ITALIAN

PROGRAMMED
Volume I

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by

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PREFACE

The *Italian (Programmed) Course, Volume I*, consists of thirty-four units which have been prepared with accompanying tape recordings, as a self-sustaining introductory course. A second volume of similar length is projected.

In using the materials at the Foreign Service Institute students intersperse periods of study in the language laboratory with classroom sessions to check their progress and to engage in supporting activities. Classroom Activity sections list activities which we have found to be productive supplements to the self-teaching units. An Instructor's Manual will present the complete voicing script of the tape recordings along with guidance for instructors.

Innovative features of this text include (1) the emphasis on concept understanding (Units IV and XXXI) and (2) new analyses for Italian of intonation (Units V, VI, VII), and "double" consonants (Unit XXV) and "gender words" (Units XXII and XXIX).

The course was designed by Stephen Zappala, Chairman of Italian in the Department of Romance Languages. Egle Camozzo, instructor in Italian, was the author's chief consultant who also wrote many of the drill sentences, narratives and dialogues, especially in Units XXI-XXX. In addition, she reviewed and edited all materials and made many useful suggestions. Additional suggestions came from other members of the FSI Italian teaching staff who also reviewed the text.

The recordings were made in the studio of the FSI Language Laboratory with the technical assistance of Jose M. Ramirez. The voicing was done by Egle Camozzo, Emilia Francini, Giovanni Salvo and Mr. Zappala.

The manuscript was prepared by Maryko Deemer under the supervision of Augustus Koski and Marianne Adams.

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FOREWORD

Organization

This volume is designed to introduce you to spoken Italian. It covers virtually the entire sound-system of the language and introduces the basic grammatical categories (Gender, Number, Unit Noun Markers, Person, Tense). Although verb forms are for the most part limited to the Present tense, a few other forms including Past tense and Future tense forms are also presented and practiced. The vocabulary and structure in this volume allows for participation in such situations as talking on the telephone, ordering a meal, discussing daily activities, requesting or telling someone to do something.

Volume I consists of thirty units (numbered 1 through 30) preceded by four preliminary units (A,B,C,D). The preliminary units contain information and certain principles that are fundamental to the study of Italian. They are:

A - What Is Italian?
B - Sounds or Letters?
C - Sounds and Sound-classes
D - Stress

A RECAPITULATION of the major points presented is found after Units X, XV, XX, XXV and XXX.

Vocabulary lists are at the end of the volume.

The thirty-four units of this volume are in a programmed format. This means that information is presented and practiced in very small steps. The steps are numbered and referred to as 'frames.' A unit may have as few as 27 frames (Units D and 2) or as many as 117 frames (Unit 29). Because of the programmed format, the material is self-instructional and requires the use of a tape recorder.

While going through the frames, the student not only receives information about the language, but he is also expected to do certain drills, oral and written. Conceivably, a student who does not have access to a tape recorder could perform these drills with a teacher in the classroom. However, experiments with programmed instruction seem to indicate that progress is faster and performance is better if the student studies the

programmed material thoroughly on his own and has periodic check-out sessions with a teacher.

At the end of the frames of each unit, one or more tests appear. Some require the use of a tape recorder, others do not. These tests are to be corrected by the teacher during the check-out sessions. Answers are found in the Instructor's Manual.

At the end of each regular unit there is a section called CLASSROOM ACTIVITY. This section lists the various kinds of activities that the teacher should conduct during the check-out sessions. The emphasis here is on communication and 'real' language. This section also gives an idea of what the student is expected to control in each unit. It should be made clear to all that despite the often-detailed information presented to the student in the frames, he is not expected to remember and control everything so presented.

Frequency of Check-out Sessions

In an intensive program of six to eight hours per day it is recommended that there be anywhere from two to four hours of check-out sessions per day, depending on the rate of speed with which the student(s) cover the material.

In a one-hour-per-day course it is recommended that the one-hour periods consist solely of check-out sessions and that students prepare for these by working on the frames and tests. If there are infrequent occasions when outside preparation is not possible, check-out sessions may involve review of prior Classroom Activities or, as a last resort, repetition of drills found in the frames. If outside preparation is not at all feasible in a one-hour-per-day program, it is recommended that the classroom check-out sessions take place every other day, thus allowing for individual study and preparation.

Approach and Methodology

The learning process on the part of the student involves:

      1) observation of individual examples

      2) memorization of new vocabulary items

      3) assimilation of information pertaining to the examples

4) repetition practice (drills)

5) the opportunity to make analogies (i.e., practice in trying to be creative).

An important distinction between 'meaning' and 'translation' permeates this course. Although in this programmed course it was deemed practical to present new vocabulary items with an English translation, the student quickly finds that one word may have many translations and that the real meaning of a foreign item is arrived at <u>not</u> through a translation but by seeing how it is used in different situations. 'Thought translation' exercises appear throughout the text and are designed purposely to force the student to use only what has been presented to convey an idea, rather than to try to translate individual words. This concept is elaborated on in Unit IV!

'Real' language is always the aim, and the drills are almost all of the 'question-answer' or 'statement-question-answer' variety. The aim of the Classroom Activity exercises is real conversation and communication. During these sessions students should avoid asking for new vocabulary items and should try to use what has already been presented.

<u>Prior Knowledge of Grammar</u>

This course presumes no prior knowledge of any grammar on the part of the student. Grammatical terms are explained as they are introduced and students should learn them as they get them. Also in this text are some new grammatical terms that appear in no other Italian text. These are not intended to confuse, but to help students understand how Italian works without worrying about how any other language, including English, works.

<u>Some Prior Knowledge of Italian</u>

For the student who begins this course with some knowledge of Italian, it is recommended that he begin from the beginning and move very rapidly until he reaches something new. A quick self-check may be made by doing the end-of-unit tests. A quick check by the teacher may be made by performing the Classroom Activities.

Technical Instructions to the Students

A tape recorder is required for listening to the frames and many of the end-of-unit tests. Through Unit XII, the tape closely follows what is on the printed page. From Unit XIII on, however, frame comments, explanations and questions are <u>not</u> normally recorded. These should be read carefully <u>before</u> turning on the recorder and listening to (a) examples usually indicated by ( ) and/or (b) frame responses.

Parentheses signal that you are to listen to something uttered on the tape. Each pair of parentheses indicates how many times the utterance is given. Thus, '( ) ( )' denotes that an utterance is said twice.

Certain frames require a response of a particular kind. Such frames begin with an asterisk '*.' Immediately at the end of such a frame you are to stop the tape (if necessary) and, unless told to do otherwise, give the response. Then start the tape again and listen. The correct response is provided on the tape either as part of the same frame or in the frame that follows. The taped response lets you know whether you are in fact learning what has been designed for you to learn. If your response was wrong, you should go back on the tape and repeat what you did not learn.

For the Teacher

<u>An Instructor's Manual</u> (IM) provides what is not shown in the student text. You should check with the IM where necessary to confirm what has been uttered on the tape or to check the frame responses or the test answers.

CONTENTS

PRELIMINARY UNIT A

WHAT IS ITALIAN?

1. A language has been referred to as 'organized noise.' The sounds that one hears in a given language <u>are</u> organized. They form a system.

2. In some languages you may frequently hear certain types of sounds not normally heard in other languages.

   Listen to the following English word, which we will call word 'a'.
   (a) (a)

3. None of the sounds you just heard in word 'a' are normally heard in Italian! Listen again.
   (a) (a)

4. Listen to the following English word, which we will call word 'b'.
   (b) (b)

*5. Would you say that the first sound heard in word 'b' is normally heard in Italian? Listen again.
   (b) (b)

6. Here is another English word, word 'c'. Listen.
   (c) (c)

7. None of the sounds you just heard in word 'c' are normally heard in Italian! Listen again.
   (c) (c)

8. Listen to the following English word, word 'd'.
   (d) (d)

*9. Would you say that any of the sounds heard in word 'd' are normally heard in Italian? Listen again.
   (d) (d)

*10. In learning Italian, will you have to try to avoid making certain sounds?

* * * * *

A-1

11. In studying a foreign language, you will often find that some sounds familiar to you in English or some other language that you know will appear in unfamiliar positions in Italian words.

12. For instance, here is an English word, word 'e'. Listen.
    (ə)   (e)

13. Word 'e' begins with a type of sound that we will call, for the time being, the 's' sound.

14. Listen to the following English word, word 'f'.
    (f)· (f)

15. Word 'f' begins with a sound-type that we will call, for the time being, the 'l' sound.

16. Sounds that are very similar, if not identical, to the 's' sound and 'l' sound exist in Italian.

17. In English, many words begin with the 's' sound followed by the 'l' sound: for example, the words 'slow', 'sleep', 'sleigh', 'sly'.

18. An Italian who does not speak English, however, is likely to imitate these four English words as follows:
    ( ) ( ) ( ) ( )

*19. Is the Italian pronouncing these words with an initial 's' sound followed by an 'l' sound? Listen again.
    ( ) ( ) ( ) ( )

20. Whereas it is normal in English to begin words with the 's' sound followed by the 'l' sound, this is not normal in Italian.

*21. Would you say that the Italian combination that replaces the English is normal at the beginning of words in English? Listen again to the Italian pronunciation.
    ( ) ( ) ( ) ( )

*22. Does the 's' sound (or something very similar to it) exist at all in Italian?

*23. Does the 'l' sound (or something very similar to it) exist at all in Italian?

*24. Would you say that the 's' sound followed by the 'l' sound normally occurs at the beginning of words in Italian?

*25. In learning Italian, will you sometimes have to try to avoid making certain sound combinations?

*26. In learning Italian, will you sometimes have to make certain sounds and sound combinations that are not normal for English?

* * * * *

27. The 'sound system' of a language is called its PHONOLOGY.

28. One may wish to study the PHONOLOGY of a language, just as one may wish to study the VOCABULARY of a language, that is, the 'words' that exist in a given language.

*29. Complete the following statement:

Two areas of study of a language might be _____ and _____.

30. A third area of study of a language might consist of the way in which words come together to form phrases and sentences. This area is called the GRAMMAR of a language.

*31. Complete the following statement:

The speech of a given community may be analyzed in terms of:

(1) PHONOLOGY, (2) VOCABULARY, and (3) _____.

* * * * *

32. When two speech communities share basic features of phonology, vocabulary, and grammar, we say that the speech-types of the two communities are 'related'. Another term for RELATED SPEECH TYPES is DIALECTS.

33. In this sense, then, with reference to the United States, one may speak of the Chicago dialect of American English, the metropolitan New York dialect of American English, etc.

34. On a larger scale, one may also speak of British English
     and American English as being two dialects of 'English.'

*35. Would you call a type of speech that is characteristic of
      Philadelphia, Pennsylvania a DIALECT of American English?

*36. And a type of speech that is characteristic of Boston,
      Massachusetts?

*37. And a type of speech that is characteristic of Charleston,
      South Carolina?

38. In Italy, the geographical area we are here concerned with,
     there exist many RELATED SPEECH TYPES that have developed
     from one common stock, traditionally called VULGAR LATIN.

39. The term VULGAR LATIN refers to a popular or colloquial
     form of Latin, spoken at the time of the Roman Empire.

40. The related speech-types existing in Italy are so varied
     that a Venetian and a Roman, a Tuscan and a Sicilian, or
     any two speakers of different regional dialects often
     cannot understand each other if each speaks his own dialect.

41. In a sense, the situation is similar to one in which a
     London Cockney, a Maine farmer, and a Scottish shepherd
     might try to communicate with one another. They would
     find it very difficult to communicate if each used his
     own, individual brand of English.

42. Because dialects like Venetian, Roman, Milanese, and
     Neapolitan are spoken in the geographical area called
     'Italy,' and because of the basic relationship between
     them, linguists refer to them as ITALIAN, whether they
     are considering them as individual dialects or as a whole.

43. Thus, the term ITALIAN may refer to many different dialects,
     individually considered, or to the sum total of all such
     dialects.

                          * * * * *

44. The linguistic distinction between a LANGUAGE and a DIALECT
     may be compared to the distinction that exists in spectrol-
     ogy between a so-called PRIMARY COLOR and a SHADE.

45. The concept <u>red</u>, for example, embraces many shades, such as <u>rose</u>, <u>ruby</u>, and <u>scarlet</u>, but all may be referred to as 'red', the cover-all term for this group of closely related color-types.

46. As a PRIMARY COLOR represents a set of COLOR SHADES, each of which may be referred to by the name of the PRIMARY COLOR, so a LANGUAGE then represents a set of DIALECTS, each of which may be referred to by the name of the LANGUAGE.

47. If a COLOR SHADE (such as <u>scarlet</u> or <u>rose</u>) is one form of a PRIMARY COLOR (such as <u>red</u>), a DIALECT (such as <u>Florentine</u> or <u>Neapolitan</u>) is one form of a LANGUAGE (such as <u>Italian</u>).

*48. Complete the following statement:

The term COLOR SHADE has meaning only when opposed to the term PRIMARY COLOR ; the term DIALECT has meaning only when opposed to the term _____.

*49. Is the shade of <u>scarlet</u> more <u>red</u> than another shade of red such as <u>rose</u>?

*50. Is the <u>Florentine dialect</u> more <u>Italian</u> than another Italian dialect such as <u>Neapolitan</u> or <u>Venetian</u>?

*51. Are <u>scarlet</u> and <u>rose</u> two forms of <u>red</u>?

*52. Are <u>Florentine</u> and <u>Neapolitan</u> two forms of <u>Italian</u>?

*53. Is the shade of <u>rose</u> ever referred to as 'red'?

*54. May the <u>Neapolitan dialect</u> ever be referred to as 'Italian'?

* * * * *

55. In the 14th century many Italian writers wrote in a style which was characteristic of their own dialect. One such writer was Dante Alighieri, born in Florence in the region of Tuscany.

* 56. What was Dante Alighieri's dialect of Italian?

57. The works of Dante gained such prestige that his 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.

58. Throughout the centuries, great writers, university profes-
    sors, and other learned 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, that one has
    attempted to teach in schools and which is represented in
    traditional grammar texts, will be referred to here as
    IDEALIZED STANDARD ITALIAN, or ISI.

*59. On which Italian dialect is ISI based?

*60. Is the kind of Italian that has generally been taught in
     schools based on Tuscan?

61. While <u>based</u> on the Tuscan dialect, ISI is not <u>wholly</u>
    Tuscan. Throughout the centuries the Tuscan dialect,
    as well as the other Italian dialects, has undergone
    certain changes in matters of phonology, vocabulary, and
    grammar. These changes have not all been incorporated
    in ISI. On the other hand, ISI contains certain features
    of phonology, vocabulary, and grammar which belong to
    Italian dialects other than Tuscan.

*62. Is ISI wholly Tuscan?

*63. Are all the features of Tuscan found in ISI?

*64. Does ISI contain non-Tuscan features?

*65. Have other Italian dialects contributed to what is found
     in ISI?

66. With the unification of Italy in 1861 and the rise in
    prestige of the new capital, Rome, in 1870, the idealized
    speech of the 'cultured Roman' has increasingly consti-
    tuted a rival to Tuscan as the basis for ISI. A certain
    amount of controversy has thus arisen pertaining to the
    acceptability in ISI of certain linguistic features, the
    source of which is either Florence or Rome.

*67. Is ISI based primarily on the Roman dialect?

*68. Which Italian dialect still forms the basis for ISI?

*69. Are features of the Roman dialect of any importance in ISI?

70. If one considers ISI, however, as an ideal speech-type approached more closely and more often by some Italian speakers than by others, one cannot deny that in practice nowhere is this ideal achieved with absolute exactness.

*71. May ISI then be said to have any real native speakers?

* * * * *

72. Italians striving to speak ISI will naturally pronounce ISI differently according to their regional dialects. These various pronunciations, together with regional features of vocabulary and grammar that may appear in the speech of Italians, in reality constitute different types of speech.

73. 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 is here referred to as PRACTICAL STANDARD ITALIAN, or PSI.

*74. Which is only an 'ideal,' ISI or PSI?

*75. Which, on the other hand, is 'real,' ISI or PSI?

*76. You would expect an educated Italian, then, to speak which of the two -- ISI or PSI?

*77. What would you expect two educated Italians from different parts of Italy to use in speaking with each other?

*78. Will the pronunciation of these two Italians be exactly the same?

*79. Will all the vocabulary and grammar used by these two Italians be necessarily identical?

*80. Consequently, would you call PSI (a) one dialect or (b) various kinds of speech?

* * * * *

*81. Is PSI accepted as 'standard' by most educated speakers of Italian?

*82. If ISI and PSI are standard forms of Italian, would it be appropriate to refer to any other kind of Italian speech as NON-STANDARD ITALIAN or NSI?

*83. Are there any native speakers of ISI?

*84. Are there any native speakers of PSI?

*85. Are there any native speakers of NSI?

86. Many Italians grow up speaking two forms of Italian - one classifiable as PSI, and the other classifiable as NSI.

87. Thus, although a person from Genoa and a person from Bologna, for example, might have difficulty communicating with each other in their individual brands of NSI, they can easily communicate by using PSI.

* * * * *

88. Italian speakers, like speakers of other languages, are often worried about whether a certain linguistic feature is 'good' or 'bad', 'correct' or 'incorrect'. Since such terms are value judgments that mean different things to different people, it is probably more practical in language discussions to replace them with the terms IDEALIZED STANDARD ITALIAN, PRACTICAL STANDARD ITALIAN, and NON-STANDARD ITALIAN.

89. A linguistic item may be perfectly 'correct' or 'appropriate' in NSI, but 'incorrect' or 'inappropriate' in PSI; also, something may be 'correct' in PSI, but not in NSI.

90. Instead of the threefold distinction of ISI, PSI and NSI, many Italian speakers make only a twofold distinction. For them, ISI and PSI are indiscriminately referred to by such terms as STANDARD ITALIAN, ITALIAN, or LA LINGUA; NSI they call NON-ITALIAN or DIALECTS.

91. The preceding exercises have attempted to show that every Italian speaks one or more 'brands' or 'dialects' of Italian. Some of these 'dialects' are 'standard,' whereas others are 'non-standard.'

92. This course will try to teach the type of Italian referred to here as ISI, but only when the latter does not differ markedly from PSI. In other words, anything in ISI that represents <u>only</u> something idealized, but not actually said in everyday Italian speech, may be given for students' information, but what students are expected to <u>learn</u> is what Italians actually <u>say</u>!

TEST   (not recorded)

1) Are there any native speakers of ISI?

2) Is **ISI** based upon any one Italian dialect?

3) On which dialect?

4) Is ISI identical to Tuscan?

5) Are there any native speakers of PSI? .

6) Is ISI identical to PSI?

7) Does PSI contain regional variants?

8) Are there any native speakers of NSI?

9) Can one be a native speaker of PSI and a native speaker
    of NSI at the same time?

10) As used in this unit, does the term 'dialect' refer to a
    corrupted version of a 'language'?

11) Is 'Milanese' a dialect of Italian?

12) Is 'Tuscan' a dialect of Italian?

13) Do Italians speak different dialects?

14) Might one dialect be incomprehensible to the speaker of
    another dialect?

15) May the term 'Italian' refer to a dialect such as
    Neapolitan or Sicilian?

16) In an environment in which people speak only NSI, would
    it be 'correct' for a speaker of NSI to speak PSI?

17) In such an environment, what would be the 'correct' form
    of speech - ISI, PSI or NSI?

18) Is ISI more 'Italian' than NSI?

19) Is PSI more 'Italian' than NSI?

20) For students who plan to deal with Italians of varied social levels, what is it most advisable that they learn -- ISI, PSI or NSI?

CHECK ANSWERS WITH YOUR INSTRUCTOR.

PRELIMINARY UNIT B

SOUNDS OR LETTERS?

1.   Here are two English words. Listen.
                          die tie

*2. In their written form these two words differ. Is this
     difference found in the first letter, the second letter,
     or the third letter?

*3. In their spoken form, are these two words pronounced exactly
     the same?

*4. If letters may be said to represent sounds, do the letters
     d and t in these two words represent different sounds?

5.   Now you will hear an English sentence. Listen carefully.
     _____

*6. What is the second word in the sentence you just heard?
     Listen again.
     _____

7.   In everyday American English speech the word spelled
     m-e-d-a-l and the word spelled m-e-t-a-l may both represent
     something that sounds the same --- _____.

*8. Of course, if one wants to give these two words a reading
     pronunciation, one may say /med'l/ for the first and /met'l/
     for the second, but is this reading pronunciation always
     maintained in normal, everyday American English?

*9. Is it true then that the letters d and t may sometimes
     represent the same type of sound?

10. Let us for a moment stop and think about this "same" type
     of sound heard in the pronunciation of both the word spelled
     m-e-d-a-l and the word spelled m-e-t-a-l. Listen again to
     what could be either word: _____.

*11. Does this last pronunciation contain what is often
called a 'd-sound' or a 't-sound' as in the reading
pronunciations /med'l/ and /met'l/ respectively?

*12. Would it be consistent to call the particular sound in
question either a 'd-sound' or a 't-sound' when it differs
from what is often called a 'd-sound' or a 't-sound' as in
the reading pronunciations /med'l/ and /met'l/?

13. Terms like the 'd-sound' or the 't-sound' may mean differ-
ent things to different people, and in order to avoid
confusion it is important that one be consistent in one's
use of such terms.

* * * * *

14. Listen to the following five English words:
    <u>nation</u>   <u>nature</u>   <u>soften</u>   <u>tie</u>   <u>waiting</u>

*15. In their written form all of these words have <u>one letter</u>
in common. What is it?

*16. In their spoken form, however, do all of these words have
any <u>one sound</u> in common? Listen again.
    <u>nation</u>   <u>nature</u>   <u>soften</u>   <u>tie</u>   <u>waiting</u>

*17. In these five words, does the letter <u>t</u> represent the
same sound?

*18. As a matter of fact, does it represent any sound at all
in the word <u>soften</u>?

19. Now listen to the following seven English words:
    <u>lose</u>   <u>off</u>   <u>old</u>   <u>one</u>   <u>son</u>   <u>woman</u>   <u>work</u>

*20. In their written form all of these words have <u>one letter</u>
in common. What is it?

*21. In their spoken form, however, do all of these words
have any <u>one sound</u> in common? Listen again.
    <u>lose</u>   <u>off</u>   <u>old</u>   <u>one</u>   <u>son</u>   <u>woman</u>   <u>work</u>

*22. In these seven words, does the letter <u>o</u> represent the
same sound?

*23.   People sometimes use the term 'the o-sound' to refer to:

    a)   the type of sound heard in the <u>name</u> of the
       letter, i.e., the sound /ow/,
                     or
    b)   the type of sound represented by the letter <u>o</u>
       in a given word, such as in the word <u>off</u>.

Are these two uses of the term the same?

*24.   Similarly, people sometimes use the term 'the t-sound'
to refer to:

    a)   the first sound-type heard in the word <u>tie</u>,
       for instance,
                     or
    b)   the sound-type represented by the letter <u>t</u>
       in any given word, such as in the word <u>nature</u>.

Are these two uses of the term the same?

*25.   In view of the preceding observations, is it immediately
clear what one means when one uses terms like 'the o-sound'
or 'the t-sound'?

*26.   Isn't it even more confusing when one uses terms like
'the o' or 'the t,' since it is not at all clear as to
whether one is referring to a <u>letter</u> or a <u>type of sound</u>?

                      * * * * *

*27.   Which of the following two may be articulated and heard:
     a)   a sound   b)   a letter?

*28.   Is a symbol used in writing or printing to represent
speech sounds a sound or a letter?

29.   The emphasis on spelling in the English-speaking world has
caused many people to confuse <u>speech</u> and <u>writing</u>, or
<u>sounds</u> and <u>letters</u>, and many people find it difficult to
think of sounds as existing separately from letters.

30.   However, sounds do exist separately from letters, and as
a matter of fact, writing came into existence only after
human speech was already completely developed.

31. Writing is a system of representing speech sounds, but it is an arbitrary system, and often an inadequate one.

32. If, as we saw in frame No. 15, a letter like t can stand for at least five different types of sounds in English, and, as we saw in frame No. 20, a letter like o can stand for at least seven different types of sounds in English, it should not be surprising to find that in another language familiar letters like t or o may represent even other types of sounds.

*33. Is it possible then, that in a language like Italian a type of sound similar (if not identical) to the one represented by the letter d in the English word medal or by the letter t in the English word metal may be represented by a letter other than d or t?

*34. Is it possible that such a letter might even be the letter r?

* * * * *

35. Statement (a), which follows, has sometimes been used to mean statement (b).

    a) "The t in the word soften is silent."
    b) "The letter t in the word soften represents no sound."

*36. In statement (a) what is meant by 'the t,' a sound or a letter?

*37. If the term 'silent' is a term that pertains to the field of speech, and letters pertain to the field of writing or printing, is not a confusion reflected here between speech on the one hand, and writing and printing on the other?

*38. Is a letter ever 'noisy' (i.e., does a letter ever 'make a sound')?

*39. Do letters 'make' sounds or do they 'represent' certain types of sounds?

*40. Supply the missing words in the following statement:
      "The _____ t in the word <u>soften</u> _____ no sound."

                    * * * * *

 41. Examine statement (c) which follows:
      The letter <u>t</u> in <u>nature</u> is pronounced like <u>ch</u>.

*42. Which are produced vocally, letters or sounds?

*43. Can a letter be 'pronounced' then, in the sense of 'pro-
      duced vocally'?

*44. Let us examine what is meant by <u>ch</u> in statement (c). Is
      it the sound-type represented by the symbol <u>ch</u> in the
      word <u>chemistry</u>, for example?

*45. Is it the sound-type represented by the symbol <u>ch</u> in
      the word <u>chef</u>?

*46. Is it the sound-type represented by the symbol <u>ch</u> in
      the word <u>cherry</u>?

*47. The following statement is more linguistically accurate
      than statement (c). Fill in the missing items.
      "The letter <u>t</u> in the word <u>nature</u> _____ the
      sound-type represented by the symbol ___ in the
      word <u>cherry</u>, for example."

                    * * * * *

 48. Examine statement (d) which follows
      "The 'o-sound' is sometimes written <u>ew</u>, as in <u>sew</u>."

*49. Is the term 'the o-sound' ever ambiguous?

*50. Which of the following are used in writing or printing --
      letters or sounds?

*51. What is 'written' then, a sound or a letter?

*52. The following statement is more linguistically accurate
      than statement (d). Fill in the missing items.
      "The _____ -type represented by the letter <u>o</u> in
      the word <u>old</u>, for example, is sometimes _____
      by the letters __, as in <u>sew</u>."

                    * * * * *
                      B-5

53. Examine statement (e) which follows :
     "The o in lose sounds like oo."

54. A general term like 'the o' is ambiguous.   One might be
     referring to the letter o, or to a type of sound (see
     frame no. 26).

*55. If one is referring to a type of sound, would it not be
     better to clarify and say 'the sound-type represented
     by the letter o'?

*56. If one means 'the letter o,' is it linguistically
     accurate to say that a letter 'sounds' like something?

*57. Do letters make sounds?

*58. Let us examine what is meant by oo in statement (e).
     Is it the sound-type represented by the symbol oo
     in the word flood, for example?

*59. Is it the sound-type represented by the symbol oo in
     the word brooch?

*60. Is it the sound-type represented by the symbol oo in the
     word foot?

*61. Is it the sound-type represented by the symbol oo in
     the word food?

*62. The following is a more linguistically accurate statement
     than statement (e).   Fill in the missing items.
         "The _____ o in the word lose represents a
         _____-type which is represented by the
         symbol __ in the word food, for example."

*63. The following is another statement which is more
     linguistically accurate than statement (e).   Fill in
     the missing items.
         "The _____-type represented by the _____ o
         in the word lose is the same as the _____-type
         represented by the symbol __ in the word food, for
         example."

SUMMARY

In this unit we have seen that:

1) one letter may represent two or more different sound-types.

   examples:

   the letter t in: nation, nature, tie, waiting
   the letter o in: lose, off, old, one, son, woman, work

2) a letter sometimes represents no sound.

   example:

   the letter t in soften.

3) two or more different letters or symbols may represent only one sound-type.

   example:

   the letter t in nature, the letter c in cello, and the symbol ch in cherry all represent the same sound-type.

TEST   (not recorded)

(supply the missing words)

Main conclusions reached in this unit:

1) In speaking about languages, sounds and letters should not be confused; _____ pertain to the spoken language, and _____pertain to the writing system of a language.

> N.B.   This course will try to differentiate between letters of the alphabet and sounds or sound-types by using the terms LETTER, SOUND or SOUND-TYPE.

2) Writing systems are an arbitrary means of representing _____ in a given language.

3) The writing systems of two languages may use the same letters of the alphabet, but the use of identical letters does not mean that the types of sounds represented are necessarily _____.

4) If we are to talk about _____-types it is essential that we agree on the names we use to refer to them.

NOTE: In order to avoid confusion, these units will usually refer to Italian sound-types by a capitalized symbol between slanted lines. For example, /D/.

CHECK ANSWERS WITH YOUR INSTRUCTOR.

PRELIMINARY UNIT C

SOUNDS AND SOUND-CLASSES

1. If the English exclamation 'Oh!' were pronounced hundreds of times by the same speaker, it could be shown that no two utterances of 'Oh!' are exactly alike. However, it would be possible to arrive at certain average characteristics of the utterances, and a certain range of definable differences could be established. One might observe that the mouth could have varying degrees of roundness or openness for 'Oh!' and that this range of variation is different for the exclamation 'Aw!' for example.

2. Many types of variation that exist in a language are not usually heard by the average person.

3. Listen to the following series of SOUNDS:
   ( ) ( ) ( ) ( ) ( ) ( ) ( )

4. To the speaker of Standard Italian all these sounds are normally classified as the 'same sound.' Listen again.
   ( ) ( ) ( ) ( ) ( ) ( ) ( )

5. Here is another series of SOUNDS. Listen carefully.
   ( ) ( ) ( ) ( ) ( ) ( ) ( )

6. To the speaker of Standard Italian all these sounds are normally classified as the 'same sound.' Listen again.
   ( ) ( ) ( ) ( ) ( ) ( ) ( )

7. In a given language, speakers are able to communicate because they somehow classify sounds as being 'the same' or 'different.'

8. When sounds are heard or classified as 'the same' in a given language, we may say that we are dealing with a SOUND-CLASS.

9. For practical purposes, sounds may be said to belong to the same SOUND-CLASS when they cause no difference between the meanings of words in the language.

10. In English, the word spelled b-i-t may represent different pronunciations (especially of the last sound), but the meaning of the word does not change along with the pronunciation. Three different pronunciations are:
(a) (b) (c)

*11. Since the meaning *remains constant*, what may we say that the last sound heard in each of these three pronunciations belongs to?

12. On the other hand, the English words house (as in: 'This is our house.') and house (as in 'We don't house them.') differ both in pronunciation and in meaning.

*13. Since the meaning is different, does the last sound heard in each of these two words belong to the same sound-class or to different sound-classes?

