

INTRODUCTION

The Italian Familiarization and Short-term Training Course (FAST) consists of thirty lessons that have been prepared with accompanying tape recordings. Designed for use with an Italian instructor, the course has as its main objective to enable students to develop language skills considered basic and useful in Italy. Instead of a structured, grammatically-sequenced set of lessons, the course stresses communication in everyday practical situations of a social, logistical and workplace nature.

Students are urged to use whatever language they have at their disposal without being unduly preoccupied with grammatical accuracy. They should make this effort even in situations in which they are exposed to practical language considerably above their level. They should remember that they must learn to cope with such language but not reproduce it.

Before Lesson I, study three important sections:

- 1. "Lesson Introduction,"*
- 2. "Before We Begin" (a section dealing with Spelling - Pronunciation features and useful classroom expressions), and a*
- 3. Preliminary Lesson (greetings and salutations).*

Interspersed among lessons are:

- (a) useful information about the different administrative regions of Italy [from lessons I through XX] and*
- (b) recipes of regional Italian dishes [from lessons XXI through XXX].*

Additional information is provided in appendices following Lesson XXX:

- Appendix A - Grammatical Tables*
- Appendix B - Answers to Reading Exercises*
- Appendix C - Household Expressions*
- Appendix D - Other Information*

Following the appendices are:

- Index A - Language/Usage Notes*
- Index B - Glossary for Recipes.*

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LESSON INTRODUCTION

The following steps are set out one by one for the sake of clarity. The order given is the recommended sequence for having students obtain the language skills and confidence they need to deal with in a given situation. In class, of course, things do not always go so smoothly--nor should they. The instructor is responsible for assessing student progress and attitudes throughout the lesson, and for making sensible adjustments whenever necessary.

It is important that the basic order of events be followed. Inverting the order, or skipping steps, will seriously diminish the pay-off to the lesson. Self-confidence is the ultimate goal of a FAST course. How the student comes to the language is as important as how much language is learned. The sequence indicated in the steps below has proved successful at FSI. Both instructors and students find this approach more natural, less arduous, and at least as productive as other approaches. It is worth trying.

PRELIMINARY STEP

Prior to in-class study, it has been found beneficial to give students a chance to become familiar with the new lesson. If the new lesson has Cultural Notes, they should be read as informational background first. Then, with a sample dialog on tape to take home and listen to, students "get acquainted" with the new situation and the new language they will be studying. Although the term "get acquainted" means different things to different people, it should, at a minimum, include listening to the dialog, understanding what is being said, and reading the language-usage notes.

Notice that the native speaker's part in the dialog is often somewhat fuller and richer than the American's part. This has been purposely done since students will be expected to interact with native speakers in conversations in which the latter use a level of speech higher than theirs and one which needs only to be understood rather than repeated.

STEP ONE: SETTING THE SCENE

Words and phrases are easier to understand and more easily recalled if they are learned in a "use" context. The setting described in this section will help students imagine where, when and with whom they will use the language they are about to study. Students take a moment to read the description in this section silently.

STEP TWO: HEARING IT

Now with books closed, students listen to the dialog. If they have not had a chance to do the Preliminary Step, they should try to guess what is going on. Students should listen for familiar-sounding words, trying to relate them to one another in a meaningful way. Eventually, the goal is to find out the answer to the following questions: What is the dialog about? What is the American trying to do? Does s/he succeed? Does the native speaker understand? What is the native speaker doing? How is s/he reacting?

After the first time, students may listen to the tape as many times as needed, still with books closed. If necessary, afterwards, with assistance from the instructor, students may help each other in grasping the sense of what is being said.

STEP THREE: SEEING IT

Many students learn well by sight.

If the Preliminary Step was not done, the tape is played again, this time with students looking at the dialog as they listen. After this listening session, students may try to guess at the meaning of some of the new items. Also, they may be made aware of 1) cognates that have the same origin as English words and which resemble the latter in spelling and/or pronunciation and 2) contextual clues.

In each of the "Fill in the Blanks" exercises, students hear the dialog one sentence at a time. After each sentence, students are given time to write in as best they can however many of the missing words they can remember. The purpose of these exercises is to help students begin to "fix" the language in their minds. Whatever blanks remain may be filled by redoing these exercises at home. Afterwards, students may check the spelling by looking at the printed dialog.

STEP FOUR: TAKING IT APART

Vocabulary - As the instructor pronounces each of the items listed, the entire class as a group repeats, always paying attention to the English translations given. After this choral repetition, the instructor pronounces each item again, but this time students are called upon to repeat individually. Then the instructor selects Italian words at random and asks for translations. Afterward, as a memory exercise, the instructor asks students to cover the Italian side and translate the various items selected at random, following the instructor's oral numerical cue.

Language - Usage Notes - After working with the vocabulary items, if the Preliminary Step was not done, students study the notes on grammar. If clarification is needed, they ask the instructor.

Additional Vocabulary - This section is normally not worked on in class unless time and interest warrant it.

STEP FIVE: GETTING THE FEEL OF IT

Pronunciation Practice - With books closed, students repeat the American's lines after the instructor.

Restricted Rehearsal - Taking the part of the Italian, the instructor enacts the original dialog with each student. This activity continues until students feel comfortable doing it and they can do it fairly easily. It is important that roles not be reversed.

Working with the Language - This section consists of various sets of stimulus-response items that are designed to illustrate certain grammatical patterns. Ideally, each exercise is to be done in the following manner:

- a) (with books open) instructor gives the model (stimulus plus response) and repeats the stimulus with each student, having each one repeat the response.
- b) (with books closed) students are called upon individually to respond using the sentences in the exercise.
- c) (with books open) students take turns selecting stimuli at random and having the instructor or other students respond.

STEP SIX: PUTTING IT TOGETHER

Variants - Students hear variants of the Italian's lines read by the instructor. These variants may differ in meaning from those of the base dialog lines. Students guess at their meaning with the instructor's help. Then students enact the dialog with their instructor, who will be using these variants wherever possible.

Variants Requiring Different Responses - Students now hear other variants of the Italian's lines. These variants require different responses. Again, students guess at their meaning with the instructor's help. Then students repeat the possible responses after their instructor. Finally, students enact the dialog, with their instructor using the new lines wherever possible, and themselves using the possible responses accordingly.

