enrolment can be interpreted as a renaissance for foreign language departments—Italian should be a leader in attempting to harness this expansion in student body by attracting them to its
program via its curriculum. As mentioned above, the new Italian language learners, who are attracted to Italian culture, will register in introductory Italian language courses since these will act as a gateway to literature and culture courses expanding to include interdisciplinary courses.7

Literature, which has traditionally been esteemed as the crux of many foreign language departments, must be reconsidered in light of the changing demographics of the student population.8 In the 1980’s, the noted Canadian foreign language pedagogue H.H. Stern summarized the new exigencies instrumental to the survival of foreign language departments. He contemplated the following six foci (1981:221-223):

1) Eliminate predominance of literature, not literature in and of itself. What “should be challenged is the preeminence, the monopoly of literature at the university level as the only avenue to serious language study or as the only area of worthwhile research within the framework” of the department (1981:222);

2) Provide an interdisciplinary approach to language learning, which would recognize “the studying of a language in conjunction with a substantive area related to the student’s goals.” (1981:222) This allows for the development of different levels of proficiency and the development of programs to match them;

3) The research base of university language departments must be widened so that investigations in literary studies should continue, but research must also include linguistic, sociolinguistic and cultural studies;

4) Contemporary language must also be studied—it is to be taught but also studied via empirical studies and fieldwork, in all linguistic branches, “not forgetting for example Canadian variations of English, French or Italian” (1981:223);

5) The interdisciplinary aspects of these new university language departments could ultimately result in the initiation of “empirical investigations and field studies... in cooperation with departments of anthropology and sociology” (1981:223);

6) Traces of contempt for practical language training will no longer exist and it will be regarded as a legitimate part of university education.
Still, even twenty years after Stern, the state of university level Italian language pedagogy may be profitably assessed by asking these two questions: have university language departments heeded his advice? More particularly, has Italian invested in these different avenues? This author is of the opinion that the recommendations made by Stern have been contemplated and acted upon. This dissertation will therefore investigate the strides made by Italian pedagogues in Canadian universities, which have contributed to the well-being of course offerings, as well as Italian departments as a whole.

0.3 Purpose and Organization

The preceding discussion recognized the scholarship in Italian studies, with a particular emphasis on the importance and validity of basic language teaching courses. It has also identified the gap in this scholarship, that is, the lack of a thorough exploration of research and programs in Canadian universities with an aim to pursue a unified vision of Italian language pedagogy.

0.3.1 Purpose

Italian language pedagogy in Canada is now in a period of transition, a new dawn characterized by new patterns of student enrolment and new frameworks within Italian departments in Canadian universities. An examination of the teaching of elementary Italian as a second language will be the first comprehensive study of research and programs of the late 1990s.

Italian is a microcosm of foreign language pedagogy in Canada, because it reflects the richness in theoretical and practical inquiries in second language teaching and learning theories developed through this domain. The caliber of research and curricula in Canada corre-
lates to what is being done across the field of L2 pedagogy, as well as complements and transcends it. This study poses three questions: 1) what are the current directions of research, and what influenced this research? 2) do the Italian language programs implemented in university curricula evidence the theoretical and practical research conducted by Canadian pedagogues? and 3) what do these programs indicate about the teaching of Italian in Canadian universities?

This investigation will be significant for both the future of Italian research and curriculum development as it can offer L2 pedagogues further avenues for the investigation of those components that comprise proficiency at the native level, the efficient and beneficial uses of technology in the foreign language classroom and the role of the teacher within the realm of foreign language education.

0.3.2 Organization

The first chapter, *Current Research in L2 Teaching in Canadian Universities: The case of Italian*, identifies those key theories in foreign language education that are instrumental in the evolution of and the grounds for both theoretical inquiries and practical applications conducted by Canadian pedagogues. It will review the contribution of Canadian pedagogues to the development of Italian language programs in Canada: M. Danesi’s theories of Bimodality and Conceptual Fluency, the Structural-Communicative Approach (R. Maiguashca, M. Lettieri, J. Vizmuller Zocco, A. Urbancic, R. Sinyor, A. Urbancic and J. Gordon, S. Bancheri), and a variety of techniques from technology in the classroom (Lettieri and S. Bancheri) to ludic activities (Danesi and A. Mollica). As well, R. Maiguashca’s suppositions on the role of
vocabulary within L2 programs will be contemplated as it envelopes all theories, methods and techniques.

The second chapter, *Elementary Programs for Italian in Canadian Universities: The textbook*, will provide a systematic overview of the nine programs adopted by these programs at the university level. These works include both volumes that are products of large publishing houses and those teacher-produced texts that are published locally. Aesthetically, they seem to be incomparable, diametrically opposed with respect to the ancillary materials included in the programs. Yet, fundamentally, the transmission of language skills and cultural content is soundly presented and quite similar. All texts will be compared according to a series of predetermined features of overall structure, table of contents, chapter organization, exercise types and ancillary materials. As well, the comparison will highlight other aspects, new features and extensively examine the representation of culture in its broadest sense.

*Elementary Programs for Italian in Canadian Universities: The workbook* is the basis of chapter three and also comprises a systematic overview of one ancillary component, the workbook. Historically significant as a sign of the movements in foreign language pedagogy, the workbook compensates, reinforces and expands the learner's individual didactic skills by providing a supplementary venue for learning. It is the oldest and most consistent supplement to the language program. Again, the same determining features will be compared, including other aspects.

The fourth and final chapter, *Research and Curricula in Italian: Implications and Suggestions*, presents some perspectives of the thesis by 1) determining how research and programs correspond to the foreign language agenda outlined by the Standards for Foreign language Education, 2) focusing on areas for future consideration in beginner's Italian, and
3) proposing a more active participation / awareness on the part of the educator in the pedagogical cycle for Italian.

ENDNOTES

1 “The first complete program in Italian made up by both the grammatical and literary components was offered at Upper Canada Academy in Cobourg, Ontario in 1840-41” (Kuitunen 1997:13-14). This institution of higher education became, later in 1841, Victoria College at the University of Toronto.

2 In this regard, it is interesting to point out how, when Italian was “officially introduced at King’s College in 1842, there was a curious system of remuneration: one hundred sovereigns guaranteed plus 2 dollars and 25 cents for each student and language taught” (Kuitunen 1997:16). Even at this early stage, Italian language study has been at the mercy of student enrolments.

3 Kuitunen chronicles how by the end of the 1960s these waves greatly influenced universities across Canada. She also recounts the establishment of various national organizations and societies, with 1972 being considered a “milestone in the history of Italian studies in Canada” (1997:51), as there was finally a forum for educators and the promotion of Italian studies on a national level (which is significant for a country as vast as Canada).

4 A logical conclusion may be drawn from the motives presented by Lèbano’s findings: Canadian students are attracted to Italian for similar reasons, if anything by stronger impulses than their American counterparts. In her work, Kuitunen comments on the observations of Professor R.F. Harney, the historian of Italian immigration to Canada. All attempts to disseminate Italian Culture in Canada were supported by a strong ethnic media. This was “a
fundamental link, in his (Harney’s) opinion, which did not exist or lacked coordination on the United States scene, while it flourished in Toronto in the seventies” (1997:42).

5 The Ministry of Education for the Province of Ontario has identified the place of international languages in the Curriculum, thereby giving direction to language programs within the province (2000:3-4). Learning a foreign language will benefit these students by:

1. Helping students to develop the skills they will need to communicate effectively with people from other countries, and increasing their understanding and appreciation of diverse cultures.
2. Improving students’ skills in the English language.
3. Developing the ability to think creatively and to solve problems effectively.
4. Giving students new insights into their first language. In fact, it could be said that the only way to appreciate fully the particular nature and functions of language is by studying and comparing several languages.
5. Introducing students to the heritage of other societies, and so increase their awareness and appreciation of other cultures [...] gain a greater understanding of the perspectives of the different peoples who comprise Canada’s diverse society, and develop a deeper appreciation of and respect for the identity, rights, and values of others.
6. Promoting career mobility, since successful participation in the global community depends in part on knowledge of world languages.
7. Exploring topics related to the language under study and the culture of which it forms part. Such topics include art, history, geography, and social customs. Consequently, courses in international languages lend themselves to an interdisciplinary approach.

Therefore any language program should integrate these objectives in order to adequately provide these advantages to the learners.

6 In view of the fact that the University of Toronto is the only institution in Canada that offers post-graduate studies in Italian, and as it is the university with which this author is most familiar, it will become the representative for Italian language departments in the general discussion of university language departments. Those challenges that are being faced by the
University of Toronto are similar to those currently being addressed by Universities across Canada.

Both Lambert and Rivers advocate links of foreign language departments with other disciplines. Lambert discusses the value of the “languages across the curriculum” programs, the offerings of joint majors and minors involving foreign languages, and the number of tailored foreign language courses in some applied disciplines (nursing, business, and engineering) (1999:35). Rivers too makes an argument for language departments to create connections with various, independent departments. “The time has come for languages to fulfill a unique role in the academy. More and more disciplines within the university are endeavoring to add an international dimension to their programs, not only in international relations and public policy, but in international business (more and more the proccession [sic] of business schools), engineering (which, in a number of institutions, now sends students abroad for internships in advanced technological societies), communications, journalism, advertising, anthropology, history, philosophy, and computer software development. Major statements have been made by a number of the associations representing these fields, advocating the need for future professionals in their areas to be able to communicate in other languages with clients, partners in joint undertakings, and other researchers—communication which explicitly includes understanding the other party’s cultural assumptions, approach, and reticences” (1993:153).

This aspect of making connections across the curriculum is a valid outlook, worthy of discussion, but beyond the scope of this dissertation. This may provide a future avenue for
research in the teaching of Italian in Canadian or more generally North American universities.

8 The enrolment in literature courses seems to wane for a number of reasons. Lambert lists these reasons as follows: 1) it reflects the general devaluation of humanities on campuses in favor of more applied, career-oriented courses and majors, 2) it is a result of the deterioration of student competency in foreign languages, and 3) it is due to the flowering of alternative courses and concentrations that have a similar education mission but do not require a language competency (1999:33).

Despite much opposition, many pedagogues share the opinion that literature, therefore, is no longer the backbone of language programs, and their essence must now be shared by a number of diverse fields of culture, language pedagogy and linguistics, from an interdisciplinary perspective.
Current Research in L2 Teaching in Canadian Universities:  
The case of Italian

1.0 INTRODUCTION

Within the last three decades, research in second language (L2) teaching has flourished due to the developments in applied linguistics and educational theory.¹ This increase has not been lost in the teaching of Italian as a second language and has manifested itself in the major contributions of the scholars in this field, particularly the Canadians.

This chapter will explore the various studies conducted by Canadian pedagogues that have utilized, regarding Italian, the headway made in methodology and pedagogy. As there does exist an overwhelming collection of studies that deal with a gamut of facets of Italian as an L2, the materials included herein are not exhaustive. The research contained in this examination is centred upon discussing only the endeavours of those scholars whose contribution to the teaching of Italian at the university beginner’s level has been both consistent and exemplary.

From this profession in Canada, progressive and innovative works have brought about gradual and fundamental changes in the teaching theories and methodologies of Italian as an L2. The studies collected herein are considered representative of the general
orientation and tendencies in both the teaching and learning of Italian. The analysis of this research will be presented in the manner outlined below.

The first part, *The Matrix of L2 Research*, will identify three primary influences on the tendencies in Canadian research. *Interlanguage*, the concept of two languages producing an interim language system for the learner, will first be investigated. Then, a review of the *Input Hypothesis* will describe a learner’s natural inclination towards language learning. The final and prevalent movement, *Proficiency*, will unify decades of research in foreign language education.

Secondly, *Theoretical Works* will examine what new movements are directing L2 teaching. The two notions considered are: *Bimodality*, the function of the brain’s two hemisphere’s as it relates to the learning of a new language; and *Conceptual fluency*, which results from a belief that present language learners possess an unnatural quality in their discourse.

In the third part, *Methodologies*—that is, the approaches and techniques efficiently applied in the actualization of L2 teaching theories—will be reviewed. Some examples of these strategies include the Structural-Communicative methodology, puzzleology (gaming-based methodology), and video-based methodology.

*A Word on Vocabulary* will discuss vocabulary and its marginalization in all L2 classrooms. It will demonstrate the necessity of acknowledging that lexical items are not secondary to other components of language, but essential to the complete teaching/learning process.
To conclude, *Summary* will assess the orientation and tendencies of L2 teaching of elementary Italian in Canadian universities, as a result of the research conducted by our scholars.

1.1 **THE MATRIX OF L2 RESEARCH**

Prior to illustrating the research currently under investigation in Canada by Italian foreign language pedagogues, it is imperative to understand how three important concepts, *Interlanguage*, *Input Hypothesis* and *Proficiency*, shaped this research. The first of these influences, *Interlanguage* (based on psycholinguistic research), identifies a language system (produced by each second language learner) that is comprised of discrete characteristics and rules that have been drawn upon both the native language and the target language. Interlanguage is most evident in the initial stages of language and is crucial to the learning process. The next significant approach is *Input Hypothesis*, which claims that language learners have an inclination to find meaning in all signs, using all data available (both linguistic and extra-linguistic). Moreover, L2 learners are capable of understanding input that is beyond their current level of competence, as this is a natural process of acquisition.

*Proficiency*, the decisive movement in foreign language teaching and learning, attempts to unify decades of research by advancing a series of obtainable goals without prescribing practices by which to achieve them. This progress in foreign language education is pragmatic as it equips educators with the heterogeneous collection of those approaches and methodologies deemed successful in past research without subscribing to just one in particular.
Each of these factors will be described in some detail and considered in relation to their advent within foreign language education. To properly discern their effectiveness, criticism of these theories will also be acknowledged.

1.1.1 Interlanguage Theory

The concept of Interlanguage, coined by L. Selinker in 1972, was one of the first major attempts to provide an explanation of L2 acquisition (Ellis 1994:350): the learner creates his/her own representation of the L2, based upon the new data, as it relates to the native language (NL). An interlanguage system, therefore, is derived from this new L2 input within the NL framework. Advancing the propositions posited by R. Lado’s Contrastive Analysis, Selinker recognized a need to investigate this hypothesis in view of linguistic and psychological factors (1983:3). The underlying assumption of Contrastive Analysis, namely that

individuals tend to transfer the forms and meaning, and the distribution of forms and meanings of their native language and culture to the foreign language and culture (Lado 1983:23),

has allowed Contrastive Analysis specialists to “predict and describe the patterns that will cause difficulty in learning and those that will not cause difficulty, by comparing systematically the language and culture to be learned with the native language and culture of the student” (Lado 1983:21).³

These hypotheses, although generally associated with a behaviourist view of language learning and responsible for the principal theoretical basis of audiolingualism (see Stern 1983:160; Selinker 1983:4 for dissenting opinions), provide the backdrop for Selinker’s view that L2 acquisition can be viewed as both
(1) a process of hypothesis testing in which learners create bodies of knowledge from the second language data they have available to them, while at the same time viewing it as (2) a process of utilizing first language knowledge as well as knowledge of other languages known to learners in the creation of a learner language. (1983:7)

More precisely, in (2) above, Selinker introduces the concept of Interlanguage: a language learner receiving input in the target language will undergo a number of mental processes to acquire this new information. If there is difficulty understanding this data, the learner will draw on the pre-existing NL rules he/she has internalized—therefore, if erroneous utterances materialize, these pertain to the L2 trying to be equated to the NL. This interlanguage system becomes even more complex if one considers the number of grammars the learner knows, for, although each grammatical system shares some rules, it also contains some new or revised rules (Ellis 1994:352).

However, this is a controversy that has permeated foreign language pedagogy since its inception. Does a student use/exploit the L1 to learn the new language, or does he/she keep these languages entirely distinct and separate to the L2 through and within the L2 only? The connection between the L1 and the L2 promoted psychological research to advance this concept of interlanguage. The three key questions addressed by Interlanguage theory are identified as: (1) what processes are responsible for interlanguage construction; (2) what is the nature of interlanguage; and (3) what explanation is there for the fact that most learners do not achieve full target language competence? (Ellis1994:350-51)

To address the first question, Selinker (1972:37) identifies five principal cognitive processes responsible for L2 acquisition, together with a brief description:
1. Language transfer
2. Transfer of training
3. Strategies of second language learning
4. Strategies of second language communication
5. Overgeneralization of the target language material

In terms of language transfer, the interlanguage system contains some items and rules that may have been transferred from the learner’s NL. Moreover, there is also a transfer of training, whereby some of the student’s interlanguage system may be a result of the way in which he/she was taught. Strategies 3 and 4 pertain to identifiable approaches to learning the material versus the approach a learner makes use of for communication with native speakers of the L2. Finally, Selinker claims that some interlanguage elements are a result of clear overgeneralization of L2 rules, without retention for exceptions.

This final process introduces a valid distinction in understanding the error patterns of the interlanguage system (Danesi 1988b:27-28). Overgeneralizations, false analogies, and avoidances strategies are just some examples of intralingual errors, that is, a natural consequence of general psychological learning mechanisms. Those based on pre-existing knowledge, or interlingual errors, make up a large portion of the student’s interlanguage system and emanate from knowledge of the learner’s NL. Of course, this schema of errors is not always exclusive—in some instances, an error may occur due to the complex nature of interlanguage, which creates an interaction of the interlingual and intralingual parameters (Danesi 1988b:28).

A response to the second question on the nature of interlanguage has already been addressed above. Cognitive theories of interlanguage postulate that, with the assistance of learning strategies, learners build mental grammars of the L2. These grammars account
for performance similar to the native-speaker grammar—learners draw upon the rules they have constructed to interpret and produce utterances. Interlanguage is said to be systematic because learners behave grammatically, that is, they draw on the rules they have internalized, thereby categorizing these mental grammars are perceived as dynamic and subject to rapid change (Ellis 1984:351).

To respond to the third question on full competence, Selinker advances the notion of fossilization. He defines “fossilizable linguistic phenomena” as those linguistic items, rules and subsystems which speakers of a particular NL will tend to keep in their interlanguage relative to a particular L2, no matter what the age of the learner or amount of explanation and instruction he receives in the L2. This notwithstanding, Danesi contends that these fixed defects, found in the linguistic structures, can be overcome if the teacher focuses on the error patterns which occur more frequently and persistently than others, so as to counteract this danger (1988b:23).

Interlanguage has been criticized as “too fossilized, too idiosyncratic, and does not move reliably through better and better approximations towards target language norms” (Stern 1983:335). However, as a language learning process, the concept of Interlanguage “has captured the imagination of researchers and gave direction to a more specific line of fruitful enquiry” (Stern 1983: 330). For example, Ellis (1985) identified its role in the first macro-stage of four global stages of linguistic development (Omaggio Hadley1993:22):

Stage One: Interlanguage forms resemble those of pidgin languages, with more or less standard word order, regardless of the target language. Parts of sentences are omitted and learners use memorized chunks of discourse in their communication.
Interlanguage has been established as an instrumental factor in understanding the process of learning a target language and continues to reside within current movements, to help discern (via concrete data) how a learner achieves the various stages of language proficiency.6

1.1.2 Input Hypothesis

The psychological debate of nature vs. nurture seems to have culminated in second language pedagogy with S. Krashen’s introduction of the technical terms “learning” in contrast with “acquisition” (Stern 1983:391)—this distinction being evidenced in both first and second languages. Krashen’s global theory of L2 acquisition, based on its similarities with native language learning, comprises the following set of five interrelated hypotheses about the nature of internalizing a target language: the acquisition-learning distinction; the natural order hypothesis; the monitor hypothesis; the input hypothesis; and the affective filter hypothesis. With this theory, Krashen attempts to respond to a crucial rationalistic question—How is language acquired?—and generates one of the principal concepts of the Input hypothesis.

As these hypotheses are interdependent within the framework of his theory, a synopsis of the other four is required (Krashen 1981). The acquisition-learning marking identifies two distinct and independent ways in which adults develop competence in L2 learning: the subconscious and intuitive process of constructing the system of a language, as children do with their first language (acquisition), and the explicit regard to form, rules and language as a process (learning). According to Krashen, fluency is achieved through acquisition, not learning, since too much conscious attention to the form of language hin-
ders performance. Research on L2 acquisition of adults and children has determined a predictable order in the acquisition of grammatical structures (the more difficult forms acquired later in the process), which has lead to the *natural order hypothesis*. The *monitor model* "posits that acquisition and learning are used in very specific ways. Normally, acquisition 'initiates' our utterances in second language and is responsible for our fluency. Learning has only one function, and that is as a Monitor, or editor" (Krashen 1981:16). Only when fluency is established should the Monitor, at an optimal amount, be employed by the learner, since at this point and time in the language learning process: a) there is sufficient time; b) there is a focus on form; and c) the learner knows the rules being applied. The final hypothesis identifies three main categories that allow learners to have success in L2 acquisition: 1) motivation; 2) high self-confidence; and 3) low anxiety.

The detailed focus on *input hypothesis* will reflect a concept that is intuitively known by L2 teachers, while at the same time strengthening an awareness of it. Input Hypothesis argues that "we acquire language by 'going for meaning' first, and, as a result, we acquire structure!" (Krashen 1981:21). He recognizes the Input Hypothesis to be one of the true causative variables in second language fluency, as it is dependent upon the amount of *comprehensible input* the acquirer receives and understands (Krashen 1981:9).

This hypothesis asserts that a "condition for language acquisition to occur is that the acquirer *understand* (via hearing or reading) input language that contains a structure a bit beyond his or her current level of competence [...] If an acquirer is at stage or level *i*, the input he or she understands should contain *i+1", with the definition of *understand* as the focus on the meaning not the form of the message (Krashen 1981:21-22). Hence, the
Input Hypothesis relates to acquisition, not learning, and attempts to answer the above question by stating that we acquire by understanding language that contains structure a bit beyond our current level of competence (i+1). In achieving this superior level, the type of input is contingent upon the approach used to teach the second language, as illustrated by Figure 1.1 below. Here, Input Hypothesis helps explain the results of applied research, comparing methods as to their effectiveness at developing communication skills.

<table>
<thead>
<tr>
<th>Theory/Approach</th>
<th>Types of Input</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Grammar-Translation</em></td>
<td>Collection of rules to be learned and applied</td>
</tr>
<tr>
<td><em>Cognitive Code</em></td>
<td>Structural and lexical items to be transformed into verbal habits through behaviouristic stimulus response procedures</td>
</tr>
<tr>
<td>Audiolingual Method</td>
<td>Concepts like functions, situations, context, nonverbal codes, text and genre, etc., have transformed the initial discrete-item type input to more holistic-type data preoccupied with communication</td>
</tr>
<tr>
<td>Communicative Approach</td>
<td></td>
</tr>
</tbody>
</table>

Figure 1.1: Types of Input (summary of Coonan LoManna 1994:15)

Clearly, any input introduced in the formal grammatical syllabus, deals strictly with learning as opposed to acquisition. Thus, this type of input really does not achieve the end sought by Krashen's theory. He presents three arguments against a syllabus based on learning firmly grounded in the Input Hypothesis. First and foremost, in a "grammar class" all students may not be at the same stage (for example, the concept of the present tense wherein there is a L2 question, Cosa fa?, stresses a distinction of the simple present vs. the present progressive). The "structure of the day" may not be i+1 for many of
the students. With natural communicative input, on the other hand, some i+1 or other will be provided for everyone. Second, with a grammatical syllabus, each structure is presented only once. If a student does not grasp it, is absent, is not paying attention, or there simply is not enough practice (input), the student may have to wait until the subsequent year, when all structures are reviewed. On the other hand, roughly tuned comprehensible input allows for a natural review. Finally, this type of syllabus, and the resulting grammatical focus, places serious constraints on what can be discussed. Too often, it is difficult, if not impossible, to discuss or read anything of real interest if our underlying motive is to practice a particular structure. In other words, a grammatical focus will usually prevent real communication using the second language (Krashen 1981:25-26).

Conversely, according to Krashen, the most successful input that leads to acquisition emerges with communicative approaches, where the i+1 is achieved with the help of context or extra-linguistic information. Observing these criteria, the teaching of culture becomes implicit with the consistent use of authentic materials (ranging from items as simple as props, to those more elaborate as music and videos) in which the learner may obtain, via non-linguistic cues, a firmer understanding of the target language. As described in Figure 1.1 above, a more encyclopaedic notion of language inextricably tied to culture, invigorated by movements in the fields of psychology and sociology, provides an optimal calibre of input. Therefore, the governing factors within the classroom for such input are that it be: a) comprehensible, b) interesting and relevant, c) not grammatically sequenced, d) provided in sufficient quantity to supply i+1, and e) delivered in an environment where students are “off the defensive” (Krashen 1982:127). Complying with these requirements will ultimately lead to fluency—that is, the ability to communicate.
The evidence presented to support the Input Hypothesis is strongly based upon the "caretaker speech" in first language acquisition in children, and how this is germane in the L2 acquisition process with the use of simplified codes. From this research, roughly tuned speech—where the L2 is practiced by language learners, notwithstanding grammatical inaccuracies and perhaps first language interference—is acceptable even within the classroom, as this setting is invaluable for beginners who, at their early stages, cannot easily realize input from the informal environment. Such language learners have no external sources of data from anyone other than the language teacher, or possess extremely low communicative development, and therefore cannot process information from the outside world. Input here is literally reduced by the teacher to digestible pieces, and aided greatly by extralinguistic features to ensure comprehension.

Unquestionably, the issue of whether the Input Hypothesis effectively provides the solutions to L2 competence is invariably polemic. One challenge to the Input Hypothesis is the vagueness of comprehensible input—without a clear definition such a theory cannot be proven. However, Krashen’s theory has had a strong influence on thinking in the field of L2 teaching and learning, spurring research and alternative perspectives (Brown 1991), which will be evidenced by the current methodologies researched and implemented in Italian L2 curricula.

1.1.3 Proficiency

The unifying principle and the organizing principle are synonymous with proficiency, which has become the key to foreign language educator’s quest for the treasure that, for decades, has been lost in theories and methodologies. Proficiency has provided a balance
for the pendulum that so frequently swings; a common ground to apparent dichotomies, as educators are no longer focusing primarily on the polarities that have persistently troubled FL education—i.e., language vs. acquisition, target language vs. native language, performance vs. competence. This movement has provided relief to the field as its focus is that of integrating these pairs of complementary language acquisition traits, recognizing their inherent value on the entire L2 perspective.

Proficiency is a continuum, with isolated linguistic items at one end and individualistic language samples at the other, with a variety of combinations in between, their number limited only by the number of people using the language and kinds of environments in which they operate (James 1985:2). As a response to the escalating debates of the previous thirty years, wherein movements accelerated from a century of the grammar translation method to communicative approaches (with the direct method, audiolingualism, affective approaches and the natural method in between), the 1980s envisioned a new perspective to foreign language education. Rather than prescribe another “best method”, the profession opted to “examine and promote the notion of a common metric for measuring and describing foreign language abilities (Freed 1989:53)." By so doing, proficiency was the first movement to be founded not on methodologies, approaches and techniques but on a philosophy of student outcomes. This signifies that proficiency is neither a theory nor a method but a goal of language programs, the means by which to achieve this goal is an eclectic selection from a rich myriad of successful resources and tools that diffuse all the theories, methods and approaches that have so enriched, incited and promoted foreign language education. In support of this pedagogical eclecticism, J. Bragger claims:
A unique feature of the proficiency orientation is that it helps us to establish our goals and therefore gives us criteria by which to choose our techniques and materials. It does not force us into one approach that may or may not be suitable considering the many variables inherent in any classroom situation. (1986:13)

Due to its eclectic nature, proficiency has provided “a relatively rare sense of unity among many (though not all) language educators” (Freed 1989:50), thereby engendering the publication of the ACTFL guidelines. This description of acquiring and learning language provides a framework to be used to describe and measure competence in a language, with a focus on the four basic skills (reading, writing, listening and speaking). The levels of competence first classify a learner as Novice, Intermediate or Superior, then a subsequent distinction is made of his/her ability within each level at a micro-stage either Low or Mid or High. For each proficiency level, the “Functional Trisection” advances further standards, comprising three criteria—function, content/context, and accuracy—for language use and viewed as a global assessment. The speech or writing act is a comprehensive whole based on the learner being able to i) accomplish a task linguistically (function); ii) describe the setting in which these functions are carried out (content/context); and iii) use the proper degree of correctness (accuracy) in grammar, pronunciation, intonation, syntax. Each of the above criteria advances to a higher level as the learner moves up the proficiency scale (Omaggio Hadley 1993; Bragger 1986). To achieve proficiency at a certain level as measured by the guidelines, it is important to bear in mind that proficiency is:

the outcome of language learning. It is not a method. It is not a set of materials. It is not a set of classroom techniques. It is not a battery of tests. It is not a psychological model in and of itself. It represents all of these aspects without diminishing the value that each contributes. (James 1985:3)
In this regard, putting proficiency in practice is feasible because "serious and beneficial changes have already taken place in curriculum design, teacher behaviour, classroom strategies, materials (both commercial and "homemade"), and testing" (Bragger 1986:11). The classroom environment, as outlined by Omaggio Hadley's five hypotheses (1993:79-88), should provide opportunities for: 1) practice of the target language in a range of "real" contexts; 2) practice carrying out a range of function tasks; 3) development for accuracy to be encouraged; 4) responsive instruction to the affective, cognitive, and learning styles of the students, taking into account their different personalities and preferences; and 5) the promotion of cultural sensitivity with an ultimate goal to live harmoniously with the target culture. Omaggio Hadley also stresses that the four corollaries, which underlie the first hypothesis, have encouraged the development of materials for the proficiency-oriented classroom. These range from the lesson plan and the textbook to ancillary materials (Bragger 1985:95-113), and will be level-specific as to the Functional Trisection described above. Ultimately, proficiency entails that these resources provide real language situation with an aim towards sensible communication, and they allow ample opportunity for students to express their own opinions both with controlled and creative activities.

The nature of proficiency, due to its designation of levels without its regulation of how to achieve those levels, has found itself with many interpretations. Proficiency, in its traditional form, is viewed as a fourfold concept, comprising the four skills: reading, writing, listening, and speaking. However, H.H. Stern's summary (1983:356) gives us an overview of some other significant interpretations. A single concept of proficiency accounts for only linguistic competence, concerning itself mostly with Interlanguage studies.
and error analyses. A *twofold concept* takes on the traditional dichotomy of linguistic versus communicative competence. The *threelfold concept* responds not only to grammatical competence and to sociolinguistic aspects of language, but includes also strategic competence. Finally, *multiple categories* relate the four skills to three or more linguistic categories (phonology, orthography, lexicon and grammar). Stern contends that most language tests and rating scales imply a *fourfold* or *multiple* conceptualization of proficiency.

Limitations, omissions and controversies are inherent in foreign language education. Herein too lie some criticisms of proficiency. These "objections span a continuum of criticism, including claims of being antihumanistic, behaviouristic, teacher- and test-centered, lacking in validity and presenting narrowly conceived views of communicative language use" (Freed 1989:54). Moreover, the guidelines have been severely criticized for i) failing to acknowledge adequately the underlying notion of communicative competence; and ii) being too linear in form, focusing on discrete functions or grammatical tasks (Omaggio Hadley 1993:29-32; Freed 1989:55).

The proficiency movement has given us the opportunity to determine the definitive objective of a language program and provides us with the flexibility to select from a wealth of proven methods, approaches and techniques to realize this goal. As proficiency is, relatively speaking, a new movement, "a great deal of research still remains to be done, so that it remains flexible enough to shifts in perceptions and concepts as new findings become available" (Bragger 1986:12). A general acceptance by the profession of eclecticism, which now permeates L2 learning and teaching theories, enriches the perpetual dialogue in foreign language education.
1.2 **Theoretical Works**

The consensus on second languages regards their didactic focus—teaching the language and not teaching about the language (Di Carlo 1994:465). The history of L2 in the classroom has demonstrated how this shift occurred, paralleling the shift in theories fashioned by psychology and linguistics.\(^\text{18}\)

The reform movement was the first shift away from the traditional grammar translation method and engineered the concept of language as a scientific-designed system (Sbrocchi and Danesi 1994). This departure from language tradition gave birth to a profusion of methods, all of which were deeply entrenched in scientific mindsets, as in the direct method\(^\text{19}\) and the audiolingual method.\(^\text{20}\) The audiolingual method brought the reform movement to an end due to the understanding for the first time that the problem was not located in the pedagogical *script* but in the method itself (Sbrocchi and Danesi 1994). This conclusion consented to the development of a separate identity and independent research agenda for L2 teaching and learning (Sbrocchi and Danesi 1994).

The idea of language as communication as opposed to structure was developed in the social sciences in the 1970s. Representative of this trend is Hymes, who stressed the importance of speech acts as communication strategies required to carry out oral interaction (Hymes 1972:278). This theory postulates that the development of the student’s ability to use language in communicative functions will lead to a spontaneous acquisition of grammatical competence. The outcome of L2 teaching is derived directly from communicative experiences (Danesi 1988a:53). The foundation of this method stresses “doing” over “knowing,” which in turn aids in the development of a decided level of proficiency.\(^\text{21}\)
Thus, proficiency has become the key to the current theories advanced by Italian L2 educators and has removed the focus from "the object of study itself (i.e., the target language) to [...] the learner" (Danesi and Mollica 1988:76) and his/her ability to interact with that language. The learner attains proficiency in the language when he/she has mastered the forms and meanings of the language, and moreover is able to communicate and be creative with the language (Stern 1983:346). The theories of Bimodality—an attempt to understand the neurological processes involved in achieving proficiency—and Conceptual fluency, also germane in attaining native-like proficiency, have promoted the multiple categories interpretation of proficiency in Italian.

1.2.1 Bimodality

The impact of neuroscience on language learning has established, as a fact, that "language learning is a multi-dimensional process that requires an equally versatile and multi-faceted pedagogical response" (Danesi 1987:379). Given the nature of the cerebral learning system—that is, the two hemispheres of the brain being specialized according to function—the only viable teaching approach is one which caters in a complementary fashion to the student's global language processing (Cicogna and Nessel 1993).

The research and advances of neurophysiology have habitually affected language pedagogy, with the last two decades cultivating bimodality to a greater degree and exhibiting its most prosperous offerings. At the end of the 19th century, the designation of the left hemisphere as major or dominant and the right as weak or minor caused teaching methods to be unimodal, i.e., to concentrate on the structural form of language (Danesi 1988b). The pedagogical implications of this signified a tendency to neglect those fea-
tures associated with the right hemisphere (usually the creative/artistic qualities). Further research continued to strengthen the views that the left hemisphere was programmed for form and the right controlled content, in that it deciphered new stimuli in an efficient manner (Danesi 1988c). Therefore, the methods that pursued grammatical linguistic competence only exercised the left hemisphere actively.