14. A sound-class such as the two described in frame No. 12 will be called a DISTINCTIVE SOUND-TYPE.

*15. Is a DISTINCTIVE SOUND-TYPE a letter?

*16. Is a DISTINCTIVE SOUND-TYPE a sound?

*17. Is a DISTINCTIVE SOUND-TYPE a class of sounds?

*18. Complete the following statement:
"A DISTINCTIVE SOUND-TYPE is not a sound, but a
_____."

*19. Since the establishing of SOUND-CLASSES or DISTINCTIVE SOUND-TYPES depends upon the meanings of the words in a given language, is it possible then that two sound-types may be classified as belonging to one SOUND-CLASS in one language but that the same two sound-types may be classified as belonging to two different SOUND-CLASSES in another language?

*20. May a DISTINCTIVE SOUND-TYPE be established without reference to a given language?

*21. Does the study of a foreign language involve distinguishing the DISTINCTIVE SOUND-TYPES of the language?

*22. Does distinguishing the DISTINCTIVE SOUND-TYPES of a given
language involve hearing and classifying sounds the way
the native speaker of that language does?

23. It is customary to write symbols for DISTINCTIVE SOUND-TYPES
between slanted lines, and to say, for instance, that the
English /k/ consists of the initial sound-types heard in
words like:
key   coo   quit

24. The range of variation possible for the sound-types
belonging to any one class may be large or small. For
most of the DISTINCTIVE SOUND-TYPES that exist in ISI
(Idealized Standard Italian) the range is very small.

* * * * *

25. You will now hear the English exclamation 'Ah!' pronounced
twice. Repeat after each utterance.
( )   ( )

26. Now you will hear the English exclamation 'Ee!' pronounced
twice. Repeat after each utterance.
( )   ( )

27. Now we will try going from 'Ah!' to 'Ee!' As you do so,
you should feel the front part of your tongue move forward
and upward in your mouth. Repeat after each utterance, and
notice that the air passes freely out of the mouth.
( )   ( )

28. Now you will hear a sound that we make when we want
someone to be quiet. Listen and repeat.
( )   ( )

29. Notice that for this type of sound the front part of the
tongue is in a raised position against the roof of the
mouth, and air passes through the constricted opening.
Listen and repeat again.
( )   ( )

30. Whenever the air does not pass freely out of the mouth for
a sound, but encounters an obstruction or a constriction
of some sort, we may say that we are dealing with a
CONSONANT sound.

* 31. The sound-type represented by 'Sh!' in English then, is what kind of sound?

* 32. Is the sound heard in the exclamation 'Ah!' a CONSONANT sound?

* 33. Is the sound heard in the exclamation 'Ee!' a CONSONANT sound?

* 34. In the English word see is the first sound a CONSONANT sound?

* * * * *

35. The following is a sequence of two non-consonant sounds. Listen.
( )

36. The sequence you have just heard constitutes two pulse beats, or two SYLLABLES.

37. You will now hear a sequence with three pulse beats, or three SYLLABLES.
( )

* 38. How many syllables do you hear in the following sequence?
( )

* 39. How many do you hear in the following?
( )

40. A non-consonant sound that constitutes one pulse-beat or syllable is called a VOWEL.

* 41. Is the following sound a VOWEL or a CONSONANT?
( )

* 42. What about the following?
( )

* 43. And the following?
( )

* 44. How many vowels do you hear in the following utterance?
( )

*45. If there were two vowels, how many syllables were there?

                        * * * * *

46. Now listen to something a little different that sounds
     something like this two-vowel sequence.
          ( )

*47. How many syllables did you hear?

48. In this last utterance, two sounds were present, but only
     one syllable.

49. What you heard was a vowel sound -/A/- preceded by another
     sound.

50. This other sound does not constitute a syllable by itself,
     but has to be pronounced along with a vowel.

*51. If so, is it a VOWEL?

52. This sound, that is something like a vowel but that does
     not constitute a syllable may be referred to as a SEMIVOWEL.
     It will be represented in these units as /Y/.

53. Listen again to the difference between (a) a two-vowel
     sequence, and (b) a sequence consisting of semivowel +
     vowel.
          (a) (b)

*54. What do you hear in the following --(a) a two-vowel sequence
     or (b) a sequence consisting of semivowel + vowel?
          ( )

*55. What do you hear now?
          ( )

*56. And now?
          ( )

*57. And now?
          ( )

*58. And now?
          ( )

*59. And now?
          ( )

*60. And now?
          ( )

*61. And now?
          ( )

 62. A semivowel does not always appear <u>before</u> a vowel. It
      may occur <u>after</u> a vowel. Listen.
          ( )

 63. What you have just heard is a vowel sound -/O/- followed
      by /Y/. Notice that there is only one syllable. Listen
      again.
          ( )

*64. What do you hear in the following --(a) a two-vowel sequence
      or (b) a sequence consisting of vowel + semivowel?
          ( )

*65. What do you hear now?
          ( )

*66. And now?
          ( )

*67. And now?
          ( )

*68. And now?
          ( )

*69. And now?
          ( )

*70. And now?
          ( )

                        * * * * *

 71. Now listen to the vowel /A/ following another important
      semivowel.
          ( )

72. Here is this same semivowel before another vowel sound.
( )

*73. The following begins with a semivowel. Is it the semivowel of frames No. 46 through No. 70 or not?
( )

*74. Does the following begin with the /Y/ or this new semivowel which we will represent here as /W/?
( )

*75. What about the next utterance?
( )

76. Now you will hear the vowel /A/ <u>followed</u> by the /W/ semivowel. Listen.
( )

*77. The following ends with a semivowel. Is it the /Y/ semivowel or the /W/ semivowel?
( )

*78. Does the following end with the /Y/ semivowel or the /W/ semivowel?
( )

*79. What about the next utterance?
( )

*80. And the next one?
( )

* * * * *

81. The three categories of sound-types that we have been discussing --i.e., consonants, vowels, and semivowels-- are all important in Italian.

A <u>CONSONANT</u> is a sound-type characterized by an obstruction or a constriction of the flow of air. Example: English /k/.

A <u>VOWEL</u> is a non-consonant (i.e., no obstruction or constriction of the flow of air) sound-type that constitutes one pulse-beat or syllable. EXAMPLE: Italian /A/.

A <u>SEMIVOWEL</u> is a sound-type similar to a vowel, but <u>not</u> constituting a syllable. Example: Italian /Y/.

83. It is convenient to say that in Standard Italian there are 30 distinctive sound-types -- 21 consonants, 7 vowels, and 2 semivowels.

<u>TEST A</u>   (Answers not recorded)

1) Complete the following statement:
    "The letter <u>k</u> in the English words <u>key</u> and <u>ski</u>
    represents only one _____."

2) Complete the following statement:
    "The letter <u>t</u> in the English word spelled <u>b-i-t</u>
    represents at least three different sounds (as in the
    pronunciations (1) (2) (3), but only one _____."

3) Do the underlined portions of each of the following English
    words represent the same sound-type?
        <u>ch</u>ef fa<u>sc</u>istic na<u>ti</u>on o<u>c</u>ean <u>sh</u>ell <u>s</u>ure

4) Do the underlined portions of each of the following English
    words represent the same sound-type?
        ha<u>s</u> ja<u>zz</u>

5) Does the letter <u>s</u> represent the same distinctive sound-type
    in the following two English words?
        as us

6) Does the symbol <u>gh</u> represent the same distinctive sound-type
    in the following six English words?
        ghetto though cough hiccough jughead ought

CHECK ANSWERS WITH YOUR INSTRUCTOR.

TEST B (not recorded)

Match the terms on the left with the definitions on the right.

(1) consonant

(a) a group of sounds that are heard or classified as 'the same' in a given language, and that make no difference between the meanings of the words in a given language.

(2) letter

(b) a non-consonant sound that constitutes one pulse-beat.

(3) semivowel

(c) a pulse-beat.

(4) sound

(d) a sound made with some obstruction or constriction of the flow of air.

(5) sound-class

(e) a sound somewhat like a vowel, but not constituting a pulse-beat.

(6) syllable

(f) a symbol used in writing or printing to represent speech sounds.

(7) vowel

(g) something that may be articulated and heard.

CHECK ANSWERS WITH YOUR INSTRUCTOR.

PRELIMINARY UNIT D

STRESS

1. In the preceding unit we talked about pulse beats, or syllables.

2. The following utterance constitutes one syllable.
        ( )

3. The following constitutes two syllables.
        ( )

*4. How many syllables does the following English word constitute?
        (give)

*5. How many syllables are in the following English word?
        (giving)

*6. The English sentence <u>Give me two books</u> contains four words. How many syllables does it contain?

7. Depending upon the context, the sequence <u>give + me + two + books</u> may be pronounced in different ways, making one syllable more prominent than all the others.

8. Here is one context. The two underlined items show what is being contrasted.
        context No. 1: "Don't <u>show</u> me two books; <u>give</u> me two books."

9. Of the last four words in this context, the word <u>give</u> is pronounced somewhat more loudly than the rest. The item <u>give</u> is thus said to be STRESSED, and the other three words are referred to as UNSTRESSED.

10. Here is another context, with the underlined items again indicating what is being contrasted.
        context No. 2: "Don't give <u>him</u> two books; give <u>me</u> two books."

*11. Of the last four words in context No. 2, which is the
        STRESSED item?

 12. Here is another context, and another contrast.
        context No. 3: "Don't give me one book; give me
                        two books."

*13. Of the last four words in context No. 3, which is the
        STRESSED item?

 14. Here is context No. 4.
        context No. 4: "Don't give me two newspapers, give
                        me two books."

*15. Of the last four words in context No. 4, which is the
        STRESSED item?

 16. The STRESS feature that we have just examined is important.
        The phrase 'give me' in context No. 1 does not imply the
        same thing (and hence does not mean the same thing) as the
        phrase 'give me' in context No. 2.

*17. Does the phrase 'two books' in context No. 3 imply the
        same thing as the phrase 'two books' in context No. 4?

*18. Does the phrase 'two books' then mean the same thing as
        the phrase 'two books?'

 19. Although the stress feature that we have been examining
        is important in English, it is even more important in
        Italian, where very often the wrong stress on an indi-
        vidual word may change the meaning of the word.

 20. Listen to the following Italian utterance. It is the
        word for 'salts.' You will hear it three times.
        ( ) ( ) ( )

*21. How many syllables does the word contain?
        ( )

*22. Which syllable is stressed, the first or the second?
        ( )

 23. Now here is a similar utterance. This word does not
        stand for 'salts,' but expresses the idea 'it went up.'
        Listen closely.
        ( ) ( ) ( )
        D-2

*24.   How many syllables does the word contain?
          ( )

*25.   Which syllable is stressed, the first or the second?
          ( )

*26.   As far as stress is concerned, then, is the Italian word
       for 'salts' stressed like 'two books' or 'two books'?
       Listen again.
          ( )   ( )   ( )

*27.   And what about the Italian word for 'it went up' --- is it
       stressed like 'two books' or 'two books'? Listen.
          ( )   ( )   ( )

TEST   (answers not recorded)

A.   You will hear some English words, each said twice. Write
     in column I those words that are stressed like 'two books';
     write in column II those that are stressed like 'two books.'

	I 'two books'	II 'two books'
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		
13.		
14.		
15.		
16.		
17.		
18.		
19.		
20.		
21.		
22.		

B.   Now you will hear some Italian words, each said twice. Some
     will be stressed on the first syllable (like 'two books')
     and some stressed on the second syllable (like 'two books').
     As you hear each word, put a '1' or a '2', according to
     whether the word you hear is stressed on the first syllable
     or on the second.

1.	8.	15.
2.	9.	16.
3.	10.	17.
4.	11.	18.
5.	12.	19.
6.	13.	20.
7.	14.	

C. You will hear some three-syllable English words, each said
    twice. As you hear them, write in column I those that are
    stressed like '<u>give</u> me two'; write in column II those that
    are stressed like 'give <u>me</u> two'; write in column III those
    that are stressed like 'give me <u>two</u>.'

	I '<u>give</u> me two'	II 'give <u>me</u> two'	III 'give me <u>two</u>'
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			

D. Now you will hear some Italian words, each said twice. Some
    will be stressed on the first syllable (like '<u>give</u> me two'),
    some stressed on the second syllable (like 'give <u>me</u> two'),
    and some stressed on the third syllable (like 'give me <u>two</u>').
    As you hear each word, write '1,' '2' or '3', according to
    whether the word you hear is stressed on the first, the
    second or the third syllable.

1.	16.	31.
2.	17.	32.
3.	18.	33.
4.	19.	34.
5.	20.	35.
6.	21.	36.
7.	22.	37.
8.	23.	38.
9.	24.	39.
10.	25.	40.
11.	26.	
12.	27.	
13.	28.	
14.	29.	
15.	30.	

E. You will hear some four-syllable English words, each said
    twice. As you hear them, write in column I those that are
    stressed like 'give me two books'; write in column II those
    that are stressed like 'give me two books'; write in column
    III those that are stressed like 'give me two books'; write
    in column IV those that are stressed like 'give me two books.'

	I	II	III	IV
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				
13.				
14.				
15.				
16.				
17.				

F. Now you will hear some Italian items, each said twice. Some
    will be stressed on the first syllable (like 'give me two
    books'), some stressed on the second syllable (like 'give me
    two books'), some stressed on the third syllable (like 'give
    me two books'), and some stressed on the fourth syllable
    (like 'give me two books'). As you hear each item, write
    '1,' '2,' '3' or '4,' according to whether the item you hear
    is stressed on the first, the second, the third or the
    fourth syllable.

1.	10.	19.	28.	37.
2.	11.	20.	29.	38.
3.	12.	21.	30.	39.
4.	13.	22.	31.	40.
5.	14.	23.	32.	
6.	15.	24.	33.	
7.	16.	25.	34.	
8.	17.	26.	35.	
9.	18.	27.	36.	

CHECK ANSWERS WITH YOUR INSTRUCTOR.

UNIT I

1.   Listen to the following Italian vowel, which we will call vowel No. 1.
       ( ) ( )

2.   Here is an English vowel.
       ( ) ( )

3.   Here is Italian vowel No. 1 followed by the English.
       (1) ( )   (1) ( )

*4.   Which is the Italian vowel, x or y?
       (x) (y)   (x) (y)

5.   Here is another English vowel.
       ( ) ( )

6.   Here is Italian vowel No. 1 followed by the English.
       (1) ( )   (1) ( )

*7.   Which is the Italian vowel, x or y?
       (x) (y)   (x) (y)

8.   Here is another English vowel.
       ( ) ( )

9.   Here is Italian vowel No. 1 followed by the English.
       (1) ( )   (1) ( )

*10.   Are both of these Italian vowel No. 1?
       ( ) ( )   ( ) ( )

*11.   Are both of these Italian vowel No. 1?
       ( ) ( )   ( ) ( )

*12.   Are both of these Italian vowel No. 1?
       ( ) ( )   ( ) ( )

*13.   Which is Italian, x, y or z?
       (x) (y) (z)   (x) (y) (z)

*14.   Which is it now, x, y or z?
       (x) (y) (z)   (x) (y) (z)

*15. Which is it now, x, y or z?
      (x) (y) (z)   (x) (y) (z)

*16. Are these three all Italian vowel No. 1?
      ( ) ( ) ( )   ( ) ( ) ( )

*17. Are these three all Italian vowel No. 1?
      ( ) ( ) ( )   ( ) ( ) ( )

*18. Does the following syllable contain vowel No. 1?
      ( ) ( )

*19. Does the following syllable contain vowel No. 1?
      ( ) ( )

*20. Does the following?
      ( ) ( )

*21. What about this one?
      ( ) ( )

*22. Is the following Italian vowel No. 1?
      ( ) ( )

23. So far, vowel No. 1 has been presented as a **rather short,** 'clipped' sound. A longer version of **vowel No. 1 would** be the following.
      ( ) ( )

24. This is the short vowel No. 1 followed by **the long vowel** No. 1.
      ( ) ( )   ( ) ( )

*25. Which is the short vowel, x or y?
      (x) (y)   (x) (y)

*26. Are the following three all short?
      ( ) ( ) ( )   ( ) ( ) ( )

*27. Are these three all short?
      ( ) ( ) ( )   ( ) ( ) ( )

* * * * *

28. Now listen to the girl's name spelled A-m-a-n-d-a, first pronounced in English, then pronounced in Italian.
    ( ) ( )   ( ) ( )

29. Notice that the vowel sounds in the Italian pronunciation are all vowel No. 1.
    ( )

*30. Are they all the short vowel No. 1?
    ( )

*31. Which vowel in the word sounds a little <u>longer</u> than the other two --- the first, the second or the third?
    ( )

*32. Which vowel in the word sounds a little <u>louder</u> than the other two --- the first, the second or the third?
    ( )

33. That vowel which is relatively loud in an utterance is usually said to be STRESSED, and the other vowels are called UNSTRESSED.

*34. Which vowel is stressed in the following?
    ( )

*35. Is this stressed vowel longer than the unstressed vowels in the word?
    ( )

36. Most speakers of Standard Italian tend to make stressed vowels a little longer than unstressed vowels, although this tendency seems to be less strong in Northern Italy than in the rest of Italy.

* * * * *

37. The following is an Italian syllable. Listen closely.
    (da) (da) (da)

38. The sound-type represented by the letter <u>d</u> in Italian is a sound-type not normally heard in English. Said with an American accent, the Italian syllable just given would sound like:
    ( ) ( ) ( )

39. Here is the Italian followed by the English:
    (x) (y)   (x) (y)

40. The basic difference between the Italian consonant and the
    English one has to do with the position of the tongue in
    the mouth. Whereas in English the letter d̲ usually repre-
    sents a sound-type made by having the front part of the
    tongue touch the gum ridge behind the upper teeth, in
    Italian the same letter usually stands for a sound-type
    made by having the front part of the tongue touch the
    upper teeth.

41. A sound made by having the front part of the tongue touch
    the upper teeth is sometimes referred to as a DENTAL
    sound. The symbol /D/ will be used here to represent this
    particular dental sound.

42. Have your tongue touch your upper teeth and repeat the
    Italian syllable. (The 'X' that appears after some
    parentheses means that you are to repeat what you hear
    after what is indicated by each pair of parentheses.)
    ( )X ( )X

43. Now repeat the word Amanda, remembering that the /D/ is
    dental, and that all the vowels are the same --- vowel
    No. 1.
    ( )X ( )X ( )X

*44. As you have seen, vowel No. 1 is represented in Italian
    by what letter?

TEST (answers not recorded)

Indicate by 'yes' or 'no' whether the utterances you hear are Italian or not. Each utterance will be heard twice.

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice the following:

vowel No. 1

/DA/

/AMÁNDA/

UNIT II

1. Listen to the following Italian vowel, which we will call
    vowel No. 2.
          ( )   ( )

2. Here is an English vowel.
          ( )   ( )

3. Here is Italian vowel No. 2 followed by the English.
          (2)   ( )   (2)   ( )

*4. Which is the Italian vowel, x or y?
          (x)   (y)   (x)   (y)

5. Now listen to the short vowel No. 2 followed by the
    long vowel No. 2.
          ( )   ( )   ( )   ( )

*6. Which is the short vowel, x or y?
          (x)   (y)   (x)   (y)

*7. Are the following three all short?
          ( )   ( )   ( )   ( )   ( )   ( )

*8. Are these three all short?
          ( )   ( )   ( )   ( )   ( )   ( )

9. Vowel No. 2 should be pronounced with the mouth relatively
    closed, and the lips in a rounded position. Because the
    lips are rounded it is referred to as a ROUNDED vowel.
    Round your lips and repeat vowel No. 2 as you hear it.
          ( )X   ( )X

                        * * * * *

10. Now repeat the following syllable containing vowel No. 2.
          ( )X   ( )X

*11. Here is another Italian syllable. Does it contain
     vowel No. 1 or vowel No. 2?
          ( )   ( )

12. The Italian syllable you just heard begins with a consonant sound something like the initial consonant of the English word 'key.' Listen to the Italian syllable followed by its English counterpart.
( ) ( )   ( ) ( )

*13. Are the following all Italian syllables?
( ) ( ) ( )   ( ) ( ) ( )

*14. Are the following all Italian syllables?
( ) ( ) ( )   ( ) ( ) ( )

*15. Which is Italian, x or y?
(x) (y)   (x)   (y)

16. The difference between the Italian consonant you have been hearing (which we will represent as /K/) and the English consonant has to do with a characteristic of certain sounds in English which is absent in Italian. Certain English sounds are pronounced with a puff of air, which should be avoided in Italian. A consonant pronounced with such a puff of air is called ASPIRATED. Italian consonants should never be ASPIRATED.

17. Repeat the following Italian syllable, represented ca. Remember that the consonant is not aspirated.
(ca)X (ca)X (ca)X

18. This unaspirated sound-type is very much like the second consonant heard in the English word 'scar.'

19. If you listen carefully, you can hear a difference in the pronunciation of the sound-types represented by the letter c in the following two English words: 'car' - 'scar.'

20. In the word 'car,' the sound-type in question is aspirated, but in the word 'scar' it is not aspirated. Listen again.
(car) (scar)   (car) (scar)

21. The Italian /K/ is, therefore, more like the consonant represented by the letter c in 'scar' than like the initial consonant of 'car.' It is, in other words, not aspirated. To pronounce it, try thinking of an initial /s/ before uttering the /K/.

22. Now repeat again.
                    (ca)X (ca)X (ca)X

                    ★ ★ ★ ★ ★

23. Now say the Italian name that corresponds to the English
     Luke. It is spelled L-u-c-a.
                    (Luca)X (Luca)X (Luca)X

*24. What have we been calling the following vowel sound?
                    ( ) ( )

*25. Is Italian vowel No. 2 stressed in the following name?
                    ( ) ( )

*26. What letter is used in Italian to represent vowel No. 2?

27. Repeat the two names you have learned so far.
                    (Amanda)X (Luca)X   (Amanda)X (Luca)X

<u>TEST A</u> (not recorded)

Use the following five words to fill in the blanks:
<u>aspirated</u> <u>dental</u> <u>rounded</u> <u>short</u> <u>stressed</u>

1) Vowel No. 2 is a _____ vowel.

2) The first vowel in the name <u>Luca</u> and the second vowel in the name <u>Amanda</u> are _____.

3) Both the first and the last vowels in the name <u>Amanda</u> are _____.

4) The letter <u>d</u> in Italian usually represents a _____ consonant.

5) Italian consonants are normally not _____.

<u>TEST B</u> (answers not recorded)

Indicate by 'yes' or 'no' whether the utterances you hear are Italian or not. Each utterance will be heard twice.

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice the following :

> vowel No. 1
> vowel No. 2
>
> /DA/
>
> /KA/
>
> /AMÁNDA/
>
> /LÚKA/

UNIT III

1. Listen to the following Italian vowel, which we will call vowel No. 3.
    ( ) ( )

2. Here is an English vowel.
    ( ) ( )

3. Here is Italian vowel No. 3 followed by the English.
    (3) ( )   (3) ( )

*4. Which is the Italian vowel, x or y?
    (x) (y)   (x) (y)

5. Now listen to the short vowel No. 3 followed by the long vowel No. 3.
    ( ) ( )   ( ) ( )

*6. Which is the short vowel, x or y?
    (x) (y)   (x) (y)

*7. Are the following three all short?
    ( ) ( ) ( )   ( ) ( ) ( )

*8. Are these three all short?
    ( ) ( ) ( )   ( ) ( ) ( )

9. To pronounce vowel No. 3 correctly, make your lips tense by pulling your mouth back tightly as if to produce a forced grin. Keep your mouth relatively closed. Repeat after the model.
    ( )X ( )X ( )X

10. The following syllable contains vowel No. 3. Listen and repeat.
    ( )X ( )X

*11. Does the following syllable contain vowel No. 3?
    ( ) ( )

*12. What about this one?
    ( ) ( )

*13. And this one?
                        ( )   ( )

                        * * * * *

  14. The Italian syllable you just heard begins with a consonant
       sound something like the initial consonant of the English
       word 'tea.' Listen to the Italian syllable followed by its
       English counterpart.
                        ( )   ( )   ( )   ( )

*15. Are the following all Italian syllables?
                        ( )   ( )   ( )   ( )   ( )   ( )

*16. Are the following all Italian syllables?
                        ( )   ( )   ( )   ( )   ( )   ( )

*17. Which is Italian, x or y?
                        (x)   (y)   (x)   (y)

  18. There are two main differences between the Italian
       consonant you have been hearing and the English consonant.

  19. Like the English consonant sound heard in 'do,' the English
       consonant of 'tea' is made by having the front part of the
       tongue touch the gum ridge behind the upper teeth. Listen
       to the following English word.
                        (tea) (tea) (tea)

  20. The Italian consonant heard in frames No. 13 through No. 17
       and represented here as /T/, is usually made like the
       Italian /D/ by having the front part of the tongue touch
       the upper teeth.

*21. What is such a sound called?

*22. Is the English consonant in 'tea' normally dental?

                        * * * * *

  23. Now listen carefully to the English word 'tea.'
                        (tea) (tea) (tea)

24. The English consonant in this word is followed by a puff
of air. Listen again.
(tea) (tea) (tea)

*25. Therefore, the English consonant in the word 'tea' is said
to be what?

*26. Are Italian consonants normally aspirated?

*27. Therefore, is the Italian /T/ aspirated?

*28. Is the following statement true or false?
"Unlike the English consonant in 'tea,' the Italian /T/
is normally dental and not aspirated."

29. The unaspirated /T/, though normally dental, is very much
like the second consonant heard in the English word 'star.'

30. If you listen carefully, you can hear a difference in the
pronunciation of the sound-types represented by the letter
t in the following two English words: 'tar' - 'star.'

31. In the word 'tar,' the sound-type in question is aspirated,
but in the word 'star' it is not aspirated. Listen again.
(tar) (star) (tar) (star)

32. The Italian /T/ is, therefore, more like the consonant
represented by the letter t in 'star' than like the
initial consonant of 'tar.' It is, in other words,
not aspirated. To pronounce it, try thinking of an
initial /s/ before uttering the /T/.

33. Now repeat.
(ta)X (ta)X (ta)X

34. Now try the following. Remember to avoid making a strong
puff of air. Think of inhaling rather than exhaling.
(ti)X (ti)X (ti)X

35. Listen again to the Italian syllable ti followed by the
English word 'tea.'
(ti) (tea) (ti) (tea)

*36. Is the following Italian or English?
( ) ( )

*37. What about this one?
                ( ) ( )

*38. And this one?
                ( ) ( )

                        * * * * *

39. Now listen to the girl's name spelled T-i-n-a, first
     pronounced in English, then pronounced in Italian.
                ( ) ( )   ( ) ( )

40. Now repeat the Italian version of the name, remembering
     that the /T/ is dental and not aspirated.
                (T̄ina)X (Tina)X (Tina)X

*41. What letter is used in normal Italian spelling to represent
      /T/?

*42. This name contains two vowels, vowel No. 3 and vowel No. 1.
      Which is stressed?
                ( ) ( )

*43. Which vowel is longer in this name, vowel No. 3 or vowel
      No. 1?
                ( ) ( )

*44. What letter is used to represent vowel No. 3?

45. Repeat the three names you have learned, after the model.
                (Amanda)X   (Luca)X   (Tina)X
                (Amanda)X   (Luca)X   (Tina)X

TEST A   (not recorded)

Use the following items to fill in the blanks:
    dental   not aspirated   vowel 1   vowel 2   vowel 3

1. Of the three vowels you have learned, only _____ is rounded.

2. Unlike the first consonant in the English word 'tea,' both /T/ and /D/ are _____.

3. /K/, /T/ and /D/ are _____.

4. The final vowel in the name <u>Tina</u> is _____.

5. The stressed vowel in the name <u>Tina</u> is _____.

TEST B   (answers not recorded)

Indicate by 'yes' or 'no' whether the utterances you hear are Italian or not. Each utterance will be heard twice.

   1)

   2)

   3)

   4)

   5)

   6)

   7)

   8)

   9)

  10)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Read the following Italian words or syllables:

a

u

i

da

ca

na

man

lu

ti

Amanda

Luca

Tina

UNIT IV

*1. Is the following sound, vowel No. 1, No. 2 or No. 3?
     ( ) ( )

*2. What about this one?
     ( ) ( )

*3. And this one?
     ( ) ( )

*4. Is this No. 1, No. 2, No. 3 or some other vowel?
     ( ) ( )

5. The vowel you have just heard sounds somewhat like the first vowel sound in the English words 'seven' or 'seventy.' Thus, we might conveniently refer to this vowel as vowel No. 7 or vowel No. 70. However, because this vowel, unlike vowels No. 2 and No. 3, is pronounced with the mouth relatively open, perhaps the zero digit in No. 70 can be used effectively here as a reminder of an OPEN vowel. For this reason we shall refer to it as vowel No. 70. In pronouncing it don't be afraid to open your mouth wide.

* * * * *

6. The following is a syllable you have already heard.
     (ca)   (ca)

7. Remember that the consonant in this syllable is not aspirated.
     (ca)X   (ca)X

8. The particular consonant sound-type in question is /K/. Pronounce this consonant before vowel No. 3.
     ( )X   ( )X

9. The combination you have just made is an Italian word that signals a question asking for the identity of someone. Hence it corresponds roughly to the English question words 'who' and 'whom.'

10. Repeat the word again, this time looking at its proper spelling.
     (chi)X   (chi)X   (chi)X

11.   Repeat the following syllables.
        (chi)X (ca)X (chi)X (ca)X

12.   Now you will hear a question in Italian asking for the identity of a third person being referred to.
        ( ) ( )

*13.   This question has two vowels in it. Which of the following are they?
        No. 1 and No. 2
        No. 70 and No. 1
        No. 3 and No. 70

14.   Here is the proper spelling for this question. Repeat, while looking at the spelling. Notice that <u>our</u> units will use the special type ɛ for vowel No. 70 in a stressed position in a word.
        (Chi ɛ̀?)X (Chi ɛ̀?)X (Chi ɛ̀?)X

15.   Notice that the question just given contains two words that sound like one, with the stress on the last vowel.
        ( )X ( )X ( )X

*16.   Two or more words said without any pause between them, form what may be called a BREATH GROUP. The phrase <u>Chi ɛ̀?</u> has how many breath groups?

             * * * * *

17.   The following may be an answer to <u>Chi ɛ̀?</u>, and constitutes one breath group. Imitate as closely as possible.
        (Ɛ̀ Amanda.)X (Ɛ̀ Amanda.)X (Ɛ̀ Amanda.)X

18.   Here are three other possible answers. Listen carefully and repeat, noticing that any consonant that immediately follows the word Ɛ̀ is pronounced strongly.
        (Ɛ̀ Luca.)X (Ɛ̀ Tina.)X (Ɛ̀ ɛva.)X
        (Ɛ̀ Luca.)X (Ɛ̀ Tina.)X (Ɛ̀ ɛva.)X

19.   Repeat the following question-answer pairs.
        (Chi ɛ̀?)X   (Ɛ̀ Amanda.)X
        (Chi ɛ̀?)X   (Ɛ̀ Luca.)X
        (Chi ɛ̀?)X   (Ɛ̀ Tina.)X
        (Chi ɛ̀?)X   (Ɛ̀ ɛva.)X

*20. Observe the following model:

S: Chi è?
R: È Amanda.

