

## SAMPLE SYLLABUS #1

# AP<sup>®</sup> Italian Language and Culture

## Curricular Requirements

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<b>CR1</b>	The teacher uses Italian almost exclusively in class and encourages students to do likewise.	<i>See page:</i> 3
<b>CR2</b>	The course provides opportunities for students to engage in interdisciplinary course content and develop skills through the six required themes: Families and Communities, Personal and Public Identities, Beauty and Aesthetics, Science and Technology, Contemporary Life, and Global Challenges.	<i>See pages:</i> 3, 8, 11, 13, 14, 15, 17
<b>CR3</b>	The course provides opportunities for students to demonstrate an understanding of the products, practices, and perspectives of the target cultures.	<i>See pages:</i> 9, 10, 12, 14, 19
<b>CR4</b>	The course provides opportunities for students to make cultural comparisons.	<i>See pages:</i> 8, 9, 10, 11, 12, 13, 14, 16, 18
<b>CR5</b>	Instructional materials include a variety of authentic audio, visual, and audiovisual sources and authentic written texts.	<i>See pages:</i> 13, 14, 16
<b>CR6</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 1: Comprehend written, audio, audiovisual, and visual text.	<i>See page:</i> 10
<b>CR7</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 2: Make interdisciplinary and cultural connections.	<i>See pages:</i> 12, 13
<b>CR8</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 3: Interpret the content of written and audio text.	<i>See pages:</i> 10, 13, 14
<b>CR9</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 4: Make meanings from words and expressions.	<i>See page:</i> 12
<b>CR10</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 5: Communicate interpersonally by speaking with others.	<i>See pages:</i> 8, 9, 11, 12, 13, 14, 16, 18

- CR11** The course provides opportunities for students to practice and develop the skills in Skill Category 6: Communicate interpersonally by writing to others. *See pages:* 8, 9, 11, 12, 13, 14, 15, 16, 18, 19
- CR12** The course provides opportunities for students to practice and develop the skills in Skill Category 7: Communicate through spoken presentations. *See pages:* 10, 15
- CR13** The course provides opportunities for students to practice and develop the skills in Skill Category 8: Communicate through written presentations. *See pages:* 10, 19
- CR14** The course prepares students to use the target language in real-life situations. *See pages:* 17, 19

# Advanced Placement Italian Language and Culture Sample Syllabus #1

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## Course Overview

The AP® Italian Language and Culture course enables students to pursue college-level studies—with the opportunity to earn college credit, advanced placement, or both—while still in high school. (CED 2019, V.1 | 1)

Upon completion of this course, culminating in a challenging exam, students will be able to read critically, think analytically, and communicate clearly in Italian both orally and in writing. In this course, teacher and students will communicate almost exclusively in Italian. **CR1**

The course revolves around six thematic units (Global Challenges; Science and Technology; Contemporary Life; Personal and Public Identities; Families and Communities; Beauty and Aesthetics), which are further based on recommended contexts and guided by essential questions. It aims to integrate language, content, and culture into an interrelated series of lessons and activities that promote the use of Italian in a variety of contexts. **CR2**

At the core of the AP Italian Language and Culture course are learning objectives that identify what students should know and be able to do across the three modes of communication (Interpretive, Interpersonal, Presentational). The AP Italian course provides students with opportunities to demonstrate their proficiency in each of the three modes in the Intermediate to Advanced range, as described in the ACTFL Performance Descriptors for Language Learners.

The five areas identified by the Standards for Foreign Language Learning (Communication, Cultures, Connections, Comparisons, and Communities) are also integrated throughout the course through content-based instruction.

Morphosyntactic structures will be reviewed as needed throughout the course.

## Student Practice

Throughout each unit, **Topic Questions** will be provided to help students check their understanding. The Topic Questions are especially useful for confirming understanding of difficult or foundational topics before moving on to new content or skills that build upon prior topics. Topic Questions can be assigned before, during, or after a lesson, and as in-class work or homework. Students will get rationales for each Topic Question that will help them understand why an answer is correct or incorrect, and their results will reveal misunderstandings to help them target the content and skills needed for additional practice.

At the end of each unit or at key points within a unit, **Personal Progress Checks** will be provided in class or as homework assignments in AP Classroom. Students will get a personal report with feedback on every topic, skill, and question that they can use to chart their progress, and their results will come with rationales that explain every question's answer. One to two class periods are set aside to re-teach skills based on the results of the Personal Progress Checks.

### CR1

The syllabus must explicitly state that the course is conducted almost exclusively in Italian.

### CR2

The syllabus must explicitly list the six required course themes and describe one or more sample activities and authentic sources per theme.

## Course Objectives (CO)

Students will be able to:

- Interpretive Mode → *Comprehend Text* (Skill Cat. 1) | Describe the literal meaning of the text; describe data.
- Interpretive Mode → *Make Connections* (Skill Cat. 2) | Make cultural connections; make connections in and across disciplines.
- Interpretive Mode → *Interpret Text* (Skill Cat. 3) | Interpret the distinguishing features of a text; interpret the meaning of a text.
- Interpretive Mode → *Make Meanings* (Skill Cat. 4) | Determine the meaning of familiar and unfamiliar words; use words appropriate for a given context.
- Interpersonal Mode → *Speak to Others* (Skill Cat. 5) | Understand and apply appropriate communication strategies in interpersonal speaking; understand and apply appropriate and varied syntactical expressions in interpersonal speaking.
- Interpersonal Mode → *Write to Others* (Skill Cat. 6) | Understand and apply appropriate communication strategies in interpersonal writing; understand and apply appropriate and varied syntactical expressions in interpersonal writing.
- Presentational Mode → *Present Orally* (Skill Cat. 7) | Plan and research an issue or topic for presentational speaking; use appropriate vocal and visual strategies to communicate an idea in presentational speaking; use appropriate language and vocabulary for the intended audience in presentational speaking; express a perspective with details and examples to illustrate an opinion or idea in presentational speaking.
- Presentational Mode → *Present in Writing* (Skill Cat. 8) | Plan and research an issue or topic for presentational writing; use appropriate writing strategies to communicate an idea in presentational writing; understand and apply appropriate and varied syntactical expressions in presentational writing; express a perspective with details and examples to illustrate an opinion or idea in written presentations.

## Global Learning Course Outcomes

- Global Perspective: Ability to conduct a multi-perspective analysis of local, global, international, and intercultural problems, with a special focus on the target [Italian] culture.
- Global Awareness: Knowledge of the interconnectedness of local, global, international, and intercultural issues, trends, and systems, with a special focus on the target [Italian] culture.
- Global Engagement: Willingness to engage in local, global, international, and intercultural problem solving, with a special focus on the target [Italian] culture.