The perceptual modalities associated with each hemisphere in language learning tasks have demonstrated the right hemisphere not to be weak, as early education specialists had initially determined, but very much involved with the learning of L2. The complementary functions of the brain’s hemispheres make it obvious that the right is very active in verbal processing (Danesi 1987). The complementary modal functions (Danesi 1988c) are reported as follows:

<table>
<thead>
<tr>
<th><strong>L-mode features</strong></th>
<th><strong>R-mode features</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- understands formal relations among parts of sentence</td>
<td>- determines sentence implication</td>
</tr>
<tr>
<td>- links syntax and semantic elements</td>
<td>- determines figurative meaning</td>
</tr>
<tr>
<td>- determines sentence implications and identification of errors</td>
<td>- understands humour</td>
</tr>
<tr>
<td>- controls motor functions of speech</td>
<td>- processes most prosodic phenomena</td>
</tr>
</tbody>
</table>

**FIGURE 1.2: Features Attributed to Left and Right Hemispheres**

The significance of research of this calibre is reflected in its practical application in the L2 class. This “neuroscientific evidence suggests at least two ‘instructional-design principles’ for second language teaching generally: the modal directionality principle and
the modal focusing principle" (Mollica and Danesi 1998:208). The first principle claims that 1) experiential forms of tutoring belong to the initial learning stages, and 2) teaching should move progressively towards a more formal, analytical style in the later stages. This signifies that at first the experiential plane is activated (the R-mode), then new input flows to the analytical (the L-mode), as was generally the case with the inductive principle (Mollica and Danesi 1998:209). However, the principle of modal directionality should be utilized only with new input, so that foreign language learners may experience a new structure or concept before shifting to the formal explanation as to why it is so. Modal focusing stresses the fact that, at some time during the learning process, the student may need to concentrate on one mode or the other to digest new data, reinforce acquired structures or vocabulary, or simply think of what to say. “True acquisition can be said to occur when the students’ attempts at discourse formulation can be seen to enlist both modes in a cooperative way” (Mollica and Danesi 1998:210).

This psychological reality of language learning calls for a ‘whole’ brain model (Morando 1992), and its main pedagogical principles,23 which have been discerned to be contextualization, visualization, diversification and personalization (Danesi 1987; Cicogna and Nuessel 1993; Morando 1992).

Contextualization refers to the establishment of an environment in which a particular activity may be situated (Cicogna and Nuessel 1993). This means that the “students are frequently involved in thinking about what the target language is about, even when the specified purpose of some instructional strategy or classroom exercise is the manipulation of structure” (Danesi 1987:378). An example in verb conjugation and the differentiation of verb tense given by Danesi (1987) that promotes contextualization is the
inclusion of a logical nexus in the sentence so that the exercises do not occur in isolation (i.e., only the L-mode is activated). By utilizing a nexus, the R-mode feature is triggered, and the student focuses simultaneously on structural principle and situational context (in choosing the correct verb form). The overall effect of contextualization allows the teacher to deal with grammar as a ‘process’ rather than a meaningless form.

*Visualization* implies the incorporation of a wide variety of visual materials, from advertisements to gestures to video in the L2 classroom. Since visualization stimulates other senses, it enhances global comprehension—it allows the student to associate the written material, the L-mode *text* with the visual stimuli, the R-mode *context*.

The diversification principle refers to the widespread practice of implementing various classroom procedures in reaching some learning objective. Instead of performing the usual L-mode mechanical techniques that were traditionally used in the learning of language items, tasks that thrive on R-mode functions and include problem-solving (puzzles, games) and figurative language were implemented. Figurative language is perhaps the most ideal example of an aspect of language that requires the processing of data to be complementary. The neurological flow is initialized in the left hemisphere and subsequently flows to the right hemisphere, whereby the metaphor or expression is assessed to determine its figurative meaning.

The final principle, *personalization*, is the direct inclusion of students as active participants and equal partners in the interactional task of the L2 classroom. Exploiting the affect (a right hemisphere function) dimension in learning meets the students’ needs in the L2 and allows for a greater appreciation of it (Danesi 1987).
The consolidation of these principles would effectively enhance the learning of the language, as they integrate both structure and communication, and thus educate both hemispheres at the same time. Moreover, this theory is learner-centered because language is a "mode of human interactive behaviour that unfolds in terms of enactment of ego-centered agendas, goals and affective states" (Danesi 1994b:481). It is evident that these principles take into account the conscious learning of the language as well as its natural acquisition.

In an attempt to substantiate the claims of *neuropedagogy*, two studies have been conducted specifically in Italian at the University of Toronto. The first, by Danesi and Mollica (1988), was a comparison study of the measurable learning outcomes of teaching in a bimodal fashion, employing techniques suggested by the principles, and in a L-mode dominant manner and a R-mode dominant manner. The "very rapid assessment" sought the viability of pursuing bimodality, and revealed that, with the three groups as distinguished above, the bimodal group equalled both the L-mode and R-mode groups in their respective strengths and was the far superior group in regard to general proficiency and creativity. Due to the possible controversies regarding techniques that may be questionably bimodal, Danesi examined the issue of how psychologically meaningful it was to label technique X as right-hemispheric and Y as left-hemispheric (1991). The method used was Lateral Eye Movement (LEM), which is based on the premise that in most (right-handed) people the activation of left-hemispheric functions causes the eyes to shift their glance to the right. This quick assessment of the bimodal classifications of techniques resulted in the LEM findings that did not contradict the techniques used in the Danesi and Mollica study. The interpretations reached by the previous study demonstrate, to some
degree, the potentiality of success with the integration of the pedagogical principles of bimodality.

The final word given in both studies endorses the incorporation of the general principles with a reminder that as "bimodality does not dictate any specific instructional routine or style, it can be adapted into any textbook, regardless of emphasis" (Danesi and Mollica 1988:87). This theory is compatible with the notion of proficiency in that is it a multifaceted concept that adapts to all methodologies, approaches and techniques. Bimodality strives to explain how new language information is processed, and offers insight as to how learners progress from one level of proficiency to the next, the flow of data shifting from left- to right- hemispheres, eventually leading to balanced, whole brain functions as the learner becomes more proficient.

1.2.2 Conceptual fluency

Ogni insegnante sa intuitivamente che un cosiddetto «corso di lingua» non deve solo impartire abilità grammaticale e comunicative, ma anche, e soprattutto, una capacità espressiva globale che permetterà al discente di controllare il nuovo codice linguistico-comunicativo in modo autonomo [...] Gli insegnanti sono ben coscienti del fatto che anche una forma rudimentale di proficiency non è impartibile nell'ottica formativo tradizionale costituito dalla sequenze «dialogo-grammatica-esercizi» e che, appunto per questo, tale formato deve essere o ampliato o ridimensionato in modo da rispecchiare i modi in cui l'intero codice verbale viene usato dai parlanti autoctoni per il pensiero e per i progetti d'azione quotidiani. Sanno, in poche parole, che la vera competenza verbale sta nell'abilità di convertire concetti in parole. (Danesi 1997:10)

The most common concepts of any language are forged via metaphor and the greatest challenge in foreign language education is how to make these accessible and natural to the foreign language learner. The discussion of conceptual fluency has been broached due
to a need to explain a certain unnaturalness in the speech produced by a student of Italian (a non-native level of proficiency) notwithstanding the various methods and approaches applied to the L2 classroom. The notion of conceptual fluency, proposed by Danesi (1994d), reflects or encodes concepts on the basis of metaphorical reasoning.²⁷ Danesi (1991 and 1994d) has often noted that textbook literalness cannot be explained in strictly grammatical and/or communicative terms. This perennial observation of all language teachers requires a solution above and beyond theories advanced on language learning, thus the development of metaphorical competence. If students of Italian are exposed to metaphorical structures (i.e., non-literal expressions and idioms) in tandem with grammatical and formalized communicative structures, Danesi believes that the learner will be furnished with a fundamental quality of native-speaker competence (1994d), since metaphors are closely linked to the ways in which a culture organizes its world conceptually (Danesi 1991:190). In this regard, the discussion of the Input hypothesis may be extended to metaphorical competence, where the input is conceptually comprehensible and builds off the existing, acquired Italian conceptual system. If the student of Italian were exposed to these concepts systematically at the same i+1 rate, he/she would have greater access to the target conceptual system (Russo 1998:9).

All intangible objects belong to conceptual domains (Danesi 1994d; Maiguashca 1991). In her research, Maiguashca has established schemas of Italian metaphors, with principal metaphorical concept encompassing the domain, as had Lakoff and Johnson. In essence this classification illustrates the feasibility of synthesizing the L2 syllabus to teach metaphors, according to conceptual domains (Maiguashca 1991:252). The domains already established by Maiguashca include zoomorphic and anthropomorphic metaphors.
The image-schemata that encompasses zoomorphic metaphors is *L'uomo è un animale*, which links humans to animals with expressions like *Che bestia che sei! Quel tipo è proprio una volpe* (1991:253). As regards the domain of anthropomorphic metaphors, the image-schemata is *Le cose sono persone*. The personification of inanimate objects can be further classified as follows: humans projecting their physical image on objects, as in *la faccia della luna, and i piedi della montagna;* humans assigning both physical and psychological qualities to objects, for example *la foresta vergine and una terra avara di frutti;* and humans literally bringing to life, or humanizing objects by making them the subject of a verb phrase, as in *il sole nasce e muore ogni giorno, i fatti parlano da soli and le foglie sussurravano al vento* (1991:253-5).

Metaphors are “a psychological prerequisite for language” that allow us to “select from our sensations those meaningful stimuli that the mind then converts into images” (Danesi 1994b:11). This entails a learning flow from which the learner perceives the concrete image of the metaphor and then transposes it to the imaginative and mental image. Via metaphor, the student can *create* new realities totally within the confines of mental space. Metaphors are the products of *fantasia.*

Conceptual fluency, due to the classification of image-schemata, can produce a potential conceptually-based syllabus, organized as “an identification and cataloguing of *vehicles* that underlie specific *topics,* together with the grammatical/communicative categories that reflect them” (Danesi 1994d:459). The advantage of a syllabus based on conceptual fluency is its attempt to generate the ideal models to cognitively reshape the information of the L2. It connects the verbal categories to be learned with their related conceptual domains (Danesi 1994d) and each didactic unit is composed of a series of exer-
cises of various types that require students to operate in the particular conceptual domain (Maiguashca 1991:256). The students can be further involved in the application of metaphors in each unit by determining which context-appropriateness features associated with lexical fields are feasible; using metaphorical materials in strategic-instrumental ways, according to the appropriate lexical and structural features; and using their fantasia to create metaphorically appropriate utterances (Danesi and D’Alfonso 1989:16).

Metaphors can no longer be omitted from the L2 classroom because metaphorical thinking is a dominant and ever-present strategy in discourse where instead literal thinking constitutes a special, limited case of communicative behaviour. Metaphors cannot be characterized as figures of speech because they are in reality figures of thought that extend discourse and generate potential worlds. The research conducted by both Danesi and Maiguashca demonstrates the viability of teaching metaphors in Italian.

Conceptual fluency, Danesi advises, is meant to be a target for consideration and research (1994d:462). The additional work being conducted on this aspect of language learning, although not directly designating itself as such, is humour and critical thinking. The contributions of Jana Vizmuller-Zocco demonstrate how both humour and critical thinking are synthesized in the learner’s conceptual background, and this may render him/her incapable of appreciating a joke or skilfully thinking in the L2. The latter entails the student to suspend one’s belief while reading/ analyzing/ listening to any piece of information in the L2 (1992:130). This suspension of belief allows the learner to disassociate him/herself from the native frame of reference and look for understanding in the cultural baggage of the L2. Clearly, critical thinking is mandatory in developing conceptual fluency, as it stimulates the use of the L2 for more creative and cognitive exercises. It
the foundation and justification of humour in the classroom. Humour is associated with an incongruity (1992:133). If the learner is confronted with an anomaly (usually in the form of a punch line or a cartoon), he/she will be motivated to resolve it by entering the “storehouse of information” that has been acquired in the L2 (1992:133). The incorporation of critical thinking skills and humour in the Italian classroom, as always, must be in accordance with cognitive demands (i.e., the resources available to the learner).

Conceptual fluency, which may include critical thinking skills and humour, is essential in order to elevate the learner’s proficiency level. Here proficiency is not a single concept that can be investigated solely by errors grounded in the learner’s interlanguage. The key to conceptual fluency necessitates a higher level of input—students should be able to comprehend information that does not rely exclusively on grammatical competence. Effectively communicating this sociocultural aspect of semantic-phenomenon has undoubtedly influenced L2 education.

1.3 Methodologies

The practical application of methodology as a “descrizione e valutazione empirica dei vari metodi” (Danesi 1988a:10) occurs in the form of techniques and approaches. In the past, this was constituted by grammars and readers but now has been expanded to include videos and computers. The methodologies presently available to Italian L2 teaching theories are generally based on various authentic materials, as these are perceived to be a reflection not only of the language but also of the intrinsic component of language—culture. Authentic materials are considered genuine artifacts of the language and may occur in a host of forms.
The justification of applying various approaches and techniques simultaneously in the Italian L2 classroom is to strengthen and enrich the base program (Maiguashca, Lettieri and Colussi Arthur 1992:278). These methodologies will ultimately lead to the overall goal of the program, which is to achieve a certain level of proficiency. All techniques must logically adhere to the level of the language learner and be complemented by an approach, whether it be a rigid framework, or an eclectic and flexible curriculum. These adjuncts are to provide challenging yet comprehensible input (receptive skills) that, in turn, will activate the productive skills, since reading, listening, writing and speaking are global (i.e., whole brain/bimodal), inseparable phenomenon.

1.3.1 Structural-Communicative: A methodology in progress

The Structural-Communicative approach (Maiguashca, Lettieri, Colussi Arthur and Urbancic 1988) proposed a possible solution to the dilemma of how to strike a balance between “teaching grammar” and “teaching to communicate”. Although Structural-Communicative did not directly relate its methodology to the theory of bimodality, the integrated approach it advances is completely in-line with the research and findings of this theory of language learning (Danesi 1987).

This Structural-Communicative methodology succeeds in its attempt to reconcile and combine the two aspects of language and integrate them into a coherent whole. Under the aegis of this approach, language is not only a grammatical system and a set of habits acquired through stimulus-response exercises, but also an action that takes part in a sociocultural context, the ultimate goal of which is both formal accuracy and social appropriateness (Maiguashca et al. 1988).
The syllabus of Structural-Communicative is based on discrete points of grammar, broken down and arranged formally but with each point of grammar and each linguistic structure organized communicatively. The syllabus is divided into units, the focus of which is introduced to the students in a functional manner, prepared for three distinct areas: the presentation stage, language practice and the *lettura* and *dialogo*.

At the presentation stage, the structure of language is learned inductively and the students intuit the rules of the language by using them communicatively. A question-answer session introduces the language item to the students unknowingly, and instigates an unwitting learning of the language item. As the students are immediately “activated” in Italian in this stage, the succeeding area of attention takes a central position in this methodology. Beyond the structural drills that have been substantially modified to be less mechanical and more task-oriented, the language practice of Italian includes more communicative activities. These learner-centered activities involve meaningful interaction among students, and the role of the teacher has been reduced to a secondary one—that of an adjunct. The onus falls on the students.

The culmination of these preceding stages is the *lettura* and *dialogo*, which conclude the unit. As the language item has been learned, students can more readily grasp the language in action. The main function of the *lettura* is to supply students with the socio-cultural background to the dialogues that follow. This ensures the students recognize that language is “entrenched in social settings” and does not occur solely in grammars. The *dialogo* then, maintaining its functional responsibility, presents a meaningful exchange in Italian. Yet this approach, specifically because it wishes to be an accurate reflection of the
language in its natural setting, offers more than one dialogue. The variations in the *dialoghi* "are meant to reflect different social, cultural, and situational features."\textsuperscript{35}

The issues dealt with in this integrated Structural-Communicative approach have been effective in regards to the structuring of syllabi, and in finding a balance within a plethora of methods and techniques. Its presentation of materials and alternative suggestions offers a more authentic view of the language, thus facilitating communication in real-life scenarios.

1.3.2 *Puzzleology*

The prevalent notion is that a methodology based on games and problem-solving activities help students work and learn effectively, since "gli studenti imparano meglio quando hanno maggiori motivi di interesse" (Danesi 1988a:146). In the Italian L2 classroom, this technique has been integrated as a format to review and reinforce grammar, vocabulary and communication skills (Danesi and Mollica 1994). These multi-purpose activities serve both as specific discrete point learning tasks and more interactive ones as they easily adapt to the development of both linguistic and communicative competence, and act as an integrated language learning process. "From a purely research and learning theory perspective, the general indication would seem to be that the basis for using puzzleological techniques to complement, supplement or even completely shape the L2 teaching process is psychologically sound" (Danesi and Mollica 1994:13-4).

Puzzleological activities in the Italian L2 classroom tend to be supplementary in nature, the focus of which is to stimulate intralinguistic thought (Danesi 1988a:147). Game-playing and problem-solving activities require the learner to tap his/her natural
creative tendency and apply it to the L2. By channelling this creativity to a specific goal, the learner is being forced to explore alternative and innovative methods of employing the language in these types of activities.

Research into this technique has identified distinct types of language teaching puzzles and games, and has established a typology of puzzleological techniques (Danesi and Mollica 1994:14-19), as in Figure 1.3. The examples of puzzle types given are only a selection of the numerous possibilities.

<table>
<thead>
<tr>
<th>Types</th>
<th>Focus</th>
</tr>
</thead>
</table>
| Form-based (to strengthen grammatical structures) | • Word searches  
• Crosswords  
• Anagrams  
• Cryptogram  
• Tic-tac-toe  
• Review, control and reinforce grammatical competence  
• Acquire and maintain vocabulary  
• Word-recognition, syntactic and morphological reinforcement  
• Lexico-semantic fields to learn vocabulary |
| Meaning-based (to foster global comprehension) | • Logical puzzles  
• Legal cases  
• Sequencing of Dialogues  
• Comprehension skills (i.e., critical thinking) permit deductions to be reached and judgments to be promoted |
| Communication-based (to view problem-solving in an interactional setting) | • Charades  
• Family Feud  
• Bingo  
• Questions and Answers  
• Builders of comprehension and stimulators of oral participation. |

These versatile exercises, alongside with other kinds of practice and reinforcement techniques, play an important role in language learning. The guidelines suggested for
puzzleological activities include their joint use with other techniques within a broader methodological and curricular framework.

1.3.3 Video-based methodology

In a project designed to assess the validity of an integrated methodology that fused video with problem-solving techniques Bancheri and Lettieri (1993) combined a gaming-based methodology with a video-based methodology. Games in this research, are aimed at replacing the monotony of drills and exercises and at adding variety and fun to the Italian L2 classroom routine (323).

The incorporation of video as part of this integrated approach is invaluable. Video "per la sua spettacolarità e la sua diversità di ritmo, desta nell’allievo […] maggior attenzione e interesse" (Lettieri and Bancheri 1992:214). The interest and motivational factors are omnipresent in video because it stimulates the most receptive sense—that of sight—which, in turn, effects the skills of listening and speaking simultaneously. Visual content helps to communicate meaning because of the impact of pictorial impressions (Lettieri, Pugliese and Iocco 1991), strengthening Krashen’s Input Hypothesis postulate. The input of video is invaluable because it promotes cultural awareness (Danesi 1988a) by creating an Italian language milieu within the L2 classroom.

This learner-centered medium invokes all the perceptual senses and allows the student to experience the L2 linguistically, culturally and visually. The realism of video cannot be reproduced by any other methodology since authentic L2 materials, such as news broadcasts, films, documentaries and even commercials, supply the comprehensible
input. The various sources of videotexts provide the learner with exposure to Italian in various discourse contexts.

Canadian scholars have been instrumental in the implementation of a video-based methodology in the Italian L2 classroom. The process of applying video in the L2 classroom takes its form in specific activities before, during and after viewing the video. The premise of this program is to constructively apply video as linguistic and communicative input that actively involves the L2 learner. This design of this program (Lettieri, Pugliese and Iocco 1991) is divided into five steps, outlined below.

*Previewing* introduces, via the instructor, the cultural content of the video, identifies linguistic notions and discusses new vocabulary and expressions. At the viewing stage, the students watch the tape uninterrupted and take notes for the preparation of a general summary. *Decoding* requires more interaction of the students and the teacher with the purpose of identifying and interpreting the program. More viewing is permitted and special focus can be given to obscure episodes of the program. The teacher guides but never dominates the class. The *testing comprehension* stage evaluates the learner’s comprehension of the videotext. This is achieved with tests of a traditional style (i.e., content-questions and oral/written summaries). Verification occurs through the use of games and problem-solving activities (mostly of a form-based type). *Application*, at the conclusion, encourages students to use the language items encountered to express their own opinions on the videotext and to critically evaluate its issues. Communication-based games, including role-playing, may also be introduced at the application stage of this program.

The participatory feature of this video-based methodology, especially if combined with a gaming-based methodology, enhances the students’ receptive and productive skills
and emphasizes the task rather than the language structure (Bancheri and Lettieri 1993:323). The end result of the research conducted maintains that language is a vehicle, not just a subject to study (Di Carlo 1994:481).

1.3.4 Computer-Assisted Language Learning (CALL)

The introduction of the computer to the L2 classroom has caused an overwhelming reaction in both instructors and students alike. Initially, the mechanical handling and expedient processing of information labelled the computer ideal for “la routine dei drills e [...] può essere utilmente impiegato come esaminatore” (Danesi and Ianucci 1989:35). The faculty of the computer to be employed as a grammar text frees class time for more communicative-oriented exercises.

The research presently conducted in the incorporation of CALL in the Italian L2 class is far superior to the incorporation of word processors, databanks and restrictive authoring-programs. Current computer software programmed by Canadian scholars encompasses all aspects of L2 learning, including speaking and writing skills. This medium is capable of incorporating the key ingredients of effective L2 learning, i.e., authentic materials, integrated approaches and individual attention to the needs of the student. Thus, the success of these programs is due to their highly learner-centered environment.

Bancheri has been instrumental in the research and development of Italian CALL projects as he has created programs that fully complement L2 teaching and learning theories. All of these programs (authored in Mac Hypertext) include a broad range of techniques and approaches, and certain projects also contain multimedia, which enhances their quality and interest factors. Italian Hypergrammar (Mac and Windows platform)
deals with morphology, syntax and other grammatical structures and is capable of error detection and analysis. As well, these programs have been developed with the additional features of individual instruction and grammar cards, translation and recording buttons and scoring capabilities. **Italian Interactive Dialogues** (which comprises a) Italian Interactive Dialogues: Culture Study; b) Italian Interactive Dialogues: Vocabulary Study; c) Italian Interactive Dialogues: Dialogues Study), designed to tutor in semantic fields, incorporates authentic Italian materials from movies, videos, etc., into the lesson, which allows the student to draw upon, to some extent, genuine linguistic and cultural experiences. The interaction that this program is capable of generating is truly beneficial to the L2 learner, as its comprehensive approach favours structural exercises as well as role-playing, character identification and games.

**Multimedia Interactive Games** also include authentic materials but with the aim of enhancing problem-solving skills while increasing the enjoyment factor. The purpose of these games is to build vocabulary, improve sentence structure and reconstruct dialogues. A gaming-based methodology in CALL, similar to the use of games in a video-based methodology, constitutes effective learning. **Multimedia Interactive Dictation** does not only emphasize the development of writing skills but on comprehension and speaking skills as well. As it is complemented by authentic materials, the learner’s focus expands beyond the text to grasp the information offered through the medium. The student can make corrections, record his/her responses and listen to his/her voice in a new dialogue. Most recently, the following testing modules have been completed: 1) an **Italian Placement Test** and 2) an **Italian Assessment Test** (with composition).
The encounter of the L2 and the learner in the Italian computer-assisted classroom is prevailing. The various techniques presented through CALL programs, as noted by Bancheri’s achievements, are infinite, as A. Urbancic and J. Gordon (1993) have demonstrated with *A Funny Thing Happened on the Way to Torino*. Based on the Strategic Interaction principle (that is, proficiency increases when students animatedly interact with the L2), this program allows for this type interaction by predisposing students to create their own Hypertext, in which they develop their fictional character, professionally, personally and socially, and his/her fictitious life.

The scripting that occurs in this program invokes the skills and strategies of communication and story telling. Students are involved throughout the entire process: they contextualize vocabulary for context, they decide to fix a register or expression, and they compose coherent (comprehensive) communication. The assignments that are included in *Torino* (which can vary from the practice of possessive adjectives to kinship terms) constitute part of the course, and secure the role of CALL in the Italian L2 classroom. The confidence of the students in using Italian was expressly noted as a result of going to *Torino*.

R. Sinyor (1990) proposed the idea of natural language processing in Italian through CALL. This was the outcome of a project conducted by Sinyor (1988) wherein she studied the effects of group writing with computers. According to this study, compositions written via computer were more meaningfully composed and controlled than those written in the traditional classroom setting. The impact of CALL was noteworthy and required further investigation.
Creative writing by the student is possible if the CALL program is, as Sinyor proposes, used as a tool to analyze input and indicate errors, and to provide feedback as to the nature of errors, whether they be orthographic, semantic, morphological or syntactical. The parsing program of the natural language process recognizes certain combinations of words within a pathway (sentence) as well as conducts a morphological analysis of individual words (from left to right) on a word-by-word basis. The computer dictionary encodes gender, number and first-letter characteristics, and, as each word is read, the characteristics are compared for compatibility. A program of this calibre is not rote-learning in nature and the L2 student has continuous liberty to learn morphological and syntactical structures without being bound by pre-existing exercises. A program designed with this parsing ability caters to customized and creative language learning. Natural language processing, as a subset of Artificial Intelligence, will greatly affect the progress of CALL and the L2 classroom.

Other software development projects available by Canadian pedagogues are outlined below (Bénétou, Morgan, Sinyor 1995:434-436):

a) John Campana of the University of Toronto at Mississauga provides a series MAC based exercises on grammar and word association as well as games.

b) Vittorina Cecchetto of McMaster University has produced a computer module to accompany her language program *Primi passi I*. This will be discussed in more detail in the next chapter.

c) Corrado Federici of Brock University has developed a comparative phonetics multimedia package for the acquisition of reading and pronunciation skill in English, Italian, and French. It can be used for self-learning or adapted as a
pedagogical instrument, and can be used for individual language study or for comparing the three languages.

d) Luisa Karumanchiri of York University is the developer of a series of software programs to accompany the Italian workbook *Schede di lavoro con esercizi contrastivi per studenti anglofoni e dialattofoni*, which allows students to work independently with the aid of a computer.

e) Valeria Lee of the University of Calgary has prepared software that provides practice of grammar with drill type exercises and also some text comprehension exercises.

f) Jana Vizmuller-Zocco, also of York University, provides the computer component of the second edition of an Italian workbook on prepositions, *L'uso delle preposizioni in italiano*. Here too, students may work independently with the aid of the computer to complete the exercises found in the workbook.

This and the preceding pages demonstrate that Canadian pedagogues of Italian are actively contributing to the development of computer-assisted language learning programs—whether they are for distinct publications or for general use by language learners. The additional component to the proficiency-oriented classroom provides extensive advantages: the use of authentic language in real scenarios; the adaptability by students with different cognitive and learning styles; and the freeing of class time to focus on more creative and interactional activities.
1.4 A WORD ON VOCABULARY

One of the general concepts shared by the above pedagogical approaches is the need for language to be functional, in order to achieve whatever goal the learner wishes. Second language teaching must satisfy this need in terms of all aspects of language, a crucial one being lexicon. As with any aspect of language, vocabulary too must be contextualized and must not occur in seclusion, since teaching “the meaning of words in isolation will lead to many incorrect semantic computations when the words are used in communicative settings” (Danesi 1986:136).

This, unfortunately, has been the case for vocabulary throughout the history of language theories. Regardless of the methodology operative in the L2 classroom, vocabulary has always been the most difficult to learn (Maiguashca 1984:274). This is due to the role vocabulary has traditionally played in the L2 classroom. Vocabulary has been considered a function of grammar and presented as lists of nouns, verbs, adjectives and expressions with the native language translation accompanying it; lexical items have been entirely determined by various contexts and taught as a function of the situational and communicative context and cannot be programmed or edited; and it has also been deemed incidental to the comprehension and reading of texts (Maiguashca 1984:275-7).

Vocabulary has never experienced an autonomous existence—it has constantly been subordinated to other aspects of language and considered a means to an end. Maiguashca presents lexicon to Italian L2 theory as an end in itself, to be regarded as a
centre of attention rather than a marginal consideration (1984:275). The research conducted on this neglected aspect of language learning acknowledges that theories on teaching of vocabulary are required due to its inadequate and weak status. Maiguashca (1993) discusses the wealth of theories on meaning and vocabulary that rests with studies on English as a Second Language (ESL). These riches, however, have yet to infiltrate Italian as a L2, but this is possible as their fundamental methodology and applications can be easily adapted from ESL (20).

The general approach that proposed to deal with the problematic role of lexicon turns to semantics for a resolution (1984:279). This semantic approach permits vocabulary to be viewed not as a series of isolated elements of language but as an organized system, a structure (1984:280). From this, it is understood that these lexical items do not label reality but classify it. Since reality differs from culture to culture, words naturally classify reality differently for all languages. Immediately, language teachers realize that simple glossaries accompanying lexical items cannot, in many ways, reflect cultural diversity.

This classification leads to the notion of semantic field, which is “a group of words closely related in meaning, often subsumed under a general term” (Maiguashca 1984:281). Given that these semantic fields are not considered closed or separate from one another (as vocabulary traditionally was isolated), they often touch upon each other, overlap and intercross in all directions. Some of the relationships that can determine the words that constitute semantic fields are: paradigmatic relationships of similarity in meaning and of opposition and contrast; syntagmatic relationships; relationships of conti-
guity; taxonomic relationships; relationships of derivation; and relations of free association (Maiguashca 1984:282).

Having determined these semantic fields, vocabulary instruction now has a degree of organizational systematicity, permitting it to be considered a technique to use with its own internal principles of organization. A typology of the exercises that reflect this new approach to teaching vocabulary follows (Maiguashca 1984:283-92):

- **Inserting words into the appropriate context** requires the student to insert a word according to appropriate syntactic context. This allows him/her to learn the word both in its paradigmatic dimension and syntagmatic dimension.

- **Grading words according to specified criteria** uses gradable antonyms with which the student orders on an intensity scale. As it can be easily grasped, it is a viable model for teaching.

- **Filling in the grids** hinges on syntagmatic relations but eventually yields a paradigmatic set.

- **Matching words with visuals** allows for a game of match of words and images. This exercise is great for learning of concrete terms.

- **Classifying words according to specified criteria** demands the student to classify according to criteria established (i.e., relationship of words in a semantic filed), either in terms of distribution or assortment of lexical items.

- **Forming words given either the root or the suffix** will assist the student in establishing word families.

Lexicon and semantic fields have also been studied by Vizmuller-Zocco, whose objective differs from Maiguashca’s in that the relationship Vizmuller-Zocco devises for the study of vocabulary and linguistic creativity is via derivation (1985 and 1987). With derivational morphological processes, Vizmuller-Zocco confers that “lexical derivation belongs to that linguistic competence which is based on creativity. In other words, speakers have the ability not only to generate sentences never heard before, but also to create
and understand derived words never before heard” (1985:305). This is simply due to the semantic fields as discerned above, particularly in regard to the final type of exercise as suggested by Maiguashca—the forming of words. Vizmuller-Zocco discovered that here too, similar to the situation of vocabulary in teaching theories, that “no attempt is consciously made to show regularities of derivation [...] that is, the derivative is treated as a vocabulary item, on its own, removed from its formal and semantic association with other words” (1987:721).

Clearly, the notion of vocabulary in the framework of semantic fields aids in the memorization and retention of lexical items. Remembering what words mean is facilitated by the relational aspect of the semantic fields as the student recalls not solely the word but also its meaning and associations. Perhaps, as Maiguashca suggests, lexical competence may include a dimension of L2 proficiency, alongside grammatical and communicative competence, rather than subject to them.

1.5 SUMMARY

Italian in Canadian universities appears to reflect the heterogeneity that is characteristic of second language teaching and learning theories in general. The prevailing theories that emerge are learner-cantered and the salient feature is proficiency. As the approaches address the development of the learner’s proficiency level, they reflect the need for training in both the structural forms of the L2 and functional notions required to interact in the L2.

Students of an L2 can only attain an adequate level of proficiency when realizable goals are determined from the onset and a variety of methodologies, approaches and techniques are applied to adequately reflect those goals. The theories currently achieving
proficiency in the Italian L2 classroom are motivational as they activate all the perceptual senses of the learner’s cognitive and learning styles, plus they tend to reflect his/her personality and preferences. Moreover, they provide an opportunity to better understand how the language process functions with the framework of proficiency. The approaches and techniques are stimulating because they combine authentic teaching materials with technology, and they move beyond the traditional, methodical classroom. Currently, students of Italian simulate situations that truly reflect the genuine uses of the language in real-life scenarios.

The textbook and teacher are no longer the sole instructors of the classroom. General tendencies suggest the video and computer will be meaningful to the future of Italian L2 teaching and learning. Video-based methodology opens new horizons to the L2 learner, acknowledging his/her need to see the language in action. Presently CALL, although it may herald the end of the Gutenberg galaxy, cannot be independent from the standard curriculum, which includes the instructor and various texts or manuals. CALL will inevitably permit the L2 student to enjoy vicarious experiences with virtual reality programs, and this will lead to a level of interaction previously unimaginable (Rivers 1993).

Stern (1983) has maintained that investing in research of L2 teaching would open up a wealth of resources, which would result in the production of instructional materials (i.e., texts, grammars, audiovisual aids). These instructional materials should reflect the theories that the research has tested. The next step will be to ascertain the extent to which these theories, methodologies and instructional materials have been implemented in the Italian L2 university classroom.
ENDNOTES

1 These developments have been well documented in Stern’s *Fundamental Concepts of Language Teaching* wherein he proposed a conceptual framework for second language teaching theories. Within this framework, Stern assigned to the first level the Foundations of these teaching theories, which is made up of the History of language teaching, Linguistics, Sociolinguistics, Psycholinguistics and Educational theory (1983:44).

2 Lado elaborates on this innate tendency by expressing how both the receptive and productive skills are affected. He emphasizes that this contrast between the languages occurs “both productively when attempting to speak the language and to act in the culture, and receptively when attempting to grasp and understand the language and the culture as practised by native” (Lado 1983:23).