NOTE: 'S' stands for 'stimulus,' and 'R' stands for 'response.'

You will now be asked the question from the preceding model. Every time you hear the question, quickly give the appropriate response using the names as they appear in the following list. Your response will be confirmed each time.

Alina
Amina
Bista
Eva
Fina
Gina
Lea
Lia
Lina
Linda
Luca
Magda
Mena
Mina
Nena
Nina
Nini
Sabina
Savina
Spina
Tina

* * * * *

21. If the meaning of <u>Chi è?</u> is: 'a question asking for the
     identity of a person being referred to', the following then
     are some of the ways of translating the Italian into
     English:
          a) Who is it?
          b) Who is she?
          c) Who is he?
          d) What's his name?
          e) What's her name?
          f) What's the name of the person being referred to?

*22. Is there only one English translation possible for the
      Italian <u>Chi è?</u>

*23. Do the English translations given all 'mean' the same
      thing ---- that is, may they all be used interchangeably
      in any given situation?

*24. Do they **all** refer to the same specific situation?

*25. Let us now take the very specific situation in which one
      wishes to identify a famous man being described in a
      guessing game. Might one ask any of the following
      questions?
               Who is it?
               Who is he?
               What's his name?

*26. In a particular situation then, might two or more
      utterances be used to refer to the same thing?
                    * * * * *
 27. Obviously then, the MEANING of something depends upon
      the situation or situations in which it is used.

 28. If you know what something may be used to refer to, and
      how to use it in a particular situation or context, you
      have learned one of its MEANINGS.

 29. The MEANING of an utterance like <u>Chi è?</u> may be arrived at
      by a definition such as 'a question asking for the
      identity of a person being referred to', and by examples
      of situations in which <u>Chi è?</u> is used.

30. Sometimes a TRANSLATION of something like Chi è? may give one a clue to its MEANING, but the MEANING of something should not be confused with its TRANSLATION into another language.

31. The different translations given for Chi è? are different English ways of expressing what the Italian Chi è? refers to.

*32. Are the translations themselves MEANINGS, or are they reflections of (or clues to) MEANINGS?
* * * * *

33. Sometimes from a number of different translations of an utterance there is one that is used to reflect most of the meanings (or the primary meaning) of the individual words in the utterance. For instance, in the case of Chi è? perhaps the translation most usually found is 'Who is it?'. Such a translation is often referred to as the LITERAL TRANSLATION.

34. The English word 'who' is the literal translation of the Italian word chi.

*35. Consequently, can you expect to find 'who' in most cases in which Italians use the word chi?

*36. Should you expect to find 'who' in all cases in which Italians use chi, and should you expect to find chi in all cases in which English speakers use 'who'?

37. Unfortunately for the language learner, it is not always easy to equate words in one language with words in another language.

38. As a consequence, it is impractical (and often misleading) for the language learner to equate words in one language with words in another language.
* * * * *

39. Let's suppose for a moment that Charles (a fictitious student of Italian) is the type of student who needs to equate words in one language with words in another language.

40. If 'who' is the literal translation of the Italian word chi, Charles would expect to find chi in the normal Italian translation of the following two sentences:
        (a) Who did it?
        (b) He's the person who did it.

41. However, whereas chi may be used in the translation of (a), it is not to be used in the translation of (b).

42. It is natural for Charles to be puzzled by this fact since he has been equating 'who' with chi.

43. On the other hand, the student who has been taught that chi is found in certain kinds of questions (for which the LITERAL TRANSLATION into English involves 'who') should not be so puzzled.

*44. Is sentence (a) a question?

45. Obviously then, you can expect chi in the Italian translation of (a).

*46. Is sentence (b) a question?

47. Obviously then, you should not expect chi in the Italian translation of (b).
                 * * * * *

*48. Is the TRANSLATION of something the same as its MEANING?

*49. You will now be given both a TRANSLATION and a MEANING of the Italian sentence È Amanda. Tell which is the TRANSLATION and which is the MEANING ·
        a) "A statement identifying 'Amanda' as the individual being referred to."
        b) "Amanda is the one."

*50. As a consequence, is it more accurate to say statement 'x' or statement 'y'?
        x) The Italian word chi means 'who.'
        y) The Italian word chi may be translated as 'who.'

*51. In order to learn the MEANING of something, should you pay attention to the situations and contexts in which it is used?

*52. Can English TRANSLATIONS be used as <u>clues</u> to the MEANING of an Italian word or phrase?

*53. Can you know the MEANING of something without your being able to give a TRANSLATION of it?

54. As you learn to say things in Italian, try to understand and remember the situations and contexts in which they appear. At all times try to avoid associating Italian words and phrases with English. Naturally, you will find that many times you will be associating Italian and English ---- this is natural for a native speaker of English ---- and sometimes this has to be done. However, if you consciously try to <u>avoid</u> making such associations you will find that you will be

    a) concentrating more on the Italian way of saying things,
    b) understanding Italian better, and
    c) speeding up the learning process, since you will be going directly from the Italian utterance to its MEANING, without having to translate first into English in order to arrive at the MEANING.

TEST   (not recorded)

Use the following items to fill in the blanks:

aspirated   breath group   dental   literal translation
meaning   open vowel   situations   strongly pronounced
translation   vowel No. 70

1) The letter e in Italian may represent _____.

2) Two or more words said without any pause between the
    words form what may be called a _____.

3) Unlike vowels No. 2 and No. 3, vowel No. 70 is an
    _____.

4) One may get a good clue to the meaning of an utterance
    by paying attention to the _____ in which
    it is used.

5) 'It's Amanda' is the _____ of È Amanda.

6) 'Amanda is the one' is a _____ of È Amanda.

7) 'A statement identifying 'Amanda' as the individual
    being referred to' is the _____ of È Amanda.

8) A consonant immediately following the word È is
    _____.

9) One big difference in the pronunciation of the
    English word 'key' and the Italian word chi is that
    the consonant in the English word is _____, whereas
    the consonant in the Italian word is not.

10) The big difference in the pronunciation of the
    English word 'tea' and the Italian word ti is that
    the consonant in the English word is aspirated and not
    _____, whereas the consonant in the Italian word
    is not aspirated and _____. (NOTE: The same
    word fits in both blanks here.)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice the following Italian names according to steps (1) and (2):

      Amanda
      Alina
      Amina
      Bista
      Eva
      Fina
      Gina
      Lea
      Lia
      Lina
      Linda
      Luca
      Magda
      Mena
      Mina
      Nena
      Nina
      Nini
      Sabina
      Savina
      Spina
      Tina

(1) Instructor calls out the names as students write them on the board.

(2) Instructor points to individual names on the board, and as one student asks the question <u>Chi è?</u>, another student answers è _____, according to the name pointed to. (NOTE: If only one student is present, instructor asks the question.)

UNIT V

1. The following are two English sentences :
   a) Is it?
   b) Who is it?

*2. Are (a) and (b) questions or statements?

3. Although both (a) and (b) are questions, they illustrate two different types of questions.

*4. To which question are you more likely to answer 'Yes' or 'No'?

*5. Which question are you likely to answer with a person's name?

6. Since question (a) is asking for a 'Yes' or 'No' answer, we shall call it a YES-NO QUESTION.

7. Since question (b) is asking for information other than 'Yes' or 'No,' we shall call it an INFORMATION QUESTION.

*8. Is the following a YES-NO QUESTION or an INFORMATION QUESTION?
   'Do you smoke?'

*9. What about this one?
   'Are they leaving tomorrow?'

*10. And this one?
   'Why did they do it?'

*11. And this one?
   'Where's Joe?'

*12. And this one?
   'How are you?'

*13. And this one?
   'Have they finished yet?'

*14. And this one?
   'When is he going?'

*15.   And what about the following Italian question?
        <u>Chi è</u>?

16.   Unlike most YES-NO QUESTIONS, INFORMATION QUESTIONS begin
       with a question word such as 'Who,' 'What,' 'Why' 'When,'
       'Where,' 'How.'

*17.   What is the question word in the Italian sentence <u>Chi è</u>?

                        * * * * *

*18.   Where is the stress in this question ---- is it on vowel
        No. 3 or vowel No. 70?

19.   Notice that as you go from the unstressed vowel to the
       stressed vowel in this utterance there is a drop in the
       tone of voice, or in the pitch level.
            ( )X ( )X

20.   Notice too that as the voice fades into silence the
       question ends on a low pitch level.
            ( )X ( )X

21.   This drop in the pitch level as one goes from an unstressed
       syllable to the stressed syllable, and the maintenance of
       a low pitch level from the stressed syllable on are
       important characteristics of what will be referred to
       here as a LOW (or) STRESS-DROP INTONATION.

22.   If instead of a drop in pitch level, there were a rise
       in pitch, the question would not be the one most usually
       heard, and would sound like:
            ( )X ( )X

*23.   Which is the more usual, x or y?
            (x) (y)   (x) (y)

*24.   Are all of the following the same?
            ( ) ( ) ( )   ( ) ( ) ( )

25.   A LOW or STRESS-DROP intonation is very common in informa-
       tion questions in Italian, and it is characteristic,
       therefore, of what may be referred to as a CASUAL informa-
       tion question.

*26. Is the LOW or STRESS-DROP intonation that we have been
      talking about used to communicate anything?

*27. What have we seen it used for? In other words, what
      kind of utterance is communicated in the Italian example
      we have been hearing?

*28. If this particular intonation is used to communicate
      something, may we say that the intonation has meaning?

*29. What is its meaning in the Italian example we have been
      hearing?

                         * * * * *

30.   Now listen to the following question and answer :
                 Chi è? È Amanda.

*31. In your opinion, are both the question and the answer
      said with a stress-drop intonation? Listen again.

                 Chi è? È Amanda.

32.   The stressed vowel in the answer is indicated here by a
      line underneath the corresponding vowel letter.
                 (È Amanda.)X   (È Amanda)X

33.   Notice that the 'drop' occurs right on the syllable with
      the stressed vowel.
                 (È Amanda.)X   (È Amanda)X

34.   When two utterances contain the same types of changes
      in pitch levels, they are said to have the same INTONATION
      PATTERN.

*35. Do both the following question and the following answer
      have the same intonation pattern?
                 (Chi è?)X   (È Amanda.)X

36.   In Italian, the same intonation pattern is common for both
      CASUAL INFORMATION QUESTIONS and CASUAL STATEMENTS.

*37. We have just learned another meaning for a LOW or STRESS-
      DROP intonation in Italian. What is it?

                         * * * * *

38. Now pay close attention to the intonation of the following question, asking if it is Amanda.
( )X ( )X

*39. Is the intonation of this question the same as the one we used for the CASUAL INFORMATION QUESTION? Listen to it again, followed by the CASUAL INFORMATION QUESTION.
(x)X (y)X

*40. Is there any 'drop in pitch level' in the question about Amanda?
( )X ( )X

*41. Is there any 'rise in pitch level' in this question?
( )X ( )X

42. The stress in this question is on the vowel of -man-, indicated here by a line underneath the corresponding vowel letter.
(È Amanda?)X (È Amanda?)X

*43. Does the 'rise in pitch level' occur just as one reaches the syllable with the stressed vowel?
(È Amanda?)X (È Amanda?)X

*44. Does the question seem to end on a high pitch level or a low pitch level, relatively speaking?

45. This rise in pitch level as one goes from an unstressed syllable to the stressed syllable, and the maintenance of a high pitch level from the stressed syllable on are important characteristics of what may be referred to here as a HIGH (or) STRESS-RISE INTONATION.

46. Whereas a LOW (or) STRESS-DROP INTONATION is common for a CASUAL INFORMATION QUESTION, a HIGH (or) STRESS-RISE INTONATION is common for a CASUAL YES-NO QUESTION.

*47. What is a common meaning for a HIGH or STRESS-RISE INTONATION in Italian?

* * * * *

48. If we were to use something resembling a musical scale to plot the sentences we have been examining, they would look like the following:

a) casual information question

Chi	
	è

b) casual statement

è A-	
	man -da

c) casual yes-no question

	-man -da
è A-	

*49. Listen again to the following ---- is it an INFORMATION QUESTION or a YES-NO QUESTION?
( )X ( )X

50. If one were to reply to the preceding question in the affirmative, one could simply say: Sì.

*51. Listen again to this word. Is it being said with a LOW (or) STRESS-DROP INTONATION?
( )X ( )X

52. Said with a HIGH (or) STRESS-RISE INTONATION, it would sound like:
( )X ( )X

*53. With a HIGH (or) STRESS-RISE INTONATION, does the word indicate a question or a statement? Listen again and repeat.
( )X ( )X

*54. Plot the word s**ì**, said as a casual statement, on the scale below.

              * * * * *

55. Now listen to a YES-NO QUESTION followed by s**ì** and a more complete answer. Repeat after the model, imitating as closely as possible.

       (È Amanda?)X   (Sì)X   (È Amanda.)X

56. Repeat:

       (È Amanda?)X (Sì, è Amanda.)X

*57. Following the model shown, answer the questions. Your response will be confirmed each time. (Remember to pronounce strongly any consonant that immediately follows the word è.)

            Model. S: È Amanda?
                   R: Sì, è Amanda.

            È Alina?
            È Amina?
            È Bista?
            È Eva?
            È Fina?
            È Gina?
            È Lea
            È Lia?
            È Lina?
            È Linda?
            È Luca?
            È Magda?
            È Mina?
            È Nena?
            È Nini?
            È Sabina?
            È Savina?
            È Spina?
            È Tina?

*58.   Now we will do the opposite. As in the model, you will
       hear a statement for which you are to ask a question.
                    Model.   S: È Amanda.
                             R: Sì? È Amanda?
              (the names used will be those of frame No. 57)

                          * * * * *

NOTE   The main purpose of the preceding section was simply to
begin making you aware of the importance of intonation so that
you will try to imitate it as closely as possible.

With this end in mind we have presented only two commonly
heard patterns so far, sometimes exaggerating in order to
indicate the differences more clearly to the untrained ear.

If a particular intonation pattern of Italian is similar to
one in English accept this as a fact, but <u>do not expect Italian
intonation patterns to be like English!</u> Also, if a particular
intonation pattern exists in both English and Italian, and
its meaning is similar in both languages, accept this as a fact,
but <u>do not expect the meaning to be the same!</u> (What may mean
cordial politeness in one language may mean anger or displeasure
in another.)

The intonation patterns of a language are many and varied, and
may even differ from one region to the next. If your instruc-
tor's patterns differ from those presented here, by all means
imitate your instructor.

TEST A   (not recorded)

Use the following underlined items to fill in the blanks:

casual information question   information other than

casual statement   low intonation

casual yes-no question   low or stress-drop
                                         intonation

high intonation   question word

high or stress-rise intonation 'yes' or 'no' answer

1) An intonation pattern characterized by a rise in pitch
   level as one goes from an unstressed syllable to the
   stressed syllable, plus the maintenance of a high pitch
   level from the stressed syllable on is called a _____.

2) An intonation pattern characterized by a drop in pitch
   level as one goes from an unstressed syllable to the
   stressed syllable, plus the maintenance of a low pitch
   level from the stressed syllable on is called a _____.

3) A high or stress-rise intonation is often indicative of a
   _____ in Italian.

4) 5) A low or stress-drop intonation is often indicative
   of a _____ or a _____ in Italian.

6) A 'yes-no question' is one that expects a _____.

7) An 'information question' is one asking for _____
   'yes' or 'no.'

8) An 'information question' begins with a _____.

9) The word sì, said as a casual yes-no question, uses a
   _____.

10) The word sì, said as a casual statement, uses a _____.

TEST B   (answers not recorded)

You will hear several utterances, each said twice. Identify
the kind of utterance by checking the appropriate column
each time.

	casual statement	casual information question	casual yes - no question
1) ( ) ( )			
2) ( ) ( )			
3) ( ) ( )			
4) ( ) ( )			
5) ( ) ( )			
6) ( ) ( )			
7) ( ) ( )			
8) ( ) ( )			
9) ( ) ( )			
10) ( ) ( )			
11) ( ) ( )			
12) ( ) ( )			
13) ( ) ( )			
14) ( ) ( )			
15) ( ) ( )			

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the TEST B answers* in columns, i.e. (a) the casual statements, (b) the casual information questions. (c) the casual yes-no questions.

> *These answers may be obtained from the Instructor or the Instructor's Manual.

3) Practice reading the following utterances using the intonations indicated.

Chi è?	(casual information question)
Chi è?	(casual yes-no question) NOTE: This could mean: 'Is the question Chi è?'
È Tina.	(casual statement)
È Tina?	(casual yes-no question)
sì.	(casual statement)
sì?	(casual yes-no question)

UNIT VI

1. In Unit V we examined two kinds of intonation patterns ----
    a LOW or STRESS-DROP intonation and a HIGH or STRESS-RISE
    intonation.

2. These two patterns are indicative of various kinds of CASUAL
    utterances. For example :
    a casual information question   - Chi è?

    casual statements   - È Amanda.
                                        sì.

    casual yes-no questions   - È Amanda?
                                        sì?

3. In addition to these two patterns, there is a third type
    which is heard in Italian in both questions and statements.

4. Listen first to the information question asking who someone
    is and using a STRESS-DROP intonation as illustrated below.

chi	
	è

5. Remember that one label you learned for this kind of
    intonation was a CASUAL INFORMATION QUESTION.

6. Now listen to the same information question said a little
    differently.
    ( ) ( )

*7. Is the stress here still on vowel No. 70?
     ( )X ( )X

*8. As one goes from the unstressed vowel to the stressed vowel
     here, is there a drop in pitch level?
     ( )X ( )X

*9. As one goes from the unstressed vowel to the stressed
     vowel here, is the pitch level the same?
                    ( )X ( )X

*10. Is there any drop in pitch level at all here?
                    ( )X ( )X

*11. If there is a drop in pitch level here and the drop does
      not occur as one goes from the unstressed vowel to the
      stressed vowel, where does it occur?
                    ( )X ( )X

*12. Can this intonation rightly be called a LOW or STRESS-DROP
      intonation if the drop in pitch level occurs after the
      stressed syllable (or on the stressed syllable itself
      if no other word follows)?

13. Since the word 'post' expresses the same idea as 'after'
     this new intonation will be referred to here as a POST-
     STRESS-DROP intonation, and may be plotted as follows:
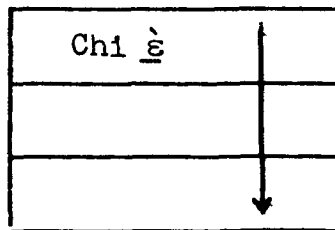
     NOTE: The vertical arrow
     indicates a drop in pitch
     level on the stressed
     syllable.

14. Because this new intonation is often used to indicate
     various kinds of emphasis, we will say that it generally
     signals a POTENTIALLY EMPHATIC UTTERANCE.

.15. Now repeat the CASUAL question followed by the POTENTIALLY
      EMPHATIC question.
            (Chi è?)X   (Chi è?)X   (Chi è?)   (Chi è?)
               a   b   a   b

*16. Is the following CASUAL or POTENTIALLY EMPHATIC?
                    ( ) ( )

VI-2

*17.   What about this one?
                ( )   ( )

*18.   And this one?
                ( )   ( )

*19.   Now you will hear the expression stating that it is
       Amanda. Is the meaning CASUAL or POTENTIALLY EMPHATIC?
                ( )   ( )

*20.   What about this one?
                ( )   ( )

*21.   And this one?
                ( )   ( )

                    * * * * *

22.   A variation of a POST-STRESS-DROP intonation is one in
       which there is a rise in pitch level as one goes from the
       unstressed syllable to the stressed syllable, but after
       the stressed syllable is reached, there is a drop in pitch
       level. Listen.

                (Chi è?)   (Chi è?)

*23.   May this still be called a POST-STRESS-DROP intonation?
       Listen again and repeat.
                (Chi è?)X   (Chi è?)X

24.   Listen to the same intonation here and repeat.
                (È Amanda.)X   (È Amanda.)X

25.   A meaning for this intonation is also a POTENTIALLY
       EMPHATIC UTTERANCE. It may be plotted as follows:

è ↓
chi
↓

man-
è A-
da
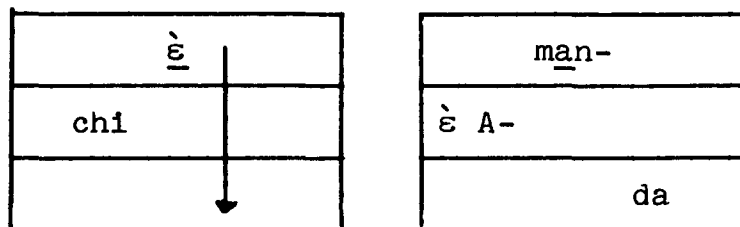
*26. Plot <u>Chi</u> è? as a CASUAL question, using a STRESS-DROP intonation.

*27. Plot <u>Chi</u> è? as a POTENTIALLY EMPHATIC question in two ways, using a POST-STRESS-DROP intonation each time.

*28. Plot È <u>Amanda</u>. as a CASUAL statement, using a STRESS-DROP intonation.

*29. Plot È <u>Amanda</u>. as a POTENTIALLY EMPHATIC statement in two ways, using a POST-STRESS-DROP intonation each time.

* * * * *

30. For yes-no questions there are also two kinds of POTENTIALLY EMPHATIC intonations. These intonations parallel what we have seen in frame No. 29, but instead of the POST-STRESS-DROP going to the lowest pitch level possible (as in frame No. 29), it drops only slightly for yes-no questions. Listen to the two versions.
( ) ( )

31. The potentially emphatic question asking if it is Amanda may thus be plotted in either of the following ways:

` ε A-m<u>a</u>n-	
	da

	man-
ε A-	da

32. Repeat the CASUAL question followed by the two POTENTIALLY EMPHATIC questions.
(ε Am<u>a</u>nda?)X ( )X ( )X
(ε Am<u>a</u>nda?)X ( )X ( )X

*33. Is the following question CASUAL or POTENTIALLY EMPHATIC?
( ) ( )

*34. What about this one?
( ) ( )

*35. And this one?
( ) ( )

*36. Identify the following as a CASUAL QUESTION, a CASUAL STATEMENT, a POTENTIALLY EMPHATIC QUESTION, or a POTENTIALLY EMPHATIC STATEMENT.
( )X ( )X

*37. Do the same with this one.
( )X ( )X

*38. And with this one.
( )X ( )X

*39. And with this one.
( )X ( )X

*40. Now with this one.
( )X ( )X

*41. And with this one.
( )X ( )X

*42. And with this one.
( )X ( )X

*43. And with this one.
( )X ( )X

44. You will now hear a series of short dialogs. <u>Repeat</u> each line, imitating the intonation as closely as possible. You should review this section many times until you feel at ease with these intonations.

I. speaker A : Chi è?   (casual information question)
    speaker B : È Amanda.   (casual statement)
    A : È Amanda? (potentially emphatic yes-no
                       question)
    B : Sì. È Amanda. (potentially emphatic
                           statements)

II.   A : È Amanda? (casual yes-no question)
           B : Sì. È Amanda. (casual statements)
           A : Sì? È Amanda? (potentially emphatic
                                  yes-no questions)
           B : Sì. È Amanda. (potentially emphatic
                                  statements)

III.   A : Chi è?   (casual information question)
    (no answer, so...) Chi è? (potentially emphatic
                                  information question)
           B : È Tina.   (potentially emphatic
                              statement)
           A : Sì?   (potentially emphatic
                              yes-no question)
           B : Sì.   (potentially emphatic
                              statement)

IV.   A : È Tina.   (casual statement)
           B : Sì? È Tina? (casual yes-no questions)
           A : Sì. È Tina. (potentially emphatic
                               statements)

TEST A (not recorded)

Use the following underlined items to fill in the blanks:

<u>information questions</u>

<u>post-stress-drop intonation</u>

<u>potentially emphatic</u>

<u>statements</u>

<u>yes-no questions</u>

1) An intonation pattern characterized by either (a) <u>no change</u> in pitch level or (b) a <u>rise</u> in pitch level as one goes from an unstressed syllable to the stressed syllable, plus a <u>drop</u> in pitch level right after the stressed syllable is called a _____.

2) A post-stress-drop intonation is often indicative of a _____ utterance in Italian.

3) & 4) The post-stress-drop goes to the lowest pitch level possible for _____ and _____.

5) The post-stress-drop does <u>not</u> go to the lowest pitch level possible for _____.

TEST B (answers not recorded)

You will hear 20 utterances, each said twice. Identify the
kind of utterance by checking two columns for each one --- one
check identifying the utterance as CASUAL or POTENTIALLY
EMPHATIC, and the second check identifying the utterance as a
STATEMENT, an INFORMATION QUESTION, or a YES-NO QUESTION.

	casual	potentially emphatic	statement	information question	yes-no question
1)	( )	( )			
2)	( )	( )			
3)	( )	( )			
4)	( )	( )			
5)	( )	( )			
6)	( )	( )			
7)	( )	( )			
8)	( )	( )			
9)	( )	( )			
10)	( )	( )			
11)	( )	( )			
12)	( )	( )			
13)	( )	( )			
14)	( )	( )			
15)	( )	( )			
16)	( )	( )			
17)	( )	( )			
18)	( )	( )			
19)	( )	( )			
20)	( )	( )			

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the following utterances using the intonations indicated.

    a.   Chi è?   (casual information question)

    b.   Chi è?   (potentially emphatic information question)

    c.   È Luca?   (casual yes-no question)

    d.   È Luca?   (potentially emphatic yes-no question)

    e.   È Luca.   (casual statement)

    f.   È Luca.   (potentially emphatic statement)

    g.   Sì?   (casual yes-no question)

    h.   Sì?   (potentially emphatic yes-no question)

    i.   Sì.   (casual statement)

    j.   Sì.   (potentially emphatic statement)

3) First translate into English, and then practice reading the four dialogs of frame No. 44, using the intonations indicated.

UNIT VII

1. You have now learned three kinds of intonation patterns --- a LOW or STRESS-DROP intonation, a HIGH or STRESS-RISE intonation, and a POST-STRESS-DROP intonation.

*2. If the first two patterns are indicative of CASUAL utterances, what is the POST-STRESS-DROP intonation indicative of?

3. In addition to these three patterns, there is a fourth type that is heard in Italian in both INFORMATION QUESTIONS and YES-NO QUESTIONS.

4. Because this fourth type usually suggests greater personal involvement or greater self-interest than the other three patterns, we will say that it is indicative of an INTERESTED utterance.

5. This fourth type of intonation may be divided into two sub-types.

6. Sub-type No. 1 has a low stressed syllable followed by a rise in pitch level as one goes from the STRESS NUCLEUS* to the end of the utterance.

examples:

chi ↑	ὲ A- da	↑	ὲ ta
ὲ	man-	sì	A-ga-
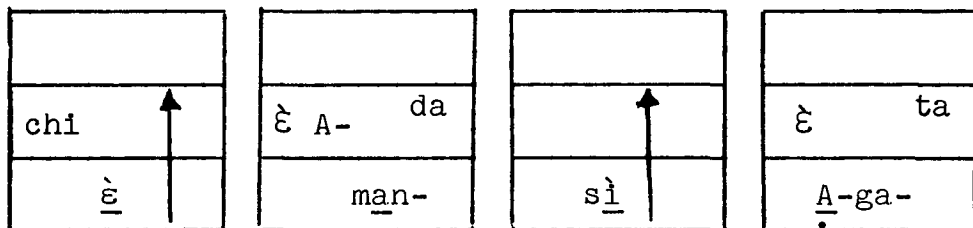
*The STRESS NUCLEUS means the stressed syllable plus any non-final unstressed syllable(s).

VII-1

7. Sub-type No. 2 has a <u>high stressed syllable</u> followed by
    first a <u>drop in pitch level</u> on or leading to the last
    syllable and then a <u>rise in pitch level</u> as the voice fades
    into silence.

    examples:

ɛ̀	man-	sì	A-
chi	ɛ̀ A-		ɛ̀ ga-
	da		ta
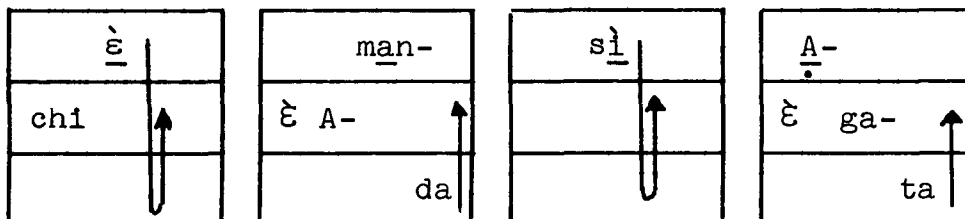
8. Looking at the diagrams of frame No. 6, repeat after the
    model.
       (Chi ɛ̀?)X   (ɛ̀ Amanda?)X   (Sì?)X   (ɛ̀ Agata?)X

9. Now look at the diagrams of frame No. 7 and repeat after
    the model.
       (Chi ɛ̀?)X   (ɛ̀ Amanda?)X   (Sì?)X   (ɛ̀ Agata?)X

*10. What is a meaning of the intonations we have been hearing
    in frames No. 8 and No. 9?

                          * * * * *

11. Repeat the following CASUAL INFORMATION QUESTION followed
    by the INTERESTED INFORMATION QUESTION of sub-type No. 1.
       (a)X (b)X   (a)X (b)X

12. Repeat the following CASUAL INFORMATION QUESTION followed
    by the INTERESTED INFORMATION QUESTION of sub-type No. 2.
       (a)X (b)X   (a)X (b)X

13. Repeat the following CASUAL YES-NO QUESTION followed by
    the INTERESTED YES-NO QUESTION of sub-type No. 1.
       (a)X (b)X   (a)X (b)X

14. Repeat the following CASUAL YES-NO QUESTION followed by
    the INTERESTED YES-NO QUESTION of sub-type No. 2.
       (a)X (b)X   (a)X (b)X

*15. Identify the following utterance as a CASUAL QUESTION or
      an INTERESTED QUESTION. Repeat each time.
            ( )X ( )X

*16. What about this one?
            ( )X ( )X

*17. And this one?
            ( )X ( )X

*18. Is the following a CASUAL QUESTION, a POTENTIALLY EMPHATIC
      QUESTION, or an INTERESTED QUESTION?
            ( )X ( )X

*19. What about this question?
            ( )X ( )X

*20. And this one?
            ( )X ( )X

*21. And this one?
            ( )X ( )X

*22. And this one?
            ( )X ( )X

*23. And this one?
            ( )X ( )X

*24. Is this a question or a statement?
            ( )X ( )X

*25. Is this a question or a statement?
            ( )X ( )X

*26. What about this one?
            ( )X ( )X

*27. And this one?
            ( )X ( )X

*28. And this one?
            ( )X ( )X

* * * * *
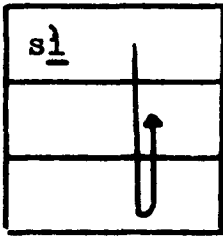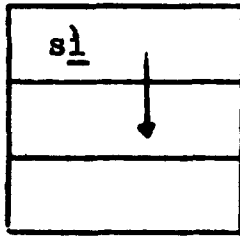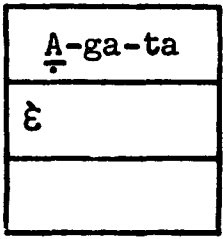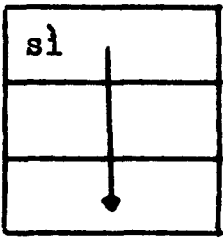
*29. What about this one?
     ( )X ( )X

30. The consonant you just heard in the preceding example is one that had not been presented earlier. It is a sound very much like the second consonant heard in the English word 'spy.'