## Important Information

Before starting this course, please review the following pages in the Student Conduct Code:

- Policies
- Netiquette
- Technical Requirements and Skills
- Accessibility and Accommodation
- Academic Misconduct Statement

## Course Prerequisites

Students who enroll in this course should already have a good command of Italian grammar and syntax, and competence in listening, reading, speaking, and writing.

## Course Materials

### College Board AP Italian Classroom, Unit Guides, and Question Bank:

- College Board, *AP Italian Language and Culture Course and Exam Classroom*

### Primary textbooks for grammar review, thematic vocabulary, and selected thematic readings:

- Cummings, Frenquellucci, Pastorino, Viazmenski. *Immagina: l'italiano senza confini*. VHL, 2011
- Rosella Bozzone Costa, Chiara Ghezzi, Monica Piantoni. *Nuovo Contatto*. Loescher, 2017

### Supplementary reading texts:

- Cristina Abbona-Sneider; Antonello Borra; Cristina Pausini. *Trame: A Contemporary Italian Reader*. Yale University Press, 2010
- Alberto Crespi. *Storia d'Italia in 15 film*. Editori Laterza, 2016

### Authentic audio, visual, and audiovisual sources and authentic written texts:

- YouTube
- TV news program and entertainment (Rai; LA7; Ansa)
- Italian podcast sites
- Sound files from different Internet sources
- Songs found in Google Music and YouTube
- Videos and movies in DVD or downloaded from Internet from official sites including Netflix, Amazon Prime Video, etc.
- Italian periodicals; weekly and daily newspapers
- Google Arts & Culture
- Google Earth

## Expectations of This Course

This is a full year course in which all the instructional materials and activities are delivered through class lectures, Google G Suite, and *AP Classroom*, the dedicated College Board online platform designed to support teachers and students throughout their AP experience.

### Students are expected to:

- Review the course syllabus
- Introduce themselves to the class
- Interact with teacher and peers in Italian and keep up with all tasks
- Log in to the AP Classroom frequently
- Respond to discussion boards and other postings in Italian
- Demonstrate mastery of course learning objectives
- Respond to asynchronous communication from the teacher within 48 hours, excluding weekends

**The teacher will:**

- Log in daily to the AP Classroom and G Suite for the course
- Respond to individual questions within 2 days
- Grade and provide feedback within 7-10 days
- Treat all students equally and with respect

## Assignments

In this course, all assignments will be sequenced in increasing order of complexity to encourage the students' growth in successfully communicating in Italian.

Students will complete tasks that are either designated "solo" or "team."

*Solo* tasks are completed by each individual student.

*Team* tasks require all group members to participate. The final score on team tasks is shared by all members.

### Avatar Assignment

The first week of the course, introduce yourself to your peers by choosing and naming your avatar.

### Vocab. Assignments

To communicate in Italian, you will need to know appropriate vocabulary for each of the six thematic units. You will engage in daily vocabulary learning activities such as: change of perspective; vocabulary in context; interactive word wall; visual data; QHT; vocabulary notebook; circumlocution; guided writing; and word substitution with antonyms or synonyms (see suggested vocabulary exercises provided in the CED pp. 138–150), or you will be provided with a list of words for which you have to deduce the English equivalents and place them in two categories. You will then look through Italian magazines (such as *Panorama*, *L'Espresso*, *MicroMega*) and online newspapers (such as *corriere.it*, *repubblica.it*) and write words that are cognates or false friends in a table.

## Short essays and emails

The short essays and email responses will be designed around the six overarching course themes and follow the structure of the AP Exam models, building from more simple themes and responses that follow a structured outline to more challenging responses that are longer in length and closely model AP Exam questions.

## Argumentative Essays

Students will write an argumentative essay at the end of each Unit.

## Summaries and Short Reviews

Students will read articles, short stories, and books and write a review/summary of them.

## (Solo) Visual Creations

These assignments are based on artwork and historical images. Students will create a visual that shows understanding of the author's message and point of view.

## (Team) Visual Creations

You will work together with your team to create **one** submission.

## Grading

You will earn points according to the AP Italian scoring rubrics. Grading will be fair, reliable, and consistent with the AP Italian scoring rubrics.

## Course Outline

Because the course revolves around six overlapping thematic units, many of the same sources may be utilized for different themes as illustrated in the following tables.

Theme: FAMILIES AND COMMUNITIES **CR2**

Sub-themes 1-2-5-8; *Immagina: l'italiano senza confini*; and UNIT GUIDE 1

Essential Questions:

- 1) What constitutes a family in Italian-speaking societies?
- 2) What are some important aspects of family values and family life in Italian-speaking societies?
- 3) What challenges do families face in today's world?