3 Di Pietro was a pioneer, for both Italian theoretical and applied linguistic research. Together with F. Agard, he established, using Contrastive Analysis as a base, the rules formulated by the systematicity of language with *The Sounds of English and Italian* (1965), focusing on the phonological differences of the two sounds and writing systems. Contrastive Analysis shapes teaching styles (Danesi and Di Pietro 1991) since it:

- sheds light on the causes of many errors
- puts the teacher in a position to understand and respond to typical errors
- suggests what items of the target language should occasionally be emphasized
- leads to a healthy tolerance of errors and avoidance of criticism of errors
- promotes a congenial learning environment
- allows the teacher to focus on successful communication
- provides crucial insights to the language learning process
- invites linguistic comparisons that might become the basis for some instructional objective
Di Pietro was an advocate of the development of linguistic methodology and its relevance in the L2 classroom, because it enriches the teacher’s overall lesson plan. A good teacher, notes Di Pietro, has the ability to think critically and structurally about the language, which in turn will be reflected in better organized drills and exercises and in a more efficient use of classroom time (DiPietro 1976:44).

'This is a key distinction made in the formulation of mental processes responsible for L2 acquisition (Ellis 1994:35).

According to Selinker, it is not inconceivable that a fossilized steady state interlanguage competence may become an artifact of the classroom situation. The idea here is that the IL will stabilize, leading to possible fossilization, when learners believe they are able to get their intended messages across with the IL system they possess at that point in time. In some language teaching situations (often called “communicative”) this apparently natural tendency is reinforced by putting learners into small groups to practice, often (to compound the situation) with other native speakers of the same language, getting their meanings understood (Selinker 1998).

Stern and Cummins report that one approach to the interpretation of proficiency consists of interlanguage studies. They contend: “Researchers are encouraged to look closely at what language learners actually do, i.e., their performance in the L2. It is the most theoretically developed and at the same time the most empirically investigated approach to the study of L2 proficiency” (1981:206-207).

'It is extremely important to note that a further component of the Input Hypothesis states that we need not deliberately plan input to include that additional level of competence.
When input is understood and there is enough (and a high quality) of it, $i + 1$ will be provided automatically.

This note will digress from Krashen’s Input Hypothesis but serve in supporting this proposition. For Roman Jakobson (1960), language must be investigated in all the variety of its functions, each being oriented towards a constitutive factor. Any act of verbal communication contains six factors: an *Addresser* and an *Addressee* (the encoder and decoder of a message, respectively), the *context* (the referent, or that which is the topic of the communication), the *message* (what is being communicated), the *contact* (the physical channel and psychological connection between the addresser and the addressee), and finally, the *code* (the means that is fully or partially common to both parties). These last four factors comprise the input of a speech act. Still, these factors consider only the skeletal composition of communication, since additional determinants beyond the physical and linguistic components complete the framework. Language serves a number of purposes that are not attributed solely to grammatical structures: for example, to provide information, to make a request or demand, to give opinions, to express joy, gratitude, or anger. In this regard, Jakobson has identified six functions that correspond to the six basic factors (*Emotive, Conative, Referential, Poetic, Phatic, Metalingual*). How do these aspects affect input? Unlike the input created by the factors of language, the elements contained within these functions do not deal solely with the “what” is said but also consider the “how” it is said. To begin, the input of the addresser is composed according to sentence structure but is also influenced by intonation, opinion and mindset, thus *emotive*. This extra-linguistic feature provides additional information to better understand the in-
put. The referential function is oriented to the context and parallels an information system. The poetic function forms the message in that it selects the combination of verbal behaviour to aesthetically construct the message. Again, the effect this function has on input will unmask fresh non-linguistic attributes. In order to maintain the “channel” of communication, the phatic aspect highlights the profuse exchange of ritualized formulas, the expected performance acquired as a child. The metalingual function literally spells out the message—it conveys the information of the lexical code and verifies if it being understood. It has also been suggested that metalingual also refers to double entendres (for example, jokes and puns) and other ways in which we play with language (Maiguashcha et al. 1992:281). Finally, the orientation towards the addressee is the conative aspect, that which prompts a reaction by the addressee to the input, whether it be responding to a question or obeying an order.

Although the focus of Jakobson’s theory was poetics, it must be recognized that any verbal act truly does contain both the factors (the purely linguistic elements of a language) and their derivative functions (the non-linguistic, subcodes of a language). This consciousness, evolved by Hymes’ scholarship in sociolinguistics, supports the notion that comprehensible input is composed of more than just words and discrete-point grammar rules. All the subcodes of a language (to which Krashen refers as extra-linguistic information) collaborate to facilitate a vital understanding of the input.

*This refers to the modified language with which parents and others speak to children in order to facilitate comprehension. This “roughly-tuned” language generally corresponds to the child’s current level of linguistic competence, and gradually becomes more com-
plex as the child progresses. An additional quality of this speech is its emphasis on the "here and now", dealing with a language learner's immediate environment, focusing on the common interests of the caretaker and child (Krashen 1981:22-23).

The speech of foreigners and teachers of foreign language has been empirically shown to be roughly-tuned to the level acquirer and becomes more advanced as the learner's proficiency is exposed to more complex input. As well, in the foreign language classroom, the here and now principle comes alive, to a certain degree, with the use of pedagogical aids, such as pictures and realia (Krashen 1981:24-25).

See Ellis (1994), who summarizes the thorough criticism of Krashen's Second Language Acquisition Theory, particularly Input Hypothesis.

For a synthesis of each major foreign language orientation, from a proficiency perspective, see Omaggio Hadley 1993:88-119; and Gritter 1990.

In her article, Freed (based on the reports of Liskin-Gasparro and Hiple) provides an historical account of the government-led workshops that sponsored the introduction of proficiency with its descriptions and oral proficiency tests. This later evolved in the joining forces of government, academia and professional organizations to produce the first ACTFL Proficiency Guidelines in 1982 (1989:50).

L. Heileenman and I. Kaplan (1984) provide a detailed account on how to create a curriculum and language programs (for both novice and plateau levels) based on proficiency. They provide key premises of proficiency, a curricular (and cyclical) model classified according to teaching for full, or partial or conceptual control, and lastly provide three alternative visions for proficiency ten years from the publication of the article.
See Bragger 1985 for a discussion on modifications in teacher behavior for the proficiency-oriented classroom. Briefly, these include adjusting the rate of speech, the level of language, the use of remodeling, and the emphasis on complete sentences (pp. 82-85).

As the textbook is the foundation of any foreign language program, and as it is also the focus of the next chapter, I highlight here the consequential details Bragger includes in her discussion of proficiency-oriented materials: vocabulary, grammar sequencing and explanations, exercise types and activities, real language use, photos and illustrations, and chapter or unit objectives.

In his article "Sketching the Crisis and Exploring the Different perspectives in Foreign Language Curriculum", Lange (1990) provides a detailed account of the crisis in language education, articulating seven indicators that have brought this about. In the section entitled "Contentious Debate", Lange tackles the proficiency movement, providing a chronological synopsis of criticism.

A detailed and clear account of the historical events that led to the current status of L2 teaching theories is given in Stern (1983) and Danesi (1988a), both with full bibliographical references. Some detailed overviews of the major movements are also available in Danesi (1988c, 1994c), and Sbrocchi and Danesi (1994).

The child of cognitive psychology, the direct method was based on the analogy of L2 learning being equal to native language acquisition. The exclusive use of the L2 was a rationalist method that avoided translation at all costs (Stern 1983:458).

Stern comments that the origins of audiolingualism are to be found in the Army Method. The audiolingual method was probably the first language teaching theory that
openly claimed to be derived from linguistics and psychology (Skinnerian behaviorism and the structural linguistics of Leonard Bloomfield and the subsequent teachings of Charles Fries and Robert Lado). It placed language on a scientific basis, hoping to demonstrate the validity of the scientific principles in a usable, concrete form of language (1983:463).

The judging of proficiency has frequently been characterized by standardized tests, the current status of which has elicited Stern's comment that their "intuitive mastery and the communicative or creative aspects [...] have so far not been adequately covered" (1983:353-4). This testing of proficiency in the Italian L2 has been probed by Urbancic in "Evaluation Techniques in the Activity-Oriented Classroom," wherein she suggests that tests should "focus and direct their learning so that students may internalize the total process [of language learning] and ultimately become successful and independent" rather than be a determination of whether teaching achieves its objective (1992:172).


Danesi and Mollica, 1988 have also stated that bimodality implies five minimal instructional principles: modal directionality, modal focusing, contextualization, creativity and personalization. It appears that both modal directionality and focusing now correspond to diversification. As well, creativity seems to have been integrated into diversification, that is, the ability to use the language in a creative and expressive manner.
An eclectic approach in the classroom has been viewed as essential by Sbrocchi and Danesi (1994); Maiguashca, Lettieri, Urbancic and Colussi Arthur; and Stern (1983).

Urbancic (1987) also discusses personalization in her paper entitled The contextualized grammar class. In Urbancic's presentation, the contextualization (read personalization) permits the realization of the learners potential to function autonomously in L2. Contextualization greatly facilitates the participation of the student, as self-expression takes precedence over filling in a slot or word substitution. Here again the bimodal model is scientifically verifying an 'intuitive' technique.

The work done in linguistics by George Lakoff and Mark Johnson has greatly influenced the Italian studies of metaphors and how they reflect certain arbitrary image-schemata. The task of classifying metaphors via their conceptual domains was formalized to a theoretical model by these scholars and adopted in Italian by Maiguashca (1991) and Danesi (1994c).

The term metaphor, and any derivation thereof, will be used throughout, adopting Maiguashca’s definition: “in senso molto lato e inclusivo, per intendere tutto il linguaggio figurato o non letterale, dalla parola singola usata in senso traslato fino a quelle forme più estese che vanno sotto il nome di ‘espressioni idiomatiche’” (1991:252).

To Vico, metaphors are a logica poetica. He understood the flow required for creativity, which assumed a basis in the concrete, would proceed to the abstract. See Danesi and D’Alfonso (1989).

It is worth noting the similarity between humor and metaphors. Both require a figure of speech to be resolved / understood. The suspension of one's belief permits a certain na-
tive-like competence in the language learner, from which he/she will be able to appreciate the curiosity of the expression/ punch line.

30 In any discussion of methodology, it is important to define the three main terms that will consistently be repeated hereinafter, namely methods, approach and technique. Simple definitions are: i) approach provides theoretical assumptions, ii) methods refer to teaching strategies, iii) techniques are specific classroom activities (Stern 1983:474). Other discussions of these terms are also addressed by Danesi (1988a), Freddi (1993) and Omaggio Hadley (1993). For the purposes of this discussion on research in Canada, all methodologies and approaches shall be identified as labeled by the researchers/practitioners, notwithstanding any exception to these definitions.

31 The forms may vary from the simplest and most convenient objects, such as postage stamps (see Nuessel and Cicogna, 1992b) or songs (see Urbancic and Vizmuller-Zocco, 1980; Nuessel and Cicogna, 1991). Advertisements are also significant authentic materials as they are representative of culture, which is recreated via the media. The examination of advertisements and their incorporation in the L2 classroom was uniquely proposed by Maiguashca, Lettieri and Colussi Arthur (1993). Technological tools will be discussed in sections 1.3.3 and 1.3.4.

32 In this regard, it is opportune to introduce Di Pietro’s (1984) Strategic Interaction method (tested and developed in the Italian L2 classroom), as it is compatible to the hypotheses set forth above. According to Strategic Interaction, an interactional framework can be created in the classroom that permits students to interact in meaningful scenarios,
which shifts the language learning focus from memorizing a collection of paradigms to learning language as a tool of communication.

This method begins with a scenario: a good scenario provides the possibility of two or more roles to play (so that students may project their own viewpoints). The theme of the scenario is open in nature, whereby the student-players are not forced to a prede
termined resolution of the action. Di Pietro identified two principal uses of Italian in the Strategic Interaction classroom: "(1) as a means to negotiate one's way through a scenario and (2) as the means to discuss points about the language and to assess the success of the scenario" (1984:49).

Upon establishing the scenario, Strategic Interaction has three components—re-
hearsal, performance and debriefing. The rehearsal is critical, particularly for beginning students. The time to prepare by each group for the assigned part is used to resolve the situation to the best advantage of the groups' role. The teacher's role becomes that of consultant, aiding and advising the students whenever they require assistance. The per-
formance stage is the briefest of the three steps. One volunteer from each group performs the scenario, without interruption, being assisted only by members of the same group when the need arises. The performance should involve intensity of interaction with pur-
poseful communication. In the final step, debriefing, the teacher draws attention to the formal errors in the students' performance. The teacher points out the mistakes and lets the students try to correct them through a group effort. Grammar is seen as an ancillary to learning the language and is not equivalent to it. Here it is monitored to demonstrate how it affects communication, and thus is consciously learned.
Di Pietro acknowledged that this method helped quickly develop a sense of community in the classroom, and, due to this environment, together with the scenario performances, the students acquire fluency or proficiency. Strategic Interaction is clearly based on the same premises as the proficiency movement. The objective is communication, and the method by which to realize this goal is the scenario.

Rivers (1968) and Krashen (1985), as noted in section 1.1.2 above, discuss the importance of comprehensible input in language acquisition. They state that the learner's exposure to comprehensible input, which may come in the form of listening or reading, will give way to language learning with greater facility. Danesi (1988a) includes the visual dimension as another avenue for comprehensible input (recall the visualization principle of Bimodality), as it stimulates the imagination and becomes a means by which "students can become appreciative of cross-cultural differences" (1987:383).

Bancheri and Iocco (1991) propose an analogous approach that concentrates on motivating the student in the lab. This program, based on the reader Lettura e conversazione by Bancheri, Iuele-Colilli, Colilli, Lettieri consists of three parts, analogous to this classroom approach. Part A tests comprehension, part B allows for language practice, and part C assigns personalities and situations from which students, working in pairs, are to create their own dialogues.

Colussi Arthur has reconsidered the role of dialogue in the teaching of Italian and has maintained the importance of dialogues to "impart meaningful and spontaneous language learning rather than merely pseudocommunication." (182). The solution she offers is, as with Structural-Communicative, to introduce multiple-model texts, consisting of a basic
functional core, with variables that would designate the dialogues as authentic, imparting true communication rather than grammatical rules.

Puzzles are problem-solving activities that require the individual learner to come up with solutions within the framework of the activity. Games, on the other hand, involve group interaction, more focused on the contextual parameters (Nuessel and Cicogna, 1992a; Danesi, 1988a; and Danesi and Mollica, 1994).

For a comprehensive analysis of all language teaching puzzles and games, see Danesi, 1988a: 148-84.

Di Carlo attributes the successful incorporation of video in the teaching of Italian to Canadians. He cites the works of luele-Colilli, Bancheri, Bancheri and Lettieri, Lettieri, Pugliese and Iocco, and Lettieri and Bancheri as “a comprehensive perspective on the media technology dedicated to the teaching of Italian” (note 9, p. 480).

Rivers (1990) gives an overview of technology in the L2 classroom, including the language laboratory, and reflects on both the advantage and shortcomings of these pedagogical tools.

Authoring-programs are ready-made computer programs that constitute precast formats into which the course-writer/teacher can insert his/her own pedagogical materials, without possessing any programming skills. The writer responds to a series of prompts and input new content, but the form cannot be changed.

An extensive number of textbooks, workbooks and readers have been formulated upon the research conducted. See, for example, Nuessel’s review of Adesso! for an assessment of L2 theories in action in the Italian textbook.
Elementary Programs for Italian in Canadian Universities: The Textbook

2.0 INTRODUCTION

The culmination of contemporary research in second language methodology and didactics is the implementation of its results in the textbook. The textbook is the foundation of every classroom program, particularly since it is a curriculum artifact. To cite Apple (1986:85), "the curriculum in most American schools is not defined by courses of study or suggested program, but by one particular artifact: the standardized, grade-level specific text."

Thus, it is from the textbook that Italian too—through its nexus of culture and language—emerges in the classroom. Problems do arise however, due to dissenting opinions as to which textbook unequivocally facilitates the teaching/learning dyad of Italian. However, Danesi advises that, due to insufficient knowledge about the nature of language and the learning processes, "no ideal textbook has ever been written in any language" (1976:119). Consequently, the heterogeneity of textbooks adopted by Canadian universities is not unexpected, as their scope extends from colossal productions of prominent textbook companies to modest publications from prospering printing houses.
nine textbooks currently adopted by Canadian universities (in reverse chronological order) are:


This exploration of elementary Italian L2 textbooks intentionally does not attempt to evaluate the texts nor does it wish to appoint any one text as an exemplar. Hence, each text will be probed extensively to determine its implementation of methodologies and approaches, the purpose of which is to observe curricula nationally. To fulfill this objective, this chapter has contemplated the following details.

*Elementary Italian Programs* will describe each of the above nine texts according to the prefatory statements, to determine its objectives, the approaches adopted by the text, as well as the organization of the students’ text.
Similarities and Differences will compare a number of features of these nine texts, namely Overall Organization, Table of Contents, Sequencing, Exercise Types and Ancillary Materials. Each comparison is accompanied by a table that itemizes each feature and notes their presence in the individual volumes.

Cultural Contents will analyze a thematic approach to cultural content and illustrate how Italian culture is discernible in each textbook, via cultural modules and notes, and the general integration of culture in all aspects of its organization.

To conclude, Summary will review the analysis of each textbook and ascertain the fulfillment of objectives from a structural and cultural perspective. These volumes will also be harmonized to suggest the current national position of textbooks and curricula for elementary Italian second language programs at the university level.

2.1 **Elementary Italian Programs**

The fundamental principle of the elementary Italian pedagogical grammar is described as an emphasis on basic structural patterns of speech functions and is to be used as a point of reference for both teacher and student (Titone and Danesi 1985:93). As its function is to make the target language comprehensible to its designated learners, the grammar may be presented via a gamut of methods, methodologies, approaches, and techniques. Although the range of L2 pedagogical theories is extensive, Italian programs in general do not vary vastly in terms of approach, as both Colussi Arthur and Nuessel comment in their respective studies of Italian textbooks for beginners' and intermediate levels. Thus, the description of the beginners' textbooks that follows will highlight the objectives, content
and procedures which are illustrated by both theoretical and structural qualities found in the premise and by a perusal of the text.


With his second edition, the author preserves his goal from the first edition, that is “to provide beginning students of Italian with a functional tool for learning how to use the spoken language in different situations” (xiii). This introductory program highlights this purpose and features, as the subtitle acknowledges, its adherence to functional approaches. This is immediately noted when examining the layout of the text, particularly the chapters, the format of which is systematic and which stresses, as is demonstrated by each chapter’s opening page, themes and notions that are shaped by functionality. Seventeen of the eighteen chapters are identical in format, while the eighteenth, and optional chapter, acts as a bridge to further study of Italian, addressing ten advanced grammatical points.

The organization of the typical chapter comprises three parts (*fasi*) and a *sintesi*, all of which are accompanied by a cornucopia of authentic texts, documents and images. The first part (*Fase 1*) is further divided into two *temi*, each of which consists of a dialogue introducing the communicative function and a comprehension exercise, the nature of which varies (question/answer, multiple choice, fill-in-the-blanks, or true/false) throughout the text. Following is the *Attività di espansione* that provides additional elements of the language so that L2 learners may practice briefly the basic notions of the *tema*. *Modi di dire e di comunicare* illustrates the concepts and lexicon presented in the dialogue, and with the *Applicazione* section the student has ample opportunity for a prac-
tical application of same. The *Appunti di grammatica* present new grammatical structures and equip the student with only the elements directly required for the fulfillment of the functions upon which the chapter is based. The application section provides much work in pairs. All the cultural notes within the chapters, *Taccuini culturali*, are readings that further develop the respective *Temi* and are characterized by both pre- and post-reading activities that can be either content- or task-based. Each *Tema* is brought to a conclusion with a *Momento creativo*, which allows the students to review and enjoy their newly acquired knowledge, through role-playing and other communicative activities.

The second *fase* contains a pre-recorded section, *Ascolto*, for comprehension purposes with exercises for the development of both aural and oral skills. In addition, *Fase 2*, up to and including chapter ten, presents *Numeri*, introducing the cardinal and ordinal numbers, and also fractions, with a series of practical exercises. The final part is included for reading comprehension and provides a rather broad range of texts, including recipes and songs. *Prima di leggere* furnishes pre-reading exercises, followed by the *Lettura*, from which arises *Dopo la lettura*, a related activity section that permits in-class discussion.

The final activity section of each chapter, *Sintesi*, can be perceived as a recycling of grammatical and conceptual materials presented within the entire chapter for reinforcement and review. This collection of activities again is both practice-oriented and task-based, concurrently uniting communication, culture and grammar. The chapters wind up with a *Lessico utile* section, traditionally listing all the primary vocabulary of the chapter.

This volume is recognized by its authors to be “a leading introductory Italian program in North America” (xv),\(^8\) justifiable perhaps because of its “flexible framework easily adapted to a wide range of methodologies and classroom situations” (xv). *Prego!* recognizes effective current approaches and incorporates certain effective techniques that permit it to move “further along the communicative spectrum” (xv). Adhering to versatility, inasmuch as no single L2 learning and teaching philosophy is professed, *Prego!* consents the instructor to adopt a learning process as s/he deems just. The twenty chapters are almost identical in design and begin with an opening page upon which is highlighted a recapitulation of grammar points and the title of the reading passage.

The first section, *Vocabolario preliminare*, features a brief dialogue or exchange, often humorous, accompanied by a colour visual that introduces a context for vocabulary and exercises, thematically linked to the cultural aspects that permeate every chapter. Often included is a *Parole-extra* box that expends the context of the mini-dialogue with more semantically-related vocabulary, but not active expressions. A series of comprehension exercises, multiple choice or completion style, follow which put into practice all the material presented in this section.

*In ascolto*, the second section, labels the listening comprehension component and reappears after the *Dialogo*. The brief passages or conversations on audiostream cassette are coordinated with the material presented within the chapter and are followed by activities (i.e., fill-in-the-blank, question/answer, completion and correct-the-error type exercises) which verify comprehension skills. The *Grammatica* sections present an average of four
points per chapter, ranging from two to six, which are presented point by point with corresponding practice exercises. To demonstrate instances of the structures or forms in context, a brief dialogue or cartoon with caption introduces each element. What ensues is a wealth of exercises and activities, including traditional focused exercises and partner/small-group work. The subsequent Piccolo ripasso section is a systematic review and recycling of all vocabulary and grammar structures presented in the chapter.

The main dialogue, Dialogo, related to the cultural theme of the chapter, offers insight into a specific aspect of Italian life. A Si dice così functional language box that contains common idioms follows this and colloquial expressions that may be subsequently reproduced in the Tocca a te! exercises. The main reading, Lettura, takes the specific aspect presented in the Dialogo, but provides new, global information on that topic. Both the reading and the dialogue are preceded by high-frequency expressions (espressioni utili) and provide, after reading, comprehension and practice activities, including writing topics, which are by-products of the two passages. Each chapter closes with Parole da ricordare, a list of all the active vocabulary not included in the Vocabolario preliminare.

2.1.3 Ciao! (Third edition), C. Federici and C. Riga (1994)
An investigation of this volume demonstrates its goal to be the “active and practical use of the language while teaching the four language skills” (xi) by consistently providing students with opportunities for self-expression and interaction in simple, genuine Italian as well as put them in touch with the daily life and culture of the Italian people. The authors endorse this text to be a flexible language program since its “organization and
content are such that they can be adapted to different teaching situations and may be used by instructors who desire to focus on particular skills" (xi).

In each chapter of this program, one can observe both thematic and grammatical content, as is illustrated by its opening page that features Punti di vista, Punti grammaticali, Letture and Pagine culturali. The first Punto di vista is in the form of a dialogue that presents simple and realistic situations in a natural style, the purpose of which is introducing new materials as well as reinforcing previously learned material. The ensuing Studio di parole lists lexic and idiomatic expressions of related practical vocabulary that is then put into practice, in the form of personalized questions and situations, in Applicazione. The second Punto di vista appears in Ascoltiamo, contains a pre-recorded dialogue for comprehension purposes, and develops aural and oral skills. This is achieved through role-playing—the students master these skills via imitation of the dialogue.

Grammar structures and forms are presented in Punti grammaticali, with either four or five punti per chapter. Each punto features a vignette and caption, which functions as a capsule to highlight the discrete grammar point and to reinforce it with an array of traditional exercises and some task-oriented, pair work. The next section, Lettura, presents a more advanced form of dialogue or narrative that complements the theme of the respective chapter, while revealing a more cultural context. The Lettura poses questions to the student to verify comprehension, and to give way to expansion (to permit expression of his/her personal experiences). The final section upon which the L2 learner may expand the concepts and structures of the chapter is the Attività supplementari that features a series of additional exercises, both traditional and communicative, and are accom-
panied by vignettes, animated sequences and cultural realia. Vocabolario concludes the chapter and contains words and expressions not found in the Studio di parole.


The preface of this text advances two objectives: the authors wish not only “to provide students with a sound base for learning to communicate effectively and accurately in Italian as it is spoken and written today,” but also “to introduce students to contemporary Italian life and culture” (iv). Similar to the fourth edition of Prego!, this program too appears to have moved further along the communicative spectrum by introducing a gamut of new communicative activities and exercises. Perusing this volume, its layout evidences a wealth of material. Each chapter is formatted relatively in a similar manner, with an opening page that outlines themes and communicative objectives.

The opening passage features core material in the form of a dialogue, monologue, narrative, interview, etc., and is accompanied by recommended pair-work exercises, both comprehension (domande) and personal questions (domande personali). The Situazioni, based on the opening text, appear from chapters one to twelve inclusive, offer suggestions to modify some of the conditions of the opening text, and permit students to use the language creatively and spontaneously. Another text, a culture commentary presenting the current Italian scene, ties into the theme of the chapter. Supplementing the various applications is a long list of lexicon related to the opening and cultural texts, Vocabolario, which is divided into parts and speech and expressions, and cognates.
The next section, *Pronuncia*, featured only in chapters one to twelve, details the correlation between written and spoken language (v). It also offers oral exercises and, through the implementation of proverbs, written dictation as well. *Ampliamento del vocabolario*, the third section, is generally accompanied by line drawings rather than glosses with English translations, and is designed to encourage classroom activities to retain vocabulary and related words in functional situations (xiii) by providing a variety of group or pair-work activities.

The ample and seemingly infinite activities give way to *Strutture ed uso*, which illustrate three or four discrete grammar points per chapter, introducing each point with a line drawing and caption, which functions as a capsule for the new element. The exercises and activities, which complete the point-by-point presentation, provide structure in context, foster accurate communication and progress from drill-type exercises to communicative activities in pairs or groups.

The subsequent section, *Parliamo un po'*, provides an application of grammatical structures and use in a functional setting, through personalizing communicative activities, and a broad range of exercises. The final section, *Leggiamo un po'*, features short reading materials, preceded by a pre-reading section, in which logical comprehension is built via a number of exercises which offer choices, and followed by both comprehension and expansion exercises. It is important to note that the *parliamo un po'* and the *leggiamo un po'* sections do not appear before the cultural modules (i.e., every three chapters).
2.1.5 *Primi Passi I*, V. Cecchetto (1994)

The author of this program does not make any attempt to endorse a given methodology for this Italian learning environment. The sole objective of this text is to provide the student with "the linguistic strategies [he/she] will need to communicate with Italians." (iii)

Instrumental to this program is the computer module, or courseware, which replaces the extensive drill-pattern exercises usually found in standard first-year Italian L2 programs. The fifteen modules that comprise this program are essentially similar, and feature an opening dialogue, grammar notes, a *Momento comunicativo creativo*, and *Parole nuove*.

The opening dialogue introduces a cultural theme and is followed by a *Studio di parole*, which extracts from the dialogue key expressions and items requiring expansion, and comprehension question/answer type exercises. The grammar notes average three structures or forms per chapter, ranging from two to five, and often appear with more *Studi di parole*, in which many other concepts, for example irregular verb forms, suffixes, and adjectives of colour, are featured. The grammar points are then reinforced first orally, with a series of traditional drill-type exercises, then reviewed and further practiced in *esercizi scritti* which are to be completed on the computer. The computer module offers both a *Unità*, in which the grammar concept is contained, and a *Lezione* that presents each different aspect of the grammar concept. The author (and programmer) acknowledges that although "most of the exercises are of the fill-in-the-blank type, an attempt has been made to include both transformation and ‘creative’ type exercises" (318).

The *Momento comunicativo creativo* takes the cultural theme of the chapter and proposes a situation to the L2 student to which he/she must react accordingly, through the application of the newly acquired elements of Italian. This involves *Attività comunicative*
(e.g., role-playing, group work), and *Attività scritte*, generally a composition. For expansion purposes, a further *Studio di parole* is provided and, in many instances, authentic cultural materials are also featured to supply the source of the activities. Each module is completed by a list of *parole nuove*, divided according to parts of speech, that furnishes all the active vocabulary of the chapter.

2.1.6 *Basic Italian* (Seventh edition), C. Speroni, C. Golino, and B. Caiti (1993)

In its seventh edition, this program has proven itself to be a faithful image of the Italian L2 textbook in the North American market. The allure this text has always had and continues to have on the market is its format. “It lends itself to a variety of approaches. The text can easily accommodate those teachers and students who wish to emphasize only a skill—reading or speaking—as well as those who are interested in developing all four skills—listening, speaking, reading and writing—in Italian” (IE-iv), thus permitting flexibility and freedom of methodology.

The thirty chapters of this volume are organized thematically into eight units (each composed of 3 or 4 chapters), the content of which is rather apparent: (I) *Gli studenti*; (II) *La vita quotidiana*; (III) *Le città italiane*; (IV) *Il tempo libero*; (V) *Noi e gli altri*; (VI) *Gli amici e la famiglia*; (VII) *Passato e presente*; and (VIII) *Gli italiani*. The chapters themselves are remarkably similar in terms of format. Each begins with a dialogue highlighting the elements pertinent to the chapter, and always includes follow-up questions—which intermittently include personal questions—for reinforcement of question/answer patterns and vocabulary. The vocabulary section ensues and provides all the active chapter lexicon. The next section, *Note linguistiche e culturali*, introduces seman-
tic and linguistic nuances within the context of the dialogue, highlights points of interest and explains cultural differences (for example: measurements and sizes, political and educational systems).

*Grammatica*, the section dedicated to grammatical structures, is key to this program, and is connected to the communicative theme of the chapter. Although the grammar points are presented uninterruptedly, it is suggested by the authors that each grammar segment be taught separately and followed up immediately by its corresponding exercises (IE-iv). The accompanying exercises range from structural, mechanical drills to some open-ended, pair work activities.

*Come si dice?*, the “optional” (IE-iii) functional-notional section, concludes each chapter and teaches conversational skills and survival Italian. It introduces basic expressions, used in everyday Italian and required to perform functions, then permits the student to apply them through a variety of communicative activities stressing oral proficiency (e.g., role-playing). In many instances, this section provides either authentic cultural materials or line drawings that foster the situations at hand.

2.1.7 *Il manuale italiano*, A. D’Andrea and P.D. Stewart (1993)

To compare this text to the other textbooks herein is an arduous task simply by virtue of the principles upon which this program has been realized. The authors inform us that this organization aspired to encourage and gradually develop “le capacità espressive degli studenti in una lingua nuova per loro” (Preface), and this goal influenced grammar, exercises, conversation practice and other audiovisual aids. Although the linear progression of the ingredients of this volume is systematic—it begins with descriptions in the present
and progresses to complex expressive structures of thoughts, feelings and desires—, the design is not. The text is divided into three parts, (1) Descrizione, (2) Narrazione and (3) Realtà e immaginazione: pensiero, sentimento, volontà, averaging 51 pages per part. To compare this chapter structure to the other texts, one immediately notes its framework does not correspond to the typical layout heretofore observed.¹⁵

The format of Descrizione e primi elementi di conversazione introduces each discrete grammatical element with a contextualized text (in the form of an exchange, a type of dialogue between teacher and students) and precedes the grammar segment with a number of traditional-type exercises. Each of the twenty-five grammatical structures is presented in the form of a table, with additional explanations, if required.

The second part, Narrazione, is similar to the first, in that it too seems to be based on the structure similar to that of Descrizione—a narrative (with comprehension exercises); twenty-four tables highlighting grammar; and substantial exercises. In this section, however, a narrative may cover various grammar points and thus be applicable to more than one table. The exercises appear to become progressively more difficult and much more numerous (for example, one exercise on irregular past participles is composed of a total of 163 transformations). The final section, Realtà e immaginazione: pensiero, sentimento, volontà, opens with the monologue Arlecchino disperato per amore, and from this generates sixteen tables to cover the remaining grammar points relevant for the expression of thoughts, feelings and desires. Extensive exercises, generally in the form of passages, accompany the tables. There are neither additional readings nor communicative activities in this final section.
In addition, this volume features an exclusive use of the Italian language—characteristic of only two other programs considered here—, and literary passages (e.g., the Novellino, I promessi sposi and the Zibaldone have been adapted to create many of the exercises in Narrazione and Realtà e immaginazione).

2.1.8 L'italiano per tutti (Second edition), B. Villata (1988)

The author of this volume expresses its objective to be practical—to provide an instrument which facilitates the student's task of language learning and to allow for communication at the outset by offering a program which allows for both written and oral skills development, both in tandem and independently (10). Consequently, its succinct grammar presentation, varied readings and use of proverbs steer towards the development of the four skills and accommodate any pedagogical objective, particularly because of the varied audience for which this volume has been developed (anglophones, francophones and dialectaphones) (7). L'italiano per tutti, however, employs a methodology in which the Italian language is used exclusively, in order to avoid "il ricorso al francese o all'inglese, che in una classe eterogenea potrebbero creare interferenze" (9).

The eighteen chapters of this volume are identical. In essence, they consist of a dialogue, grammatical notes, and a reading passage. Each chapter commences with a Dialogo introduttivo based on a cultural theme that reflects a conceptual universe similar to that of the L2 learner. A follow-up exercise, Primo questionnario comprensivo, encourages question/answer patterns and vocabulary and precedes the section Proverbi, the role of which is to reinforce and encourage use of vocabulary and determined struc-
tures. In every chapter, there is a line drawing with a caption, usually humorous, which contextualizes one of the elements in the chapter.

*Note grammaticali*, the second part of the chapter, presents from four to twelve discrete grammatical points which are first practiced with substitution exercises for form and use, then are applied in *esercizi di controllo*. Between these two grammar-based exercises appears a second set of questions that is similar to the first. The questions of this *secondo questionario* present situations as those in the opening dialogue, but require that the student’s role be transformed from that of spectator to actor (active participant), by responding orally or in writing to questions directed to him/her personally.

