CollegeBoard
Advanced Placement Program

AP® Italian Language and Culture

Teacher's Guide

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connect to college success™
www.collegeboard.com

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The College Board: Connecting Students to College Success

The College Board is a not-for-profit membership association whose mission is to connect students to college success and opportunity. Founded in 1900, the association is composed of more than 5,000 schools, colleges, universities, and other educational organizations. Each year, the College Board serves seven million students and their parents, 23,000 high schools, and 3,500 colleges through major programs and services in college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT®, the PSAT/NMSQT®, and the Advanced Placement Program® (AP®). The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.

For further information, visit www.collegeboard.com.

Contents

Welcome Letter from the College Board

Dear AP® Teacher:

Whether you are a new AP teacher, using this AP Teacher's Guide to assist in developing a syllabus for the first AP course you will ever teach, or an experienced AP teacher simply wanting to compare the teaching strategies you use with those employed by other expert AP teachers, we are confident you will find this resource valuable. We urge you to make good use of the ideas, advice, classroom strategies, and sample syllabi contained in this Teacher's Guide.

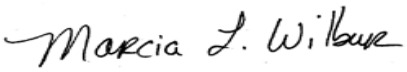
You deserve tremendous credit for all that you do to fortify students for college success. The nurturing environment in which you help your students master a college-level curriculum—a much better atmosphere for one's first exposure to college-level expectations than the often large classes in which many first-year college courses are taught—seems to translate directly into lasting benefits as students head off to college. An array of research studies, from the classic 1999 U.S. Department of Education study *Answers in the Tool Box* to new research from the University of Texas and the University of California, demonstrate that when students enter high school with equivalent academic abilities and socioeconomic status, those who develop the content knowledge to demonstrate college-level mastery of an AP Exam (a grade of 3 or higher) have much higher rates of college completion and have higher grades in college. The 2005 National Center for Educational Accountability (NCEA) study shows that students who take AP have much higher college graduation rates than students with the *same* academic abilities who do not have that valuable AP experience in high school. Furthermore, a Trends in International Mathematics and Science Study (TIMSS, formerly known as the Third International Mathematics and Science Study) found that even AP Calculus students who score a 1 on the AP Exam are significantly outperforming other advanced mathematics students in the United States, and they compare favorably to students from the top-performing nations in an international assessment of mathematics achievement. (Visit AP Central® at apcentral.collegeboard.com for details about these and other AP-related studies.)

For these reasons, the AP teacher plays a significant role in a student's academic journey. Your AP classroom may be the only taste of college rigor your students will have before they enter higher education. It is important to note that such benefits cannot be demonstrated among AP courses that are AP courses in name only, rather than in quality of content. For AP courses to meaningfully prepare students for college success, courses must meet standards that enable students to replicate the content of the comparable college class. Using this AP Teacher's Guide is one of the keys to ensuring that your AP course is as good as (or even better than) the course the student would otherwise be taking in college. While the AP Program does not mandate the use of any one syllabus or textbook and emphasizes that AP teachers should be granted the creativity and flexibility to develop their own curriculum, it is beneficial for AP teachers to compare their syllabi not just to the course outline in the official AP Course Description and in chapter 3 of this guide, but also to the syllabi presented on AP Central, to ensure that each course labeled AP meets the standards of a college-level course. Visit AP Central® at apcentral.collegeboard.com for details about the AP Course Audit, course-specific Curricular Requirements, and how to submit your syllabus for AP Course Audit authorization.

As the Advanced Placement Program® continues to experience tremendous growth in the twenty-first century, it is heartening to see that in every U.S. state and the District of Columbia, a growing proportion of high school graduates have earned at least one grade of 3 or higher on an AP Exam. In some states, more

than 20 percent of graduating seniors have accomplished this goal. The incredible efforts of AP teachers are paying off, producing ever greater numbers of college-bound seniors who are prepared to succeed in college. Please accept my admiration and congratulations for all that you are doing and achieving.

Sincerely,



Marcia Wilbur
Director, Curriculum and Content Development
Advanced Placement Program

Equity and Access

In the following section, the College Board describes its commitment to achieving equity in the AP Program.

Why are equitable preparation and inclusion important?

Currently, 40 percent of students entering four-year colleges and universities and 63 percent of students at two-year institutions require some remedial education. This is a significant concern because a student is less likely to obtain a bachelor's degree if he or she has taken one or more remedial courses.[1]

Nationwide, secondary school educators are increasingly committed not just to helping students complete high school but also to helping them develop the habits of mind necessary for managing the rigors of college. As *Educational Leadership* reported in 2004:

> The dramatic changes taking place in the U.S. economy jeopardize the economic future of students who leave high school without the problem-solving and communication skills essential to success in postsecondary education and in the growing number of high-paying jobs in the economy. To back away from education reforms that help all students master these skills is to give up on the commitment to equal opportunity for all.[2]

Numerous research studies have shown that engaging a student in a rigorous high school curriculum such as is found in AP courses is one of the best ways that educators can help that student persist and complete a bachelor's degree.[3] However, while 57 percent of the class of 2004 in U.S. public high schools enrolled in higher education in fall 2004, only 13 percent had been boosted with a successful AP experience in high school.[4] Although AP courses are not the only examples of rigorous curricula, there is still a significant gap between students with college aspirations and students with adequate high school preparation to fulfill those aspirations.

Strong correlations exist between AP success and college success.[5] Educators attest that this is partly because AP enables students to receive a taste of college while still in an environment that provides more support and resources for students than do typical college courses. Effective AP teachers work closely with their students, giving them the opportunity to reason, analyze, and understand for themselves. As a result, AP students frequently find themselves developing new confidence in their academic abilities and discovering their previously unknown capacities for college studies and academic success.

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1. Andrea Venezia, Michael W. Kirst, and Anthony L. Antonio. *Betraying the College Dream: How Disconnected K–12 and Postsecondary Education Systems Undermine Student Aspirations* (Palo Alto, Calif.: The Bridge Project, 2003), 8.

2. Frank Levy and Richard J. Murnane, "Education and the Changing Job Market." *Educational Leadership* 62 (2) (October 2004): 83.

3. In addition to studies from University of California–Berkeley and the National Center for Educational Accountability (2005), see the classic study on the subject of rigor and college persistence: Clifford Adelman, *Answers in the Tool Box: Academic Intensity, Attendance Patterns, and Bachelor's Degree Attainment* (Washington, D.C.: U.S. Department of Education, 1999).

4. *Advanced Placement Report to the Nation* (New York: College Board, 2005).

5. Wayne Camara, "College Persistence, Graduation, and Remediation," *College Board Research Notes* (RN-19) (New York: College Board, 2003).

Which students should be encouraged to register for AP courses?

Any student willing and ready to do the work should be considered for an AP course. The College Board actively endorses the principles set forth in the following Equity Policy Statement and encourages schools to support this policy.

> The College Board and the Advanced Placement Program encourage teachers, AP Coordinators, and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

The fundamental objective that schools should strive to accomplish is to create a stimulating AP program that academically challenges students and has the same ethnic, gender, and socioeconomic demographics as the overall student population in the school. African American and Native American students are severely underrepresented in AP classrooms nationwide; Latino student participation has increased tremendously, but in many AP courses Latino students remain underrepresented. To prevent a willing, motivated student from having the opportunity to engage in AP courses is to deny that student the possibility of a better future.

Knowing what we know about the impact a rigorous curriculum can have on a student's future, it is not enough for us simply to leave it to motivated students to seek out these courses. Instead, we must reach out to students and encourage them to take on this challenge. With this in mind, there are two factors to consider when counseling a student regarding an AP opportunity:

1. Student motivation

Many potentially successful AP students would never enroll if the decision were left to their own initiative. They may not have peers who value rigorous academics, or they may have had prior academic experiences that damaged their confidence or belief in their college potential. They may simply lack an understanding of the benefits that such courses can offer them. Accordingly, it is essential that we not gauge a student's motivation to take AP until that student has had the opportunity to understand the advantages—not just the challenges—of such course work.

Educators committed to equity provide all students in a school with an understanding of the benefits of rigorous curricula. Such educators conduct student assemblies and/or presentations to parents that clearly describe the advantages of taking an AP course and outline the work expected of students. Perhaps most important, they have one-on-one conversations with the students in which advantages and expectations are placed side by side. These educators realize that many students, lacking confidence in their abilities, will be listening for any indication that they should not take an AP course. Accordingly, such educators, while frankly describing the amount of homework to be anticipated, also offer words of encouragement and support, assuring the students that if they are willing to do the work, they are wanted in the course.

The College Board has created a free online tool, AP Potential™, to help educators reach out to students who previously might not have been considered for participation in an AP course. Drawing upon data based on correlations between student performance on specific sections of the PSAT/NMSQT® and

performance on specific AP Exams, AP Potential generates rosters of students at your school who have a strong likelihood of success in a particular AP course. Schools nationwide have successfully enrolled many more students in AP than ever before by using these rosters to help students (and their parents) see themselves as having potential to succeed in college-level studies. For more information, visit http://appotential.collegeboard.com.

Actively recruiting students for AP and sustaining enrollment can also be enhanced by offering incentives for both students and teachers. While the College Board does not formally endorse any one incentive for boosting AP participation, we encourage school administrators to develop policies that will best serve an overarching goal to expand participation and improve performance in AP courses. When such incentives are implemented, educators should ensure that quality verification measures such as the AP Exam are embedded in the program so that courses are rigorous enough to merit the added benefits.

Many schools offer the following incentives for students who enroll in AP:

- Extra weighting of AP course grades when determining class rank
- Full or partial payment of AP Exam fees
- On-site exam administration

Additionally, some schools offer the following incentives for teachers to reward them for their efforts to include and support traditionally underserved students:

- Extra preparation periods
- Reduced class size
- Reduced duty periods
- Additional classroom funds
- Extra salary

2. Student preparation

Because AP courses should be the equivalent of courses taught in colleges and universities, it is important that a student be prepared for such rigor. The types of preparation a student should have before entering an AP course vary from course to course and are described in the official AP Course Description book for each subject (available as a free download at apcentral.collegeboard.com).

Unfortunately, many schools have developed a set of gatekeeping or screening requirements that go far beyond what is appropriate to ensure that an individual student has had sufficient preparation to succeed in an AP course. Schools should make every effort to eliminate the gatekeeping process for AP enrollment. Because research has not been able to establish meaningful correlations between gatekeeping devices and actual success on an AP Exam, the College Board **strongly discourages** the use of the following factors as thresholds or requirements for admission to an AP course:

- Grade point average
- Grade in a required prerequisite course
- Recommendation from a teacher

- AP teacher's discretion
- Standardized test scores
- Course-specific entrance exam or essay

Additionally, schools should be wary of the following concerns regarding the misuse of AP:

- Creating "Pre-AP courses" to establish a limited, exclusive track for access to AP
- Rushing to install AP courses without simultaneously implementing a plan to prepare students and teachers in lower grades for the rigor of the program

How can I ensure that I am not watering down the quality of my course as I admit more students?

Students in AP courses should take the AP Exam, which provides an external verification of the extent to which college-level mastery of an AP course is taking place. While it is likely that the percentage of students who receive a grade of 3 or higher may dip as more students take the exam, that is not an indication that the quality of a course is being watered down. Instead of looking at percentages, educators should be looking at raw numbers, since each number represents an individual student. If the raw number of students receiving a grade of 3 or higher on the AP Exam is not decreasing as more students take the exam, there is no indication that the quality of learning in your course has decreased as more students have enrolled.

What are schools doing to expand access and improve AP performance?

Districts and schools that successfully improve both participation and performance in AP have implemented a multipronged approach to expanding an AP program. These schools offer AP as capstone courses, providing professional development for AP teachers and additional incentives and support for the teachers and students participating at this top level of the curriculum. The high standards of the AP courses are used as anchors that influence the 6–12 curriculum from the "top down." Simultaneously, these educators are investing in the training of teachers in the pre-AP years and are building a vertically articulated, sequential curriculum from middle school to high school that culminates in AP courses—a broad pipeline that prepares students step-by-step for the rigors of AP so that they will have a fair shot at success in an AP course once they reach that stage. An effective and demanding AP program necessitates cooperation and communication between high schools and middle schools. Effective teaming among members of all educational levels ensures rigorous standards for students across years and provides them with the skills needed to succeed in AP. For more information about Pre-AP® professional development, including workshops designed to facilitate the creation of AP Vertical Teams® of middle school and high school teachers, visit AP Central.

Advanced Placement Program
The College Board

Participating in the AP Course Audit

Overview

The AP Course Audit is a collaborative effort among secondary schools, colleges and universities, and the College Board. For their part, schools deliver college-level instruction to students and complete and return AP Course Audit materials. Colleges and universities work with the College Board to define elements common to college courses in each AP subject, help develop materials to support AP teaching, and receive a roster of schools and their authorized AP courses. The College Board fosters dialogue about the AP Course Audit requirements and recommendations and reviews syllabi.

Starting in the 2007-08 academic year, all schools wishing to label a course "AP" on student transcripts, course listings, or any school publications must complete and return the subject-specific AP Course Audit form, along with the course syllabus, for all sections of their AP courses. Approximately two months after submitting AP Course Audit materials, schools will receive a legal agreement authorizing the use of the "AP" trademark on qualifying courses. Colleges and universities will receive a roster of schools listing the courses authorized to use the "AP" trademark at each school.

Purpose

College Board member schools at both the secondary and college levels requested an annual AP Course Audit in order to provide teachers and administrators with clear guidelines on curricular and resource requirements that must be in place for AP courses and to help colleges and universities better interpret secondary school courses marked "AP" on students' transcripts.

The AP Course Audit form identifies common, essential elements of effective college courses, including subject matter and classroom resources such as college-level textbooks and laboratory equipment. Schools and individual teachers will continue to develop their own curricula for AP courses they offer—the AP Course Audit will simply ask them to indicate inclusion of these elements in their AP syllabi or describe how their courses nonetheless deliver college-level course content.

AP Exam performance is not factored into the AP Course Audit. A program that audited only those schools with seemingly unsatisfactory exam performance might cause some schools to limit access to AP courses and exams. In addition, because AP Exams are taken and exam grades reported after college admissions decisions are already made, AP course participation has become a relevant factor in the college admissions process. On the AP Course Audit form, teachers and administrators attest that their course includes elements commonly taught in effective college courses. Colleges and universities reviewing students' transcripts can thus be reasonably assured that courses labeled "AP" provide an appropriate level and range of college-level course content, along with the classroom resources to best deliver that content.

For more information

You should discuss the AP Course Audit with your department head and principal. For more information, including a timeline, frequently asked questions, and downloadable AP Course Audit forms, visit apcentral.collegeboard.com/courseaudit.

Preface

With pleasure and enthusiasm I present the *AP Italian Language and Culture Teacher's Guide*. I know that you will agree with me when I say that AP courses play an important role in preparing and educating students for the future. They have the potential to be among the most gratifying courses in secondary school curricula. AP courses set challenging standards for the students who participate in them. They are both rigorous and comprehensive, and they provide students with the solid academic skills they need to achieve greater distinction in their studies. The AP course in Italian Language and Culture shares this commitment to excellence.

As I sat down to write this guide, I thought about all the questions and comments I have heard from other educators over the years—at teachers' conferences, during telephone conversations, in letters, and through e-mail. Are we ready for this course? What will this course do for my program? How can I persuade my colleagues to teach this course? Which textbook(s) should I use? Will I be trained? Will I have enough time to cover all the grammar and cultural components? What should I do with my students after they have taken the AP Exam?

I intend to answer these questions, and many others, as clearly and effectively as I can. My goal is to make this Teacher's Guide your best resource for developing and teaching AP Italian Language and Culture. It is my hope that, upon reading this guide, you will feel prepared and inspired to dive into this exciting endeavor, and that you will inspire others to do the same. By doing so, I believe we can further revitalize public interest in and understanding of the Italian language and culture.

Those of you who have been teaching the higher levels of Italian are already following a curriculum that lends itself to an AP course. The materials that must be covered to fulfill the curricular goals of the AP course, and to prepare students for the AP Exam, are already in place in level 4 or level 5 curricula. What is the difference? The AP Exam. Offering students the opportunity to take the AP Exam accomplishes two things: It motivates them to do their best in the course so that they have a chance to receive college credit, and it helps teachers maintain a schedule that allows them to address all the topics covered on the exam.

Some features of this Teacher's Guide may be especially helpful to those of you who are just beginning the process of developing your own AP Italian Language and Culture curriculum. These include:

- portions of the *AP Italian Language and Culture Course Description*
- discussion of the key concepts and skills in the Course Description
- advice on how to create a syllabus
- sample syllabi developed by other teachers of Italian
- tips for preparing students for the AP Italian Language and Culture Exam
- a comprehensive list of resources you can use for developing and teaching your AP course

As you prepare your course, I encourage you to use the resources within this *Teacher's Guide*, as well as the many resources offered by the College Board on the AP Italian Language and Culture Home Page at AP Central (apcentral.collegeboard.com/italian). I also advise you to attend teachers' workshops, enroll in an AP Summer Institute, join the electronic discussion group, talk with your colleagues, and participate in the

annual AP Reading. Above all, stay motivated and excited about teaching this course—and determined to give your students every possible opportunity to learn, grow, and achieve their academic dreams.

I firmly believe that the AP Italian Language and Culture course will enhance what we teachers of Italian have been trying to do for a number of years. By joining the ranks of other languages that already offer AP courses and exams, we help to ensure that the Italian heritage will continue to flourish.

In bocca al lupo!

Bruna Petrarca Boyle

Bruna Petrarca Boyle

Bruna Petrarca Boyle has been teaching Italian and Spanish for nearly three decades. She is president of the Rhode Island Teachers of Italian Association, a regional representative of the American Association of Teachers of Italian, director of the AATI National High School Contest Examinations, a former member of the SAT® Subject Test in Italian Development Committee, and served on the AP Italian Task Force.

Chapter 1
About AP Italian Language and Culture

Overview: Past, Present, Future

Twenty years ago, Italian was known as a "less commonly taught language." Since then, however, many language educators, community leaders, individuals, and institutions have worked hard to promote the teaching of Italian language and culture, and to find a place for it in our schools and communities. As a result of this professional dedication, courses in Italian language and culture are proliferating in the United States and Canada, and participation in study-abroad programs at both the high school and university levels is higher than it has ever been. In the spring of 2004, the Modern Language Association reported that enrollment in Italian language courses had increased 29.6 percent between 1998 and 2002, while other languages had shown markedly slower growth.

