



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit SILC Department Italian

Subject ITA Number 312 Title Italian Composition Units: 3

Is this a cross-listed course? No
If yes, please identify course(s) _____

Is this a shared course? No If so, list all academic units offering this course _____
Course description: _____

Requested designation: (Choose One)

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

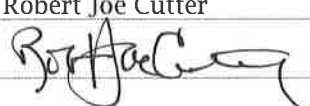
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Department Chair/Director approval: (Required)

Chair/Director name (Typed): Robert Joe Cutter Date: 12/13/2012

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 1: At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p> <p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p style="text-align: center;">C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 2: The composition tasks involve the gathering, interpretation, and evaluation of evidence	
<p>1. Please describe the way(s) in which this criterion is addressed in the course design</p> <p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p style="text-align: center;">C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 3: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p> <p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p style="text-align: center;">C-3</p>			

ASU - [L] CRITERIA

<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i>	
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> <p>C-4</p>			

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 Office hours: T-TH 10-12, or by appointment

ITA312

Italian composition online

Line # 25922

COURSE OBJECTIVES

This course is designed for students who possess a basic foundation in the fundamentals of the Italian language and who wish to improve their writing skills.

It has been designed largely to give our students a chance to master their writing skills in Italian by being exposed to authentic Italian texts. Furthermore, the main purpose of the class is to provide students with the ability to develop a critical argument in Italian.

Therefore, the primary goals of ITA 312 for students can be summarized as follows:

- read and comprehend texts designed for native speakers such as articles or narrative texts, related to different aspects of Italian culture (such as literature, food, fashion, politics, and so forth);
- summarize express opinions, make hypotheses on specific topics and make comparisons of possible differences between Italian and American culture;
- organize and write compositions of variable length using a wide range of vocabulary, expressions and structures of advanced level;
- demonstrate a consistent mastering in expressing a critical point of view on the topics covered (always closely related to the readings assigned) in the target language, based on information gathered also using secondary reading sources.

TEXTBOOKS AND RECOMMENDED PREPARATION

Gobetti, Daniela. *Better Reading Italian*. Second Edition. McGrawHill 2012. ISBN978-0-07-177033-0

It is also recommended to have access to an appropriate grammar book (e.g: *Sentieri, Immagina, Ciao!, Prego, Grammatica Italiana, Con Fantasia, Da capo*, etc.). Also you need a good Italian-English/English-Italian dictionary (e.g. medium/large size Harper Collins, Garzanti, Zanichelli, etc.).

For the successful completion of this course, it is recommended that students complete all the activities required each week.

COURSE STRUCTURE

This course is divided into 8 *modules (moduli)*, usually of two weeks each. The only exceptions in the modules' length are made in order them to fit the academic calendar (see the Lesson Plan). The students work for each module is organized as follows:

- 1) Students will have to complete readings and writing assignments based on a specific topic. All these assignments are included in the textbook. The purpose of these assignments for students is to enhance their level of understanding readings of an intermediate to complex level of comprehension. Students have to post their answers in the folders created in Black Board for this purpose. The due dates for each assignment are included in the folders. Students have usually one week to complete this first section of their homework (for the exceptions see the Lesson Plan). At any time students will be able to contact me by e-mail, Skype, or coming to my office during my office hours, to ask for clarifications regarding the readings assigned.
- 2) Along with the first section of the assignments, for each module students have to write a composition on a topic related to the readings assigned in the first section of the homework (as indicated in the Lesson plan). The guidelines for each module's composition will be included in the module's folder. Anyhow, in their composition students will have not just to demonstrate their understanding of the reading assigned, but primarily their ability to develop in Italian a critical argument based on the reading's topic, according to the composition's guidelines. Usually students have two weeks to complete this section of the homework (for the exceptions see the Lesson Plan). I will open the module on the Monday of each week of class, and students will have to turn in the first draft of their composition by the next Sunday. I will return students their revised composition by the following Tuesday, and students will have through the following Sunday to review and improve their composition, according to my revision. They will turn in the final draft of their composition by Sunday, at Midnight. Gathering of information, organization, case statement, work premises and reevaluation of the information and case are fundamental in a paper, and will be evaluated in the following way. Since the organization of information is fundamental to prepare the writer for an insightful interpretation of the data, in your drafts the gathering and organization of information will be evaluated. The next evaluation area is the introduction, where your interpretation will help to state a case and work premises for the paper. In the conclusion, the study case and the premises must be reevaluated. During the revision process (second week of each module), students will be required to contact me by telephone, Skype, or coming to my office during my office hours. These are mandatory meetings, and time slots will be posted on BB to accommodate students' schedule and availability.
- 3) The Midterm and Final exams will consist of longer compositions, assigned according to a different system than that one described in point 2. I will give students a topic, along with a set of secondary readings in Italian about that. Students will have to develop an argument containing an insightful examination of the topic based on at list two secondary readings. They will have 3 or 4 days to turn in their first draft. This is the reason why I will make available to them both the topic and the secondary readings before the actual date when the module opens. Upon receiving their reviewed papers, they will have 2-3 days to turn in their final draft. The most relevant difference between "normal" composition, and Midterm and Final compositions is that students will have to demonstrate a consistent mastery of the secondary readings list, assigned along with the topic. The mastery of this secondary readings list is supposed to help students in