The final reading of the chapter, *Lettura sull’Italia*, presents aspects of Italian civilization, history and contemporary culture. This is followed by a third series of questions for comprehension and some expansion. The conclusion of the chapter is *Nomenclatura*, a vocabulary section of certain focal interests in the chapter, organized according to semantic fields, which expands the L2 learner’s lexical knowledge.

2.1.9 *In italiano*, A. Chiuchiù, F. Minciarelli, and M. Silvestrini (1985)

This program is the only one adopted by a Canadian university that has been developed and published in Italy. The authors, scholars of the University for Foreigners in Siena, identify its foundation in the Threshold Level syllabus, developed and produced by the Council of Europe Modern Languages Project. Thus, with an aim of developing the four skills proficiently, “si procede attraverso unità o strategie comunicative e, quando sono con queste conciliabili, si introducono categorie nozionali/funzionali del linguaggio” (Preface). This text is directed to both novice Italian L2 learners, who wish to discover
both Italian language and culture, and students who wish to perfect and internalize concepts with a native-like fluency, by presenting a learning environment exclusively in Italian.¹⁸

Each chapter of the volume is essentially identical, being composed of seven parts.¹⁹ The first part, the introductory dialogue or passage, relates to Italian realities, customs and culture, and presents the new structures and lexical content pertinent to the chapter. This is visually enhanced through the application of appropriate vignettes, which are segmented to accompany each exchange in the dialogue, and by orange-colour script, which immediately emphasizes the pertinent grammatical element of the chapter.

The second part, Comprendere, provides a series of exercises to benefit comprehension and for the purpose of penetrating the text. The use of multiple-choice, true/ false and question/ answer exercises are consistent in each chapter. Fissare le strutture proposes the inductive learning of grammar rules by providing many exercises, transformational and drill-type, the patterns of which are illustrated by examples and by the introductory passage. This third section focuses on the organized schema, while the fourth section, Lavorare sul testo, provides conditions in which the L2 learner is requested to apply the schema creatively. The exercises contained in this part are varied and include, but are not limited to, matching, completing, and sequencing, the goal of which is to permit the student to manipulate the structures in an innovative manner.

The fifth section, Sintesi grammaticale, takes the grammatical structures practiced in the Fissare le strutture section and arranges them into tables, highlights the new points in orange-colour script, and provides further examples. No additional grammar-based activities are given. This is followed by an Occhio alla lingua section that consists of two
subsections: *il lessico* and *le funzioni*. The former presents a dialogue and a vignette which reinforces and develops the linguistic elements, expressions, stock phrases, etc.; the latter organizes the functions introduced in the chapter and provides an inventory of possibilities for the communicative acts required to fulfill the functions.

The seventh part, the *Momento creativo*, is a synthesis of the chapter. It includes an audio component for listening comprehension, which is then expanded to reinforce both writing and speaking skills. At this point of the chapter, the student is in a position to work freely with the newly-acquired concepts and structures and embark on a personal experience of the language with the creative writing components and personal questions. This is enhanced by the occasional presentation of cultural realia, in the form of musical scores and lyrics of recognized Italian songs (e.g., *Tanti auguri*, *Volare*, and *Va’ pensiero sull’ali dorate*).

### 2.2 Similarities and Differences

In his report on French second language textbooks, Brown (1991) aptly notes that, ordinarily, texts are homogeneous—they are manuals containing a melange of required basic ingredients, presented in a linear fashion, with all elements co-ordinated and interlocked. In assessing the descriptive overview of the textbooks currently utilized in elementary Italian second language programs by Canadian universities, simply based on the texts’ prefaces and a perusal of the texts proper, Brown’s findings are supported. There does appear to be a “typical” textbook in Italian L2 programs (similar in structure to the French L2 program) observed by the authors, with occasional additional features. Textbooks, however, must be explored in all possibilities and variants, to differentiate them
from a "model". This cannot be achieved by simply giving a cursory glance given to the prefatory statements, as both Colussi Arthur and Nuessel have commented.²¹

The purpose of this section is to reveal the extensive corpus of each volume and present them more accurately by means of a comparison and contrast of selected individual features. The five accompanying tables which will provide the basis of this discussion have been designed with this objective and include the following information: 1) Comparison of Textbooks according to Overall Organization; 2) Comparison of Grammatical Structures by Chapter; 3) Comparison of Textbooks according to the Organization of each Chapter; 4) Comparison of Textbooks according to Exercise Types; and 5) Comparison of Textbooks according to Ancillary Materials.²²

_Il manuale italiano_, as previously noted (note 13 and section 2.1.7), is especially different in its organization from the other textbooks. Attempting to compare it to the other volumes by way of the five tables alone is unacceptable, since it would depict this program inaccurately. For this reason, the program will be treated under a separate rubric (section 2.2.8 below). Nonetheless, on account of existing obvious comparisons with the other eight elementary Italian programs, it will be included in the tables.

### 2.2.1 Overall presentation

In an attempt to objectively investigate any textbook, its overall organization becomes instrumental in assessing the basic components with which it is constructed.²³ In reviewing Table 2.1, certain common properties found in the organization of the textbooks under examination are evident.
<table>
<thead>
<tr>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Table of contents</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Total pages</td>
<td>480</td>
<td>428</td>
<td>520</td>
<td>439</td>
<td>316</td>
<td>378</td>
<td>154</td>
<td>238</td>
</tr>
<tr>
<td>Total chapters</td>
<td>18</td>
<td>20</td>
<td>20</td>
<td>20</td>
<td>15</td>
<td>30</td>
<td>3 Parts</td>
<td>18</td>
</tr>
<tr>
<td>Average pages/chapter</td>
<td>27</td>
<td>21</td>
<td>26</td>
<td>24</td>
<td>21</td>
<td>13</td>
<td>51</td>
<td>13</td>
</tr>
<tr>
<td>Preliminary Chapter: Basic Tools / Pronunciation</td>
<td>✓</td>
<td>✓</td>
<td>✓ chapters 1-12 only</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Review Chapter</td>
<td>✓</td>
<td>✓</td>
<td>✓ chapters 1-12 only</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Cultural Module</td>
<td>✓</td>
<td>✓</td>
<td>✓ chapters 1-12 only</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Verb Appendix</td>
<td>✓</td>
<td>✓</td>
<td>✓ chapters 1-12 only</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Other Appendices</td>
<td>✓</td>
<td>✓</td>
<td>✓ chapters 1-12 only</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Glossaries: Italian-English</td>
<td>✓</td>
<td>✓</td>
<td>✓ chapters 1-12 only</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>English-Italian</td>
<td>✓</td>
<td>✓</td>
<td>✓ chapters 1-12 only</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Index</td>
<td>✓</td>
<td>✓</td>
<td>✓ chapters 1-12 only</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

**TABLE 2.1: Comparison of Textbooks according to Overall Organization**
These structural ingredients can be summarized as follows for each volume.

1. Each volume presents a prefatory statement that provides a rationale for the text.

2. On average, each textbook has 21 chapters, varying from 15 to 30. The average pages per chapter of all the volumes is also 21, each volume varying in average pages per chapter from 13 to 27 pages.

3. A detailed table of contents highlights both cultural themes and grammatical elements of all chapters.

4. A preliminary chapter introduces pronunciation, usually segmental elements (vowels and consonants) and orthographic conventions, and basic tools. Basic tools of expressions/ functions and notions are defined by Colussi Arthur as possibly including, but not limited to, greetings, numbers from 1-100, days of the week and vocabulary pertaining to the classroom (460). Regarding pronunciation, Adesso! has relegated it to the workbook, while Oggi in Italia considers it only within its first 13 chapters.

5. Each textbook contains a cultural module, yet its location in the design of the texts varies. These modules can conclude a chapter (Ciao!, In italiano), or a unit (Basic Italian) or are placed after a series of chapters. A more detailed investigation of culture will be the focus of section 2.3.

6. Verb appendices of both regular and irregular verbs, as well as auxiliary verbs, are common. Seven have additional appendices: 1) Adesso! contains non-reflexive verbs with essere in compound tenses, third conjugation verbs that require the infix -isc-, verbs with spelling peculiarities, and verbs ending in -
iare. 2) *Oggi in Italia* also includes verbs with *essere* in compound tenses, verbs with irregular participles, and an appendix that reviews spelling/sound correspondences. 3) *Ciao!* has a list of verbs that govern the prepositions *a* and *di* as well as an appendix which presents for recognition purposes only the future perfect and the perfect absolute. 4) *Primi Passi l* introduces and gives directions to using the computer module and provides a lesson menu. 5) *Basic Italian* relegates to the appendix the causative construction. 6) *L'italiano per tutti* provides English and French versions of the opening dialogues. 7) *In italiano* supplies testing modules (*test di riempiego*), providing evaluations on three different levels: the first measure of proficiency is a per chapter test, including an answer key for immediate appraisal; the second are *test di controllo periodico* (usually about every six chapters) without answer keys; and the final tests, *test di verifica e valutazione globale*, also without an answer key, provides four different tests on all the elements covered within the text.

7. Each text includes at least an Italian-English vocabulary, with some volumes also offer an English-Italian glossary for translation purposes. Clearly, the volumes that use Italian exclusively do not have glossaries.

8. A useful and thorough index is provided, for locating information on specific grammatical points.

For the most part, the usual format of these Italian programs is comparable with some slight observable differences. Due to their organization, many of the textbooks do not restrict themselves to post-secondary institutions exclusively. These texts also cater to the
high school level because the components are organized accordingly and thus conducive to a two- or three-year program.

2.2.2 Table of Contents

An overview of the table of contents of each volume illustrates that the contents, as presented on a per chapter basis, are organized in terms of grammatical structures, with the exception of Adesso! and In italiano. The phenomenon of synecdoche—that is, grammar used to refer to the whole textbook—presents itself in this simple observation. Grammar has traditionally been the sole focus of pedagogical theories. It has been the axis upon which the wheel of L2 teaching and learning has rotated, yet in a framework that can be clearly considered a pedagogical grammar. Grammar, in this form, is an analysis of the language to be taught in line with the learning characteristic presumed to be present in a specific group of learners. Constructed on the basis of four general principles—sequencing, intelligibility, practice and levelling—, pedagogical grammar treats the forms and structures of the L2 sequentially and cumulatively, based on the premise that certain structures require the knowledge of more elementary ones (Danesi 1985:260). With this understanding of pedagogical grammar, Table 2.2 will illustrate the sequence of discrete elements and offer a number of features for discussion.
<table>
<thead>
<tr>
<th>Total chapters</th>
<th>Adesso</th>
<th>Pronto!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano -- 3 parts</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular nouns</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2,5D</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Adjectives</td>
<td>3,5</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>8D</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1st conjugation verbs (-are)</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>38D</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>2nd conjugation verbs (-are)</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>38D</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>3rd conjugation verbs (-ere)</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>38D</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

**IRREGULAR VERBS**

<table>
<thead>
<tr>
<th>Verbs</th>
<th>Adesso</th>
<th>Pronto!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano -- 3 parts</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>essere</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>38D</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>avere</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>38D</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>andare</td>
<td>4</td>
<td>3</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>4</td>
<td>38D</td>
<td>Appendix</td>
<td>3,4</td>
</tr>
<tr>
<td>dare</td>
<td>7</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>3</td>
<td>8</td>
<td>38D</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>dire</td>
<td>8</td>
<td>4</td>
<td>6</td>
<td>6</td>
<td>5</td>
<td>9</td>
<td>38D</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>fare</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>3</td>
<td>9</td>
<td>38D</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>piacere</td>
<td>4,12</td>
<td>6</td>
<td>11</td>
<td>11</td>
<td>9</td>
<td>10</td>
<td>38D</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>sapere</td>
<td>5</td>
<td>6</td>
<td>10</td>
<td>6</td>
<td>4</td>
<td>10</td>
<td>38D</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>stare</td>
<td>1</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>3</td>
<td>8</td>
<td>38D</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>uscire</td>
<td>5</td>
<td>4</td>
<td>6</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>38D</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>venire</td>
<td>2</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>6</td>
<td>5</td>
<td>38D</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Modal verbs</td>
<td>4,5</td>
<td>4</td>
<td>8</td>
<td>6</td>
<td>3</td>
<td>10,11</td>
<td>46D</td>
<td>2,4</td>
<td>4</td>
</tr>
<tr>
<td>Reflexive verbs</td>
<td>8</td>
<td>7</td>
<td>7,13</td>
<td>8</td>
<td>10</td>
<td>11</td>
<td>79N</td>
<td>1,2,3</td>
<td>7</td>
</tr>
<tr>
<td>Prepositional contractions</td>
<td>3</td>
<td>5</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>11</td>
<td>26D</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Possessive adjs/pronouns</td>
<td>4,5,10</td>
<td>3</td>
<td>8,9</td>
<td>6</td>
<td>4</td>
<td>8</td>
<td>44D</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Direct object pronouns</td>
<td>11</td>
<td>6</td>
<td>8</td>
<td>5,10</td>
<td>7</td>
<td>6</td>
<td>86N</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Indirect object pronouns</td>
<td>12</td>
<td>6</td>
<td>11</td>
<td>6</td>
<td>9</td>
<td>10</td>
<td>108N</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>Conjunctive pronoun ne</td>
<td>11</td>
<td>11</td>
<td>19</td>
<td>13</td>
<td>7</td>
<td>17</td>
<td>86N</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Adverbial pronoun ci</td>
<td>13</td>
<td>11</td>
<td>19</td>
<td>13</td>
<td>5</td>
<td>20</td>
<td>-</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Double object pronouns</td>
<td>14</td>
<td>11</td>
<td>13</td>
<td>13</td>
<td>11</td>
<td>17</td>
<td>108N</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>Relative Pronouns</td>
<td>4,18</td>
<td>14</td>
<td>19</td>
<td>17</td>
<td>12</td>
<td>15</td>
<td>148N</td>
<td>12</td>
<td>16</td>
</tr>
</tbody>
</table>

*TABLE 2.2: Comparison of Textbooks according to Table of Contents*
### Table 2.2 (cont'd): Comparison of Textbooks according to Table of Contents

<table>
<thead>
<tr>
<th>Total chapters</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>il manuale italiano -- 3 parts</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VERB TENSES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Indicative</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present perfect</td>
<td>6,7</td>
<td>5</td>
<td>6</td>
<td>7,8</td>
<td>5</td>
<td>7</td>
<td>89N</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Imperfect</td>
<td>9</td>
<td>8</td>
<td>9</td>
<td>12</td>
<td>8</td>
<td>14</td>
<td>67D</td>
<td>13</td>
<td>9</td>
</tr>
<tr>
<td>Future</td>
<td>11</td>
<td>10</td>
<td>12</td>
<td>5,10</td>
<td>6</td>
<td>12</td>
<td>94N</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td>Future Perfect</td>
<td>11</td>
<td>10</td>
<td>–</td>
<td>Appendix</td>
<td>6</td>
<td>13</td>
<td>98N</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td>Pluperfect</td>
<td>10</td>
<td>8</td>
<td>12</td>
<td>12</td>
<td>13</td>
<td>20</td>
<td>134N</td>
<td>18</td>
<td>9</td>
</tr>
<tr>
<td>Past Absolute</td>
<td>15</td>
<td>15</td>
<td>19</td>
<td>20</td>
<td>12</td>
<td>24</td>
<td>127N</td>
<td>Appendix</td>
<td>21</td>
</tr>
<tr>
<td>Pluperfect Absolute</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>Appendix</td>
<td>13</td>
<td>–</td>
<td>142N</td>
<td>Appendix</td>
<td>21</td>
</tr>
<tr>
<td>Imperative</td>
<td>13</td>
<td>11,17</td>
<td>7,11</td>
<td>9,18</td>
<td>6,8</td>
<td>18,19</td>
<td>103N</td>
<td>16,17</td>
<td>14,15</td>
</tr>
<tr>
<td><strong>Conditional</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present</td>
<td>16</td>
<td>13</td>
<td>13</td>
<td>14</td>
<td>22</td>
<td>159RI</td>
<td>Appendix</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Perfect</td>
<td>16</td>
<td>14</td>
<td>16</td>
<td>14</td>
<td>14,15</td>
<td>22</td>
<td>137N</td>
<td>Appendix</td>
<td>11</td>
</tr>
<tr>
<td>Sequence of tenses</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>13</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Subjunctive</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present</td>
<td>16</td>
<td>16</td>
<td>14</td>
<td>18</td>
<td>14</td>
<td>26</td>
<td>163RI</td>
<td>Appendix</td>
<td>17</td>
</tr>
<tr>
<td>Past</td>
<td>17</td>
<td>16</td>
<td>15</td>
<td>19</td>
<td>14</td>
<td>26</td>
<td>167RI</td>
<td>Appendix</td>
<td>17</td>
</tr>
<tr>
<td>Imperfect</td>
<td>18</td>
<td>18</td>
<td>16</td>
<td>19</td>
<td>15</td>
<td>29</td>
<td>169RI</td>
<td>Appendix</td>
<td>18</td>
</tr>
<tr>
<td>Pluperfect</td>
<td>18</td>
<td>18</td>
<td>16</td>
<td>19</td>
<td>15</td>
<td>29</td>
<td>173RI</td>
<td>Appendix</td>
<td>18</td>
</tr>
<tr>
<td>Sequence of tenses</td>
<td>–</td>
<td>18</td>
<td>20</td>
<td>–</td>
<td>15</td>
<td>30</td>
<td>176RI</td>
<td>–</td>
<td>18</td>
</tr>
<tr>
<td>Hypothetical &quot;if&quot; clauses</td>
<td>18</td>
<td>19</td>
<td>16</td>
<td>17</td>
<td>15</td>
<td>29</td>
<td>182RI</td>
<td>–</td>
<td>19</td>
</tr>
<tr>
<td>Gerunds</td>
<td>–</td>
<td>3</td>
<td>–</td>
<td>17</td>
<td>–</td>
<td>25</td>
<td>154N</td>
<td>14</td>
<td>–</td>
</tr>
<tr>
<td>Passive voice</td>
<td>18</td>
<td>20</td>
<td>20</td>
<td>17</td>
<td>–</td>
<td>23</td>
<td>116N</td>
<td>–</td>
<td>18</td>
</tr>
<tr>
<td>Causative construction</td>
<td>18</td>
<td>19</td>
<td>–</td>
<td>20</td>
<td>–</td>
<td>Appendix</td>
<td>–</td>
<td>–</td>
<td>24</td>
</tr>
</tbody>
</table>
Table 2.2 reveals, first and foremost, a prevailing accord as to the grammatical elements that are required to institute a study of Italian language patterns. These discrete grammatical patterns, which appear within the first half of all texts, are: (i) regular nouns and adjectives; (ii) present indicative of all three conjugations -are, -ere, -ire; (iii) presentation of irregular verbs and modal verbs; (iv) reflexive verbs; (v) prepositional contractions; (vi) possessive adjectives/pronouns; (vii) present perfect indicative; (viii) imperfect indicative; and (ix) direct object pronouns. With very few exceptions, this corresponds to the general consensus of Colussi Arthur (1995:460).

Although there is no steadfast site for the conjunctive pronoun ne, there does appear to be a trend. It appears that ne may be introduced at either one of two instances: together with direct object pronouns or with the adverbial pronoun ci, with In italiano presenting a merger of both cases. The treatment of double object pronouns, on the other hand, is not unanimously agreed upon. The textbooks generally seem to broach the combination either immediately after the discussion of pronouns, both direct and indirect, or after all pronouns (including ne and ci) have been introduced and practiced. To complete the discussion of pronouns, relative pronouns tend to appear within the last third of the textbooks, with the exception of Basic Italian that presents relative pronouns at exactly the midpoint of the text.

Verb tenses, save the present indicative, have been organized in succession, to demonstrate the unanimity in presentation, and are divided according to mood to facilitate comparison. The central tenses, namely the present, present perfect and imperfect indicatives as outlined in items (ii), (vii) and (viii) above, constitute the first half of a majority of the texts. Almost half of the textbooks, prior to reaching their midpoint, also address
the future tense, concurrently with the future perfect, although the latter has been either altogether omitted in *Oggi in Italia* or assigned to an appendix for recognition purposes only (*Ciao!*). Therefore the second half of the textbooks introduces the more difficult tenses and the various moods\(^{36}\) and voice. Evidently, the presentation of the subjunctive mood is standard for the textbooks which includes the differentiation of subjunctive tenses in hypothetical "if" clauses and the sequence of tenses in the subjunctive.\(^{37}\) *L'italiano per tutti* does allot to the appendix the forms only of these verbal tenses and moods: the past and pluperfect absolute, present and perfect conditionals, and all four forms of the subjunctive. These forms are not discussed in the lessons and the author does not give an explanation as to the absence of their uses.

To complete this dissection of Table 2.2, a final observation must be made. The grammatical structures allotted per chapter are obviously influenced by the number of pages per chapter. This directly influences the number of chapters per volume. Consequently, the number of discrete grammar points presented will determine not only the length of the chapter, which varies from 13 to 27 pages, but also the time devoted to the chapter.

### 2.2.3 Sequencing

The concept of the L2 "model" textbook established in section 2.2 can be further strengthened by an analysis of the standardization of the chapters. In his discussion of French L2 textbooks,\(^{38}\) Brown discerned that the corpora that constitute textbook construction are similar (1991:119). This judgment may also be passed on Italian, as previously established. Brown’s findings, which can be extended to the Italian L2 textbooks
under review, illustrate that most current grammar-based manuals contain the following kinds of materials:

- A preliminary dialogue, monologue, situation, opinion poll or some such text in which the grammatical structures to be learned in a given lesson are explained.
- The dialogue (et al.) is generally glossed and features not pertinent to the particular lesson are explained.
- A section called cultural notes generally focuses on some aspect of small-c culture (e.g. shaking hands upon greeting, le système D, the tu-vous distinction, etc.) in order to familiarize students with francophone customs. Sometimes, but not always, this section is coordinated with the dialogue.
- The entrée en matière section in which grammatical structures are illustrated and explained. This usually takes the form of inductive or deductive formulation of rules.
- A section consisting of structural and transformation exercises in which the rules previously learned are applied.
- A section consisting of communicative-type exercises which may include directed-expression and/or free-expression activities, and perhaps task-oriented activities.
- A reading passage (not necessarily a literary passage) followed by comprehension activities and written and/or composition exercises.

Table 2.3 evidences this design as it applies to the textbooks. Both Colussi Arthur (1995:461) and Nuessel (1996:542) have noted the internal structural organization of each chapter as outlined below.39
<table>
<thead>
<tr>
<th>OPENING PAGE</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Cultural AND/OR conceptual theme</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>each unit</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>2. Overview of items in chapter and/or Introduction of functions</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Part 1</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRESENTATION OF CONTEXTUALIZED LANGUAGE BY:</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. one or more dialogues</td>
<td>✓</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>2. a mini-dialogue or exchange</td>
<td>-</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>3. a short reading</td>
<td>-</td>
<td>-</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>✓</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRESENTATION OF ACTIVE VOCABULARY AND/OR EXPRESSIONS</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Following the language presentation AND/OR</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>2. Preceding the language presentation</td>
<td>✓</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VERIFICATION STAGE (see B) (question &amp; answer exercises)</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Comprehension AND</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>2. Personalized, AND/OR</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>3. Group Work</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CULTURAL NOTES</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. In English</td>
<td>1-2</td>
<td>-</td>
<td>1-5</td>
<td>-</td>
<td>-</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2. In Italian</td>
<td>3-17</td>
<td>-</td>
<td>6-20</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GRAMMATICAL STRUCTURES &amp; EXERCISES</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Point by point presentation + exercises</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>2. All exercises preceding presentation</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>3. All exercises following presentation</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CUMULATIVE DIALOGUE</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>modeled on Cultural Theme of Chapter</td>
<td>-</td>
<td>✓</td>
<td>-</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COMMUNICATIVE ACTIVITIES</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interactive Pair or Group</td>
<td>✓</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>✓</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>REVIEW EXERCISES</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>-</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CULTURAL READINGS</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pre-reading exercises</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2. Post-reading exercises</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CUMULATIVE ORAL &amp; WRITING ACTIVITIES</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓</td>
<td>-</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OVERVIEW OF ALL ACTIVE VOCABULARY IN CHAPTER</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓</td>
<td>✓</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**Table 2.3:** Comparison of Textbooks according to Organization of Each Chapter
Each chapter can be analyzed according to the following components:

a. An opening page outlines the elements in the chapter such as the cultural theme, the grammatical structures presented, and the communicative objectives or functions illustrated;

b. The Presentation of contextualized language in these elementary textbooks has either one of two roles: to elucidate certain grammatical structures or, as in the case of Adesso!, to illustrate grammar as it is functional to communication. This is accomplished by a dialogue, a mini-dialogue or exchange, as is presented by Prego!’s vignettes, or a short reading in the form of a narrative, as is sometimes the case with In italiano.

c. The Presentation of Active Vocabulary and/or Expressions, if at all included, appear deductively (following the contextualized language presentation) or inductively (preceding the contextualized language). Basic Italian presents a single block of lexical items deductively (Vocabolario). Variations of the two possibilities occur throughout many of the other textbooks. Adesso! does not present a vocabulary list immediately after the dialogue presentation, but rather incorporates blocks of conceptually-arranged words and expressions inductively in the Attività di espansione, the Modi di dire e comunicare and interspersed throughout the Appunti di grammatica. A final end-of-chapter lessico utile unites the active vocabulary of the chapter. Prego! introduces vocabulary through a variety of dialog boxes. The opening Dialogo-lampo is accompanied by a series of semantically-related categories; the parole-extra expand on the presented concepts (although are not considered active vocabulary); a third block of lexicon appears in the form of Espressioni utili (presented deductively in both the Dialogo and Lettura sections of the text); and a full glossary has been compiled for the end of chapter Parole da ricordare. Oggi in
Italia offers the first vocabulary list deductively, after the opening dialogue and verification stage, then also offers an inductive approach to lexical items in a section entitled Ampliamento del vocabolario, with a third and final block of lexical items preceding the Leggiamo un po’ section. Ciao! offers a Studio di parole following the opening dialogue and closes the chapter with a Vocabolario of all new words and expressions not covered in the Studio. Primi Passi I also treats lexical items deductively with a Studio di parole. A list of Parole nuove concludes the chapter, but additional vocabulary and expression are intermittently provided via more Studi throughout the grammar notes.

d. The verification stage is comprised of various exercises on the contextualized language presentation b. above, such as question/answer formats, multiple choice, fill-in-the-blank, vocabulary exercises, and true-false formats. In some instances, this verification stage occurs through simple comprehension questions, as well as personalized questions and/or group work.

e. Cultural notes, if at all present, are brief notes on diverse aspects of Italian culture. Since they are integrated as separate entities within the chapters, they are designated as Taccuino culturale (Adesso!), Cultural notes (Oggi in Italia), and Note linguistiche e culturali (Basic Italian). Due to the fact that these textbooks are designed for elementary level Italian, Adesso’s first two Taccuini culturali are in English, Oggi in Italia’s cultural notes adopt Italian from chapter six on, and Basic Italian’s Note linguistiche e culturali are all in English.

f. The presentation of grammatical structures and exercises is standard—the grammar lesson comes before the cumulative exercises; or each discrete grammatical point is accompanied by appropriate exercises. Only In italiano applies an inductive approach, with
all the exercises preceding the grammar lesson. Grammar rules commonly ensue the presentation of contextualized language and its activities. Only in Adesso! is grammar segmented into two parts, taking its functions from the two Temi described in section 2.1.1 above.

g. A cumulative dialogue develops all the items in the chapter as well as the cultural theme.

h. Communicative activities require either interactive group or paired activities.

i. Review exercises offer integrated exercises to reinforce the grammatical points presented in the chapters. In a great deal of these elementary texts, however, an attempt is made to recycle structure, theme and content within the chapters, usually by presenting cumulative oral and writing activities section (see k. below).

j. Cultural readings generally take the form of a brief reading passage, are usually correlated to the theme of the chapter, and often present authentic materials. These readings feature a combination of pre- and post-reading activities.

k. Cumulative oral and writing activities help reinforce, expand and apply all the concepts, grammatical and cultural, presented in the chapter.

l. Overview of all active vocabulary. As in (d) above, most of these textbooks provide a final listing of chapter vocabulary with English gloss, acting as a limited reference tool to facilitate retrieval of lexical items included in the chapter. L'italiano per tutti includes a Nomenclatura, a list of lexical items divided into semantically-related categories, without a gloss.
2.2.4 *Exercise types*

An instrument with which to exercise the cultural concepts and grammatical rules advanced by a foreign language program is a “systematic practice of particular features in naturally phrased and easily remembered foreign language utterances.” (Rivers 1968:99)

Exercises provide to the second language student practice and reinforcement of structures and notions through a sundry of forms. On account of their function in the foreign language syllabus, exercises have been responsive to the movements that characterize the history of L2 pedagogy and, consequently, have been equated with distinct pedagogical approaches. Table 2.4 features an overview of exercise types contained in each textbook.
<table>
<thead>
<tr>
<th>PRONUNCIATION</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening + repetition</td>
<td>-</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GRAMMAR</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fill-in-the-blanks</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Question/Answer</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Transformation</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Completion</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Substitution</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Translation</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recognition</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Matching</td>
<td>-</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multiple choice</td>
<td>-</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Form-the-question</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Describe-the-image</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scrambled sequence</td>
<td>-</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COMPREHENSION</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Question/Answer</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Multiple Choice</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fill-in-the-blanks</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>True/False</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COMMUNICATION</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Work in pairs</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Work in groups</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Role-playing/simulation</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2.4: Comparison of Textbooks according to Exercise Types
<table>
<thead>
<tr>
<th>Writing</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi</th>
<th>Basic Italian</th>
<th>Il manuale italiano</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compositions</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Dialogues</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tasks</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Problem-solving</td>
<td>Anagrams</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Crosswords</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Logic Puzzles</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Word searches</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**Table 2.4 (cont'd): Comparison of Textbooks according to Exercise Types**
The six domains presented by Colussi Arthur for the categorization of exercise types are maintained, namely (i) pronunciation, (ii) grammar, (iii) comprehension, (iv) communication, (v) writing, and (vi) problem solving, i.e., fun games (1995:460). Pronunciation for elementary grammars is limited to listening and repeating. The repetition feature may occur both orally and in writing via dictation.

The grammatical exercises have been expanded from the precedent tables which list solely the traditional octet: 1) fill-in-the-blank; 2) question/answer formats; 3) transformations; 4) completion; 5) substitution; 6) translation; 7) matching; and 8) recognition of structures.

A comprehensive examination of all the grammar exercises of the textbooks under review demonstrated the use of four more exercises for reinforcement and practice of structures and forms. These are: multiple choice, form-the-question, describe-the-image, and scrambled sequence. These two lists comprise a total of twelve exercise types, which in some instances call for work in pairs and groups. The dozen exercise types represent an exhaustive consideration of grammar practice in these volumes. Such a detailed inspection was prompted by reconsideration of the comparative discussion of the table of contents (section 2.2.2), wherein grammatical structures and forms, as a rule, form the cornerstone of the various textbooks. Figure 2.1 depicts an unequivocal visual representation of the distribution of these grammar exercises per textbook. Via this figure, it may be possible to assess the pedagogical theories upon which the text has been created, since the graphs may be interpreted as a means by which to identify methodologies and approaches.42
Figure 2.1 features an average of seven grammar exercise types per textbook, which vary from three to eleven. For all the texts, fill-in-the-blank, question/answer and transformation exercises constitute more than fifty percent (50%) of the L2 learner’s practice. Remarkably, in *Primi Passi I*, these exercise types comprise the whole volume, with 68.5% being fill-in-the-blank alone.

Contrarily, *L’italiano per tutti*’s greatest segment belongs to substitution exercises that comprise 66.3% of the text. Notwithstanding the additional exercise types noted above, the traditional exercises maintain a stronghold on the practice and reinforcement of grammatical points.

The remaining exercise domains demonstrate that comprehension is practiced primarily through question/answer formats that are usually expanded to personalized questions. As alternatives type of exercises, *Adesso!, Prego!, Oggi in Italia* and *In italiano* also introduce fill-in-the-blanks, true/false and multiple choice to bolster comprehension skills. Communication activities require work in pairs, group work and role-playing situations. Written exercises include the traditional guided composition, generally a narrative, dialogues that will subsequently be presented orally, and tasks, which vary from composing letters to writing wedding invitations. Problem solving activities, the final domain of exercise types, are finding their way into these elementary L2 Italian programs. Traces are noted in *Adesso!, Prego!, Ciao! and Oggi in Italia.*
Figure 2.1: Comparison of the Distribution of Grammar Exercises per Textbook
Figure 2.1 (continued) Comparison of the Distribution of Grammar Exercises per Textbook
FIGURE 2.1 (continued) Comparison of the Distribution of Grammar Exercises per Textbook

IL MANUALE ITALIANO

L'ITALIANO PER TUTTI

IN ITALIAN

Legend:
- Fill in the blanks
- Question/Answer
- Transformation
- Completion
- Substitution
- Translation
- Multiple Choice
- Matching
- Give the question
- Recognition
- Describing Images
- Correction
- Sequence
2.2.5 Ancillary materials

Clearly, the Italian language program is not built solely upon the textbook. From the text is born a vast array of supplements, which, in conjunction to it, constitute the entire Italian L2 program. Beyond the traditional union of textbook and workbook, it appears that technology, in various forms, has also entered the foreign language classroom and has invested the language programs with interrelated materials. Ariew lists the components which publishers today consider adequate for beginning language courses: i) the textbook; ii) the instructor's annotated edition; iii) the teacher's guide; iv) the workbook; v) the audiotape program; vi) the test bank; vii) the tape script and answer key; viii) the reader; ix) the CALL program; x) the video program; xi) the video guide; and xii) the teacher's kit (transparencies, slides and realia) (1987:42). The availability of these ancillary materials for the purpose of this research is noted in Table 2.5.
<table>
<thead>
<tr>
<th>TABLE 2.2: Comparison of Textbooks according to Ancillary Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Textbook</strong></td>
</tr>
<tr>
<td>In Italian</td>
</tr>
</tbody>
</table>
The most common features presently available, which constitute the elementary Italian L2 program, are student text, audiostream program, and workbook/lab manual. Many of the large publishers provide extensively more resources, some of which include answer keys, testing programs, overhead transparencies, and instructor's editions and manuals. Other adjuncts finding their way into the L2 classroom and multimedia laboratory include an assortment of videocassettes, which supplements the concepts and themes of the textbook. Prego!'s program includes a video on Italian newscasts and a second exclusive video depicting a train trip through Italy. Ciao! and Basic Italian both contain videos entitled Attualità, which present authentic realia from RAI (Radio televisione italiana). Computer software programs are also part of the multimedia laboratory and are present in many forms. Primi Passi I's accompanying instructional software replaces all the written exercises usually present in all textbooks. Instructional software has also become a component in Prego, Oggi in Italia, Ciao! Basic Italian, and In italiano. These last two programs also offer EXAMaster computer testing programs. With its second edition, Adesso! has included TELL (Technology Enhanced Language Learning) in the form of Internet activities on a per chapter basis.