Note: The lines of the dialog to which the variants refer are always indicated by a number (e.g., line 7).

STEP SEVEN: MAKING IT WORK

Role Play - At this point, further role-playing with variations takes place, with instructor and students free to use variant lines or whatever fits the role-playing situation.

Interpreter Situation - Students practice interpreting back and forth between Italian and English. One at a time, students play the part of the interpreter. With book closed, the interpreter puts into English what speaker A (the instructor) says and into Italian what speaker B (another student) says.

Note: If there is only one student in class, s/he plays the part of the interpreter with book open, but the Italian side covered. The interpreter puts into English what speaker A (the instructor) says and into Italian what imaginary speaker B says (i.e., what is on the printed page).

Readings - This section presents a reading, sometimes only in recorded form for listening-comprehension purposes and sometimes in written form for other purposes. The readings occur in a fixed sequence for each set of six lessons, as follows:

- | | |
|------------------------------|-----------------------------|
| 1. Listening Comprehension | (recorded form only) |
| 2. Reading for Pronunciation | (recorded and written form) |
| 3. Listening Comprehension | (recorded form only) |
| 4. Reading for Content | (written form only) |
| 5. Listening Comprehension | (recorded form only) |
| 6. Reading and Translation | (written form only). |

Listening Comprehension - Students hear a narrative once, after which they do an English multiple choice-exercise based on the narrative. Finally, they check their answers either with the instructor or by using Appendix B.

Reading for Pronunciation - Students look at the written text while listening to the narrative read by their instructor. Then they take turns reading it aloud, trying to imitate the instructor's pronunciation, intonation, and rhythm.

Reading for Content - Students study the entire text for a few minutes, after which they do an English true-or-false exercise based on the narrative. Finally, they check their answers either with the instructor or by using Appendix B.

Reading and Translation - Students study the text for a few minutes, trying not to be blocked by unfamiliar items. Then they answer questions based on the reading. This exercise may be done orally in class with the instructor and/or it may be assigned as written homework. At this point, students take turns translating the sentences into English. Finally, with books closed, students retell the story in their own words.

STEP EIGHT: USING IT

Everything that has happened so far has been aimed at helping the students learn to do some new things with the language. It all leads to this critical step, where students try applying what they have learned to other situations. For the first time in the lesson, the communication becomes real.

Depending on the content of the lesson, students engage in various activities which call upon the language they have learned. They may ask the instructor questions, or provide the instructor with some information, or set up a situation that could involve them in doing the kinds of things they practiced during the lesson.

Except for a role-playing situation, the information exchanged should be real information, not imaginary. Neither the instructor nor the students should know what the other will say. However, if a question is about personal history, the answerer may provide some real information--or make up an answer.

The reality from which this information is drawn may be world geography, practical or cultural information, personal history or preferences, or something else. The object is to leave students with the feeling that the lesson has done more than help them swallow one more chunk of language. It has enabled them to do something worthwhile.

BEFORE WE BEGIN

SOME SPELLING - PRONUNCIATION FEATURES

<i>Italian symbol</i>	<i>represents a sound somewhat like the sound in</i>	<i>as in</i>
<i>a</i>	<i>father</i>	sta, grazie, male
<i>e</i>	<i>eight</i>	come, bene, e
<i>e</i>	<i>seven</i>	bene, c'è
<i>i</i>	<i>machine</i>	sì
<i>i</i>	<i>Italian</i>	Italia
<i>o</i>	<i>four</i>	come, non
<i>o</i>	<i>forty</i>	sto, no
<i>u</i>	<i>Sue</i>	uno
<i>u</i>	<i>quite</i>	buon, quando
<i>p</i>	<i>spar</i>	passaporto, passi
<i>t</i>	<i>star</i>	sta, tabella, turista
<i>c (before a, o, u)</i>	<i>scar</i>	casa, conoscenza
<i>ch (before e, i)</i>	<i>schedule</i>	che, chi
<i>c (before e, i) ci (before a, o, u)</i>	<i>cello</i>	c'è, ci ufficiale, ufficio

*Note: the letter **h** represents no sound.*

Tense Consonants

Double consonant letters always represent a single, energetic (or tense) sound that may or may not be prolonged. This "tense" consonant contrasts with a "slack" consonant very much as in the English contrast of:

a <u>n</u> ame	vs.	a <u>n</u> aim
(tense)		(slack)

Cf. It.	<u>a</u> nnesso	vs.	a <u>n</u> ello.
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*In addition to double consonant letters, the following should generally be thought of as representing tense consonants: **z**, **gn**, **gl** (before -i) and **gli** (before -a, -e, -o, -u).*

Tense consonants are also found in word groups after certain monosyllables or words stressed on the final vowel, as in:

chi sa (chissà)	-	sarà lì (as if: sarallì).
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Accent Marks

*Most words stressed on the last vowel are marked in Italian with a grave accent, as in: **papà**. A few such words that end in closed -e are usually marked with an acute accent, as in: **perché**. Some monosyllabic words are also so marked: **più**, **sì**, **né**.*

<i>Italian symbol</i>	<i>represents a sound somewhat like the sound in</i>	<i>as in</i>
<i>g</i> (before <i>a, o, u</i>)	<i>go</i>	dogana, bagagli
<i>gh</i> (before <i>e, i</i>)	<i>ghetto</i>	ghiaccio
<i>g</i> (before <i>e, i</i>) <i>gi</i> (before <i>a, o, u</i>)	<i>gem</i>	gettone, girare giallo, giorno, Giulia
<i>sc</i> (before <i>e, i</i>) <i>sci</i> (before <i>a, o, u</i>)	<i>fascist</i>	esce, esci usciamo, lascio
<i>gl</i> (before <i>i</i>) <i>gli</i> (before <i>a, e, o, u</i>)	<i>million</i>	gli, bagagli glielo, bagaglio
<i>gn</i>	<i>onion</i>	giugno, signora
<i>s</i>	<i>lease</i>	casa, gas, signora
<i>s</i>	<i>ease</i>	casa, sbaglio
<i>z</i>	<i>pizza</i>	grazie, indirizzo
<i>z</i>	<i>ads</i>	mezzo
<i>r</i>	<i>Betty, Eddy</i> (made to rhyme)	eri, era

SOME EXPRESSIONS

Your instructor will read the following Italian expressions. Try to familiarize yourself with their meanings since these expressions are likely to be heard at various times throughout this course.

