

Italian as a foreign language

Teaching and acquisition in higher education

Edited by

Alberto Regagliolo

UKSW University

Series in Language and Linguistics



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Abbreviations

*	ungrammatical or not attested
¿	doubt
=	cliticised to
A level	Advanced Level qualification
AS level	Advanced Subsidiary level
CALL	Computer-Assisted Language Learning
CEFR	Common European Framework of Reference
CEFRL	Common European Framework of Reference for Languages
CLA	Centro Linguistico di Ateneo
DOM	differential object marker
EFL	English as a foreign language
F	feminine
FL	foreign language
FUT	future
GCSE	General Certificate of Secondary Education
GER	gerund
HoA	Department of History of Art
ICT	information communications technology
IFL	Italian as a foreign language
IMP	imperative
INF	infinitive
Infl	(verbal) inflection
IPFV	imperfect(ive)
IRR	irrealis
It	Italian
L&LS	Department of Language and Linguistic Science
L1	mother tongue
L2	second language

LFA	Languages for all
lit.	literally
LSP	Languages for Specific Purposes
LU	learning unit
M	masculine
MALL	Mobile-Assisted Language Learning
Mod.	Modern
N	native speaker
N	northern
NEG	negator
NN	non-native speaker
O	old
OBL	oblique
PFV	perfect(ive)
PL	plural
PRO	null pronoun
PST	past
PTCP	participle
SCL	subject clitic
SG	singular
SLA	second language acquisition
SVO	Subject – verb – object
V2	verb-second (syntax)
W	western

Varieties

Abr.	Abruzzese
Bas.	Basilicatese
Bol.	Bolognese
BS	province of Brescia
Cal.	Calabrian
CE	province of Cuneo

Cmp.	Campanian
Cos.	Cosentino
Crs.	Corsican
CS	province of Cosenza
Eml.	Emilian
FG	province of Foggia
Fr.	French
Gen.	Genoese
It.	Italian
Lat.	Latin
Laz.	Laziale
LE	province of Lecce
Lig.	Ligurian
Lmb.	Lombard
Mac.	Maceratese
Mol.	Molisano
MT	province of Matera
NA	province of Naples
Nap.	Neapolitan
Pdm.	Piedmontese
Pgl.	Pugliese
PZ	province of Potenza
RC	province of Reggio di Calabria
Rml.	Romagnol
Ro.	Romanian
Sal.	Salentino
Sic.	Sicilian
Tsc.	Tuscan
Umb.	Umbrian
Ven.	Venetan

Contributors

Cinzia Bacilieri. After completing her studies in Conservation and Heritage studies (Laurea Specialistica Magistrale) at the University of Bologna in Italy with a Specialization in Classical Archaeology, Cinzia Bacilieri later pursued a career in Aerial Archaeology in the UK (University of Cambridge, English Heritage, WYAS, ARS Ltd.). Bacilieri joined the Department of Language and Linguistic Science (University of York) in 2011. As a Lecturer in Italian, she specialises in teaching the Italian language through the History of Art and has developed courses such as *Italian for Art Historians* (for the BA in History of Art) and *The Role of Art in Italian Society* (for the BA in Italian).

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Sara Dallavalle is an Assistant Instructional Professor at the University of Chicago, where she teaches all levels of Italian and coordinates the first-year sequence. She has a laurea magistrale in Specialized Translation (IULM University, Milan) and a PhD in Italian Studies (Indiana University-Bloomington). She specializes in comics studies, and her research includes popular culture, media industry studies, publishing studies, digital humanities, and translation studies. Her doctoral dissertation, titled "Italian Auteur Comics Magazines: the case of Orient Express (1982-1985)," explored the culture of auteur comics in Italy and the phenomenon of auteur comics magazines (1960-1980). In combining traditional and digital methods, including close readings, text analysis, and data visualization, her work proposes an innovative method for studying comic magazines that can be effectively applied to other forms of periodical products. Other projects consider comics, their positioning in the publishing industry, and their impact on Italian society. Sara is also interested in exploring original pedagogical applications of comics in foreign language courses and is currently developing a course on the translation of Italian comics.