Task model	Modes of Communication		Skills		
Promotional material	Interpretive-Print Source		1.A, 3.A, 4.A		
Letter	Interpretive-Print Source		1.A, 3.A, 3.B		
Conversation and Chart	Interpretive-Audio and Print Sources		1.A, 1.B, 3.A, 4.A		
Email Reply	Interpersonal-Written		1.A, 2.A, 2.B, 4.A, 4.B, 6.A, 6.B		
Conversation	Interpersonal-Spoken		1.A, 2.A, 2.B, 4.A, 4.B, 5.A, 5.B		
Cultural Presentation	Presentational-Spoken		1.A, 2.A, 2.B, 4.B, 7.B, 7.C, 7.D		
<b>Interpretive Communication: Audio Texts</b>	<b>Interpretive Communication: Print Texts</b>	<b>Interpersonal writing: Email Reply</b> <b>CR11</b>	<b>Presentational Writing: Argumentative Essay</b>	<b>Interpersonal Speaking Conversation</b> <b>CR10</b>	<b>Presentational Speaking: Cultural Comparison</b> <b>CR4</b>
<p>1. - Dramatic recording: "Il supplente" by Salvatore Fiume. - Cortometraggio: "La scarpa" by Andrea Rovetta.</p> <p>2. -Dramatic recording: "La mamma e il bambino" by Claudio Gianini. - Cortometraggio: "La ritirata" by Elisabetta Bernardini.</p> <p>5. - Dramatic recording: "L'innocenza" by Elsa Morante. - Cortometraggio: "Dove dormono gli aeri" by Alessandro Federici.</p>	<p>1. "Italiani: un popolo in movimento," p. 12. "Test della personalità," p. 7. "Perché studi l'italiano?" p. 30. "Il supplente" by Salvatore Fiume, p. 35.</p> <p>2. "Roma: un museo all'aperto," p. 50. "Tutte le strade portano a Roma." p. 69. "La mamma e il bambino", by Claudio Gianini, p. 72.</p> <p>5. "Due isole che parlano," p. 166. "Vivere con la mamma," p. 185. "L'innocenza" by Elsa Morante, p. 188.</p>	<p>1. La tua "counselor" ti chiede di organizzare una riunione per discutere il bullismo. Scrivi un'email spiegando che sei molto impegnato/a e che non puoi occupartene.</p> <p>2. Scrivi un'email al tuo padrone di casa lamentandoti che niente di quello che aveva scritto nella sua email di offerta del suo appartamento corrisponde alla realtà.</p> <p>5. Scrivi un'email al direttore di un'agenzia di "cuori solitari" per raccontare le disavventure successe durante il tuo primo incontro organizzato dall'agenzia.</p>	<p>1. Argomento: "La famiglia italiana sta cambiando. Quale modello è preferibile, quello attuale o quello tradizionale?" A. GOLINI, Profilo demografico della famiglia italiana, in "La famiglia italiana dall'Ottocento a oggi", Laterza, Bari 1988; P.L - B. BERGER, La dimensione sociale della vita quotidiana, il Mulino, Bologna, 1987; Manifesto degli scienziati razzisti (1938); Gunther Grass, "Heinrich Boll" (Corriere della sera, 22 febbraio 1993); Rudolf Höss, "Comandante ad Auschwitz"; "La giornata mondiale contro l'omofobia", Arcigay.it, 16 maggio 2008.</p> <p>2. Argomento: "Si può ridere delle tragedie?" E. MONTALE, È ancora possibile la poesia? (Discorso tenuto all'Accademia di Svezia), 1975; M. GRAMELLINI, I versi della nonna, LA STAMPA 20/11/2002; S. VASSALLI, <i>Il declino del vate</i>, IL CORRIERE DELLA SERA 12/01/2003; G. RABONI, <i>La poesia? Si vende ma non si dice</i>, IL CORRIERE DELLA SERA 18/01/2003; G. CONTE, Ma la poesia non sempre deve essere popolare, IL CORRIERE DELLA SERA 15/01/2003; M. CUCCHI, <i>Il destino della poesia nella società moderna</i>, LA STAMPA, 21/1/2003; C. FRUTTERO, <i>L'indice di Borges</i>, TUTTOLIBRI, 11 gennaio 2003.</p>	<p>1. In coppia, rispondere a domande sui quartieri, negozi, ristoranti tipici della tua città.</p> <p>2. In coppia, fatevi a turno delle domande sulle persone e sui luoghi indicati in un elenco (non piacere/ tua madre; occorrere/ ai cittadini; mancare/ alla tua città; ecc.) Usate espressioni idiomatiche.</p> <p>5. In coppia, create un dialogo dove parlate di cosa si ha bisogno per cucinare un piatto tipico.</p>	<p>1. Fai un confronto tra la lingua italiana e un'altra lingua O Fai un confronto su come viene insegnata la lingua italiana e un'altra lingua.</p> <p>2. Confronta una città italiana con una città americana.</p> <p>5. Confronta la famiglia italiana e la famiglia americana, oppure il "mammismo" italiano con l'indipendenza dei giovani in altre realtà.</p>



Interpretive Communication: Audio Texts	Interpretive Communication: Print Texts	Interpersonal writing: Email Reply <b>CR11</b>	Presentational Writing: Argumentative Essay	Interpersonal Speaking Conversation <b>CR10</b>	Presentational Speaking: Cultural Comparison <b>CR4</b>
<p>8. Dramatic recording: “La parola proibita” by Dino Buzzati. - Cortometraggio: “Il segreto del santo” by Hervé Ducroux</p>	<p>8. “Una regione da mangiare,” p. 286. “La mano che ubbidisce l’intelletto,” p. 306. “La parola proibita” by Dino Buzzati, p. 311.</p>	<p>8. Lo scrittore di un blog denigra l’autore di un quadro che ti piace. Scrivi un’email in cui ti dichiari in disaccordo con i suoi giudizi.</p>	<p>5. Argomento: “Quale era lo stato d’animo prevalente tra i pittori e gli artisti del primo Novecento italiano?” E. MONTALE, Ossi di Seppia, 1925; G. UNGARETTI, L’allegria, 1942; U. SABA, La capra, in «Casa e Campagna», 1909-1910; S. QUASIMODO, Elegia, 1947; E. MUNCH, L’urlo, 1893; M. DE MICHELI, Le avanguardie artistiche del Novecento, Feltrinelli 1999; Charles CHAPLIN, La mia autobiografia, trad. it. Milano 1964.</p>	<p>8. In coppia chiedetevi quanto tempo impiegherete a preparare la cena, fare la spesa, guardare la TV, andare in palestra, ecc. Fornite dettagli e spiegazioni.</p>	<p>8. Fai un confronto su un aspetto dell’arte italiana e quello dell’arte del tuo paese. <b>CR3</b></p>
<p><b>CR11</b> The syllabus must describe an activity or a series of activities designed to address at least one learning objective within Skill Category 6: Communicate interpersonally by writing to others.</p>	<p><b>CR10</b> The syllabus must describe an activity or a series of activities designed to address at least one learning objective within Skill Category 5: Communicate interpersonally by speaking with others.</p>	<p><b>CR4</b> The syllabus must describe at least two activities in which students make cultural comparisons.</p>	<p><b>CR3</b> The syllabus must describe at least two activities that focus on developing an understanding of cultural perspectives as revealed in the products and/or practices of the culture.</p>		

Additional activities using authentic sources (Solo or Team):

- Students watch Italian television shows and listen to podcasts about Italian families from different regions, social classes, and periods. They then discuss how the Italian family is evolving and compare it to their own experiences. **CR4**
- After viewing some selections from the TV show *Commissario Montalbano*, students work in groups to create an infomercial illustrating important features of the Italian mystery genre and of a Sicilian community.
- Students read the report “Le donne che hanno fatto la storia d’Italia” (Alda Merini, 4 marzo, 2019) <https://dilei.it/lifestyle/fotonotizia/13-grandi-donne-fatto-storia-italia/490616/attachment/le-13-donne-che-hanno-fatto-la-storia-ditalia-alda-merini/> and summarize information from the text, such as main ideas and supporting details using a graphic organizer to demonstrate their comprehension. **CR6**
- Students read and analyze the poem *L’infinito* by Giacomo Leopardi. They then listen to this poem—a classic of Italian literature—as it is recited by both Carmelo Bene (exponent of the Italian *avant-garde* theatre and cinema) and Vittorio Gassman (versatile Italian theatre and film actor), distinguish between the tone, accents, and expressions in both, and write a critique comparing the two interpretations. **CR8**  
**CR13**
- Students visit the *Baci Perugina* website <https://www.baciperugina.com/it/> or any webpage selling products to celebrate a special day, choose one of the products advertised, and compare it to a similar product sold in a different community to celebrate a similar holiday/festivity. **CR3**
- Working in groups, students select a fairy tale, for example *Cappuccetto Rosso*, and write a letter to Cara Letizia asking for advice about her mother’s request to visit her grandmother more frequently or they make up and role play a scene from the fairy tale or a new situation or ending.
- Students first research the genre of “comic books” or “cartoons” and then develop and deliver an oral presentation in which they compare Italian comic books or *cartoni animati* to those in their community. This presentation will demonstrate the use of comparative structures as well as pronunciation understandable to speakers of the target language. **CR4** **CR12**

**CR6**

The syllabus must describe an activity or a series of activities designed to address at least one learning objective within Skill Category 1: Comprehend written, audio, audiovisual, and visual text, using an authentic source. The specific source(s) must be identified in the activity.