Italian language and culture courses, by their very nature, demand the study of everything from history and literature to fashion to the hard sciences. The AP course is no exception. By covering a gamut of topics—from language to social issues to art and gastronomy—the AP Italian Language and Culture course reflects and embraces the interdisciplinary teaching practices used in today's classrooms.

Establishing the AP Italian Language and Culture course has ensured a permanent and well-deserved place for Italian in our schools' curricula. It has provided national visibility and support for our efforts to offer students an education that includes Italy's rich culture and heritage. We are moving beyond thinking of language study as merely a requirement for college admissions and toward infusing language courses with cultural material. As a result, students who actively study language will actually be participating in the study of broader subjects of arts and humanities. The Italian Language and Culture course will give them opportunities to strengthen their knowledge of the Italian language and to expand their understanding of the role of culture in the human conversation.

Elissa Tognozzi
Chair, AP Italian Language and Culture Development Committee
University of California, Los Angeles

Course Description Essentials

The *AP Italian Language and Culture Course Description* is an essential resource for any teacher of AP Italian Language and Culture, as it details what should be learned in the course and how that learning is assessed on the AP Exam. Every teacher should read the Course Description thoroughly and check it annually to see what changes, if any, have been made to the course and exam.

The AP Italian Language and Culture course is designed to be comparable to college and university Italian courses that serve as a transition between language courses and linguistics or content-based courses. These transition courses are typically taught in the fourth semester or its equivalent. The AP course was designed by a task force made up of experienced college faculty and master teachers of Italian at the secondary level. The course reflects the most current thinking regarding second language instruction and acquisition. Its aim is to develop students' reading, writing, listening, and speaking skills within a frame of reference reflective of the richness of Italian language and culture.

The AP Italian Language and Culture Development Committee, consisting of equal numbers of experienced college faculty and master teachers of Italian at the secondary level from different geographical areas in the United States, is responsible for setting the direction of the course and keeping the Course Description up to date. The Advanced Placement Program conducts periodic surveys of college curricula to provide the Committee with the necessary information to determine the course and exam content.

For ease of reference, we have included portions of the *AP Italian Language and Culture Course Description* in this chapter and in chapter 4. The full Course Description can be downloaded from apcentral.collegeboard.com or purchased from the College Board Store (http://store.collegeboard.com).

Goals

The AP Italian Language and Culture course should help prepare students to demonstrate their level of Italian proficiency across the three communicative modes (interpersonal, interpretive, and presentational) and the five goal areas outlined in the *Standards for Foreign Language Learning in the 21st Century*[6] (communication, cultures, connections, comparisons, and communities). The following statements about what AP Italian students should know and be able to do perhaps best illustrate the course's goals and objectives.

Interpersonal—Interactive Communication: Listening, Speaking, Reading, Writing

1. Students demonstrate comprehension and comprehensibility in spoken and written Italian in a variety of personal contexts, actively negotiating meaning and drawing appropriate inferences.
2. Students appropriately use the formal and informal registers of spoken Italian.
3. Students communicate clearly and effectively in a variety of personal contexts, with minimal errors, which do not interfere with communication.

Interpretive—Receptive Communication: Listening, Reading

1. Students comprehend spoken Italian in a variety of academic and culturally appropriate contexts and draw appropriate inferences.
2. Students comprehend and interpret authentic fiction and nonfiction written texts.
3. Students have knowledge of vocabulary, idiomatic expressions, and grammatical structures, including the *passato remoto*, necessary to comprehend and interpret oral and written texts.
4. Students are able to interpret texts in order to derive meaning from context, understand details, and make inferences on a variety of cultural and social issues.

Presentational—Productive Communication: Speaking, Writing

1. Students write compositions in Italian on general topics with clarity and accuracy and in a variety of contexts, styles, and registers.

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6. National Standards in Foreign Language Education Project, *Standards for Foreign Language Learning in the 21st Century, 3rd ed.* (Lawrence, Kan.: Allen Press, 2006).

2. Students write compositions in Italian on cultural topics with clarity and accuracy, demonstrating an introductory knowledge of aspects of Italian geography, contemporary life in Italy, the arts and sciences, social customs and traditions, and contributions of Italians and Italian Americans to the world.
3. Students are able to compare Italian culture with their own.
4. Students speak accurately and fluently in a variety of academic, culturally appropriate contexts, with minimal errors, which do not interfere with communication.
5. Students speak accurately using the formal and informal registers.

Key Concepts and Skills

To be prepared to meet the goals and objectives of the AP Italian Language and Culture course, which is equivalent to a fourth-semester college-level course, students should have been exposed to the scope and sequence of a major first-year Italian text. Teachers are free to select the materials and activities they feel will work best for their particular group of students, but they should make sure their students regularly practice interpretive, interpersonal, and presentational communication activities. In any case, it is highly recommended that the course be taught entirely in Italian. Because listening, reading, writing, and speaking are interrelated with knowledge of a country's culture, it is best to utilize cultural passages that will give students practice with grammatical structures and vocabulary.

The Teachers' Resources section of AP Central provides reviews of textbooks, articles, Web sites, and other resources that can help an AP Italian teacher get a better idea of how best to incorporate grammar and culture into the course. See also the listings in the syllabi in chapter 3, Course Organization, and in chapter 5, Resources for Teachers. Short stories, literary excerpts, films, contemporary music, opera, television broadcasts, Web resources, and other media can be used.

Language skills and cultural knowledge are both assessed on the AP Exam and therefore should receive due attention during the course.

- **Listening:** Listening to authentic language in a variety of formats and registers, including dialogues, narratives, announcements, and instructions, should be part of the course.
- **Reading:** Authentic readings, journalistic and literary, as well as realia stimulus types (playbills, movie reviews, surveys, ads, etc.), should be used to develop students' reading comprehension. Students will be tested on their ability to identify the gist of the readings, as well as the details, register, and point of view contained within the readings, and the implications, connections, and comparisons that are made.
- **Writing:** Students should write compositions regularly and be able to develop a composition of at least 150 words on a given general topic. Each composition should consist of three paragraphs: introduction, body, and conclusion. Because students are scored on grammatical accuracy, they should write at least one draft and a corrected final copy of their work. Careful review of structures and expressions can increase accuracy. Within the writing part of the AP Exam, students will also be tested on verb tenses, moods, and other grammatical structures in two separate free-response cloze exercises. There are many Web resources that provide self-correcting grammar exercises (see listings in chapter 5).
- **Speaking:** Regular oral exams with directed-response questions that are thematically linked will help students get used to the format they will encounter in the AP Exam. Students should also have experience interpreting and narrating a story based on a picture sequence.
- **Culture:** Because students' familiarity with Italian culture is tested in a composition format, the compositions that students write should often include cultural topics. Students should reference multiple authentic cultural sources (e.g., film, literature, art) to demonstrate their knowledge.

Chapter 2
Advice for AP Italian Language and Culture Teachers

How to Prepare for the Course

I am both a language teacher and a tennis coach, and I find that my approach to teaching languages is similar to my coaching style. I compare, contrast, critique, and analyze a language course as I would the game of tennis. My duty is to prepare my students and my players for the challenges ahead of them—no matter whether those challenges take place in the classroom or on a tennis court. An inexperienced teacher or coach may ask, "How do I fulfill this goal? Where do I begin?" Naturally, this task can feel overwhelming, but with the assistance of veteran teachers or coaches, it can be achieved—and achieved well—by any competent teacher.

To successfully prepare students for the rigors of this AP course, and for its culminating AP Exam, teachers should:

- Begin preparing students for the AP Italian course and exam in level 1 courses.
- Attend professional conferences and workshops on AP curriculum development.
- Regularly assess students' performance of skills tested on the AP Exam so that appropriate revisions can be made to the curriculum when needed. Students should be familiar with the format of the exam (see chapter 4).
- Follow timelines. The material included in the curriculum should fit into quarters and be presented within that timeline. Within a thematic unit that incorporates authentic materials involving different language skills, novice teachers may find it easier to emphasize specific skills on certain days of the week. For example, on Mondays, students might focus particularly on reading and writing; on Tuesdays, Wednesdays, and Thursdays, grammatical concepts; and on Fridays, speaking skills and the culture component. Quizzes and tests could be administered on days devoted to grammar. Again, while developing students' ability to use the Italian language to learn about Italian culture will require using various language skills in an integrated, not isolated, fashion, choosing a skill to emphasize each day can facilitate planning for both teachers and students: if peer editing is usually done on Monday, then students know to have their writing assignments done for that day; if conversation recording is usually done on Friday, then the teacher knows to reserve the language lab for that day and students know where to go for class. (Students can also make practice tapes at home, and the tapes can be assessed by the teacher or by other students.)
- Exchange thoughts, ideas, and information with other professionals through telephone conversations, e-mail, professional newsletters, and journals.

- Work with other language teachers to develop a four- to five-year curriculum that integrates Italian literature and culture each year. Doing so enhances the sequence of instruction from level to level and improves the overall learning experience.

What can I do to prepare my students for the exam? I will continue doing what I have been doing for many years. I, along with my colleagues, will begin the preparation in level 1 courses, and we will follow the advice included in this Teacher's Guide. We will use several texts, workbooks, videos, and other supplementary materials, such as released copies of the National Italian Examinations, which are sponsored by the American Association of Teachers of Italian. These exams offer a remarkable review of three skills (reading, writing, and listening) as well as of basic knowledge of culture. Each exam consists of 2 challenging reading passages, 20 listening items, a great deal of grammar and vocabulary, and 10 items on culture that cover music, history, geography, gastronomy, art, and literature. My students are accustomed to this rigorous curriculum because they take the annual National Italian Examinations, and several students take the SAT Subject Test in Italian as well.

My colleagues and I will also continue to attend regional and national conferences and workshops, where we can observe innovative strategies and techniques, and discuss ideas with other teachers.

I am convinced that if we all work closely together, our AP course will be as successful as its counterparts. Our objective is to prepare our students extremely well; after that, it is up to them to perform well.

Articulation of Curriculum

To implement a successful AP Italian Language and Culture course, teachers within each participating school will need to revise their curricula and work together closely. The success of this course depends not solely on the AP instructor; it involves the department as a whole. Teachers must begin to prepare students from the first day of the first year of their language study, and they must follow an agreed-upon curriculum throughout the next four years of the language program. From the beginning, the four skills of language learning—listening, speaking, reading, and writing—should be stressed daily, along with grammar, vocabulary, and culture.

In a sense, this opens up the classroom to a variety of teaching styles because, in order to address the gamut of materials, teachers need to employ different learning tasks and tools, and they need to recognize and address different abilities. Additionally, it is often useful to ask the students at the beginning of a course what they expect to be able to do by the end of the year. They often come up with suggestions that their teacher may have considered givens. For example, students may say that they hope to be able to write letters to friends or pen pals, tasks their teacher may have simply assumed they would be fully capable of performing if they mastered the content and skill standards defined for that course. The point is that teachers should never assume that their students have a full understanding of what is expected of them. Nor will they necessarily know or recollect the stylistic requirements needed to complete a particular task. So it is important for teachers to give their students clear instructions, using language that is both precise and concrete.

> We do generic speaking and listening exercises right from the start. We talk about what makes a good world language listener and speaker at the AP level, for example, and practice each of the qualities involved a little at a time. Activities are set up so that students get immediate feedback and move to the next level, applying what they have learned.
>
> —Laura Masotti Humphrey, Pittsford School District, Pittsford, New York

The sample specifications that follow have been designed by teachers. When students were given a chance to look over these specifications, they almost uniformly commented that they wanted personal interaction to guide their learning—they wanted to learn the abbreviated Internet slang that their counterparts in Italy use, to know the social roles and constraints that surround asking questions, and to understand which behaviors are the same and which are different between cultures. These are all elements of living language, and they should be worked into the curriculum.

Finally, and in a most interesting set of comments, students asked that content materials (geography, art, history, music, food, literature, popular culture) help to drive the language curriculum. Thus, Italian language and culture studies must tie into the rest of the curriculum the students are completing. It is here that the need for authentic materials is most evident. Suggestions for finding such materials are included in chapter 5.

Since most schools offer only four years of Italian, the sample specifications below are geared to a four-year timeline. Level 1 is for first year students; level 2, for sophomores; level 3, for juniors; and level 4, or AP, for seniors. These samples principally outline aspects of Italian language knowledge that students should acquire at each level. Nevertheless, as explained above, it is critical from both the teacher's and the students' perspectives that such learning occur in the context of building communicative skills using culturally rich, authentic materials in an integrated fashion.

LEVEL 1	
1. **Nouns**	Gender and number, some irregular nouns (*la città*, *lo sport*, *il bar*, *la mano*, *il cinema*, *la foto*)
2. **Adjectives**	Agreement/position, possessive, demonstrative, descriptive, quantity, numeral
3. **Articles**	Definite and indefinite
4. **Prepositions**	Simple and contracted
5. **Verb tenses**	Present and present perfect (regular and irregular verbs); *mi piace*/*piacciono*, *ti piace*/*piacciono*
6. **Numbers**	Cardinal, ordinal, time of day, dates
7. **Weather**	Expressions
8. **Interrogatives**	How, when, why, who, what, where, how long, how many, how much, which, etc.
9. **Adverbs**	Of time, place, quantity
10. **Pronouns**	Subject, direct object
11. **Negation**	Word order
12. **Idioms**	With *avere* and *fare*
13. **Culture**	Italian geography, contemporary life in Italy, the arts and sciences, social customs and traditions, contributions of Italians and Italian Americans to the world
14. **Transitional elements**	*Poi*, *allora*, *dunque*, *anzi*, *beh*, *ebbene*, *infatti*

LEVEL 2 **Everything covered in level 1, plus:**	
1. **Adjectives**	Comparatives and superlatives (regular and irregular), shortened forms (*grande*, *santo*, *buono*), contracted forms that depend on definite articles (*bello*, *quello*), and the partitive construction
2. **Omission of definite articles**	For example, *parlo italiano*, *parlo l'italiano bene, scrive sempre in italiano*
3. **Omission of indefinite articles**	For example, *Io sono americana*
4. **Pronouns**	Position, indirect, possessive, demonstrative, reflexive, reciprocal, *ne*, disjunctive, indefinite (affirmative and negative)

LEVEL 2 Everything covered in level 1, plus:	
5. **Verb tenses and moods**	Future, conditional, imperfect vs. present perfect, imperatives, progressive forms, gerund
6. **Verb phrases**	Reflexive usage; special uses of preposition *da*, *piacere*, *sapere*, *conoscere*, and *stare per*
7. **Orthographical changes**	Verbs/adjectives/nouns (*-care*, *-gare*, *-ciare*, *-giare*), adjectives (*poco*, *largo*, *simpatico*, *bianco*), nouns (*amico*, *banco*, *porco*, *lago*, *parco, medico*)
8. **Adverbs**	Regular formation, comparative/superlative forms (regular and irregular), *ci*
9. **Exclamations**	*Come*, *che*, *quanto*, *che bello*
10. **Negatives and their affirmative words**	For example, *sempre/mai*
11. **Culture**	Italian geography, contemporary life in Italy, the arts and sciences, social customs and traditions, contributions of Italians and Italian Americans to the world
12. **Transitional elements**	*Insomma*, *quindi*, *secondo me*, *finalmente*, *inoltre*, *per lo più*, *per fortuna*

LEVEL 3 Everything covered in levels 1 and 2, plus:	
1. **Irregular nouns**	*le uova*, *le braccia*, *le dita*, *le ginocchia*, etc.
2. **Adjectives**	Used as nouns
3. **Past participles**	Used as adjectives (*la porta chiusa*, *la parola scritta*, *il libro aperto*)
4. **Pronouns**	Double object, relative
5. **Verb tenses and moods**	Future and conditional perfect, past absolute, present and present perfect subjunctive, imperfect and pluperfect subjunctive
6. **Prepositions**	With infinitives and with present perfect
7. **Adverbs**	Comparative/superlative forms, regular and irregular
8. **Culture**	Italian geography, contemporary life in Italy, the arts and sciences, social customs and traditions, contributions of Italians and Italian Americans to the world
9. **Transitional elements**	*Dato che*, *comunque*, *sebbene*, *anzitutto*, *mi sembra*, *per concludere*, *nonostante*

LEVEL 4 Everything covered in levels 1, 2, and 3, plus:	
1. **Nouns**	Irregular nouns and other parts of speech used as nouns
2. **Verb tenses and moods**	All indicative tenses (simple and compound), subjunctive mood, passive constructions, and past absolute
3. **Verb phrases/usage**	Sequence of tenses, subjunctive in adjectival and adverbial clauses, "if" clauses
4. **Indefinite adjectives**	For example, *ogni*, *qualche*, *tutto/a/i/e*, *alcuni/e*, *qualunque*
5. **Indefinite pronouns**	For example, *ognuno/a*, *tutto*, *alcuni/e*, *qualcuno/a*, *tutti/e*, *qualcosa/qualche cosa*
6. **Culture**	Italian geography, contemporary life in Italy, the arts and sciences, social customs and traditions, contributions of Italians and Italian Americans to the world
7. **Transitional elements**	*Quantunque*, *benché*, *per dire la verità*, *invece*, *soprattutto*, *finché*, *per questa ragione*

I try to regularly incorporate AP-Exam-like exercises into my lessons: timed compositions with no rewrites; speaking exercises; fill-in-the-blank grammar exercises; and listening and reading passages with multiple-choice questions. The focus is on content, but the exercises reflect the structure of an AP Exam. Recently I began incorporating similar exercises into the lower levels of my language classes. A timed composition might be for only 20 minutes in a second-level class, but it gives practice for what students will be required to do a couple of years later.