2.2.6 New features

Each volume under review, apart from In italiano, is a new edition. This section will not venture to become a historical account of previous editions, but rather illustrate the modifications with their justification, as they are perceived by their respective authors in the premise. With new editions, the standard changes appear to be in content presentation, updating existing materials and the addition of new features, which usually causes other
Elementary Programs for Italian: Textbooks

elements to be deleted or relegated to an appendix. Consequently, many new editions have fewer chapters, as is evidenced by Oggi in Italia, Ciao!, and Basic Italian. Colussi Arthur explains the consensus among instructors that “it is beneficial to the student to offer less material and to ensure that the students focus more intensively on few items of grammar” (1985:464).

Adesso!’s second edition does not redirect approaches or methodologies but rather has reorganized its corpus, adjusting its topic sequence, editing its dialogue content and modifying the presentation of cultural and grammatical information. Prego!, Oggi in Italia, and Basic Italian, conversely, have included functional approaches to their programs. Unlike Adesso! and In italiano that include notions and functions of Italian in the table of contents, these elements are presented on the opening page of the chapter (Oggi in Italia) or unit (Basic Italian) as Communicative objectives and Communication respectively. Prego! incorporates these functions in the chapters in the Si dice cosi dialogue boxes.

Other new features are evidenced in the ancillary materials which now include Internet activities for Adesso!, a video component to Prego!, and computer study modules for Oggi in Italia.

2.2.7 Other Aspects

Nuessel aptly notes that the visual dimension of textbooks has now become an attribute that many instructors value, especially given its impact on students (1996:545). Currently, enhancing the visual dimension seems to occur with the incorporation of graphics that are correlated to the themes and contents of the chapter. Visual features can take the
form of photographs, line art, realia, cartoons, fotoromanzi, even icons, and are regularly contained in each volume. Prego!'s fourth edition introduces four original icons—pictorial representations of partner/pair and small-group work, reading, writing and listening exercises—to highlight skill-building activities.

Danesi (1983) discusses the use of pedagogical graphics as learning/teaching aids, taking the form of symbols, figures, schema, diagrams or charts and contrasting typeface to clearly accentuate important features of grammar. This too is a common property of the texts.

In addition to pedagogical graphics, one aspect of the theory of Neurological Bimodality proposes the incorporation of a third colour in print to help reduce ocular tedium (1988). Nuessel, in his review of intermediate Italian textbooks, demonstrates the implementation of another colour beyond black and white (1996:545). This visual feature is also incorporated in two texts at the elementary level. In italiano introduces the colour orange in its corpus as the third colour and uses this colour to highlight grammatical features presented in the contextualized dialogue and in the explanation of the grammar rules.46 Adesso!'s full colour text also incorporates green script in the phrases that accompany all exercises in the text. This phrase, in the form of a question or an exclamation, remarks on the objective of the exercise (e.g., Giri turistici!, Di che origine sei?, Di chi è?, Sondaggio! and Quiz geografico!).

2.2.8 Il manuale italiano

Together with the tables presented in Similarities and Differences, this independent overview of Il manuale italiano will more accurately represent the Italian program produced
by its authors. As noted above, a comparison of this text to the others, particularly after the extensive presentation of materials included in the above tables, has proven to be overwhelming. Without a table of contents, the structure of this text is, to some extent, different. It may appear that, basing it only on the tables, this textbook is purely a grammar manual. However, this is not the case.

A meticulous look at its organization reveals the following. *Descrizione* begins with a general introduction of items found in the classroom, applying a simple yes/no-question/answer technique while introducing the first grammatical element. It continues in this manner for each discrete grammar point presented. For example, *point one*, a description of classroom items (pencil, pen, book, etc.) is followed by *point two*, a table with the pertinent grammatical items and explanations, and by *point three*, practice and reinforcement by way of numerous traditional-type exercises. These itemized points are consistent in presentation and sequence for this part only. There is an opportunity for review of grammar in *point 28*, which is both theoretical in nature and practical in application. This review operates also as an opportunity for conversation, which occurs again in *point 64*, with role-playing communicative activities.

The second part, *Narrazione*, is similar to the first, in that it too presents generally three points: 1) a narrative (with comprehension exercises); 2) a table highlighting grammar; and 3) substantial exercises (it is worth noting that a narrative does not always precede all the grammatical elements presented). Again, the narrative may take the form of text or images through which the students appreciate the value of narration.
The final section, *Realtà e immaginazione*, opens with the monologue, then presents a number of grammar and exercise points. In this section, many literary pieces have been adapted to create the plentiful exercises regarding reality and imagination.

In assessing the presentation of grammar, all the elements included in Table 2.2 seem to be covered in *Il manuale italiano*, except for two. First, there is no explanation regarding the verb *piacere*—although some exercises (tenses transformation type) do present the verb⁴⁷—; second, the adverbial pronoun *ci* is not discussed nor practiced. Unusual sequences can be noted in terms of verb presentation as well. In part one, the first (and only) past tense to be introduced, inasmuch as the title of this section reveals, is the descriptive past (the imperfect) rather than the anticipated present perfect, which instead is assigned to *Narrazione*. Another departure of verb sequence appears with the introduction of the conditional perfect, which unusually precedes the presentation of the concept of the conditional mood. This sequence is justified by the explanation that this tense corresponds to the future in the past, and is necessary for transformation exercises of narratives to the past tense.

With regard to activities, this volume presents an exercise type not found in other textbooks. One exercise to practice and reinforce the subjunctive appears in an application of correct-the-errors in the sentences.

When discussing the new and revised edition, the authors stress the subtitle of the volume—*Guida allo studio e all’ insegnamento dell’ italiano*. The instructor, whose role is fundamental in this program, must renew the text yearly, with more up-dated exercises, which are integrated and sometimes substitute grammar and composition exercises. Thus, creating new applications and additional materials become “il compito più impegnativo
dell’insegnante” (Preface). An additional adjunct to this Italian program, *Il manuale di conversazione e composizione*, compiled by Jen Weinstein (1993), is also available.

Throughout this presentation of the textbooks, all features, save one, were examined in relation to organization, grammatical elements, and ancillary materials. The extensive corpus of each volume has been investigated with the focus resting primarily on language - the teaching and learning of Italian as an L2 in Canadian universities. What now remains is an investigation of the textbooks from the other vehicle of the L2 dyad—culture.

2.3 **Cultural Content**

«imparare l’italiano» significa, in certa misura e a certe condizioni, penetrare l’universo culturale ed inserirsi nella società del nostro paese.

(Freddi 1987:46)

With the understanding that language does not exist in a vacuum, all the textbooks, which create the framework of introductory Italian second language courses in Canadian universities, incorporate the cultural dimension in the teaching and learning of Italian. This language culture nexus, which has expanded and governed recent language teaching theories, is regularly demonstrated within textbooks by means of a variety of methods and techniques, examples of which include cultural capsules, readings, dialogues and authentic realia. In this investigation of cultural content within the various textbooks, diverse means will be compared and contrasted, specifically cultural themes on a per chapter basis and cultural modules, which are infused in the character of the individual texts.
To propose any analysis of culture requires a working definition within the framework of this thesis.\textsuperscript{49} Nelson Brooks addressed the significance of culture in the L2 classroom approximately thirty years ago, in his recognition of a need for a synthesis of culture as viewed by the scientist on the one hand and by the humanist on the other in an orderly and coherent program that can be meaningful in terms of the daily happenings in language classes at the earlier stages of instruction (1967:208).

Brooks met this requirement with a clarification of concepts—defining what culture is not. This resulted in a categorization of culture in five broad domains (biological growth, personal refinement, literature and the fine arts, patterns of living, the sum total of a way of life), with the fourth domain—patterns of living—formulating the definition of culture for the L2 classroom. Culture here is based on the importance, especially in the earlier phases of language instruction, of understanding the fundamental, underlying principles of that which is associated with the language.

What is important in culture is what one is "expected" to think, believe, say, do, eat, wear, pay, endure, resent, honor, laugh at, fight for, and worship, in typical life situations, some as dramatic as a wedding or a court trial or a battlefield, others as mundane as the breakfast table or the playground or the assembly line. And just as important is the extent to which that expectation is met (1968:210).

According to Brooks, it is due to the definition of culture (in the L2 class) as patterns of living that the meanings of culture as literature and the fine arts (the third domain) and as the sum total of a way of life (the fifth domain) gain importance. The development of language competence allows for interrelation of the separate domains of culture and unifies them to a comprehensive understanding and appreciation of the foreign language.

The realization of an inclusive meaning of culture was more recently reiterated by Freddi, who defines culture to be
Although alluded to by Brooks, Freddi’s interpretation includes the veritable distinction between (capital “C”) *Culture* and (small “c”) *culture* wherein the concept of culture, originally considered solely a possession of the élite, is revised to include everyday life.\(^{50}\) Culture, therefore, for the purposes of this analysis, shall be the recognized as the inclusive definition set forth by Freddi, with an intrinsic penchant for that which Brooks considers instrumental to the early phases of language instruction.

### 2.3.1 Cultural Themes

In recognition of the comprehensive meaning of culture, the analyzed textbooks do indeed evidence a thematic approach to cultural content. With the exception of *Il manuale italiano*,\(^{51}\) the cornerstone of each chapter in each textbook is thematic (revealed by the title), giving origin to a variety of cultural topics. In the cases of *Adesso!, Prego!, Oggi in Italia, Ciao*, and *In Italiano*, the cultural notions are illustrated in the opening page (see section 2.2.3 a, p. 97) and accompanied by a photograph which serves to envision the new concepts and elements. By providing a cultural matrix based upon Primary Message Systems (both linguistic and non-linguistic) proposed by Edward T. Hall (1959), Table 2.6 will compare and contrast the themes of the textbooks.\(^{52}\)
The Primary Message Systems (PMS) advanced by Hall in *The Silent Language* create a profile of culture by labelling ten focal points that are of critical importance to the framework of a culture’s makeup. The Primary Message Systems interweave to fabricate the pattern of human existence and thus can be considered universals. By determining the signification of the ten components instated by Hall (61-80) in Figure 2.2, the notion of PMS can truly be appreciated:

<table>
<thead>
<tr>
<th>PRIMARY MESSAGE SYSTEM</th>
<th>DEFINED AS:</th>
<th>ASPECTS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interaction</td>
<td>• Any form of interaction of humans with the surrounding environment.</td>
<td>• Language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Gesture</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Tone of Voice</td>
</tr>
<tr>
<td>Association</td>
<td>• The organization and structures of societies and their components.</td>
<td>• Class structure</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Caste</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Government</td>
</tr>
<tr>
<td>Subsistence</td>
<td>• The procurement of the requirements of living.</td>
<td>• Economic structure</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Maintenance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Occupations &amp; professions</td>
</tr>
<tr>
<td>Bi-sexuality</td>
<td>• The differentiation of the sexes according to biological and social natures.</td>
<td>• Place of men and women</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Sex (biological)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Sex (technical)</td>
</tr>
<tr>
<td>Territoriality</td>
<td>• Taking possession, use and defense of a territory.</td>
<td>• Space relations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Individual space</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Boundaries</td>
</tr>
<tr>
<td>Temporality</td>
<td>• The cycles and rhythms of life, related directly to both nature and culture.</td>
<td>• Time sequence</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Cycles</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Calendar, time measurement</td>
</tr>
<tr>
<td>PRIMARY MESSAGE SYSTEM</td>
<td>DEFINED AS:</td>
<td>ASPECTS:</td>
</tr>
<tr>
<td>------------------------</td>
<td>-------------</td>
<td>----------</td>
</tr>
</tbody>
</table>
| Learning               | • An adaptive mechanism that demonstrates culture is learned and shared behaviour. | • Rearing of children  
• Enculturation  
• Education |
| Play                   | • Recent addition to the living process to understand concepts of fun and humour | • Recreation  
• Playing  
• Games |
| Defense                | • Fosters the elaborate defensive techniques for self-preservation. | • Protection (law enforcement, warfare, etc.)  
• Belief systems (religion, medicine, etc.)  
• Individual beliefs |
| Exploitation           | • An ability to adapt to meet specialized conditions of the environment. | • Material Systems  
• Exploitation of resources  
• Technology |

**Figure 2.2: The Vocabulary of Culture—Primary Message Systems**

Table 2.6, adopting Hall’s cultural paradigm, applies the PMS as the basis of a classification system to efficiently analyze the cultural themes of the textbooks.
<table>
<thead>
<tr>
<th>Interaction</th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Primi Passi I</th>
<th>Basic Italian</th>
<th>L'italiano per tutti</th>
<th>In italiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Un caffè per favore Buongiorno</td>
<td>Arrivo in Italia Prendiamo un caffè? Giorno per giorno</td>
<td>Lei come si chiama? Che cosa fai di bello?</td>
<td>La città Persone e personalità</td>
<td>Al consolato italiano Alla mensa dell’università Il centro commerciale Al telefono La proposta Lettera di Franco Una cena con amici</td>
<td>Il telefono Una conversazione alla mensa universitaria Qui il tempo vola</td>
<td>Presentazioni Un incontro casuale Una telefonata di cortesia</td>
<td>In treno Un incontro Due cartoline Al bar</td>
<td></td>
</tr>
<tr>
<td>Association</td>
<td>SI, mi piace molto</td>
<td>Come siamo? Il mondo della politica La società multiculturali Italiani e americani</td>
<td>Cosa prendono i signori? E dopo la laurea? Si voto!</td>
<td>La politica</td>
<td>Perché? Non può essere vero</td>
<td>Una manifestazione politica Gli italiani americani</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subsistence</td>
<td>Quanto costa Vorrei un po' di frutta Dal medico</td>
<td>Pronto in tavola La spesa le spese Il mondo del lavoro</td>
<td>In pizzeria con gli amici Il mercato all'aperto</td>
<td>A tavola In cucina Mestieri e professioni Medici e pazienti</td>
<td>Da Giacomo il fruttivendolo La colazione al bar Corso Il mondo del lavoro In banca In un'orecificeria In centro Al ristorante</td>
<td>Che fortuna Nella vita basta... avere fortuna Chi ha pane non ha denti Al mercato</td>
<td>Una visita Dal dentista Un acquisto L'artista</td>
<td></td>
</tr>
<tr>
<td>Bisexuality</td>
<td>Io chiedo aiuto a mia madre</td>
<td>Tante famiglie</td>
<td>Una cena in famiglia La famiglia e i parenti</td>
<td>Una notizia sorprendente</td>
<td>La famiglia Borghini</td>
<td>Le famiglie di Carlo e di Lucia I fratelli di Carlo</td>
<td>Il fidanzamento</td>
<td></td>
</tr>
<tr>
<td>Territoriality</td>
<td>Cercare casa</td>
<td>In cerca di un appartamento Abiti sempre in città?</td>
<td>La casa</td>
<td></td>
<td></td>
<td>L'appartamento di Lucia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Temporality</td>
<td>Adesso!</td>
<td>Prego!</td>
<td>Oggi in Italia</td>
<td>Ciao!</td>
<td>Primi Passi I</td>
<td>Basic Italian</td>
<td>L'italiano per tutti</td>
<td>In italiano</td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------</td>
<td>-------------------</td>
<td>---------------------</td>
<td>------------------</td>
<td>------------------</td>
<td>------------------</td>
<td>----------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Che ore sono?</td>
<td>Cento di questi giorni!</td>
<td>Tempo e denaro Abiti e stagioni</td>
<td>Buon compleanno</td>
<td>Il tempo e le stagioni</td>
<td>Festa di compleanno</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Che tempo fa?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buon compleanno</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Di che segno è?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning</th>
<th>La lezione sta per cominciare</th>
<th>Studiare in Italia Musica, maestro! Arte e letteratura</th>
<th>E lei chi è? Un anno all'estero Una poesia per me?</th>
<th>All'università Arte e letteratura</th>
<th>Nell'aula La vita di un immigrante</th>
<th>Il primo giorno di lezione Uno alla volta Un anno all'estero Il vecchio immigrante Tutti gusti son gusti In una libreria</th>
<th>La lezione d'italiano Sono sempre in biblioteca Ricordi di uno studente</th>
<th>In segreteria Un'intervista Una storia Scoperta archeologica Don Abbondio</th>
</tr>
</thead>
</table>

| Play                | Lo sport All'aeroporto | Interessi e passatempi Lo sport e la salute Vacanze in Italia o all'estero? | Ad una festa mascherata La settimana bianca Chi gioca? | Attività e passatempi Buon viaggio Le vacanze Paesi e paesaggi Gli sport | La gita a Venezia La vacanza estiva Al mare | La città dei canali In albergo a Firenze La città eterna Viaggio di nozze Andiamo al cinema In montagna Un incontro di calcio | Si gioca a tennis Che cosa farai domenica? Scusi, per favore sa dirmi... | Una gita Un giallo in TV Ferragosto A teatro A pesca In autostrada |

| Defense             |                         |                                      |                                                  |                                  |                                  |                                                  |                                                  |                   |
| Exploitation        | C'è un nuovo programma L'automobile | Il traffico e l'ambiente Cinema, televisione, giornali | Una sfila di moda Le notizie di oggi Che cosa c'è in programma? | La macchina e l'ecologia Mezzi di diffusione | Cosa c'è alla tv? Visita a un podere |                                  |                                                  |                   |

TABLE 2.6: Comparison of Textbooks according to Cultural Themes

Elementary Programs for Italian: Textbooks
A perusal of Table 2.6 reveals a categorization of the chapter titles of each from which the following conclusions may be drawn. First, the Personal Message System of defense is not addressed in any of the eight textbooks.

Next, the components of bi-sexuality and territoriality are addressed, in a limited fashion, by almost all textbooks—the former is not discussed directly but rather roots itself in family and marriage, with the objective of introducing kinship terms. Territoriality is presented with the concept of personal space, and is introduced specifically with regard to finding a place to live, rather than proxememics. This system, however, does not appear as a cultural theme in Adesso!, Primi Passi I, Basic Italian, or In Italiano.

Third, the PMS association tends to be considered with regard to government (politics) and society in all texts, save L’italiano per tutti and In Italiano.

Temporality, encompassing all concepts of time, is usually associated with calendar events and most often appears under the topic of birthdays and horoscopes. In some texts, Adesso!, Ciao!, and L’italiano per tutti, the concepts of time are expanded to clocks and seasons. Prego! alone does not expressly approach this focal point of culture.

Within the next system, exploitation, a discussion of industry, technology and the media constitute the chapters dedicated thereto. Only Primi Passi I and L’italiano per tutti do not directly address this cultural theme.

Sixth, the PMS learning—a fundamental concept to propose within the university level—is addressed by all the texts specifically at the post-secondary environment. An analysis of the Italian scholastic system is recurrent in each textbook, with some texts also offering concepts that promote enculturation.
Finally, the remaining three Personal Message Systems—interaction, subsistence and play—jointly appear to compose the themes of many chapters of the texts. Aside from Adesso!, these categories constitute 50% or more of the chapters of its respective text. Interaction includes the distinction of registers in Italian, how to place telephone calls, and the Italian bar, to highlight only some concepts. Subsistence introduces Italian cuisine, professions and how-to shop guides. Finally, play surveys what is done at leisure—from sports to travel—and traditional Italian festivities.

Although the textbooks do not acknowledge a sequence of chapters according to a cultural scheme, nevertheless Table 2.6 demonstrates the suitability of such a classification. It is worth noting, however, that Basic Italian is the only textbook that advances an arrangement of this kind by dividing its text first into units and subsequently into chapters. Each unit (comprised of four or three chapters) is introduced by a general cultural concept, with its pertinent chapters connected by a common theme (for example: Unit 2, “La Vita Quotidiana,” is comprised of chapters 5 to 8 inclusive, entitled La famiglia Borghini, Da Giacomo il fruttivendolo, La colazione al bar Corso and Buon Compleanno!). These chapters, as organized by the authors of Basic Italian, do not correspond to the Primary Message Systems as outlined by Hall. Thus, one can conclude it complies with another cultural schema.

The cultural themes are woven into the chapter by means of the opening dialogue or passage, a cultural note and a cultural reading concluding the chapter (for a more detailed synopsis of chapter organization, see Table 2.3 above and section 2.2.3). Generally, the cultural notes, or capsules, are short explanations of minimal differences between two cultural groups and are usually related to the theme of the chapter. Their function is to
highlight the new culture by contrasting it to the known (North American) culture. Only three texts, *Adesso!, Oggi in Italia* and *Basic Italian*, incorporate these notes, with both *Adesso!* and *Oggi in Italia* offering follow-up exercises that practice comprehension and application of new concepts.

Although the cultural capsules do not appear in every textbook, culture does, nonetheless, permeate the texts by other means. The Cultural Modules, which appear in the various texts, allow for an application of cultural concepts, components or systems, thereby strengthening the language culture nexus.

2.3.2 *Cultural Modules*

Unlike capsules, cultural modules present a more complete image of a cultural concept, since they bring to the foreground the differences between the L2 and the native language, and also provide thematically-related topics thoroughly. The cultural component introduced may be extracted from either concept of culture (Capital “C” vs. small “c”) or a mélange of both, and is usually accompanied by authentic realia in the form of current images, photographs, tokens and artifacts reproduced from advertising, newspapers and magazines. Beyond these shared attributes, the textbooks are particular as to how their cultural modules are shaped.

Four *Elementi di civiltà* constitute the cultural application of *Adesso!*, the topics of which include “Un po’ di geografia,” “Roma,” “Le origini della lingua italiana,” and “Politica all’italiana.” Each module is presented in the form of a reading, with an accompanying gloss in the right margin, followed by both comprehension and communicative activities.
Prego! too offers four cultural modules entitled *ieri e oggi in Italia* that address the following subjects: “La città nella storia,” “Il banchetto nella storia,” “Il teatro nella storia,” and “Il lavoro nella storia.” Each cultural collage contains a passage adapted from authentic scholarly texts and is followed by a series of exercises, the nature of which are comprehension, comparison and composition. Finally, the module closes with an excerpt from literary texts, the first two collages offering an English translation on the same page. The literary texts are *Città invisibili*, *Il gattopardo*, *La locandiera* and *Casalinghitudine* respectively. It is apparent that these are concepts of Culture.

*Vivere in Italia* sections appear after every three chapters in *Oggi in Italia* and “are designed to bring [the student] one step further into the Italian world” (vi). These “vivid pieces of life in Italy” are not presented in the form of a reading, but are rather a selection of images and selected realia designed to stimulate communicative activities, most particularly role-plays. These modules appear to be expanded forms of cultural capsules (e.g., a vast assortment full colour advertisements, brochures and newspaper clippings, etc.), and span over eight pages. *Vivere in Italia* invokes an understanding of culture as the domain of patterns of living—a manifestation of Brook’s definition of culture.

*Ciao!*’s *Pagina culturale* appears at the end of every chapter and is related to its respective lexical theme. The readings can be “used as a springboard for additional discussions of Italy’s history, people and culture” (xiii) and explore the similarities and differences between Italian and English. The reading passage is accompanied by comprehension exercises only.

The *Profili of Primi Passi I* are character sketches of Italians and are reproduced both in writing and on audiotape for the student. The five *Profili* introduce Italians from
the cities of Varese, Fieso D’Artico (Venezia), Parma, Treviso, and Torino. The audi-
tape, which is to be the first introduction to the Profili, allows the student to appreciate
the flavour of regional accents (not dialects). The subsequent written presentation is fol-
lowed-up by comprehension exercises and some communicative activities. The Profili
suggest an embodiment of culture, as it varies from person to person and region to region.

*Basic Italian*'s cultural module appears at the end of each unit in the form of a
Lettura. These Letture, related to the unit topic, discuss institutions, values, and concepts
of Italian life (viii), as is evidenced by their titles: “L’Italia,” “La cucina italiana,” “La
vita cittadina,” “La lingua italiana,” “L’industria ha cambiato l’Italia” and “L’Italia e
l’America.” Comprehension exercises and communicative activities accompany these di-
verse concepts of culture.

The objective of the Elementi di civiltà present in each chapter of *In Italiano* is the
recreation of a “lembo extraterritoriale” of Italy in any place in the world, even the most
remote (Preface). These glimpses of Italian life strive to achieve an authentic portrayal of
“living in Italian as well as living in Italy,” which is composed of untranslatable ele-
ments: thoughts, songs, work, clothing, eating and building (Preface). The Elementi are
always directly interwoven into the theme introduced in the dialogue and exercises of
each chapter. The cultural module is always complete with comprehension questions.

Two textbooks, *L’italiano per tutti* and *Il manuale italiano*, illustrate particular
cultural aspects not yet discussed. A distinct approach to the presentation of culture util-
ized by *L’italiano per tutti* is the systematic addition of thematically related proverbs in
each chapter. According to the author, the function of the proverbs is, among other things,
to reinforce new vocabulary and discrete grammatical points (8). The inclusion of popular
sayings in a text permits a new level of learning: proverbial proficiency—that is, an acquisition of related sociolinguistic and discourse factors (Nuessel and Cicogna 1993b). Moreover, distinct cultural perspectives can be better understood when contrasted with the equivalent native language proverb (Ciccarelli 1996; Tursi 1976). Mastering social rules, i.e., the fundamentals of culture, is an essential component of acquiring the L2 and proverbs are an integral part of this acculturation.

*Il manuale italiano,* which has thus far been excluded from the account of classification schema and cultural modules, does not ignore culture or Primary Message Systems to any extent. On the contrary, this manual permeates with culture. Cultural themes, such as learning, territoriality, interaction and temporality are evident in the presentation of discrete grammatical points. Furthermore, as already noted in Section 2.1.7 above, this text has the unique distinction of adapting literary passages as part of the more advanced exercises, from a variety of literary genres. Culture, as it is exhibited in *Il manuale italiano,* embraces a comprehensive signification notwithstanding its elected presentation.

### 2.4 Summary

This study of elementary Italian language textbooks, in their presentation of both language and culture, has demonstrated how the Italian L2 programs adopted by Canadian universities are each different from, and similar to others. The conclusions that can be derived from such a comparison can be summarized as follows.

For the most part, the theoretical foundation of the textbooks is parallel. Many maintain an eclectic approach to L2 pedagogy, with the incorporation of a variety of communicative activities. Only *Adesso!* and *In Italiano* adhere to specific approaches.
Each text presents a number of techniques and methodologies, which are revealed in their presentation of material and elements. Nonetheless, the development of the four skills is fundamental to foreign language learning, no text preferring one or some skills to the others.

A majority of the textbooks are structured in a similar manner. They include a table of contents; an opening chapter; a number of identically organized chapters (from 15 to 30); cultural modules; and an easy reference guide, which includes appendices, glossaries, and an index. The table of contents appears to be founded upon grammar, with the exception again of Adesso! and In Italiano. Both texts consider a function of language to be instrumental to the chapters. With regard to grammar, an assessment of corresponding exercise types demonstrate that, notwithstanding the variety of activities included in the practice sections, the top three types continue to be question/answer, transformation and fill-in-the-blank.

As Brown (1991) ascertained, the corpora of French L2 textbooks seem to contain a number of fixed elements. This also applies to elementary Italian texts. These components are: an opening page; a presentation of contextualized language; a verification stage; cultural notes; presentation of grammatical structures and exercises; a cumulative dialogue; communicative activities; review exercises; cultural readings; and an overview of all active vocabulary. There appears to be very little deviation from this chapter organization.

Foreign language programs comprise not only the textbook, but also numerous adjuncts. Many current Italian programs include a workbook, an audio laboratory manual,
computer-assisted language learning software and a video module. As well, there are numerous teaching supplements (e.g., testing banks, resource manuals, etc.).

New features and other aspects demonstrate the implementation of current approaches in the overall layout of the textbooks. It appears that the visual dimension is fundamental to the text, with the incorporation of mini-media modules, authentic realia, and colour.

The concept of culture is presented via several channels in the textbooks. Understanding the cultural network, through the focal points as outlined by Hall, illustrated the most frequent cultural themes found in the texts on a per chapter basis. Cultural modules, usually the most profuse presentation of culture, demonstrated an understanding of culture as a possession of both the élite and multitude.

In essence, the conclusions reached from this exploration of the textbooks have demonstrated an underlying framework for second language teaching and learning. Italian L2 programs, cognizant of the language and culture dyad, integrate both aspects in this framework.

ENDNOTES

1 Rivers discusses the importance of the textbook and offers a checklist for the texts in Teaching Foreign Language Skills, pp. 475-483.

2 H.H. Stern outlines the “Essential components of curriculum” (1981:437-9) to be (a) purposes (aims) and content (substance or subject matter); (b) instruction (the how of education); and (c) evaluation (both informal and formal). Taking into account the complete programs that are available for most of the Italian L2 textbooks currently under ex-
amination, one immediately acknowledges that a language program usually fulfills all essential components of the curriculum. See section 2.2.5 and Table 2.5.

3 The parallelism of the text and the curriculum has also permeated the discussion of L2 textbooks of Ariew (1982 and 1987) and re-presented by Nuessel (1991-1992). In addition, Markee discusses the curriculum in relation to all its pertinent materials in chapter 3 of Managing Curricular Innovation (1997).

4 Of the 22 universities which offered an introductory Italian course in the 1995-1996 academic year, 19 of the 22 adopted a text from a major publishing house, which are listed here in according to popularity: Prego! (31.8%), Basic Italian (18.1%), Adesso! and Oggi in Italia (13.6%). Both Ciao! and In italiano each have been selected by one Canadian university. The remaining three universities have adopted texts, namely Primi Passi I, L’italiano per tutti and Il manuale italiano, developed by Canadian pedagogues in their respective departments.

5 For examples of various methods and techniques implemented in the L2 classroom, see Larsen-Freemen (1986). For a general overview of L2 pedagogical theories, see section 1.1 and note 2 thereof.

6 Colussi Arthur (1995) and Nuessel (1996a) have analyzed textbooks for Italian published in North America. Colussi Arthur states that the textbooks considered in her article were “never produced according to a ‘monolithic’ [...] method or approach;” consequently, textbook publishers did not take considerable risks in producing them. (1995:456). Nuessel concurs and states that “textbook companies that produce these pro-
grams would prefer to have their work labeled as an ‘integrated’ approach to ensure that their product is not rejected for methodological reasons alone” (1996a:534).

7 Federici reports in his review of the first edition of Adesso! that the Guide to Evaluation recognizes it as “the first Italian program to truly emphasize communication through a functional approach to language learning” (1994:568).

8 It is, in fact, Canada’s most adopted text. See note 3.

9 A fourth edition of this program was published in 1999 but it is not clear if there exist any significant changes to the structure or material covered that would change the discussion of this program, in terms of rationale or comparison to the other programs. The brief description of the new edition claims “this fully integrated introductory Italian program emphasizes oral proficiency with the goal of enabling students to communicate at a very early stage. Vocabulary and grammar structures are grouped in context and are presented in careful progression. Each chapter is thematically organized and moves from simple, realistic dialogue to more advanced situational and cultural readings. Cultural materials throughout the text reflect current trends.” The program is comprised of the same ancillary materials, with the addition an “easy-to-use Interactive Student CD-ROM is integrated with the instructional sequence of Ciao! 4th Edition and provides a wealth of new learning opportunities for your students.” This information was retrieved from the publisher's website (http://go.hrw.com/hrw_catalog/index.htm, then follow the links “World Languages”, “Italian”, “Ciao! 4th ed., ©1999. ).

10 For the sake of consistency, the Pagina culturale will be discussed with the other cultural modules in section 2.3.
In 1998, the 6th edition of this program was published. The preface to this new edition identifies four key changes to the student text (1998:T7): 1) The dynamic, new full-color design enhances the visual appeal of the text. New, up-to-date maps and full-color photos and realia appear throughout the text. 2) Correlated to the Parliamo italiano! Video, new In giro per l'Italia sections develop reading skills as they explore the culture, history, and geography of Italy. 3) Dialogues have been revised as necessary to reflect the natural spoken Italian and contemporary vocabulary. 4) The cultural notes and Vivere in Italia have been updated or revised to reflect the changing Italian scene. As well, there is also an Internet activity site with exercises that correspond to the Lezioni of the new edition. There do not appear to be any consequential modifications to the structure or material covered that would change the discussion of this program, in terms of rationale or comparison to the other programs.

From chapters thirteen to eighteen, only comprehension exercises follow the opening text.

Therefore, both Parliamo un po’ and Leggiamo un po’ are not in chapters three, six, nine, twelve and fifteen.

Although the intention here is not to present a diachronic account of any text, it is worth noting that since its first edition in 1962 (the actual copyright of which dates back to 1958), Basic Italian has ordinarily been willing to integrate proven methodologies and approaches to improve itself. Moreover, it has done so without betraying its traditional base that has proven to be successful in the past.
15 This text is distinct in some ways from the other eight first year Italian programs because of its unconventional organization, which appears to govern this volume by standards juxtaposed to the other texts. For this reason, *Il manuale italiano* will be treated separately in section 2.2.8 below.

16 For the benefits of introducing proverbs in the L2 classroom, particularly with the purpose of developing metaphoric competence, see Nuessel and Cicogna 1993b.

17 For further discussion on the Council, see H. H. Stern 1987, pp. 53, 66, 178, 179, 283.

18 The authors state that, as a result of the structure of the text, "si offre all’insegnante la possibilità di condurre tutta l’attività didattica in lingua italiana, nella certezza di essere compreso, senza il sussidio della traduzione." (Preface)

19 For the sake of consistency, the eighth part, *Elementi di civiltà*, will not be considered here but in section 2.3.2. below.

20 These augmented features are developed to reflect knowledge gained from teaching and from the feedback reaped from previous editions.

21 The conclusions attained independently by both Colussi Arthur (1995) and Nuessel (1996), notwithstanding the classification of the texts, are notably consistent.

22 These tables and the elements featured therein have precedents in two articles that examine Italian language programs. See Antenos, “Tables” in Colussi Arthur (1995). See also Nuessel, who, for the purpose of continuity and comparison (1996:529), integrated the “Tables” in his examination of intermediate Italian programs.

23 Rivers (1981:475-483), and Nuessel (1991-1992) discuss the objective evaluation of second language textbooks and provide a checklist and questionnaire respectively. Many,
but not all of the elements presented in their means of evaluation are considered in the tables integrated herein.