31. If you listen carefully, you can hear a difference in the pronunciation of the sounds represented by the letter p in the following two English words   'par' - 'spar'.

32. In the word 'par', the letter p stands for an aspirated sound-type, but in the word 'spar' there is no aspiration. Listen again.
     (par) (spar)   (par) (spar)

33. The Italian /P/ is, therefore, more like the sound-type represented by the letter p in 'spar' than like the initial consonant of 'par.' It is, in other words, not aspirated!

34. Occurring after the word è, it, like any other initial consonant following è, is strongly pronounced. Repeat the question of frame No. 29.
     (È Pia?)X (È Pia?)X

35. In order not to release a strong puff of air when making the /P/, you might try (as you were told to do for /T/ in Unit III) thinking of inhaling rather than exhaling.
     (pi)X (pi)X (pi)X

36. Listen now to the Italian syllable pi followed by the English word 'pea.'
     (pi) (pea)   (pi) (pea)

*37. Is the following Italian or English?
     ( ) ( )

*38. What about this one?
     ( ) ( )

*39. And this one?
     ( ) ( )

TEST A (not recorded)

The 20 diagrams below illustrate the various intonation patterns
you have heard so far. Label each diagram as one of the follow-
ing:

    casual information question
    potentially emphatic information question
    interested information question
    casual yes-no question
    potentially emphatic yes-no question
    interested yes-no question
    casual statement
    potentially emphatic statement

1) ɛ́ chi ↓

2) ɛ̀ A̱-ga-ta

3) ɛ́ chi ↑

4) sí̱ ↑

5) ɛ̀ ta A̱-ga-

6) chi ɛ́

7) A̱- ɛ̀ ga-ta

8) ɛ̀ A̱- ga-ta

9) sí̱

10) A̱- ɛ̀ ga- ta ↑

11) ɛ̀ A̱- ga-ta

12) A̱- ɛ̀ ga-ta

13) ɛ̀ na Tí̱-

14) sí̱

15) chi ɛ́ ↓

16) chi ɛ́ ↑

17)
sì

18)
sì

19)
A-ga-ta
ɛ

20)
sì

TEST B (answers not recorde1)

You will hear 20 utterances, each said three times. Identify
the kind of utterance by checking two columns for each one ---
one check identifying the utterance as 'casual,' 'potentially
emphatic' or 'interested,' and the second check identifying
the utterance as a 'statement,' an 'information question,' or
a 'yes-no question.'

	casual	potentially emphatic	interested	statement	information question	yes-no question
1) ( ) ( ) ( )						
2) ( ) ( ) ( )						
3) ( ) ( ) ( )						
4) ( ) ( ) ( )						
5) ( ) ( ) ( )						
6) ( ) ( ) ( )						
7) ( ) ( ) ( )						
8) ( ) ( ) ( )						
9) ( ) ( ) ( )						
10) ( ) ( ) ( )						
11) ( ) ( ) ( )						
12) ( ) ( ) ( )						
13) ( ) ( ) ( )						
14) ( ) ( ) ( )						
15) ( ) ( ) ( )						
16) ( ) ( ) ( )						
17) ( ) ( ) ( )						
18) ( ) ( ) ( )						
19) ( ) ( ) ( )						
20) ( ) ( ) ( )						

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students practice reading the utterances of TEST A.

3) Using the utterances of TEST A, instructor reads and
    students identify the utterances solely by hearing them.

4) Practice reading the following dialogs, using the intona-
    tions indicated.

    I.   speaker A: Chi è?   (interested information question)
        speaker B: È Amanda. (potentially emphatic statement)
              A: È Amanda? (interested yes-no question)
              B: Sì. È Amanda. (potentially emphatic
                                        statement)

    II.   A: È Amanda?   (casual yes-no question)
              B: Sì. È Amanda. (casual statements)
              A: Sì? È Amanda? (interested yes-no
                                        questions)
              B: Sì. È Amanda. (potentially emphatic
                                        statements)

   III.   A: Chi è?   (interested information
                                        question)
  (no answer, so...) Chi è? (potentially emphatic infor-
                                        mation question)
              B: È Tina.   (potentially emphatic
                                        statement)
              A: Sì?   (interested yes-no question)
               B: Sì.   (potentially emphatic
                                        statement)

    IV.   A: È Pia.   (casual statement)
              B: Sì? È Pia?   (interested yes-no questions)
              A: Sì. È Pia   (potentially emphatic
                                        statements)

UNIT VIII

*1. Is the following sound, vowel No. 1, No. 2, No. 3 or No. 70?
( ) ( )

*2. What about this one?
( ) ( )

*3. And this one?
( ) ( )

*4. And this one?
( ) ( )

*5. Is this one of the four vowels you have studied or some
other vowel?
( ) ( )

6. The vowel you have just heard sounds somewhat like the
first vowel sound heard in the English word 'forty.' It
is pronounced with the mouth relatively <u>open</u> and <u>rounded</u>.
Thus, a convenient name for this vowel might be vowel
No. 40, and the zero digit in No. 40 can be used effectively
here as a reminder of an OPEN vowel. In pronouncing it
make sure that your mouth is kept <u>open</u> and <u>rounded</u> through-
out the production of the sound.
( )X ( )X ( )X

*7. Of the five Italian vowels you have now heard, two are
pronounced with the lips in a rounded position and may
therefore be called ROUNDED vowels. Which are these two
ROUNDED vowels?

* * * * *

8. The following is a syllable you have already heard.
(na)X (na)X

9. The consonant sound-type in this syllable will be named
/N/. Pronounce this consonant before vowel No. 40.
( )X ( )X

10. The combination you have just made is an Italian word.
Its meaning is the opposite of <u>sì</u>.

11. Repeat the word, this time looking at its proper spelling.
     Notice that our units will use the special type o̲ for
     vowel No. 40 in a stressed position in a word.
                 (nɔ)X   (nɔ)X   (nɔ)X

*12. In both spelling and meaning, this word should remind you
     of the English word n̲o̲. Is the following word Italian or
     English?
                 ( )   ( )

*13. Which of the following is Italian, a, b or c?
                 (a) (b) (c)   (a) (b) (c)

14. Repeat the Italian again, remembering to round your lips
     and to keep them rounded throughout the production of the
     sound.
                 (nɔ)X   (nɔ)X   (nɔ)X

15. Repeat the following casual question-answer pairs.
     Remember that any consonant that immediately follows the
     word ɛ̀ is pronounced strongly.
                 (ɛ̀ Amanda?)X   (Sì, ɛ̀ Amanda.)X
                 (ɛ̀ Luca?)X   (Sì, ɛ̀ Luca.)X
                 (ɛ̀ Tina?)X   (Sì, ɛ̀ Tina.)X
                 (ɛ̀ Ɛva?)X   (Sì, ɛ̀ Ɛva.)X
                 (ɛ̀ Lɔla?)X   (Sì, ɛ̀ Lɔla.)X

*16. Notice that the first vowel in this last name, L̲ɔ̲l̲a̲, is
     now a familiar one. What is it?

17. The questions of frame No. 15 were yes-no questions
     followed by an affirmative S̲ì answer. Now repeat the
     following question-answer pairs in which the immediate
     answer is a negative N̲ɔ̲. What follows the N̲ɔ̲ is extra
     information. Imitate the intonations as closely as
     possible.

                              POTENTIALLY
               CASUAL   EMPHATIC
               (ɛ̀ Amanda?)X   (Nɔ. ɛ̀ Luca.)X
               (ɛ̀ Luca?)X   (Nɔ. ɛ̀ Tina.)X
               (ɛ̀ Tina?)X   (Nɔ. ɛ̀ Ɛva.)X
               (ɛ̀ Ɛva?)X   (Nɔ. ɛ̀ Lɔla.)X
               (ɛ̀ Lɔla?)X   (Nɔ. ɛ̀ Amanda.)X

*18.   If someone points to a picture of Tina and asks È Amanda?,
       what may you answer and what extra information may you
       give in accordance with frame No. 17?

*19.   However, the question È Tina? in reference to a picture
       of Tina, should evoke what response?

*20.   You will now be asked a series of questions about the
       identity of someone. Each time you give a positive or
       a negative answer as in frames No. 18 or No. 19 respec-
       tively, according to the names that follow. Your response
       will be confirmed every time.

       (1) Amanda
       (2) Cola
       (3) Lola
       (4) Eva
       (5) Nina
       (6) Amanda
       (7) Alina
       (8) Magda
       (9) Cola
       (10) Lia

       ＊ ＊ ＊ ＊ ＊

21.   Listen to the following question-answer pairs in which
       the answer begins with a negative No and is followed by
       a negative statement. Notice that the consonant immedi-
       ately following the word no is strongly pronounced!

       È Amanda?   No, non è Amanda.
       È Luca?   No, non è Luca.
       È Tina?   No, non è Tina.
       È Eva?   No, non è Eva.
       È Lola?   No, non è Lola.

*22.   The negative statement contains a new word. What is it?

*23.   The function of this new word is to negate the meaning
       of what follows. Thus, if È Amanda translates as 'It's
       Amanda,' what is a translation of Non è Amanda?

24. Whereas in ordinary conversation the word <u>no</u> may occur
alone as a short answer to a question, the word <u>non</u> never
does, and must be followed by something'. A simple way of
defining the difference between these two words is to say
that <u>no</u> is a stressed word that occurs before a pause
(represented in writing by a punctuation mark of some
kind), but <u>non</u> is normally an unstressed word that does
not occur before a pause.

25. Listen again to the following question-answer pairs and
repeat, paying close attention to both the intonation
and the major stress in the negative statement.

	POTENTIALLY
CASUAL	EMPHATIC
(È Amanda?)X	(No, non è Amanda.)X
(È Luca?)X	(No, non è Luca.)X
(È Tina?)X	(No, non è Tina.)X
(È Eva?)X	(No, non è Eva.)X
(È Lola?)X	(No, non è Lola.)X

*26. In the negative statements following the word <u>no</u>, where
does the major stress occur?

*27. You will now be asked a series of questions about the
identity of someone. Each time, give a complete response
following the <u>Sì</u> or <u>No</u> that is given. Use an affirmative
statement after <u>Sì</u> and a negative statement after <u>No</u>.
Your response will be confirmed each time.

                        (1) Sì
                        (2) Sì
                        (3) No
                        (4) No
                        (5) Sì
                        (6) No
                        (7) Sì
                        (8) No
                        (9) No
                       (10) Sì

                    * * * * *

28. Up until now you have been asked only one kind of yes-no
question ---- an affirmative one. For example, <u>È Amanda?</u>

29. The following is a negative yes-no question ---- Non è
     Amanda?

*30. Notice that here the major stress occurs in the same
     place as in the corresponding negative statement. Where
     does the major stress occur? Listen again: Non è Amanda?

31. A normal response to the question Non è Amanda? may be
     one of the following:
                 Sì, è Amanda.
                 Nɔ, non è Amanda.
                 Nɔ. È Lɔla.

*32. Are these the same responses that one might hear in
     answer to the affirmative question: È Amanda?

*33. According to what has been said in this unit, is the
     following question-answer sequence normal in Italian?
           Non è Amanda?   Sì, non è Amanda.

34. Accordingly, here is a definition of sì ---- 'a word
     indicating that the affirmative counterpart of a given
     question is true.'

35. Similarly, the word nɔ indicates that the negative
     counterpart of a given question is true.

*36. Applying the meanings given in frames No. 34 and No. 35,
     fill in the blanks with Sì or Nɔ in the following question-
     answer pairs :
           (1) È Nini?   _____, è Nini.
           (2) È Sabina?   _____, è Sabina.
           (3) È Savina?   _____. È Eva.
           (4) È Spina?   _____, non è Spina.
           (5) È Agata?   _____. Non è Linda.

           (6) Non è Cola?   _____, è Cola.
           (7) Non è Lɔla?   _____, è Lɔla.
           (8) Non è Amanda?   _____. È Gina.
           (9) Non è Luca?   _____, non è Luca.
          (10) Non è Tina?   _____, non è Tina.

     If necessary, repeat the preceding until you have mastered
     it!

                        * * * * *

37. We have now examined two kinds of simple yes-no questions
     ---- an affirmative one and a negative one.

38. Listen now to a third kind.
          È Amanda, nɔ?

39. What is being expressed in this kind of question is an
     affirmative statement followed by a question, nɔ?, asking
     for confirmation or verification as to the validity of
     the statement. This type of question is sometimes called
     a VERIFICATION QUESTION.

40. In English, this particular verification question may
     be expressed as:
               "It's Amanda, isn't it?"
               "It's Amanda, right?"
               "It's Amanda, isn't that correct?"

41. In Italian, a normal response to this kind of question is
     the same as what one might hear in answer to the simple
     questions: È Amanda? or Non è Amanda?

*42. Thus, is the following question-answer sequence normal
     in Italian?
          È Eva, nɔ?   Sì, è Eva.

*43. Is this normal?
          È Eva, nɔ?   Nɔ, non è Eva.

*44. Is this normal?
          È Eva, nɔ?   Nɔ. È Lɔla.

TEST A (not recorded)

Fill in the blanks with S̲ì̲ or N̲o̲ in the following question-
answer pairs:

1) È Alina?   _____, è Alina.

2) È Lɛa   _____. Non è Lɔla.

3) Non è Pia?   _____, è Pia.

4) È Mina, nɔ?   _____, è Mina.

5) È Nɛna, nɔ?   _____. Non è Amanda.

6) È Amina?   _____. È Tina.

7) Non è Lina?   _____, è Lina.

8) È Pina?   _____, non è Pina.

9) È Nina, nɔ?   _____, non è Nina.

10) Non è Lina?   _____. È Lɔla.

11) È Nini, nɔ?   _____. È Ɛva.

12) È Sabina, nɔ?   _____. Non è Agata.

13) È Gina?   _____, è Gina.

14) Non è Luca?   _____. È Cɔla.

15) È Bista?   _____. Non è Amanda.

16) Non è Mɛna?   _____, non è Mɛna; è Linda.

17) È Savina, nɔ?   _____, è Savina.

18) Non è Magda?   _____, è Magda.

19) È Spina, nɔ?   _____. Non è Ɛva; è Spina.

20) È Ɛva?   _____, è Lɔla.

TEST B (not recorded)

Match the items on the left with those on the right.

(1)	a	(A)	'rounded' vowels
(2)	ɛ	(B)	a verification question
(3)	i	(C)	a letter representing vowel No. 1
(4)	ɔ	(D)	a letter representing vowel No. 40
(5)	u	(E)	normally an unstressed word that does not occur before a pause
(6)	vowels No. 40 and No. 70	(F)	a letter representing vowel No. 70
(7)	vowels No. 2 and No. 40	(G)	a letter representing vowel No. 3
(8)	nɔ	(H)	a stressed word that occurs before a pause
(9)	non	(I)	'open' vowels
(10)	ɛ Lɔla, nɔ?	(J)	a letter representing vowel No. 2.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Read the following in Italian:

a	ɛ	Amanda
u	ɔ	Luca
i		Tina
		ɛva
		Lɔla

3) <u>VISUAL AIDS</u>: pictures of different people --- the pictures
should bear names like <u>Amanda</u>, <u>Luca</u>, <u>Tina</u>, etc.

Instructor holds up different pictures and asks questions
like:

STUDENT ANSWER

Chi è?   È _____.

È Amanda? | Sì, è _____.
Non è ɛva? | (or)
È Lɔla, no? | No, non ɛ ____, è _____.

UNIT IX

1.   Listen to the following sound.
         ( ) ( )

*2.   Is the sound you just heard a vowel?

*3.   How many vowels do you hear in the following?
         ( )

*4.   How many pulse-beats did you hear?

*5.   How many syllables did you hear, then?

6.   Now listen carefully.
         ( )

*7.   How many syllables did you hear?

8.   In this last utterance, two sounds were present, but only
     one syllable. Listen again.
         ( ) ( )

*9.   Is the first sound-type you heard in this utterance
     vowel No. 3?

10.   For convenience, we shall represent the first sound-type
     in this utterance as /Y/.

*11.   Is /Y/ a vowel if it does not constitute a syllable by
     itself?

*12.   According to Unit C, what do we call a sound-type similar
     to a vowel, but not constituting a syllable?

*13.   Is /Y/ a semivowel?

*14.   Is /I/ a semivowel?

                     * * * * *

15.   Now listen to the following Italian name.
         ( ) ( )

*16. How many pulse-beats or syllables do you hear in this name?
Listen again.
( ) ( )

17. In order to represent the sound-types in this name, we will
write: /BYÁNKA/

*18. How many vowels does the name contain?

*19. Does a vowel precede the stressed vowel?

*20. Does a semivowel precede the stressed vowel?

21. Now repeat the name, making sure that you pronounce only
two syllables.
( )X ( )X

22. Notice that the /NK/ combination sounds very much like
the ending of the English word 'sunk.'
( )X ( )X

23. Now look at the way the Italian name is actually spelled,
and repeat the name again.
(Bianca)X (Bianca)X

*24. Is the following pronunciation Italian?
( ) ( )

*25. Which of the following is Italian, a, b, or c?
(a) (b) (c) (a) (b) (c)

26. Repeat the Italian again.
(Bianca)X (Bianca)X

*27. If you are introduced to someone whose last name is ( ),
how would you spell the name? Repeat after the model.
( )X ( )X

*28. And if someone's last name is ( ), how is his name
spelled? Repeat after the model.
( )X ( )X

*29. If someone's last name is (   ), how is his name spelled?
      Repeat after the model.
            ( )X   ( )X

*30. Here is the name of a famous Italian wine -- (   ).
      How is the name spelled? Repeat after the model.
            ( )X   ( )X

                    * * * * *

*31. Now listen to the following utterance and tell if you
      hear /I/ or /Y/.
            ( )   ( )

*32. What about this time?
            ( )   ( )

 33. The utterances you heard in frames No. 31 and No. 32 mean
      two different things. Literal translations of these
      utterances are respectively 'Who loves?' (for frame No. 31)
      and 'he (or) she is calling' (for frame No. 32).

*34. Is this an equivalent of 'Who loves?' or 'He (or) She is
      calling'?
            ( )   ( )

*35. What about this one?
            ( )   ( )

*36. The following Italian word is an equivalent of 'was
      spying.' Does it contain /I/ or does it contain /Y/?
            ( )   ( )

*37. In view of the preceding, would you say that it is important
      to keep /I/ and /Y/ differentiated, i.e., not to confuse
      the two?

*38. How is /I/ represented in Italian writing?

*39. How is /Y/ represented in the Italian word /BYÁNKA/?

 40. The letter y is not normally used in Italian writing, and
      occurs rarely, mainly in words that have been borrowed from
      other languages. For example, yacht, yankee.

                         IX-3

41. In a few words, /Y/ is represented by the letter j, another letter not normally used in Italian. For example, jɔ-jɔ.

42. However, the letter most usually used to represent /Y/ is the letter i.

＊ ＊ ＊ ＊ ＊

43. Now listen to the semivowel /Y/ after a vowel.
( )X ( )X

*44. How do you think this word is spelled in Italian?
( )X ( )X

45. Mai is an Italian word which in most situations translates either the English word 'never' or 'ever.'

*46. How many syllables do you hear in this word?
(mai)X (mai)X

*47. How many syllables do you now hear in this, the utterance for 'the Haitian woman'?
( ) ( )

48. In this last item the 'normal' pronunciation is reflected in: /LAITYÁNA/.

49. However, in a word like mai in which the letter i is in word-final position after a vowel letter, the pronunciation may be either: /MAY/ or /MÁI/.

*50. How many syllables, then, may be heard in the pronunciation of the Italian word for '(n)ever'?

51. Because in some words it is important to keep /I/ and /Y/ differentiated, and because the Italian writing system does not do this, our units have two dots above the letter i next to a vowel letter in those words in which the preferred pronunciation seems to be with unstressed /I/ rather than /Y/. If the letter i next to a vowel letter is not so marked, students may for the time being follow the general rule of reading it as /Y/ in an unstressed position.

Thus:

	normal spelling	our spelling
	spïava	spïava
	l'haitiana	l'haïtiana
but,		
	Bianca	Bianca
	mai	mai

* * * * *

52.   Listen to the following question and repeat.
         ( )X ( )X

53.   What you just heard was a casual question asking if a
      particular individual or thing is in the area. Some of
      the translations for this utterance are:
                  'Is he/she/it in?'
                  'Is he/she/it around?'
                  'Is he/she/it present?'
                  'Is he/she/it there?'

54.   Now look at the spelling and repeat.
         (C'è?)X   (C'è?)X

55.   If you want to ask if a particular individual is in a
      given area, you may add a name. Repeat, pronouncing the
      first consonant of the name very strongly!
         (C'è Bianca?)X   (C'è Bianca?)X

*56. Translate the following sentence into Italian: 'Is
      Bianca in?'

57.   Here is the same question, using an INTERESTED intonation.
      Repeat.
         (C'è Bianca?)X   (C'è Bianca?)X

58.   A complete affirmative answer is: Sì, c'è Bianca. Repeat,
      noticing that the consonant immediately following sì is
      strongly pronounced!
         (Sì, c'è Bianca.)X   (Sì, c'è Bianca.)X

59.   A short affirmative answer is: Sì, c'è. Repeat.
         (Sì, c'è.)X   (Sì, c'è.)

*60. Translate the following into Italian:
  'Is Bianca around?' - 'Yes, she's around.'

61. A complete negative answer is: No, non c'è Bianca.
Repeat, placing the major stress on c'è.
  (No, non c'è Bianca.)X (No, non c'è Bianca.)X

62. The complete negative answer may also be: No, Bianca
non c'è. Repeat, placing the major stress on c'è.
  (No, Bianca non c'è.)X (No, Bianca non c'è.)X

63. A short negative answer is: No, non c'è. Repeat, placing
the major stress on c'è.
  (No, non c'è.)X (No, non c'è.)X

*64. Translate the following into Italian:
  'Is Bianca there?' - 'No, Bianca isn't here.'

65. Here is the sentence for 'Bianca is never in' or 'Bianca
is not ever in.' Notice the stress on mai.
  Bianca non c'è mai.

     or
  Non c'è mai Bianca.

*66. According to what you have observed so far, in a question
involving c'è, does the name of the person usually precede
c'è or follow c'è?

*67. According to what you have observed so far, in an
affirmative statement involving c'è, does the name of the
person usually precede c'è or follow c'è?

*68. According to what you have observed so far, in a negative
statement involving c'è, does it matter whether the name
of the person precedes c'è or follows c'è?

69. The three preceding frames have commented on certain
kinds of frequent word order. You should, however,
expect to hear other possibilities.

    * * * * *

*70. Observe the following model:
      S: C'è Bianca?
      R: Sì, c'è Bianca.

You will now be given a series of questions asking if a particular individual is in the area. Give a complete affirmative response as in the model above. Your response will be confirmed each time.

*71. Observe the following model:
      S: C'è Bianca?
      R: No, non c'è Bianca.

You will now be given a series of questions asking if a particular individual is in the area. Give a complete negative response as in the model above. Your response will be confirmed each time.

*72. Now you will be asked one of the following kinds of questions:

C'è Bianca?	'Is Bianca in?'
Non c'è Bianca?	'Isn't Bianca in?'
C'è Bianca, no?	'Bianca is in, isn't she?'

Regardless of the kind of question, you are to answer either in the affirmative (as in frame No. 70) or in the negative (as in frame No. 71), according to the indication given. Your answer will be confirmed each time.

1)	Sì	6)	No
2)	Sì	7)	No
3)	No	8)	Sì
4)	No	9)	Sì
5)	Sì	10)	No

73. You will now hear a series of short dialogs. Repeat each line, imitating as closely as possible. You should review this section many times until you feel at ease with each line. Note that in dialog V, the word chi is like è and c'è in that a consonant immediately following it is normally strongly pronounced!

I.   A: C'è Bianca?
      B: Sì, c'è.

II.   A: C'è Eva?
      B: No, non c'è.

III. A: C'ὲ Ɛva?
        B: Nɔ, Ɛva non c'ὲ; c'ὲ Bianca.

IV. A: C'ὲ Bianca?
        B: Chi?
        A: Bianca!
        B: Sì, c'ὲ.

V.   A: Chi c'ὲ?
        B: C'ὲ Bianca.
        A: Non c'ὲ Ɛva?
        B: Nɔ, Ɛva non c'ὲ.

VI. A: C'ὲ Ɛva, nɔ?
        B: Nɔ, Ɛva non c'ὲ.
        A: Oh, non c'ὲ mai!

VII. A: C'ὲ l'haïtiana?
        B: Nɔ, non c'ὲ l'haïtiana.

TEST A   (answers not recorded)

You will hear 20 utterances, each said twice, and each containing either vowel No. 3 or the semivowel /Y/. For each utterance, put a check in the appropriate column according to whether you hear the vowel or the semivowel.

	vowel No. 3	semivowel /Y/
1)		
2)		
3)		
4)		
5)		
6)		
7)		
8)		
9)		
10)		
11)		
12)		
13)		
14)		
15)		
16)		
17)		
18)		
19)		
20)		

TEST B   (not recorded)

Translate the following into Italian, using what has been
presented to date.

1)   Is Gina in?   -   No, she's not.

2)   Who's there?   -   Luca's there.

3)   Who is it?   -   It's Luca.

4)   It's Bianca, isn't it?   -   No, it's Eva.

5)   Isn't Linda around?   -   No, she's never around.

6)   The Haitian woman is present, isn't she?   -   Yes, she is.

7)   Isn't it Lola?   -   Yes. It's not Lia.

8)   Is Tina here?   -   Yes, Tina's here.

9)   Is Luca there?   -   No, he isn't.

10) Amanda's here, right?   -   No, Amanda's not here.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the first 16 answers of Test A. These
    may be obtained from the Instructor or the Instructor's
    Manual.

;) First translate into English, and then practice reading
    the seven dialogs of frame No. 73.

UNIT X

1. Listen to the following sound.
            ( ) ( )

*2. Is the sound you just heard a vowel?

*3. How many vowels do you hear in the following?
            ( )

*4. How many pulse-beats did you hear?

*5. How many syllables did you hear, then?

6. Now listen carefully.
            ( )

*7. How many syllables did you hear?

8. In this last utterance, two sounds were present, but only
    one syllable. Listen again.
            ( ) ( )

*9. Is the first sound-type you heard in this utterance vowel
     No. 2?

10. For convenience, we shall represent the first sound-type
     in this utterance as /W/.

*11. Is /W/ a vowel if it does not constitute a syllable by
      itself?

*12. According to Unit C, what do we call a sound-type similar
      to a vowel, but not constituting a syllable?

*13. Is /W/ a semivowel?

*14. Is /U/ a semivowel?

                        * * * * *

15. Now listen to the following Italian word.
            ( ) ( )

*16. How many pulse-beats or syllables do you hear in this word?
              ( ) ( )

 17. In order to represent the sound-types in this word, we will
      write:
              /KWI/

*18. How many vowels does the word contain?

*19. Does a vowel precede /I/ here?

*20. Does a semivowel precede /I/ here?

 21. Now repeat the word, making sure that you pronounce only
      one syllable.
              ( )X ( )X

 22. Remember that /K/ is not aspirated.
              ( )X ( )X

 23. Now look at the way the Italian word is actually spelled,
      and repeat it again.
              (qui)X (qui)X

 24. Notice that the /KW/ combination is represented here by
      the letters qu. This is normal in Italian, and there are
      very few exceptions to this rule.

 25. The word qui is an Italian word which in most situations
      translates the English word 'here,' as opposed to 'there.'

 26. The opposite of qui is lì.

*27. How might you express in Italian the idea, ' Here, not
      there' ?

*28. If you are introduced to someone whose last name is
      (   ), how would you spell the name?

                    * * * * *

*29. Now listen to the following utterance and tell if you hear
      /U/ or /W/ in the second syllable.
              ( ) ( )

*30. What about this time?
( ) ( )

31. The utterances you heard in frames No. 29 and No. 30 mean different things. Literal translations of these utterances are respectively 'laky' or 'pertaining to a lake' (for frame No. 29) and 'which' or 'she who' (for frame No. 30).

*32. Is this an equivalent of 'laky' or 'which'?
( ) ( )

*33. What about this one?
( ) ( )

*34. The following Italian word is an equivalent of 'duel.'
Does it contain /U/ or does it contain /W/?
( ) ( )

*35. In view of the preceding, would you say that it is important to keep /U/ and /W/ differentiated, i.e., not to confuse the two?

*36. How is /U/ represented in Italian writing?

*37. How is /W/ represented in the Italian word /KWI/?

38. The letter w is not normally used in Italian writing, and occurs only rarely, mainly in words that have been borrowed from other languages. For example, watt, Washington.

39. The letter normally used to represent /W/ is the letter u.

* * * * *

40. Now listen to the semivowel /W/ after a vowel.
( )X ( )X

*41. How would you spell this word in Italian?
( )X ( )X

*42. How many syllables do you hear in this name?
( )X ( )X

X-3

*43. How many syllables do you hear in the following Italian
      word, the word for 'fearful'?
                      ( ) ( )

44.   Because in some words it is important to keep /U/ and /W/
      differentiated, and because the Italian writing system does
      not do this, our units have two dots above the letter u
      next to a vowel letter in those words in which the preferred
      pronunciation seems to be with unstressed /U/ rather than
      /W/. If the letter u next to a vowel letter is not so
      marked, students may follow the general rule of reading
      it as /W/ in an unstressed position.

          Thus: normal spelling   our spelling
                           lacuale   lacüale
                           duello   düɛllo
                           pauroso   paüroso
                but,
                           qui   qui
                           Augusta   Augusta

                          * * * * *

45.   Listen to the following question and repeat, remembering
      to pronounce the consonant following ɛ̀ very strongly!
                  (ɛ̀ qui?)X   (ɛ̀ qui?)X

46.   What you just heard was a casual question asking if a
      particular individual or thing is here. The normal
      translation for this utterance is:
                  'Is he/she/it here?'