—Denise Hamwey, Melrose High School,
Melrose, Massachusetts

Learners in AP language classes are highly motivated and self-directed. A constructivist approach is implemented where students direct the learning process. One of the most effective strategies I use is through the application of the Internet. In the language lab, students connect to international newspapers online. After reading and discussing an article regarding dress codes in public schools in the target country, for example, students had the opportunity to express their opinions through an online forum. As each student posted an opinion, an international debate took place with other students. Not only did this give students a sense of leadership in the classroom, but it also allowed them to debate and defend their ideas in the target language, an excellent way to improve critical thinking skills.

AP students are very creative. After nine months of self-directed study, they are prepared to develop their creative skills even further through a writer's workshop where students write poems, short stories, and essays. Students present to other classes and then publish their work. This is, in fact, the culminating piece in their portfolios, which will be useful in college and future careers.

In addition, in an effort to reach out to the community, students choose a current topic of debate—immigration, for example—and, using video equipment, interview a wide array of immigrants who tell their stories. All the interviews are conducted in the target language. Students present incredible documentaries that relate the challenges and obstacles that many people endure. These documentaries are shared with other students on campus. They can also become part of the library collection.

Another highly valuable activity that AP students pursue is mentoring other students. During the last month of the academic school year, arrangements are made for AP students to visit different classrooms to share their AP experience, namely, the value of being part of the AP community of learners. This creation of vertical teams among students enables diversified groups of learners to become part of the AP culture.

—Diane Hartunian, San Pedro High School,
San Pedro, California

Fostering Good Teacher–Parent Relationships

Parents and guardians who are well informed about the AP Program and their children's performance are among the AP teacher's most valuable resources. They are the ones who can provide the extra support, encouragement, and motivation students may need to successfully work their way through the course. This is why it is so important for AP teachers to foster strong, positive partnerships with parents and guardians.

As is true with most relationships, the key to building positive partnerships with parents and guardians is open communication. AP teachers must be clear about the process, progress, and results of the course, particularly with respect to issues that are likely to affect the success of AP students, such as the amount of material that will be covered in the course and the pace at which that material will be presented. To accomplish this, AP teachers may find it helpful to hold an introductory meeting at the end of the students' junior year that includes AP students and their parents, school counselors, and school administrators to discuss the Course Description and distribute a syllabus. Another good way to make sure students and parents understand the expectations of the AP course and its teacher is to draw up a contract between

students, their parents, and the teacher. The contract would cover any pertinent information, including the students' obligations and course policies.

Requiring students to complete summer reading assignments or other work may also help motivate them to begin preparing for the course before the school year begins. This early preparation can alleviate some of the stress many students and parents experience during students' senior year.

Working with Other Teachers

In order for AP courses to flourish, AP teachers need to collaborate with other teachers and disseminate information regarding the preparation and participation of students in AP courses. AP teachers should meet with each other to share information about the work demands of their individual courses, homework, and field trip schedules, and any unique stresses or expectations that may be associated with their courses. It also helps for AP teachers to seek out commonalities among the different disciplines and then to use this information to support and reinforce learning across courses and disciplines. In addition to enhancing each other's programs, this open approach to communication helps to ensure that students are not asked to handle too much work at one time.

AP teachers should also keep the lines of communication open with teachers in the system who do not teach AP courses. Among other things, this collegial give-and-take can encourage AP and non-AP teachers in every discipline to work together to align their curricula so that the scope and sequence of their course materials and skills can be taught and then reinforced—and, in the process, make a positive difference for AP and non-AP students alike.

> Realize that it will take a few years before you are comfortable teaching AP Italian Language and Culture. You will need to make the course your own and concentrate on learning HOW to do things rather than WHAT to do. Consider forming a support group of AP teachers in the area, and plan to meet occasionally to share ideas and materials. Find a mentor nearby who can help you. This mentor need not be an AP Italian teacher but should be someone who has considerable experience and expertise in that level of instruction.
>
> —Laura Masotti Humphrey, Pittsford School District, Pittsford, New York

Teacher Training

Steps New AP Teachers Can Take to Prepare for Their First AP Course

If you are new to teaching an AP course, your first step should be to carefully review the *AP Italian Language and Culture Course Description*, which was discussed in chapter 1.

If time permits, consider attending an AP Summer Institute or a one-day workshop (described in the Professional Development section of chapter 5). You may also want to take a few field trips to find activities that will support the AP Italian Language and Culture course curriculum.

You should also consider joining the Italian Language and Culture Electronic Discussion Group (EDG), where hundreds of teachers are available online to answer questions on all aspects of preparing for and teaching the course. EDGs are Web-based, threaded discussion groups that allow users to post messages to be viewed by the entire group. Messages can also be sent and received via e-mail.

EDGs provide a moderated forum for the exchange of ideas, insights, and practices among AP teachers, AP Coordinators, AP Exam Readers, AP workshop consultants, administrators, and college faculty. To join an EDG, you must first register with AP Central (see below). After logging in, click on the AP Community navigation tab, then click on the "Registration for Electronic Discussion Groups" link. From there, simply follow the directions to join the EDG.

AP Central

AP Central (apcentral.collegeboard.com) is the College Board Web site designed to support professional development for AP teachers. The site offers teachers a wealth of information and provides them with an online home for their AP courses. Those visiting the site can search for information about professional development opportunities, purchase publications from the College Board Store, send e-mail queries about the AP Program or specific AP courses to the College Board, create personalized pages with links to the content that is most important to them, visit the AP Italian Language and Culture Course Home Page for the most recent *AP Italian Language and Culture Course Description* and up-to-date information about the course and exam, and subscribe to the AP Italian Language and Culture Electronic Discussion Group.

To get the most out of AP Central, you should become a registered user. Registration is free and provides access to the thousands of pages on the site, including teacher resource materials and lesson plans; feature articles; and a database containing more than 3,000 reviews of textbooks, software, videos, Web sites, and other teaching material, each assessed for its suitability to the AP classroom. Visiting the site's Course Home Pages section links you to course-specific pages that provide teaching tips, information, resources, and other helpful content for every AP course. (Nonregistered users, however, can browse only a limited number of pages on the Web site, primarily AP Program information and the AP Course Descriptions.)

When you register, you should also complete the personalization options that are located at the bottom of the registration page and via the My AP Central button. This will allow you to access news and promotional information about the specific courses you are interested in when you view the AP Central Home Page. Plus, you can subscribe to the AP Italian Language and Culture newsletter, which will alert you to new content available on AP Central and to updates about the course. The site is updated regularly.

College Board Regional Offices

The College Board maintains six regional offices that provide information, professional development opportunities, and support for College Board programs and services. These offices are located in California, Georgia, Illinois, Massachusetts, Pennsylvania, and Texas. Your questions and comments regarding the AP Program should be directed to one of these offices. To find your regional office, see the list on the inside back cover of this Teacher's Guide.

Chapter 3
Course Organization

Syllabus Development

The AP Italian Language and Culture course offers students a chance to refine the listening, speaking, reading, and writing skills that are introduced in the first three levels of language study. It is offered to students who have demonstrated a proficiency and high level of interest in the Italian language and culture, and who wish to increase their language skills as well as their knowledge of Italian culture. Vocabulary words, grammatical concepts, and cultural perspectives are consistently reviewed and incorporated into all aspects of the course to give students a more rigorous and broader education in these concepts and skills, as well as to prepare them for taking the AP Exam.

Sometimes the most difficult task for the beginning teacher—or any teacher, for that matter—is creating a syllabus from scratch. The four sample syllabi in this chapter are provided to assist you in designing your own AP Italian Language and Culture course syllabus, one that balances the dual demands of content mastery and pacing (that is, finishing the course within the allotted time). Reviewing and analyzing these sample syllabi should help you develop a better sense of how to direct your own AP Italian Language and Culture course.

Three of these sample syllabi were written by high school teachers; the fourth was written by a college professor. The high school syllabi are for successful high-level Italian courses that address both the Italian language and the Italian culture. The college-level syllabus has been included because the AP Italian Language and Culture course is designed to be comparable to college and university Italian courses that serve as a transition between language courses and linguistics or content-based courses. This syllabus was developed for a one-semester course and would probably work best at the high school level if it were modified to fill an entire academic year.

Each sample syllabus includes a description of the institution where the course is taught. Because of the diversity that exists from one school to another, no single approach or set of learning materials is equally applicable to all learning situations. Rather than following another teacher's syllabus to the letter, AP teachers are strongly encouraged to use their own judgment and creativity to develop a curriculum that accommodates the specific needs of their own students and learning environment.

As the following sample syllabi illustrate, AP teachers, while being flexible, must maintain the high standards required at this level of language study. Creating your own syllabus will provide you with a sense of reassurance, organization, and direction.

In choosing textbooks, I mainly rely on recommendations from other teachers, order sample copies, and then make my decision. It is important to think of your teaching style and what will work best for you. Remember that AP Italian Language emphasizes all language skills, including culture, rather than any specific readings, an important consideration when thinking about which textbook or readings to use.

—Denise Hamwey, Melrose High School,
Melrose, Massachusetts

I do not use a textbook. My students read and discuss literature, study vocabulary, and answer comprehension questions; read magazine articles; review grammar from various books; and participate in conversation based on topics from daily events.

—Marianne Rudder, Westfield High School,
Westfield, New Jersey

I develop units around specific themes, including reading, listening comprehension, videos, speaking, and writing based on a combination of current events, literature, science, art, culture, and history. Units are adjusted according to the interest and level of the class. In each phase, students do tasks that are similar to those required on the AP Exam. As the year progresses, I increase the difficulty level of the tasks. I also spend several weeks early in the year on word formation and derivation. Students learn how the language works, how to make educated guesses about meaning, and how to "create" accurate and appropriate words in speaking and writing without the help of dictionaries and other resources.

—Laura Masotti Humphrey, Pittsford School District,
Pittsford, New York

Important Note: The AP Course Audit

The syllabi included in this Teachers Guide were developed prior to the initiation of the AP Course Audit and the identification of the current AP Italian Language and Culture Curricular Requirements. These syllabi contain rich resources and will be useful in generating ideas for your AP course. In addition to providing detailed course planners, the syllabi contain descriptions of classroom activities and assignments, along with helpful teaching strategies. However, they should not necessarily be used in their entirety as models that would be authorized under the guidelines of the AP Course Audit. To view the current AP Curricular Requirements and examples of syllabi that have been developed since the launch of the AP Course Audit and therefore meet all of the AP Italian Language and Culture Curricular Requirements, please see AP Central.

http://apcentral.collegeboard.com/courseaudit/resources

Sample Syllabus 1

Bruna Petrarca Boyle
Narragansett High School
Narragansett, Rhode Island

School Profile

School Location and Environment: The town of Narragansett is a suburban community of 16,361. No significant ethnic or cultural changes in the community or student population have occurred recently; however, there has been a significant growth in the year-round population over the past 10 years, from 55 percent to 88 percent. The seasonal nature of this area creates a situation where winter rentals provide relatively low-rent housing for families during the off-season, coinciding with the school year. Recent figures show 7,026 residents working in the private sector and between 1,000 and 2,000 additional residents employed in the public sector and fishing industry. A large portion of the workers commute to jobs out of town. About 14 percent of the families in the community have incomes below the poverty level, and 5.33 percent participate in the free and reduced-price school lunch programs. Over 60 percent of the parents in the community have education beyond the high school level. Approximately a third of the parents have professional occupations, a third work in private industries, and 41 percent are engaged in skilled, semiskilled, or technical occupations.

Narragansett has two public elementary schools (one for K–4 and another for grades 5–8). There are three nonpublic elementary schools and two nonpublic secondary schools. Narragansett High School, the only public secondary school, is centrally located in a residential area of this suburban community.

Grades: 9–12

Type: Public high school

Total Enrollment: 525 students

Ethnic Diversity: Hispanic/Latino, 5 percent; Native American, 2 percent; Asian American, 1 percent; African American, less than 1 percent

College Record: After graduation, nearly 92 percent of the school's students go on to higher education.

Personal Philosophy

After three decades of teaching and promoting the Italian language and culture in Rhode Island and other states through the American Council on the Teaching of Foreign Languages (ACTFL) presentations, I am proud to be able to teach the AP Italian Language and Culture course. Italian, like all other languages, offers students an opportunity to learn to communicate in a second language and to make comparisons and connections with their own language. It also introduces them to a new cultural perspective. The availability of the AP course will help Italian language programs continue to flourish. I embrace this opportunity with open arms.

Philosophy of the Department

The Language Department's motto is "Communication is at the heart of the human experience." Through the study of other languages, students will prepare themselves linguistically and culturally in order to communicate effectively and successfully in a pluralistic U.S. society and abroad.

Overview of the District's Language Program

The middle school, which includes grades 5–8, offers an enrichment program in French, Italian, and Spanish. The program emphasizes elementary expressions, and culture is introduced through a variety of projects. Midyear during eighth grade, students select the language they would like to study during their four years at the high school. Two years of one world language are required for graduation for college-bound students.

Class Profile

Most of the students who take level 4 Italian are from upper-middle-class families. Of these, 20 percent come from Italian backgrounds and have been exposed to the language and culture of Italy.

At this time, Narragansett does not offer honors courses, and AP Italian Language and Culture is its first AP world language course. Enrollment is quite high in levels 1 and 2 of all three language courses offered at the school. Enrollment is lower in levels 3 and 4 because neither of these levels is required by most colleges. We hope that by introducing the AP course, enrollment in the higher-level courses will increase.

AP Italian Course Overview

Students meet two or three times a week for 77 minutes per class. The course is divided into two semesters, with two quarters each. Speaking, listening, writing, reading, and culture are integrated throughout the four quarters.

Course Planner

First Semester

(First and Second Quarters)

I. Reading

- Selections from *Tempi moderni*
- Civilization sections from *Primo libro* (Gimondo 1975, 1978)
- *Schaum's Outline of Italian Vocabulary* (Bonaffini, Schmitt, and Clark 2002)
- Released passages from the National Italian Examinations

II. Writing

- Weekly diaries
- *Schaum's Outline of Italian Grammar* (Germano and Schmitt 1995)
- Selected topics
- Pen pals through the Internet

III. Listening/Speaking

- *Stanno tutti bene* (film)
- *Nuevo cinema Paradiso* (film)
- Taped passages from released copies of the National Italian Examinations

IV. Culture

- Selections on history, music, art, geography, and culinary art from *Primo libro* (Gimondo 2002)
- Information from movies, literature pieces, and released copies of the National Italian Examinations

Second Semester (Third and Fourth Quarters)

I. Reading

- Selections from *Sette racconti*
- Civilization sections from *Primo libro* (Gimondo 1975, 1978)
- *Schaum's Outline of Italian Vocabulary* (Bonaffini, Schmitt, and Clark 2002)
- Released passages from the National Italian Examinations

II. Writing

- Weekly diaries
- *Schaum's Outline of Italian Grammar* (Germano and Schmitt 1995)
- Selected topics
- Pen pals through the Internet

III. Listening/Speaking

- *Il postino* (film)
- *La vita è bella* (film)
- Taped passages from released copies of the National Italian Examinations

IV. Culture

- Selections on history, music, art, geography, and culinary art from *Primo libro* (Gimondo 2002)
- Information from movies, literature pieces, and released copies of the National Italian Examinations

Teaching Strategies

Level 4 Italian is conducted entirely in Italian so that students' speaking and listening skills are constantly being developed.

The level 3 Italian curriculum has already been modified to help prepare students for the AP course. Many of the reading passages that were once read in class as a group or in pairs are now read individually. Students are given a specified amount of time to complete a particular task. As they complete each task, they can check their answers independently. From these assignments, all students will have an opportunity to learn how to ask and answer questions in Italian and to respond by writing "true" or "false." Students also learn how to summarize their reading orally and in writing. At times the class will form a circle and, working together, will summarize the task. One student begins the summary; one at a time, each student in the class will have a chance to continue adding to it. Other times, students will prepare a presentation to summarize individual lessons.

It is critical that students perform the tasks on their own or work with others in a group. Teachers need to remove themselves from the front of the classroom after a certain period of time and become the moderator.

Student Activities

Weekly Diaries

Once a week, students hand in a diary entry, written in Italian, that addresses an assigned topic or a topic of their own choice. I use an "Error Awareness Sheet" to guide the students through grammar errors, and I grade the diary entries based on the standards defined in that Error Awareness Sheet. The students then have an opportunity to rewrite their entries by making appropriate corrections, and they can then submit the revised entry the following week. Students receive a grade for both the first and second entries (AP scoring guidelines are used to assess students' work). This writing activity enhances students' awareness of accurate language and syntax.

Films

Students watch one film per quarter, without subtitles. The first 15 minutes of each film are shown three times. I call these "three observations." For each observation, students receive a worksheet to complete while they are watching the film. This three-observation approach provides remarkable opportunities for class discussions.

Observation 1: There are two tasks for the students to complete: They are asked to (1) jot down any information about the film they feel is significant and (2) guess the theme of the film. I collect their work and compile their suggestions for the next day. As a class, we discuss the material to make sure that the information each student has provided is accurate.

Observation 2: Students respond to 10 specific questions about the film. Again, I compile their answers, and on the next day we discuss each idea, suggestion, or opinion as a class to make sure each student is aware of what the film is about. Their work can be set up as true/false statements.

Observation 3: Students complete another worksheet of 10 different questions. By this time, they have a clear understanding of the main characters and what may occur. They have also become interested in the film.

After the third observation, students receive a packet on the film consisting of a synopsis in English and Italian, a list of idiomatic expressions (optional), and a lengthy list of vocabulary words, including nouns, adjectives, and verbs. The packet is divided into five parts, with the film divided into five corresponding segments. Each part of the packet has a list of detailed questions about its segment of the film. Students watch a segment in class and answer questions for homework.

In class, after forming a circle, students express themselves in a variety of ways, from simple to complex. This helps them to learn how to agree and disagree with each other in a second language.

National Italian Examinations

Every week students read one or two passages in Italian from released forms of the National Italian Examinations in order to enhance their reading and comprehension abilities. Each passage has five challenging questions for students to dissect and answer. This activity helps students learn new vocabulary words and sentence structures.

To enhance their listening and understanding skills, students listen to numerous tapes from previous National Italian Examinations and select the responses that best answer each question. This activity truly sharpens their skills.