Requests

addressing one person

Ascolti, (per favore).

(Please) listen.

Scusi.

Excuse me.

Si accomodi.

Make yourself at home.

Chiuda il libro, (per favore).

(Please) close your book.

Chiuda la porta, (per favore).

(Please) close the door.

Ripeta (dopo di me), (per favore).

(Please) repeat (after me).

Apra il libro, (per favore).

(Please) open your book.

addressing more than one person

Ascoltate, (per favore).

Scusate.

Accomodatevi.

Chiudete il libro, (per favore).

Chiudete la porta, (per favore).

Ripetete (dopo di me), (per favore).

Aprite il libro, (per favore).

(Tutti) insieme adesso!

(All) together now!

expressions used to one or more than one person

Avanti!

Come in!

Più adagio, per favore!

More slowly, please!

Prego!

Please! (indicating that one may go ahead).

Questions

A che pagina?

On what page?

Come si dice "mistake" in italiano?

How do you say "mistake" in Italian?

Come si scrive «sbaglio»?

How is "sbaglio" spelled (written)?

È chiaro?

Is that clear?

Posso fare una domanda?

May I ask a question?

Può ripetere, per piacere?

Could you repeat, please?

Other

A pagina . . .

On page . . .

Credo di sì.

I think so.

Credo di no.

I don't think so.

Ho capito.

I get it.

Non ho capito.

I don't get it.

Lo so.

I know (it).

Non lo so.

I don't know (it).

Il primo / secondo esercizio.

The first / second exercise.

Va bene.

All right.

ITALIA



REGIONI D'ITALIA:

Italia Settentrionale

Emilia-Romagna, Friuli-Venezia Giulia, Liguria, Lombardia, Piemonte, Trentino-Alto Adige, Valle D'Aosta, Veneto

Italia Centrale

Abruzzo, Lazio, Marche, Molise, Toscana, Umbria

Italia Meridionale e Isole

Basilicata, Calabria, Campania, Puglia, Sardegna, Sicilia

PRELIMINARY LESSON

CULTURAL NOTES

PEOPLE

Italy is linguistically and religiously homogeneous although culturally, economically, and politically diverse. Ninety-nine percent of the people are nominally Roman Catholic, whereas political power is divided among several political parties ranging from neo-Fascist to Communist.

Italy has a population of 56,566,000 (cinquantasei milioni cinquecento-sessantaseimila abitanti) (1981 census), and has the fifth highest population density in Europe = about 186 people per square kilometer (488 per sq. mi.) Minority groups are small, the largest being the German-speaking people of the Province of Bolzano, the Slovenes around Trieste, and the French-speaking people of Valle D'Aosta region. Other groups are the ancient communities of Albanian, Greek, Ladino, and Catalan origin. Although Roman Catholicism is the official religion, the Constitution provides for equal freedom to all religious faiths.

*Italian culture flourished in the Renaissance during the 15th century. Achievements in literature (such as Dante's *Divina Commedia* and Petrarca's sonnets), in philosophy (such as the ideas of San Tommaso d'Aquino and Galileo Galilei), and in painting, sculpture, and other fine arts (such as the works of Leonardo da Vinci, Raffaello, Botticelli, Fra Angelico, and Michelangelo), exerted a tremendous and lasting influence on the development of Western civilization. In the 19th century, Italian Romantic opera flourished through composers Gioacchino Rossini, Giuseppe Verdi, and Giacomo Puccini, and their tradition continued well into the 20th century. Opera is still a national passion. Contemporary Italian artists, writers, film-makers, architects, composers, and designers contribute much to the Western culture.*

HISTORY

Modern Italian history dates from 1870 with the unification of the entire peninsula under Re (King) Vittorio Emanuele II of the House of Savoy. From 1870 until 1922, Italy was a constitutional monarchy with a parliament elected under limited suffrage. During World War I, Italy denounced its standing alliance with Germany and Austria-Hungary and in 1915 entered the war on the side of the Allies. Under a post-World War I settlement, Italy received some former Austrian territory along the northeastern frontier. In 1922 Benito Mussolini came to power and, in the course of the next few years, eliminated the old political parties, curtailed personal liberties, and established a Fascist dictatorship called the Corporate State. The King, with little or no power, remained titular Head of State.

World War II found Italy allied with Germany. Italy declared war on the United Kingdom and France in 1940. After the Allied invasion of Sicily in 1943, Italy became a cobelligerent of the Allies against Germany. A noteworthy popular resistance movement was conducted, especially in central and northern Italy, against the remaining Germans, who were finally driven out in April 1945. The monarchy ended in a plebiscite in 1946, and a Constituent Assembly was elected to draw up the plans for the present Republic.

Under a 1947 peace treaty, minor adjustments were made in Italy's frontier with France. The eastern border area was transferred to Yugoslavia, and the area around the city of Trieste was designated as a Free Territory. In 1954 the Free Territory, which had remained under the administration of U.S.-British forces (Zone A, including the city of Trieste) and Yugoslav forces (Zone B), was divided between Italy and Yugoslavia, principally along the zonal boundary. This arrangement was made permanent under the Italian-Yugoslav Treaty of Osimo, ratified in 1977. Under the 1947 peace treaty, Italy also gave up its overseas territories and certain Mediterranean islands.

The Catholic Church's position in Italy since the end of its temporal powers in 1870 has been governed by a series of treaties with the Italian Government. Under the Lateran Pacts of 1929, which were confirmed by the present Constitution, the Vatican City State is recognized by Italy as an independent sovereign state.

GEOGRAPHY

Italy is a peninsula that measures 1,127 kilometers (700 miles) in length extending into the heart of the Mediterranean Sea. To the north it borders with Switzerland and Austria, to the east with Yugoslavia, and to the west with France. Geographically speaking, Italians divide the peninsula into three parts:

1) northern Italy (Italia Settentrionale), comprising the regions of Emilia-Romagna, Friuli-Venezia Giulia, Liguria, Lombardia, Piemonte, Trentino-Alto Adige, Valle D'Aosta, and Veneto;

2) central Italy (Italia Centrale), with Abruzzo, Lazio, Marche, Molise, Toscana, and Umbria;

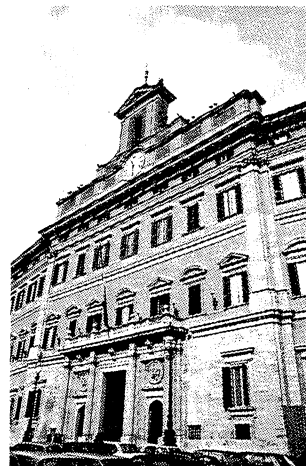
3) southern Italy (Italia Meridionale), comprising the regions of Basilicata, Calabria, Campania, Puglia, and the islands of Sardegna and Sicilia.