**CR8**

The syllabus must describe an activity or a series of activities designed to address at least one learning objective within Skill Category 3: Interpret the content of written and audio text, using an authentic written or audio source. The source(s) must be identified in the activity.

Complete the **Personal Progress Check MCQs** for Unit 1.

Complete **Personal Progress Check FRQ A** for Unit 1.

Complete **Personal Progress Check FRQ B** for Unit 1.

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**PERSONAL AND PUBLIC IDENTITIES** **CR2**

Sub-themes 1-2-5-8: *l’italiano senza confini*; and UNIT GUIDE 2

Essential Questions:

- 1) How does one’s identity evolve over time?
- 2) How does language shape our cultural identity?
- 3) How does technology influence the development of personal and public identity?
- 4) How does the art of a community reflect its public identity?

Task model	Modes of Communication	Skills
Literary Text	Interpretive-Print Source	1.A, 2.B, 3.A, 3.B
Article and Chart	Interpretive-Print Sources	1.A, 1.B, 3.A, 4.A
Audio Report and Article	Interpretive-Audio and Print Sources	1.A, 2.A, 2.B
Argumentative Essay	Presentational-Written	1.A, 2.A, 2.B, 3.A, 3.B, 4.A, 4.B, 8.B, 8.C, 8.D
Cultural Comparison	Presentational-Spoken	1.A, 2.A, 2.B, 4.B, 7.B, 7.C, 7.D

Interpretive Communication: Audio Texts	Interpretive Communication: Print Texts	Interpersonal writing: Email Reply <b>CR11</b>	Presentational Writing: Argumentative Essay	Interpersonal Speaking Conversation <b>CR10</b>	Presentational Speaking: Cultural Comparison <b>CR4</b>
<p>1. - Dramatic recording: "Il supplente" by Salvatore Fiume. - Cortometraggio: La scarpa" by Andrea Rovetta.</p> <p>2. -Dramatic recording: "La mamma e il bambino" by Claudio Gianini. - Cortometraggio: "La ritirata" by Elisabetta Bernardini.</p> <p>5. - Dramatic recording: "L'innocenza" by Elsa Morante. - Cortometraggio: "Dove dormono gli aeri" by Alessandro Federici.</p>	<p>1. "Italiani: un popolo in movimento," p. 12. "Test della personalità," p. 7. "Perché studi l'italiano?" p. 30. "Il supplente" by Salvatore Fiume, p. 35.</p> <p>2. "Roma: un museo all'aperto," p. 50. "Tutte le strade portano a Roma," p. 69. "La mamma e il bambino" by Claudio Gianini, p. 72.</p> <p>5. "Due isole che parlano," p. 166. "Vivere con la mamma," p. 185. "L'innocenza" by Elsa Morante, p. 188.</p>	<p>1. La tua "counselor" ti chiede di organizzare una riunione per discutere il bullismo. Scrivi un'email spiegando che sei molto impegnato/a e che non puoi occupartene.</p> <p>2. Scrivi un'email al tuo padrone di casa lamentandoti che niente di quello che aveva scritto nella sua email di offerta del suo appartamento corrisponde alla realtà.</p> <p>5. Scrivi un'email al direttore di un'agenzia di cuori solitari per raccontare le disavventure successe durante il primo incontro organizzato dall'agenzia.</p>	<p>1. Argomento: "“La famiglia italiana sta cambiando. Quale modello è preferibile, quello attuale o quello del passato?” A. GOLINI, <i>Profilo demografico della famiglia italiana</i>, in "La famiglia italiana dall'Ottocento a oggi", Laterza, Bari 1988; P.L. - B. BERGER, <i>La dimensione sociale della vita quotidiana</i>, il Mulino, Bologna, 1987.</p> <p>2. Argomento: "Si può ridere delle tragedie?" E. MONTALE, <i>È ancora possibile la poesia?</i> (Discorso tenuto all'Accademia di Svezia), 1975; M. GRAMELLINI, <i>I versi della nonna</i>, LA STAMPA 20/11/2002; S. VASSALLI, <i>Il declino del vate</i>, IL CORRIERE DELLA SERA 12/01/2003; G. RABONI, <i>La poesia? Si vende ma non si dice</i>, IL CORRIERE DELLA SERA 18/01/2003; G. CONTE, <i>Ma la poesia non sempre deve essere popolare</i>, IL CORRIERE DELLA SERA 15/01/2003; M. CUCCHI, <i>Il destino della poesia nella società moderna</i>, LA STAMPA, 21/1/2003; C. FRUTTERO, <i>L'indice di Borges</i>, TUTTOLIBRI, 11 gennaio 2003.</p> <p>5. Argomento: "Quale era lo stato d'animo prevalente tra gli artisti del primo Novecento italiano?" E. MONTALE, <i>Ossi di Seppia</i>, 1925; G. UNGARETTI, <i>L'allegria</i>, 1942; U. SABA, <i>La capra</i>, in «Casa e Campagna», 1909-1910; S. QUASIMODO, <i>Elegia</i>, 1947; E. MUNCH, <i>L'urlo</i>, 1893; M. DE MICHELI, <i>Le avanguardie artistiche del Novecento</i>, Feltrinelli 1999; Charles CHAPLIN, <i>La mia autobiografia</i>, trad. it. Milano 1964.</p>	<p>1. In coppia, rispondere a domande sui quartieri, negozi, ristoranti tipici della tua città.</p> <p>2. In coppia, fatevi a turno delle domande sulle persone e sui luoghi della lista (non piacere/ tua madre; occorrere/ ai cittadini; mancare/ alla tua città, ecc.) Usate espressioni idiomatiche.</p> <p>5. In coppia, create un dialogo dove parlate di cosa avete bisogno per cucinare un piatto tipico regionale italiano.</p>	<p>1. Fai un confronto tra la lingua italiana e un'altra lingua O Fai un confronto su come vengono insegnate la lingua italiana e un'altra lingua.</p> <p>2. Confronta una città italiana con una città americana.</p> <p>5. Confronta la famiglia italiana con la famiglia americana, oppure il "mammismo" italiano con l'indipendenza dei giovani in altre realtà.</p>