47.   If you want to ask whether a particular individual is here,
      you may add a name. Repeat.
                  (ɛ̀ qui Augusta?)X (ɛ̀ qui Augusta?)X

*48. Translate the following sentence into Italian: 'Is
      Augusta here?'

49.   Here is the same question, using an INTERESTED intonation.
      Repeat.
                  (ɛ̀ qui Augusta?)X (ɛ̀ qui Augusta?)X

50.   A complete affirmative answer is: Sì, ɛ̀ qui Augusta.
      Repeat, placing the major stress on qui.
                  ( )X ( )X
                          X-4

51. The complete affirmative answer may also be: Sì, Augusta
è qui. Repeat, placing the major stress on qui.
( )X ( )X

52. A short affirmative answer is: Sì, è qui. Repeat,
placing the major stress on qui.
( )X ( )X

*53. Translate the following into Italian:
'Is Augusta in this place?' - 'Yes, she's here.'

54. A complete negative answer is: No, non è qui Augusta.
Repeat, placing the major stress on è.
( )X ( )X

55. The complete negative answer may also be: No, Augusta
non è qui. Repeat, placing the major stress on è.
( )X ( )X

56. A short negative answer is: No, non è qui. Repeat,
placing the major stress on è.
( )X ( )X

*57. Translate the following into Italian:
'Is Augusta here?' - 'No, Augusta isn't here.'

58. Here is the sentence for 'Augusta is never here.' Notice
the stress on mai.

Augusta non è mai qui.
or
Non è mai qui Augusta.

*59. According to what you have observed so far, in a question
involving è qui, does the name of the person usually
precede è qui or follow è qui?

*60. According to what you have observed so far, in a statement
involving è qui, does the name of the person usually
precede or follow?

*61. In frame No. 26 you were given the opposite of qui. What
is it?

*62.   In order to ask if someone is <u>here</u> in Italian, you say:
        È qui? What would you say, then, to ask if someone is
        <u>there</u>?

*63.   Translate the following sentence into Italian: 'Is Augusta
        <u>there</u>?'

64.   Here is the same question, using an INTERESTED intonation.
        Repeat.
                (È lì Augusta?)X   (È lì Augusta?)X

65.   If in a given sentence you wish to talk about 'in that
        place' instead of 'in this place,' the word <u>lì</u> is simply
        used in place of <u>qui</u>.

*66.   Express the following idea using lì: 'Augusta is never
        there.'

                        * * * * *

*67.   In Unit IX you were given an expression that is used to
        talk about someone being in a given area. What was it?

68.   A major difference between <u>c'è</u> and <u>è qui</u> or <u>è lì</u> is that
        the latter two expressions are preferably used whenever
        one is <u>pointing</u> to an area or <u>emphasizing</u> the idea of
        'here' or 'there.' C'è, on the other hand, implies no
        emphasis on the location and is often used as a transla-
        tion of the English 'is in,' 'is around,' 'is present.'
                        * * * * *

* 69. Imagine that you and a friend are looking closely at a
        map, and that your friend is pointing to different places
        and each time asking if a particular individual is in the
        place indicated. You will now be asked questions patterned
        after the model below. Reply as indicated, paying close
        attention to what is to be stressed. Your response will
        be confirmed each time. Note : A consonant immediately
        following the word <u>qui</u> is ordinarily strongly pronounced!
                S: È qui Augusta?
                R: Sì, è qui Augusta. (if an affirmative response
                                        is indicated)
                    (or)
                R: No, non è qui Augusta. (if a negative response
                                        is indicated)

1) Sì
2) No
3) No
4) Sì
5) No

6) Sì
7) Sì
8) No
9) No
10) Sì

*70. Now imagine that you have moved away from the map while your friend has remained near it. This time, although your friend's questions will contain the word qui, your answers will contain the word lì. Note: A consonant immediately following the word lì is ordinarily strongly pronounced!

    S: È qui augusta?
    R: Sì, è lì Augusta. (if an affirmative response
                             is indicated)

           (or)
    R: No, non è lì Augusta. (if a negative response
                               is indicated)

1) No
2) Sì
3) Sì
4) No
5) Sì

6) No
7) No
8) Sì
9) Sì
10) No

*71. With your friend still near the map, but yourself away from it, imagine your friend asking you for the name of a person who happens to be in a given area. Follow the model below, using the names indicated. Your response will be confirmed each time. Note: in this kind of situation you are expected to use c'è!

    S: Chi c'è qui?   'Who is here?'
    R: C'è (name) lì.**'(name) is there.'

1) Gina
2) Nini
3) Mɛna
4) Nɛna
5) Magda

6) Savina
7) l'haĩtiana
8) Bianca
9) Augusta
10) Guendalina

    **The word order may also be: Lì c'è (name).

X-7

*72. Now imagine that you have been given a list of names (List
      A). Your friend has another list of names (List B).

        List A   List B
        (your list)   (your friend's list)

        Amanda   Alina
        Luca   Lia
        Tina   Nina
        Eva   Cola
        Lola   Magda
        Bianca   Linda
        Augusta   Pia

Your friend will first ask a question involving c'è (as in
frame No. 72 of Unit IX). If the name is on either list,
answer: Sì, c'è; otherwise, answer in the negative, repeat-
ing the name at the end of your response.

Then you will be asked whether the name is either 'there'
(meaning on your list) or 'here' (meaning on his list,
List B). Answer according to the model, always repeating
the name at the end of a negative response, but omitting
it in an affirmative response.

Your responses will be confirmed each time.

        model
          S: C'è Sabina?
          R: No, non c'è Sabina.
but,
          S: C'è Augusta?
          R: Sì, c'è.

S: È lì?   S: È qui?
R: Sì, è qui.   R: No, non è lì Augusta; è qui.

TEST A   (answers not recorded)

You will hear 20 utterances, each said twice, and each contain-
ing <u>either</u> vowel No. 2 or the semivowel /W/. For each utterance
put a check in the appropriate column according to whether you
hear the vowel or the semivowel.

<u>vowel No. 2</u>   <u>semivowel /W/</u>

 1)

 2)

 3)

 4)

 5)

 6)

 7)

 8)

 9)

10)

11)

12)

13)

14)

15)

16)

17)

18)

19)

20)

TEST B   (not recorded)

Using what has been presented to date, translate the following
into Italian. NOTE: items within parentheses are to serve
as aids to the situational meaning, and underlined words indi-
cate greater emphasis. Some sentences involve the use of
c'è, whereas other sentences involve è qui or è lì. You
should be guided in your choice by the models given in frames
No. 69, 70 and 71!

(pointing to a spot on a map)

1) Is it here? - No, it's not there.
2) Is Augusta there? - Yes, Augusta is there.
3) Bianca is in this spot, isn't she? - No, Bianca's
     not there; she's here!
4) Who is here? - The Haitian woman is here.
5) Isn't Luca in that place? - No, he's not there!

* * * * *

(on the phone)

6) Is Luca there? - No, he isn't.
7) Is Luca there? - No, he's never here!

* * * * *

8) Is Gina around? - Yes, she is.
9) Has Tina arrived? - Yes, she has.
10) Is the Haitian woman here? - Yes, the Haitian woman
     is here!

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the first 15 answers of Test A. These may be obtained from the Instructor or the Instructor's Manual.

3) Instructor writes several names on the board. He then asks students location questions as below, which students are to answer using what has been presented to date. Students may also ask location questions of the Instructor or of other students. NOTE: X stands for a name.

QUESTIONS	ANSWERS
C'è X? C'è X, no? Non c'è X?	Sì, ... No, ...
Chi c' è { lì qui?	C'è X lì. (or) Lì c'è X.
è { lì qui X?	Sì, ... No, ...

4) Review the identification activity (classroom activity No. 3) of Unit VIII.

RECAPITULATION (Units I - X)

SOUND-TYPES

Sound-types	written symbols	as in:	unit
No. 1 (or) /A/	a	Amanda	I
No. 2 (or) /U/	u (ü*)	Luca	
		lacüale	II
No. 3 (or) /I/	i (ï*)	Tina,	III
		spïava	III
No. 70 (or) /ɛ/	ɛ **	Eva	IV
No. 40 (or) /ɔ/	ɔ **	Lɔla	VIII

*This symbol is used in these units to indicate that a <u>vowel</u> rather than a <u>semivowel</u> is preferred. It is found on a letter only in an unstressed position in a word.

**This special type has been adopted in these units as an aid to students.

<u>semivowels</u>

/Y/	i	Bianca, mai	IX
/W/	u	qui, Augusta	X

SOME SPELLING FEATURES TO REMEMBER

sound combinations	written symbols	as in:	unit
/KI/	chi	<u>chi</u>	IV
/KY/	chi	<u>chi</u>anti	IX
/KW/	qu	<u>qui</u>	X

Note too, that the word c'ɛ̀ is pronounced like the beginning part of the English word 'cello.'

The letters <u>j</u>, <u>w</u> and <u>y</u> are not normally used in Italian writing, and occur only rarely, usually in words borrowed from other languages. For example, <u>j</u>ɔ-<u>j</u>ɔ, <u>w</u>att, <u>y</u>acht.

SOME SOUND FEATURES TO REMEMBER

rounded vowels: No. 2 and No. 40 are pronounced with the
                  mouth rounded throughout the production of
                  the sound.

                  examples: Luca, Lola

open vowels: No. 70 and No. 40 are pronounced with the mouth
               relatively open throughout the production of
               the sound.

               examples: Eva, Lola

dental consonants: /D/ and /T/ are usually dentals (i.e.,
                     the front part of the tongue touches the
                     upper teeth).

                     examples: Amanda, Tina

unaspirated consonants: /P/, /K/ and /T/ are not aspirated
                          (i.e., they are not accompanied by
                          a puff of air). As a clue to remem-
                          bering them, think of the English
                          word 'pact.'

                          examples: Pia, Luca, Tina

strongly pronounced consonants: after certain words (like
                    è, c'è, chi, qui, lì, sì, no) the
                    initial consonant of the following
                    word is normally pronounced very
                    strongly.

                    examples: È Luca.
                                C'è Bianca.
                                Chi c'è?
                                È qui Pia?
                                È lì Tina?
                                Sì, c'è.
                                No, non c'è.

RECAP. (I-X) 2

MEANING VERSUS TRANSLATION (unit IV)

The <u>meaning</u> of an utterance depends upon the situation or situations in which it is used; a <u>translation</u> is a way of **ren**-dering the meaning in a given language. Thus, one meaning for Chì è? is "a question asking for the identity of a person being referred to," but the following are some English translations of <u>Chi è?</u> - "Who is it?" "Who is she?" "Who is he?" "What's his name?"

NO VERSUS NON (unit VIII)

<u>No</u> is a stressed word that occurs before a pause, but <u>non</u> is normally an unstressed word that does not occur before a pause.

MEANING OF SÌ AND NO (unit VIII)

<u>Sì</u> is a word indicating that the affirmative counterpart of a given question is true; <u>no</u> is a word indicating that the negative counterpart of a given question is **true.** In other words, sì means agreement with an <u>affirmative statement</u>; <u>no</u> means agreement with a <u>negative statement</u>.

INTONATION

ITALIAN

	casual (unit V)	potentially emphatic (unit VI)		interested (unit VII)
	"low" or "stress-drop"	"post-stress-drop"		
STATEMENTS (Ɛ Amanda.)	Ɛ A- / man-da	Ɛ A-man- / da	man- / Ɛ A- / da	
INFORMATION QUESTIONS (Chi Ɛ?)	"low" or "stress-drop" / chi / Ɛ	"post-stress-drop" / chi Ɛ ↓	Ɛ / chi ↓	(see frames No. 6 and No. 7 / chi Ɛ ↑ / Ɛ chi
YES-NO QUESTIONS (Ɛ Amanda?)	"high" or "stress-rise" / man-da / Ɛ A-	"post-stress-drop" / Ɛ A-man- / da	man- / Ɛ A- da	Ɛ A- da / man- / Ɛ A- / man- / da ↑

IDENTIFICATION SENTENCES
(units IV, V, VI, VII, VIII)

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
È Amanda.	È Amanda, no?	Non è Amanda.	(Non) è Amanda?	Chi (è)?
'It's Amanda.'	'It's Amanda, isn't it?	'It's not Amanda.'	'Is(n't) it Amanda?'	'Who (is he/she/it)?'

LOCATION SENTENCES INVOLVING c'è (unit IX)

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
C'è.	C'è, nɔ?	Non c'è (mai).	(Non) c'è?	Chi c'è?
'He/she/it is around /in/there/ here.'	'He/she/it is around, right?'	'He/she/it isn't (ever) around.'	'Is(n't) he/ she/it around?'	'Who is around?'
			Non c'è mai?	Chi non c'è (mai)?
			'Isn't he/ she/it ever around?'	'Who isn't (ever) around?'

COMMENT: A name (e.g., Bianca) may either precede any of the above constructions or follow c'è (mai). However, it is safer for beginning students to place a name after c'è (mai), since in questions and affirmative statements this is its normal position.

Thus: C'è Bianca.   'Bianca is around/in/there/here.'

   Non c'è (mai) Bianca?   'Isn't Bianca (ever) around?'

ITALIAN

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
È $\left\{\begin{array}{l}\text{lì}\\ \text{qui.}\end{array}\right.$	È $\left\{\begin{array}{l}\text{lì}\\ \text{qui, no?}\end{array}\right.$	Non è (mai) $\left\{\begin{array}{l}\text{lì}\\ \text{qui.}\end{array}\right.$	(Non) è $\left\{\begin{array}{l}\text{lì}\\ \text{qui?}\end{array}\right.$	Chi c'è $\left\{\begin{array}{l}\text{lì}\\ \text{qui?}\end{array}\right.$
'He/she/it is $\left\{\begin{array}{l}\text{there}\\ \text{here.'}\end{array}\right.$	'He/she/it is $\left\{\begin{array}{l}\text{there}\\ \text{here,}\end{array}\right.$ right?'	'He/she/it isn't (ever) $\left\{\begin{array}{l}\text{there}\\ \text{here.'}\end{array}\right.$	'Is(n't) he/she/it $\left\{\begin{array}{l}\text{there}\\ \text{here?'}\end{array}\right.$	'Who is $\left\{\begin{array}{l}\text{there}\\ \text{here?'}\end{array}\right.$
			Non è mai $\left\{\begin{array}{l}\text{lì}\\ \text{qui?}\end{array}\right.$	Chi non c'è (mai) $\left\{\begin{array}{l}\text{lì}\\ \text{qui}\end{array}\right.$
			'Isn't he/she/it ever $\left\{\begin{array}{l}\text{there}\\ \text{here?'}\end{array}\right.$	'Who isn't (ever) $\left\{\begin{array}{l}\text{there}\\ \text{here?'}\end{array}\right.$

COMMENT: A name (e.g., <u>Augusta</u>) may either precede any of the above constructions or follow <u>qui/lì</u>. In yes-no questions, however, a name most frequently occurs at the end.

Thus: È lì Augusta. (or) Augusta è lì. 'Augusta is there.'
(Non) è lì Augusta? 'Is(n't) Augusta there?'

C'è Augusta $\left\{\begin{array}{l}\text{lì}\\ \text{qui.}\end{array}\right.$

$\left.\begin{array}{l}\text{Lì}\\ \text{Qui}\end{array}\right\}$ c'è Augusta.

'Augusta is $\left\{\begin{array}{l}\text{there}\\ \text{here.'}\end{array}\right.$

COMMENT: Use this construction in response to an information question beginning with <u>Chi</u>.

RECAP. (I-X),7

126

UNIT XI

1. Listen to the following sound and repeat.
   ( )X ( )X ( )X

*2. Because the vowel you just heard sounds somewhat like the
   first vowel sound heard in the English word 'forty,' what
   is the name we have given it?
   ( )X ( )X

3. Remember that vowel No. 40 is an OPEN vowel. Keep your
   mouth relatively <u>open</u> and <u>rounded</u> throughout the production
   of the sound.
   ( )X ( )X

4. Now listen to the following <u>new</u> sound.
   ( ) ( ) ( )

5. The vowel you just heard differs from vowel No. 40 in
   several ways. <u>One</u> difference has to do with the relative
   openness of the mouth. The mouth is open more for vowel
   No. 40 than for this vowel.
   ( ) ( ) ( )

6. As a matter of fact, the position of the mouth should be
   the same for this new vowel as it is for vowel No. 2. Listen
   to both these vowels.
   (new vowel) (vowel No. 2) (new vowel) (vowel No. 2)

7. This new vowel you have been hearing should remind you a
   little of the vowel sound heard in the English word 'four,'
   though the Italian vowel is somewhat shorter. It is pro-
   nounced with the mouth relatively <u>closed</u> and <u>rounded</u>. We
   shall refer to this vowel from now on as vowel No. 4. It
   is always represented by the letter <u>o</u>. Listen carefully,
   but do not repeat.
   (o) (o) (o)

                    * * * * *

8. Listen to the following English words.
   Low   owe   Joe   go   dough

9. Notice that they all rhyme.
    (low)X   (owe)X   (Joe)X   (go)X   (dough)X

10. The Italian hearing these words would represent what he
    hears as follows:
    (lou)X   (ou)X   (giou)X   (gou)X   (dou)X

11. In other words, what the Italian hears in these English
    utterances is vowel No. 4 followed by the semivowel /W/.
    Listen again and repeat.
    (lou)X   (ou)X   (giou)X   (gou)X   (dou)X

12. If from these utterances one were to drop the semivowel
    /W/, they would all end in vowel No. 4 and as Italian
    syllables, they would then be represented in Italian as:
    (lo)X   (o)X   (gio)X   (go)X   (do)X

13. The important thing to remember in pronouncing vowel No. 4
    in Italian is that the mouth should be in a <u>closed</u> and
    <u>rounded</u> position to begin with, and that this 'pursed'
    position should be maintained <u>throughout the production
    of the sound</u>. Even the slightest forward movement of the
    lips during the production of the sound can convey to the
    Italian that you are saying /OW/ instead of /O/.

14. Repeat the following utterances as presented. Notice that
    you will be alternating between /O/ and /OW/.
    (lo)X   (lou)X
    (o)X   (ou)X
    (gio)X   (giou)X
    (go)X   (gou)X
    (do)X   (dou)X

*15. Now you will be given some of the ten utterances of
    frame No. 14. <u>Write</u> what an Italian would write for each
    utterance.
    (   )
    (   )
    (   )
    (   )
    (   )

16. For frame No. 15 you should have written: <u>lo</u>, <u>gou</u>, <u>o</u>, <u>dou</u>, <u>gio</u>.

*17. Here are five more examples. Write what an Italian would write for each utterance.

(   )
(   )
(   )
(   )
(   )

18. For frame No. 17 you should have written: <u>gio</u>, <u>do</u>, <u>ou</u>, <u>gou</u>, <u>lo</u>.

*19. Now try this test involving fifteen utterances. Write what an Italian would write for each utterance.

(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )

20. For frame No. 19 you should have written: <u>go</u>, <u>giou</u>, <u>lo</u>, <u>gio</u>, <u>do</u>, <u>dou</u>, <u>gou</u>, <u>ou</u>, <u>o</u>, <u>go</u>, <u>lou</u>, <u>giou</u>, <u>lo</u>, <u>o</u>, <u>dou</u>.

* * * * *

(a) If out of the fifteen utterances, you got fewer than eleven correct, you should return to frame No. 11 and review from there until you do get more than ten correct. Then proceed with frame No. 21.

(b) If out of the fifteen utterances, you got more than ten correct, proceed with No. 21.

* * * * *

21. Conventional Italian spelling does not differentiate between vowel No. 40 and vowel No. 4. Both are represented by the letter o. Thus, /VÓTO/ which is a word for 'void, vacuum, empty space' and /VÓTO/ which is the word for 'grade, mark, vote, vow' are both normally represented as voto.

22. As can be seen from the preceding example, the difference between vowel No. 40 and vowel No. 4 is important when it is related to a difference in the meanings of words.

23. It has been found, however, that such is the case with these two vowels only when they appear in the stressed position of a word. In unstressed positions it is not important to make a clear distinction between the two vowel sounds, and in unstressed positions either vowel No. 4 or a vowel somewhat intermediate in quality between vowel No. 40 and vowel No. 4 is for all practical purposes perfectly acceptable.

24. Even in the stressed position of a word, however, not all speakers (whether educated or not) conform to the dictionary pronunciation of words with vowel No. 40 or vowel No. 4.

25. Thus, although the dictionary pronunciation of the word for 'grade' or 'vote' is /VÓTO/, some speakers do say /VÓTO/ for 'grade' or 'vote.'

26. These units will continue to make a distinction between stressed /ɔ/ and stressed /O/ according to the dictionary pronunciation. The former will generally be represented ǫ and the latter o. In the few cases in which the Florentine and the Roman pronunciations differ, the symbol ǒ will be used to represent a Florentine /ɔ/ but a Roman /O/ for the same word, and the symbol ô will be used to represent a Florentine /O/ but a Roman /ɔ/ for the same word.

27. Thus, there is a poetic word for 'uncut' or 'unshaven' which would be written intǒnso, thereby indicating that one is likely to hear a stressed /ɔ/ in the Florentine pronunciation, but a stressed /O/ in the Roman version.

28. The word for 'vogue' or 'fashion' would be written v̂ôga to indicate that one is likely to hear a stressed /O/ in the Florentine pronunciation, but a stressed /ɔ/ in the Roman version.

29. It is important to remember that what these units are indicating is simply a guide. If at any time the instructor's pronunciation varies from this guide, the student should be ready to accept such variation and try to imitate his instructor.

＊ ＊ ＊ ＊ ＊

30. The following is the Florentine pronunciation of the Italian word for 'yoke.' Listen carefully and repeat.
    ( )X   ( )X   ( )X

31. In this pronunciation the word for 'yoke' contains a stressed vowel No. 4 followed by an unstressed vowel No. 4. Make sure that you do not add the semivowel /W/ to either of these vowel No. 4's.
    ( )X   ( )X

32. Now look at the way the word is spelled. Observe how gi before o stands for the consonant sound in Gina and that the letter i serves to show that the syllable here is not /GO/ go.
    (giôgo)X   (giôgo)X

33. Now here is the word for 'sirloin.' Repeat.
    (lombo)X   (lombo)X   (lombo)X

34. Now we have the word for a male 'pigeon' or 'dove.' It is also the Italian version of 'Columbus.' Repeat.
    (colombo)X   (colombo)X   (colombo)X

35. If the final vowel of this word is changed to vowel No. 1, we have the word for a female 'pigeon' or 'dove.' It is also a girl's name. Repeat.
    (colomba)X   (colomba)X   (colomba)X

36. Here are four Italian given names containing vowel No. 4. The first two are feminine names and the last two are masculine names. Repeat.
    (Colomba)X   (Tosca)X   (Gosto)X   (Noè)X

37. Now here are four Italian given names containing vowel
    No. 40. Again the first two are feminine names and the
    last two are masculine names. Repeat.
         (Lola)X   (Sonia)X   (Cola)X   Tonio)X

38. As you have probably noticed, many feminine given names in
    Italian end in vowel No. 1. Some exceptions are Cleo, Saffo,
    and Nini (a variant of Nina).

39. Most masculine given names in Italian end in vowel No. 4.
    Some exceptions are Cola, which is short for Nicola (related
    to the English 'Nicholas'); Luca (related to the English
    'Luke' or 'Lucas'); Noè (related to the English 'Noah');
    Giovanni (related to the English 'John').

40. Many Italian given names have both masculine and feminine
    forms. In such cases the masculine name often ends in
    vowel No. 4 and the feminine name most usually ends in
    vowel No. 1.

*41. Thus, what would the masculine counterpart of Tina be?

*42. What would the masculine counterpart of Augusta be?

43. Some names, however, have only a masculine form or only a
    feminine form. There is no feminine counterpart of the
    masculine Nicola, for example; similarly, there is no
    masculine counterpart of the feminine Bianca.

*44. Translate the following model into English.
         S: C'è Aldo?
         R: No, Aldo non c'è; c'è Alda.

*45. You will now hear a series of questions based on the
    preceding model. Give a complete response patterned after
    the model. Make sure that the second name you mention
    always ends in vowel No. 1. Your response will be confirmed
    each time.

*46. From the preceding exercise you may have noticed that all
    the masculine names ended in vowel No. 4 except for one
    name. What was that name?

* 47. Now you will be given a series of questions involving
      feminine names. Give a complete response patterned after
      the model of frame No. 44, but this time be very careful
      to make the second name that you mention end in vowel No. 4.
      Remember ---- do not add any semivowel /W/ after vowel No.
      4! Your response will be confirmed each time.

TEST A   (answers not recorded)

You will hear 25 utterances, each said twice. Each utterance
will contain a <u>stressed</u>, <u>rounded</u> vowel (i.e., vowel No. 2,
vowel No. 4 or vowel No. <u>40</u>). For each utterance write the
letter that appropriately represents the stressed vowel, as
indicated below.

vowel	letter
No. 2	u
No. 4	o
No. 40	ɔ

1)
2)
3)
4)
5)
6)
7)
8)
9)
10)
11)
12)
13)
14)
15)
16)
17)
18)
19)
20)
21)
22)
23)
24)
25)

TEST B   (answers not recorded)

You will hear 25 names, each said twice. Each name is spelled
with the letter o on the end. Some of the names will be
pronounced correctly with a final vowel No. 4, but others will
be mispronounced because a semivowel /W/ will follow vowel No.
4. For each utterance put a check in the appropriate column
according to whether the name is pronounced correctly or
mispronounced.

		pronounced correctly	mispronounced
1)	Adolfo		
2)	Alano		
3)	Aldo		
4)	Alfio		
5)	Alfonso		
6)	Antonio		
7)	Augusto		
8)	Beniamino		
9)	Dino		
10)	Donato		
11)	Elio		
12)	Fausto		
13)	Gino		
14)	Guido		
15)	Leo		
16)	Livio		
17)	Nando		
18)	Nino		
19)	Quinto		
20)	Silvio		
21)	Tano		
22)	Tino		
23)	Ugo		

* * * * *

24)	Cleo		
25)	Saffo		

TEST C (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented to date.

1) Has Colomba arrived yet? (N.B. Do not use qui or lì!)

2) What's the name of the person you just mentioned?

3) Aldo is the one you mean, right?

4) You can find Silvio over there.

5) You'll never find Gino around here!

6) May I speak to Antonio? (said on the phone)

7) Antonio is gone.

8) Hasn't Nino come in yet? (N.B. Do not use qui or lì!)

9) Who is here?

10) He's always away.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the names in Test B. Pay special attention to the final vowel. There should be no semivowel /W/ at the end of these names.

3) 'Stressed Vowel' Game: Instructor writes the following letters on the board:

a	u	i	o	ɔ	ɛ

A student is then called upon to go to the board. The Instructor reads several names from the following lists and the student writes each in the appropriate column according to the <u>stressed</u> vowel in the name. The stressed vowel should correspond to the vowel letter heading the column.

When the student has finished writing several names, any wrong spelling and any improper word placement are corrected, and the student then reads the corrected names. He should also be able to identify which names are masculine and which are feminine.

Points may be awarded as follows:

> word correctly spelled - 4 points
> word placed in correct
>   column   - 4 points
> word properly identified
>   as masculine or
>   feminine   - 2 points

Each student should have a chance to play this game, with each student being given the same number of names.

The winner is the student with the largest number of points at the end of the game.

FEMININE

a	u	i	o	ɔ	ɛ
Agata*	Augusta	Alina	Colomba	Antonia	Cleo
Alda		Amina	Tosca	Lola	Eva
Amanda		Bista		Sonia	Lea
Bianca		Dina			
Donata		Fina			
Fabia		Gina			
Fausta*		Guendalina			
Flavia		Lia			
Giovanna		Lidia			
Magda		Lina			
Nanda		Linda			
Saffo		Livia			
		Mina			
		Nina			
		Nini			
		Pia			
		Pina			
		Sabina			
		Savina			
		Silvia			
		Spina			
		Tina			

MASCULINE

a	u	i	o	ɔ	ɛ
Alano	Augusto	Beniamino	Gosto	Adolfo	Elio
Aldo	Luca	Dino		Alfonso	Leo
Alfio	Ugo	Gino		Antonio	Noè**
Donato		Guido		Cola	
Fabio		Lino		Nicola	
Fausto*		Livio		Tonio	
Flavio		Nino			
Giovanni		Pino			
Nando		Quinto			
Tano		Silvio			
		Tino			

*A dot (to be explained later) should be placed under the first vowel letter of this name to indicate the stressed vowel.

** The accent mark (to be explained later) is as much a part of the written word as the individual letters. Therefore, to omit it from this name is an error.

UNIT XII

1. Listen to the following sound and repeat.
   ( )X   ( )X   ( )X

*2. Because the vowel you just heard sounds somewhat like the
    first vowel sound heard in the English word 'seventy,'
    what is the name we have given it?
    ( )X   ( )X

3. Remember that vowel No. 70 is an OPEN vowel. Keep your
   mouth relatively <u>open</u> throughout the production of the
   sound.
   ( )X   ( )X

4. Now listen to the following <u>new</u> sound.
   ( )   ( )   ( )

5. The vowel you just heard differs from vowel No. 70 in
   several ways. <u>One</u> difference has to do with the relative
   oppenness of the mouth. The mouth is open more for vowel
   No. 70 than for this vowel.
   ( )   ( )   ( )

6. As a matter of fact, the position of the mouth should be
   the same for this new vowel as it is for vowel No. 3.
   Listen to both of these vowels.
   (new vowel)   (vowel No. 3)   (new vowel)   (vowel No.3)

7. This new vowel you have been hearing should remind you <u>a</u>
   <u>little</u> of the vowel sound heard in the English word 'eight,'
   though the Italian vowel is somewhat shorter. It is pro-
   nounced with the mouth relatively <u>closed</u> and <u>pulled back</u>
   <u>tightly</u>. We shall refer to this vowel from now on as
   vowel No. 8. It is always represented by the letter <u>e</u>.
   Listen carefully, but do not repeat.
   (e)   (e)   (e)

                    * * * * *

8. Listen to the following English words.
        lei   weigh   bey

9. Notice that they all rhyme.
        (lei)X   (weigh)X   (bey)X

10. The Italian hearing these words would represent what he
    hears as follows:
        (lei)X   (uei)X   (bei)X

11. In other words, what the Italian hears in these English
    utterances is vowel No. 8 followed by the semivowel /Y/.
    Listen again and repeat.
        (lei)X   (uei)X   (bei)X

12. If from these utterances one were to drop the semivowel
    /Y/, they would all end in vowel No. 8 and as Italian
    syllables, they would then be represented in Italian as:
        (le)X   (ue)X   (be)X

13. The important thing to remember in pronouncing vowel No. 8
    in Italian is that the mouth should be in a <u>closed</u> and
    <u>retracted</u> position to begin with, and that this 'grinning'
    position should be maintained <u>throughout the production
    of the sound</u>. Even the slightest relaxing of the lips
    during the production of the sound can convey to the
    Italian that you are saying /EY/ instead of /E/.