Throughout history, Italy's position on the main routes between Europe, Africa, and the Near and Far East has given it great political, economic, and strategic importance. The peninsula is 69 kilometers (43 miles) from Albania, and Sicily is 145 kilometers (90 miles) from the African mainland.

Except for the Po Valley area in the north, the heel of "the boot" in the south, and small coastal areas, Italy is rugged and mountainous. The climate is generally mild and "Mediterranean," but there are wide variations. Sicily and the south are comparable to southern California, though warmer on the average. The Alps and Dolomites in the north have a climate similar to that of the U.S. mountain states.



**Palazzo Chigi, sede della Presidenza
del Consiglio dei Ministri**

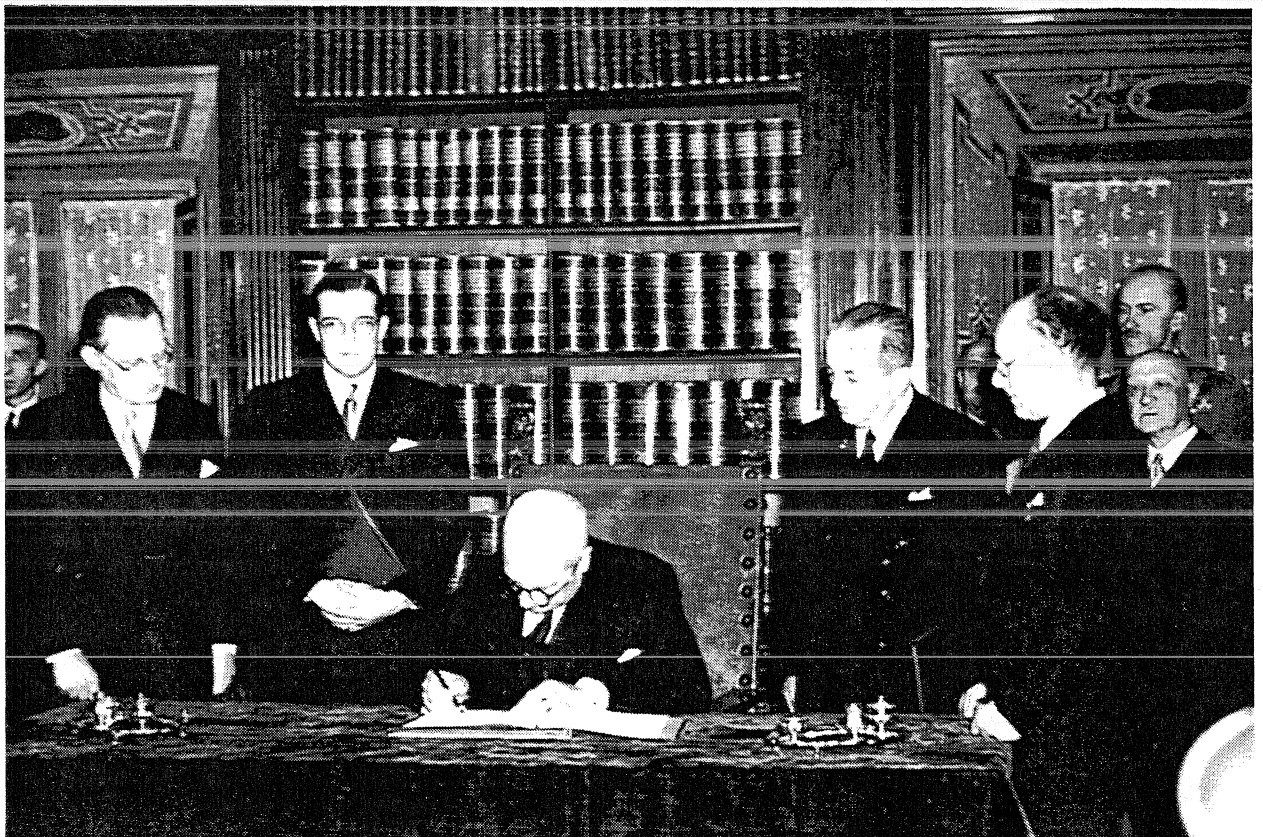


**Palazzo Montecitorio, sede
della Camera dei Deputati**

GOVERNMENT

Italy has been a democratic republic since June 2, 1946, when the monarchy was abolished by popular referendum. The Constitution, which was promulgated on January 1, 1948, established a bicameral Parliament, a separate judiciary, and an executive branch composed of a Council of Ministers (cabinet) and headed by the president of the council (prime minister). The Cabinet, composed mostly of members of Parliament, must retain the confidence of both houses. The president of the republic is elected for seven years by the Parliament, sitting jointly with a small number of regional delegates. He or she nominates the prime minister, who chooses the other ministers.

Except for a few senators, both houses of the Parliament are popularly and directly elected by proportional representation. In addition to 315 elected members, the Senate includes ex-presidents and several other people appointed for life according to special provisions of the Constitution. Both houses are elected for a maximum of 5 years, but either may be dissolved before the expiration of its formal term and early elections may be called. Legislative bills may originate in either house and must be passed by a majority in both.



Enrico De Nicola firma la Costituzione Repubblicana

PRELIMINARY LESSON

SETTING THE SCENE

In this situation you will learn how to greet an Italian on a daily basis and how to respond in an exchange of greetings and salutations.

HEARING IT

With books closed, listen to the dialog. Try to guess what is going on.

SEEING IT

Look at the dialog silently while listening to the tape.