Teaching Elementary School Students

All students enrolled in the class are given the opportunity to teach the basics of the Italian language to several elementary school children for a period of eight weeks. Students teach once a week, with a partner or individually. They plan their lessons at home two to three weeks before this activity. I review all lesson plans before the students present their lessons to the children. This activity solidifies the students' understanding and knowledge of the basic language. Once they have participated in this activity, they know the words for days of the week, months, colors, numbers, fruit and vegetables, common expressions, dates, time of day, weather, holidays, and so on. I believe in the Chinese proverb posted in my classroom: "What I hear, I forget; what I see, I remember; and what I do, I learn." This is an amazing learning activity for all students. In fact, several of the students have decided to become teachers because of this experience.

Culture

The Civilization section in *Primo libro* is divided into 10 sections: 9 are lessons, and 1 is a review of those 9 lessons. The information can be distributed to the students in English or in Italian. I prefer having the packet in English and discussing the information in Italian. This packet is meant to help students learn cultural aspects straightforwardly and then be able to communicate those aspects in their second language.

Each of the films referred to previously introduces students to a profusion of cultural topics. At the end of each film, students work on a cultural project and present the information to the class. Examples of projects include discussions of operas, composers, geography, political differences, family life, and historical periods. At the end of the course, students can compare and contrast various behaviors, attitudes, and values that reflect the culture.

Once a week students pair up and use "culture cards" to ask and answer questions. Answers are on the back side of each card. I walk around and observe their active participation.

Supplementary Activities

- Once a month students play Scrabble in Italian.
- Once or twice a quarter students learn an Italian song.
- Students role-play a story that they have read. Every presentation is videotaped so that at the end of the year students can assess their progress.
- Each student prepares and teaches one or two Italian grammar lessons a year.
- Students participate in storytelling time on any topic.

Student Evaluation

Weekly Quizzes 20%

Quizzes are on selected vocabulary words in Italian and on grammar and are given in a variety of formats, including cloze, matching, English-to-Italian, Italian-to-English, and open-ended questions. The purpose is to introduce as many vocabulary words as possible so that the students perform better on the AP Exam.

Tests 20%

All tests include sections on dictation, listening, reading, and writing. Students answer simple and complex questions and write essays on films they have watched. For each essay, students incorporate simple and compound tenses, subjunctive mood, and vocabulary words that were presented in each film. (I do not give a final exam at the completion of the class.)

Diaries 20%

Students receive a weekly grade, which is an average of the grade they receive for their rough draft and the grade they receive for their revised draft.

Projects 10%

Quarterly projects are assigned on operas, composers, geography, historical events, family life, poems on love (after watching *Il postino*), writers, artists, and political differences.

Class Participation 20%

Homework 10%

Rubrics: Scoring guidelines for the writing and speaking skills are at the end of this syllabus.

Teacher Resources

Bonaffini, Luigi, Conrad Schmitt, and Fiorenza Clark. *Schaum's Outline of Italian Vocabulary*. New York: McGraw-Hill, 2002.

This workbook can be used to review or expand students' vocabulary. It helps students develop the vocabulary needed to converse effectively in Italian about everyday topics. I select two or three lessons per quarter in order to expose students to as many new words and idioms as possible.

Chelotti Burney, Anna. *Tempi moderni.* New York: Harcourt Brace College Publishers, 1982.

This textbook contains literary works that deal with some of the contemporary issues Italy faces today (I use "La Torre," "Pantomima," and "Esami di Maturità"). It also includes numerous exercises that allow students to practice their comprehension ability, review verb tenses and prepositions, and acquire new vocabulary words.

Gimondo, Angelo. *Primo libro/Italian First Year.* New York: Amsco Publications, 2002.

Students complete all grammar exercises and review sections. The Civilization section is useful for helping students learn or review material about geography; art; history; writers, explorers, sculptors, and scientists from different periods of time; culinary and musical terms; and Italy's education system.

Moravia, Alberto. *Sette racconti. Italian Easy Reader Books.* St. Paul, Minn.: EMC/Paradigm Publishing, 1972.

This literature textbook is useful for helping students further develop their reading, comprehension, and speaking skills. They read a story at home and, as a class, discuss it, summarize it orally or in writing, or simply answer questions based on the material. Often I make a list of new vocabulary words taken from the story for the students to focus on.

Writing Materials

Germano, Joseph E., and Conrad J. Schmitt. *Schaum's Outline of Italian Grammar.* New York: McGraw-Hill, 1995.

This workbook can be used to engage students in a thorough review of the Italian grammar that was presented to them in levels 1, 2, and 3 and exposes them to finer grammatical concepts.

Listening/Speaking Materials (Films)

Nuevo cinema Paradiso
Il postino
La vita è bella
Stanno tutti bene

National Italian Examinations

Sponsored by the American Association of Teachers of Italian, the National Italian Examinations are administered annually to all participating high school students. There are four levels of examinations corresponding with the four levels of course work in a fully developed high school Italian curriculum. Students place themselves in the appropriate language categories: A, for students who study Italian only in the classroom; B, for students who have prior knowledge of Italian, including dialect; and C, for those who are native speakers of Italian or students who have studied in Italy for two years or more. Each exam assesses listening, writing, and reading skills, and knowledge of Italian culture.

Narragansett High School Language Department Speaking Rubric

	4 Distinguished	3 Proficient	2 Apprentice	1 Novice
Content	Presentation includes **all** grammatical structures and/or requirements specified by instructor. It includes **very** creative, rich, varied vocabulary that is appropriate to the task.	Presentation includes **most** grammatical structures and/or requirements specified by instructor. It includes creative, rich, and varied vocabulary that is appropriate to the task.	Presentation includes **some** grammatical structures and/or requirements specified by instructor. Vocabulary is **somewhat** appropriate for the task but lacks creativity and is not varied.	Presentation does not contain grammatical structures and/ or requirements specified by instructor. The vocabulary is not appropriate for the task and lacks creativity and variation.
Grammatical Structure	Presentation includes **all** correct articles, verb conjugations, prepositions, pronouns, word order, and (adjective) agreement.	Presentation includes **mostly** correct articles, verb conjugations, prepositions, pronouns, word order, and (adjective) agreement.	Presentation **sometimes** includes correct articles, verb conjugations, prepositions, pronouns, word order, and (adjective) agreement. Some misunderstandings are evident.	Presentation does not include correct articles, verb conjugations, prepositions, pronouns, word order, or (adjective) agreement. Many misunderstandings are evident.
Pronunciation and Delivery	Pronunciation is close to that of a native speaker. The voice is very clear and audible with appropriate rate and rhythm. Speaker engages audience through effective use of voice, eye contact, and physical movement.	Pronunciation is clear with obvious effort but has several errors. Voice is clear and audible with appropriate rate and rhythm. Speaker engages audience through effective use of voice, eye contact, and physical movement.	Pronunciation shows **some** effort but has many errors. Voice is somewhat clear and audible, but rate and rhythm need some adjustment. Speaker engages audience somewhat through use of voice, eye contact, and physical movement.	Pronunciation lacks clear evidence of effort. Voice is not clear or audible. Rate and rhythm need major adjustment. Speaker does not engage audience through use of voice, eye contact, or physical movement.
Organization	Speaker **consistently** uses time effectively and also uses a logical progression of ideas that enhances the content; smooth transitions; and a structure that enhances the presentation.	Speaker **usually** uses time effectively and also uses a logical progression of ideas that enhances the content; smooth transitions; and a structure that enhances the presentation.	Speaker **sometimes** uses time effectively and also uses a logical progression of ideas that enhances the content; smooth transitions; and a structure that enhances the presentation.	Speaker **rarely** uses time effectively or uses a logical progression of ideas that enhances the content; smooth transitions; or a structure that enhances the presentation.

Narragansett High School Language Department Writing Rubric

	4 Distinguished	3 Proficient	2 Apprentice	1 Novice
Content	Assignment includes **all** grammatical structures specified by instructor. It includes **very** creative, rich, varied vocabulary that is appropriate to the task. Writing is **very** neat and legible.	Assignment includes **most** grammatical structures specified by instructor. It includes creative, rich, varied vocabulary that is appropriate to the task. Writing is **mostly** neat and legible.	Assignment includes **some** grammatical structures specified by instructor. Vocabulary is **somewhat** appropriate to the task but lacks creativity and is not varied. Writing is **somewhat** neat and legible.	Assignment does not contain grammatical structures specified by instructor. Vocabulary is not appropriate for the task and lacks creativity and variation. Writing is not neat or legible.
Grammatical Structure	Assignment includes **all** correct articles, verb conjugations, prepositions, pronouns, word order, and (adjective) agreement.	Assignment includes **mostly** correct articles, verb conjugations, prepositions, pronouns, word order, and (adjective) agreement.	Assignment **sometimes** includes correct articles, verb conjugations, prepositions, pronouns, word order, and (adjective) agreement. Some misunderstandings are evident.	Assignment does not include correct articles, verb conjugations, prepositions, pronouns, word order, or (adjective) agreement. Many misunderstandings are evident.
Spelling and Punctuation	Assignment includes **all** correct spelling and appropriate accent marks and punctuation.	Assignment includes **mostly** appropriate accent marks and punctuation. Spelling is mostly correct.	Assignment includes **somewhat** appropriate accent marks and punctuation. Some spelling issues are apparent.	Assignment does not include appropriate accent marks and punctuation. Many spelling issues are apparent.
Organization	Assignment includes three paragraphs: introduction, body, and conclusion. Each paragraph contains closely related concepts. The writing flows well from beginning to middle to end.	Assignment includes three paragraphs: introduction, body, and conclusion. Related concepts are generally organized. The writing flows from beginning to middle to end.	Assignment does not include three full paragraphs. Related concepts are not fully organized by paragraph. The writing lacks flow from beginning to middle to end.	Assignment is severely lacking in length and organization. Related concepts are not organized, and the writing does not flow from beginning to middle to end.

Sample Syllabus 2

Beth Bartolini-Salimbeni
Cibola High School
Albuquerque, New Mexico

School Profile

School Location and Environment: Cibola High School is a suburban school located on the west side of Albuquerque, New Mexico, in a part of the city that has grown up over the past 30 years. The parents of many students are employees of a nationally known high-tech firm.

Grades: 9–12

Type: Public high school

Total Enrollment: Approximately 3,000 students

Ethnic Diversity: Hispanic/Latino, 34.9 percent; African American, 3.9 percent; Native American, 2.9 percent; Asian American, 1.8 percent; other, 1 percent

College Record: After graduation, 70 percent of the school's students go on to a two- or four-year college.

Personal Philosophy

In an ever-changing, "smaller" world, students need to be able to communicate across nationally and regionally defined linguistic and cultural boundaries. Learning a language does not happen in a vacuum; language study involves learning to appreciate other ways of living, thinking, and interacting. Julián del Casal, a Cuban poet, once wrote that he wanted to see other skies, other mountains, other ways of thinking. This crossing of boundaries, then, is the goal of any language course, from beginning to AP.

Class Profile

Students taking AP Italian Language and Culture have completed at least two, and preferably three, years of high school Italian. They may be heritage speakers who intend to use the language for personal reasons, or they may be interested in art, art history, music, or literature as possible college courses or careers. They must be motivated to push themselves.

Course Overview

Italian Through Opera is a content-based language course that addresses the concerns consistent with the AP Italian Language and Culture curriculum. Italian Through Opera covers multiple learning intelligences and modes, incorporating visual and musical materials (classical "melodious drama") from a variety of Italian-language operas. The course was first designed and offered in 1993. When it was first offered, there was no textbook for the course, so I created 24 units that span a year-long course schedule.

Content-based language learning can be used in any number of areas, including Italian through cinema, theater, history, art and art history, or cuisine, to name just a few. Such a course is intended to enable students to use all four language skills (listening, speaking, reading, and writing) while exploring aspects of Italian culture and civilization.

Course Planner

Students are given a review of grammar and syntax while learning about the world of opera. They are expected to speak Italian only, to prepare daily assignments, to give oral and written presentations, and to produce a final paper or project. (They are not expected to sing.)

The very first task, accompanied by a viewing of *La Bohème*, is to memorize the aria "Che gelida manina." This short, simple aria allows students to learn that (some) operatic lyrics actually do make sense. Before learning the piece, however, students are asked to prepare an English translation of it. They then are asked to retranslate the aria into Italian, using their own words while maintaining the original meaning of the aria.

Each of the following 24 units is allotted at least a week of class time. The units are graded, progressing from basic to advanced, so the early ones will take no more than a week, if that; some of the later ones will require two or even three weeks.

Week	Content Focus	Vocabulary, Grammar	Instructional Activities	Suggested Music
1	History of opera	Direct language; pronunciation	Oral practice; listening	"Già nella notte densa" (*Otello*)
2	History of opera, continued	Theater properties; gender, number, definite articles	Converting nouns and adjectives from singular to plural	"Che gelida manina" (*La Bohème*); "Mi chiamano Mimì" (*La Bohème*)
3	History of opera, continued	Adjectives	Descriptions (both of characterizations and of physical attributes)	"Sola, perduta e abbandonata" (*Manon Lescaux*); "Follie" (*La Traviata*); "Sola e rinnegata" (*Madama Butterfly*); "Una voce poco fa" (*Il Barbiere di Siviglia*); "Come sei pallida" (*Otello*); "Che gelida manina," "Mi chiamano Mimì" (*La Bohème*)
4	*La commedia dell'arte*	Verbs, *modi di dire*; verbs, present tense, regular and irregular	*Domande-risposte*; composition on "Chi sono io?"	The recognition scene from *Le Nozze di Figaro* (for commedia characters); "Che gelida manina," "Mi chiamano Mimì" (*La Bohème*); "O, sarò la più bella" (*Manon Lescaux*). Also recommended: the films *Les enfants du Paradis* and *Il viaggio del capitan Fracassa*
5	REVIEW	See sample following		
	Exam 1			
6	Women in opera	Indefinites, partitives; indefinite articles, adjectives, pronouns; *buono*	*Domande-risposte*	"I Want to Be a Prima Donna" by Victor Herbert

Week	Content Focus	Vocabulary, Grammar	Instructional Activities	Suggested Music
7	Poetic language and form	Verbs, stems, past participles, days of the week; past tenses of verbs, regular and irregular, tense-specific meanings	Translations; *domande-risposte*; rewriting *La Cenerentola*	"Che gelida manina" (*La Bohème*); "Vissi d'arte," "E lucevan le stelle" (*Tosca*); "Laggiù nel Soledad," "Minnie, Sono Ramerrez" (*La fanciulla del West*); "Era già alquanto" (*Don Giovanni*)
8	REVIEW			
	Exam 2			
9	History of theater	*Molto*, *poco*, *troppo*, *tanto*; adjectives and adverbs	Writing arie	"La morte di Clorinda" (*Monteverdi*)
10	History of theater, continued	Prepositions, *modi di dire*; contractions and prepositions	Rewriting arie	Titles only
11	History of theater, continued	*Questo*, *quello*, *bello*; demonstrative adjectives and pronouns	Rewriting arie; begin first project assignment of converting a piece of literature to operatic form	"Questa o quella" (*Rigoletto*)
12	*Don Giovanni* through history	*Volere*, *potere*, *dovere*; uses of same	Comparing two representations of scenes from *Don Giovanni*	*Don Giovanni*, excerpts
13	*Don Giovanni*, continued	Numbers, months, seasons; use of numbers, dates, time	Math exercises; shopping for food, clothing, housing	Figaro's measuring scene from *Le Nozze di Figaro*; the catalogue aria from *Don Giovanni*
14	*Don Giovanni*, fate and fortune	*Ci* and *ne*; uses of same	Stagecraft presentations	Excerpts from various operas
15	History of comedy	Review	Review	Review
16	History of comedy, continued	Possessive pronouns and adjectives, family, friends, terms of endearment; use of same	Family trees—personal and operatic	Excerpts from *Cenerentola*; *Le Nozze di Figaro*; *Don Giovanni*; *La Bohème*; *Falstaff*
17	Food and opera	Adverbs and verbs; reflexive verbs, impersonal verbs, adverbs	Descriptions, oral and written, prepared and spontaneous	"La calunnia" (*Il Barbiere di Siviglia*); food scenes from *La Bohème*, *Don Giovanni*, *Cenerentola*
18	REVIEW			
	Exam 3			
19	Opera as a mirror of history	Pronouns	Letters, formal and informal	Excerpts from *Don Carlo*, *La Sonnambula*, and *Otello*

Week	Content Focus	Vocabulary, Grammar	Instructional Activities	Suggested Music
20	Opera as a mirror of history, continued	No new vocabulary; future and conditional	Business interviews, personal interviews	"Se vuol ballare" (*Le Nozze di Figaro*); "Nessun dorma" (*Turandot*); excerpts from *Don Carlo*, *La Sonnambula*, *La Bohème*
21	REVIEW	Emphasis on compound verbs; sample handout follows this plan	Review	Review
	Exam 4			
22	Student presentations to include biographies of composers and singers; critiques of opera presentations; the star system; characterization through voice; and other topics	Review	Review	Review
23	Student presentations, continued	Commands	Staging an opera	"Parlami d'amore, Mariù"; excerpts from everything used to date
24	Student presentations, continued	Subjunctive, past and present	Final project due	Excerpts from everything used to date and from *Aida*

Quizzes may be given at any time; exams are scheduled to follow review chapters or to come at the end of grading periods.

Review units emphasize mastery of all that has been studied to date. In one such unit, students play out an evening at the opera. Students are given performance schedules and ticket forms and are asked to arrange their tickets. They then read through program notes and are asked to summarize the plot. If reviews of the opera are available, they may be used to help students prepare for a discussion of the performance, which takes place at a dinner after the event. Including a dinner menu allows students to order dinner and talk with the waiter. Finally, showing the same scene of the opera from two different performances makes it possible for students to describe and compare the productions and the singers.

Other review activities include preparing a chart of verb tenses and sequencing (like the one that follows).

Compound Verbs: Use and Meaning

Because students rarely know how to name verb tenses in their mother language, basic meaning is included for each of the tenses after the past.