14. Repeat the following utterances as presented. Notice that
    you will be alternating between /E/ and /EY/.
        (le)X   (lei)X
        (ue)X   (uei)X
        (be)X   (bei)X

*15. Now you will be given some of the six utterances of frame
    No. 14. Write what an Italian would write for each utter-
    ance.
        (   )
        (   )
        (   )
        (   )
        (   )

16. For frame No. 15 you should have written: <u>be</u>, <u>ue</u>, <u>lei</u>,
    <u>ue</u>, <u>bei</u>.

*17. Here are five more examples. Write what an Italian would
write for each utterance.

(   )
(   )
(   )
(   )
(   )

18. For frame No. 17 you should have written: <u>le</u>, <u>uei</u>, <u>uei</u>,
<u>be</u>, <u>le</u>.

*19. Now try this test involving fifteen utterances. Write
what an Italian would write for each utterance.

(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )
(   )

20. For frame No. 19 you should have written: <u>lei</u>, <u>uei</u>, <u>bei</u>,
<u>be</u>, <u>ue</u>, <u>le</u>, <u>le</u>, <u>ue</u>, <u>bei</u>, <u>le</u>, <u>ue</u>, <u>be</u>, <u>bei</u>, <u>uei</u>, <u>lei</u>.

* * * * *

(a) If out of the fifteen utterances, you got fewer than eleven
correct, you should return to frame No. 11 and review from
there until you do get more than ten correct. Then proceed
with frame No. 21.

(b) If out of the fifteen utterances, you got more than ten
correct, proceed with frame No. 21.

* * * * *

21.   Conventional Italian spelling does not differentiate
      between vowel No. 70 and vowel No. 8. Both are represented
      by the letter e. Thus, /PÉSKA/ which is the word for
      'peach' and /PÈSCA/ which is the word for 'fishing' or
      'load of fish' are both normally represented as pesca.

22.   As can be seen from the preceding example, the difference
      between vowel No. 70 and vowel No. 8 is important when
      it is related to a difference in the meanings of words.

23.   It has been found, however, that such is the case with
      these two vowels only when they appear in the stressed
      position of a word. In unstressed positions it is not
      important to make a clear distinction between the two
      vowel sounds, and in the unstressed positions either
      vowel No. 8 or a vowel somewhat intermediate in quality
      between vowel No. 70 and vowel No. 8 is for all practical
      purposes, perfectly acceptable.

24.   Even in the stressed position of a word, however, not all
      speakers (whether educated or not) conform to the dictionary
      pronunciation of words with vowel No. 70 or vowel No. 8.

25.   Thus, although the dictionary pronunciation of the word for
      'fishing' is /PÉSKA/, some speakers do say /PÉSKA/ for
      'fishing.'

26.   These units will continue to make a distinction between
      stressed /ɛ/ and stressed /E/ according to the dictionary
      pronunciation. The former will generally be represented ɛ
      and the latter e. In the few cases in which the Florentine
      and the Roman pronunciations differ, the symbol ĕ will be
      used to represent a Florentine /ɛ/ but a Roman /E/ for the
      same word, and the symbol ê will be used to represent a
      Florentine /E/ but a Roman /ɛ/ for the same word.

27.   Thus, the word for 'temple' would be written tĕmpio to
      indicate that one is likely to hear a stressed /ɛ/ in the
      Florentine pronunciation, but a stressed /E/ in the Roman
      version.

28.   The word for Elba would be written Êlba to indicate that
      one is likely to hear a stressed /E/ in the Florentine
      pronunciation, but a stressed /ɛ/ in the Roman version.

29. It is important to remember that what these units are
indicating is simply a guide. If at any time the
instructor's pronunciation varies from this guide,
the student should be ready to accept such variation
and try to imitate his instructor.

* * * * *

30. The following is an Italian word for 'baby.' It is a
French borrowing. Listen carefully and repeat.
( )X ( )X ( )X

31. This word is pronounced here with an unstressed vowel
No. 8 followed by a stressed vowel No. 8. Make sure
that you do not add the semivowel /Y/ to either of these
vowel No. 8's.
( )X ( )X

32. Now look at the way the word is spelled. The accent marks
are simply marks retained from the French spelling.
(bébé)X   (bébé)X

33. Now here is the word for 'chick-pea.' Repeat.
(cece)X   (cece)X   (cece)X

34. Don't be surprised by the spelling ce. After all, the
English word 'cello' is spelled with ce. Here is the
word for 'cement.' Repeat.
(cemento)X   (cemento)X   (cemento)X

35. Here is another word that looks like its English counter-
part. It is the word for 'element.' Repeat.
(elemento)X   (elemento)X   (elemento)X

36. Here are four Italian given names containing vowel No. 8.
The first two are feminine names and the last two are
masculine names. Repeat.
(Fede)X   (Lena)X   (Bela)X   (Cecè)X

37. Now here are four Italian given names containing vowel
No. 70. Again the first two are feminine names and the
last two are masculine names. Repeat.
(Lɛa)X   (Mɛna)X   (Lɛo)X   (Ɛlio)X

*38. In Unit XI we saw that feminine given names in Italian tend to end in a certain vowel. What is this vowel?

* 39. Also in Unit XI we saw that masculine given names in Italian tend to end in a certain vowel. What is this vowel?

40. Many Italian given names, however, end in vowel No. 8. Such names may be masculine or feminine names, and there is no way to tell which is which from the spelling.

41. Here is a list, read twice, of feminine names ending in vowel No. 8. Look at the spelling for each and repeat after the model. Make sure that you do not add any semivowel /Y/ after vowel No. 8.

(Adɛle)X	(Adɛle)X
(Cice)X	(Cice)X
(Clɔe)X	(Clɔe)X
(Dafne)X	(Dafne)X
(Ɛbe)X	(Ɛbe)X
(Edvige)X	(Edvige)X
(Ɛgle)X	(Ɛgle)X
(Selɛne)X	(Selɛne)X

42. Now here is a list, read twice, of masculine names ending in vowel No. 8. As before, look at the spelling for each, and repeat after the model. Do not add any semivowel /Y/ after vowel No. 8.

(Adone)X	(Adone)X
(Dante)X	(Dante)X
(Felice)X	(Felice)X
(Leone)X	(Leone)X
(Napoleone)X	(Napoleone)X
(Pasquale)X	(Pasquale)X
(Samuɛle)X	(Samuɛle)X
(Valɛnte)X	(Valɛnte)X

*43. Observe the following model.
    S: C'ɛ̀ Adɛle?
    R: No, Adɛle non c'ɛ̀; c'ɛ̀ Adone.

You will now hear a series of questions based on the
preceding model and using the feminine names from frame
No. 41. Give a complete response patterned after the
model and using the masculine names (in order) from frame
No. 42. Remember --- do not add any semivowel /Y/ after
vowel No. 8! Your response will be confirmed each time.

*44. Observe the following model.
           S: C'è Adone?
           R: No, Adone non c'è; c'è Adele.

You will now be given a series of questions involving the
masculine names from frame No. 42. Give a complete
response patterned after the above model, and using the
feminine names (in order) from frame No. 41. Remember
again --- do not add any semivowel /Y/ after vowel No. 8!
Your response will be confirmed each time.

TEST A   (answers not recorded)

You will hear 25 utterances, each said twice.   Each utterance
will contain one of three <u>stressed</u>, <u>unrounded</u> vowels (i.e.,
vowel No. 3, vowel No. 8 or vowel No. 70).   For each utterance
write the letter that appropriately represents the stressed
vowel, as indicated below.

<u>vowel</u>	<u>letter</u>
No. 3	i
No. 8	e
No. 70	ɛ

1)
2)
3)
4)
5)
6)
7)
8)
9)
10)
11)
12)
13)
14)
15)
16)
17)
18)
19)
20)
21)
22)
23)
24)
25)

TEST B   (answers not recorded)

You will hear 20 names, each said twice. Each name is spelled
with the letter e on the end. Some of the names will be
pronounced correctly with a final vowel No. 8, but others will
be mispronounced because a semivowel /Y/ will follow vowel No. 8.
For each utterance put a check in the appropriate column accord-
ing to whether the name is pronounced correctly or mispronounced.

		pronounced correctly	mispronounced
1)	Adone		
2)	Dante		
3)	Felice		
4)	Leone		
5)	Napoleone		
6)	Pasquale		
7)	Samuɛle		
8)	Solone		
9)	Ulisse		
10)	Valɛnte		
11)	Vitale		

* * * * *

12)	Adɛle		
13)	Cice		
14)	Clɔɛ		
15)	Dafne		
16)	Ɛbe		
17)	Edvige		
18)	Ɛgle		
19)	Fede		
20)	Selɛne		

CLASSROOM ACTIVITY

1)   Correct test answers.

2)   Practice reading the names in Test B.   Pay special attention
     to the final vowel.   There should be no semivowel /Y/ at the
     end of these names.

3)   'Stressed Vowel' Game: Instructor writes the following
     letters on the board:

a	u	i	o	e	ɔ	ɛ

          Proceed as in Classroom Activity No. 3 of Unit XI, this
     time including the following names.

FEMININE

Dafne ___	Cice	___	Elsa Fede	Cloe	Adɛle
	Edvige		Lena		Ɛbe
					Ɛgle
					Selɛne

MASCULINE

Dante ___	Felice	Adone	Bela	___	Cecɛ̀
Pasquale	Ulisse	Leone ___			Samuɛle
Vitale		Napoleone			Valɛnte
		Solone			

UNIT XIII

PRELIMINARY NOTE

From this unit on, frame comments, explanations and questions
will <u>not</u> normally be recorded. These should be read carefully
<u>before</u> you turn on the recorder and listen to (a) examples,
usually indicated by (   ) and/or (b) frame responses.

UNIT XIII

1. Listen to the following English words.
            (sun)   (basis)   (this)

*2. These three words have one letter in common. What is it?

*3. Does the letter s̲ in these three words represent the same
     type of sound? Listen again.
            (sun)X   (basis)X   (this)X

4. The type of sound we have been talking about is often
    referred to as the 's' sound.

5. Italian has a sound-type very similar to this, which we
    will represent here as /S/.

                    * * * * *

6. If we listen carefully to the types of sounds represented
    by the letter s̲ in other English words, we notice that it
    is not always this same type of sound.

7. Consider the English words:
            (easy)   (is)   (his)

*8. Does the letter s̲ in these three words represent the same
     sound-type represented by the s̲ in 'sun,' 'basis,' or 'this'?
     Listen again.
            (easy)X   (is)X   (his)X

9. Italian has a sound-type very similar to that heard in
    'easy,' 'is,' and 'his.' We will represent this sound-
    type as /ṣ/.

                    * * * * *

10. Now consider these three English words:
            (sure)   (sugar)   (mission)

*11. Does the letter s̲ in these three words represent the so-
      called 's' sound of 'sun,' 'basis,' or 'this'? Listen again.
            (sure)X   (sugar)X   (mission)X

12. Italian has a sound-type very similar to that heard in 'sure,' 'sugar,' and 'mission.' We will represent <u>this</u> sound-type as /Š/.

＊ ＊ ＊ ＊ ＊

13. Now consider these three English words:
(Asia)　　(pleasure)　　(vision)

＊14. Does the letter <u>s</u> in these three words represent the so-called 's' sound of 'sun,' 'basis,' or 'this'? Listen again.
(Asia)X　　(pleasure)X　　(vision)X

15. In Tuscan, a sound-type similar to that heard in 'Asia,' 'pleasure' and 'vision' does exist, but because it is regionally limited (mainly to Tuscany), beginning students should avoid using it in Italian.

＊ ＊ ＊ ＊ ＊

16. Besides these four different sound-types represented by the letter <u>s</u> in English, it might be useful to remember that in some English words the letter <u>s</u> represents no sound. Consider, for example, 'island,' 'corps,' 'debris.'

＊ ＊ ＊ ＊ ＊

17. The letter <u>s</u> in Italian is most usually used to represent either /S/ or /Š/. Depending on what follows the letter <u>s</u> in a given word, three cases may be established.

＊18. The first case would be the one in which <u>nothing</u> follows the letter <u>s,</u> that is, it occurs in final position in a word. Listen to the following examples and tell which occurs, /S/ or /Š/.
(gas)　　(bis)　　(autobus)

＊ ＊ ＊ ＊ ＊

19. The second case is the one in which a <u>consonant letter</u>
    follows the letter <u>s</u> in a given word. Depending on the
    consonant letter that follows, the letter <u>s</u> may represent
    either /S/ or /$/. An easy way to remember the rule
    involved here is to use the phrase 'safe pact' as a
    reminder. The five consonants represented in this phrase
    can be used to remind you that the letter <u>s</u> in Italian
    <u>always</u> represents /S/ before the letters 's,' 'f,' 'p,'
    letters representing /K/, and 't.' Before all other
    consonant letters, <u>s</u> represents /$/.

*20. Here are five Italian words. Applying the SAFE PACT rule
    of frame No. 19, put a cut (') above each <u>s</u> that represents
    /$/.
         sbuca   scala   schifo   sdɛnta   sfida

21. For frame No. 20 you should have marked only the first and
    fourth words. Thus, $buca, $dɛnta.

*22. Here are five more Italian words. Again put a cut (')
    above each <u>s</u> that represents /$/.
         sgɛlo   disgusto   Oslo   smania   snido

23. For frame No. 22 you should have marked every <u>s</u> except the
    <u>second</u> one in the <u>second</u> word.

*24. Now apply this same rule to the following 25 words.

spia	svaga	splɛnde	slega	sbianca
squalo	sfilata	sgonfio	dismonto	disnudo
smɛla	svina	esclama	slavo	sgomento
basso	Lisbona	sconto	sdogana	maschio
stadio	snoda	fisso	spiɛga	disgɛla

25. For frame No. 24 you should have marked only the following
    words: $mɛla, $vaga, $vina, Li$bona, $noda, $gonfio, $lega,
    di$monto, $lavo, $dogana, $bianca, di$nudo, $gomento, di$gɛla.

                    * * * * *

(a) If out of the 25 words, you got fewer than 20 correct, you
    should return to frame No. 19 and review from there until
    you do get 20 or more correct. Then proceed with frame No.
    26.

(b)   If out of the 25 words, you got 20 or more correct, proceed
      with frame No. 26.

                              * * * * *

26.   The third case involving the letter s is the one in which
      a vowel letter (a, e, i, o, u) follows it in a given word.

27.   In this case, at the beginning of a word, only /S/ occurs.
      For example, sì, Sabina, Sonia.

28.   For -ss- within a word, a strongly pronounced /S/ occurs.
      Thus, Ulisse.

29.   After a consonant, /S/ occurs. Thus, Alfónso, Elsa. NOTE:
      A regional pronunciation (primarily Central and Southern
      Italian) has what sounds like /TS/ after some consonants
      (for example, /ALFÓNTSO/, /ÉLTSA/), but students are advised
      to use only /S/ in this case.

30.   For -s- between vowel letters within a word, several possi-
      bilities exist. In the general North, /$/ occurs. In the
      Tuscan region, one hears some words with /$/ and others
      with /S/. In the rest of Italy, one generally hears /S/.
      Thus, for example, the following situation exists with
      regard to the words for 'nose' and 'vase.'

	naso 'nose'	vaso 'vase'
Northern:	/NÁ$O/	/VÁ$O/
Tuscan:	/NÁSO/	/VÁ$O/
other:	/NÁSO/	/VÁSO/

31.   Better Italian dictionaries indicate the general Tuscan
      pronunciation with regard to -s- between vowel letters
      within a word.

32.   Because the Tuscan pronunciation with regard to this matter
      is the most unpredictable of all, and because this course
      does not attempt to teach a pronunciation that is limited
      to Tuscan, these units will in no way mark the letter -s-
      between vowel letters.

33. Students may, therefore, choose to pronounce <u>either</u> /Š/
     or /S/ in this case, but they should not strive to imitate
     more than one model of pronunciation.

34. If one does not attempt to learn the dictionary (Tuscan)
     pronunciation with regard to the -<u>s</u>- between vowel letters
     within a word, perhaps the easiest rule to follow is to
     imitate the general Northern pronunciation, namely, /Š/.
     The 'other' Italian pronunciation with /S/ <u>can</u> be dangerous,
     since a slightly strong pronunciation, which we will indi-
     cate here as /Ś/, can sometimes mean another word, one
     that would be spelled with -<u>ss</u>-. For example, the word
     for 'house' or 'home' spelled <u>casa</u> is in Roman pronunciation
     /KÁSA/, but if one says /KÁŚA/ one has pronounced the
     Italian word for 'case' or 'box,' spelled <u>cassa</u>. This
     confusion can be avoided if one pronounces the word for
     'house' as /KÁŠA/, in accordance with the Northern pro-
     nunciation.

                         * * * * *

35. In order for the student to have simple guidelines involv-
     ing the letter <u>s</u> in Italian, all he needs to know is that
     he <u>must</u> use /Š/ only before consonants other than the SAFE
     PACT consonants of frame No. 19. In other cases he may
     <u>always</u> use /S/, except that he can better avoid the 'house'
     - 'case' type of mistake by using /Š/ for the single -<u>s</u>-
     between vowel letters within a word.

                         * * * * *

36. Here is a word that signals a question asking for the
     identity of something. Hence it corresponds roughly to the
     English question word 'what.' Listen and repeat, making
     sure that you do <u>not</u> add the semivowel /Y/ on the end!
          (che?)X   (che?)X   (che?)X

37. You will have noticed that the /K/ is represented here by
     <u>ch</u>. This should not seem so strange, since English too
     has words in which a corresponding type of sound is repre-
     sented by <u>ch</u>. Consider, for example, the word 'chemistry.'

38. The question word <u>che</u> is like the question word <u>chi</u>, in
     that it may occur in the same position in sentences as the
     word <u>chi</u>.

*39.   How do you say, 'Who is there?' using the word lì?

*40.   Therefore, how would you say, 'What's over there?' using
       the word lì?

*41.   The word che is like è and c'è in that any consonant
       immediately following it is strongly pronounced. Listen
       carefully and repeat.
                (Che c'è lì?)X   (Che c'è lì?)X

42.   Here is a word meaning 'thing.'
                (cɔsa)X   (cɔsa)X   (cɔsa)X

43.   In Italian, whenever the question word che appears, as in
       the sentence, Che c'è lì?, it may be replaced by the
       phrase che cosa, the second word here beginning with a
       strongly-pronounced /K/.

*44.   Therefore, how would you say, 'What's over there?' using
       the phrase che cosa?

45.   A third way of expressing the same idea as che? or
       che cosa? is by using only cɔsa?

*46.   Therefore, what is a third way of saying, 'What's over
       there?'

47.   Although Italian has these three different ways of expres-
       sing 'what?' Italians sometimes prefer one of these in a
       given sentence. Of the three expressions, perhaps the one
       that is almost always acceptable is che cosa. Therefore,
       unless specifically told to do otherwise, use che cosa?
       rather than che? or cosa?

                          * * * * *

*48.   The expression che cosa? or cosa? normally loses its
       final vowel before the word è. Therefore, how would you
       say, 'What is it?' in Italian?

49.   Here is the word for 'this.' Repeat, making sure that
       you do not add the semivowel /W/ on the end!
                (questo)X   (questo)X   (questo)X

50. Here is the sentence often used when asking for the identity
     of something. Its usual English equivalent is 'What's this?'
     Repeat, making sure that both the second and the last words
     begin with a strongly - pronounced /K/!
                (Che cɔs'ɛ̀ questo?)X   (Che cɔs'ɛ̀ questo?)X
                                      (Che cɔs'ɛ̀ questo?)X

51. Here is a normal response to the above question, that may
     be used in various situations, such as when pointing to a
     picture of a small basket or a waste-basket. Listen care-
     fully and repeat.
                (   )X   (   )X   (   )X

52. If one is pointing to a picture of a wolf, the normal
     response is:
                (   )X   (   )X   (   )X

53. Notice that each of these responses begins with /ɛWN/.
     Repeat each one.
                (a)X (b)X   (a)X (b)X

54. Here is the way these sentences look. Notice that although
     three words are involved in each sentence, the first two
     words are pronounced in one syllable.
                (ɛ̀ un cestino.)X   (ɛ̀ un lupo.)X
                (ɛ̀ un cestino.)X   (ɛ̀ un lupo.)X

55. In Italian, when a word ending in a vowel letter (for
     example, ɛ̲) is followed in the same breath group by a word
     beginning with a vowel letter (for example, un̲), it is
     normal for the two vowel letters to represent one syllable,
     unless special stress is involved.
                (ɛ̀ un cestino.)X   (ɛ̀ un lupo.)X
                (ɛ̀ un cestino.)X   (ɛ̀ un lupo.)X

56. Here are eight other possible answers to Che cɔs'ɛ̀ questo?
     that might be used in a word-guessing game. Listen and
     repeat each one.
                (ɛ̀ un cece.)X   'It's a chick-pea.'
                (ɛ̀ un cemento.)X   'It's a (type of) cement.'
                (ɛ̀ un dɛnte.)X   'It's a tooth.'
                (ɛ̀ un giôgo.)X   'It's a yoke.'
                (ɛ̀ un naso.)X   'It's a nose.'
                (ɛ̀ un sasso.)X   'It's a stone.'
                (ɛ̀ un sofà.)X   'It's a sofa.'
                (ɛ̀ un tɔpo.)X   'It's a rat.'

                          XIII-7

*57. Now you will be asked the question <u>Che cos'è questo?</u>
Answer each time by using the following sentences in the
order given. Your response will be confirmed each time.

  (1) È un cece.
  (2) È un cemento.
  (3) È un cestino.
  (4) È un dente.
  (5) È un giôgo.
  (6) È un lupo.
  (7) È un naso.
  (8) È un sasso.
  (9) È un sofà.
 (10) È un topo.

*58. You will now be asked the same question. Answer as in
frame No. 57. Do so, however, by translating the follow-
ing sentences. Your response will be confirmed each time.

  (1) 'It's a chick-pea.'
  (2) 'It's a (type of) cement.'
  (3) 'It's a waste-basket.'
  (4) 'It's a tooth.'
  (5) 'It's a yoke.'
  (6) 'It's a wolf.'
  (7) 'It's a nose.'
  (8) 'It's a stone.'
  (9) 'It's a sofa.'
 (10) 'It's a rat.'

<center>* * * * *</center>

If you did not feel comfortable with this last frame,
repeat frames No. 57 and No. 58 until you know the ten
utterances well. When you feel you have mastered the
utterances, continue with frame No. 59.

*59. Here is the same question. Answer again by translating
the following sentences. Your response will be confirmed
each time.

  (1) 'It's a (type of) cement.'
  (2) 'It's a chick-pea.'
  (3) 'It's a nose.'
  (4) 'It's a rat.'
  (5) 'It's a sofa.'

   (6)   'It's a stone.'
   (7)   'It's a tooth.'
   (8)   'It's a waste-basket.'
   (9)   'It's a wolf.'
  (10)   'It's a yoke.'

*60. Observe the following model.
        S: Che cos'è questo? (pointing to a rat)
        R: È un topo.
        S: È un topo? 'Is it a rat?'
        R: Sì, è un topo.

You will now be asked questions as in the model above.
Give a complete response patterned after the model. Your
response will be confirmed each time.
    (1) (pointing to a stone)
    (2) (pointing to a yoke)
    (3) (pointing to a (type of) cement)
    (4) (pointing to a wolf)
    (5) (pointing to a nose)
    (6) (pointing to a chick-pea)
    (7) (pointing to a waste-basket)
    (8) (pointing to a rat)
    (9) (pointing to a sofa)
   (10) (pointing to a tooth)

*61. Observe the following model.
        S: È un topo questo? 'Is this a rat?'
            (pointing to a rat)
        R: Sì, è un topo.
            (or)
        S: È un topo questo?
            (pointing to a wolf)
        R: No, è un lupo.

You will be asked questions as in the model above. Give
a complete affirmative or negative response as in the
model, according to the cue given. Your response will
be confirmed each time.
    (1) (pointing to a (type of) cement)
    (2) (pointing to a nose)
    (3) (pointing to a waste-basket)
    (4) (pointing to a wolf)
    (5) (pointing to a stone)

        (6)   (pointing to a yoke)
        (7)   (pointing to a tooth)
        (8)   (pointing to a chick-pea)
        (9)   (pointing to a rat)
       (10)   (pointing to a sofa)

*62.   Observe the following model.
                S (student): (pointing to a rat)   Che cos'è questo?
                                                    È un topo?

            R: Sì, è un topo.

This time you are to initiate the conversation by asking
questions according to the cue given. Answers will always
be given in the affirmative.

        (1)   (pointing to a waste-basket)
        (2)   (pointing to a stone)
        (3)   (pointing to a tooth)
        (4)   (pointing to a rat)
        (5)   (pointing to a (type of) cement)
        (6)   (pointing to a nose)
        (7)   (pointing to a sofa)
        (8)   (pointing to a yoke)
        (9)   (pointing to a chick-pea)
       (10)   (pointing to a wolf)

*63.   Observe the following model.
                Che
            S: Che cosa } c'è lì?   'What is there over
                Cosa   there?'

                (pointing to a rat)

            R: Qui c'è un topo.   'There's a rat here.'

You will be asked questions as in the model above. Give a
complete response as in the model, according to the cue
given. Your answer will be confirmed each time.
        (1)   (pointing to a chick-pea)
        (2)   (pointing to a (type of) cement)
        (3)   (pointing to a waste-basket)
        (4)   (pointing to a tooth)
        (5)   (pointing to a stone)
        (6)   (pointing to a nose)
        (7)   (pointing to a wolf)
        (8)   (pointing to a yoke)
        (9)   (pointing to a sofa)
       (10)   (pointing to a rat)

TEST A   (answers not recorded)

You will hear 20 words, each said twice. For each word put a
check in the appropriate column, according to whether you hear
/S/ or /Š/ in the word.

<u>/S/</u>   <u>/Š/</u>

```
1)  _____
2)  _____
3)  _____
4)  _____
5)  _____
6)  _____
7)  _____
8)  _____
9)  _____
10) _____
11) _____
12) _____
13) _____
14) _____
15) _____
16) _____
17) _____
18) _____
19) _____
20) _____
```

<u>TEST B</u> (answers not recorded)

You will hear 10 utterances, each said once. Translate each
one into English.

1)
2)
3)
4)
5)
6)
7)
8)
9)
10)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the following words aloud:

Sabina	naso	casa
gas	disgɛla	cassa
spia	scala	cɔsa
sbuca	Lisbona	schifo
Alfɔonso	squalo	pɔsa
svina	vaso	disnudo
fisso	sbianca	Pisa
spiɛga	sgɛlo	sdɛnta
bis	smania	ɔsso
Ulisse	sfida	ɔso

3) Using visual aids both for the ten items of frame No. 63
   and for people's names (see Classroom Activity No. 3 of
   Unit VIII), the Instructor asks such questions as:

   (for things)   (for people)
   Che cɔs'ɛ questo?   Chi ɛ?
   Che cosa c'ɛ qui?   Chi c'ɛ qui?
   Che cosa c'ɛ lì?   Chi c'ɛ lì?
   Ɛ un _____ questo?   Ɛ _____?
   Non ɛ un _____?   Non ɛ _____?
   Ɛ un _____, no?   Ɛ _____, no?

4) Using the same visual aids as in (3), students ask each
   other the above questions.

UNIT XIV

*1. How do you say, 'What's this?' in Italian?

*2. How do you say, 'It's a waste-basket' in Italian?

*3. How do you say, 'It's a sofa' in Italian?

4. The Italian word <u>sofà</u> is like the English word 'sofa' both
    in sound and in meaning. This is not simply a coincidence,
    but happens to be so because both words have the same origin
    --- in this case, both words come from an Arabic word. Any
    two words that have the same origin are called COGNATES.

5. Italian has a large number of cognates of English words.
    For this reason a lot of Italian words are easily recognized
    by speakers of English.

*6. Here are three such words. What are the English cognates?
    (a)X   (a)X
    (b)X   (b)X
    (c)X   (c)X

7. Now look at the spelling of these three words. Repeat.
    (animale)X   (animale)X
    (elefante)X   (elefante)X
    (italiano)X   (italiano)X

8. Notice the letter <u>f</u> in the Italian word for 'elephant.'
    This is normal. Italian never uses <u>ph</u> to represent this
    sound-type, that is /F/.

9. Notice, too, that the word for 'Italian' is not capitalized.
    This, too, is normal. In Italian, nationality and regional
    terms are normally not capitalized except in plural phrases
    such as the equivalents of 'the Italians,' 'the English,'
    'the Romans,' 'the Tuscans.'

10. Another important fact about the word <u>italiano</u> is that
    whereas it may refer to a boy or a man, it is <u>not</u> to be
    used as the equivalent of 'Italian girl' or 'Italian woman.'

XIV- 1

*11. Here is another cognate of an English word. This one is
      not so easily recognizable. What do you think the English
      cognate is?
              (ospedale)X   (ospedale)X

12.   Now here are three Italian words that have no commonly
      used English cognate:
              the word for 'bone' - (ɔsso)X   (ɔsso)X
              the word for 'man'   - (uɔmo)X   (uɔmo)X
              the word for 'egg'   - (uɔvo)X   (uɔvo)X

13.   Here is the sentence for 'It's an animal.' Listen care-
      fully. Do not repeat.
              (È un animale.)   (È un animale.)

14.   Notice that there is no pause anywhere in the sentence.
      Repeat, being especially careful not to pause after <u>un</u>.
              (È un animale.)X (È un animale.)X (È un animale.)X

*15. Now think of a word-guessing game. You will be asked the
      question <u>Che cos'è questo?</u> Answer each time by using the
      following sentences in the order given. Your response
      will be confirmed each time. Remember --- do not pause
      after <u>un</u>!
              (1) È un animale.
              (2) È un elefante.
              (3) È un italiano.
              (4) È un ospedale.
              (5) È un ɔsso.
              (6) È un uɔmo.
              (7) È un uɔvo.

*16. Now you will be asked the same question. Answer as in
      frame No. 15. Do so, however, by translating the follow-
      ing sentences. Your response will be confirmed each time.
              (1) 'It's an animal.'
              (2) 'It's an elephant.'
              (3) 'It's an Italian (male).'
              (4) 'It's a hospital.'
              (5) 'It's a bone.'
              (6) 'It's a man.'
              (7) 'It's an egg.'

                              * * *

                            XIV-2

If you did not feel comfortable with the last frame, repeat frames No. 15 and No. 16 until you know the seven utterances well. When you feel you have mastered the utterances, continue with frame No. 17.

* * *

*17. Here is the same question. Answer again by translating the following sentences. Your response will be confirmed each time.
    (1) 'It's an animal.'
    (2) 'It's a bone.'
    (3) 'It's an egg.'
    (4) 'It's an elephant.'
    (5) 'It's a hospital.'
    (6) 'It's an Italian (male).'
    (7) 'It's a man.'