- Italiano/a: 1. Buongiorno, signor (last name)/signora/signorina, come sta?
- Lei: 2. Buongiorno, signor (last name)/signora/signorina. Bene grazie, e Lei, come sta?
- Italiano/a: 3. Sto bene, grazie. ArrivederLa, signor (last name)/signora/signorina.
- Lei: 4. ArrivederLa. A domani.
- Italiano/a: 5. A domani.

ITALIAN FAST

Fill in the Blanks 1

*Listen to the dialog once more and fill in the blanks with the missing words.
Check your words by looking at the printed dialog.*

_____, signor (last name)/signora/signorina, come
_____?

Buongiorno, signor (last name)/signora/signorina. _____ grazie,

_____ Lei, _____ sta?

_____ bene, _____. ArrivederLa, signor (last name)/signora/signorina.

_____. A _____.

A _____.

Fill in the Blanks 2

Listen to the dialog again and continue as in #1.

Buongiorno, signor (last name)/signora/signorina, _____ sta?

_____, signor (last name)/signora/signorina. Bene

_____, e _____, come _____?

Sto _____, grazie. _____, signor (last name)/signora/signorina.

ArrivederLa. _____ domani.

_____ domani.

TAKING IT APART

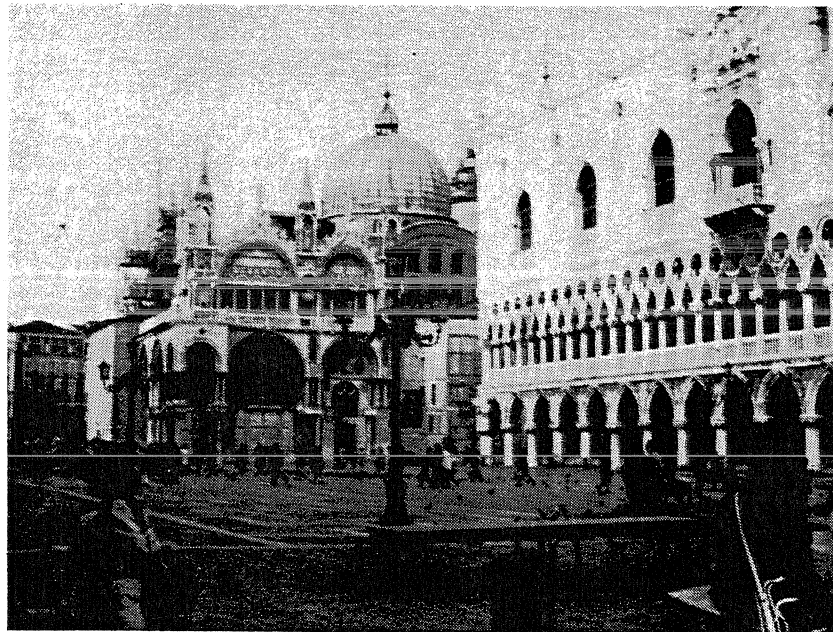
Vocabulary

First as a group, then individually, repeat each item in Italian after the instructor, always checking the English meaning. The instructor will then select English or Italian words at random and ask you to translate them.

ArrivederLa.	1	Good-bye.
bene	2	well, fine
Buongiorno.	3	Good morning, Good day, Good afternoon, Hello.
come	4	how
Come sta?	5	How are you?
domani	6	tomorrow
A domani.	7	See you tomorrow.
e	8	and
Lei	9	you (singular)
signor (+ last name)	10	Mr. (+ last name)
signora	11	Mrs. (+ last name), madam
signorina	12	Miss
Sto bene.	13	I'm well, I'm fine.

Language - Usage Notes

1. *In direct address, Italians usually use **signora** or (for an unmarried woman) **signorina** without the last name. For a man, the word **signor** is followed by the last name.*
2. ***Buongiorno** is used during daylight hours. **Buonasera** is generally used at dusk and during the evening. It is also used by some Italians in the afternoon hours.*
3. *The word for "good " changes according to the word that follows. Thus, **buongiorno** but **buonasera**.*
4. *The words **sta** and **sto** are variants of a family of words that change according to the person(s) referred to. Such words are called verbs.*
5. *The written word **Lei** usually begins with a capital letter, indicating respect.*



Venezia - (Veneto)

GETTING THE FEEL OF IT

Pronunciation Practice

With books closed, repeat the American's lines after the instructor.

Lei: Buongiorno, signor (last name)/signora/signorina. Bene grazie, e Lei, come sta?

Lei: ArrivederLa. A domani.

Restricted Rehearsal

With the instructor taking the part of the Italian, practice putting the whole performance together.

Working with the Language

Answer the instructor's questions according to the model.

Model 1

Q: Come sta Lei?

A: Sto bene.

Come sto io?	Sta bene.
Come sta la signorina?	Sta bene.
Come sta Lei?	Sto bene.
Come sta la signora?	Sta bene.
Come sta il signore?	Sta bene.

ITALIAN FAST

Model 2

Q: Sta bene Lei?

A: Sto bene.

Sta bene la signorina?	Sta bene.
Sto bene io?	Sta bene.
Sta bene la signora?	Sta bene.
Sta bene Lei?	Sto bene.
Sta bene il signore?	Sta bene.

PUTTING IT TOGETHER

Variants

You will now hear variants of the Italian's lines. These variants differ in meaning from those of the base dialog lines. Guess at their meaning with your instructor's help. Now play the role of the American in a natural enactment with your instructor, who will be using these variants.

line 3 - Benino, grazie. ArrivederLa, signorina.

- Così, così, grazie. ArrivederLa, signor (last name).

- Non c'è male, grazie. ArrivederLa signora.

Variants Requiring Different Responses

You will now hear other variants of the Italian's lines. These variants require different responses. Again guess at their meaning with your instructor's help. Repeat the **possible responses** after your instructor. Now play the role of the American in a natural enactment with your instructor, who will be using these variants.

line 1 - Buonasera . . . come sta?

possible response

- Buonasera. Benino grazie e Lei come sta?

line 3 - Non molto bene, grazie.

possible response

- Oh, mi dispiace!

MAKING IT WORK

Role Play

Now play the role of the American in a natural enactment with your instructor. All variants are possible here and no corrections will be made.

Interpreter Situation

Practice interpreting back and forth between Italian and English.

1. Buongiorno, come sta?

Fairly well, thank you. And you?

Così, così.

2. Buongiorno.

Good afternoon.