developing their critical skills and laying out a strong interpretative argument of the assigned topic.

Length and Number of module's compositions, and written exams:

- 6 compositions: 450-600 words, double spaced, 12 fonts, Times New Roman character.
- Midterm exam: 900 words, double spaced, 12 fonts, Times New Roman character.
- Final exam: 900 words, double spaced, 12 fonts, Times New Roman character.

Course Policy

- The respect of the homework deadline is fundamental for the completion and success in the class. There is a 50% penalty for late assignments. Any exception to late assignments won't be made, unless coming along with an official excuse. If this is the case, students are required to contact the professor prior to the assignment's due date.

CRITERIA FOR EVALUATION

C1	<input type="radio"/> 6 Composition	50%
	<input type="radio"/> Reading and writing assignments	20%
C3	<input type="radio"/> Midterm exam	15%
	<input type="radio"/> Final exam	15%

LESSON PLAN

Modulo 1 (Gennaio 7-20)

Readings: "Il buon vino fa buon sangue," (41-2), ex. A-B-C (43); "I vini di origine controllata," (46-7), ex. A-B (47-8)

Composition: "Scegli un vino italiano e fa una ricerca."

Modulo 2 (Gennaio 21-31, Febbraio 1-3)

Readings: "La moda italiana," (86-87), ex. A-B (88-9); "La moda maschile," (101-02), ex. A-B (102-03)

Composition: "Scegli un/a designer italiano/a di moda e fai una ricerca."

Modulo 3 (Febbraio 4-17)

Readings: "Il male di vivere," (95-6), ex. A (97); "Famiglia cristiana," (176-8), ex. A-B (178-80)

Composition: "Gli adolescenti italiani. Qual'è l'immagine degli adolescenti italiani priettata da questi due articoli."

Modulo 4 (Febbraio 18-28, Marzo 1-3)

Readings: "Io speriamo che me la cavo," (75-6), ex. A (76); "Ville, villette, villone," (80-1), ex. A-B-C (82-3)

Composition: "Come vivono gli Italiani. Fai una ricerca sull'abitazione di una tipica famiglia italiana."

Modulo 5 (Marzo 4-10) Midterm Exam

Readings: "Il problema demografico," (107-08), ex. A (108-09)

Composition: "quali sono le differenze principali nella composizione demografica fra l'Italia e gli Stati Uniti."

Modulo 6 (Marzo 18-31)

Readings: "Le donne e la politica," (211-2), ex. A-B (213-4); "Il femminismo," (219-20), ex. A (220); "Autonomia come collettivizzazione della coscienza," (221), ex. B (221-2)

Composition: "Fai una ricerca sulla situazione femminile in Italia oggi."

Modulo 7 (Aprile 1-14)

Readings: "Social media, empatia ed entropia. Prima parte," (227-9), ex. B (231); "Social media, empatia ed entropia. Seconda parte," (241-3).

Composition: "La diffusione dei social media in Italia. Fai una ricerca al riguardo."

Modulo 8 (Aprile 21-30) Final Exam

Readings: "La maturità," (138-9), ex. A-B (140-1)

Composition: "Parla delle differenze fra High school in US, e Liceo in Italia."

Better Reading
ITALIAN

Second Edition

Daniela Gobetti, Ph.D.



New York Chicago San Francisco Lisbon London Madrid Mexico City
Milan New Delhi San Juan Seoul Singapore Sydney Toronto

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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 QFR/QFR 1 9 8 7 6 5 4 3 2 1

ISBN 978-0-07-177033-0
MHID 0-07-177033-X

e-ISBN 978-0-07-177034-7
e-MHID 0-07-177034-8

Library of Congress Control Number 2011928616

Interior design by Village Bookworks, Inc.