* * * * *

18. Here is the Italian word for 'dog.' Repeat.
    (cane)X   (cane)X   (cane)X

19. Here is the sentence for 'It's a dog.' Listen carefully. Do not repeat.
    (È un cane.)   (È un cane.)

20. Notice that the first two consonants in this sentence are /NK/. In Unit IX it was pointed out that this combination sounds like the ending of the English word 'sunk.' Listen again and repeat.
    (È un cane.)X   (È un cane.)X   (È un cane.)X

21. The letter n in Italian represents a type of sound that differs according to whatever follows it. In all cases, the sound-type is one that involves the air escaping through the nose, i.e., a NASAL.

22. The first nasal in the sentences È un cestino and È un animale is really different from the first nasal in È un cane, despite the fact that Italians ordinarily think of them as the same.

23. The nasal before /K/ is like the nasal before /G/ (as in Gosto). Listen to the sentence for 'It's a sweater,' and repeat.

    (È un golf.)X   (È un golf.)X   (È un golf.)X

24. The variation of /N/ that is heard before /K/ and /G/ we shall call the KEG nasal, and the letters k and g in 'keg' can be used to remind one that we are referring to the variation heard before /K/ and /G/.

25. Repeat the following utterances involving the KEG nasal.

    (È un cane.)X   'It's a dog.'
    (È un golf.)X   'It's a sweater.'
    (È un chianti.)X   'It's a (kind of) Chianti
                            (wine).'
    (È un chimono.)X   'It's a kimono.'
    (È un cono.)X   'It's a cone.'
    (È un consolato.)X   'It's a consulate.'
    (È un conto.)X   'It's an account.' (or)
                            'It's a (hotel or restaurant)
                            bill.'

*26. You will now be asked the question Che cos'è questo? Answer each time by using the following sentences in the order given. Your response will be confirmed each time.
    (1) È un cane.
    (2) È un golf.
    (3) È un chianti.
    (4) È un chimono.
    (5) È un cono.
    (6) È un consolato.
    (7) È un conto.

*27. You will now be asked the same question. Answer as in frame No. 26. Do so, however, by translating the following sentences. Your response will be confirmed each time.
    (1) 'It's a dog.'
    (2) 'It's a sweater.'
    (3) 'It's a (kind of) Chianti.'
    (4) 'It's a kimono.'
    (5) 'It's a cone.'
    (6) 'It's a consulate.'
    (7) 'It's an account.'
    (8) 'It's a (hotel or restaurant) bill.'

* * *

If you did not feel comfortable with the last frame,
repeat frames No. 25, No. 26 and No. 27 until you know
the seven utterances well. When you feel you have mastered
them, continue with frame No. 28.

* * *

*28. Here is the same question. Answer again by translating
the following sentences. Your answer will be confirmed
each time.
(1) 'It's an account.'
(2) 'It's a (kind of) Chianti.'
(3) 'It's a cone.'
(4) 'It's a consulate.'
(5) 'It's a (hotel or restaurant) bill.'
(6) 'It's a dog.'
(7) 'It's a kimono.'
(8) 'It's a sweater.'

* * * * *

29. Here is the Italian word for 'fig.' Repeat.
(fico)X   (fico)X   (fico)X

30. Here is the sentence for 'It's a fig.' Listen carefully.
Do not repeat.
(È un fico.)   (È un fico.)

31. Notice that the first two consonants in this sentence form
the combination /NF/. The nasal before /F/ is like the
nasal before /V/. In both cases one's upper teeth should
touch one's bottom lip during the production of the /N/,
giving what we shall call the FIVE nasal. Thus, the
letters f and v in 'five' can be used to remind one that
we are referring to the variation of /N/ heard before /F/
and /V/.

32. Listen carefully and repeat the following utterances
involving the FIVE nasal.
(È un fico.)X   'It's a fig.'
(È un film.)X   'It's a film (= a movie).'
(È un fuoco.)X   'It's a fire.'
(È un vaso.)X   'It's a vase.'
(È un velo.)X   'It's a veil.'
(È un vino.)X   'It's a (type of) wine.'
(È un voto.)X   'It's a grade (= a mark).'

★ 33. You will now be asked the question <u>Che cos'è questo?</u>
Answer each time by using the following sentences in the
order given. Your response will be confirmed each time.
(1) È un fico.
(2) È un film.
(3) È un fuoco.
(4) È un vaso.
(5) È un velo.
(6) È un vino.
(7) È un voto.

*34. You will now be asked the same question. Answer as in
frame No. 33. Do so, however, by translating the follow-
ing sentences. Your response will be confirmed each time.
(1) 'It's a fig.'
(2) 'It's a movie.'
(3) 'It's a fire.'
(4) 'It's a vase.'
(5) 'It's a veil.'
(6) 'It's a (type of) wine.'
(7) 'It's a mark.'

* * *

If you did not feel comfortable with this last frame,
repeat frames No. 32, No. 33 and No. 34 until you know
the seven utterances well. When you feel you have
mastered them, continue with frame No. 35.

* * *

*35. Here is the same question. Answer again by translating
the following sentences. Your response will be confirmed
each time.
(1) 'It's a vase.'
(2) 'It's a fire.'
(3) 'It's a grade.'
(4) 'It's a film.'
(5) 'It's a veil.'
(6) 'It's a wine.'
(7) 'It's a mark.'
(8) 'It's a fig.'
(9) 'It's a movie.'

* * * * *

36. Here is the Italian word for 'male child.' Repeat.
(bambino)X   (bambino)X   (bambino)X

37. Here is the sentence for 'It's a child.' Listen carefully.
Do not repeat.
(È un bambino)   (È un bambino)

38. Notice that now the <u>n</u> of <u>un</u> actually stands for /M/.
Listen again and repeat.
(È un bambino)X (È un bambino)X (È un bambino)X

39. It is normal in Italian to have /M/ (and <u>not</u> /N/) precede
/B/, /M/, or /P/. Within a word, the spelling reflects
this and never has the letter <u>n</u> precede <u>b</u>, <u>m</u> or <u>p</u>. If a
word <u>ends</u> in the letter <u>n</u>, however, students must remember
that before an initial <u>b</u>, <u>m</u> or <u>p</u>, the <u>n</u> represents /M/.
This /M/ we shall call the BUMP nasal, and the letters
<u>b</u>, <u>m</u>, and <u>p</u> in 'bump' can be used to remind one that we
are referring to the nasal that occurs before /B/, /M/
and /P/.

40. Listen carefully and repeat the following utterances
involving the BUMP nasal.

(È un bambino.)X	'It's a (male) child.'
(È un bastone.)X	'It's a cane.' or 'It's a stick.'
(È un bosco.'X	'It's a wooded area (woods).'
(È un mese.)X	'It's a month.'
(È un monumento.)X	'It's a monument.'
(È un pane.)X	'It's a loaf of bread.'
(È un pilota.)X	'It's a (male) pilot.'
(È un poeta.)X	'It's a (male) poet.'
(È un ponte.)X	'It's a bridge.'

* 41. You will now be asked the question <u>Che cos'è questo?</u>
Answer each time by using the following sentences in the
order given. Your response will be confirmed each time.
(1) È un bambino.
(2) È un bastone.
(3) È un bosco.
(4) È un mese.
(5) È un monumento.
(6) È un pane.
(7) È un pilota.
(8) È un poeta.
(9) È un ponte.

* 42.   You will now be asked the same question. Answer as in
        frame No. 41. Do so, however, by translating the follow-
        ing sentences. Your response will be confirmed each time.
        (1) 'It's a (male) child.'
        (2) 'It's a cane.'
        (3) 'It's a wooded area.'
        (4) 'It's a month.'
        (5) 'It's a monument.'
        (6) 'It's a loaf of bread.'
        (7) 'It's a (male) pilot.'
        (8) 'It's a (male) poet.
        (9) 'It's a bridge.'
                           * * *

        If you did not feel comfortable with this last frame
        repeat frames No. 40, No. 41 and No. 42 until you know
        the nine utterances well. When you feel you have mastered
        them, continue with frame No. 43.
                           * * *

* 43.   Here is the same question. Answer again by translating
        the following sentences. Your response will be confirmed
        each time.
        (1)   'It's a bridge.'
        (2)   'It's a cane.'
        (3)   'It's a (male) child.'
        (4)   'It's a loaf of bread.'
        (5)   'It's a month.'
        (6)   'It's a monument.'
        (7)   'It's a (male) pilot.'
        (8)   'It's a (male) poet.'
        (9)   'It's a stick.'
        (10) 'It's a wooded area.'
                         * * * * *

* 44.   Observe the following model.
                S: Che cos'è questo? (pointing to an animal)
                R: È un animale.
                S: È un animale?
                R: Sì, è un animale.

        You will now be asked questions as in the model above.
        Give a complete response patterned after the model. Your
        response will be confirmed each time.
        (1) (pointing to an animal)
        (2) (pointing to a (type of) cement)

     (3) (pointing to a (kind of) Chianti)
     (4) (pointing to a cone)
     (5) (pointing to a consulate)
     (6) (pointing to an elephant)
     (7) (pointing to a fig)
     (8) (pointing to a film)
     (9) (pointing to an Italian man)
   (10) (pointing to a kimono)

* 45. Observe the following model.

        S: È un monumento questo? (pointing to a monument)
        R: Sì, è un monumento.
                  (or)
        S: È un monumento questo? (pointing to a hospital)
        R: No, è un ospedale.

You will be asked questions as in the model above. Give
a complete affirmative or negative response as in the model,
according to the cue given. Your response will be con-
firmed each time.

     (1) (pointing to a monument)
     (2) (pointing to a nose)
     (3) (pointing to a hospital)
     (4) (pointing to a (male) pilot)
     (5) (pointing to a (male) poet)
     (6) (pointing to a sofa)
     (7) (pointing to a vase)
     (8) (pointing to a veil)
     (9) (pointing to a (type of) wine)
   (10) (pointing to a man)

*46. Observe the following model.

        S (student): (pointing to a dog) Che cos'è questo?
                                   È un cane?
        R: Sì, è un cane.

This time you are to **initiate** the conversation by
asking questions according to the cue given. An-
swers will always be given in the affirmative.

     (1) (pointing to a dog)
     (2) (pointing to a fire)
     (3) (pointing to a (male) child)
     (4) (pointing to a small basket)
     (5) (pointing to a bone)

     (6)   (pointing to a (hotel or restaurant) bill)
     (7)   (pointing to a chick-pea)
     (8)   (pointing to a cane)
     (9)   (pointing to a tooth)
    (10)   (pointing to an egg)

*47. Observe the following model.

          Che
     S: Che cosa c'è lì? (pointing to a sweater)
          Cosa

     R: Qui c'è un golf.

You will be asked questions as in the model above. Give
a complete response as in the model, according to the cue
given. Your response will be confirmed each time.

     (1)   (pointing to a sweater)
     (2)   (pointing to a grade (= a mark))
     (3)   (pointing to a wooded area)
     (4)   (pointing to a yoke)
     (5)   (pointing to a month)
     (6)   (pointing to a wolf)
     (7)   (pointing to a loaf of bread)
     (8)   (pointing to a stone)
     (9)   (pointing to a bridge)
    (10)   (pointing to a rat)

          * * * * *

NOTE: Unless you feel confident that you have mastered
the drills in frames No. 44 thru No. 47, do not continue.

          * * * * *

*48. Observe the following model.

     S: C'è un animale qui? 'Is there an animal here?'
          (pointing to an animal)
     R: Sì, c'è un animale qui. 'Yes, there's an
                           animal here.'
          (or)
     S: C'è un animale qui?
          (pointing to a monument)
     R: No, non c'è un animale qui. 'No, there isn't
                          an animal here.'

You will be asked questions as in the model above. Give
a complete affirmative or negative response as in the model,
according to the cue given. Your response will be con-
firmed each time.

(1) (pointing to an animal)
(2) (pointing to a monument)
(3) (pointing to a dog)
(4) (pointing to a sweater)
(5) (pointing to a kimono)
(6) (pointing to a man)
(7) (pointing to an egg)
(8) (pointing to a rat)
(9) (pointing to a consulate)
(10) (pointing to a month)

TEST A   (not recorded)

In some of the following sentences the letter n represents /M/.
Circle each such n.

1) È un lupo.
2) È un ɔsso.
3) È un cɔno.
4) È un vaso.
5) È un mese.
6) È un pane.
7) È un ospedale.
8) È un sofà.
9) È un bastone.
10) È un cestino.
11) È un gɔlf.
12) È un pilɔta.
13) È un naso.
14) È un monumento.
15) È un cece.
16) È un elefante.
17) È un bɔsco.
18) È un conto.
19) È un fuɔco.
20) È un bambino.
21) È un voto.
22) È un ponte.
23) È un dɛnte.
24) È un poɛta.
25) È un tɔpo.

<u>TEST B</u> (answers not recorded)

You will hear ten utterances, each said once. Translate each
one into English.

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

TEST C   (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented so far.

1)   What is there over there?

2)   There's a stone there.

3)   There's a child here.

4)   Is this a kimono?

5)   No, it's not a fig; it's an egg.

6)   It's a cane, isn't it?

7)   Do you see a (hotel) bill there?

8)   Is it a pilot?

9)   Is there a consulate there?

10)   No, there isn't an Italian man here.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Same as Classroom Activity No. 3 of Unit XIII, but with
   the addition of the questions C'è un _____ qui and
   C'è un _____ lì and also the following words:

animale	cane	fico	bambino
elefante	golf	film	bastone
italiano	chianti	fuoco	bosco
ospedale	chimono	vaso	mese
osso	cono	velo	monumento
uomo	consolato	vino	pane
uovo	conto	voto	pilota
			poeta
			ponte

   NOTE: Remember the BUMP nasal (frame No. 39)!

3) Using the same visual aids as in (2), students ask each
   other the above questions.

UNIT XV

1. Here is a girl's name that you have already heard. Listen carefully and repeat.
   (Sonia)X   (Sonia)X   (Sonia)X

*2. Because this name is a two-syllable word, what does the letter i in the name represent, vowel No. 3 (i.e., /I/) or the semivowel /Y/?

3. However, if you listen carefully, you might notice that the /Y/ is not strongly pronounced, and it even sounds a little like vowel No. 3.
   (Sonia)X   (Sonia)X

4. This is normal in Italian whenever /N/ is followed by /Y/. The reason for it is that /N/ and /Y/ are not normally pronounced with the tongue in the same position. For the /N/, the front part of the tongue normally touches either the upper teeth or the ridge directly behind the upper teeth; for the /Y/, the front part of the tongue is normally <u>away</u> from the upper teeth. Thus, in going from the /N/ position to the /Y/ position, the tongue moves back in the mouth, giving the sound heard in <u>Sonia</u>. In the following diagram, the arrow indicates this backward movement of the tongue.

upper   roof of mouth
teeth
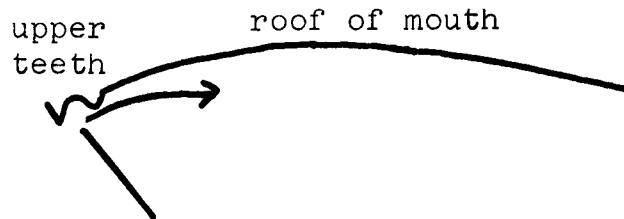
5. Here are two other utterances with /NY/. Repeat.
   (Lavinia)X   (Lavinia)X   'girl's given name'

   (la Campania)X   (la Campania)X   'region in Southern Italy'

* * * * *

6. Besides the /NY/ combination, Italian has a sound-type that sounds very much like /N/ + /Y/, and yet is different. In order to make this type of sound, the front part of the tongue is normally <u>away</u> from the upper front teeth to begin

with. Consequently, there is <u>no</u> backward tongue movement as described in frame No. 4.

7. In addition, this new sound-type is usually <u>very strongly pronounced</u>, thus differentiating it even further from /NY/.

8. This new sound-type, which will be represented here as /Ñ/, occurs in the following utterances. Listen carefully and repeat.
   - (/SÓÑA/)X (/SÓÑA/)X '(s)he is dreaming'
   - (/LAVÍÑA/)X (/LAVÍÑA/)X 'the vineyard'
   - (/LAKAMPÁÑA/)X (/LAKAMPÁÑA/)X 'the country' (as opposed to 'the city' or 'the town')

9. Notice that the distinction between /NY/ and /Ñ/ is important because it is related to a difference in meaning.

10. Whereas the /NY/ combination is normally represented in Italian by <u>ni</u>, /Ñ/ is normally represented by <u>gn</u>.

*11. Thus, how would /KAMPÁÑA/ be represented in normal spelling?

12. Now here are the three items of frame No. 8. Repeat each one, remembering that <u>gn</u> represents /Ñ/.
   the Roman pronunciation of:
   - (sôgna)X (sôgna)X
   - (la vigna)X (la vigna)X
   - (la campagna)X (la campagna)X

13. Remember that the symbol ô in <u>sôgna</u> is used in these units to indicate that one is likely to hear a stressed /O/ in the Florentine pronunciation, but a stressed /ɔ/ in the Roman version. (See Unit XI)

14. The letters <u>gn</u> in Italian never represent the combination heard in the English words 'magnificent' or 'signal.' The symbol <u>gn</u> always represents the nasal unit /Ñ/.

*15. Here is another contrasting pair of words. Tell which one contains /NY/ and which contains /Ñ/.
   - (a) (b)   (a) (b)

16. The word <u>Giunio</u> is a boy's given name, as opposed to the word <u>giugno</u> (normally spelled with a small initial <u>g</u>) which is the word for the month of June. Listen and repeat.
                (Giunio)X   (giugno)X
                (Giunio)X   (giugno)X

17. Both /NY/ and /Ñ/ may occur at the beginning of words. Listen and repeat the following.
                (niɛnte)X   (niɛnte)X   'nothing'
                (gnɔmo)X   (gnɔmo)X   'gnome'

18. Now here are the five items you have had with /NY/. Repeat carefully, remembering the backward tongue movement of frame No. 4.
                (Sɔnia)X   (Sɔnia)X
                (Lavinia)X (Lavinia)X
                (la Campania)X   (la Campania)X
                (Giunio)X   (Giunio)X
                (niɛnte)X   (niɛnte)X

19. Now repeat the following five items, all with /Ñ/. Remember that /Ñ/ is strongly pronounced, and that you should start the sound by keeping the front part of the tongue <u>away</u> from the upper front teeth.
                the Roman pronunciation of: (sôgna)X   (sôgna)X
                (la vigna)X   (la vigna)X
                (la campagna)X   (la campagna)X
                (giugno)X   (giugno)X
                (gnɔmo)X   (gnɔmo)X

20. Here are the ten items from frames No. 18 and No. 19, presented in contrast. Repeat each one carefully.
                (Sɔnia)X   the Roman pronunciation of: (sôgna)X
                (Lavinia)X   (la vigna)X
                (la Campania)X   (la campagna)X
                (Giunio)X   (giugno)
                (niɛnte)X   (gnɔmo)X

* 21. Now here are the same ten items presented in random order. Pronounce each one as you hear it, and write the items correctly in the space provided.
                (1) _____
                (2) _____
                (3) _____

(4) _____
(5) _____
(6) _____
(7) _____
(8) _____
(9) _____
(10) _____

22. In the preceding frame you should have written <u>gn</u> only for numbers (1), (2), (6), (8) and (9).

* * * * *

23. Listen carefully to the following and repeat.
(a)X   (b)X
(a)X   (b)X
(a)X   (b)X
(a)X   (b)X

24. What you just heard in frame No. 23 are two common given names in English, pronounced as they ordinarily would be by a large number of speakers of American English. Notice that the two names rhyme.
(a)X   (b)X

*25. Write out these two names in English.
( )X   ( )X

26. Notice again that as they are pronounced here, the two names rhyme.
(Betty)X   (Eddie)X
(Betty)X   (Eddie)X

27. Naturally, these names may be pronounced differently, without making them rhyme. Listen and repeat <u>this</u> pronunciation.
(Betty)X   (Eddie)X

28. The kind of pronunciation of these two names that was heard in frame No. 27 is sometimes referred to as a careful, reading pronunciation not normally heard in the everyday, colloquial speech of most Americans.

29. The pronunciation heard in frame No. 26, on the other hand, **is** normal in the colloquial speech of many Americans.

30. These different levels of pronunciation in English may conveniently be labeled here as:

    (1) COLLOQUIAL - for the pronunciation in which 'Betty' and 'Eddie' rhyme, as in frame No. 26, and

    (2) READING   - for the pronunciation in which 'Betty' and 'Eddie' do **not** rhyme, as in frame No. 27.

31. Here are some other pairs of English utterances spelled with t and d which also rhyme in COLLOQUIAL American speech.

(latter)X	(ladder)X
(meaty)X	(needy)X
(heating)X	(heeding)X
(seating)X	(seeding)X
(waiting)X	(wading)X
(waiter)X	(wader)X
(eighty)X	(lady)X
(at it)X	(add it)X
(hit it)X	(hid it)X
(bit it)X	(bid it)X
(set it)	(said it)X
(feet up)	(feed up)X
(lit up)X	(lid up)X

32. What was heard in the last frame for each word spelled with t and d was not the consonant sound heard in the English 'two' or 'do' nor what was heard in the READING pronunciation of frame No. 27. You heard, instead, what is normal in COLLOQUIAL American speech--a single, quick flap of the tongue against the ridge directly behind the upper front teeth.

33. A convenient name, therefore, for the type of sound heard in this COLLOQUIAL pronunciation is TONGUE-FLAP.

34. Repeat the following six English names as pronounced here, with the TONGUE-FLAP.

(Betty)X	(Betty)X
(Eddie)X	(Eddie)X
(Lita)X	(Lita)X
(Dotty)X	(Dotty)X
(Nedda)X	(Nedda)X
(Sadie)X	(Sadie)X

35. Let us imagine now that there are six Italians with the names listed below. Only the initial of the last name is shown here!

given name	last name	
(Bianca	B---	)X
(Elio	E---	)X
(Lavinia	L---	)X
(Dina	D---	)X
(Nina	N---	)X
(Sonia	S---	)X

36. Notice that the fictitious last names given above sound like the items of frame No. 34. Repeat again! NOTE: Do not write out the last names since you have not yet been told how the TONGUE-FLAP is represented in Italian! This will be explained in a later unit.

(Bianca B---)X
(Elio E---)X
(Lavinia L---)X
(Dina D---)X
(Nina N---)X
(Sonia S---)X

* * * * *

37. Now let us go on to something different. Repeat the following masculine given name.
(Elio)X   (Elio)X   (Elio)X

*38. Because the name is a two-syllable word, what does the -i- in the name represent, vowel No. 3 (i.e., /I/) or the semivowel /Y/?

39. However, if you listen carefully, you might notice that
     the /Y/ is not strongly pronounced, and it even sounds
     a little like vowel No. 3.
              (Ɛlio)X   (Ɛlio)X

40. This is normal in Italian whenever /L/ is followed by /Y/.
     The reason for it is that /L/ and /Y/ (like /N/ and /Y/)
     are not normally pronounced with the tongue in the same
     position. For the /L/, the front part of the tongue
     almost always touches either the upper teeth or the
     ridge directly behind the upper teeth; for the /Y/, the
     front part of the tongue is normally away from the upper
     teeth. Thus, in going from the /L/ position to the /Y/
     position, the tongue moves back in the mouth, giving the
     sound heard in Ɛlio. Here is the same diagram you saw in
     frame No. 4, in which the arrow indicates this backward
     movement of the tongue.

          upper   roof of mouth
          teeth
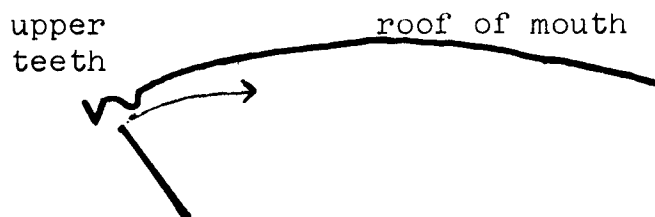
41. Here are some other utterances with /LY/ in them.   Repeat.
          (voliamo)X   (voliamo)X   'we fly'
          (l'Emilia)X   (l'Emilia)X   (region in Northern
                                                      Italy)
          (l'Italia)X   (l'Italia)X   'Italy'
          (l'ɔlio)X   (l'ɔlio)X   'the oil'

                    *   *   *   *   *

42. Besides the /LY/ combination, Italian has a sound-type
     that sounds very much like /L/ + /Y/, and yet is different.
     In order to make this type of sound, the front part of the
     tongue is normally away from the upper front teeth to
     begin with. Consequently, there is no backward tongue
     movement as described in frame No. 40.

43. Like /Ñ/, this new sound-type is usually very strongly
     pronounced, thus differentiating it even further from /LY/.

44. This new sound-type, which will be represented here as /Ľ/, occurs in the following utterances. Listen carefully and repeat.

(/VOĽÁMO/)X	(/VOĽÁMO/)X	'we want'
(/LEMÍĽA/)X	(/LEMÍĽA/)X	'the miles'
(/LITÁĽA/)X	(/LITÁĽA/)X	'(s)he cuts them'
(/LÓĽO/)X	(/LÓĽO/)X	(affluent of the Po River)

45. Notice that the distinction between /LY/ and /Ľ/ is important because it is related to a difference in meaning.

46. Whereas the /LY/ combination is normally represented in Italian by li, /Ľ/ is normally represented by gl (before the letter i) and gli (elsewhere).

* 47. Thus, how would /VOĽÁMO/ be represented in normal spelling?

48. Now here are the four items of frame No. 44. Repeat each one, remembering that gli represents /Ľ/.

(vogliamo)X	(vogliamo)X
(le miglia)X	(le miglia)X
(li taglia)X	(li taglia)X
(l'oglio)X	(l'oglio)X

49. Unlike the letters gn, which never represent a combination of consonant sounds, the symbol gl sometimes does represent a sound combination (/G/ plus /L/). It always does so before any vowel letter other than i, but before the letter i only in a small number of words. Here are a few examples.

glandola	'gland'
Egle	(feminine given name)
gleba	'clod, lump'
globo	'globe'
glutine	'gluten'

- - - - - - - - - -

| anglicano | 'Anglican' |
| negligente | 'negligent' |

50. Whereas /LY/ may occur at the beginning of a number of words /Ľ/ occurs initially only in a very limited number of cases. However, these cases occur with high frequency. Listen and repeat the following.

| (listo)X | (listo)X | 'glad' |

- - - - - - - - - -

(glielo dà)X	(glielo dà)X	'(s)he gives it to him'
(gli piace)X	(gli piace)X	'it's liked by him'

51. Now here are the five items you have had with /LY/. Repeat carefully, remembering the backward tongue movement of frame No. 40.

(l'Emilia)X   (l'Emilia)X
(l'Italia)X   (l'Italia)X
(l'ɔlio)X   (l'ɔlio)X
(Ɛlio)X   (Ɛlio)X
(liɛto)X   (liɛto)X

52. Now repeat the following five items, all with /Ĺ/. Remember that /Ĺ/ is strongly pronounced, and that you should start the sound by keeping the front part of the tongue <u>away</u> from the upper front teeth.

(le miglia)X   (le miglia)X
(li taglia)X   (li taglia)X
(l'ɔglio)X   (l'ɔglio)X
(glielo dà)X   (glielo dà)
(gli piace)X   (gli piace)X

53. Here are the ten items from frames No. 51 and No. 52 presented in contrast. Repeat each one carefully.

(l'Emilia)X   (le miglia)X
(l'Italia)X   (li taglia)X
(l'ɔlio)X   (l'ɔglio)X
(Ɛlio)X   (glielo dà)X
(liɛto)X   (gli piace)X

* 54. Now here are the same ten items presented in random order. Pronounce each one as you hear it, and write the item correctly in the space provided.

(1) _____
(2) _____
(3) _____
(4) _____
(5) _____
(6) _____
(7) _____
(8) _____
(9) _____
(10) _____

XV-9

55. In the preceding frame you should have written <u>gli</u> only
     for numbers (2), (3), (5), (8) and (10).

                         * * * * *

56. Here are several utterances to learn. Listen and repeat.
          (nome)X   (nome)X   'name, given name'
          (cognome)X   (cognome)X   'surname, last name'
          (nome e cognome)X   (nome e cognome)X   'full name,
                                            first name and last name'

     the Florentine pronunciation of: (pôsto)X
     the Roman pronunciation of: (pôsto)X   'place'
          (maggio)X   (maggio)X   'May'
          (luglio)X   (luglio)X   'July'
          (agosto)X   (agosto)X   'August'

     the Florentine pronunciation of: (Bolôgna)X
     the Roman pronunciation of: (Bolôgna)X 'Bologna' (city in
                                            Northern Italy)

          (Paglia)X   (Paglia)X   ⎫
          (Segni)X   (Segni)X   ⎬ Italian surnames
          (Vegli)X   (Vegli)X   ⎭

          (Giulio)X   (Giulio)X   ⎫
          (Emilio)X   (Emilio)X   ⎭ (masculine given names)

          (Giulia)X   (Giulia)X   ⎫
          (Emilia)X   (Emilia)X   ⎭ (feminine given names)
                         * * * * *

* 57. Observe the following model.
          S: Chi è?
          R: È Bianca B----.

     You will now be asked the question <u>Chi è?</u> Answer each
     time by using the name given. Your response will be
     confirmed each time. Remember that a consonant imme-
     diately following è is normally strongly pronounced.
          (1) Bianca B---   ⎫
          (2) Elio ---   ⎪
          (3) Lavinia L--- ⎪
          (4) Dina D---   ⎬ as in frame No. 35.
          (5) Nina N---   ⎪
          (6) Sonia S---   ⎭

```
          (7)   Giunio Segni
          (8)   Giulio Paglia
          (9)   Giulia Paglia
         (10)   Emilio Vegli
         (11)   Emilia Segni
```

NOTE: If you had trouble recalling the first six names,
        review this drill until you master it.

* 58.   Observe the following model.
          S: Nome e cognome.
          R: Nome. Bianca
               Cognome: B---

Use the full names each time as they appear in the drill
of frame No. 57. Your response will be confirmed each
time.

* 59.   Observe the following model.
          S: Che cos'è?   (pointing to a map of Italy)
          R: È l'Italia.   'It's Italy.'

Imagine that you are looking at a rough drawing of the
map of Italy. You will be asked questions as in the model
above. Give a complete response as in the model, in
accordance with the cue given. Your response will be
confirmed each time. Remember that a consonant immediately
following è is normally strongly pronounced!
          (1)   (pointing to Italy)
          (2)   (pointing to the region of Campania)
          (3)   (pointing to the region of Emilia)
          (4)   (pointing to Bologna)
          (5)   (pointing to the Oglio affluent of the Po River)

* 60.   Observe the following model.
          S: Che cos'è 'Bianca'?   'What is 'Bianca'?'
          R: 'Bianca' è un nome.   ''Bianca' is a name.'

You will be asked twenty questions as in the model above.
Give a complete response patterned after the model, but
using the word nome, cognome, pôsto, or mese as the case
may be. Your response will be confirmed each time.

*61. Study the following model.