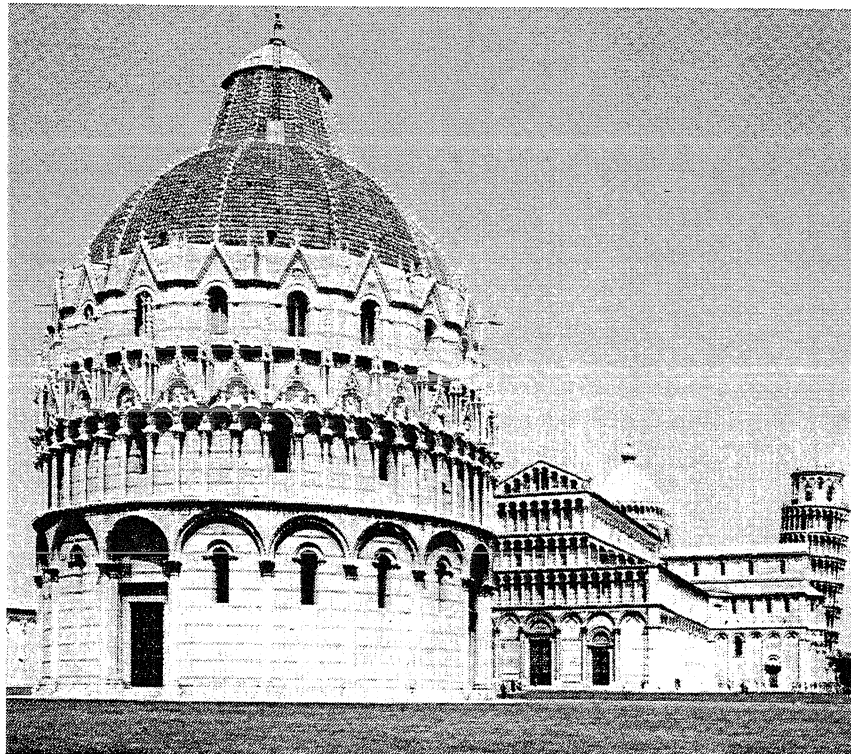
Come sta?

Fine, thank you. And you?

Non c'è male, grazie.

USING IT

At this point try to create your own situation . . . In other words, take the initiative.



Pisa - (Toscana)

LESSON I

CULTURAL NOTES

LANGUAGE

*In the 14th century, people from the different regions of what is today Italy spoke different but related speech types, or dialects, all derived from Latin. At that time, many Italian writers wrote in a style that was characteristic of their own dialect. One such writer was **Dante Alighieri**, who was born in Florence, in the region of Tuscany. The works of Dante gained such prestige that this style was imitated by other writers of his day. Consequently, his dialect, Tuscan, gradually came to be a model of speech and writing for many Italians.*

Throughout the centuries, great writers, university professors, and other learned that Italians have agreed to use Tuscan as the basis for a kind of Italian that has come to be "idealized" by many. This type of Italian, which has been taught in schools and is represented in traditional grammar texts, may be referred to as Idealized Standard Italian or ISI.

While based on the Tuscan dialect, ISI is not wholly Tuscan. Throughout the centuries it has adopted certain features of phonology, vocabulary, and grammar which belong to Italian dialects other than Tuscan. At the same time, it has also rejected some features of Tuscan.

Italians striving to speak ISI will naturally pronounce it differently according to their regional dialects. These various pronunciations, together with regional features of vocabulary and grammar, in reality constitute different types of speech. Some of these Italian speech types are accepted as "standard" by most educated speakers of Italian; others are not so accepted. The accepted types constitute what may be referred to as Practical Standard Italian or PSI.

ITALIAN FAST

Any kind of Italian speech other than ISI and PSI may be called Non-Standard Italian or NSI. The dialects of NSI are so diverse that many are mutually unintelligible. They contain differences in phonology, vocabulary, and grammar. Thus, for example, a Venetian and a Roman, or a Sicilian and a Tuscan, would have a hard time understanding each other if they spoke in their local dialects.

Many Italians speak two kinds of Italian, PSI and NSI. The latter is reserved for people from the same region. It is like a code, not to be used with outsiders.

It is interesting to note that Sardinian is not considered to be a non-standard dialect of Italian, but rather a Romance language equal in status to the other Romance languages (e.g., Italian, French, Spanish, Portuguese, Romanian), all of which are derived from Latin.

*Instead of the threefold distinction of ISI, PSI, and NSI, many Italian speakers make only a twofold distinction. They refer to ISI and PSI as "Standard Italian," "Italian," or *la lingua*. They call NSI "non-Italian" or "dialects."*



Bologna - (Emilia Romagna)

AT THE AIRPORT I

SETTING THE SCENE

You have just arrived at the airport, where you are going through the formalities of passport checkout.

HEARING IT

With books closed, listen to the dialog. Try to guess what is going on.

SEEING IT

Look at the dialog silently while listening to the tape.

- Agente: 1. Buongiorno. Passaporto, prego.
- Lei: 2. Eccolo.
- Agente: 3. Ah, Lei ha un passaporto diplomatico. Quanto tempo rimane in Italia?
- Lei: 4. Due o tre anni, credo.
- Agente: 5. Quale sarà il Suo indirizzo in Italia?
- Lei: 6. Ambasciata Americana, Roma.
- Agente: 7. Grazie, passi pure.

(to a passerby)

Lei: 8. Scusi, dove posso trovare un carrello?

Passante: 9. Lì, vicino al ritiro bagagli.

Lei: 10. Grazie.

Fill in the Blanks 1

*Listen to the dialog once more and fill in the blanks with the missing words.
Check your words by looking at the printed dialog.*

Buongiorno. _____, prego.

Eccolo.

Ah, Lei ha un passaporto _____. Quanto _____
rimane in _____?

Due _____ tre _____, credo.

Quale _____ il _____ indirizzo
_____ Italia?

_____ Americana, _____.

Grazie, _____ pure.

Scusi, dove _____ trovare un _____?
_____, vicino al _____ bagagli.

Grazie.

ITALIAN FAST

Fill in the Blanks 2

Listen to the dialog again and continue as in # 1.