Interpretive Communication: Audio Texts	Interpretive Communication: Print Texts	Interpersonal writing: Email Reply <b>CR11</b>	Presentational Writing: Argumentative Essay	Interpersonal Speaking Conversation <b>CR10</b>	Presentational Speaking: Cultural Comparison <b>CR4</b>
8. - Dramatic recording: "La parola proibita" by Dino Buzzati. - Cortometraggio: "Il segreto del santo" by Hervé Ducroux	8. "Una regione da mangiare," p. 286. "La mano che ubbidisce l'intelletto", p. 306. "La parola proibita", by Dino Buzzati, p. 311.	8. Lo scrittore di un blog denigra l'autore di un quadro che ti piace. Scrivi un'email in cui ti dichiari in disaccordo con i suoi giudizi.	8. Argomento: "La piazza' è un "fenomeno" soltanto italiano? Walter Gropius, <i>Discussione sulle piazze italiane</i> , Milano 1954; Vincenzo Cardarelli, <i>Il cielo sulle città</i> , 1949; Sandro Penna, <i>Poesie</i> , 1939; Umberto Saba <i>Il Canzoniere</i> , Torino 1961; (testo di G. Baldazzi-S. Bardotti, 1972, in Casa Ricordi, 1995); G. Leopardi, <i>Il sabato del Villaggio; Il centro culturale George Pompidou di Piano e Rogers</i> in M. Dini <i>Renzo Piano: progetti e architetture 1964-1983</i> Milano 1983.	8. In coppia chiedetevi quanto tempo impieghereste per preparare la cena, fare la spesa, guardare la TV, andare in palestra, ecc. Fornite dettagli e spiegazioni.	8. Fai un confronto su un aspetto dell'arte italiana e quello dell'arte del tuo paese.

Additional activities using authentic sources (Solo or Team):

- Students view the film *Italo* directed by Alessia Scarso in relationship to the conflicting themes of diversity and acceptance and compare this film to an American counterpart such as *Wonder*.
- Students learn about and compare differences in idiomatic expressions between Italian, English, and other languages the students are familiar with by examining common proverbs such as *Prendere due piccioni con una fava* and *To kill two birds with one stone* (see, for example, Gianni Rodari's *Il libro degli errori* and *Favole al telefono* or visit <https://ilmiolibro.kataweb.it/articolo/scrivere/313574/quando-i-proverbi-si-contraddicono-la-lezione-indimenticabile-di-gianni-rodari/>). **CR9**
- Students analyze rites of passage and the cultural perspectives that inform those rites of passage, based on a short novel such as *Due di due* by Andrea De Carlo. **CR3**
- Students read a short novel, *L'Arminuta* by Donatella Di Pietroantonio, and analyze the main character's struggle to find her own identity between two very different families.
- Students view the film *Quando sei nato non puoi più nasconderti* directed by Marco Tullio Giordana and examine the effects of clandestine immigration and the cultural awakening of a young boy.
- Students view the movies *Benvenuti al sud* and *Benvenuti al nord* and examine the concept of regional versus national identity in Italy in relationship to real or feigned prejudices in the respective communities. **CR7**

**CR9**

The syllabus must describe an activity or a series of activities designed to address at least one learning objective within Skill Category 4: Make meanings from words and expressions, using an authentic source. The source(s) must be identified in the activity.

**CR7**

The syllabus must describe an activity or a series of activities designed to address at least one learning objective within Skill Category 2: Make interdisciplinary and cultural connections, using an authentic source. The source(s) must be identified in the activity.

Complete the **Personal Progress Check MCQs** for Unit 2.

Complete **Personal Progress Check FRQ A** for Unit 2.

Complete **Personal Progress Check FRQ B** for Unit 2.

BEAUTY AND AESTHETICS **CR2**

Sub-theme 8; *Immagina: l'italiano senza confini*; and UNIT GUIDE 3

Essential Questions:

- 1) How do ideals of beauty and aesthetics influence daily life?
- 2) How does art both challenge and reflect cultural perspectives?
- 3) How do communities value beauty and art?
- 4) How is art used to record history?

Task model	Modes of Communication		Skills		
Promotional material	Interpretive-Print Source		1.A, 3.A, 4.A		
Literary Text	Interpretive-Print Source		1.A, 2.B, 3.A, 3.B		
Letter	Interpretive-Print Source		3.A, 3.B		
Conversation and Chart	Interpretive-Audio and Print Sources		2.B		
Email Reply	Interpersonal-Written		1.A, 2.A, 2.B, 4.A, 4.B, 6.A, 6.B		
Conversation	Interpersonal-Spoken		1.A, 2.A, 2.B, 4.A, 4.B, 5.A, 5.B		
Cultural Comparison	Presentational-Spoken		1.A, 2.A, 2.B, 4.B, 7.B, 7.C, 7.D		
<b>Interpretive Communication: Audio Texts</b>	<b>Interpretive Communication: Print Texts</b>	<b>Interpersonal writing: Email Reply</b> <b>CR11</b>	<b>Presentational Writing: Argumentative Essay</b>	<b>Interpersonal Speaking Conversation</b> <b>CR10</b>	<b>Presentational Speaking: Cultural Comparison</b> <b>CR4</b>
8. Dramatic recording: “La parola proibita” by Dino Buzzati. Cortometraggio: “Il segreto del santo” by Hervé Ducroux	8. “Una regione da mangiare,” p. 286. “La mano che ubbidisce l’intelletto,” p. 306. “La parola proibita” by Dino Buzzati, p. 311.	8. Lo scrittore di un blog denigra l’autore di un quadro che ti piace. Scrivi un’email in cui ti dichiari in disaccordo con i suoi giudizi.	8. Argomento: “La piazza’ è un “fenomeno” soltanto italiano? Walter Gropius, <i>Discussione sulle piazze italiane</i> , Milano 1954; Vincenzo Cardarelli, <i>Il cielo sulle città</i> , 1949; Sandro Penna, <i>Poesie</i> , 1939; Umberto Saba <i>Il Canzoniere</i> , Torino 1961; (testo di G. Baldazzi-S. Bardotti, 1972, in Casa Ricordi, 1995); G. Leopardi, <i>Il sabato del Villaggio</i> ; <i>Il centro culturale George Pompidou di Piano e Rogers</i> in M. Dini <i>Renzo Piano: progetti e architetture 1964-1983</i> Milano 1983.	8. In coppia chiedetevi quanto tempo impiegherete a preparare la cena, fare la spesa, guardare la TV, andare in palestra, ecc. Fornite dettagli e spiegazioni.	8. Fai un confronto su un aspetto dell’arte italiana con quello dell’arte del tuo paese.