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Better Reading Spanish, second edition, Jean Yates
Better Reading French, second edition, Annie Heminway
Better Reading English, Jenni Currie Santamaria

Bonus readings online: *Lamerica* (see page 268 for details)

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Preface

Better Reading Italian is intended for native English speakers who wish to improve their skill in reading Italian. Although we live in a world where English is becoming the lingua franca, foreign languages are now more accessible than ever, thanks to the Internet and furiously multiplying web sites. Learners not interested in classical literature may find it useful, or even necessary, to be able to navigate a site in a foreign language.

The first step to better reading is to read more. To encourage beginning readers to pick up this book, it has been organized into sections according to eight areas of interest—travel within Italy, cuisine, fashion, customs and society, education, the family, feminism, and social media, as well as one online (Italian attitudes toward America)—with the idea that at least one of these areas might interest them already, and that after exploring that area, interest in another will follow naturally. It is also true that reading better encourages us to read more.

All of the reading selections in this book are original. Students of Italian may find easier, carefully prepared pieces in their grammar books, where every sentence is calibrated to the student's level of proficiency. But learning to read a foreign language means learning how to understand texts that are aimed at native speakers and therefore take for granted references, context, and levels of understanding that are mysterious to foreigners. Sooner or later, readers must confront this problem if they want to understand texts that express the culture of a foreign country. The first selection is a children's poem that is grammatically very simple, as simple as the vocabulary used. But its references—to a city and its landmarks and to a children's book, *Cuore*—may create difficulties for a foreign learner, no matter how proficient his or her knowledge of the "language" may be.

Readers should be patient with themselves. A first reading may yield only partial understanding, so it is crucial to read a selection several times, at different times. A reference to "gli azzurri" in a newspaper headline may make sense only after visiting a web site on Italian soccer. ("Azzurri" is the nickname for the national soccer team.) A reference to "D.O.C. wine" may mean nothing to you until you see it spelled out on a bottle of fine Italian wine: Denominazione di Origine Controllata.

D Complete the following table. True cognates appear in bold type. Fruits are feminine unless otherwise indicated. Only the Italian answers are given in the Answer Key.

FRUTTO	FRUIT	ALBERO DA FRUTTA	FRUTTETO
1 albicocca	_____	_____	_____
2 l(o) ananas	_____	_____	_____
3 arancia	_____	_____	_____
4 banana	_____	_____	_____
5 ciliegia	_____	_____	_____
6 (il) fico	_____	_____	_____
7 fragola	_____	_____	_____
8 fragolina di bosco	_____	_____	_____
9 il kiwi	_____	_____	_____
10 il limone/la limetta	_____	_____	_____
11 il lampone	_____	_____	_____
12 il mandarancio	_____	_____	_____
13 il mandarino	_____	_____	_____
14 mela	_____	_____	_____
15 il mirtillo	_____	_____	_____
16 mora	_____	_____	_____
17 pera	_____	_____	_____
18 pesca	_____	_____	_____
19 il pompelmo	_____	_____	_____
20 prugna/susina	_____	_____	_____
21 uva	_____	_____	_____

IDIOMATIC EXPRESSIONS AND PROVERBS WITH PLANT WORDS

casarci come una pera cotta
mangiare la foglia
Non me ne importa un fico secco.
quando maturano le nespole
spremere qualcuno come un limone
Una ciliegia tira l'altra.

to be taken in
to get wise
I couldn't care less.
when the medlars are ripe (that is, never)
to milk someone dry
One thing leads to another.

LEVEL 1

Io speriamo che me la cavo

In 1990, Marcello D'Orta, an elementary school teacher, collected and published some of the *temi* (essays) that his students had written over the years. The book, entitled *Io speriamo che me la cavo* ("Let's hope I make it"), which sold two million copies, ruffled feathers. Most essays were ungrammatical and full of *dialettismi* and slang, and they offered a picture of life and education in a small Italian town near Naples that could only contribute to reinforcing the stereotype of southern Italy as "backward." Besides, should "bad" Italian be rewarded with publication?