_____. Passaporto, _____.
_____.
Ah, _____ ha _____
diplomatico. _____ tempo rimane _____ Italia?
_____ o _____ anni, credo.
_____ sarà _____ Suo _____ in
_____?
Ambasciata _____, Roma.
_____, passi _____.
_____, dove posso _____
carrello?
Lì, _____ ritiro _____.
_____.

TAKING IT APART

Vocabulary

First as a group, then individually, repeat each item in Italian after the instructor, always checking the English meaning. The instructor will then select English or Italian words at random and ask you to translate them.

Ah!	1	Oh!
Ambasciata Americana	2	American Embassy

ITALIAN FAST

anno	3	<i>year</i>
anni	4	<i>years</i>
avere	5	<i>to have</i>
ha	6	<i>you have</i>
bagaglio	7	<i>luggage, baggage</i>
bagagli	8	<i>bags</i>
ritiro bagagli	9	<i>baggage claim</i>
carrello	10	<i>cart</i>
un carrello	11	<i>a cart</i>
credere	12	<i>to believe, think</i>
credo	13	<i>I believe, I think</i>
diplomatico	14	<i>diplomatic</i>
dove	15	<i>where</i>
due	16	<i>two</i>
Eccolo.	17	<i>Here it is. (referring to the passport)</i>
essere	18	<i>to be</i>
sarà	19	<i>it will be</i>
il	20	<i>the</i>
in	21	<i>in</i>
in Italia	22	<i>in Italy</i>
indirizzo	23	<i>address</i>
il Suo indirizzo	24	<i>your address</i>
lì	25	<i>there</i>
o	26	<i>or</i>
passaporto	27	<i>passport</i>
un passaporto	28	<i>a passport</i>

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passare	29	<i>to go through</i>
Passi pure.	30	<i>You may go through. (request form)</i>
potere	31	<i>to be able to, can</i>
posso	32	<i>may I, I may</i>
Prego.	33	<i>Please.</i>
quale	34	<i>which, what</i>
quanto	35	<i>how much</i>
quanto tempo	36	<i>how long, how much time</i>
rimanere	37	<i>to stay</i>
rimane	38	<i>are you staying</i>
Roma	39	<i>Rome</i>
scusare	40	<i>to excuse</i>
Scusi.	41	<i>Excuse me.</i>
tre	42	<i>three</i>
trovare	43	<i>to find</i>
Dove posso trovare . . . ?	44	<i>Where can I find . . . ?</i>
un	45	<i>a</i>
vicino	46	<i>near, in the vicinity</i>
vicino al ritiro bagagli.	47	<i>near the baggage claim.</i>

Language - Usage Notes

1. **Ha** and **posso** are present verb forms, **sarà** is a future verb form, and **passi** is a request form, used in addressing one person.

ITALIAN FAST

Additional Vocabulary

consolato	<i>consulate</i>
destra	<i>right</i>
dogana	<i>customs (area, agency)</i>
di fianco	<i>next to</i>
giorno	<i>day</i>
giorni	<i>days</i>
mese	<i>month</i>
mesi	<i>months</i>
presso	<i>in care of</i>
nei pressi	<i>in the vicinity</i>
presso la Santa Sede	<i>in care of the Holy See</i>
rappresentare	<i>to represent</i>
sinistra	<i>left</i>
turista	<i>tourist</i>

GETTING THE FEEL OF IT

Pronunciation Practice

With books closed, repeat the American's lines after the instructor.

Lei: Eccolo.

Lei: Due o tre anni, credo.

Lei: Ambasciata Americana, Roma.

Lei: Scusi, dove posso trovare un carrello?

Lei: Grazie.

Restricted Rehearsal

With the instructor taking the part of the Italian, practice putting the whole performance together.

Working with the Language

Answer the instructor's questions according to the model.

Model 1

Q: Scusi, dove posso trovare un carrello?

A: Eccolo lì.

Scusi, dove posso trovare il signor (<i>last name</i>)?	Eccolo lì.
Scusi, dove posso trovare un diplomatico?	Eccolo lì.
Scusi, dove posso trovare il Consolato?	Eccolo lì.
Scusi, dove posso trovare un agente?	Eccolo lì.
Scusi, dove posso trovare il Console?	Eccolo lì.
Scusi, dove posso trovare un carrello?	Eccolo lì.
Scusi, dove posso trovare il ritiro bagagli?	Eccolo lì.

PUTTING IT TOGETHER

Variants

You will now hear variants of the Italian's lines. These variants differ in meaning from those of the base dialog lines. Guess at their meaning with your instructor's help. Now play the role of the American in a natural enactment with your instructor, who will be using these variants.

line 9 - Di fianco all'uscita, nei pressi della dogana.

- A destra della dogana.

- A sinistra del ritiro bagagli.

Variants Requiring Different Responses

*You will now hear other variants of the Italian's lines. These variants require different responses. Again guess at their meaning with your instructor's help. Repeat the **possible responses** after your instructor. Now play the role of the American in a natural enactment with your instructor, who will be using these variants.*

line 3 - Ah, Lei ha un passaporto diplomatico. Viene in Italia come turista o in veste ufficiale?

possible responses

- Sono qui in veste ufficiale.

- Sono qui per rappresentare il mio Paese.

- No, non sono qui per turismo.

line 5 - Quanto tempo rimane in Italia?

possible responses

- 15 giorni.
- 1 mese.
- 6 mesi.
- 1 anno.
- 3 anni.

line 7 - Quale sarà il Suo indirizzo?

possible responses

- Consolato degli Stati Uniti d'America, Napoli.
- Consolato degli Stati Uniti d'America, Firenze.
- Consolato degli Stati Uniti d'America, Milano.
- Ambasciata degli Stati Uniti d'America, presso la Santa Sede.

MAKING IT WORK

Role Play

Now play the role of the American in a natural enactment with your instructor. All variants are possible here and no corrections will be made.

Interpreter Situation

Practice interpreting back and forth between Italian and English.

Buongiorno, signor(in)a/signore, favorisca (give me kindly) il Suo passaporto, prego.

Good morning. Here is my passport.

Ah, Lei ha un passaporto diplomatico. Viene in Italia come turista o per rappresentare il Suo Paese?

I am here to represent my country.

Quale sarà il Suo indirizzo ufficiale in Italia?

My official address will be: American consulate, Napoli.