Additional activities using authentic sources (Solo or Team): **CR5**

- Students visit the Google Arts & Culture site and explore the collection called *Italian Street Art*. According to the thematic unit under study, they will: 1) look at several visuals (street artworks) and try to connect their meanings, symbols, details—or the artists’ message—to the Italian cities where they are found, or 2) research the collection by the names of Italian cities and create a visual map of Italy with one image for each one of the 20 Italian regions.
- To learn about the difficult times Italy went through in the 60s and 70s and how those years of political unrest shaped personal and political identities in Italy, students watch Marco Giordana’s *La meglio gioventù*, and Daniele Lucchetti’s *Mio fratello è figlio unico* and research “Il ‘68 in Italia.” They then analyze the organization and rhetorical structures of the posters of the two movies; they also analyze the actors’ costumes, hairstyles, and make-up as well as the scenery and props used on stage to create a particular scene. **CR7 CR8**
- After students tour a museum with Italian artifacts (virtually or in person), they discuss a theme represented in the various expressions of art they have viewed. For a group research project at the end of the unit, students research a renowned Italian artist (visual artist, architect, musician, film director, poet, etc.) and then present their respective biography to the class in an oral presentation supported by images.

**CR5**

The syllabus includes at least one example of authentic materials from each of the following types of sources:

- Audio (e.g., podcasts, radio programs, songs)
- Visual (e.g., charts, graphs, tables, maps, infographics, photos)
- Audiovisual (e.g., music videos, films, video clips, tv shows)
- Written/print literary (e.g., plays, short stories, poems)
- Written/print non-literary (e.g., newspapers, magazines, blogs)

- Students read short stories from *Marcovaldo* by Italo Calvino (Mondadori) representing the four seasons and identify the narrative tone, the intended audience, and the author’s message. **CR8**

Complete the **Personal Progress Check MCQs** for Unit 3.

Complete **Personal Progress Check FRQ A** for Unit 3.

Complete **Personal Progress Check FRQ B** for Unit 3.

**SCIENCE AND TECHNOLOGY CR2**

Sub-theme 7; *Immagina: l’italiano senza confini*; and UNIT GUIDE 4

Essential Questions:

What factors drive innovation and discovery in the fields of science and technology?

What role do ethics play in scientific advancement?

What are the social consequences of scientific or technological advancements?

Task model	Modes of Communication		Skills		
Article and Chart	Interpretive-Print Sources		1.A, 1.B, 2.B, 3.A		
Interview	Interpretive-Audio Source		2.B, 3.A		
Instructions	Interpretive-Audio Source		1.A, 3.A, 4.A		
Presentation	Interpretive-Audio Source		3.A, 4.A		
Argumentative Essay	Presentational-Written		1.A, 1.B, 2.A, 2.B, 3.A, 3.B, 4.A, 4.B, 8.B, 8.C, 8.D		
Cultural Comparison	Presentational-Spoken		1.A, 2.A, 2.B, 4.B, 7.B, 7.C, 7.D		
<b>Interpretive Communication: Audio Texts</b>	<b>Interpretive Communication: Print Texts</b>	<b>Interpersonal writing: Email Reply</b> <b>CR11</b>	<b>Presentational Writing: Argumentative Essay</b>	<b>Interpersonal Speaking Conversation</b> <b>CR10</b>	<b>Presentational Speaking: Cultural Comparison</b> <b>CR4</b>
7. - Dramatic recording: “Le Meraviglie del Duemila” (excerpt) by Emilio Salgari. - Cortometraggio: “L’età del fuoco” by Mauro Calvone	7. “Dove l’Italia incontra l’Europa,” p. 244. “Venezia: sommersa o salvata?” p. 265. “Le Meraviglie del Duemila” (excerpt) by Emilio Salgari, p. 268.	7. Scrivi un’email all’assistenza tecnica di una ditta di computer per spiegare i problemi che hai con il tuo nuovo computer.	7. Argomento: “L’Internet è essenziale per il lavoro e il commercio?” G. M. Pace, “La Repubblica”, 12 dicembre 2001; J. F. Lyotard, “La condizione postmoderna”, Milano 1989; A. GRANDO - Commercio elettronico e progettazione logistica. Una relazione sottovalutata, Milano, 2001; E.J. HOBSBAWM, Intervista sul nuovo secolo, Bari, 2000.	7. In gruppi di tre, immaginate come sarà il mondo nel 2050 e nel 2100. Presentate in forma di conversazione.	7. Fai un confronto tra Venezia e una città di un’altra cultura che conosci bene.

Additional activities using authentic sources (Solo or Team): **CR5**

- Students read two short stories, Gianni Rodari’s (*Filobus*) and Stefano Benni’s (*La traversata dei vecchietti*) to discuss the impact of technology on our daily life.
- Students learn about the role of public and private medical and health facilities (hospitals, emergency centers, pharmacies, etc.) in Italy in comparison with the role that such centers and facilities play in their own communities and country. **CR3 CR4**
- Students are asked to participate in a text conversation on the topic of “fake news” using WhatsApp, Skype, or another platform with an Italian peer or classmate. The exchange should respect the use of the appropriate register (informal). **CR11**

- Students are required to post their individual responses to a question posed by the instructor on the topic of “3D printers” and then respond to at least three other students’ entries asking for clarifications and suggesting further directions. Students are required to post their responses using the appropriate register (informal with peers; formal with the instructor). **CR11**
- At the end of each unit, students address the class with a short presentation in Italian supported by a PPT, a Prezi, or a video in which they analyze a current global problem related to the unit theme(s), such as the challenges presented by limited natural resources, access to technological advances, and regional infrastructures that may cause or exacerbate socioeconomic inequality and division, and discuss the cultural perspectives underlying these challenges in the target culture and their own culture. **CR12**

**CR12**

The syllabus must describe an activity or a series of activities designed to address at least one learning objective within Skill Category 7: Communicate through spoken presentations.

Complete the **Personal Progress Check MCQs** for Unit 4.

Complete **Personal Progress Check FRQ A** for Unit 4.

Complete **Personal Progress Check FRQ B** for Unit 4.

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CONTEMPORARY LIFE **CR2**

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Sub-themes 3-9-10; Immagina: l’italiano senza confini; and UNIT GUIDE 5

Questions:

- 1) How do societies and individuals define quality of life?
- 2) How is contemporary life influenced by cultural products, practices, and perspectives?
- 3) What are the challenges of contemporary life?