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Marta Kaliska is an associate professor at the Nicolaus Copernicus University in Toruń, where she is involved in language education and language teacher education. She obtained a PhD in the humanities in 2007 and a postdoctoral degree (termed a 'national scientific habilitation') in 2019. Her research mostly focuses on Italian language teaching, textbooks, and the development of teaching materials. She is also a co-author of the three-volume series of Italian foreign language textbooks *Va bene! A1, A2, A2+ (B1)* and *Va benissimo! 1, 2, 3* intended for primary school learners.

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Adam Ledgeway is a Professor of Italian and Romance Linguistics in the Faculty of Modern and Medieval Languages and Linguistics of the University of Cambridge, and Professorial Fellow of Downing College, and Fellow of the British Academy and a Member of the Academia Europaea. His research is channelled towards bringing together traditional Romance philological scholarship with the insights of recent syntactic theory. He is the author of 5 monographs, 17 co-edited books, some 40 journal articles, and over 70 book chapters. He is the founding co-editor of the OUP book series *Oxford Studies in Diachronic and Historical Linguistics* and *The Oxford Guides to the World's Languages* and is co-editor of the *Journal of Linguistics*.

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Stefano Maranzana is an Assistant Teaching Professor of Italian at the Department of French & Italian at Emory University. His research interests focus on the acquisition of Italian grammatical gender, captioned video in listening comprehension, virtual reality in language learning and Italian American ethnicity and immigration. His latest research centres on the use of French language variations (argot and verlan) in contemporary TV shows and its implications for learners of the French language.

Leonardo Masi studied Polish language and literature at the Universities of Florence and Milan and Music at the Conservatory of Florence. He currently works at the Cardinal Stefan Wyszyński University in Warsaw, where he directed the Department of Italian Studies for several years. His main research fields are the relationships between literature and music, Italian-Polish relations and translation practices. He has published works, among others, on Szymanowski, Brzozowski, Fellini, Fortini, contemporary poetry and popular music. He translates into Italian some of the most important contemporary Polish authors.

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Valentina Tibaldo is a DPhil Candidate in Medieval and Modern Languages at the University of Oxford, where she teaches Italian language and literature, translation, and French theory. Her doctoral thesis focuses on the poetry of Vittorio Sereni and Giorgio Caproni and explores, through a comparative framework, a possible way in which literature can know: that of afterthoughts. Before joining Oxford University, she studied at the Università degli Studi di Padova, Université Paris-Sorbonne (Paris IV), and Freie Universität Berlin. She is co-founder of the Image and Thought Network (TORCH), an interdisciplinary network which considers the porous boundaries between image and thought.

Introduction

Starting a university course represents a choice in response to specific motivations; indeed, going to university should not be seen as a mandatory step for a student. Therefore, it is expected that deciding on the degree course to follow should be done in a mindful manner, even if young people between the ages of seventeen and eighteen sometimes do not yet have clear ideas about what they would like to do in their future.

However, this is not a problem if one pursues his/her own interests. On the one hand, motivations could be related to personal development, such as studying new subjects, opening up to new horizons, or becoming more independent, among others. On the other hand, one could enrol in a university to increase the chances of finding a good job and, therefore, having greater prospects in this area, together with a better economic and social position.

The programs offered within the various universities are different from each other, based on the curriculum chosen, on the faculty, and also on the basis of the country. Therefore, those who want to study Italian will be able to compare the different educational offers proposed by the numerous universities and choose the one that is most suited to their own perspectives and inclinations; thus, diversity manifests richness because each program will be unique of its kind and will be able to respond to the individual needs of students who have a particular interest in certain subjects rather than others.

In fact, some degree courses are more focused on the literary aspect, and others on linguistic or didactic. Sometimes, a foreign language is embedded within a specific study curriculum (such as, for example, Business, Law, and Psychology) and, therefore, the language is an additional element to the course itself.