	Presente	Passato prossimo	
Essere Avere	Sono, sei, è Siamo, siete, sono Ho, hai, ha Abbiamo, avete, hanno	And past participle	Sono andato, a Ho trovato
	Imperfetto	Trapassato prossimo **(had)**	
Essere Avere	Ero, eri, era, eravamo, eravate, erano Avevo, avevi, aveva, avevamo, avevate, avevano	And past participle	Ero andato, a Avevo trovato
	Futuro **(will)**	Futuro anteriore **(will have)**	
Essere Avere	Sarò, sarai, sarà, saremo, sarete, saranno Avrò, avrai, avrà, avremo, avrete, avranno	And past participle	Sarò andato, a Avrò trovato
	Condizionale **(would)**	Condizionale passato **(would have)**	
Essere Avere	Sarei, saresti, sarebbe, saremmo, sareste, sarebbero Avrei, avresti, avrebbe, avremmo, avreste, avrebbero	And past participle	Sarei andato, a Avrei trovato

Semi-auxiliaries: dovere and potere

Condizionale		
Dovere	dovrei, -esti, -ebbe -emmo, -este, -ebbero + infinitive = **should, ought to**	dovrei andare
Potere	potrei, -esti, -ebbe -emmo, -este, -ebbero + infinitive = **could, might**	potrei andare
Condizionale Passato		
essere* or avere*	+ past participle **(dovuto = should have)** + infinitive **(potuto = could have)** + infinitive	sarei dovuto, a andare avrei potuto trovare . . .

*NB: The auxiliary is defined by the infinitive.

Teaching Strategies

The most important goal of this course is to allow students to hone their listening, reading, writing, and speaking skills, and to do so as they study a specific, content-based subject. It is worth keeping in mind that AP language students are frequently perfecting skills they have been acquiring for some time. Still, it never hurts to reiterate the necessity of giving daily time to language study. Half an hour a day is worth more than four hours of cramming or four days of review for an examination. In the past I have found it useful to ask students to sign a contract in which they agree to put forth their best effort daily, fulfill homework obligations, and speak only the target language during class.

A field trip to either the Santa Fe Opera late in the summer or a major city opera during the winter season is determined by any given year's opera schedules. Students are also encouraged to listen to opera

presentations on various classical radio stations while following along in the libretto so that they are listening and reading at the same time. I have found it especially useful to require students to provide a précis of a performance as well as character synopses, both written and spoken. Other opportunities to attend performances may be found by checking local university schedules and the repertoires of local opera companies.

Student Evaluation

Class attendance and participation	10%
Daily preparation	10%
Oral presentations	10%
Quizzes	20%
Nine-week exams	20%
Final project	20%
Final exam	10%

Teacher Resources

Resources include recordings and videos of operas, usually available from rental businesses that have licensing agreements with high schools. See also the general resources list in chapter 5.

Sample Syllabus 3

Ida Giampietro Wilder (in collaboration with Michele Monaco)
Greece Athena High School
Rochester, New York

School Profile

School Location and Environment: Greece Athena High School is located in a residential area of a large suburban community. It is one of four high schools in the Greece Central School District, the seventh largest district in the state of New York (outside of the New York City area).

Greece Athena High School is a cooperative environment of students and adults focused on student academic and social success. Athena strives to provide a wide variety of experiences in the classroom, on the performance stage, on the athletic field, and through extracurricular activities. Career clusters are being formed to help students explore a broad range of career interests.

Athena offers a variety of programs, including block scheduling, a number of AP courses, student trips abroad (including an exchange program with Bologna, Italy), and several community college courses through which students can earn both high school and college credit. Athena's music program is nationally recognized and often wins national competitions. More than 30 extracurricular activities are available to students.

Grades: 9–12

Type: Public high school

Total Enrollment: Approximately 1,450 students

Ethnic Diversity: African American, 5.7 percent; Hispanic/Latino, 3.2 percent; Asian/Pacific Islander, 2.1 percent; American Indian/Alaskan Native, 0.3 percent

College Record: After graduation, about 80 percent of the school's students go on to college; 60 percent of the district's students do so.

Personal Philosophy

Through the study of Italian, I try to instill in my students a sense of pride as well as discipline, responsibility, and perseverance. Like so many immigrants before them, my parents exhibited a strong work ethic. They taught me that through hard work there is a sense of accomplishment. I try to convey the same message to my students; therefore, my philosophy has always been to challenge them. The more one expects, the more students will produce; however, to keep their interest it is essential to do creative and relevant activities and units. Teachers must explain the value of whatever material is taught (a story, a song, a saying, grammar) and show how it relates to other subject areas and, more importantly, to life.

Overview of the Language Program

Middle School (Grades 6–8): Language study begins at the eighth-grade level. Because the students must take the New York State Proficiency Examination at the end of the year, emphasis is on all four skills (listening, reading, speaking, and writing). The exam tests these skills at an introductory level.

High School (Grades 9–12): At the high school level, the students continue their study of language; levels 2–5 are offered. The New York state requirements are one year of language study before the end of twelfth grade for a Regents diploma, and three years for a Regents diploma with distinction. Many college-bound students at the district's four high schools continue on to level 4, and they can receive college credit from the local community college. AP is offered in level 5.

Course Overview

Grammar and vocabulary are introduced and reviewed through cultural units created by the teacher. Each unit incorporates all four skill areas. Various texts and supplementary materials are used. The four skill areas are stressed through readings, films, discussion days, and a variety of writing assignments. The theme of the curriculum is "Italian contributions to the world." A list of materials and activities that can be used to improve the four skills areas follows.

Reading: Students read short stories, magazine articles, literature excerpts, poems, short books, and songs to help with inferences, identifying main ideas, and determining the writer's purpose.

Writing: Writing activities include student-generated weekly journal entries, reports (with the help of the Internet), graphic organizers to organize essays, proofreading, film reviews, and group collages. Students also use teacher-created materials, *Schaum's Outline of Italian Grammar*, *Lingua e Cultura*, and other material to practice and develop their grammar skills. Student progress is assessed using tests and quizzes that require students to write short essays based on readings and films.

Listening: Students view movies and listen to presentations made by fellow students; those listening record information, songs, and vocabulary, and complete worksheets that require them to fill in missing words. Activities are designed to get students accustomed to listening to unfamiliar voices in different contexts.

Speaking: Students participate in a weekly discussion day. Assigned topics include readings, movies, and various aspects of culture.

Culture: Selections from history, music, art, geography, current events, gastronomy, and similar topics are presented and discussed.

Grammar and Vocabulary: Grammar learned in previous years is consistently reviewed, and students are exposed to finer points of grammar. Sources include *Schaum's Outline of Italian Grammar* and *Lingua e Cultura.* Activities for vocabulary building include using synonyms and antonyms, idiomatic expressions, prepositions, and adverbs.

Course Planner

I select a few specific units to cover each school year, and I spend about three to four weeks on each of them. (I can usually do eight units in a year, depending on the ability of the students, vacations, etc.) Examples of these units are provided in the Student Activities section below. I sometimes move from one unit to another, and then back again, depending on what is being covered and the outside work students are doing. When asking the students to do a writing assignment, I always have them do the *brutta copia* (the "ugly copy," or rough draft) and the *bella copia* (the "beautiful copy," or clean draft). Sometimes I require the students to illustrate their final draft.

Teaching Strategies

The goal of language teaching today is to help students develop proficiency in communication. Like most teachers, I use an eclectic approach to achieve that goal. I use lectures, group work, pair/partner work, multiple intelligence techniques, stations, research projects, journal writing, discussion groups, games, videos, and films, to name just a few. As much as possible, I try to use a student-centered approach.

Student Activities

The following are examples of units I have used. Only a few of these are selected each year.

Chi sono io? This unit is intended as an icebreaker and introduction to the level 4 curriculum. The students discuss themselves through a variety of projects. For example, they can do any of the following:

- Create a personality card or a self-descriptive collage and present it orally to the class.
- Create an imaginary personal ad.
- Read authentic horoscopes and report individual character traits to the class.
- Create original horoscopes for a magazine article.
- Respond to a personal ad with an original letter.
- Write a list of activities that recalls their childhood and compares and contrasts those events to their lives today, and then share the list with a partner.

Suggested readings: Buzzati, *Siamo spiacenti*; Moskowitz, *Caring and Sharing in the Foreign Language Classroom*

La famiglia. After reviewing vocabulary related to the family (including the blended family), students discuss their own family dynamics and then compare and contrast the Italian family of yesterday and today. Students write poems about family members, discuss roles in their families and the consequences of not following rules, and role-play situations. Through readings, students learn about how the modern family has changed and compare family dynamics in Italy with those typically found in the United States.

Suggested readings: "Pantomima" (Achille Campanile, in Chelotti Burney, *Tempi moderni*); "Scherzi di Gioventù" (Aldo Palazzeschi)

Suggested movies: *Stanno tutti bene*, *La famiglia*, *Tre fratelli*

Uno sguardo all'Italia. This unit provides an overview of Italian geography, history, folklore, and traditions. Students study main geographical features, write reports or create collages about major cities, fill in maps, create illustrated history timelines, dress in costumes representing historical figures and then describe themselves to the class, write obituaries for famous historical personages, and play *Jeopardy!* using questions focused on Italy's history, geography, and folklore. Link to appropriate social studies curriculum on immigration, if possible.

Suggested source: Tursi and Cincinnato, *Italian: Two and Three Years*

L'arte. This unit provides an overview (with teacher-directed notes) of Greek, Etruscan, Roman, Christian, Renaissance, Baroque, and modern art. Students research and write reports on individual artists and

present what they have learned about the artist's life or work to the class. In addition, students view slides, pictures, and videos of various works of art. Each student selects a period of art and creates his or her own artwork that demonstrates characteristics of that period; in pairs, students interview artists; in groups, students create résumés of individual artists competing for a commission. Groups create posters representing different periods of art; students participate in an art scavenger hunt in the classroom and visit current exhibits in local museums.

> **Suggested reading:** Ginevra de' Benci (reading found in *Dieci Uomini e Donne Illustri*, National Textbook Publications or Applause Learning Resources)

La musica. In this teacher-generated introduction to opera and its composers, the students discuss how opera is used in cartoons and commercials; view an opera or part of one; write critiques; compare themes to today's shows on Broadway; and read a libretto or part of one. They present summaries of opera plots and characters to the class; attend an opera performance (when possible); read the lyrics of, or listen to, contemporary or folk songs to study vocabulary and idioms; read about the cantautori and translate lyrics and identify themes of their songs; learn seasonal or regional music; create original lyrics using any contemporary melody; and sing for other classes.

I giramondi: Through a teacher-generated introduction, students learn about Italian exploration and Italian explorers (their origins and destinations); read excerpts from the travels of Marco Polo; write a journal entry as a newly arrived immigrant or explorer; role-play an interview with an explorer; create a newsletter that might have been published anytime in the 1400s to the 1500s, written from different points of view (e.g., monarchs, explorers, indigenous populations); and collaborate on a project with a social studies colleague.

> **Suggested sources:** Rodelli, *Voci d'Italia*, Isenburg and Pasta, *Immagini d'Italia*

La scienza: Generate a list of scientists, discoveries, or inventions. Students role-play scientists and tell the class about the scientists and their contributions; create posters illustrating inventions and scientists; create illustrated, captioned, scientific timelines; read current event articles or create bumper stickers about the environment ("I Verdi"); and create inventions and explain their use to the class in Italian.

La gastronomia: In this unit, students learn new vocabulary by having in-depth discussions about meals and courses, the importance and influence of the Italian coffee culture around the world, and wine as a food group; regional specialties; the psychological implication of meals in the Italian culture; the debate over fast food in Italy; and Italian versus Italian American cuisine. They might also give food demonstrations in Italian; watch an Italian chef program for comprehension; create a recipe book about one category of Italian cuisine (e.g., appetizers, sweets, wines, first courses). Pair work might include any of the following: one student gives the directions for a recipe while the other executes the recipe; two students role-play situations at restaurants; students create a gastronomic map showing foods and wines of different regions; they read current magazine articles pertaining to food and nutrition and summarize them in their own words; they visit an open-air market.

> **Suggested readings:** "Ho una fame che non ci vedo" (in Costantino and Heywood, *Avventure in città*), excerpts from *Pinocchio*, recipes, current articles

Contributions of Italian Americans: Students research and create biographical booklets on important Italian Americans and discuss in Italian their impact on American culture; read teacher-generated material; view videos; interview a grandparent or older Italian American and report to the class what they have learned about that individual's experience as an immigrant; create thematic collages of famous Italian

Americans (e.g., politicians, entertainers); write a journal entry as a famous person; role-play interviews; and discuss the negative media portrayal of Italian Americans in spite of their numerous contributions.

Suggested source: The Web site of the National Italian American Foundation (www.niaf.org).

Made in Italy: Students become familiar with modern Italy's industry and products; gather and share current articles regarding Italian industries (cars, fashion, furniture, etc.); compile a scrapbook of Italian products; create ads for various Italian products and role-play teams of advertising executives competing for the account; and create original jingles for products.

Suggested source: Chiosso, *In Italy*

Literature: This unit includes a teacher-prepared overview of selections from Italian literature (excerpts from Dante, Saint Francis, Petrarch, Boccaccio). Students read *Pinocchio* (Carlo Collodi); short stories from EMC/Paradigm Publishing (Buzzati, Ginzburg, Moravia, Soldati, Pirandello, etc.); children's literature (Biancaneve, Cappuccetto Rosso, *Fiabe* by Italo Calvino, etc.). Students then create their own fables; write captions for a picture book; and present a puppet show of a fable, fairy tale, or other literary work. In groups, students summarize segments of stories; unscramble a story and rearrange it in the correct order; and write a journal entry as a character in a fairy tale or fable. After reading an original work, students rewrite the story in a different form (e.g., convert a poem to dialogue or vice versa). Students can also videotape a fairy tale that other students act out; listen to a fairy tale, a rhyme, or folk tales narrated by the teacher or on tape, and then describe to the class their feelings on a favorite part; or discuss their reactions to a literary work. They might also role-play parts of stories.

Suggested sources: Chelotti Burney, *Tempi moderni*; Mollica and Convertini, *L'Italia racconta*; Rodelli, *Voci d'Italia*; EMC/Paradigm Publishing, *Easy to Read Classics*; Costantino and Heywood, *Avventure in città*

Holidays: The class discusses, researches, and/or reads about Natale and how it is celebrated (they then write and answer letters to or from Babbo Natale and/or make anagrams); La Befana (students read poems); Carnevale (students make masks); Valentine's Day (students read short Italian poetry, watch the movie *Il postino*, write original poems); and Italian folklore/traditions.

Addendum: Culminating activities include writing a newspaper based on a piece of literature, the year's top stories in the United States, or current events in Italy; creating a class yearbook; making a scrapbook of current events and articles about Italy and Italian culture; having a film festival; presenting awards; scripting a *fotoromanzo* (soap opera); hosting a talk show; or having the class teach a lesson to younger students in a middle or elementary school. (These projects could also be used after the administration of the AP Italian Language and Culture Exam.)

Student Evaluation

I use a point system. All homework, class activities, projects, tests, and quizzes are assigned a certain number of points, and everything is added together. The resulting sum is then divided by the number of points the students can earn for the quarter, and the result is the grade. There are formative and summative assessments for each unit. The formative assessments can be short summaries of readings, a description and illustration of a favorite scene, film reviews, a report about a famous Italian person, group presentations, a written version of a poem read, a poster, etc. The summative assessment is a quiz, test, or essay.

Teacher Resources

Books

Borra, Antonello, and Cristina Pausini. *Italian Through Film: A Text for Italian Courses*. New Haven, Conn.: Yale University Press, 2003.

Buzzati, Dino. *Siamo spiacenti*. Milano: Mondadori, 1999.

Chelotti Burney, Anna. *Tempi moderni*. New York: Harcourt Brace College Publishers, 1982.

Chiosso, Giorgio. *In Italy*. St. Paul, Minn: EMC/Paradigm Publishing, 1988.

Costantino, Mario, and Wald Heywood. *Avventure in città*. New York: Amsco Publications, 1988.

EMC/Paradigm Publishing. *Easy to Read Classics*. (Variety of titles) St. Paul, Minn.: EMC/Paradigm Publishing.

Germano, Joseph E., and Conrad J. Schmitt. *Schaum's Outline of Italian Grammar*. New York: McGraw-Hill, 1995.

Isenburg, Teresa, and Renato Pasta. *Immagini d'Italia*. Firenze: Firenze University Press, 2004.

Mollica, Anthony, and Angela Convertini. *L'Italia racconta*. Lincolnwood, Ill.: National Textbook Company, 1979.

Moskowitz, Gertrude. *Caring and Sharing in the Foreign Language Classroom*, Rowley, Mass.: Newbury House, 1978.

Rodelli, Gianfranco. *Voci d'Italia*. Lincolnwood, Ill.: National Textbook Company, 1988.

Tognozzi, Elissa, and Giuseppe Cavatorta. *Ponti.* Boston: Houghton Mifflin, 2004.

Tursi, Joseph A., and Paul D. Cincinnato. *Italian: Two and Three Years*. New York: Amsco School Publications, 1997.

Films

Il postino
La famiglia
Stanno tutti bene
Tre fratelli

Sample Syllabus 4

Colleen Ryan-Scheutz
University of Notre Dame
Notre Dame, Indiana

School Location and Environment: The University of Notre Dame is a highly selective, Roman Catholic university located in Notre Dame, Indiana, which is adjacent to the city of South Bend and approximately 90 miles southeast of Chicago. About 80 percent of Notre Dame's undergraduates live on campus, and as many are active in some form of community volunteer service. The school has a 95 percent graduation rate.

Total Enrollment: Notre Dame's undergraduate enrollment is currently around 8,200, with a faculty-to-student ratio of 1:13. Notre Dame undergraduates come from all 50 states, most U.S. territories, and some 50 other countries. Women, first admitted in 1972, account for nearly half of overall enrollment.

Ethnic Diversity: The university's minority student population has more than doubled in the past 15 years. Ethnic minorities comprised 21 percent of the incoming class in 2002: Hispanic/Latino, 8 percent; Asian, 7.5 percent; African American, 4.5 percent; and Native American, 1 percent.

Language Requirements

The College of Arts and Letters and the College of Science have a three-semester (or equivalent) language requirement. Placement levels notwithstanding, students must take at least one semester of language study (in French, Italian, Spanish, Portuguese, Irish, Russian, German, Hebrew, Latin, Greek, Chinese, Japanese, or Arabic) at Notre Dame. More than 50 percent of Notre Dame students study abroad during their undergraduate career, and approximately 35 students study in Rome each semester.