24 Mason (1993) examines pronunciation coverage in first-year Italian textbooks, including details regarding procedure, location of pronunciation in text, presentation, exercises, suprasegmentals and syllables and sounds and features. His conclusions and recommendations will be considered in chapter 5.

25 Nuessel suggests that the omission of an English-Italian glossary “reflects a virtual absence of English-to-Italian translation exercises” (1996:541). Thus, the presence of such a vocabulary may logically be interpreted as the presence of translation exercises. This is supported by Oggi in Italia (R31), which states a student may wish to use the vocabulary list “in preparing guided oral and written compositions,” while Basic Italian resists this notion, stating its vocabulary is “more limited in scope, but provides a translation of the basic expressions that occur in the text. The objective of Basic Italian is not to teach through translation, but to teach by the direct acquisition of native expressions.” (1993:vii)

26 Generally, the outline of each chapter in the table of contents includes the title, linked to cultural theme, with an expanded portion specifying the discrete grammar points included followed by readings and synthesis as outlined in the respective subsections of section 2.1. Adesso! and In italiano instead include in their tables of contents functions of Italian, indicating an independent objective of the chapters.

27 Danesi states that a pedagogical grammar “normally takes on the form of a language manual or a textbook” (1985:260). This phenomenon can be reflected through an inven-
tory of some Italian L2 textbook titles, notwithstanding the publication date or method upon which the textbook is based. For example, V. Cioffari, *Beginning Italian Grammar* (1958); G. Battaglia, *Nuova grammatica italiana per stranieri* (1981); C. Papi, *Grammatica italiana per stranieri* (1985); and M. Sensini, *Grammatica italiana* (1990).

In light of the various approaches outlined in section 1.1, the presentation of grammar has experienced numerous metastases that correspond to movements in linguistics, psychology and sociology. For a detailed summary of definitions of grammar, its various forms and its role in L2 pedagogy, also see Benucci, section 2, pp. 33-59.

A brief overview identifies formalistic approaches to furnish grammar rules and elements in a precise order, based on the criterion of degree of difficulty (i.e., less difficult to more complex structures), while structuralism (audio-lingual/oral methods) adheres to contrastive analysis. The current trend of notional-functional approaches, allows grammar to be functional to communication and thus introduce the elements of grammar only if they are required to fulfill the needs of the L2 learner. For this reason, discrete grammar points are considered only as a means to communicate, and thus language functions are always stressed over forms (Larsen-Freeman 1986).

Together with *dovere, potere, volere*, the other irregular verbs generally introduced in the first half of the texts are the auxiliaries *essere* and *avere*, and the seemingly regular, in terms of their infinitives, *andare, dare, dire, fare, piacere, sapere, stare, uscire*, and *venire*. Colussi Arthur (1995) includes the irregular *conoscere*, but in terms of conjugation, *conoscere* is quite regular and is introduced juxtaposed to *sapere*, thus expressing a conceptual difference rather than a grammatical one.
The exceptions detected are uncommon. With regard to the irregular verb *piacere*, it is worth noting that *Ciao!* presents it in chapter 11, albeit indirect object pronouns are introduced in chapter 10. *In italiano* does not present the paradigms for the irregular verbs *dare, dire,* and *stare.* *L'italiano per tutti* relegates *andare* to the verb appendix. Other exceptions are limited to *Primi Passi I* which introduces reflexive verbs in chapter 10; *Adesso!*, which does not discuss direct object pronoun constructions until chapter 11; and *Ciao! and L'italiano per tutti,* which do not address the imperfect indicative until chapters 12 and 13 respectively.

The only departure from Colussi Arthur's observations in this regard is the indirect object pronoun ordering. Four of the nine textbooks herein do not consider indirect object pronouns in the first half of the text.

*Basic Italian* has incorporated *ne* with its lesson of double object pronouns, as it has since its first edition.

This is the case with *Adesso!, Primi Passi I, L'italiano per tutti,* and *Il manuale italiano.*

This appears with *Ciao!, Prego!,* and *Oggi in Italia.*

*Adesso!* is noted to first introduce the relative pronoun *che* in chapter 4. All other relative pronouns are reserved for chapter 18, the bridge chapter.

The imperative mood in its *tu, noi, voi* forms are presented in the first half of *Ciao!, Oggi in Italia,* and *Primi Passi I.* Worth noting is the division of the imperative form into polite and informal. Many texts present the polite forms of the imperative in subsequent
chapters, after the informal forms have been strengthened. The present form of the conditional mood is also presented in the first half of *In italiano*.

37 Another exception for the sequence of tenses appears in both *Adesso!* and *Ciao!*, which do not address verbal sequences at all.

38 Brown presents the typical characteristics of the French textbook in his proposal for a textbook whose foundation in L2 pedagogy is based in semiotic theory.

39 The descriptions of the elements that are included in the chapter layout have been identified by Colussi Arthur (1995:461-62).

40 As already noted in section 2.1.5 above, *Primi Passi I* also incorporates additional grammatical forms and explanations in the *Studi di parole*.

41 For a more detailed review of methodologies and their respective exercises, see Rivers (1968/1981), and Larsen-Freeman (1986). The traditional type exercises attributed to the grammar translation method promote the memorization of rules and paradigms. Rivers describes the rather artificial environment in which these exercises exist which designate the writing out of paradigms and the construction of forms in the foreign language according to a traditional grammatical description to facilitate translation (98). The deductive application of pedagogical rules occur with transformation type exercises wherein the L2 learner may be required to change sentences from singular to plural, or from one tense to another, and fill-in-the-blanks formats and reading comprehension questions relating to the student’s own experiences. Audiolingualism, an inductive structural method, presented many examples, and no rules and relied upon transformational drills and complete-the-dialogue style exercises. Suggestopedia, with its basis in peripheral learning, intro-
duced, amongst other styles, role-playing which aided in determining proper social contexts and social roles. The Communicative Approach incorporates authentic material in its activities, which include language games and scrambled sequences. These activities are distinguished by three characteristics: information gap (in exchange situations), choice and feedback.

For more recent trends, see section 1.1 and 1.2. The theories and methodologies, which most recently have penetrated L2 approaches, are treated in Danesi’s theories of Bimodality and Conceptual fluency; and Structural-Communicative approach. L2 pedagogy can ignore neither the Eclectic/Integrative nor the proficiency-based approaches that have particularly presented themselves within the realm of Italian L2 teaching and learning theories.

42 See note 39. The significance of these graphs will be discussed in chapter 5, which will present an overview of current tendencies of L2 pedagogy in Canadian universities.

43 The second edition has removed a number of word searches and crosswords from the corresponding Sintesi section of the first edition.

44 Rivers (1990), and Iannucci and Danesi (1989) discuss the direction of language laboratory in the age of technology. To maintain an eclectic approach to language teaching, the laboratory must respond to and adapt, if financially feasible, the supplementary materials now available to L2 pedagogy. The laboratory must now accommodate audiocassette programs, videocassette programs and CALL.

45 Unfortunately, neither Primi Passi I nor L’italiano per tutti offer any insight as to the changes implemented in their volumes.
It is important to note that *In italiano* is not a color text. Beyond the *Elementi di civiltà*, all images in the text are line drawings or tables. Thus for shading or to demonstrate some contrast, the same orange is used.

This is noted in the practice of the forms of the past absolute, as *piacere* is irregular.


Introducing a working definition presupposes the existence of other definitions. A. Ciccarelli in “Teaching Culture Through Language: Suggestions for the Italian Language Class” surveys culture via diverse theories of anthropology and sociolinguistics. He also re-presents R. Titone’s appeal for an interdisciplinary method.

In a continual search for an appropriate definition, R. Trivelli proposes the adoption of the definition of culture in which the distinction of Culture vs. culture is avoided. The basis of his option is simple. “All of these distinctions have a practical value for the classroom but delay the realization that the elements of a culture are interrelated and that the ‘important’ parts of a culture are really the metaphorization of the so-called ‘everyday’ culture” (1984:349). For the purposes of this analysis of culture, it is instrumental that the distinction be maintained in order to more readily assess the textbooks.

As noted earlier (see note 12 and sections 2.1.7 and 2.2.8), *Il manuale italiano* is atypical in its organization and thus does not comply with the chapter per chapter presentation of elements of all the other texts. For this reason, *Il manuale italiano* will be excluded from Table 2.6.
The preparation of Table 2.6, to be justified below, is similar in form to the tables presented in the previous section, *Similarities and Differences*, with the sole exception being the exclusion of *Il manuale italiano*, as justified above.

These different kinds of human activity have been assembled from the infra-cultural bases—mainly biological—upon which human behaviour has been built. These PMS can therefore be understood as universals because they are rooted in biology. The manifestation of these PMS, however, is particular to each culture (1959:60-61).

For the purpose of this analysis, recognition of the Primary Message Systems is considered satisfactory for elementary language learning. Hall’s complete discussion of PMS presents these components in the chapter entitled “The Vocabulary of Culture.” In an appendix, Hall creates a “Map of Culture” in which he organizes the various Primary Message Systems as a matrix. In this potential periodic table for social scientists, Hall arranged the 10 PMS both vertically and horizontally, permitting each individual system to intersect with every PMS in the grid. The sub-categories created by each intersection identify all possible characteristics and components of culture. Most importantly, each sub-category recognizes the inability of each focal point to exist in a vacuum—all PMS must enmesh in other PMS to accurately represent culture as a whole.

From the title, it may appear that the chapter can possibly be relegated to another Primary Message System. This is precisely the rationalization behind Hall’s Map of Culture that demonstrates that it is possible for any aspect of culture to occur as an intersection of two PMS. The justification for the categorization of the chapter title as it appears in Table 2.6 relies on both the text and the opening dialogue.
The percentage of the combined three systems for each textbook is as follows: *Prego!* - 55%; *Oggi in Italia* - 50%; *Ciao!* - 65%; *Primi Passi I* - 73%; *Basic Italian* - 67%; *L'italiano per tutti* - 56%; and *In Italiano* - 54%.

In his presentation of "Developing Cultural Understanding," Tursi identifies areas of similarities or differences between Americans and Italians, which he divides into six main areas: General or Conventionalities; The Family; Education; The Government; Geography; and Arts and Sciences. In General or Conventionalities, Tursi includes Hall's Primary Messages Systems of Interaction, Subsistence, Temporality, and Play. The remaining areas are rather apparent.
3.0  **INTRODUCTION**

The evolution of the foreign language program that, in its traditional format, consisted of a "single freestanding textbook, and possibly a workbook" (Colussi Arthur and Nuessel 1997), presently has integrated numerous adjuncts. As is evidenced by the Ancillary Materials (section 2.2.5 and Table 2.5), the nine elementary Italian language programs presented in the previous chapter echo this development. The additional components to the language programs encompass various resources that serve to fulfill the needs and enrich the panorama of both the foreign language teacher and learner.

The focus of this chapter shall, despite the profusion of supplements, be the workbook—one of the original tools. This ancillary component resonates not only the approaches and content of the textbook, but also is most faithful to the structure of the text. Often, however, the contribution of the workbook to the overall L2 program is minimized simply due to its apparent conformity to the text.¹ The workbook is to be considered a freestanding manual, which, like all other adjuncts, develops a dimension, considered incompletely covered within the text.² They are, in essence, a supplementary tool by which
certain skills of the L2 are further realized. The same rationale can also validate its absence from any L2 program—it is reasonable to assume that some programs have determined the text itself provides sufficient reinforcement exercises. In some other cases, the workbook has been substituted for another ancillary (for example, a computer component). These justifications help account for Table 2.5, which indicates that only the following five programs of this study include a workbook component:


To better understand the role of the workbook within the second language programs enumerated above, numerous factors must be considered (for example, theoretical justification, and presentation of methodologies). This investigation shall illustrate the function of the workbook within basal programs in general, then proceed to examine in more detail the present workbooks within the scope of this dissertation. To fulfill this objective, this discussion follows the framework delineated below.

*Purpose and Function* will analyze the workbook, centering on its objectives and special duties as part of a complete program. To satisfy this examination, it will be necessary to a) comprehend the circumstances under which the workbook first appeared in
Italian second language programs; and b) extend its scope from the realm of second language programs to language studies in general, due to limitations imposed by available literature.

Upon assessing the premise of the workbook, the remainder of the chapter will explore the format and content of these workbooks in a manner similar to that of the texts (section 2.2 above). *Similarities and Differences* will consider the structure and methodological foundation of the workbook with regard to overall organization, and compare the structures of the workbook chapters. The exercises that comprise the workbook will be contemplated by certain guidelines. *Activities* shall systematically classify these exercises and shall compare the numerous forms of writing practice in terms of variety and frequency. Once more accompanying tables for each comparison are provided.

To properly complete the discussion of these teaching aids, *Other Features* must be highlighted. These aspects, that do not appertain to organization or activity type, will look at novel and miscellaneous elements contained within the workbooks.

Ultimately, *Summary* will review the role of this supplement in general, and reprise its value within these L2 programs. The conclusions reached in *Similarities and Differences* shall corroborate the presence of the workbook via the correspondence of its organization and activities to that of the respective textbooks. As well, *Other Features* will strengthen the basic methodologies and approaches that comprise the program as a whole.
3.1 **PURPOSE AND FUNCTION**

A clear, identifiable trend of textbooks over the past twenty-five years places a greater emphasis on the formation of oral skills rather than the written usage of the L2. What also seems prevalent in the foreign language program during the last few decades is "the discipline 'language writing skills' [that] has become a regular feature or a major component of such grammars" (Johnsen 1993:54). As with other skills, the skill of writing is developed via extensive practical exercises, which in language classrooms generally take the form of a workbook.³

3.1.1 *The emergence of the Italian workbook*

The advent of the workbook in North American Italian L2 programs occurred in 1965, accompanying the revised edition of *Basic Italian*. *Practicing Italian* emerged during the foreign language revolution of the early '60s, the keystone arguments of which gave breath to the Audiolingual method.⁴ A psychological assumption⁵ of this method was: language skills are learned more effectively if items of the foreign language are presented in spoken form before written form (Rivers 1964:vii-viii). Therefore a foreign language program that espouses, even in part, this method has, to some extent, embraced the postulate investigated by Rivers.⁶ *Basic Italian* acknowledges that "[i]n preparing the present edition, we have in many ways complied with the new techniques in the teaching of foreign languages and the new orientation in the field" (Speroni and Golino 1965:v).

The appearance of *Practicing Italian* within the *Basic Italian* program now can be explained in light of the brief historiography above. Within *Basic Italian* the need to adhere to new methodology (Audiolingualism) was understood. However, the authors also
“believed that it would have been wrong to abandon many of the good features of the first edition” (Speroni and Golino 1965:v), and thus preserved these valuable elements. In order to achieve a balance, Basic Italian introduced additional instructional materials to harmonize the traditional approach with a more conversational method. Although the first objective of Practicing Italian was “to provide the basis for a substantial portion of the laboratory program,” this multi-purpose manual also sought “to provide additional written exercises” which reinforced aural-oral learning (Brigola 1965:v). The focus of the workbook in the Basic Italian language program, therefore, appears to be on the written form of language skills.

3.1.2 General principles

Preceding any discussion of the role of the workbook in the five Italian programs identified above, it is necessary to consider the role of the workbook, in view of the appearance of Practicing Italian, within the language-learning environment. As evidenced by the available literature on foreign language education, pedagogues and researchers have only vaguely alluded to the theoretical principles of the workbook, generally within the framework of evaluating an L2 program. Wilga Rivers (1968:371) inquires of the availability of a workbook; while Robert Ariew also asks about additional materials, and cautions the evaluator of the L2 program to ensure that the material of the workbook “not merely duplicate[s] the main text’s” (1982:25). For Nelson Brooks, conversely, the benefit of the workbook rests in its independent nature—he contends it to be “a highly personal affair that must be adjusted to the learner’s circumstances and calculated progress,
and should be used by one student only” (1968:72). Jean Osborn, in her report on “The Purposes, Uses and Contents of Workbooks and Some Guidelines for Publishers” succinctly provides the objectives and roles of the workbook within any basal program.8

The workbook functions in different ways for both teachers and students. Osborn identifies the following ways in which this teaching aid serves the instructor: 1) it provides him/her with what is often the only clear and uncompromised feedback about what each student can do;9 2) it allows him/her to provide individualized instruction (1983:48). These duties are essential to the teacher as it provides insight to i) the effectiveness of the approach underlying the activities, ii) the in-progress performance of each student on all parts of a task, and, ultimately, iii) his/her instructional abilities.

Due to the twofold nature of the workbook—its aim affects both input and output skills—the workbook assists the learner to achieve a suitable level of written proficiency (Osborn 1981, Johnsen 1993), as well as provides an opportunity to practice on the reading comprehension skill. The activities within the workbook cannot be successfully completed unless both skills are adequately practiced.10 Thus, the role of the workbook11 serves to provide the learner with (Osborn 1981:49-50):

1. a means of practicing details of what has been taught in the lesson;
2. extra practice on aspects of [L2] learning that are difficult;
3. activities in which students must synthesize what they have learned or make applications to new examples or situations;
4. practice in a variety of formats they will use when they take tests;
5. practice in working independently (most tasks are to be done by students who are working without the help of a teacher); and
6. practice in writing, an often neglected area in the elementary curriculum.
Clearly, the value of the workbook can be illustrated via its purpose (i.e., to provide practice in the learning of a foreign language; and to supplement the underpracticed skill of writing) and how it assists both the L2 instructor and learner. It is possible to envision, as a result, the role of the workbook to be a partner in the initial teaching/learning of what is new and in maintaining what has already been taught/learned (Osborn 1981:52).

Of course, the validity of this statement is dependent upon how the workbook functions within the scope of the entire L2 program. It is important to remember that an adjunct to any program is only a small part of that program, with which it must work in tandem, as Osborn confirms—"the success and efficacy of any part of a delivery system is judged by how well it supports the rest of the system" (1981:54). Having ascertained the why and how of the workbook, it is now possible to address the issue of the workbook in the five Italian L2 programs identified above.

3.2 **Similarities and Differences**

On account of the material—the philosophy, the principles and the overall design—that weaves the fabric of second language programs, it can simply be deduced that the workbook, as an adjunct to that program, is similarly woven. For this reason, this section will strive to draw parallels between the individual instructional materials (both the text and the workbook), and more importantly, compare and contrast selected individual features of the workbooks. The following tables, adapted for these manuals, will again furnish the basis of this discussion, highlighting the following elements according to 1) *Comparison*
of the workbooks according to overall organization, 2) Comparison of the workbooks according to the organization of each chapter, and 3) Comparison of workbooks according to activity types.

3.2.1 Overall organization

Prior to assessing the structural components of the workbook’s overall organization, a synopsis of the prefaces would be beneficial to define its format and function. This is not only discussed in the opening remarks of this supplement, but is also generally introduced in the forward of the textbook.

Prego!

This program prefaces its exercise book most thoroughly, detailing the objective of the workbook—“[to provide] additional practice with vocabulary and structures through a variety of exercises” (Lazzarino, Mauri Jacobsen, Bellezza 1995:xix)—, the features new to the fourth edition, and the components which comprise the chapter design. Remaining faithful to the sequence established by the textbook, Prego! introduces each chapter with a Vocabolario preliminare, which practices the thematic chapter vocabulary; a Grammatica section that reviews the two to six grammar points of each chapter under their own headings; and a Prova-quiz to synthesize the structures and vocabulary. Un po’ di scrittura applies the newly acquired skills to offer the student’s personal view on cultural themes and issues, and the final section, Attualità, is a rich selection of authentic materials which brings students face-to-face with the everyday language of contemporary Italy.
Oggi in Italia

Although not as detailed as Prego!, the preface of Oggi in Italia consists of an introduction to the two main parts of the manual (the workbook and lab manual), and a “to the student” list of expressions associated with the tape program. The workbook is composed of varied written exercises for each lesson in the student text. These activities are divided into two sections: 1) Pratica del vocabolario e della struttura provides reinforcement of vocabulary and grammar topics individually, and it is suggested they be completed after studying the corresponding text material; and 2) Pratica della comunicazione includes personalized and more open-ended practice that integrates lesson topics which can be completed at the end of each text lesson (Merlonghi, Merlonghi, Tursi and O’Connor 1994b:v).

Ciao!

The teaching aid that accompanies this program is also divided into two sections—the workbook and the lab manual, the former being composed of written exercises on grammar and lexical structures. These activities that directly complement, chapter by chapter, the material included in the text “not only stress writing skills and reinforce structures and vocabulary, but also encourage ongoing self-instruction outside of the classroom” (Federici and Riga 1994:IAE 9). Similar to Prego!, the systematic review of grammatical structures has a heading, for easy reference, that corresponds exactly to those given in the textbook.
**Basic Italian**

This program takes a different approach to its prefatory statements, electing to introduce their supplement and provide instructions to the student. Both sets of remarks emphasize the role of the workbook and the accompanying lab manual. *Basic Italian* identifies the goal of the workbook to be to help students develop the ability to write correctly in Italian, explaining that, meanwhile, “the exercises are patterned on interactive discourse so as to further a student’s speaking skills. The grammatical structures learned in the textbook are applied in a functional mode and serve the immediate needs of self-expression” (Speroni, Golino, Caiti 1993b:iv). In the instructions to the student, each chapter of the workbook “closely parallels and elaborates the grammar and vocabulary learned in the corresponding chapter of the textbook” (Speroni, Golino, Caiti 1993b:v), and advice on how to approach the exercises and use the workbook most effectively is given.

These details regarding the initial comments of the workbook permit a more meticulous description of its overall organization. The overall design of the workbook appears to be fundamentally similar within these Italian L2 programs, as evidenced by Table 3.1.

<table>
<thead>
<tr>
<th></th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Basic Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREFACE</strong></td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>TEAR-OUT PAGES</strong></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>TABLE OF CONTENTS listed according to</strong></td>
<td>chapter number &amp; chapter title</td>
<td>chapter number</td>
<td>chapter number</td>
<td>chapter number</td>
<td>chapter number &amp; grammar points</td>
</tr>
</tbody>
</table>
The common elements can be summarized as follows:

1. All workbooks, save Adesso!, preface their exercises with an introduction. These prefatory statements highlight first and foremost the purpose of the manual within the program, then present the layout of the chapters (which ordinarily coincides with the chapter organization of the textbook), while emphasizing the scope of activities and skills development.

2. This teaching aid has perforated pages.\(^\text{16}\)

3. The table of contents depicts a minimal format, typically classifying the chapters according to number. Adesso! also provides the thematic title of the chapter, while Basic Italian prefers to list the grammar points of the chapter.

4. The lab manual, except with Prego!, is published as a single volume with the workbook.\(^\text{17}\) The location of the corresponding laboratory chapters varies, with Adesso!
and Ciao! electing to insert them immediately following the respective chapter, and

Oggi in Italia and Basic Italian opting to keep them distinct in their own section of
the volume.

5. Only Prego! provides a review, every four chapters, to be used by the student as a
self-test.

6. The language choice for instructions varies with these volumes. Adesso! uses English
for approximately 80% of the exercises, then adopts Italian for the final four chapters.
Prego! applies English for the first three chapters, then gives instructions in Italian for
only three sections (Vocabolario preliminare, Un po' di scrittura and Attualità) in
the remaining chapters. Oggi in Italia prefers to divide the language used—English in
the first half, Italian in the second. Both Ciao! and Basic Italian use English exclu-
sively.

7. The appendices found in Basic Italian list five sets of verb forms and expressions,
with an English translation, for the convenience of the learner.

8. Other appendices provided by Basic Italian include an Answer Key to selected exer-
cises of the laboratory manual. Ciao! also offers an Answer Key to the workbook ac-
tivities.

On the whole, the format of these workbooks is comparable with some observable differ-
ences. Evidently, the laboratory manual does not have a consistent position within the
volume, and it appears that the use of appendices is not prevalent.
3.2.2 Sequencing

A treatment of sequencing of workbook chapters demonstrates the layout imitates quite accurately that of the textbook lesson. Table 3.2 identifies the internal structural organization of these exercise books.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter title</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Synopsis of grammar</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXERCISES OF ACTIVE VOCABULARY AND/OR EXPRESSIONS</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXERCISES OF GRAMMATICAL STRUCTURES</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>CHAPTER SYNTHESIS</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CUMULATIVE WRITING ACTIVITIES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creative writing passages</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Dialogue completion</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

TABLE 3.2: Comparison of Workbooks according to Organization of Each Chapter

Each chapter can be described according to the following elements:

a. The first page reintroduces the student to the corresponding lesson of the textbook, usually by marking the chapter number. An additional feature found at the beginning of each chapter of Adesso's workbook is the exclamation "Al lavoro!". Frequently the chapter title/theme is also reproduced, but in the case of Basic Italian, this is omitted. Basic Italian introduces the chapter with a listing of the discrete grammar points together with "grammar charts that summarize, in diagrams and tables, the structural relationships" (Speroni, Golino and Caiti 1993b:iii). These charts precede almost all of the workbook activities and reiterate the lesson topics, functioning as a reference source.
b. In *Prego!, Oggi in Italia*, and from time to time in *Adesso!*, a special series of activities is dedicated specifically to the reinforcement of new lexical items. The form of these activities (to be discussed in more detail in section 3.2.3 below), vary in their range from simple word association exercises to image description tasks. This verification process of the lexicon includes, on average, between two to three exercises.

c. The organization of grammar drills is faithful to the respective text (see section 3.2.1 above), with both *Prego!* and *Ciao!* presenting the grammar points in each chapter under their own headings. Found amongst the grammar exercises, *Prego!* also offers, on average, two *Proverbi e modi di dire* dialog boxes, which occasionally also include a cartoon animation. Although they are not indispensable to completing the impeding grammar exercises, the authors include these boxes highlighting popular sayings because they “spin off the chapter themes and vocabulary and introduce students to the profound wit and wisdom of the Italian people” (Mauri Jacobson and Bellezza 1995b:v). As described earlier (section 3.2.2 a), only *Basic Italian* offers reference materials within the workbook, via tables and diagrams. All workbooks contain numerous grammatical exercises, from as few as four to as many as eleven.

d. The chapter synthesis aims to provide integrated exercises to reinforce both grammatical structures and vocabulary. A chapter review is found as “Ricapitoliamo!” in *Adesso!, in Prego! as “Prova-quiz” and in *Oggi in Italia* as “Pratica della comunicazione”. However, this section in both *Adesso!* and *Oggi in Italia* offers activities that fulfill a goal of more than just grammar review, as will be discussed below (sections 3.2.2 e and 3.3).
e. In every program, an attempt is made to recycle structure, theme and content within the lesson, usually by presenting cumulative writing activities. Its purpose is to reinforce, expand and apply all the concepts, grammatical and cultural, presented in the chapter. A review of the activities reveals that this occurs by either creative writing passages or dialogue completion. Although each program appears to use one form exclusively, *Oggi in Italia* provides opportunities to apply both types of writing exercises. *Basic Italian* implements only dialogue creation exercises, based on the *Come si dice?* sections of the main text, to be treated “as a skit, a real situation in which [the student] must interact with a specific character in a well-defined situation” (Speroni, Golino, Caiti 1993b:v). The number of cumulative writing activities generally does not exceed two per chapter.

3.2.3 *Activities*

Upon reviewing the design of the workbook—specifically its overall organization and chapter sequencing—one can easily comprehend that, ultimately, the activities form the essence of the workbook. Without doubt, the exercises contained within the workbook should be relevant to the specific points of the L2 and thoroughly reflect the underlying methodology of the program. These simple parameters, however, cannot fulfill the requirements needed to achieve the objective of the workbook. To reach this ultimate goal, criteria must be established to reveal how this form of practice is beneficial. Osborn (1981: 55-111) introduces the following guidelines for workbook tasks:19

1. A sufficient proportion of workbook tasks should be relevant to the instruction that is going on in the rest of the unit or lesson (also the vo-
vocabulary, concept level and language used in these exercises must relate to the rest of the lesson/program).

2. Another portion of the workbook tasks should provide for a systematic and cumulative review of what has already been taught.

3. Workbooks should contain, in a form that is readily accessible to students and teachers, extra tasks for students who need extra practice.

4. Instructions to students should be clear, unambiguous and easy to follow; brevity is a virtue.  

5. The layout of pages should combine attractiveness with utility.

6. Workbooks should contain enough content so that there is a chance a student will learn something and not simply be exposed to something.

7. At least some workbook tasks should be fun and have an obvious payoff to them.

8. Workbooks should contain only a finite number of task types and forms.

9. Student response modes should be the closest possible to reading and writing.

Indirectly, these guidelines have already been discussed in both sections 3.2.1 and 3.2.2 above.

The domains for the categorization of exercise types, as presented in Chapter 2, have been modified to reflect the purpose and function of the workbook. Table 3.3 provides the following classification of exercises: (i) vocabulary practice (ii) grammar, (iii) comprehension, (iv) creative writing, and (v) problem solving.
<table>
<thead>
<tr>
<th><strong>VOCABULARY PRACTICE</strong></th>
<th>Adesso!</th>
<th>Prego!</th>
<th>Oggi in Italia</th>
<th>Ciao!</th>
<th>Basic Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe-the-image</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><em>Fuori posto</em></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Word in sentence</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Expansion exercises</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Categorization</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Word scramble</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>GRAMMAR</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fill-in-the-blanks</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Question/Answer</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Transformation</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Completion</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Substitution</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Translation</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Recognition</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Matching</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Multiple choice</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Form-the-question</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Describe-the-image</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Scrambled sequence</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>COMPREHENSION</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>True/False</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Multiple choice</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Question/Answer</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>CREATIVE WRITING</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compositions</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Dialogues</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Tasks</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>PROBLEM-SOLVING</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anagrams</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Crosswords</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Logic Puzzles</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Word searches</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

**TABLE 3.3:** *Comparison of Workbooks according to Exercise Types*
Due to a clear intention to focus on active vocabulary and expressions, it is not surprising to note that only *Adesso!*, *Prego!* and *Oggi in Italia* implement a series of activities to further strengthen the recollection of new words, phrases and concepts. Grammar drills similar to those found in the main text are also reproduced in the workbook.

The exercises dedicated to comprehension again appear in *Adesso!*, *Prego!* and *Oggi in Italia*. These are a visible approach to actively sharpening reading skills together with the writing abilities.

The creative writing activities, as previously discussed, center on a cumulative practice of the lesson topics. The format of all the workbooks, except *Prego!*, provides sufficient space on the page for the learner to exert their writing ability. *Prego!* requests that the student use another piece of paper to complete the task at hand.

The final variety of exercises, Problem-Solving activities, are found as additional practice of both vocabulary and grammatical structures. These ludic activities, although adding a different dimension to channel creativity (see section 2.2.2), are infrequently considered in many programs.

### 3.3 Other Features

With regard to exercise types, there is a tendency in the workbook to meaningfully contextualize the activity for the L2 student. The prevailing tendency was to only contextualize open-ended, communication-type exercises that provided the setting for the meaningful written interaction. This trend has now expanded to controlled grammar exercises as well. For example, *Prego!* prefaces many of its grammar drills with a predicament
which presents the use of the language as genuine and functional. See for example (1995b:60):

**Domande, domande...** There's someone new at the Centro sociale and Giovanna wants to know all about him. Complete the dialogue with the appropriate interrogativi.

An increased presence of problem-solving activities in the workbook is supported by the theory of Neurological Bimodality. The involvement of the right hemisphere in the completion of activities is heightened with the L2 learner’s ability to solve crosswords, complete word searches and solve anagrams. Again, this untraditional method of practice is emerging in more independent learning aids.

In the examination of innovative approaches within the textbook proper, visual features are prominently observable in all the texts. The inclusion of line drawings and samples of mini-media—cartoons and authentic realia—has begun to traverse to the workbook. *Oggi in Italia* has an extensive use of line drawings that are its impetus to communicative/creative exercises. *Adesso! and Prego!* both incorporate advertisements, brochures, surveys, television guide listing, credit card applications and many more authentic materials in their workbooks to bring the learner true examples of everyday life.

### 3.4 Summary

This investigation of the workbooks which accompany elementary Italian language programs, in their presentation of structure and content, has once again demonstrated the similarities and differences of the Italian L2 programs which include this particular addi-
tional instructional manual. The conclusions that can be derived from such a comparison can be summarized as follows.

First and foremost, it is important to note the value of the workbook. The purpose of this adjunct is to provide practice in the skill of writing, which, to some degree, has not been considered fully within the main textbook. In disclosing this objective, its absence from any of the programs can also be validated. Its function is distinct to the teacher and the student—the teacher is provided with an aid to properly assess the student’s progress and the student is given a means of additional, independent practice in the second language.

A majority of the workbooks are structured in a similar manner. They include a preface, a table of contents, tear-out pages, an audio lab manual, and appendices. The prefatory statements emphasize a) the purpose, b) the format of the workbook and its chapters, c) its correspondence with the textbook. The table of contents is generally listed according to chapter number, the only variations being Adesso!’s inclusion of chapter theme/title and Basic Italian’s index of grammar points. The combination workbook/lab manual has been recognized as a cost saving measure. The appendices come in the form of an answer key for either a) the controlled exercises in the workbook, or b) the audio laboratory exercises. Basic Italian offers verb appendices for easy student reference.

The format of the chapters does not stray from the pattern established within the textbook, and each chapter provides exercises for both new lexical items and grammar. With regard to exercise types, the variety of activities that create the workbooks is remarkably more varied than that of the main text. A great deal of extra practice activities and their heterogeneity adhere to the guidelines presented by Osborn.
Other aspects demonstrate the willingness to implement current approaches even in the overall layout of the workbook, and possibly, analogously, within the entire program. Exercises have a greater tendency to be contextualized. The implementation of games is also gaining strength. As well, the visual dimension is also becoming prominent in the supplements, which have initiated the incorporation of authentic realia in the form of cartoons, advertisements, etc.

Essentially, the conclusions reached from this examination of the workbooks have supported the underlying eclectic framework of foreign language teaching and learning, as was demonstrated by the analysis of the textbooks within the nine Italian L2 programs.

ENDNOTES

1 This, unfortunately, is certainly true if one were to consider the discussion of workbooks altogether. Generally, in the preface of the textbooks or in the review of the language programs, little consideration is given when compared to the synthesis of the textbook. This imbalance resonates when an investigation of the literature of L2 pedagogy is undertaken. Few studies have treated the application of the workbook, whereas other ancillary materials (e.g., video and CALL) predominate. E.B. Johnsen attributes this underrepresentation to the presentation and perception of teaching aids and workbooks (1993:54).