The student who begins a course in Foreign Languages, Italian Studies, Italian Philology, or Linguistics will, therefore, in most cases, find a rich and varied curriculum. The latter will provide the basis for acquiring the Italian language while equipping the student with further knowledge and practical elements to understand the language itself, to know it more deeply, as well as analyzing the historical, literary, and artistic aspects that characterize it along with its cultural heritage. This happens because the latter and the linguistic field are strongly linked and feed each other. In consequence, in many cases, the Italian language is accompanied by other courses which - although not strictly related to it (grammar, listening, conversation, etc.) - integrate with the subject. Take, for example, the case of Dialectology, Phonetics, and History of

Art or Geography, to name just a few disciplines; these provide the student with a complete view of the Italian language and culture.

Italian as a Foreign Language: Teaching and acquisition in Higher Education aims to focus on teaching and learning the Italian language - in its broadest sense - in the university setting.

The idea for this book comes from personal reflections that have surfaced in recent years, as in the studies of language teaching, we often focus on the Italian language; however, these studies on Higher Education are still very diffident, and it is not completely clear how to propose, teach and acquire the university subjects present in the Italian curriculum abroad. One might think that one's university career, scientific research and experience in the field could also lead to knowledge of language teaching and a certain educational quality. However, university education for foreigners requires rethinking the subject in question and understanding how it should be adequate for the times and easily acquirable, all while considering the language itself as a medium for conveying new knowledge.

This book thus places emphasis on the teaching methodology, and on the tools and resources available, with the aim of prompting professionals and students to reflect on alternative teaching disciplines and proposals within the university. In fact, in the panorama of the study of foreign languages, through the research of language teaching in particular, extreme attention has been noted toward training, innovation, and the systems used to offer teaching that is in step with the times and, above all, valid.

This volume, therefore, seeks to be a point of reference for both teachers and students who deal with Linguistics, Philology, Didactics and Pedagogy in order to understand better how to present a specific discipline and what are the characteristics, the benefits, difficulties, activities, materials, and projects to facilitate teaching, understanding and acquisition.

The volume, for practical reasons, is divided into two parts: the first, Pedagogical Approaches and Methodological proposals, presents some theoretical studies with the relative proposals for their implementation. In the second part, Italian through Projects and Case-Studies, a series of insights are highlighted through different projects and the teaching and learning of the Italian language in universities through specific case studies.

Important contributions have been used in each section of the manual; in the first, Pedagogical Approaches and Methodological proposals, we have: Teaching L2 Italian phonetics and pronunciation in academic courses (Olga Broniś); Historical linguistics and Italian at university (Josh Brown); Telecollaborating in Italian (Chiapello Stefania and González Royo Carmen); Teaching Italian (with) comics (Sara Dallavalle); Teaching and understanding

Italian through the language of the press (Marta Kaliska); Teaching and learning Italian word-formation patterns (Irene Lami); Teaching Italian Dialectology (Adam Ledgeway); and Teaching and learning Italian indecent language (Alberto Regagliolo);

In the second, Italian through Projects and Case-Studies there are: Teaching specialist language skills in Italian through History of Art (Cinzia Bacilieri); For an interdisciplinary approach in language learning: Exploring the use of subtitling in the Italian language classroom (Rosalba Biasini and Francesca Raffi); Embodied and experiential immersion into transculturality: learning Italian thorough ethnography and translation (Eliana Maestri); Learning Italian with cartoons (Maranzana Stefano); Italian through geography at university level (Leonardo Masi); The teaching of Italian through Process Drama (Ilaria Salonna) and Learning from the essay (Valentina Tibaldo).

As a result, the contributions included in this work are varied and reflect the different university curricular realities. In fact, the courses offered in higher education in the specialized courses of the Italian language, as already mentioned, range considerably and embrace different areas and disciplines: historical, geographical, literary, philological, artistic, translational and linguistic, without omitting the technology, multimedia and the actuality itself, positioning themselves both as theoretical studies, but also as practical ones, because, in a globalized and digitized world, the teaching and acquisition of foreign languages and related subjects at university are essential for proposing informed, valid teaching that is functional, practical, adapted and organized.

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