Task model	Modes of Communication	Skills
Literary Text	Interpretive-Print Source	2.A, 3.A, 3.B
Conversation and Chart	Interpretive-Audio and Print Sources	1.B, 2.A, 2.B, 3.A, 3.B
Interview	Interpretive-Audio Source	3.A
Instructions	Interpretive-Audio Source	2.A, 3.A, 4.A
Email Reply	Interpersonal-Written	1.A, 2.A, 2.B, 4.A, 4.B, 6.A, 6.B
Conversation	Interpersonal-Spoken	1.A, 2.A, 2.B, 4.A, 4.B, 5.A, 5.B
Cultural Comparison	Presentational-Spoken	1.A, 2.A, 2.B, 4.B, 7.B, 7.C, 7.D



Interpretive Communication: Audio Texts	Interpretive Communication: Print Texts	Interpersonal writing: Email Reply <b>CR11</b>	Presentational Writing: Argumentative Essay	Interpersonal Speaking Conversation <b>CR10</b>	Presentational Speaking: Cultural Comparison <b>CR4</b>
<p>3. - Dramatic recording: "La Chitarra magica" by Stefano Benni, p. 110. - Cortometraggio: "Bulli si nasce" by Massimo Cappelli.</p> <p>9. - Dramatic recording: "Come presentare in TV" by Umberto Eco, p. 352. - Cortometraggio: "Che gioia!" by Antonio Marino.</p> <p>10. - Dramatic recording: "L'avventura di due sposi" by Italo Calvino. - Cortometraggio: "Rischio d'impresa" by Francesco Brandi.</p>	<p>3. "In giro per Firenze," p. 88. "Retel," p. 106. "La Chitarra magica" by Stefano Benni, p. 110.</p> <p>9. "I patrimoni dell'umanità," p. 328. "Federico Fellini: il maestro dei sogni," p. 348. "Come presentare in TV" by Umberto Eco, p. 352.</p> <p>10. "Sport ad alta quota," p. 370. "La moda italiana," p. 389. "L'avventura di due sposi," by Italo Calvino, p. 392.</p>	<p>3. Sei stato scelto per rispondere a un'intervista-campione dal giornale di un altro stato europeo. Rispondi con un'email alle domande del giornalista.</p> <p>9. Il settimanale che leggi regolarmente attacca il tuo regista preferito. Scrivi un' email di protesta al direttore del giornale.</p> <p>10. La tua banca ti ha addebitato spese che non hai fatto. Scrivi un'email di protesta e chiedi che il tuo conto venga aggiornato.</p> <p>10. Sei il responsabile dell'ufficio assunzioni di una ditta e devi comunicare ad un candidato via email la notizia che la tua ditta ha scelto un'altra persona.</p>	<p>3. Argomento: "È cambiato il trattamento dell'infanzia nel corso dei secoli?" G. VERGA, Rosso Malpelo, in "Vita dei campi", 1880; A. ROSSI, in "La Tribuna", 1893; E. AFFINATI, Città dei Ragazzi, lo spettro della chiusura, "Il Corriere della Sera", 11/1 1/2005; da Amnesty International, Rapporto 2000; G. MARTINETTI, Un patto contro i bambini soldato, "La Repubblica", 5/2/2007; F. DI FRISCHIA in La ruota salva-bambini in tutti gli ospedali, "Corriere della sera", 26/2/2007; La Costituzione della Repubblica Italiana, Art. 37; Da Convenzione sui Diritti del Fanciullo, New York, 20 novembre 1989.</p> <p>9. Argomento: "La censura è utile?" S. H. Steinberg, <i>Cinque secoli di stampa</i>, Torino 1982, p. 204; S. Lanaro, <i>Storia dell'Italia repubblicana</i>, Venezia 1992, p. 193; <i>La motivazione ufficiale: blasfemo e sacrilego</i>, "La Repubblica", 4 marzo 1998; J. M. Coetzee, <i>Pornografia e censura</i>, Roma 1996, p. 21; C. Maltese, <i>E a Dario Fo viene tolta la voce in tv</i>, "la Repubblica", 24 gennaio 2004.</p> <p>10. Argomento: "In che modo si può risolvere il problema della disoccupazione giovanile?" Art. 4 della Costituzione Italiana; Jeremy Rifkin, <i>La fine del lavoro</i>; Istat 2019; Antonio Fazio, <i>Quale società civile per l'Italia di domani?</i></p>	<p>3. In coppia, assumete il ruolo di un giornalista e di una persona celebre di cui conoscete bene la vita. Preparate un'intervista di sei domande con le relative risposte. Presentate oralmente.</p> <p>9. In coppia, fatevi delle domande (e rispondete) su alcune esperienze di viaggio.</p> <p>10. In coppia, discutete l'organizzazione di una festa a sorpresa alla vostra migliore amica.</p> <p>10. Simulate con un compagno un colloquio di lavoro.</p>	<p>3. Fai un confronto fra uno sport italiano e uno sport nazionale di un altro paese.</p> <p>9. Il cinema di Hollywood e il cinema italiano: qualisono le differenze?</p> <p>10. Fai un confronto fra il "Made in Italy" e la moda di altri paesi.</p>

Additional activities using authentic sources (Solo or Team): **CR5**

- Students use Google Earth to explore characteristic, open-air markets in Italy to feel their bustling shopping experience.
- Students watch part of Festival di Sanremo that celebrates Italian songs and music and compare this festival to the Grammys. Students discuss lyrics, song titles, music genre, and the differences that they have noticed between Italian songs/music and the songs and music belonging to other cultures.



- Students view advertisements of similar products found in Italy and other countries such as internet services offered by TIM and AT&T to analyze the use of verbal and nonverbal etiquette in the target culture and their own culture to develop an understanding of how cultural perspectives are reflected in the cultural products and/or practices.
- Students listen to a story on Radio Dee Giallo [a radio drama program], and then write a different ending.
- The students examine a reading passage entitled *Raccolta differenziata: tutto quello che c'è da sapere*. They then discuss how the information in this text relates to the theme of Contemporary Life.
- Students prepare an interview for a volunteer opportunity in Italy. Working in pairs, one student serves as the interviewer and the other plays the role of the applicant. After doing this role play once, students can switch roles or switch partners. **CR14**
- After researching housing ads online (Airbnb), students select an accommodation and write an email to the owner. In their email, they explain why they are interested in the house/room, ask if they can extend their stay beyond the booking period if needed, or inquire about further details, such as if the owner can provide information about interesting local events and/or help them secure needs such as groceries, a rental car, etc. **CR14**
- Students create an electronic portfolio with artifacts and documents that demonstrate their language proficiency, cross-cultural awareness, and personal experiences within the target culture beyond the classroom setting. The portfolio will document, for example, a yearlong partnership between students in the course and an Italian business/organization that provides internships and regular opportunities for real-life language use. **CR14**

**CR14**

The syllabus demonstrates that students use the target language in the classroom or beyond to prepare for real life situations. Simply stating a list of real-life situations is not sufficient.

Complete the **Personal Progress Check MCQs** for Unit 5.

Complete **Personal Progress Check FRQ A** for Unit 5.

Complete **Personal Progress Check FRQ B** for Unit 5.

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**GLOBAL CHALLENGES** **CR2**

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Sub-themes 4-6-7-10; *Immagina: l'italiano senza confini*; and UNIT GUIDE 6

Essential Questions:

- 1) How do environmental, political, and societal challenges positively and negatively impact communities?
- 2) What role do individuals play in addressing complex societal issues?
- 3) How do challenging issues affect a society's culture?