Italian is one of the three most studied languages at Notre Dame. The Italian language program offers a variety of courses and events in language, culture, literature, and film studies. It graduates an average of 10 to 15 majors yearly, with another 20 who complete a minor concentration in Italian studies. In addition to the sophomore or junior semester abroad, many students opt for independent summer study in Italy, for which grants and scholarships are available.

Advanced Placement Program Policy

The Advanced Placement Program policy for credit varies according to the subject, department, degree, and the AP Exam grade received. For example, Notre Dame's current policy for French ranges from six credits and placement in 300-level literature courses for an AP French Language Exam grade of 5 or an AP French Literature Exam grade of 4, to three credits and placement into second-semester language (Beginning French II) for an AP French Language Exam grade of 1.

Philosophy of the Department

In addition to the practical advantages that competence and proficiency in another language afford, the Department of Romance Languages and Literatures at the University of Notre Dame maintains that language study is "a means to enter into a new and inexhaustibly rich cultural world, a world that through its literature, ideas, history, art, music, and film has shaped our own, and can give us a new perspective on our own culture and experience."

Personal Philosophy

The Italian 202 course described below has been designed and implemented with the belief that both communicative competence and grammatical accuracy are essential to successful language study at the postsecondary level. It is important that students not only expand their knowledge of language structures and usage but also that they apply this knowledge and practice their skills daily, in richly varied situations and assignments. Proficiency and communicative competence are developed through the study of authentic literary, cinematic, musical, and journalistic texts.

Class Profile

Only a handful of students place directly into Italian 202 after completing three or four years of Italian at the secondary level, so it is generally populated by college sophomores. It is more common for first-year students with previous Italian instruction to place into the 102 or 201 course, since the 202 course functions both as a fourth-semester language course and as a "bridge course" to the study of literature, which begins with Italian 310 (Textual Analysis) or Italian 371/2 (Introduction to Italian Literature I and II). Since it is expected that first-year students who present a 4 or 5 on the AP Italian Language and Culture Exam will receive credit for both Italian 201 and 202, the 202 course can be considered an equivalent to the AP Italian Language and Culture course. In a given year, anywhere between four and six classes are offered at this level—two to three per semester. The class meets three times per week for 50 minutes per period, and students are expected to complete at least four audio labs independently per semester.

Italian 202 (Intermediate Italian II: Culture and Society) courses are offered every semester for students who have completed three semesters (or the equivalent in the intensive track) of Italian language study. Several variations of this course have been designed and implemented over the years, but each has the same curriculum for grammar study and the same requirements for writing portfolios, oral exams, and presentations. Where they differ is in the cultural content material they cover. While one version focuses on opera, another focuses on film, and yet another on media and journalism, and another on art. The syllabus below reflects one of the original, more general "culture and society" versions of Italian 202.

Course Overview

Since Italian 202 meets Monday, Wednesday, and Friday for 50 minutes each time (the total number of class hours is approximately 45 per semester) and maintains a rigorous pace, the AP version of this course might benefit from being extended to a whole academic year.

In Italian 202, students learn about Italian cultural trends and numerous aspects of Italian society while continuing to develop and refine their ability to speak, read, listen, and write in Italian. Conducted completely in Italian, this course includes a broad selection of materials from various written and visual resources. More specifically, students will learn to (1) read, comprehend, and discuss authentic Italian texts (literary and other) of greater length, variety, and difficulty; (2) write with better style, greater ease, and more grammatical accuracy; (3) describe and critique important characteristics of Italian culture such as family, education, cinema, health care, music, crime, politics, and mass media; (4) compare these aspects of Italian culture and society with their own; and (5) communicate with greater fluency, broader vocabulary, better pronunciation, and more grammatical precision in cultural discussions, function-based or role-play activities, and more formal oral presentations.

Course Requirements

Students must speak in Italian only. Other requirements are:

- thorough preparation of daily homework assignments (readings, writing, and grammar exercises)
- regular oral/aural participation in class (comments, observations, analysis, and discussion)
- two oral presentations (written outline in Italian to be handed in)
- three exams and a final exam (written and oral)
- a writing portfolio (see description below)

Course Planner

Week	Content Material Topics	Grammar Topics
1	Parlare di sé	Aggettivi; Concordanze
2	Geografia italiana e europea	Presente indicativo e futuro Presente del congiuntivo
3	I bambini	Passato prossimo/imperfetto Passato del congiuntivo
4	Il sistema scolastico	Imperfetto del congiuntivo
5	Stereotipi e luoghi comuni	Condizionale presente Caso ipotetico con se
6	La mafia	Trapassato indicativo e congiuntivo
7	Il sistema politico	Condizionale passato e il caso ipotetico con se
8	Ripasso Generale	Esami orali
9	**Fall Break**	**Fall Break**
10	Televisione	Piacere e pronomi
11	Giornali and pubblicità	Si impersonale Si passivante
12	Cinema	Passato remoto
13	Musica leggera & San Remo	Gerundio vs. Infinito Tempi progressivi
14	La famiglia (i giovani, la donna, il lavoro)	Voce passiva
15	La solitudine La vecchiaia	Discorso indiretto
16	Natale e il presepe	Ripasso generale

Teaching Strategies

With different emphases and variations, communication in the field of second language learning is commonly understood as the expression, understanding, and negotiation of meaning. To make Italian 202 a highly interactive and truly communicative experience wherein student participation is central and maximized on a daily basis, instructors should favor a student-centered approach to nearly every aspect of each lesson, from homework correction, to the presentation of new material, to discussions and analyses of studied material, to the practice of strategies in communication. Indeed, one of the biggest challenges, even for the most experienced and gifted language instructors, remains how to plan and implement a class that truly places students at the center of most activities. Instructors for this course are therefore encouraged

to spend a good portion of lesson-planning time thinking through how each segment of the lesson will unfold.

Particularly helpful for the teacher is to imagine how the activity will pan out in real life. Who will do the talking? Where will I be standing? What visuals or ancillaries can make this more conceptually immediate for the learners? Will students be creative with the language or will their responses be short, mechanical, and predictable? Will they create questions as well as answers? Will they be compelled to listen actively and engage when others are speaking, or does this activity allow for passivity, distraction, even dozing?

The goal is to create lessons that focus at least 50 percent of the time on student-centered and interactive activities—through pairs or small groups (from correcting homework to preparing a dialogue, or preparing an outline response to the cultural questions at hand) or in two-sided debates, skits, interviews, surveys, or class presentations.

During class presentations, for example, active listeners might jot down vocabulary they do not understand. They might be required to write two or three questions to present to the speaker. Though the speaker cannot answer all of these questions, the teacher can collect the questions and give credit to students for participating. The same technique is useful for those observing other groups' skits or listening to other groups' arguments in whole-class debates.

Course packet. One of the most stimulating and creative aspects of this course, but potentially one of the most time-consuming, is choosing an appropriate primary text or assembling an appropriate course packet. While the opera variant of this course might benefit from a single text, such as *Italian Through Opera,* or the film variant, *Italian Through Film*, curriculum requirements usually necessitate a variety of supplemental grammar and/or content materials. While Italian 202 can run very successfully with a primary text, such as the many excellent intermediate-level textbooks available (in a semester system this would generally mean the second half of these books), a course packet that gathers and explores the depth and breadth of arguments (cultural content and grammar) is equally effective. Moreover, the course packet allows the instructor much more freedom in course design, since it is the instructor who establishes the topics and their order of presentation. Below is a list, though not nearly exhaustive, of appropriate and engaging texts for this level.

Considerations. Typically, by the time students reach Italian 202, their proficiency levels can vary according to their previous experience with other romance languages, time spent studying abroad, and motivation. It is therefore advisable to choose materials that address the mid- to high-level range of ability in these classes and to provide opportunities for additional practice and/or tutorials for those needing more help.

Another challenge the Italian 202 instructor faces is preparing a course packet that covers cultural and grammatical topics with the breadth and depth desired for this level. It usually takes several weeks to survey and select texts, films, Web sites, music, and the like for a course packet. Once the course packet is done, however, it can be reused with the addition of occasional updates or new materials and activities (a new film or song).

Student Activities

Cultural presentations. Students are invited to choose a topic from the syllabus and to sign up to deliver a mini presentation in class on this subject. Students receive guidelines for their work that include a basic

structure for the presentation (introduction, three main aspects pertaining to that topic, and conclusion). At least one visual aid is required, and students can use the one-page outline they prepare to distribute in class. They turn in the longer version of their research notes to the instructor.

Role-plays. Once a week a significant portion of class time is devoted to role-play creation and performance. These *situazioni* aim to incorporate both the cultural topic and the grammar topic for that week. One example for week 7 (*Il sistema politico* and *il condizionale passato e il caso ipotetico con se*) might be to have the students hold a mock press conference, with them playing the roles of different hopeful political candidates and roving reporters. The situation card might read as follows:

> *You are a candidate of the _____ party for the upcoming national elections. Choose three areas in which the current prime minister has not achieved satisfactory results in your view, and state what you would have done differently in each area. Be prepared to respond to similar questions from several reporters in the audience. State what you would have done, had you been prime minister, and/or state what you promise to do to improve things (education, transportation, immigration) in the future.*

Listening and viewing activities. In addition to out-of-class listening and viewing assignments (see Lab Component, below), students work with audio and video materials in class once a week. These materials include music videos, taped SCOLA news broadcasts, television advertisements, and segments of programs from RAI International. All such assignments include pre- and postviewing activities.

Current events. Each week two students are responsible for consulting a print or electronic newspaper or news magazine and reporting one or two Italian events of interest to the class. This task involves reading, understanding, and summarizing in simplified terms the two or three main points of a given article.

Writing portfolio. Student writing portfolios contain all written work from the semester, particularly weekly paragraph-length reflections and responses to cultural questions, plus five formal writing assignments of 250–600 words in length and the rewritten or revised version of each. Students know that all of their writing assignments and rewrites will be evaluated according to the following criteria:

Content (thesis, examples, original ideas)	40%
Form (grammar, accuracy, and overall sophistication in language and expression)	40%
Clarity and coherency (organization, style, expression)	20%

Lab Component

Films. Each semester, students attend four film viewings outside of class time. The films are part of a given cultural unit (*Porte aperte—Mafia*; *Stanno tutti bene* or *La famiglia—la famiglia, la vecchiaia*). Films may be selected from a broad range of classic or more contemporary Italian films, depending on the main theme or subject. What remains common in the treatment of each film is that all have previewing vocabulary and discussion activities, and all films allow for a variety of postviewing activities, which may include role-plays for which students create new endings, group analyses using appropriate film vocabulary, comparative discussions with North American cultural norms, and so forth.

Progetto Italica. This online Italian language and culture courseware was created by University of Notre Dame faculty in conjunction with RAI (see Teacher Resources, below). The site is used both in and out of class for a variety of listening activities and cultural readings and discussions. Most popular with the students are the songs. Students have access to *Progetto Italica* in campus labs and in their dorm rooms. A comprehensive online grammar resource (*Libro di grammatica*) features numerous self-correcting exercises that students can use for independent study and to review forms.

Field trips. Students taking the opera variant of this course attend two operas at the Chicago Lyric Opera during the course of the semester. The class actually attends a final dress rehearsal for which ticket prices are a fraction of the original cost. The *costumi e buone maniere* variant of Italian 202 arranges for a special multicourse meal with Italian service in a local, authentic restaurant. The art history variant includes trips to two museums in Chicago.

Student Evaluation

Daily class preparation (homework)	10%
Class participation (discussion and activities)	10%
Oral presentations	10%
Three exams (grammar and content)	30%
Final exam (written and oral)	20%
Final writing portfolio	20%

Teacher Resources

The following is a list of texts found most useful for Italian 202 in recent years. It is intended to give an idea of both the level and diversity of texts used and is not exhaustive.

Texts for Methodology, Lesson Plans, and Course Packet Preparation

Begotti, Paola, and Graziano Serragiotto. *La vita è bella.* Part of the series *Quaderni di cinema italiano per stranieri*. Perugia: Guerra Edizioni, 2004.

Benni, Stefano. *L'ultima lacrima*. Milano: Feltrinelli. 1994.

Berri, Kenneth, and Elisabeth Giansiracusa. *In giro per la letteratura*. Boston: Heinle & Heinle, 1996.

Boccaccio, Giovanni. *Andreuccio da Perugia. Italian Easy Reader Books.* St. Paul, Minn.: EMC/Paradigm Publishing, 1972.

Borra, Antonello, and Cristina Pausini. *Italian Through Film*: *A Text for Italian Courses*. New Haven, Conn.: Yale University Press, 2004.

Costamagna, Lidia. *Cantare l'italiano.* Perugia: Guerra, 1990. (Text and cassette)

Danesi, Marcel, Michael Lettieri, and Salvatore Bancheri. *Con fantasia: Reviewing and Expanding Functional Italian Skills*. Boston: Heinle & Heinle, 2003.

Guastalla, Carlo. *Giocare con la letteratura*. Firenze: Alma Edizioni, 2002.

Habekovic, Romana, and Claudio Mazzola. *Insieme: An Intermediate Italian Course*. New York: McGraw-Hill, 1998.

Italiano, Francesca, and Irene Marchegiani Jones. *Crescendo*! Boston: Heinle & Heinle, 1999.

Jacobsen, Mara Mauri, and Anna Maria Bellezza. *Il reale e il possibile*. Boston: Heinle & Heinle, 1999.

Katerinov, Katerin, and Maria Clotilde Boriosi. *La lingua italiana per stranieri: Con le 3000 parole più usate nell'italiano d'oggi*. (Corso Medio). Perugia: Guerra, 1998.

Lazzarino, Graziana, and Annamaria Moneti. *Da Capo. A Review of Grammar*. Boston: Heinle & Heinle, 2003.

Lee, James, and Bill VanPatten. *Making Communicative Language Teaching Happen*. New York: McGraw-Hill, 2003.

Manella, Claudio. *Ecco! Grammatica italiana*. Firenze: Progetto Lingua, 2000.

Mezzadri, Marco. *Grammatica essenziale della lingua italiana con esercizi. Testo di grammatica per studenti stranieri dal livello elementare all'intermedio*. Roma: Guerra, 2003.

Mezzadri, Marco, and Paolo E. Balboni. *Rete 3. Corso multimediale d'italiano per stranieri.* Perugia: Guerra, 2004.

Noè, Daniela, and Francis Armstrong Boyd. *L'italiano con l'opera: Lingua, cultura e conversazione*. New Haven, Conn.: Yale University Press, 2002.

Olson, Antonella, Eric Edwards, and Sharon Foerster. *In viaggio per l'Italia. Moving Towards Fluency in Italian*. New York: McGraw-Hill, 2003.

Omaggio-Hadley, Alice. *Teaching Language in Context*. Boston: Heinle & Heinle, 2000.

Savignon, Sandra. *Communicative Competence. Theory and Classroom Practice*. New York: McGraw-Hill, 1997.

Tognozzi, Elissa, and Giuseppe Cavatorta. *Ponti*. Boston: Houghton Mifflin, 2004.

Readings

Literature, films, music, newspapers and magazines, ads, letters, and Web sites are among the most common sources for authentic reading materials in Italian 202. While some books may be read in their entirety (e.g., most level 1 or level 2 books, such as *Andreuccio da Perugia, Easy Reader Level I*), most textual materials are excerpts that have been preselected from the many excellent texts and readers on the market, or materials chosen spontaneously by instructors or even students as they encounter them.

Films

Some common films in the cinema variant of Italian 202 are *Roma città aperta, Ladri di biciclette, Sedotta e abbandonata, Divorzio all'italiana, La dolce vita, Matrimonio all'italiana, C'eravamo tanto amati, Nuovo cinema Paradiso, Mediterraneo,* and *La vita è bella.* The culture and society variant of this course, which is more open-ended than the others, typically includes four films that integrate well with the cultural topics, such as children (*Ciao professore, Il ladro di bambini*), immigration/emigration (*Pane e cioccolato, L'America*), women in Italy (*Travolti da un insolito destino nell'azzurro mare d'agosto, Marianna Ucrìa*), and

the literary readings and film scripts chosen. A resource that can be quite useful when studying films is Begotti's *Quaderni di cinema italiano per stranieri*. This series of exercise booklets covers such films as *Le notti di Cabiria, Il gattopardo,* and *Nuovo cinema Paradiso*.

Language Courseware

Progetto Italica Language and Culture (www.nd.edu/~italica)

This online Italian language and culture courseware can be used by students both in and out of class for a variety of listening activities, cultural readings, and discussions. It includes 46 video courseware units (which can be viewed by clicking on the Lesson Menu link) and a comprehensive online grammar (*Libro di grammatica*) that features numerous self-correcting exercises, which students can use for independent study.

Daily Newspapers

La Repubblica (www.repubblica.it)
Corriere della sera (www.corriere.it)
L'Unità (www.unita.it)

General Information

Mediasoft Interactive (www.mediasoft.it/italy)

This URL links to a free, interactive resource that provides geographic and other general information about Italy.

Chapter 4
The AP Exam in Italian Language and Culture

In consultation with language assessment specialists at ETS, the AP Italian Language and Culture Development Committee is responsible for creating the exams. Committee members and other teachers working as consultants independently write a selection of multiple-choice and free-response questions. These are reviewed and revised by the entire committee and eventually assembled into complete exams. The exams are assembled with an eye toward producing a reliable assessment instrument, made up of a comprehensive collection of questions that cover the appropriate content and levels of difficulty.

The AP Italian Chief Reader, a college faculty member, also aids in the development process. He or she attends the meetings of the Development Committee to ensure that the free-response questions selected for the exams can be scored reliably and then coordinates the scoring of the free-response questions at the annual AP Reading in June. In addition, the AP Program conducts periodic college comparability studies to ensure that the performance expected of AP students matches that required by professors in the corresponding college course.

Exam Format

The AP Italian Language and Culture Exam is approximately three hours in length. As an instrument designed to measure achievement of the course goals (see chapter 1), the exam assesses the student's level of Italian language proficiency and cultural knowledge across three communicative modes, all within the context of the five broad goals of the *Standards for Foreign Language Learning in the 21st Century* (communication, cultures, connections, comparisons, and communities).