2 In their discussion of readers within the Italian programs, Colussi Arthur and Nuessel (1998) determine the function of supplements to be to furnish the language learner and instructor with a medium by which elements insufficiently realized by the textbook are expanded.
For the purposes of this discussion, writing skills books shall be synonymous with workbooks, notwithstanding the broad definition given by Johnsen in his historical investigations of textbooks. In his discussion of writing skills books (books that in several European countries have traditions which date back circa 150 years), Johnsen recognizes this category to include: “everything from exercise books, which need be nothing more than reprints of old examination papers, to workbooks or theoretical and/or practical introduction to the art of writing” (1993:54).

In a discussion on the neglected skill of writing, Nuessel and Cicogna (1993c, 1994) provide ample excerpts that verify how writing has become the one aptitude that receives the least attention in the intermediate and elementary language classroom. One rationalization for this occurrence is “the shift in emphasis caused by the advent of Audiolingualism with its stress on oral production” (1993:9).

As the Audiolingual method has its theoretical basis in Behaviorism, Rivers examined the psychological assumptions that constitute this method. The others are: 1) Foreign-language learning is basically a mechanical process of habit formation; 2) Analogy provides a better foundation for foreign-language learning than analysis; and 3) The meaning which the words of a language have for the native speaker can be learned only in a matrix of allusions to the culture of the people who speak that language.

It is important to note that in her discussion of these assumptions, Rivers (1964) identified the practical implications of the inference of the spoken over the written that called into question the taboo on the written symbol. As it is beyond the scope of this chapter to
discuss the controversy and critique of the method, see Rivers 1964 and 1968, and Stern 1983, chapter 15 for a full account.

7 It is interesting to note that the four aims outlined by Alfredo Brigola in the 1965 edition are inverted in the revised 1972 edition. The importance of the supplementary exercises is given as the first purpose of the *Practicing Italian, Revised edition*, rather than the third (1965/1972:v).

8 In her study, Osborn examines the reading workbooks that are used in elementary school classrooms. She states that “[w]orkbooks that are designed to be a component of reading instruction are part of essentially every basal reading program” (1981:45). By analogy, this statement pertains to workbooks within any elementary L2 program inasmuch as the purpose of workbooks is their value of practice: “the practice of what is being learned is a time-honored concomitant to learning, and [...] workbook activities are supposed to give students practice in learning” (1981:46). The importance of the workbook, as perceived by Osborn, is unmistakably germane also to foreign languages. In an earlier citation of Colussi Arthur and Nuessel (see note 2 above), the objective of supplements is to provide an opportunity to develop mastery of the target language and provide practice to develop underrepresented skills.

9 Brigola lists this too as a purpose of *Practicing Italian*: “to provide a uniform means for the instructor to check the student’s performance and progress” (1965:v).

10 Osborn continues with the following discussion on how workbooks assist in linking the target of the instruction (in her study: reading; in this chapter: foreign language learning) to the skill of writing. She asserts:
In some workbook tasks, students write words, sentences and paragraphs. These workbook activities are in a sense a bridge between the requirements of ‘pure reading’ and those of ‘pure writing’ (1983:50).

11 Osborn highlights nine faculties of well-developed workbooks containing well-constructed tasks. Only those pertinent to the discussion herein have been reproduced.

12 It appears that we have come full circle. The initial issue of the lack of identity of the workbook (i.e., the literature not fully distinguishing its intention from that of the text) has now resurfaced. However, now that its objective has been understood—that of providing practice in the writing skill—the workbook has, in its own right, an identifiable position within the larger organization of the program.

13 Although the absence of an introduction to the workbook, or comments about the workbook in the preface of the Adesso! textbook, is uncommon, a perusal of this adjunct also reveals a chapter layout closely paralleling that of the sequence of the chapters in the text.

14 In this review of statements regarding the workbook, both comments made in the text and its supplement will be considered.

15 Not wishing to present a diachronic account of this subject, this chapter will not chronicle the changes of the workbook via new editions, particularly since Prego! is the only program to underscore these developments. The new features and changes to the fourth edition, as presented by Jacobsen and Bellezza, are: the Un po’ di scrittura section (described above); the Proverbi e modi di dire and the Prova-quiz segments (to be discussed in detail in section 3.2.2 below); and Attualità, previously Intermezzo, and Ripasso generale, also described above.
According to Brooks, “if it can be designed so as to fall to pieces precisely at the end of June, all the better. By that time, whatever value it may possess will already have been transferred to the learner’s head” (1967:72).

“This manual contains both a workbook and a lab manual that have been combined for your convenience and cost savings” (Merlonghi, Merlonghi, Tursi & O’Connor 1994b: back cover). In the collection of data, the combined cost of the workbook/lab manual averaged at $50.00 CAD, while the separate volumes of *Prego!* were each $35.00 CAD.

In a number of chapters (namely, chapters 5, 6, 7, 8, 17, 19, 23, 30), the learner is presented with tables and diagrams immediately preceding the exercises specific to those charts, rather than, or in addition to, the opening page.

Osborn offers some (20) guidelines in her investigation of 5 representative basal reader programs. Once again, only those pertinent to the discussion herein have been reproduced. Osborn recognizes that these guidelines are not exhaustive and are the result of over hundreds of tasks in about 20 books. She justifies the need for establishing some criteria because she has realized that “workbooks are the forgotten children of basal programs. Like forgotten children, they have both good points and bad points. A remedy for the bad points of forgotten children is to attend to the details of their existence” (1981:55).

“A pedagogical rule should be structurally accurate, simple, and exemplify only those features which are relevant” (Danesi 1982:4). This corresponds precisely to this guideline presented by Osborn.
21 Danesi's notions of pedagogical graphics (1983), previously highlighted in Chapter 3, defend these principles, section 3.2.7.

22 This criterion is supported by Krashen's *Input Hypothesis*, as discussed in Chapter 1, section 1.2.1.
Research and Curricula in Italian: Implications and Suggestions

4.0 INTRODUCTION

The snapshot of research and of curricula in elementary, university-level Italian of the preceding chapters has chronicled the actual status of the teaching of Italian in Canada. The intention of this chapter is to draw conclusions on these primary sources of L2 pedagogy by addressing the implications therein and identifying some future directions.

As established in the introduction, from the perspective of scholarship, this investigation is original since, to date, there is not a comprehensive examination that documents the pursuit of Italian in Canada, in both theory and application. The many challenges that Italian faces within a university environment, particularly within the province of Ontario,¹ as a result of demographics, participation rate increases, workplace changes and secondary school reform (University of Toronto 2000:2-3), together with the demurs in Italian programs specifically, based on a diversified student body interested essentially in Italian culture (Lèbano 2000:18), and the spiralling trend for enrolments in high schools (Kuitunen 1997:163-164), require a renewed commitment from the field of Italian L2 pedagogy.

The heterogeneous research that has intensified over the last decade, and the programs that have functioned as the base for Italian courses, interweave the movements and
objectives in foreign language pedagogy and connect these goals and techniques. In so doing, Italian recognizes that nothing within the spectrum of L2 learning and teaching can be considered in isolation—every theory that is advanced, every technique that is applied, and every model that is developed contains overlapping, cyclic elements.

*Implications and Perspectives* will analyze the overview in order to determine the significance of these pursuits. To gauge the progress in this field, the criteria established by Standards for Foreign Language Education shall be identified and assessed within Italian L2 research and curriculum development since the Standards have been advanced “to act as beacons, as guidelines [...] in both short- and long-range planning” (Standards 1996:65). *Research* will sum up the trends in and directions of theoretical inquiries and practical application, which then will be discussed in terms of their implementation in the five goal areas described below. *Curricula* will revisit the Italian programs of chapters 2 and 3, comparatively, to appraise their adherence to research, as well as to the role of the Standards in Italian curriculum development.

*Some suggestions* will approach the crossroads reached in Italian L2 pedagogy—it will recognize the headway made in research and the production of materials, but it will also consider the conundrum that accompanies development in this field. The variables (e.g., the teachers and the learners, the interpretation of the curriculum, the application of the program materials) that permeate language teaching and learning, as well as the constants (e.g., the programs and their ancillary materials) that accompany it, are of utmost importance if one wishes to consider the future of a language program and strive to provide suggestions for prosperity.
4.1 IMPLICATIONS AND PERSPECTIVES

Foreign language pedagogy, as evidenced by the momentum of the proficiency movement, has shifted its impetus from a strict modus operandi with achievement-based evaluation to an ability outcomes global assessment. There is no longer a prescribed theory or method that profess to guarantee that a language learner develop the skills and competencies in a foreign language. As outlined in section 1.1.3 above, the proficiency guidelines identify the performance of the student at various levels ranging from Novice to Superior, with distinct stages therein. This benchmark in FL pedagogy has prompted the creation of Standards for Foreign Language Learning: Preparing for the 21st Century that “encompass much more than the separate skills format outlined in the proficiency guidelines” (1996:13). It proceeds to provide “the definition and role of foreign language instruction in American education.”

The Standards identify the five C’s of foreign language education, that is, five goal areas that appeal to all language learners: Communication, Cultures, Connections, Comparisons and Communities (1996:27). When defined, these distinct elements visibly overlap, creating a unified whole, the sum of which functions as a paradigm for FL pedagogy. Communication develops “facility with the language, familiarity with the cultures that use these languages and an awareness of how language and culture interact in societies”. It is also viewed as central to the attainment of all others. (1996:35) Cultures are considered interrelated components embodying philosophical perspectives of the world, practices (which are the patterns of social interaction) and products (books, tools, foods, laws, music and games)—in other words, those elements expressed through language (1996:44). Connections refers to empowering the student to extend his access to infor-
Implications and Suggestions

In the realm of foreign language teaching and learning, Stern and Cummins (1981) determined that research is indispensable at four different levels—theoretical inquiries, descriptive studies, small-scale experimental studies and longer-term teaching studies—all of which are overlapping and cyclic. Research embarks on the transformation of theoretical inquiries into concepts, ideas and problems in a historical perspective. Descriptive studies continue the cycle by providing information about current experience with this aspect of language teaching and indicate the questions and problems that arise for teachers and students. Small-scale experimental studies investigate particular teaching techniques, and systematically explore different techniques that eventually develop into

mation and to increase his ability to “know and do” by expanding his sources of available information (1996:48). Comparisons develop insight into the nature of language and culture, as students become keen observers and analysts of their own communication system and cultural elements. As well, the interconnectedness of the two languages also becomes more apparent to them (1996:51). Finally, communities combine elements from every other goal area:

the standards in this goal are not only on careful language use but on the ability to apply knowledge of the perspectives, products and practices of a culture, the ability to connect to other discipline areas and the development of insight into one’s own language and culture. (1996:55)

Together with the overview of research and curricula of the previous chapters, the broad goals outlined above provide a practical framework for assessing the current status of Italian in Canadian universities by illustrating how they are fostered by research and curricula development.

4.1.1 Research

In the realm of foreign language teaching and learning, Stern and Cummins (1981) determined that research is indispensable at four different levels—theoretical inquiries, descriptive studies, small-scale experimental studies and longer-term teaching studies—all of which are overlapping and cyclic. Research embarks on the transformation of theoretical inquiries into concepts, ideas and problems in a historical perspective. Descriptive studies continue the cycle by providing information about current experience with this aspect of language teaching and indicate the questions and problems that arise for teachers and students. Small-scale experimental studies investigate particular teaching techniques, and systematically explore different techniques that eventually develop into
longer-term teaching studies in which regular circumstances of foreign language instruction are tested in different contexts and settings.

i) *Trends and directions*

The research conducted by Italian pedagogues has adhered to all levels described above: Danesi’s theory of Bimodality, Conceptual Fluency, the Structural-Communicative Approach, and the numerous techniques (addressed in section 1.2) clearly mark their contributions to foreign language teaching. Within the last twenty years, research has been directed towards proficiency, with proficiency being defined, for all intents and purposes, somewhat expressly by the instructor or curriculum developer. These Italian studies, aimed at proficiency, have extracted resources from a myriad of disciplines (linguistics, psychology, sociology, technology, semiotics³ and a fusion thereof), which, in turn, has broadened the field’s knowledge of L2 pedagogy and continues to develop new theories, approaches and techniques.

Bimodality is “a significant and innovative method for teaching a second-language” (Nuessel 2000:4) that began as an inquiry into second-language pedagogy based on brain research, namely the emphasis on the role of the right hemisphere in language acquisition.⁴ Mollica and Danesi explain:

> The fundamental feature that differentiates these methods from others is an explicit sequencing and formatting of the material to be learned and practiced in ways that are purported to simulate how the brain handles incoming information. (1998:201)

From this research, Danesi has developed his own system of language teaching and learning, founded upon the notion that both hemispheres are actively engaged during the learning process. There is not an overarching theory that attempts to dominate or embrace
Implications and Suggestions

all other theories; rather the bimodal model stems from a postulate of Krashen’s monitor model—the input hypothesis—and extends this hypothesis by expanding the role of the hemispheres in assessing new input. This advances “instructional-design principles,” which argues that the flow of new input attends first the principle of modal directionality then that of modal focusing, that is, the course the new information runs experiential then analytical (Mollica and Danesi 1998:208). Bimodality is an offshoot of proficiency, which is highly based on integrating communicative and grammatical competencies; in essence “knowing how, when and why to say what to whom” (Standards 1996). In keeping with the multiple categories within proficiency, it advances not a theory but an interdisciplinary and multidimensional method (a strategic plan) that is malleable, flexible, and as dynamic as the language learner is. Rather than find explanations for acquisition, the bimodal model provides “additional understanding about second language acquisition” (Mollica and Danesi 1998:211) and implements this deeper insight into the classroom via new approaches and techniques.

Bimodality, as Danesi demonstrates, opens an overlying stratum for syllabus design.\(^5\) The discussion of conceptual fluency (section 1.2.2) stems from a necessity to educe an additional dimension from those the ACTFL proficiency guidelines competently imbue. Danesi advances a principle of his bimodal model as conceptual fluency: learners progress from a grammatical and communicative competence to an all-encompassing ability to use the language in a native-like fashion—ideally, to go from concepts into words. Imbedded in this multicompetence is the scholarship of Maiguashca, which discusses semantic fields and conceptual domains. The research conducted was on the vanguard of studies on Italian vocabulary, as she adapted methodology and applications from
English as a second-language to expel the notion that lexicon holds a subsidiary role within L2 teaching. The technique considered ontological domains in Italian (e.g., zoomorphic and anthropomorphic) and organized lexical items in terms of relationships. Via lexical competence, as Maiguashca proposes, abstracts would intelligibly metamorphose into concretes.

To achieve fluency, via its underlying metaphoric competence, Russo’s (1998:44-45) main suggestions include: 1) increase the frequency of metaphors output; 2) teach the target conceptual system; 3) discourage the use of the native conceptual system; and 4) teach metaphor awareness and analysis techniques. The research conducted by Russo also proposes some techniques for a conceptual syllabus that includes the predefined approaches implemented by Italian L2 programs with a new twist on content and the sequence of content systematically (1998:48). These theoretical works, inasmuch as they are revolutionary, contain ample avenues for continued research. A vigorous agenda of bimodality and conceptual fluency, as recommended by their current scholars, should include: 1) empirical work to determine the likelihood that learners have different hemispheric learning styles (Mollica and Danesi 1998:211); 2) finding different ways to test metaphorical competence, not only through behavioural analysis, but also through neurological scanning methods (Russo 1998:43); 3) testing the various assumptions of the theory of conceptual fluency, improving methods of inquiry, and in the development and testing of teaching materials (Russo 1998:49); 4) determining to what extent language reflects metaphorical knowledge and to what extent it reflects other forms of knowledge and what verbal cues reveal conceptual domains (Danesi 1998:191). This condensed program for research compels continued work in theoretical inquiries.
Implications and Suggestions

In terms of methodologies, it is apparent that the structural-communicative syllabus (a multi-level syllabus whose organizing principle is situational, fused with an underlying grammatical one) has dominated the production of approaches and techniques in Italian L2 research. This practical means of addressing language learning has augmented the resources available to the foreign language class. The objective of all these approaches and techniques is to find more efficient ways of achieving proficiency (via communicative and linguistic competence) within the parameters of the classroom setting. Within the last decade, this has been achieved through the addition of authentic learning devices that are learner-focused and culturally enriching (i.e., it is a holistic interpretation of culture). Krashen’s principle of comprehensible input in Italian L2 research subsumes linguistic features, authentic communication, games and problem-solving activities, videotexts, and computers, as both a direct means of input (computer-assisted language learning programs) and as a medium of input made possible by the computer (technology-enhanced language learning). For each method proposed, the strategy is eclectic and this implies that its flexible design should easily adapt to any pre-existing program and every preferred teaching or learning style. This should invigorate L2 pedagogy and encourage educators to experiment further in the classroom to determine where, if any, limits exist in terms of context or setting, and to satisfy the complete research process as prescribed by Stern.

ii) The 5 C’s and research

As the theoretical and pedagogical research conducted by Canadians naturally generates curriculum development, the role of the five goal areas of the Standards must be ascen-
tained. An imperative of both forms of research is to consider how these standards impress on them, that is, how these general objectives are contemplated in the research policies of foreign language education. The Italian L2 studies have been directed with an appreciation of these goal areas, as illustrated forthwith.

The bimodal method investigates the significance of the standard *Communication* through the processing of input. In this approach, communication is primarily examined by way of the brain’s ability to process language, and then evolves to determining the impact this theory has on speech. The implications of the principles of modal directionality and focusing at the first stage assist the learner in obtaining information and deriving meaning from it, to eventually be in a position to understand and interpret all forms of communication in a native-like manner. A new venue has been established for communication output as a result of conceptual fluency and the notion of metaphoric competence. The model of communicative competence, defined by the Standards as “knowing how, when and why to say what to whom” is challenged by conceptual fluency, in view of the fact that native-like proficiency is still unattainable. The theoretical inquiries that are currently being developed by Italian L2 pedagogues consider the function of the conceptual system of the target language—which is grounded primarily on connotation and metaphor—during speech. Moreover, the techniques that have been realized by Canadian researchers focus on both aspects of communication—the processing of genuine language and authentic speech production.

Via conceptual fluency, a new aspect of culture is declared—metaphors are an untapped source of cultural understanding. The most common concepts of a culture are forged via metaphor (Danesi 1998:185) and these concepts may be categorized according
Implicazioni e Suggerimenti

to domains that reveal how Italian deals with impalpability. The ten domains introduced to Italian are: intellectual, emotional, personal, social, interactive, orientational, epistemological and ontological. The questions to be raised should include: How do Italians express emotions in words? How do they verbalize social matters? How do they treat ontological issues? With answers to these queries, the hope is to efficaciously sequence concepts in the overall language curriculum (Russo 1998:49).

The progress made with the standard connections appears to have spawned mostly with the different techniques and approaches: puzzleology encourages the transfer of previously-acquired skills (i.e., logical puzzles, charades) to the sphere of Italian L2 learning; the acquisition of information and perspectives has been facilitated by authentic materials (this feature will be discussed more thoroughly below, in section 4.1.2 (ii)), which is coupled with video-based and computer methodologies. These technological instruments continue to gain momentum because they elevate the level at which connections are made in the FL classroom by addressing the demand for genuine communication, cultural experiences and, from an academic position, it liberates the lesson from the physical classroom setting. Italian L2 research in Canada contemplates the role and application of technology to enhance the learning environment and fortify cross-cultural connections.

Foreign language research concedes the role of the native language and upholds comparisons. The research conducted in metaphorical competence brings to the forefront the notion of an interlanguage, which is based on concepts instead of grammatical structures. Russo expresses appropriateness of a metaphorical contrastive analysis when teaching the target conceptual system (1998:44). The validity of comparisons within any
approach or technique is unequivocal—they engender an appreciation for diverse mindsets by developing critical thinking skills and by fostering global comprehension.

Lastly, research encourages communities by creating a limitless milieu conducive to the expansion of Italian amid the general public. The promotion of methodologies and compatibility of these methodologies helps define an agenda for theoretical and practical inquiries that are consistent with, and perhaps even on the forefront of, those conducted in other foreign languages. Energetic and innovative Italian L2 researchers should be strongly encouraged to continue to develop strategies to promote the L2, with emphasis on the comprehensive benefits of communication, cultural appreciation (both native and foreign), and interdisciplinary connections.

4.1.2 Curricula

Typically, research in foreign language pedagogy is linked to curriculum development and the texts generated. The snapshot of research in Chapter 1, together with the significance of this research in light of the Standards, should be reflected in the corpora of the programs. To determine the extent to which this is done, the series of tables highlighting similarities and differences (see sections 2.1 and 3.1), which identify the foundational curricular features of elementary Italian language programs in Canadian universities, will be briefly revisited individually to discern the general direction of these programs. As well, these comparisons will then be considered from the perspective of the goal areas recognized by the Standards.
i) General trends

*Overall organization.* To begin with the first comparison, immediately noticed is the formulaic structure in terms of textbooks' overall organization, complete with seven key ingredients: 1) a preface to outline its goals and features of the textbook; 2) a table of contents to illustrate the equally structured chapters; 3) an on-average manageable number and length of chapters to be completed within two semesters; 4) an introductory "get acquainted with Italian" chapter; 5) an original cultural module to link the language to a broader social and historical setting; 6) easy reference appendices for the learner; 7) glossaries and an index for further reference.

This prescriptive format has remained rather faithful to the first Italian textbooks (see, for instance, Russo 1937 or Speroni and Golino 1958), save the cultural modules that were not present therein. Moreover, these features are deemed essential not only by the author but, to an even larger extent, by the publishers, particularly if the publishing house produces texts for other foreign languages. There is, to a great degree, a pragmatic effort made to remain consistent in the production of textbooks "across the board"—that is, since marketing research has revealed those factors that are required or desirable in an academic text, the publishers ensure that these are archetypal of foreign language programs.

The correlation between research and the overall organization of the text is rather secondary, having been modified once over the last three decades, as a direct result of the movement incorporating social sciences to language teaching (Brooks' fusion of everyday culture in the classroom, 1968; Hymes' theory of communicative competence, 1972). This is significant as it recognizes that only divergent currents in FL pedagogy, most re-
cently the impact of communicative competence, have any consequential impact on the organization of the text, since the properties therein are not direct reflectors of theories or methodologies inherent in their creation.

**Table of contents/grammatical structures.** The table of contents, conversely, is an ideal looking glass for the advances in research for FL teaching and learning. With the prevalence of proficiency as a unifying principle, which connotes a penchant for eclecticism, various syllabi\textsuperscript{11} are applied by these programs.

Only two programs (see sections 2.1.1 and 2.1.9), *Adesso!* and *In italiano*, state their structure is fundamentally organized upon the functional-notional syllabus, grounded upon functions and notions, and sequenced according to the chronology or usefulness of each function, with underpinnings of structural and situational syllabi. Upon an examination of its content, the only program without a table of contents, *Il manuale italiano*, reveals its organizing principle to be strictly functional—it is divided into sections that lead the language learner to first learn to describe, then to narrate, then finally to allow his imagination to develop. Its sequential framework, however, does not contain situational elements, and is heavily rooted in discrete grammatical points.

The remainder of the programs integrate multi-level syllabi that provide for flexible, highly personalized teaching and learning environments. These programs contain a primary syllabus that has secondary or tertiary syllabi operating beneath it (Brown 1995:12-13). The most common composition tends to be the overall situational with underlying structural syllabus, an example of which is:
Chapter 1 — Introductions
A. nouns
B. cardinal numbers
C. subject pronouns
D. the verb “to be” [...] 

In this respect, it appears there are many renditions of the same text for Italian language learning. Notwithstanding the impact research has had in foreign language pedagogy in general, and in the creation of a wealth of syllabi, the underlying syllabus for all programs is structural. The way in which grammar is presented within these programs, however, recognizes that its role is derivational, that is, the structural elements to be learned spring forth from linguistic needs and demands of the language learner.

Ogni struttura deve essere insegnata quando lo richiedano le necessità ed i bisogni dello studente e deve inoltre essere presentata in diversi momenti del percorso didattico, approfondendone di volta in volta gli aspetti più specifici e particolari in un percorso che conduca dalle forme più semplici a quelle più complesse, e dando quindi luogo ad un insegnamento ciclico o a spirale. (Benucci 1994:49)

The concept of the grammatical core of a program as an upward moving spiral does not demand the common notion of grammatical building blocks with which learners construct sentences. This spiral implies that grammatical items will come back round throughout the course. In other words, learners gradually build up their knowledge of grammatical system through the revisiting and extension of what has been covered in the past. In this way, they do not need to encounter all aspects of a particular grammatical item at a first encounter. Their knowledge will first be partial to be extended later. (Turner 1996:18)

A spiral invites students to appreciate how language is transferable across functions and topics rather than learn an item as the “lesson-of-the-day”, then disregard it when new points are introduced. The tendency of Italian programs is to adopt a recycling pattern rather than a strictly linear one. This introduction of smaller, more manageable units of
grammar that reintroduce and expand their use has become intrinsic in many of the elementary programs under review. An example of this is the differentiation of the Italian familiar versus polite forms, in terms of possessive adjectives, and the imperative mood and enclitic/proclitic object pronouns. Another example is the various uses of the conditional to perform different functions (i.e., make a request, state a condition, express a doubt or a personal opinion, etc.). The examples uncovered in the Italian texts point to a shift from a traditional grammatical-structural framework to a more eclectic, multi-level syllabus.

**Sequencing.** Sequencing is an appropriate segue after a discussion of syllabi, as it is an inherent amplification of the table of contents. The identification of twelve distinct components of each chapter can, in effect, be reduced to half if one were to consider only those elements that appear in more than half of the textbooks. These specifications, as with the overall organization of the textbook, tend to be a reflection of demands from the publishers and perhaps even luxuries (e.g. authentic cultural materials such as advertisements, newspaper headlines, playbills, menus, etc.; an attractive opening page with "real-life" pictures to introduce situations and concepts) granted by prominent publishing houses, since four such publications incorporate at least eight of the twelve sections.

**Exercise types.** Once and again, eclecticism prevails when exercise types are examined, since all activities and exercises can be attributed to a particular method or approach. Figure 2.1 compares the distribution of grammatical exercises to demonstrate that even with a structural grammatical core, all programs provide a cornucopia of activities,
branching across multifarious methodologies, ultimately appealing to all types of language learners.

Within the six domains of exercise types identified in section 2.2.4, the current practice is to provide, to the greatest extent possible, instances whereby authentic realia\(^\text{16}\) is entrenched in the activities. The objects used to relate classroom teaching to the real life of Italians (that is, those that are not prefabricated especially for a classroom environment) has become facilitated by the introduction of computer-assisted language learning and more recently technology-enhanced language learning, which help span the physical distance by creating a new window to the world. Authentic materials may come in the form of advertisements,\(^\text{17}\) books, and other tokens of "culture"\(^\text{18}\) as long as they correspond to the themes and topics of the programs, and is, of course, level appropriate. Realia is a compelling form of comprehensible input (discussed in section 1.1.2) because its words are accompanied by a visual image, be it a photograph or an illustration, which not only aids in the comprehension of unknown words or structures, but also in the memorization of new vocabulary in expressions, slogans or catch-phrases. Furthermore, these materials become a cultural medium, providing ample opportunity to integrate a much needed curricular aspect and to enrich and strengthen the lesson (Maiguashca et al. 1992:278). As many programs do offer these additional goods as part of their activities, some, however, include them without regard for their didactic value—they provide the authentic materials, contextless or without accompanying exercises, for appearance purposes alone.
Ancillary materials. From the onset, adjuncts to foreign language programs were created in order to fulfill a need for those aspects of language learning that were considered insufficient in the textbook—encompassing additional drill exercises or creative activities to different forms of technology (audio cassettes, video, and computers) in the classroom. As determined in section 3.1.1, the workbook appeared with the dawn of the Audio-Lingual Method—which is also responsible for the linguistic laboratory (see Rivers 1968). The prevailing movement in this regard is technology-enhanced language learning (TELL). Thus far only two of the programs under review (Adesso! and Oggi in Italia, 6th ed.) have embraced this supplement, adding a new dimension to their design—internet activities provide authentic, up-to-date material in a way printed material cannot, and allow for an expanded level of interactivity, as the student moves from the classroom to a non-academic, virtual learning environment (Pusack and Otto 1996:15-17).

As with all curricular components, ancillaries enhance the program’s objectives—they overflow with helpful hints, making the teaching and learning process more complete—and are malleable, providing options and alternatives to an array of teaching and learning styles. Each adjunct should find its place within curriculum as the teacher deems fit, and can be utilized in conjunction with the other tools that constitute the whole program.

ii) The 5 C’s in Curricula

The Italian programs under review do comply with the five goal areas identified by the Standards for Foreign Language Education, yet to varying degrees. Individual volumes will not be singled out for their shortcomings, rather general conclusions will be drawn
on the objectives of the Standards that have been met by the textbooks (and workbooks when applicable) and those features that need to be more visibly integrated.

Italian programs address communication from an academic perspective (the introduction of new lexical or grammatical items) and genuine language excerpts (literary or pop culture texts) for expansion and enrichment purposes. At the level of interaction, in many instances pair work is masked as a communicative activity; however, they lack the three requisite features: information gap, choice, and feedback (Freeman 1986:138). Under the guise of student-student activities, true communication cannot occur if students are solely transforming or substituting verbal structures. This sentiment is reiterated by Lambert, who states, “in the absence of a pattern of real-life use, it is difficult for foreign language instruction to avoid the appearance of being purely a scholastic exercise” (1999:57). What is even more surprising is that the programs pay little or no attention to an inherently Italian attribute—gestures and other non-verbal behaviour. Understandably, a section cannot be designated to non-linguistic signs, but it must definitely be incorporated in the activities and materials presented to learners. A means of so doing in printed materials is to include pictures or illustrations, combined with idiomatic expressions that coincide with the topics or themes of the chapters. Ultimately, communication must consist of meaningful and spontaneous utterances as opposed to “pseudocommunication” (Colussi Arthur 1991:182).

The representation of culture, as interpreted and illustrated in section 2.3, encompasses both culture as civilization and culture as everyday life, and each program provides both aspects to different degrees. Common cultural highlights include literary excerpts, photographs of famous artwork, a variety of media clips (e.g., newspaper
clippings, surveys, television listings, meteorological reports, advertisements and movie posters). Very few, however, include notions relating to play (i.e. songs, puzzles, sports and other leisure activities), notwithstanding the definitive role these ludic activities have in the daily routines of all people. For this reason, these latter activities are invaluable because they not only present cultural elements, and provide authentic language models, but they also increase motivation, and facilitate memorization (and thus learning) via repetition. In terms of print materials (or more specifically those tangible goods of a program), contemporary, popular items become an issue. To frequently revise texts for the sole purpose of cultural content is an onerous and extravagant proposition; hence, the integration of economically prudent and pedagogically sound resources, which can be periodically renewed, is a logical and efficient means of implementing current, dynamic, and expressive products of culture.

The connections standard in the Italian programs has not yet been fully realized. The different methodologies implemented by various activities have achieved some of their interdisciplinary objectives. Successful connections in the Italian curricula can be itemized as 1) reading, which generally appears at the end of each unit, 2) social studies, in the geographical discussion of Italy, 3) literature and fine art, interspersed throughout the program, and 4) to some degree mathematics (as a rule, the four mathematical functions are introduced together with numbers). On occasion, an activity will occur that takes math to the next level with logic problems. Connections may also be emphasized if there is an opportunity for the learner to take advantage of true communicative links with Italy and other Italian speaking communities. Any form of technology, in which the learner may interact actively with native speakers, will provide endless amounts and
types of information in authentic situations. Many programs have achieved this through the integration of videos that complement the main text, but only two provide Internet sites/activities that correspond to the chapter themes. These TELL activities create *connections* by *hooking* the student *up* with authentic communication, thus enhancing the quality of cultural realia.

*Comparisons* are essential in a majority of the North American programs, in that they examine a foreign language from a purely linguistic and structural light, all the while comparing it with the native language. The importance of highlighting these differences and similarities is emphasized via cognates and false friends, and includes the various past tenses in Italian, the familiar versus the polite forms, and many other discrete grammatical points. *Comparisons* at a cultural level are uncommon: frequently, references are made within a reading, and on occasion (and more appropriately) students are asked to distinguish and discuss a certain topic (i.e., food, family). Be that as it may, conceptual comparisons are altogether unappreciated except for their grammatical differences. For instance, idiomatic expressions in Italian that use the verb "avere" where in English "esser" is used are merely introduced and asked to be memorized; as are the rules of prepositions in Italian, which are governed by a geographical designation (city versus country, region, or continent) rather than the preceding verb, are considered exceptions and are treated as such. The contrasting features of Italian and English have evolved from strictly grammatical in nature to now include social customs and practices. However, it must advance beyond this to include Italian perceptions of the world as well.

The fifth and final standard, *communities*, attempts to link language learning to the real world; it shows that the foreign language should not be limited to the classroom.
The focus of all Italian language programs should be to provide the learner with all the necessary tools for the real world. This entails that the textbook provides as many possible situations for communication to occur because presentations and performances do happen, and generally not in just one prescribed format. Again, it is important to provide language practice for leisure activities too, which is something that many programs do not attentively regard. This goal will empower language learners to experience and understand more fully both the foreign culture and their native one too.

Essentially, there is only a moderate correlation between the elementary Italian curricula and the five goal areas as defined by the Standards. It is a foregone conclusion that up until recently there was only one major Italian program considered suitable for the university-level elementary Italian course. The smattering of volumes, which have shadowed and been shaded by that archetypal text, has not truly been a reflection of the innovative research in Italian L2 pedagogy until recently. With the publication of Adesso!, Italian launched a unique L2 program based on major Canadian academic research—a first! “This textbook synthesizes Professor Danesi’s impressive and formidable corpus of scholarly research in neurolinguistics, pedagogy, methodology, Vichian approaches on language acquisition, and second-language acquisition in general” (Nuessel 1993:64). Ideally, all theoretical and practical inquiries can only persevere if they manifest themselves in something tangible, most appropriately in the production of materials.

4.2 Some recommendations

To consider the current status of Italian second-language pedagogy, one can quickly appreciate the advances made by Italianists, both in theory and in practice. The inroads have
Implications and Suggestions

been laid and the potential to develop these further exists, with the Standards for FL education as a framework (research and curriculum design both to benefit from these guidelines). Quite frequently the question "What future for Italian?" arises and the answers, although difficult, are not only feasible but also advantageous to language teaching and learning theories as a whole.

According to the latest statistics available, registrations in foreign languages at the University level in 1998 ranks Italian fourth of fifteen languages. The clear groupings identified in this survey have "Spanish in a class by itself, followed by French and German, then Italian and Japanese [...]" (Brod and Welles 2000:22). Statistics available for Italian enrolment patterns in Canada, covering approximately a decade, reveal that university Italian courses are becoming more populated; a slight growth of approximately 1.4% (Kuitunen 1997:155-168). If trends in the U.S. are an indicator of the direction of enrolment in Canada, then there will be an upswing that will equal the highest enrolment numbers in the history of Italian [...] since the 1960's (Brod and Welles 2000:26). In terms of enrolment, Lèbano declares "l'italiano gode ancora buona salute" (2000:15).