Still, most of the essays are moving, witty, and worth reading. The excerpt that follows, "Describe your home," offers a stark contrast to the sophisticated image of design and architecture emerging from previous selections. Italy is also the country depicted with honesty and humor by these young writers. (NOTE: Misspellings appear in bold type, words from the Neapolitan dialect appear in bold italic type, and nonstandard Italian constructions are italicized.)

Descrivi la tua casa

La mia casa è tutta *sgarrupata* [*cadente*], i soffitti sono *sgarrupati*, i mobili *sgarrupati*, le sedie *sgarrupate*, il pavimento *sgarrupato*, i muri *sgarrupati*, il bagno *sgarrupato*. Però ci viviamo lo stesso, perché è casa mia, e soldi non cene stanno.

Mia madre dice che il Terzo Mondo non tiene neanche la casa *sgarrupata*, e perciò non ci dobbiamo laggiù: il Terzo Mondo è molto più terzo di noi!

Ora che ci penso, a casa mia non c'è male come viviamo a casa mia! In un letto dorme tutta la famiglia, e ci diamo i calci [*calci*] sotto le lenzuola del letto, e così ridiamo. Se viene un ospite e vuole dormire pure lui, noi lo cacciamo di casa, perché posto non cene stà più nel letto: è tutto esaurito!

Noi mangiamo una schifezza, ci sputiamo in faccia l'uno con l'altro a chi deve mangiare, e vestiamo con le pezze dietro. Io sono il più pulito di tutti, perché riesco a entrare nella *bagnarola* ["bathub"].

Ieri abbiamo messo il campanello nuovo.

Quando i miei amici mi vengono a trovare, ridono sempre della casa mia tutta scassata, però poi alla fine ci giocano sempre con le mie galline!

Io voglio bene alla mia casa *sgarrupata*, *mi ti ci* sono affezionato, mi sento *sgarrupato* anch'io!

Se però vincerò la schedina ["the weekly game of soccer-match betting"] dei miliardi, mi comprerò una casa tutta nuova, e quella *sgarrupata* la regalerò a Pasquale.

ESERCIZI

MAKING SENSE OF THE SELECTION

A Answer the following questions.

- 1 What kind of house does this young writer live in? What is the only feature mentioned?
- 2 Why does his family live in this house anyway?
- 3 What's the only difference between the Third World and the world in which this family lives?
- 4 What makes living in this house not so bad after all?
- 5 How many beds does the family have?
- 6 What do the children do in bed before falling asleep?
- 7 What happens if a guest visits?
- 8 How do the children behave toward one another at dinner?
- 9 Why is the writer the cleanest member of the family?
- 10 Why is the doorbell worth mentioning?
- 11 Why do his friends come to visit even though they make fun of the house?
- 12 In spite of all its shortcomings, why does the writer love his home?
- 13 Would he continue to live there if he won the lottery?
- 14 What would he do with the house?

B Replace the words that appear in bold type (misspellings), in bold italic type (Neapolitan dialect), and in italic type (nonstandard), so that the selection reads like standard Italian.

- 1 a *sgarrupata* _____
- b *sgarrupati* _____
- c *sgarrupati* _____
- d *sgarrupate* _____
- e *sgarrupato* _____
- f *sgarrupati* _____

g bagno _____

h *sgarrupato* _____

i Però *ci viviamo lo stesso, perché è casa mia* _____

j *non cene stanno* _____

2 a *tiene* _____

b *sgarrupata* _____

3 a *a casa mia non c'è male come viviamo a casa mia* _____

b *cavici* _____

c *sotto le lenzuola del letto* _____

d *e vuole dormire pure lui* _____

e *cene stà* _____

4 a *l'uno con l'altro a chi deve mangiare* _____

b *bagnarola* _____

5 *habbiamo* _____

6 *ci giocano* _____

7 a *sgarrupata* _____

b *mi ti ci (sono affezionato)* _____

c *sgarrupato* _____

8 *sgarrupata* _____

INDIRECT PRONOUNS

Pronouns that function as indirect objects meaning "to/for someone" (but not "with/by someone," etc.) can be placed before the verb except for *loro*.

Gli hai parlato?

Did you speak to him?

Mi ha spiegato tutto.

She explained everything to me.

The presence of the adverb *ci* or the pronoun *ne* may complicate matters. Our young writer seems to have such difficulty.

Io voglio bene alla mia casa sgarrupata, mi ti ci sono affezionato...

He means to say one of the following.

Io voglio bene alla mia casa sgarrupata, ci sono affezionato... I love my run-down home, I am attached to it....