There are two sections in the exam:

Section I consists of multiple-choice questions that assess listening and reading comprehension in the interpretive mode.

Section II, the free-response section, consists of several parts:

Part A assesses writing in the presentational mode by means of two paragraph-completion exercises and a composition. The first paragraph-completion exercise tests only verb forms and the second tests other grammar points. The composition prompt requires the student to write in Italian on a general topic.

Part B assesses the student's cultural knowledge with a prompt that requires the student to write a composition in Italian on a cultural topic. The cultural topics for AP Italian, which teachers should be interweaving throughout their language instruction, are:

- Italian geography (including major cities and regions)
- contemporary life in Italy
- the arts and sciences
- social customs and traditions
- contributions of Italians and Italian Americans to the world

Part C assesses speaking in the presentational mode by requiring the student to narrate a story suggested by a series of pictures, as well as in the interpersonal mode by requiring the student to respond to a series of thematically linked questions on a general topic.

Each part of the exam contributes toward the final AP grade as follows: Listening—20 percent, Reading—20 percent, Writing—20 percent, Culture—20 percent, and Speaking—20 percent. The table below details the exam content and format, including the amount of time and the number of questions for each part, as well as the contribution of each part toward the final AP grade.

AP Italian Language and Culture Exam Format
Section I

Section	Question Type and Knowledge/Skills Assessed	Number of Questions and % Weight of Final Score		Time
Section I	**Multiple Choice**	**70 questions**	**40%**	**1 hour and 20 minutes**
Part A: Listening	Sample Stimulus Types: • Formal Conversation • Informal Conversation • Descriptive narrative • Announcement • Instructions • Message • Advertisement • News report Knowledge/Skills: • Gist • Detail • Register • Point of view • Inference	30–34 questions (Approximately 5–7 stimuli with 3–5 questions each)	20%	25 minutes
Part B: Reading	Sample Realia Stimulus Types: • Review of show or event • Announcement or notice • Advertisement • Table or chart Knowledge/Skills: • Gist • Detail • Inference	10–14 questions (Approximately 3–4 stimuli with 2–4 questions each)	20%	15 minutes
	Sample Passage Stimulus Types (average 250 words each): • Journalistic excerpt • Literary excerpt Knowledge/Skills: • Gist • Detail • Register • Point of view • Inference	23–27 questions (Approximately 3–4 stimuli with 4–8 questions each)		40 minutes

AP Italian Language and Culture Exam Format
Section II, Part A

Section	Question Type and Knowledge/Skills Assessed	Number of Questions and % Weight of Final Score		Time
Section II	**Free Response**	**6 tasks**	**60%**	**1 hour and 25 minutes**
Part A: Writing	Paragraph Completion (Verbs) Knowledge/Skills (please note that this list of examples is not exhaustive): • Regular and irregular verbs, any tense or mood including: ▪ Presente ▪ *Passato prossimo* ▪ *Trapassato* ▪ *Imperfetto* ▪ *Futuro* ▪ *Imperativo* ▪ *Condizionale* ▪ *Congiuntivo* -If clauses -After certain conjunctions -After certain verbs • Sequence of tenses • Construction with Fare • *Piacere* and similar verbs	1 passage with 10 questions	20%	5 minutes
	Paragraph Completion (Non-Verbs) Knowledge/Skills (please note that this list of examples is not exhaustive): • Grammatical forms, including: ▪ Possessives ▪ Demonstratives ▪ Prepositions ▪ Prepositional contractions ▪ Definite and indefinite articles ▪ Pronouns -Direct object -Indirect object -Double object -Relative -Reflexive ▪ *Ci*, *ne*	1 passage with 10 questions		5 minutes
	Composition Knowledge/Skills: • Ability to develop a composition of approximately 150 words in Italian on a given general topic • Language usage (i.e., the organization of the composition, range and appropriateness of vocabulary, grammatical accuracy, and spelling)	1 question		30 minutes

AP Italian Language and Culture Exam Format
Section II, Part B

Section	Question Type and Knowledge/Skills Assessed	Number of Questions and % Weight of Final Score		Time
Part B: Culture	Composition Possible Topics: • Italian geography (including major cities and regions) • Contemporary life in Italy • The arts and sciences • Social customs and traditions • Contributions of Italians and Italian-Americans to the world Knowledge/Skills: • Ability to develop a composition of approximately 150 words in Italian on a given cultural topic • Content (i.e., the student's demonstration of cultural knowledge) accounts for 80% of score • Language usage (i.e., the organization of the composition, range and appropriateness of vocabulary, grammatical accuracy, and spelling) accounts for 20% of score	1 question	20%	30 minutes
Part C: Speaking	Story Narration Knowledge/Skills: -Ability to narrate a story	1 question	20%	10 minutes (includes 2 minutes preparation time and 2 minutes response time)
	Directed responses (thematically linked oral prompts) Knowledge/Skills: -Ability to engage in discourse on a given topic	5 questions		5 minutes (includes 20 seconds response time for each question)

Preparing Students

To prepare your students to take the AP Italian Language and Culture Exam, you will need to cover the course content material and provide practice exercises in each skill area. It is also a good idea to provide test-taking strategies to help students perform well on the variety of question types that will appear on the exam.

It is essential that students be familiar with the exam itself so that they know exactly what to expect. You can provide this familiarity by administering during the year the sample questions available on AP Central, using the exam directions that accompany the questions. This will help students develop

individual strategies for performing their best on each part of the exam. Following are several details from the exam directions that students should be particularly aware of:

Section 1, Part A (Listening):

- Students have time to preview the questions before listening to each selection.
- Students may take notes in the exam booklet.
- When the allotted time for answering the questions for one selection is up, the next selection will begin playing. The selections are not repeated, and students do not control when each selection is played.

Section 1, Part B (Reading):

- Each selection is preceded by a contextualization in English that indicates the source of the selection and when it was originally published.
- Students can read the selections and answer the questions in any order, moving back and forth as they choose within the total allotted time.

Section 2, Part A (Writing) and Part B (Culture):

- While the correct placement of accents and apostrophes will affect students' scores, the use of acute (é) instead of grave (è) accents or vice versa will not affect students' scores.
- The suggested time for each paragraph-completion task is 5 minutes.
- In the paragraph-completion tasks, questions left unanswered will be counted as incorrect. Students should write an answer for every blank.
- In the first paragraph-completion task (verbs), students should not use the *passato remoto*.
- In the second paragraph-completion task (nonverbs), students should write only one word for each blank. In this task, they should not use proper nouns.
- The suggested time for each composition task is 30 minutes.
- The suggested length for each composition is 150 words.
- Students should imagine they are writing the compositions to submit to an Italian writing contest, which suggests a certain register of language.
- The Culture composition will be evaluated for both knowledge of Italian culture and language usage.

Section 2, Part C (Speaking):

- Students should start, pause, or stop their recorder only when told to do so.
- Students should start or stop speaking only when they hear the tone.
- Students may make notes in the exam booklet.
- For the story narration, students have two minutes to plan and then two minutes to deliver their narration.
- For the story narration, students should narrate a story, not simply describe the pictures.
- For the story narration, students should imagine they are narrating the story to a friend, which suggests a certain register of language.
- For the conversation, students should imagine they are speaking with the person indicated, which suggests a certain register of language.
- For the conversation, students have 20 seconds to deliver each response.
- For the conversation, a practice question precedes the questions that are recorded and scored.

Furthermore, students should be familiar with what is expected in their responses on the exam. When students produce written and spoken work, whether under simulated exam conditions or not, teachers can help students understand how their responses on the AP Exam will be evaluated by using the same criteria listed in the directions that accompany the sample questions. Teachers and students can also review the scoring guidelines used for the AP Exam and sample student responses with commentary, all of which are available in the Exam Questions section of AP Central. For instance, a teacher could use the directions for the Culture composition to develop a scoring guideline that evaluates the following aspects of students' responses: Does the composition demonstrate knowledge of Italian culture? Does the composition address all components of the question in a clear and organized way, including appropriate citation of authentic cultural sources? Is the vocabulary precise and appropriate? Are grammatical structures used accurately? Is the spelling accurate?

To prepare students for the listening and speaking sections of the AP Exam, I have students tell picture stories. (In two minutes they have to narrate a six-picture series.) I also have them record their stories on tape. I usually do not correct them; I just encourage them to speak as much as possible within the time allowed.

—Marianne Rudder, Westfield High School, Westfield, New Jersey

- Form conversation groups that meet outside the classroom. I think it is both important and effective to ask students to do extra work outside of class, not just "regular" homework.
- Encourage students to attend an immersion weekend. It boosts their confidence and helps them realize that they *can* speak another language.
- Have students listen to songs and follow up with cloze activities.
- Show 10-minute segments of movies in the target language. Prepare questions that will measure students' comprehension of what they are watching.
- Have students watch news broadcasts and segments on the Internet in the target language. Prepare questions that will measure students' comprehension of what they are listening to. Follow up with student-generated local news programs.
- Open a class by showing the students a series of pictures; then ask the students to put the pictures in a sequence and create a story or dialogue that reflects the visual content.

—Sara Kahle-Ruiz, Rolling Meadows High School, Rolling Meadows, Illinois

Administering the Exam

Schools designate an AP Coordinator who takes primary responsibility for organizing and administering that school's AP program. The AP Coordinator may be a full-time or part-time administrator or counselor, or a faculty member who is not teaching an AP course. AP Coordinators manage the receipt, distribution, administration, and return of the AP Exam materials.

AP teachers and the AP Coordinator work closely together throughout the academic year. Early in the spring, AP teachers consult with the AP Coordinator to determine the correct number and type of AP Exams that must be ordered. During the exam administration weeks, AP Coordinators may designate AP teachers to serve as proctors for exams in a subject area other than the one they teach. The AP Italian teacher should help make sure that the proctor who will administer the AP Italian Language and Culture Exam is familiar with the operation of the equipment required for the listening and speaking parts of the exam.

AP Coordinators are the bridge connecting AP teachers, students, administrators, and the AP Program. Questions about exam fees, dates and deadlines, and exam-specific policies, such as the calculator policy, should be directed to the AP Coordinator.

Scoring the Exam

The two sections of the exam are weighted—40 percent for the multiple-choice section and 60 percent for the free-response section—and a composite score is derived for each student. The composite scores are converted to the 5-point scale on which AP grades are reported.

5 Extremely well qualified
4 Well qualified
3 Qualified
2 Possibly qualified
1 No recommendation

Multiple Choice

The multiple-choice questions on the exam are machine-scored. In this section of the exam, as a correction for haphazard guessing, one-third of the number of questions the student answers incorrectly will be subtracted from the number of questions the student answers correctly.

Free Response

The free-response questions are scored by high school and college faculty members during the annual AP Reading, which takes place each June. During this event, AP Exam Readers are led by a Chief Reader, a college professor who has the responsibility of ensuring that students receive grades that accurately reflect college-level achievement. The most experienced faculty members serve as Question Leaders and Table Leaders.

The primary goal of the scoring process is to ensure that all Readers score student responses consistently, fairly, and with the same guidelines as the other Readers. With input from the Development Committee, the Chief Reader (assisted by Question Leaders and Table Leaders) produces and tests scoring guidelines that reflect the full range of student responses for each free-response question. Thorough training on the scoring guidelines helps ensure that the Readers evaluating responses for particular questions understand the guidelines and can apply them reliably.

AP Readers find the experience an intensive collegial exchange in which they can receive professional support and training. Moreover, Readers can receive certificates rewarding professional development hours and Continuing Education Units (CEUs) for their participation.

When an AP subject is new, as is the case with AP Italian Language and Culture, Reader applicants are expected to teach the respective AP course during the same academic year in which they participate in the Reading; college professors should be teaching the equivalent college-level course. The application form for AP Readers is available at apcentral.collegeboard.com/readers.

AP Grade Reports

AP grades are reported to students, their schools, and their designated colleges in July. Each school automatically receives an AP Grade Report for each student, a cumulative roster of all students, rosters of all students by exam, an AP Scholar roster for any qualifying students, and a AP Instructional Planning Report. (Note: Data for students testing late with an alternate form of the exam are not included in this report.) For a fee, schools may also request their students' free-response booklets.

Using the AP Instructional Planning Report

Schools receive the AP Instructional Planning Report for each of their AP classes in September. The report compares your students' performance on specific topics in the AP Exam to the performance of students worldwide on those same topics, helping you target areas for increased attention and focus in the curriculum. To get the most out of the report, please read the interpretive information on the document. It explains how the data, when used correctly, can provide valuable information for instructional and curricular assessment as well as for planning and development. Contact your school's AP Coordinator for this report.

Classroom Activities After the Exam

How you choose to use the time remaining in your school year after the AP Exam is administered in May depends on the distinctive needs of your own students as well as the expectations of their parents and the mandates of your school and state.

> From other AP teachers I have learned to make portfolios, host an AP night (cooperatively, across the curriculum), and design a final project (a critical analysis of a favorite piece of literature, or even a notebook of tips for future AP students). It is difficult for students to concentrate after the exam is over, so final work should have some sort of real-life purpose.
>
> —Bonnie Underwood, Westfield High School, Westfield, New Jersey

Although you should continue to focus on expanding your students' knowledge, fun activities will reward the students for working hard in class and preparing for the AP Exam. Here are a few suggestions for activities you might consider:

- Show movies that focus on Italian culture.
- Assign a project in which students create booklets for students in lower-level Italian courses. The booklets should include basic grammar and vocabulary, with exercises for practice.
- Plan field trips—view works by Italian artists, listen to Italian opera, or participate in an Italian cultural event such as a fair or parade.
- Bring in guest speakers to talk about various aspects of Italy and its cultural heritage, preferably in Italian.

> After students have taken the AP Exam, teachers should still teach and review. Readers such as *8 giorni con Montalbano* or the *Promessi sposi* can be made available to students.
>
> Teachers can also show movies and have students write critiques. When showing films, I usually play some parts over and then ask oral questions. I also have students do guided pair activities where I give them an Italian script.
>
> Students can surf the Internet and compare the coverage of a certain event in the United States and in Italy. They can also "visit" cities on the Web and practice booking a train ticket or room in Florence, for example.
>
> Organizing discussion panels is a valuable activity. Speakers of Italian from the local community can be invited. After the panel, students conduct interviews and write articles in Italian about the guest speakers.
>
> The cultural aspect of the classes I teach is probably the best tool I have used in my Italian classes. Also the fact that I am Italian has helped. Students love to hear personal stories.
>
> —Monica Marchi, Texas Christian University, Fort Worth

Chapter 5
Resources for Teachers

How to Address Limited Resources

In the College Board's booklet *Building Strong AP Programs at Small Rural Schools*, Pat Cleaveland says, "If a school the size of Mosquero can offer AP as an opportunity to its students, any school can." I agree. Mosquero, a small place in northeastern New Mexico with a student population of 60 and fewer than 10 teachers total, offers enriching opportunities like AP courses to its students. How do they do it? Through online AP courses using on-site mentors.

There are many small schools like Mosquero, with limited budgets, few resources, and low enrollments; their students should have the same opportunities as students who attend larger, more prosperous schools. They should all be encouraged to challenge themselves to take AP courses. If there aren't enough students to make it economically feasible to offer AP courses, teachers and administrators should find other means for giving their students access, such as participating in online programs or requesting financial assistance from the government. Many grants are available for programs like these.

The most important question for every school, big or small, is: How can we raise academic standards for the entire school? The answer: By offering AP courses. When AP courses are offered, the academic environment in the school changes. The teachers become more motivated, better prepared, and more thoroughly trained to serve all types of students, and the students raise the bar for themselves. They work harder to acquire the knowledge and skills that are necessary to succeed in college and the workforce. They learn that assiduousness, diligence, and responsibility produce concrete positive outcomes.

All students, in large school districts and in small ones, deserve the chance to succeed. It is up to each school to give students access to increased opportunities and to build strong programs like AP courses.

The College Board's AP Central Web site makes it possible to find resources no matter where you are located.

Resources

This chapter lists texts and Web sites that are useful for teaching language skills and providing cultural background. Use any that suit your personal teaching style and your students' needs, and make them available to your students so that they can practice independently or as a class.

Although the following references were as up-to-date as possible at the time of publication, it is not unusual for contact information to change or for materials to become unavailable.

The inclusion of particular publications, films, videos, CD-ROMs, Web sites, or other media in this book does not constitute an endorsement by the College Board, ETS, or the AP Italian Language and Culture Exam Development Committee.

Basic Texts

Amorini, Enzo, and Alberto Mazzetti. *Lingua e civiltà d'Italia.* Firenze: Le Monnier, 1987.

Begotti, Paola, and Graziano Serragiotto. *La vita è bella.* Part of the series *Quaderni di cinema italiano per stranieri*. Perugia: Guerra Edizioni, 2004.

Benni, Stefano. *L'ultima lacrima*. Milano: Feltrinelli, 1994.

Berri, Kenneth, and Elisabeth Giansiracusa. *In giro per la letteratura*. Boston: Heinle & Heinle, 1996.

Boccaccio, Giovanni. *Andreuccio da Perugia. Italian Easy Reader Books.* St. Paul, Minn.: EMC/Paradigm Publishing, 1972.

Bonaffini, Luigi, Conrad Schmitt, and Fiorenza Consonni Clark. *Schaum's Outline of Italian Vocabulary.* New York: McGraw-Hill, 2002.

Borra, Antonello, and Cristina Pausini. *Italian Through Film*. *A Text for Italian Courses*. New Haven, Conn.: Yale University Press, 2003.

Boyle, Bruna Petrarca. *Ace the AP® Advanced Placement Italian Exam.* Includes audio CD. New York: Edizioni Farinelli, 2006.

Buzzati, Dino. *Siamo spiacenti*. Milano: Mondadori, 1999.

Capek-Hebekovic, Romana, and Claudio Mazzola. *Insieme*. *An Intermediate Italian Course*. Boston: McGraw-Hill, 1998.

Chelotti Burney, Anna. *Tempi moderni*. New York: Harcourt Brace College Publishers, 1982.

Chiosso, Giorgio. *In Italy.* St. Paul, Minn.: EMC/Paradigm Publishing, 1988.