As enrolment does not appear to be an issue for Italian, the focus now shifts to the goals of the proficiency-oriented classroom—outcomes.

Outcomes in language learning is an intersection of issues related to the Learner (skills, attitudes, assessment), the Teacher (preparation, attitudes, in-service), the Technology (information age, costs/obstacles, future potential, research base) and the Curriculum (objectives, syllabus, materials, integration). (Bush 1996:xv)

The image given here reminds one of a flower, whose four petals represent the issues and whose corolla is symbolic of the outcomes—it is understood that different factors all actively contribute to a blooming of proficiency. Bush relates those essential components
that merge to the common goal yet he fails to address the sequence of these agents and actions that would be conducive to this end. Emboldened by this simile, this investigation proposes to advance a hypothesis that could be regarded as determinative of the rudimentary elements of FL pedagogy. Figure 4.1 illustrates a pedagogical cycle of elementary L2 Italian in Canadian universities.

The Learner, with his skills, attitude, learning strategies, and styles is the point of departure for the L2 classroom. These qualities—which at times introduce pedagogical “style wars” between teacher and student in a formal classroom setting—have been investigated and developed extensively (see, for example, O’Malley and Chamot, 1990). It is, however, beyond the scope of this dissertation to elaborate on a learner’s disposition toward foreign language learning—suffice it to say that student numbers do not appear to be problematic for Italian, as is confirmed by the trends in American universities.

![Figure 4.1 The Pedagogical Cycle of Elementary L2 Italian in Canadian Universities](image-url)
Implications and Suggestions

In this cycle, after the learner, teachers ensue, the reason of which twofold. Firstly, teachers possess the diagnostic tools (i.e., the ACTFL Proficiency Guidelines) to assess the proficiency level of a student. Second, if the learner is not achieving the requisite level of proficiency, then the teacher must actively participate in remedying the learner’s setbacks. In order to do so, the teacher must be capable and insightful to ascertain those techniques that best serve the student. However, as determined by Danesi’s “pedoanalytical” assessment of the teacher of Italian (1993b), not all teacher types are equipped with the proper tools to do so. He categorizes them into three groups, the characteristics of which are highlighted in the table below.

<table>
<thead>
<tr>
<th>Type</th>
<th>Profile</th>
<th>Methodological Philosophy</th>
<th>Pedoanalytical Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>A—The Exile: The Exile to Roots</td>
<td>- Native Italian</td>
<td>- Solid training in Italian grammar</td>
<td>- Exceptional, valuable knowledge of the language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Distances self from students (the tu/Lei distinction in the classroom is obliged)</td>
<td>- Grammar is the secret code of language</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Ensures grammatical accuracy</td>
<td>- Great model of how to speak</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Stresses verbal communication</td>
<td>- Individualist</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Thrives on materials of text/program</td>
<td></td>
</tr>
<tr>
<td>B—The Returner to Roots</td>
<td>- Immigrant</td>
<td>- Eclectic classroom environment, focusing on both grammar and function</td>
<td>- Promoter of everything Italian (big or small “c”, in the scholastic setting)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Ensures grammatical accuracy</td>
<td>- Methodologically eclectic and pragmatic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Stresses verbal communication</td>
<td>- Somewhere between an individualist and a socialist</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Thrives on materials of text/program</td>
<td></td>
</tr>
<tr>
<td>C—The Straniero</td>
<td>- Outlander, belonging to another cultural group</td>
<td>- Grammar is simply one form of knowledge to be imparted</td>
<td>- Methodological zealot borrowing from the grab-bag of other instructors</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Controlling discourse strategies involved in negotiate conversation successfully</td>
<td>- Shaken Italian teachers out their traditional moulds</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Innovative in instructional philosophy</td>
<td>- Socialist</td>
</tr>
</tbody>
</table>

FIGURE 4.1 The Three Teachers of Italian (Danesi 1993b:227-229)
The synthesis provided in the table above indicates that all three teachers of Italian are in and of themselves valuable when highlighting their individual experiences and contribution to the foreign language class. Realistically speaking, however, language courses must be brimming with teachers who are knowledgeable of proven research and skilful with their application, who can better train teaching assistants, who in turn can better teach the language courses and ultimately make the whole language program more effective.

The proposal here takes this ideology one step further—the practitioner must also become the researcher. The instructor must not only be aware of methodologies and how to implement these in their curriculum design, but also be an active participant in the theoretical and practical realms of research. By so doing, the teacher will broaden his or her knowledge of L2 pedagogy and all the while also augment scholarship, which is imperative for the field, and even more so for Italian. This sentiment has been shared not only by the profession but also by administrators of university language departments who recognize the need for betterment. In 1983, Di Pietro recognized that the preparation of language teachers required a “new life”. His advice was “to prepare our fledgling teachers so that they can work with what is given them by the school and adjust archaic syllabi so that real communication is taught in the target culture” (1983:142). To achieve this goal, instructors must be well-equipped to analyze and revise these outdated theories and methods. Rivers (1993:155) too supports a different preparation for instructors:

Apart from how languages are learned, what teachers can do to facilitate learning, and how to incorporate most effectively the new media which provide instant access to contemporary culture, teachers need more knowledge of how the language they are teaching expresses the reality experienced by its speakers, both sociolinguistic and cultural.
To promote this type of preparation even further, if instructors are involved even in the prefatorial stages of L2 pedagogy, every element within the cycle can only benefit. Most recently, the Language Task Force at Duke University reported that “today’s approaches stress the importance of context, culture and collaboration. This requires a high degree of pedagogical training and substantive knowledge on the part of language teachers at all levels of instruction” (1998:2). This additional dimension of teacher as researcher can only meet and possibly surpass the new qualifications deemed essential by the profession.

Having pinpointed the researchers, the next phase of the cycle can now be introduced. Without a definitive research agenda, Italian may be unable to resist the temptation to lurch from one movement to the next, without adequately assessing its true worth. In section 4.1.1, *Trends and Directions*, Italian has already posed many theoretical questions for investigation that have stemmed from neurolinguistics and metaphorical competence. From these theoretical inquiries, scholars can also provide some methods to tangibly engage these principles into practice. With a prescribed course for the immediate future, Italianists must enthusiastically pursue it and open it up to practical research that incorporates technology. A rationale is not required any longer to justify the use of technological adjuncts in foreign language pedagogy—methodologies that foster technology now recognize its role to be an inexorable component in achieving proficiency. The questions, which result from the ubiquity of technology in education, become: How can instructors efficiently and effectively marry these resources to realize the learner’s objective? Moreover, as video-based and computer-assisted techniques have been highlighted, and Internet activities that accompany some texts have been related, how can the World
Wide Web become an interactive tool for language students? To design approaches for these queries would solely better the path for the next phase of this cycle, materials.

Notwithstanding Italian is fourth in rank for foreign languages being taught, and “teachers of Italian are, of course, on the front line” (Di Pietro 1993:19) and there are finally different forms of output in the field (research, methods and some programs), the materials available are minimal in comparison to the other big three languages (Colussi Arthur 1995:465-466; Sinyor 1998:537-538). There are, unfortunately, insufficient resources available to teachers of Italian, and there are many calls for production. Recently Mason (1997:533) recommended to the profession to

encourage AATI members to propose, write and publish up-to-date materials for teaching Italian, especially at the high school and advanced college levels and exert pressure on major publishers to develop more books for the fourth most enrolled language in the US.

This call for additional resources should not overlook technology—multimedia and Web. Sinyor states that there are so few accompanying multimedia materials (added to the already scarce number of ancillaries) that for Italian, the Web appears to “provide the missing multimedia link [...] The problem is that the Web is not linked to course curricula or texts and so it is up to the instructor to develop these” (1998:538). The preface of Il manuale italiano recognizes that the teacher’s most arduous task is to supplement and update the program, as is required. It also recognizes that no single text fulfills all the exigencies of the foreign language class. The Italian second language course should not be based solely on a textbook without any adjuncts—it should always contain the standard reference text (be it in print or on-line, if this is a direction Italian wishes to pursue)—but shall also incorporate a wealth of supplementary materials to prevent the program from becoming outdated.
The final phase of the cycle is curriculum, which is the responsibility of knowledgeable, prepared scholars of second language pedagogy. Elementary L2 Italian is a pathway for specialization in Italian studies. To develop curricula to this end, Italian must contemplate the language learners goals and objectives, and ensure its design essentially complies, as illustrated in section 4.1.2, to the Standards for Foreign Language Education, or another set of professional standards, as Italianists deem fit. Until new syllabi are devised, according to the suggestions made by both Danesi and Russo, currently only technology will have an immediate impact on curricula and influence the current status of Italian programs. Programs will eventually take on a more interactive approach wherein the student will have ample opportunities to actively participate in language learning, being readily exposed to the language not only by the instructor and recorded materials, but by TELL activities. This will bridge the physical distance between students experiencing Italy within a classroom setting and genuine Italians—simple correspondence, virtual visits and any other possible exchanges in between—and will augment the reality of Italian culture to L2 students. A sample of this interactivity via technology in foreign languages was proposed by Duke University, which now houses media capable language classrooms, digitized audio and video collections over the campus network, and is in the process of creating and coordinating the use of multimedia (1998:5-6). Curriculum design therefore should converge on the student while similarly and at the same time reflect materials (both printed and multimedia), theoretical and practical research and the role of the teacher in the broad spectrum of L2 pedagogy—it should complete the cycle harmoniously.
4.3 SUMMARY

Nuessel recently characterized the 1990’s as a “productive and fruitful decade in the realm of Italian pedagogy and methodology” (2000:3), within which the contribution of Canadian scholars is quite visible; the impact Italian is making is minor, yet it is on the forefront of innovation. The valid contributions of Italian pedagogues only strengthen our efforts and encourage our endeavours to continue in the proposals of theories, production of materials and development of curricula. As scholars, we must be urged to continue the much needed cycle.

The end result for foreign language departments in Canadian universities should lean towards a preference “to emphasize research, followed by education of future language specialists and finally, the teaching of literature courses in that order of priority” (Lambert 1999:57). This hierarchy, as communicated by Lambert, envisions departments that front-load their course offerings with specialists who are significantly knowledgeable of and well-versed in research, material production, and program design. By virtue of this cogent feature in the early stages of the cycle within its departments, Italian can become more effective in producing and maintaining proficient L2 learners. Mason urges “Italian departments in major universities to employ an Italian teaching methodologist to train and guide TAs so they provide the best instruction possible (this, of course, is being done at some institutions); a positive early experience would encourage further study which would help increase enrollments” (1997:533). By way of conclusion, the author agrees with Lambert, who states:

...if the profession is to improve its performance in basic language education, training specially targeted on language teaching skills must be introduced into the education of majors. In addition, more graduate specialists must be produced who specialize in foreign language acquisition and lan-
Implications and Suggestions

If Italian L2 learners are inspired to continue with this language it can be attributable to: 1) the active involvement of instructors who eagerly examine the most effective ways to teach and learn Italian, and 2) the plethora of resources— which are the result of research—that is implemented in programs and used to the advantage of the student.

The snapshot of elementary Italian second language programs and curricula, together with the implications and directions, act as a propitious signpost for the current status of L2 pedagogy and of Italian in Canadian universities. Moreover, it demonstrates that Italian is willing and capable of contending with the big three foreign languages, because it is cognizant of its own shortcomings. Lèbano reminds the profession that

Negli Stati Uniti, ci piaccia o no, la cultura è anch’essa un bene di consumo per la quale vige la legge della domanda e dell’offerta ("supply and demand"). Per questo quindi la creazione, la sopravivenza e l’eventuale sviluppo di un programma academico, come quello dello studio d’italiano, dipendono in misura notevolissima da due importanti fattori: l’interesse dello studente e l’impegno dell’insegnante. (2000:15)

Hence, the onus falls on educators— there is more research to be conducted, many theories to be advanced, many methods and techniques to be developed, more materials to be created and curricula to be designed. And most significantly, there are countless students to profit from the cycle of Italian L2 education.

ENDNOTES

1 Since thirteen of the 22 universities that offer Italian are located within the province of Ontario, it is important to focus on the enrolment expansion that they will undergo in the
next ten years, as this will heavily impact Italian language programs, as it will the university at large.

This is only one of the three major organizing principles used in the developing of the standards for foreign language learning. For the discussion of this dissertation, only the broad goals of language instruction will be considered. The other two components, described briefly below, are the curricular elements necessary to the attainment of the standards, and the framework of communicative modes that provides its organizational underpinnings (1996:27-34).

The weave of curricular elements is a vision of what students should know and be able to do with another language. Students are to be given an opportunity to explore, develop and use: a) the language system—grammar, lexicon, writing, sounds, and sociolinguistic elements and forms of all other non-verbal communication, of status and discourse; b) cultural knowledge including every day life, contemporary and historical issues, and cultural attitudes and priorities; c) communication strategies to bridge communication gaps that result from differences of language and cultures; d) learning strategies to focus students’ attention on learning; e) critical thinking skills, so learners identify the needs they have for specific communication tasks, select what they already know from their existing body of knowledge and apply it to new tasks; and f) technology—to access authentic sources of language in order to strengthen linguistic skills, establish interaction with peers, and learn about contemporary culture and everyday life.

The framework for communicative modes identifies three communication Modes, the primary emphasis of which is on context and purpose of communication. The Interpersonal Mode is characterized by active negotiation of meaning, where conversation is
Implications and Suggestions

both verbal (listening and speaking) and written (reading and writing). The Interpretative Mode focuses on appropriate cultural interpretation of meaning, which occurs in written and spoken form that develops over time, and exposure to L2 and culture. Finally, the Presentational Mode is the creation of messages in a manner that facilitates interpretation by members of another culture, primarily where there is no direct opportunity for active negotiation of meaning.

For all intents and purposes, due to its inherent intertwining of principles, the Standards are, by nature, overlapping and a survey of the five goal areas in research and curriculum development is sufficient for this investigation.

3 In his latest publication, *Semiotics in Language Education*, Danesi recognizes the importance of semiotics in the second language classroom and demonstrates how this interdiscipline contributes to the teaching of grammar, vocabulary, and communication. He also drafts a network theory to provide a framework for discussing student discourse in comparison to native-speaker discourse. It is based on the idea that concepts form associative connections based on sense and on inference.


5 Danesi develops this model in his most recent publication *Il cervello in aula! Neurolinguistica e didattica delle lingue* (1998), which considers the current research being conducted in this field of L2 pedagogy.
This discouragement is necessary to avoid the pitfalls of fossilization, which, in conceptual patterns are not as obvious as verbal pattern ones. The concept of interlanguage easily extends to metaphorical competence as the two languages in confrontation create a platform for a temporary “conceptual” structure, which is an amalgamation of the native language and L2 concepts.

These techniques are conceptually defined as: a) Grammar—how grammatical structures interact with the concept; b) Translations—used to clarify meaning of concepts through contrastive analysis; c) Patterns—how the concept is encoded in the language; d) Role Playing—to develop communicative competence vis à vis the concept and to encourage the creative aspects of metaphorical competence; e) Dialogue—example of the authentic use of the concept in a lower register; f) Texts—example of the authentic use of the concept in a higher register; g) Aides—visual, audio, etc.; more authentic materials, not necessarily linguistic, that are encoded by the conceptual system; h) Explanations—explicit description of the concept (may include its historical development, its functions in the target culture, related conceptual domains, etc.); and i) Testing—evaluation of the learners’ ability to understand and use the concept appropriately (1998:48).

A worthy digression is the pilot project conducted by Marchegiani Jones at the California State University - Long Beach, wherein she takes the room out of classroom and conducts lessons in two very unconventional locations: two evenings at the Italian Cultural Institute and two weekends in a private Los Angeles villa. These short periods of complete immersion—enhanced by a sound methodology, incorporating theories of bimodality, psycholinguistics, input, married with activities that promoted scenarios, multimedia, and authentic realia (e.g., music, books, magazines and movies)—encouraged spontane-
ous language production and real communication, with extreme regard for linguistic and cultural accuracy. Marchegiani Jones recognizes that surroundings described by this project may not be considered realistic for all classes, but she suggests that "si potrebbe cominciare ad inserire il concetto di ambiente e sfruttare nell’applicazione pratica le possibilità che offre" (1998:513).

9 Notwithstanding their flexible framework that allows the textbooks to be used also at a high school level, these have been published for a college or university environment, that generally dictates that the text be completed within one academic year. The instructor’s annotated edition of the text commonly provides sample syllabi for different teaching schedules.

10 One need only peruse the publications of the major publishers of Italian and compare this to their programs in other foreign languages, namely French, German and Spanish. The comparisons are unequivocal.

11 The figure below provides a synthesis of the various prevailing syllabi that have accompanied the various movements in foreign language pedagogy, together with a description of organizing principle and the manner in which these syllabi were sequenced (Yalden 1983 and Brown 1995).

<table>
<thead>
<tr>
<th>SYLLABI</th>
<th>ORGANIZING PRINCIPLE</th>
<th>SEQUENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Structural</td>
<td>Grammatical; phonological</td>
<td>easy to difficult</td>
</tr>
<tr>
<td>Situational</td>
<td>• Situations; for example, at the bank, at the supermarket, at the restaurant</td>
<td>encountering by students (structural may be in background)</td>
</tr>
<tr>
<td>Topical</td>
<td>• Topics / themes, as health, food, clothing</td>
<td></td>
</tr>
<tr>
<td>Syllabi</td>
<td>Organizing Principle</td>
<td>Sequence</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------------------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Functional</td>
<td>Functions; for example, identifying, reporting, correcting, describing</td>
<td>chronology or usefulness of each function</td>
</tr>
<tr>
<td></td>
<td>Conceptual categories; for example, duration, quantity, location</td>
<td>(structural and situational in background)</td>
</tr>
<tr>
<td>Notional</td>
<td>• Listening skill; for example, listening for gist, main ideas, inferences</td>
<td></td>
</tr>
<tr>
<td>Skills</td>
<td>• Reading skill; for example, scanning a passage for specific information</td>
<td></td>
</tr>
<tr>
<td>Task</td>
<td>• Task-based/Activity-based; for example, drawing maps, following directions, following instructions</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 4.3: Comparison of Syllabi Design**

12 Turner labels the analogy a spiral staircase. (1996:18)

13 For further examples of the upward moving spiral, review the discrete grammar points in Table 2.2 that are recorded in more than one unit/chapter.

14 A review of Table 2.3 confirms that the common elements shared by all are: 1) a presentation of contextualized language; 2) a verification stage; and 3) the grammatical structures and exercises. Other recurrent components (a presentation of active vocabulary, cultural readings, and an overview of all active chapter vocabulary) occur only in approximately 5 of the 9 programs.

15 Larsen-Freeman (1986) and Omaggio Hadley (1997) have clearly identified typical activities associated with distinct methodologies, together with their aim within the framework of each theory.
The table below compares exercise types associated with various theories/approaches in language instruction.

<table>
<thead>
<tr>
<th>Theory/Approach</th>
<th>Exercise Type</th>
<th>Objective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar Translation</td>
<td>• Reading comprehension questions</td>
<td>- Memorization of grammatical rules and paradigms (generally non sequitur sentences)</td>
</tr>
<tr>
<td></td>
<td>• Translation exercises</td>
<td>- Deductive application of rules</td>
</tr>
<tr>
<td></td>
<td>• Fill-in-the-blank</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Transformation</td>
<td></td>
</tr>
<tr>
<td>Direct Method</td>
<td>• Culturally-oriented “here and now” activities</td>
<td>- All items in target language, with examples/practice of earlier parts of lesson</td>
</tr>
<tr>
<td></td>
<td>• Question and Answer conversation practice</td>
<td>- Illicit new responses to practice new grammatical structures</td>
</tr>
<tr>
<td></td>
<td>• Paraphrasing</td>
<td></td>
</tr>
<tr>
<td>Audiolingual Method</td>
<td>• Transformation drills person and number pattern/cued response</td>
<td>- Inductive grammar learning through examples and drills</td>
</tr>
<tr>
<td></td>
<td>• singular/plural verb tense</td>
<td>- Memory work to supply missing words</td>
</tr>
<tr>
<td></td>
<td>• Directed dialogue</td>
<td></td>
</tr>
<tr>
<td>Cognitive Method</td>
<td>• Word association (hierarchical categories)</td>
<td>- Promote self expression by relating passages to personal experiences</td>
</tr>
<tr>
<td></td>
<td>• Conversation cards</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Pair/small group activities</td>
<td></td>
</tr>
<tr>
<td>Communicative Approach</td>
<td>• Authentic materials</td>
<td>- Involves the completion of a real-world task</td>
</tr>
<tr>
<td></td>
<td>• Scrambled sequence</td>
<td>- Meaningful and authentic language use</td>
</tr>
<tr>
<td></td>
<td>• Interactive language games</td>
<td>- Activities must have an information gap, choice, and feedback</td>
</tr>
<tr>
<td></td>
<td>• Information-showing activities</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Task-based activities</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Social interaction</td>
<td></td>
</tr>
<tr>
<td>Humanistic Approaches</td>
<td>• Role plays</td>
<td>- Affective development via community or independent learning</td>
</tr>
<tr>
<td></td>
<td>• Skits</td>
<td>- Creativity with the language in a conducive environment (i.e., no anxiety)</td>
</tr>
<tr>
<td></td>
<td>• Problem-solving situations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Games</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 4.4: Comparison of Exercise Types Associated with Theories/Approaches**

---

16 Nuessel recognizes “the importance of incorporating ‘authentic’ linguistic materials in the Italian curriculum is one of the major themes in instruction of Italian in the 1990s.”

The framework for the use of advertisements in introductory and advanced Italian courses has been advanced by R. Maiguashca, M. Lettieri and G. Colussi Arthur (1992). A classification of different activities based on ads include: a) a linguistic analysis to identify grammatical structures and their underlying rules; b) comprehension activities to verify understanding of the ad; c) a dialogic reworking of the ad wherein the message must be decoded then reproduced in form of a dialogue; d) a completion activity that has the learner fill in covered words, phrases, etc.; e) vocabulary exercises; and f) writing composition activity cued by the spot (278-279).

Culture here is specifically narrowed to small "c" culture as defined in section 2.3, and ranges from billboards and bus passes to newspapers and magazines.

Berns refers to an ad hoc communicative functional syllabus that is, in reality, a masking of the two paradigms—the old (audio-lingualism) with the new (communicative language teaching). The common modifications to the activities occur in the form of either a change of label that incorporates only terminology and not concepts, or an "add-a-component" solution whereby the new theory falls into old practice, for example repetition drills with fellow classmates (1990:83).

The justification for these ludic activities is accredited to P. Diadori (1991) who encourages the incorporation of songs and music in the curriculum. This can easily be extended to any notion of play, since this entails that the learner have an understanding of culture, whether it is achieved through the workings of a card game, or the completion of a rebus (a word puzzle), or the theme of a song.
For this question and the eloquent and thorough response, I am indebted to Di Pietro (1993) who replies to the question from a sociolinguistic perspective, rather than a purely linguistic one. His observations will be considered below.

Although this survey was conducted in the United States and considers only American institutions of higher education, one could logically conclude that the situation in Canada is comparable. It could be disputed, however, that the contributing factors to the enrolment numbers are disparate. The situation of Italian in Canada, as addressed in the introduction, is a) a reflection of a young multi-cultural society, whose subsequent generations want to return to their roots; or b) students who are genuinely interested in the language for cultural and interdisciplinary reasons (e.g., music, art, history, literature). In the U.S. instead, in “many institutions a quota of enrollments is guaranteed by the maintenance of a language requirement” (Lambert 1999:31).

In setting out to predict a future for Italian, DiPietro advised that Italian would be in competition with French and German from a sociolinguistic and economic perspective (1993:18). The tide has not changed.

The Italian data offers statistics for registration in Canadian universities, mainly from 1984-1985 to 1995-1996. The Brod and Welles survey provides enrolment numbers for the 1960’s to the 1990’s, then presents the remainder of the 90’s with information from 1995 and 1998. The growth index—for the purposes of this investigation, it measures the periods 1980-1990, 1995-1996, and the most current survey year—has been characterized by sudden and extreme changes. The first period saw a growth of 42.9%, followed by a troublesome decline of 11.9% in mid 1990s, and a current increase of 12.6%. In terms of
actual numbers, registration in the final period is just shy of the 1990 figure of 49,699 students—a record for Italian in the United States (2000:24-26).

25 This admission is surely shared by many authors; take, for instance, the numerous suggestions included in the instructor’s annotated edition of the programs, which require the teacher to bring in authentic materials, to create different in-class situations (via role-play or games), etc.

26 Mason also includes in his recommendations that Italianists “draft professional standards report for Italian teachers by bringing together leading scholars in Italian language and literature that could address teacher preparation, especially in terms of the curriculum in Italian and education” (1997:533).

27 The frightening reality of the situation in foreign language education is that in 1995 only 7.9% of Ph.D.’s had language pedagogy as a specialty (Lambert 1999:35). This does not bode well for the pedagogical cycle of elementary Italian L2 in Canadian universities.
REFERENCES


Adamantova, Vera, Leonard G. Sbrocchi, Rodney Williamson (Eds.)
1993 *L2 and Beyond: Teaching and Learning Modern Languages.* Ottawa: Legas.

Allwright, R.L.

Antenos, Enza
1998 “Self-Instructional Programs for Italian in the 1990s.” *Italica* 75.4:541-563.

Apple, W. M.

Ariew, Robert

Asher, James

Balboni, Paolo. E.
“From Communicative Competence to Semiotic Competence: A New Educational Perspective.” *unpublished manuscript.*
Bancheri, Salvatore

Bancheri, Salvatore and Maria D. Iocco

Bancheri, Salvatore and Michael Lettieri
1993b  “The Integration of Language Games and Video in SLT: A Gaming-Based vs a Non-Gaming-Based Methodology.” Italiana V, 319-23.

Beaujour, Michel and Jacques Ehrmann

Belasco, Simon

Bénéteau David P., Leslie Z. Morgan, Roberta Sinyor

Benucci, Antonella

Bemers, Margie

Birckbichler, Diane W. (Ed.)

Bragger, Jeannette D.

Brod, Richard and Elizabeth B. Welles
References 209

Brooks, Nelson

Brown, Douglas H.

Brown, James Dean

Brown, James W.

Buranello, Robert

Bush, Michael D.

Bush, Michael D. (Ed.)

Cecchetto, Vittorina

Chiuchiù, A., F. Minciarelli and Marcello Silvestrini

Ciccarelli, Andrea
1996 “Teaching Culture Through Language: Suggestions for the Italian Language Class.” *Italica* 73.4:564-76.

Cicogna, Cicogna and Frank Nuessel

Cicogna, Caterina, Marcel Danesi and Anthony Mollica (Eds.)
Colussi, Arthur, Gabriella
1995 "Beginners' Level Textbooks for Italian in the '90s." *Italica* 72.4:452-73.

Colussi, Arthur, Gabriella, Vittorina Cecchetto and Marcel Danesi (Eds.)
1984 *Current Issues in Second Language Research and Methodology: Applications to Italian as a Second Language.* Ottawa: CSIS.

Colussi, Arthur, Gabriella, and Frank Nuessel

Coonan LoManna, Carmel Mary

Corsini, Maria V.
1975 "The Student of Italian - Who is He?" *CMLR* 31.5: 424-27.

Craven, Mary-Louise, Roberta Sinyor and Dana Paramskas (Eds.)

D’Andrea, Antonio and Pamela D. Stewart

Damen, Louise

Danesi, Marcel
1987  "Brain Research and the Teaching of Italian." Italica 64.4:377-92.
1997  Cervello in aula. Perugia: Edizioni Guerra

Danesi, Marcel and Aldo D’Alfonso

Danesi, Marcel and Robert J. Di Pietro

Danesi, Marcel and Anthony Mollica
Dardano, Marcello

Diadori, Pierangelina

Di Carlo, Armando

Di Pietro, Robert J.

Duke University

Ellis, Rod

Federici, Corrado

Federici, Carla and Carla Larese Riga

Flint Smith, Wm. (Ed.)

Freddi, Giovanni
References 213

Freddi, Giovanni, Giovanni Porcelli and Paolo E. Balboni (Eds.)

Frescura, Marina
1981  "Italian at York University."  *CJIS IV.3-4* (Spring-Summer).

Fucilla, Joseph Guerin

Garrett, Nina

Gass, Susan and Larry Selinker (Eds.)

Grittner, Frank M.
1990  "Bandwagons Revisited: A Perspective on Movements in Foreign Language Education," in Diane W. Birckbichler (Ed.), pp. 9-44.

Hall, Edward. T.

Hall, Robert A. Jr.

Harwood, Walter Glen
1984  *An Analysis of Foreign Language Textbooks Used in First and Third Year High School French (Core) Classes in 10 Canadian Provinces*. Unpublished Ph.D. Dissertation. The Ohio State University.

Heilenman, Laura K. and Isabella M. Kaplan

Higgs, Theodore V.

Higgs, Theodore V. (Ed.)

References 214

Hymes, Del

Iannucci, Amilcare and Marcel Danesi
1989 “Didattica dell'italiano e computer: Tendenze attuali e prospettive per il futuro.” il Forneri 3.1:30-39.

Iuele-Colilli, Diana

James, Charles J.

James, Charles J. (Ed.)
1985 Foreign Language Proficiency in the Classroom and Beyond. Skokie, Il: National Textbook Company.

Jakobson, Roman

Johnsen, Egil Børre

Katainen, V. Louise

Katerinov, Katerin and Maria Clotilde Briosi

Kay, Susan

Kleinhenz, Christopher
References 215

Krashen, Stephen D.

Krashen, Stephen D. and Tracy D. Terrell

Kuitunen, Maddalena

Kuitunen, Maddalena and Julius A. Molinaro

Lado, Robert

Lakoff, George

Lakoff, George and Mark Johnson

Lambert, Richard D.

Lancaster, Jordan

Lange, Dale L.
1990 “Sketching the Crisis and Exploring Different Perspectives in Foreign Language Curriculum,” in Diane W. Birkbichler (Ed.), pp. 77-110.
Larsen-Freeman, Diane

Laviosa, Flavia
1993 "A Psycholinguistic Approach to Reading Comprehension in Italian." il Forneri 7-1:3-23.

Lazzarino, Grazia, M. M. Mauri Jacobsen and A. M. Bellezza

Lèbano, Edordao A.

LeBlanc, Clarence, Claudine Courtel and Pierre Trescases
1990 National Core French Study. Winnipeg: Canadian Association of Second Language Teachers M/Editeur.

Lettieri, Michael and Salvatore Bancheri
1992 "Video e gioco nell'insegnamento dell'italiano come L2" in Caterina Cicogna, Marcel Danesi and Anthony Mollica (Eds.). pp. 212-222.

Lettieri, Michael and Raffaella Maiguashca

Lettieri, Michael, Guido Pugliese and Maria Iocco

Lozanov, Georgi
Maiguascha, Raffaella


Maiguashca, Raffaella, Gabriella Colussi, Michael Lettieri and Anne Urbancic


Maiguashca, Raffaella, Michael Lettieri, Gabriella Colussi

Markee, Numa

Mason, Keith
1993 “Pronunciation Coverage in First-Year Italian Textbooks.” *Italica* 70.2:153-167.

Maxwell, G.R.

Merlunghi Ferdinando, Franca Celli Merlunghi, Joseph A. Tursi and Brian Rea O’Connor

Miceli Jeffries, Giovanna

Ministry of Education and Training
Mollica, Anthony
1985 “Not for Friday Afternoons Only: The Calendar of Memorable Events as a Stimulus for Communicative Activities.” CMLR 42.2:487-511.

Mollica, Anthony (Ed.)

Mollica, Anthony and Marcel Danesi

Morando, Adelia

Musumeci, Diana

Nuessel, Frank

Nuessel, Frank and Caterina Cicogna
1991 “The Integration of Songs and Music into the Italian Curriculum.” Italic 68.4:473-86.
1993a  “Pedagogical Applications of the Bimodal Model of Language Acquisition to the Teaching of Italian.” Il Forneri, 7.2:71-82.

O'Malley J. Michael and Anna Uhl Chamot

O'Neill, Robert

Omaggio Hadley, Alice C.

Osborn, Jean.

Parisi, Luciano

Pennington, Martha C. (Ed.)

Phillips, June K. (Ed.)
Porcelli, Giovanni  

Predelli, Maria  
1981 "L’insegnamento dell’italiano nel Quebec." *Quaderni Culturali* 1.2.  

Principe, Angelo  

Pugliese, Guido and Salvatore Bancheri  

Pusack, James P.  

Pusack, James P. and Sue K. Otto  

Rivers, Wilga  

Russo, Gerald  

Ryan, Phyllis M.  

Sbrocchi, Leonard and Marcel Danesi  
Seelye, H. Ned

Selinker, Larry

Sinyor, Roberta
1999  "Integration and Research Aspects of Internet Technology in Italian Language Acquisition." *Italica* 75.4:532-540.

Sinyor, Roberta and Mary-Louise Craven

Skubikowski, Ugo

Speroni, Charles and Carlo Golino

Speroni, Charles, Carlo Golino, and Barbara Caiti

Stern, H.H. (David)

Stern, H.H. and Jim Cummins
Titone, Renzo
1993 "How Does the Notion of 'Communicative Competence’ Fit in with a 'Personological View of Language”? Some Implications for Humanistic Language Pedagogy." Rassegna Italiana di Linguistica Applicata. 2:155-163.

Titone, Renzo and Marcel Danesi

Tosi, Arturo

Trivelli, Remo J.
1984 "Teaching Contemporary Italian Culture." Italaica 61.4:347-351.

Tschirner, Erwin

Turner, Karen

Tursi, Joseph A.

University of Toronto
Available FTP: www.utoronto.ca/provost/enrolExp/index.htm

Urbancic, Anne
Urbancic, Anne and Jan Gordon

Urbancic, Anne and Jana Vizmuller-Zocco

Villata, Bruno

Virgulti, Ernesto

Vizmuller-Zocco, Jana
1990 "Contrastive Analysis in Italian Language Pedagogy." Italica 67.4:466-78.
1992 "Critical Thinking and Verbal Humour in Textbooks of Italian as a Second Language” in Caterina Cicogna, Marcel Danesi and Anthony Mollica (Eds.). pp. 130-140.

Warriner, Helen P. et al.

Weinstein, Jen.

Yalden, Janice.