Listening Comprehension

1. You will hear a short narrative. Listen to it once.

2. Based on what you have heard, do the following exercise, selecting only one of the four letters: a, b, c, d, according to which best reflects what is in the narrative.

- 1) a) Mrs. Franchi is going to Italy.
- b) Miss Franchi is returning from Italy.
- c) Mr. Franchi is returning from Italy.
- d) Mr. Franchi is going to Italy.

ITALIAN FAST

- 2) a) *The traveler will be in Italy in an official capacity.*
b) *The traveler will be in Italy on business.*
c) *The traveler will be in Italy on vacation.*
d) *The traveler will be in Italy visiting friends.*
- 3) a) *The traveler is American.*
b) *The traveler is Italian.*
c) *The traveler is French.*
d) *The traveler is German.*
- 4) a) *The traveler will be in Rome for two years.*
b) *The traveler will be in Rome for three years.*
c) *The traveler was in Rome for two days.*
d) *The traveler was in Rome for three months.*
- 5) a) *The traveler's address was: Hotel Ambassador, Rome.*
b) *The traveler's address is: American consulate, Rome.*
c) *The traveler's address was: American Embassy, Rome.*
d) *The traveler's address will be: American Embassy, Rome.*

3. Check your answers and then listen to the narrative again.

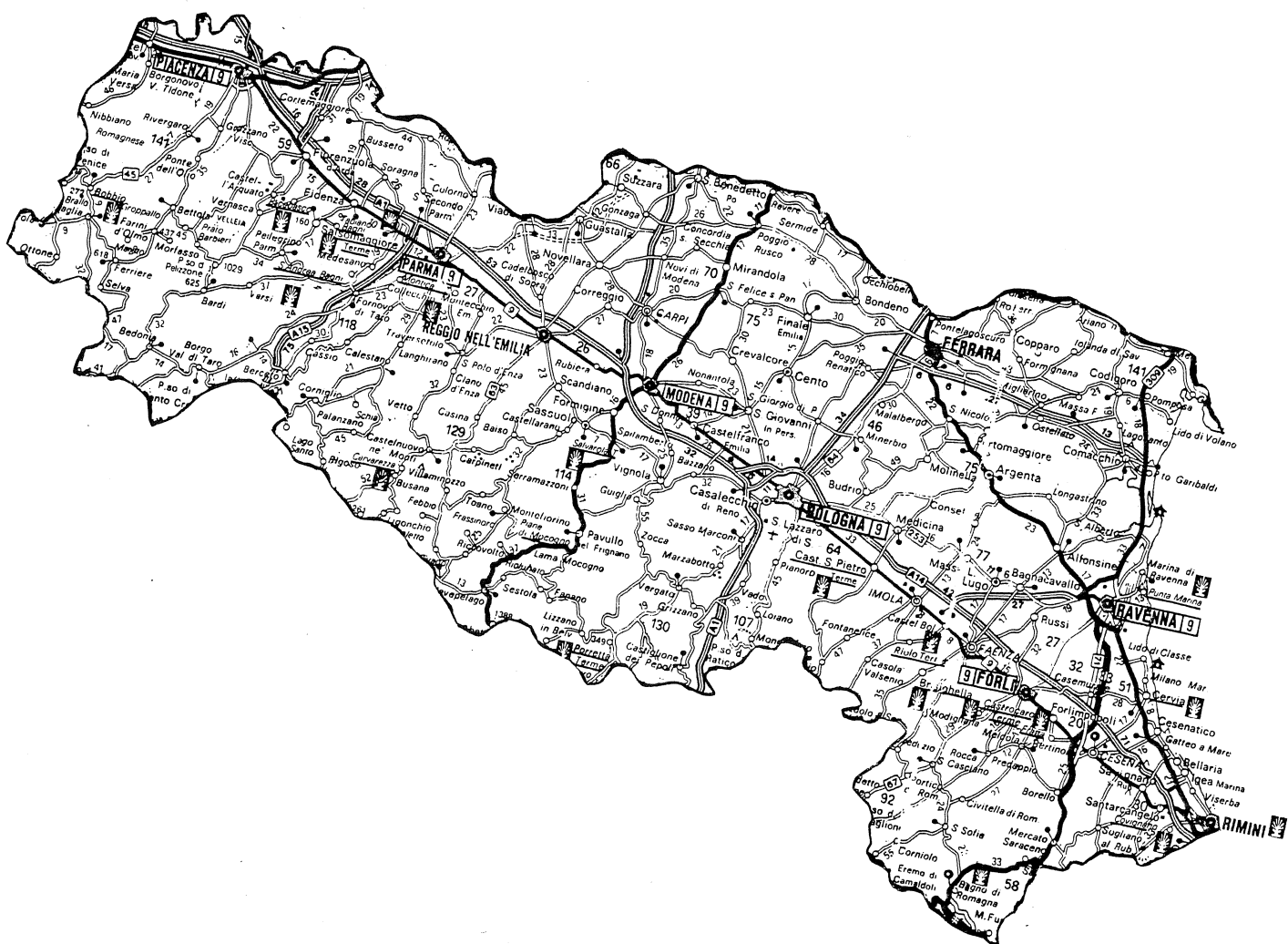
USING IT

At this point try to create your own situation . . . In other words, take the initiative.



Bologna

EMILIA - ROMAGNA



Confini:

Nord: Lombardia, Veneto

Sud: Toscana, Marche, Repubblica di San Marino

Est: Mare Adriatico

Ovest: Liguria, Piemonte

Monti:

Appennini (Monte Cimone, 2163 metri; Falterona, 1634 metri; Fumaiole, 1408 metri)

Fiumi:

Po, Trebbia, Taro, Secchia, Enza, Panaro

Capoluogo della regione:

Bologna

Capoluoghi di provincia:

Bologna, Ferrara, Forlì, Parma, Piacenza, Modena, Ravenna, Reggio-Emilia

Sigle automobilistiche:

BO = Bologna

PC = Piacenza

FE = Ferrara

PR = Parma

RE = Reggio Emilia

FO = Forlì

MO = Modena

RA = Ravenna

Prodotti agricoli: grano, granturco, canapa, barbabietole da zucchero, foraggi, frutta

Industrie: salumifici, caseifici, pastifici, zuccherifici

Curiosità: Terra del Sole (Forlì): una città costruita nel 1564, in perfetto stato di conservazione



Bologna