Costamagna, Lidia. *Cantare l'italiano.* Perugia: Guerra, 1990. (Text and cassette)

Costantino, Mario, and Wald Heywood. *Avventure in città*. New York: Amsco Publications, 1988.

Danesi, Marcel, Michael Lettieri, and Salvatore Bancheri. *Con fantasia: Reviewing and Expanding Functional Italian Skills.* Boston: Heinle & Heinle, 2003.

EMC/Paradigm Publishing. Italian Easy Readers. *Andreuccio da Perugia. Ti ho sposato per allegria. Cinque novelle. Sette racconti.*

Germano, Joseph E., and Conrad J. Schmitt. *Schaum's Outline of Italian Grammar.* New York: McGraw-Hill, 1995.

Gimondo, Angelo. *Primo libro/Italian First Year.* New York: Amsco Publications, 2002.

Ginzburg, Natalia. *Ti ho sposato per allegria. Italian Easy Reader Books.* St. Paul, Minn.: EMC/Paradigm Publishing, 1974.

Giustina, Sylvia, and Emmanuel Hatzantonis. *Buongiorno Italia!* St. Paul, Minn.: EMC/Paradigm Publishing, 1985.

Guastalla, Carlo. *Giocare con la letteratura*. Firenze: Alma Edizioni, 2002.

Habekovic, Romana, and Claudio Mazzola. *Insieme: An Intermediate Italian Course.* New York: McGraw-Hill, 1998.

Hadley, Alice Omaggio. *Teaching Language in Context.* Boston: Heinle & Heinle, 2000.

Isenburg, Teresa, and Renato Pasta. *Immagini d'Italia*. Firenze: Firenze University Press, 2004.

Italiano, Francesca, and Irene Marchegiani Jones. *Crescendo*! Boston: Heinle & Heinle, 1999.

Jacobsen, Mara Mauri, and Anna Maria Bellezza. *Il reale e il possibile*. Boston: Heinle & Heinle, 1999.

Katerinov, Katerin, and Maria Clotilde Boriosi. *La lingua e vita d'Italia.* Perugia: Mondadori, 1982.

Katerinov, Katerin, and Maria Clotilde Boriosi. *La lingua italiana per stranieri. Con le 3000 parole più usate nell'italiano d'oggi.* (Corso Medio). Perugia: Guerra, 1998.

Lawson, Carolina Donadio. *Nuove letture di cultura italiana: A Three-Part Introduction to Italian Culture.* Skokie, Ill.: National Textbook Company, 1975.

Lazzarino, Graziana. *Prego. An Intermediate Italian Text*. New York: McGraw-Hill, 2004.

Lazzarino, Graziana, and Annamaria Moneti. *Da Capo. A Review of Grammar.* Boston: Heinle & Heinle, 2003.

Lazzarino, Graziana et al. *In giro per l'Italia.* Boston: McGraw-Hill, 2002.

Lee, James, and Bill VanPatten. *Making Communicative Language Teaching Happen*. New York: McGraw-Hill, 2003.

Manella, Claudio. *Ecco! Grammatica italiana.* Firenze: Progetto Lingua, 2000.

Maraini, Dacia. *Mio marito/L'altra famiglia. Italian Easy Reader Books.* St. Paul, Minn.: EMC/Paradigm Publishing, 1985.

Mezzadri, Marco. *Grammatica essenziale della lingua italiana con esercizi. Testo di grammatica per studenti stranieri dal livello elementare all'intermedio.* Roma: Guerra, 2003.

Mezzadri, Marco, and Paolo E. Balboni. *Rete 3. Corso multimediale d'italiano per stranieri.* Perugia: Guerra, 2004.

Mollica, Anthony, and Angela Convertini. *L'Italia racconta*. Lincolnwood, Ill.: National Textbook Company, 1979.

Moravia, Alberto. *Sette racconti. Italian Easy Reader Books.* St. Paul, Minn.: EMC/Paradigm Publishing, 1972.

Moskowitz, Gertrude. *Caring and Sharing in the Foreign Language Classroom*. Rowley, Mass.: Newbury House, 1978.

Noè, Daniela, and Francis Armstrong Boyd. *L'italiano con l'opera: Lingua, cultura e conversazione*. New Haven, Conn.: Yale University Press, 2002.

Olson, Antonella, Eric Edwards, and Sharon Foerster. *In viaggio per l'Italia. Moving Towards Fluency in Italian*. New York: McGraw-Hill, 2003.

Paolozzi, Gabriel, and Frank Sedwick. *Conversations in Italian*. Boston: Heinle & Heinle, 2001.

Rodelli, Gianfranco. *Voci d'Italia*. Lincolnwood, Ill.: National Textbook Company, 1988.

Savignon, Sandra. *Communicative Competence. Theory and Classroom Practice*. New York: McGraw-Hill, 1997.

Soldati, Mario. *Cinque novelle. Italian Easy Reader Books*. St. Paul, Minn.: EMC/Paradigm Publishing, 1981.

Tognozzi, Elissa, and Giuseppe Cavatorta. *Ponti*. Boston: Houghton Mifflin Company, 2004.

Tursi, Joseph A., and Paul D. Cincinnato. *Italian: Two and Three Years*. New York: Amsco School Publications, 1997.

Reference Works

There are many dictionaries available—both Italian–English/English–Italian and monolingual. Once students reach the upper levels of language study, they should be encouraged to use monolingual dictionaries (*Zingarelli* immediately comes to mind). Specialized dictionaries, like the *Oxford-Duden Pictorial Italian and English Dictionary*, are also readily available.

Textbooks from Italy

The following textbooks from Italy are also useful:

Asor Rosa, Alberto. *Storia della letteratura italiana*. Scandicci: La Nuova Italia, 1985.

This text provides a useful overview for vocabulary building and a thorough outline of Italian literature.

Parenti, Roberto, et al. *La ricerca letteraria. Il tempo storico e le forme*. 5 vols. Bologna: Zanichelli Editore S.p.A, 1984.

This anthology offers a humanities-based approach to Italian literature and culture, covering the period from the 1200s to the 1900s.

Not exactly textbooks, but useful for cultural background, are the study guides produced annually for the Esami di Stato. They are available in bookstores in Italy but may be difficult to locate in the United States.

Films

(See also film suggestions in the syllabi in chapter 3.)

Nuevo cinema Paradiso
Il postino
Io non ho paura
La famiglia
La vita è bella
Pane e tulipani
Stanno tutti bene
Tre fratelli

Sources for Italian Books and Films

Applause Learning Resource, 85 Fernwood Lane, Roslyn, NY 11576
www.applauselearning.com

Delta Systems Italian Resources, 1400 Miller Parkway, McHenry, IL 60050-7030
www.delta-systems.com

MEP School Division, 8124 N. Ridgeway, Skokie, IL 60076
www.europaforeignbooks.com

EMC/Paradigm Publishing, 875 Montreal Way, St. Paul, MN 55102
www.emcp.com

National Italian Examinations

Many teachers of Italian find released copies of the American Association of Teachers of Italian (AATI) National Italian Examinations (more formally known as the National High School Contest Examinations) useful tools for helping their students hone their reading and listening skills, and for assessing their understanding of Italian culture.

Each exam assesses reading, writing, listening, and cultural knowledge. The cost of each exam is $3. Nationally there are three winners in each category who receive the following monetary awards: $200 for first place; $150 for second place; $100 for third place; $50 for fourth place; and $25 for fifth place. Bruna Boyle (the author of this Teacher's Guide) directs the program. More information is available at www.aati-online.org or from Bruna Boyle at tennisadict@cox.net.

Web Sites and Multimedia Resources

The best place to begin is with the AP Italian Language and Culture Home Page on AP Central and its various links to sites that discuss professional development, resources, classroom syllabi, and a multitude of other items.

The most complete Web site available is probably www.italianstudies.org/links.htm. This site provides comprehensive listings of Italian embassies, consulates, missions to the United Nations, and cultural institutes. It has everything from interactive multimedia resources to specialized literary sites, listings of academic programs both in the United States and abroad, online bookstores, and links to the national Italian studies organizations (with information about professional journals, conventions, and other activities).

Another extensive and extremely useful Web site is one run by Northern Iowa University: www.uni.edu/becker/italiano2.html.

The following sites cover an assortment of topics, including cooking, music, literature, and media. All were active as of May 2006.

La Cucina Italiana (www.italiancookingandliving.com) is *Cooking & Living Italian* magazine's Web site. It is filled with recipes, cooking instructions, and other food- and living-related articles.

E. L. Easton Languages (www.eleaston.com/italian.html#) is an extensive Italian language site featuring interactive grammar exercises, quizzes, lists of study-abroad programs, and media links.

Internet Bookshop Italia (www.internetbookshop.it) is the most useful site for ordering books in Italian. It has offerings from all the major Italian publishing houses, a search service, and brief reviews of new works in every conceivable field.

Italian Culture on the Net (www.italicon.it) offers university courses and has a good entrance exam that pinpoints test-takers' strengths and weaknesses.

The Italian Electronic Classroom! (www.locuta.com/classroom.html) is an interactive, electronic classroom that offers self-correcting exercises and grammar explanations.

Italian Resources (http://polyglot.lss.wisc.edu/lss/lang/italian.html) provides information on Italian culture and history; country and city tours; media; and language and literature.

Italian Tongue Twisters (www.uebersetzung.at/twister/it.htm) provides a wonderful tool for practicing pronunciation.

Italica (www.italica.rai.it) has articles on books, films, music, and other cultural topics.

Mediasoft Interactive (www.mediasoft.it/italy) links to a free, interactive resource that provides geographic and other general information about Italy.

il Narratore (www.ilnarratore.com) lets one listen to and read classics from Italian literature. Students may find contemporary authors easier to understand (Italo Calvino, Giuseppe Longo, and Tiziano Scarpa, for example).

Progetto Italica (www.nd.edu/~italica) is a source for integrated pedagogical materials; authentic video; and extensive textual materials, images, and self-correcting exercises providing instruction in fundamental grammatical, cultural, and lexical topics featured in the individual videos. The video clips, in particular, are useful since they represent authentic examples of Italian language and culture.

Radio-Porto (www.porto.it/radio) provides access to Italian radio stations.

Sounds of the World's Animals (www.georgetown.edu/cball/animals/italian.html) provides spelling lists of animal names and sounds in just about any language you can think of.

tiscali.musica (www.musix.it) is a good place to go to find out about the Italian music scene.

Online Newspapers

Corriere della sera (www.corriere.it)
La Repubblica (www.repubblica.it)
L'Unità (www.unita.it)

Video

Italia contemporanea: conversations with native speakers. In VHS format with manual. New Haven: Yale University Press, 2001. (http://yalepress.yale.edu)

Italian Television Networks

(Programs are available on some U.S. cable networks.)
Mediaset (www.gruppomediaset.it)
RAI International (www.rai.it)

Professional Development

In the following section, the College Board outlines its professional development opportunities in support of AP educators.

The teachers, administrators, and AP Coordinators involved in the AP Program compose a dedicated, engaged, vibrant community of educational professionals. Welcome!

We invite you to become an active participant in the community. The College Board offers a variety of professional development opportunities designed to educate, support, and invigorate both new and experienced AP teachers and educational professionals. These year-round offerings range from half-day workshops to intensive weeklong summer institutes, from the AP Annual Conference to AP Central, and from participation in an AP Reading to Development Committee membership.

Workshops and Summer Institutes

At the heart of the College Board's professional development offerings are workshops and summer institutes. Participating in an AP workshop is generally one of the first steps to becoming a successful AP teacher. Workshops range in length from half-day to weeklong events and are focused on all 37 AP courses and a range of supplemental topics. Workshop consultants are innovative, successful, and experienced AP teachers; teachers trained in developmental skills and strategies; college faculty members; and other qualified educational professionals who have been trained and endorsed by the College Board. For new and experienced teachers, these course-specific training opportunities encompass all aspects of AP course content, organization, evaluation, and methodology. For administrators, counselors, and AP Coordinators, workshops address critical issues faced in introducing, developing, supporting, and expanding AP programs in secondary schools. They also serve as a forum for exchanging ideas about AP.

While the AP Program does not have a set of formal requirements that teachers must satisfy prior to teaching an AP course, the College Board suggests that AP teachers have considerable experience and an advanced degree in the discipline before undertaking an AP course.

AP Summer Institutes provide teachers with in-depth training in AP courses and teaching strategies. Participants engage in at least 30 hours of training led by College Board-endorsed consultants and receive printed materials, including excerpts from AP Course Descriptions, AP Exam information, and other course-specific teaching resources. Many locations offer guest speakers, field trips, and other hands-on

activities. Each institute is managed individually by staff at the sponsoring institution under the guidelines provided by the College Board.

Participants in College Board professional development workshops and summer institutes are eligible for continuing education units (CEUs). The College Board is authorized by the International Association for Continuing Education and Training (IACET) to offer CEUs. IACET is an internationally recognized organization that provides standards and authorization for continuing education and training.

Workshop and institute offerings for the AP Italian Language and Culture teacher (or potential teacher) range from introductory to topic-specific events and include offerings tailored to teachers in the middle and early high school years. To learn more about scheduled workshops and summer institutes near you, visit the Institutes & Workshops area on AP Central: apcentral.collegeboard.com/events.

Online Events

The College Board offers a wide variety of online events, which are presented by College Board-endorsed consultants and recognized subject-matter experts to participants via a Web-based, real-time interface. Online events range from one hour to several days and are interactive, allowing for exchanges between the presenter and participants and between participants. Like face-to-face workshops, online events vary in focus from introductory themes to specific topics, and many offer CEUs for participants. For a complete list of upcoming and archived online events, visit apcentral.collegeboard.com/onlineevents.

Archives of many past online events are also available for free or for a small fee. Archived events can be viewed on your computer at your convenience.

AP Central

AP Central is the College Board's online home for AP professionals. The site offers a wealth of resources, including Course Descriptions, sample syllabi, exam questions, a vast database of teaching resource reviews, lesson plans, course-specific feature articles, and much more. Bookmark the information on AP Central about AP Italian Language and Culture: apcentral.collegeboard.com/italian.

AP Program information is also available on the site, including exam calendars, fee and fee reduction policies, student performance data, participation forms, research reports, college and university AP grade acceptance policies, and more.

AP professionals are encouraged to contribute to the resources on AP Central by submitting articles or lesson plans for publication and by adding comments to Teacher's Resources reviews.

Electronic Discussion Groups

The AP electronic discussion groups (EDGs) were created to provide a moderated forum for the exchange of ideas, insights, and practices among AP teachers, AP Coordinators, consultants, AP Exam Readers, administrators, and college faculty. EDGs are Web-based threaded discussion groups focused on specific AP courses or roles, giving participants the ability to post and respond to questions online to be viewed by other members of the EDG. To join an EDG, visit apcentral.collegeboard.com/community/edg.

AP Annual Conference

The AP Annual Conference (APAC) is a gathering of the AP community, including teachers, secondary school administrators, and college faculty. The APAC is the only national conference that focuses on providing complete strategies for middle and high school teachers and administrators involved in the AP Program. The 2007 conference will be held July 11 to 15 in Las Vegas, Nevada. Conference events include presentations by each course's Development Committee, course- and topic-specific sessions, guest speakers, and pre- and postconference workshops for new and experienced teachers. To learn more about this year's event, please visit www.collegeboard.com/apac.

AP professionals are encouraged to lead workshops and presentations at the conference. Proposals are due in the fall of each year prior to the event (visit AP Central for specific deadlines and requirements).

Professional Opportunities

College Board Consultants and Contributors

Experienced AP teachers and educational professionals share their techniques, best practices, materials, and expertise with other educators by serving as College Board consultants and contributors. They may lead workshops and summer institutes, sharing their proven techniques and best practices with new and experienced AP teachers, AP Coordinators, and administrators. They may also contribute to AP course and exam development (writing exam questions or serving on a Development Committee) or evaluate AP Exams at the annual AP Reading. Consultants and contributors may be teachers, postsecondary faculty, counselors, administrators, and retired educators. They receive an honorarium for their work and are reimbursed for expenses.

To learn more about becoming a workshop consultant, visit apcentral.collegeboard.com/consultant.

AP Exam Readers

High school and college faculty members from around the world gather in the United States each June to evaluate and score the free-response sections of the AP Exams at the annual AP Reading. AP Exam Readers are led by a Chief Reader, a college professor who has the responsibility of ensuring that students receive grades that accurately reflect college-level achievement. Readers describe the experience as providing unparalleled insight into the exam evaluation process and as an opportunity for intensive collegial exchange between high school and college faculty. (More than 8,500 Readers participated in the 2006 Reading.) High school Readers receive certificates awarding professional development hours and CEUs for their participation in the AP Reading. To apply to become an AP Reader, go to apcentral.collegeboard.com/readers.

Development Committee Members

The dedicated members of each course's Development Committee play a critical role in the preparation of the Course Description and exam. They represent a diverse spectrum of knowledge and points of view in their fields and, as a group, are the authority when it comes to making subject-matter decisions in the exam-construction process. The AP Development Committees represent a unique collaboration between high school and college educators.

AP Grants

The College Board offers a suite of competitive grants that provide financial and technical assistance to schools and teachers interested in expanding access to AP. The suite consists of three grant programs: College Board AP Fellows, College Board Pre-AP Fellows, and the AP Start-Up Grant, totaling over $600,000 in annual support for professional development and classroom resources. The programs provide stipends for teachers and schools that want to start an AP program or expand their current program. Schools and teachers that serve minority and/or low income students who have been traditionally underrepresented in AP courses are given preference. To learn more, visit apcentral.collegeboard.com/apgrants.

Our Commitment to Professional Development

The College Board is committed to supporting and educating AP teachers, AP Coordinators, and administrators. We encourage you to attend professional development events and workshops to expand your knowledge of and familiarity with the AP course(s) you teach or that your school offers, and then to share that knowledge with other members of the AP community. In addition, we recommend that you join professional associations, attend meetings, and read journals to help support your involvement in the community of educational professionals in your discipline. By working with other educational professionals, you will strengthen that community and increase the variety of teaching resources you use.

Your work in the classroom and your contributions to professional development help the AP Program continue to grow, providing students worldwide with the opportunity to engage in college-level learning while still in high school.