Task model	Modes of Communication	Skills
Article and Chart	Interpretive-Print Sources	1.B, 2.A, 2.B, 4.A
Audio Report and Article	Interpretive-Print and Audio Sources	1.A, 2.A, 3.A, 3.B
Presentation	Interpretive-Audio Source	1.A, 2.A, 3.A, 3.B
Argumentative Essay	Presentational-Written	1.A, 1.B, 2.A, 2.B, 3.A, 3.B, 4.A, 4.B, 8.B, 8.C, 8.D
Cultural Comparison	Presentational-Spoken	1.A, 2.A, 2.B, 4.B, 7.B, 7.C, 7.D

Interpretive Communication: Audio Texts	Interpretive Communication: Print Texts	Interpersonal writing: Email Reply <b>CR11</b>	Presentational Writing: Argumentative Essay	Interpersonal Speaking Conversation <b>CR10</b>	Presentational Speaking: Cultural Comparison <b>CR4</b>
<p>4. - Dramatic recording: “La compra della Repubblica” by Giovanni Papini. - Cortometraggio: “Mare nostro” by Andrea D’Asaro.</p> <p>6. - Dramatic recording: “Il problema dei vecchi” by Dario Fo. - Cortometraggio: “Lacreme Napulitano” by Francesco Satta.</p> <p>7. - Dramatic recording: “Le Meraviglie del Duemila” (excerpt) by Emilio Salgari, p. 268. - Cortometraggio: “L’età del fuoco” by Mauro Calvone.</p> <p>10. - Dramatic recording: “L’avventura di due sposi” by Italo Calvino, p. 392. - Cortometraggio: “Rischio d’impresa” by Francesco Brandi.</p>	<p>4. Article: “Il lungo viaggio della paura,” Repubblica it., p. 121. “Milano: capitale del Nord,” p. 126. “Unità nella diversità: l’Italian nell’Unione Europea,” p. 146. “La compra della Repubblica” by Giovanni Papini, p. 149.</p> <p>6. “Tra storia e natura,” p. 204. “Italia o Italie?” p. 220. “L’Unità d’Italia: identità regionale e nazionale,” p. 222. “Il problema dei vecchi” by Dario Fo, p. 226.</p> <p>7. “Dove l’Italia incontra l’Europa,” p. 244. “Venezia: sommersa o salvata?” p. 265. “Le Meraviglie del Duemila” (excerpt) by Emilio Salgari, p. 268.</p> <p>10. “Sport ad alta quota,” p. 370. “La moda italiana”, p. 389. “L’avventura di due sposi”, by Italo Calvino, p. 392.</p>	<p>4. Mary è in vacanza sul Lago Maggiore e risponde a un’ email della sua insegnante di italiano in cui le chiede informazioni sullo stato del lago (inquinamento; stato dei giardini botanici delle Isole Borromeo, ecc.).</p> <p>6. Immagina di essere un avvocato dei diritti umani che ha appena ottenuto un premio speciale. La comunicazione è avvenuta per email. Scrivere una risposta email di ringraziamento.</p> <p>7. Scrivi un’email all’assistenza tecnica di una ditta di computer per spiegare i problemi che hai con il tuo nuovo computer.</p> <p>10. Sei il responsabile dell’ufficio assunzioni di una ditta e devi comunicare ad un candidato via email la notizia che la tua ditta ha scelto un’altra persona.</p>	<p>4. Argomento: “Cosa dovrebbero fare i governi per gestire meglio il problema dell’esaurimento delle risorse idriche?”. Ph. BALL, <i>H<sup>2</sup>O una biografia dell’acqua</i>, Rizzoli 2000; M. FONTANA, <i>L’acqua, natura, uso, consumo, inquinamento e sprechi</i>, Editori riuniti, 1984; Introduzione a “Celebrazioni Ufficiali Italiane per la Giornata Mondiale dell’Alimentazione 2002” da parte del presidente del Consiglio dei Ministri; Atti della Giornata mondiale per l’alimentazione 2002; G. CORBELLINI, <i>Una molecola nell’oceano</i>, in IL SOLE 24 ORE, 5 gennaio 2003; M. MERZAGORA, <i>Un patto sul colore dell’acqua</i>, in IL SOLE 24 ORE, 5 gennaio 2003.</p>	<p>4. Tu e due amici avete vinto una strana serie di premi alla lotteria (give students a list of unusual objects). Decidete come dividervi i premi e motivate le vostre decisioni.</p> <p>6. Siete due giornalisti: pensate alla domanda che vorreste fare a ognuno dei personaggi elencati e alle possibili risposte. Sono personaggi importanti, Ricordate di usare la forma formale. (give students a list of names).</p> <p>7. In gruppi di tre, immaginate come sarà il mondo nel 2050 e nel 2100. Presentate in forma di conversazione.</p> <p>10. Simulate con un compagno un colloquio di lavoro.</p>	<p>4. Fai un confronto tra la Comunità Europea e gli USA.</p> <p>6. Fai un confronto tra il motto italiano “Unità, uguaglianza e umanità” e quello di altri paesi.</p> <p>7. Fai un confronto tra Venezia e una città di un’altra cultura che conosci bene.</p> <p>10. Fai un confronto fra il “Made in Italy” e la moda di altri paesi.</p>

Additional Activity (Solo or Team):

- Students analyze artwork by artists who use recycled materials such as Michelangelo Pistoletto, Giulio Paolini, Pino Pascali who use discarded materials in order to draw attention to the impact of consumerism and present their understanding of the relation between art and consumerism.
- Students study citizenship laws, examine the effects of their enforcement on the lives of immigrants (e.g., voting rights, marriage, health care), and discuss what it means to be a citizen. **CR3**
- In response to a specific current event reported on by Italian media (such as a protest, parade, strike, etc.) students work in teams to create a video clip presentation on attitudes toward multiculturalism, stereotypes, or another course-related topic or theme.
- Students are asked to participate in a text conversation using WhatsApp, Skype, or another platform with an Italian peer or member of their class. The exchange should respect the use of the appropriate register (informal). **CR11**
- Students design a poster to promote a volunteer opportunity in an Italian-speaking community, including the type of opportunity, where and when it is offered, the characteristics applicants should have, etc. **CR13 CR14**

Complete the **Personal Progress Check MCQs** for Unit 6.

Complete **Personal Progress Check FRQ A** for Unit 6.

Complete **Personal Progress Check FRQ B** for Unit 6.

**CR13**

The syllabus must describe an activity or a series of activities designed to address at least one learning objective within Skill Category 8: Communicate through written presentations.

**CR14**

The syllabus demonstrates that students use the target language in the classroom or beyond to prepare for real-life situations.