    S: Che cosa fa?   'What is (s)he doing?'
    R: Chiama.   '(S)he's calling.'
    S: Chi chiama?   'Who(m) is (s)he calling?'
    R: Chiama Bianca. '(S)he's calling Bianca.'
    S: Bianca chi?   'Bianca who?'
    R: Bianca B---.   'Bianca B---.'

You will now be asked questions as in the model above.
A space is provided after each question for your response.
Answer as in the model, using the names given below. The
individual responses will be confirmed each time.

    (1) Bianca B---
    (2) Elio ---
    (3) Lavinia L---
    (4) Dina D---
    (5) Nina N---
    (6) Sonia S---
    (7) Giunio Segni
    (8) Giulio Paglia
    (9) Giulia Paglia
  (10) Emilio Vegli
  (11) Emilia Segni

*62. Study the following model.

    S: Che cosa fa?   'What is (s)he doing?'
    R: Sôgna.   '(S)he's dreaming.'
    S: Che cosa sôgna? 'What is (s)he dreaming about?'
    R: Sôgna l'Italia. '(S)he's dreaming about Italy.'

You will now be asked questions as above. A space is
provided after each question for your response. Answer
as in the model, using the items given below. The indi-
vidual responses will be confirmed each time.

    (1) l'Italia
    (2) Bolôgna
    (3) la Campania
    (4) la campagna
    (5) la vigna
    (6) l'olio
    (7) giugno   (name of month)
    (8) Giunio   (personal name)
    (9) agosto   (name of month)
  (10) Augusto   (personal name)

*63.   Study the following question-answer pairs.
                S: Che cosa fa?   R: Chiama.
                S: Che cosa fa?   R: Sôgna.
                S: Che cosa fa?   R: Non fa niente.*

        *Notice that like mai 'never,' the word niente 'nothing'
        occurs in conjunction with non.
                Thus: Non c'è mai.   '(S)he's never around.'
                                        '(S)he's not ever around.'

                Non fa niente.   '(S)he's doing nothing.'
                                 '(S)he's not doing anything.'

                NOTE: A consonant immediately following fa is
                normally strongly pronounced. Thus, niente begins
                with a strongly pronounced /N/ here!

        You will be asked questions as above. Each time give one
        of the responses on the right, according to the cue given.
        Your response will be confirmed each time.
                (1)   (looking at a man calling someone)
                (2)   (looking at a man dreaming)
                (3)   (looking at a man doing nothing)
                (4)   (looking at a woman calling someone)
                (5)   (looking at a girl not doing anything)
                (6)   (looking at a boy dreaming)
                (7)   (looking at a girl dreaming)
                (8)   (looking at a woman not doing anything)
                (9)   (looking at a boy not doing anything)
               (10)   (looking at a man calling someone)

*64.   Study the following model.
                S: Gli piace l'Italia?**   'Does he like Italy?'
                R: Sì, gli piace.   'Yes, he likes it.'
                       (or)   (or)
                    No, non gli piace.   'No, he doesn't like it.'

   ** NOTE: Think of gli piace as a unit similar in force to
              '(it) is liked by him.' Therefore,
                   Gli piace l'Italia?   corresponds closely to
                                          'Is Italy liked by him?'

                   Sì, gli piace.   corresponds closely to
                                          'Yes, it is liked by him.'

                   No, non gli piace.   corresponds closely to
                                          'No, it is not liked by him.'

You will now be asked questions as in the model above.
Answer each time according to the cue given. Your response
will be confirmed each time.

(1) Sì
(2) Sì
(3) No
(4) No
(5) Sì
(6) No
(7) No
(8) Sì
(9) Sì
(10) No

*65.   Study the following model.

    S(student): Che cosa fa?   'What is he doing?'
    R: Sôgna l'Italia.   'He's dreaming of Italy.'
    S: Gli piace l'Italia?   'Does he like Italy?'
    R: Sì, gli piace l'talia.   'Yes, he likes Italy.'

This time you are to initiate the conversation by asking
the first question of the model. Continue the conversa-
tion as in the model. Space is provided for your two
questions which will be confirmed each time.

(ten conversations)

*66.   Study the following models.

    S: Elio E--- chiama (garbled).
        'Elio E--- is calling (garbled).'
R - S: Chi chiama Elio E---?
        'Who(m) is Elio calling?'
    R: Elio E--- chiama Bianca B---.
        'Elio E--- is calling Bianca B---.'

(or)

    S: (garbled) chiama Bianca B---.
        '(garbled) is calling Bianca B---.'
R - S: Chi chiama Bianca B---?
        'Who is calling Bianca B---?'
    R: Elio E--- chiama Bianca B---.
        'Elio E--- is calling Bianc. B---.'

You will hear a statement which is partially garbled,
followed by a space. In this space ask a <u>chi</u> 'who/whom'
question about the garbled portion as in one of the models
above. Your question will be confirmed and followed by
a final response. Note that <u>chi</u> may have the force of
'who' or 'whom' depending on context.

(fifteen statements)

TEST A   (answers not recorded)

You will hear 20 utterances, each said twice. For each
utterance put a check in the appropriate column, according
to what you hear in the utterance.

/NY/   /N̈/

1) _____
2) _____
3) _____
4) _____
5) _____
6) _____
7) _____
8) _____
9) _____
10) _____

/LY/   /L̈/

11) _____
12) _____
13) _____
14) _____
15) _____
16) _____
17) _____
18) _____
19) _____
20) _____

TEST B (answers not recorded)

You will hear 25 English utterances, each said twice. For each
utterance write 'yes' or 'no' according to whether you hear a
<u>tongue flap</u> or not.

```
 1)
 2)
 3)
 4)
 5)
 6)
 7)
 8)
 9)
10)
11)
12)
13)
14)
15)
16)
17)
18)
19)
20)
21)
22)
23)
24)
25)
```

TEST C (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented so far.

1) Full name.
2) What is he doing?
3) He's dreaming of Italy.
4) He's not doing anything there.
5) He doesn't like Italy.
6) He doesn't like anything over there.
7) He likes Bianca.
8) Bologna doesn't appeal to him.
9) What is she dreaming about?
10) Nothing interests him.
11) She never calls.
12) She's never in.
13) There's nothing here.
14) It's nothing.
15) She's calling Giunio.
16) It's May.
17) He never dreams.
18) He never dreams of the Haitian girl.
19) He never dreams of anything.
20) He never does anything.
21) Who(m) is Luca calling?
22) Who is calling Gina?
23) Who is not dreaming about Italy?
24) Who is never doing anything here?
25) Who is never there?

CLASSROOM ACTIVITY

1) Correst test answers.

2) Practice reading the items in Test A. These may be obtained
    from the Instructor's Manual.

3) Practice the drill of frame No. 58, using actual names of
    students in class, plus:
                    Bianca B---
                    Elio E---
                    Lavinia L---
                    Dina D---
                    Nina N---
                    Sonia S---

4) Practice the drill of frame No. 59, using an actual map
    of Italy that shows the places mentioned in the drill.

5) Instructor asks random questions from the drill of frame
    No. 60.

6) Practice the drill of frame No. 66.

7) Instructor puts the following on the board:

A		B
Elio E--- Lavinia L--- Emilia Segni Tina Augusto		Bianca B--- Colomba Amanda Lola Nina N---

A		B
Dina D---		Giulio Paglia
Emilio Vegli		Sonia S---
Giulia Paglia		Augusta
Εva		Giunio Segni
Elsa		Luca

Dafne		l'Italia
Cice		Bolôgna
Edvige		giugno
Fede		luglio
Lena		agosto

Pasquale		la Campania
Felice		la vigna
Leone		l'olio
Cecè		la campagna
Samuele		maggio

The idea to be visualized in the two diagrams plus columns A
and B is that an individual in column A is either (1) calling
(illustrated in the upper diagram) the person named opposite
him/her in column B, or (2) dreaming (illustrated in the lower
diagram) of the person, place or thing listed opposite him/her
in column B. The people listed in column B are supposedly
doing nothing.

Now students are to engage in the following kinds of dialogs
using names selected at random from column A.

examples:

> Che cosa fa Elio E---?
> Chiama.
> Chi chiama?
> Chiama Bianca B---.

> Che cosa fa Eva?
> Sôgna.
> Che cosa sôgna?
> Sôgna Giunio Segni.

> Che cosa fa Lola?
> Non fa niente.

8) Using the same visual aids as in activity No. 7, assume
   that Emilio Vegli dislikes the first five girls mentioned
   in column B, but likes everyone and everything else listed
   in column B.

   Instructor asks students and/or students ask each other
   questions about whether Emilio likes a particular person,
   place or thing mentioned in column B.

   examples: { Gli piace Lola?
              { No, non gli piace.

              { Gli piace Bológna?
              { Sì, gli piace.

RECAPITULATION   (Units XI - XV)

SOUND-TYPES

Sound-types	written symbols	as in:	unit
vowels			
No. 4 (or) /O/ (closed, rounded)	o	Colomba	XI
No. 8 (or) /E/ (closed, unrounded)	e	Fede	XII

consonants and sound combinations

/B/	b	bambino	XIV
/F/	f	elefante	XIV
/G/	(see unit XVIII)	golf	XIV
/K/	(see unit XVIII)	che, chi, cane	XIV
/Ľ/	gl [before i]	gli piace	XV
	gli [elsewhere]	vogliamo	XV
/LY/	li	voliamo	XV
/M/	m	mese	XIV
	n	un pane	
/N/	n	cane	XIV
/Ñ/	gn	sôgna	XV
/NY/	ni	Sonia	XV
/P/	p	pane	XIV
/S/	s	gas, spia, [Tuscan] naso	XIII
/$/	s	sbuca, [Tuscan] vaso	XIII
/V/	v	vino	XIV

SOME SPELLING FEATURES TO REMEMBER (units XI and XII)
    The symbol ô (as in vôga) is used in these units to indicate
a vowel that is likely to be pronounced /O/ by a Florentine,
but /ɔ/ by a Roman.

The symbol ŏ (as in intŏnso) is used in these units to
indicate a vowel that is likely to be pronounced /ɔ/ by a
Florentine, but /O/ by a Roman.

The symbol ê (as in Êlba) is used in these units to indicate
a vowel that is likely to be pronounced /E/ by a Florentine, but
/ɛ/ by a Roman.

The symbol ě (as in <u>těmpio</u>) is used in these units to indicate a vowel that is likely to be pronounced /ε/ by a Florentine, but /E/ by a Roman.

'SAFE PACT' CONSONANTS (Unit XIII)
'Safe pact' consonants are the Italian sounds that are the closest to those sounds represented by the consonant letters in the phrase SAFE PACT.

THE LETTER s (Unit XIII)
The letter <u>s</u> in Italian always represents /$/ before consonants other than the SAFE PACT consonants. In other cases, students may always use /S/, but are advised to use /$/ for the single -<u>s</u>- between vowel letters within a word.

THE LETTER n (Unit XIV)
The letter <u>n</u> in Italian represents a NASAL sound-type (i.e., it involves the air escaping through the nose) that differs according to whatever follows it.

<u>The KEG nasal</u>: the variation of /N/ heard before /K/ and /G/.
<u>The FIVE nasal</u>: the variation of /N/ heard before /F/ and /V/.
<u>The BUMP nasal</u>: the nasal /M/ heard before /B/, /M/ and /P/.

THE TONGUE FLAP (Unit XV)
The TONGUE FLAP is the consonant sound-type heard in colloquial American English within the words 'Betty' and 'Eddie' when these two words rhyme.

ITALIAN GIVEN NAMES (Units XI and XII)
Most feminine given names in Italian end in /A/. Some exceptions are: <u>Clεo</u>, <u>Saffo</u>, <u>Nini</u>, <u>Adεle</u>. Most masculine given names in Italian end in /O/. Some exceptions are: <u>Cola</u>, <u>Nicola</u>, <u>Luca</u>, <u>Noě</u>, <u>Giovanni</u>, <u>Adone</u>.

COGNATES (Unit XIV)
Cognates are words that have the same origin, like the Italian <u>sofà</u> and the English 'sofa.'

SOME USEFUL CONSTRUCTIONS (Unit XV)
<u>non...mai</u>   'not...ever'

<u>Non c'è mai.</u>   '(S)he is { never around.'
                                           { not ever around.'

<u>non...niεnte</u>	'not...anything'
<u>Non fa niεnte</u>.	'(S)he is $\begin{cases} \text{doing nothing.'} \\ \text{not doing anything.'} \end{cases}$
<u>gli piace</u>	'it is liked by him' or 'he likes it'
<u>Gli piace l'Italia?</u>	'Is Italy liked by him? or 'Does he like Italy?'
<u>Chi chiama Εlio?</u>	< 'Who is calling Elio?' 'Who(m) is Elio calling?'

IDENTIFICATION SENTENCES
(Unit XIII)

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
				Che?
				Cosa?
				Che cosa?
È un sofà.	È un sofà, no?	Non è un sofà.	(Non) è un sofà?	
'It's a sofa.'	'It's a sofa, isn't it?'	'It's not a sofa.'	'Is(n't) it a sofa?	'What?'
			(Non) è un sofà questo?'	Che cos'è?
			'Is(n't) this a sofa?'	'What is it?'
				Che cos'è questo?
				'What is this?'

IDENTIFICATION - LOCATION SENTENCES
(Units XIII - XIV)

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
C'è un sofà lì. 'There's a sofa there.'	C'è un sofà lì, no? 'There's a sofa there, isn't there?'	Non c'è un sofà lì. 'There isn't a sofa there.'	(Non) c'è un sofà lì? 'Is(n't) there a sofa there?'	Che / Cosa / Che cosa } c'è lì? 'What is there?'
Lì c'è un sofà.	Lì c'è un sofà, no?	Lì non c'è un sofà.	Lì (non) c'è un sofà?	Lì { che / cosa / che cosa } c'è?
			(Non) c'è mai un sofà lì? 'Is(n't) there ever a sofa there?'	Che / Cosa / Che cosa } non c'è (mai) lì? 'What isn't (ever) there?'
			Lì (non) c'è mai un sofà?	

UNIT XVI

1. Repeat the following sentence.
            (   )X   (   )X

2. What you have just heard is the question Italians normally
    ask when inquiring about one's health. Thus, it is an
    equivalent of the English, 'How is he?' or 'How is she?'

3. Repeat again, this time looking at the spelling.
            (Come sta?)X   (Come sta?)X

4. A name may be added to this phrase to ask about a particular
    individual. Thus, for example, 'How is Amanda?' may be
    expressed as:
            (Come sta Amanda?)X   (Come sta Amanda?)X

5. A consonant immediately following sta is normally
    strongly pronounced. Therefore, the /B/ in the following
    question is strongly pronounced.
            (Come sta Bianca?)X   (Come sta Bianca?)X

6. A common short answer to this question is the word for 'fine.'
    Repeat.
            (Bene.)X   (Bene.)X   (Bene.)X

7. Another possible short answer is the word for 'fairly well'
    or 'pretty well.' Repeat.
            (Benino.)X   (Benino.)X   (Benino.)X

8. At times Italians answer by using a phrase that corresponds
    closely to the English 'so so.' Repeat.
            (Così così.)X   (Così così.)X   (Così così.)X

9. If one is not feeling well, the opposite of bene may be
    used as an equivalent of 'bad' or 'ill.' Repeat.
            (Male.)X   (Male.)X   (Male.)X

10. A fifth possible answer is one that corresponds to the
    English 'not bad' or 'one can't complain.' Repeat.
            (Non c'è male.)X   (Non c'è male.)X   (Non c'è male.)X

11. One way to remember some of these English equivalents is
    to notice that:
    a) both <u>bɛne</u> and 'fine' are four-letter words,

    b) both <u>così così</u> and 'so so' are phrases consisting
        of a repeated item;

    c) both <u>non c'ɛ̀ male</u> and 'not bad' or 'one can't
        complain' contain a negative (<u>non</u> or 'not').

*12. Look at the following table:

bɛne	benino	così così	non c'ɛ̀ male
Dafne	Fede	Dante	Leone
Cice	Cloe	Felice	Bela
Elsa	Adɛle	Adone	Cecɛ̀

You will now be asked a question about the health of the
different people mentioned above. Give a short answer,
according to the column in which each name appears. Your
response will be confirmed each time.

        For example:
            S: Come sta Felice?
            R: Così così.

                    * * * * *

13. The phrase <u>Come sta?</u> may be answered with a longer
    statement containing the word <u>sta</u>. This is possible with
    the four responses given in frames No. 6 through No. 9,
    but not with <u>Non c'ɛ̀ male</u>.
    Thus:
        (Sta bɛne.)X   '(S)he is fine.'
        (Sta benino.)X   '(S)he is fairly well.'
        (Sta così così.)X   '(S)he is so so.'
        (Sta male.)X   '(S)he is ill.'

*14. Now again using the table of frame No. 12, answer the
    <u>Come sta.....</u> question by using <u>sta</u> wherever possible.
    Your response will be confirmed each time.

                    * * * * *

15. Negative answers simply use <u>non</u> as follows:
    (Non sta bene.)X   '(S)he is not feeling well.'
    (Non sta molto bene.)X '(S)he is not feeling very
                                                 well.'

*16. How would you ask, 'Isn't he feeling well?' in Italian?

*17. Putting the name at the end of the question, how would
     you ask, 'Isn't Luca feeling well?' in Italian?

*18. How then, would you ask, 'Is Luca feeling well?' in Italian?

19. Remember that regardless of whether the question is phrased
    negatively (as in frame No. 17) or affirmatively (as in
    frame No. 18), the normal answer is either:
         Sì, sta bene.
            (or)
         No, non sta bene.   (See Unit VIII, frames 28-36)

20. Notice that in the sentences you just heard, the word
    <u>bene</u> is stressed in the affirmative response, but the
    word <u>sta</u> is stressed in the negative response. Listen
    again and repeat.
         (Sì, sta bene.)X   (No, non sta bene.)X

*21. Now once more using the table of frame No. 12, answer the
     <u>Sta.....</u> question affirmatively for any name mentioned in
     frame No. 12, but negatively for any name <u>not</u> mentioned
     there! Your response will be confirmed each time.

                         * * * * *

22. A long answer using <u>sta</u> may have a name <u>precede</u> the whole
    phrase or <u>follow</u> it.

23. If the name precedes, the phrase itself may involve a
    STRESS-DROP (CASUAL) intonation or a POST-STRESS-DROP
    (POTENTIALLY EMPHATIC) intonation.

(casual)

Thus:

Amanda

sta
bɛne

(potentially emphatic)

Amanda

sta bɛ-
ne

Amanda

bɛ-
sta
ne
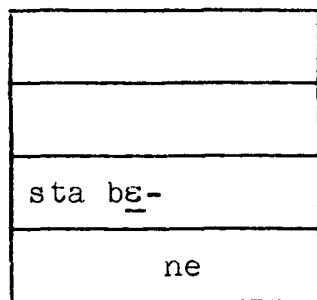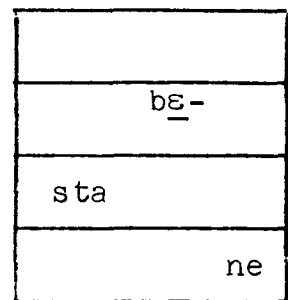
24. Repeat the following sentences that begin with a name, imitating the stress and intonation as closely as possible.
    (Amanda sta bɛne.)X
    (Luca sta benino.)X
    (Tina sta cosìcosì.)X
    (Gino sta male.)X
    (Bianca non sta bɛne.)X
    (Augusta non sta molto bɛne.)X

25. If the name follows, again the phrase itself may involve a STRESS-DROP intonation or a POST-STRESS-DROP intonation, but what is characteristic about the intonation of this sentence is that any unstressed syllables preceding or following the last stress are on the same pitch level as the last stress!

Thus:

Sta bɛ-

ne Amanda
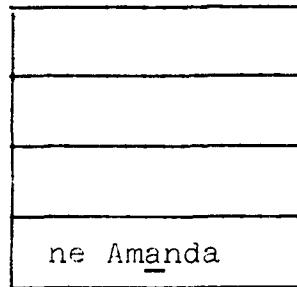
26. Now repeat the following sentences, all of which end with
a name. Imitate the stress and intonation as closely as
possible.
     (Sta bɛne Amanda.)X
     (Sta benino Luca.)X
     (Sta così così Tina.)X
     (Sta male Gino.)X
     (Non sta bɛne Bianca.)X
     (Non sta molto bɛne Augusta.)X

*27. You will now be asked questions about the health of the
six people just mentioned. Respond using the sentences
of frame No. 24, but begin your answer with Sì or No
whenever you are answering a YES-NO question. Your
response will be confirmed each time.

*28. Proceed as in the preceding frame, but this time respond
using the sentences of frame No. 26. Remember to begin
your answer with Sì or No whenever you answer a YES-NO
question. Your response will be confirmed each time.

* * * * *

*29. Here are some names you learned in Unit 15. What did we
call the sound-type that all of the second names have in
common?

        Bianca B---
        Ɛlio Ɛ---
        Lavinia L---
        Dina D---
        Nina N---
        Sonia S---

*30. Does the following utterance contain this TONGUE-FLAP?
    ( )X ( )X ( )X

31. The previous utterance may have reminded you of the girl's
name 'Etta,' in English. Listen again and repeat.
    ( )X ( )X ( )X

*32. Does the following contain the TONGUE-FLAP? Repeat.
    ( )X ( )X ( )X

33. The previous utterance may have reminded you of the
    colloquial English 'oughta' as in, 'I oughta go.' Listen
    again and repeat.
    (   )X   (   )X   (   )X

*34. Does the following contain the TONGUE-FLAP? Repeat.
    (   )X   (   )X   (   )X

35. The previous utterance may have reminded you of the girl's
    name 'Oda,' in English. Listen again and repeat.
    (   )X   (   )X   (   )X

36. The previous utterance is heard in the following Italian
    word, that also contains /Ñ/. Listen and repeat.
    (   )X   (   )X   (   )X

37. Now repeat the following.
    (   )X   (   )X   (   )X

*38. How would you ask, 'How is Emilia Segni?' in Italian?

39. Now repeat the following.
    (   )X   (   )X   (   )X

40. What you have just said is the equivalent of, 'How is
    Mrs. Segni?' Repeat again, making sure that you pronounce
    the TONGUE-FLAP of frames No. 34 and No. 35.
    (Come sta la sig.^{a} Segni?)X   (Come sta la sig.^{a} Segni?)X
                    (Come sta la sig.^{a} Segni?)X

41. Remember that a consonant immediately following <u>sta</u> is
    strongly pronounced. For example, the /L/ of <u>la</u>.
    (Come sta la sig.^{a} Segni?)X   (Come sta la sig.^{a}Segni?)X

* * * * *

*42. Does the following contain a TONGUE-FLAP?
    (   )X   .(   )X   (   )X

43. The previous utterance may have reminded you of something
    that rhymes with the boy's name 'Jody,' in English. Listen
    again and repeat.
    (   )X   (   )X   (   )X

44. Now change the stress to the second syllable.
    (   )X   (   )X   (   )X

45. Repeat the following.
    (   )X   (   )X   (   )X

46. Also the following, that contains /Ñ/.
    (   )X   (   )X   (   )X

47. Also the following.
    (   )X   (   )X   (   )X

48. Now the following.
    (   )X   (   )X   (   )X

49. Now repeat the following
    (   )X   (   )X   (   )X

50. What you have just said is the equivalent of, 'How is Miss Paglia?' Repeat again, being careful to pronounce the TONGUE-FLAP.

    (Come sta la sig.^{na} Paglia?)X (Come sta la sig.^{na} Paglia?)X
    (Come sta la sig.^{na} Paglia?)X

                    * * * * *

*51. How do you say, 'How is Mrs. Segni?' in Italian?

52. Repeat just the last part of the previous Italian utterance beginning with /O/, remembering to pronounce the TONGUE-FLAP.
    (   )X   (   )X   (   )X

53. If now the /A/ that precedes Segni is so softly pronounced that a listener hardly hears it, one gets the following utterance, still with the TONGUE-FLAP. Repeat.
    (   )X   (   )X   (   )X

54. Repeat the following, that contains another /Ñ/.
    (   )X   (   )X   (   )X

55. Now the following.
    (   )X   (   )X   (   )X

56. Now repeat the following.

   (   )X   (   )X   (   )X

57. What you have just said is the equivalent of, 'How is
     Mr. Segni?' Repeat again, being very careful to pronounce
     the TONGUE-FLAP.
     (Come sta il sig. Segni?)X   (Come sta il sig. Segni?)
              (Come sta il sig. Segni?)X

58. Notice that sta plus il are combined into one syllable.
     Repeat.
           (sta il)X   (sta il)X   (sta il)X

                    * * * * *

59. Now repeat the following sentences.
     (Come sta la sig.^{a} Segni?)X   (Come sta la sig.^{a} Segni?)X
     (Come sta la sig.^{na} Paglia?)X(Come sta la sig.^{na} Paglia?)X
     (Come sta il sig. Segni?)X   (Come sta il sig. Segni?)X

* 60. You will now be asked the above questions and others like
       them. Answer by placing the title and name first in your
       answer, and by using the cues given below. Your response
       will be confirmed each time.
            1. bɛne
            2. benino
            3. così così
            4. benino
            5. non sta bɛne
            6. non sta molto bɛne
            7. bɛne
            8. così così
            9. non sta molto bɛne
           10. male

                    * * * * *

61. If one does not know the name, has forgotten it, or simply
     does not wish to use it, it may be omitted in sentences
     like those of frame No. 60. In doing so, however, the
     man's title occurs with a final /E/ and has the force of the
     English 'gentleman.' Repeat the following question-
     answer pairs.

(Come sta la sig.^a?)X   (La sig.^a sta bene.)X
(Come sta la sig.^na?)X   (La sig.^na sta bene.)X
(Come sta il sig.?)X   (Il sig. sta bene.)X

* * * * *

*62. You will now hear a short paragraph in Italian, read twice.
       The paragraph is followed by ten questions. In the spaces
       below write out complete answers to each question, making
       the answers longer than just one word. After the ten
       questions have been read, you will hear the answers that
       you should have written. Check yourself! NOTE: Have
       your instructor check the spelling later!
           1.
           2.
           3.
           4.
           5.
           6.
           7.
           8.
           9.
          10.

TEST A (answers not recorded)

One word in each of the following sentences begins with a
strongly pronounced consonant. Underline each consonant
letter that represents such a sound.

1) Chi sôgna la campagna?

2) Qui c'è il sig. Segni.

3) C'è Bianca lì?

4) È Luca, no?

5) Lì c'è un vaso.

6) Sì, c'è un ospedale qui.

7) No, non c'è un cestino qui.

8) Che cosa fa il sig. Paglia?

9) Non fa mai niente.

10) La sig.[a] Segni non sta bene.

TEST B (answers not recorded)

You will hear a short paragraph in Italian, read twice. The
paragraph is followed by twelve questions. In the spaces
below write out complete answers to each question, making the
answers longer than just one word.

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

TEST C (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented so far.

1) How is Mr. Jones feeling?

2) Doesn't he feel very well?

3) Miss Brown is so so. (referring to health)

4) Is Amanda all right?

5) One can't complain.

6) She's feeling pretty well, isn't she?

7) How is Mrs. Paglia coming along? (asked of a patient in the hospital)

8) The gentleman isn't well.

9) What's the young lady's health situation?

10) The lady is ill, isn't she?

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the Test A sentences, making the one appropriate word in each sentence begin with a strongly pronounced consonant.

3) Instructor asks random questions on the paragraph of frame No. 62.

4) Instructor asks random questions on the paragraph of Test B.

5) Review the THOUGHT TRANSLATION sentences at random from Test C of Units XIV, XV and XVI.

UNIT XVII

*1.   How do you say, 'How is (s)he?' in Italian?

*2.   How do you say, '(S)he is fine' in Italian?

3.   Notice that in both the question and the answer referring to the health of a third person, the same word <u>sta</u> occurs. Repeat.
       (Come sta?)X   -   (Sta bɛne.)X

4.   In formal situations in Italian the question <u>Come sta?</u> may be used to refer to a person being addressed. Thus, it is also an equivalent of, 'How are you?' said to one person.
                    * * * * *
5.   Study the following question-answer pair:
       <u>Come sta?</u>   'How are you?'   -   <u>Stɔ bɛne.</u>   'I'm fine.'

*6.   Is <u>sta</u> found in the answer just given?

*7.   What is in the answer in place of <u>sta</u>?

8.   The variation in the forms <u>sta</u> and <u>stɔ</u> is a type of variation that is very common in Italian. It is a variation that corresponds to a difference in the person being referred to ----- <u>sta</u> refers to either the person being addressed ('you') or a third person ('he' or 'she'), whereas <u>stɔ</u> refers only to the person saying <u>stɔ</u> ('I'.). This type of variation is <u>one</u> of the defining characteristics of a large class of words called VERBS.

9.   A verb form like <u>sta</u> or <u>stɔ</u> that shows limitations regarding the person being referred to is called a FINITE VERB.

10.   It is important to note that if you are asked a question containing a verb form that refers only to a third person, the same verb form may be repeated unchanged in your answer.

Thus:

	(question)	(answer)

Come <u>sta</u> Amanda?   -   <u>Sta</u> bɛne.

<u>Sta</u> bɛne il sig. Segni?   -   Sì, <u>sta</u> bɛne.

11. However, a change is required in your answer whenever the verb form in the question refers to the person being addressed ('you') or the person speaking ('I').

Thus: (question)   (answer)

Come <u>sta</u>? 'How are you?'   -   <u>Stɔ</u> bɛne.

<u>Stɔ</u> bɛne? 'Am I well?'   -   Sì, <u>sta</u> bɛne.

12. Just as a consonant immediately following the word <u>sta</u> is strongly pronounced, so a consonant immediately following the word <u>stɔ</u> is normally strongly pronounced. Repeat the following, pronouncing a very strong /B/.

(Come sta?)X   -   (Stɔ bɛne.)X

*   *   *   *   *

*13. How do you say, 'How is Mrs. Segni?' in Italian?

*14. How many words are in the Italian question of frame No. 13?

15. Now listen to the equivalent of, 'How are you, Mrs. Segni?'

(   )   (   )

*16. How many words are in the Italian question of frame No. 15?

17. In referring to a person being addressed directly, the <u>la</u> or the <u>il</u> that normally precedes a title is dropped. Compare the two lists of sentences that follow. In the 'A' group one is talking <u>about</u> someone; in the 'B' group one is referring to the person being addressed.

<u>A</u>

(Come sta la sig.^{a} Segni?)X

(Come sta la sig.^{na} Paglia?)X

(Come sta il sig. Segni?)X

(Sta bɛne il sig. Segni?)X

(Come sta la sig.^{a}?)X

<u>B</u>

(Come sta, sig.^{a} Segni?)X

(Come sta, sig.^{na} Paglia?)X

(Come sta, sig. Segni?)X

(Sta bɛne, sig. Segni?)X

(Come sta, sig.^{a}?)X

(Sta bɛne la sig.^{na}?)X   (Sta bɛne, sig.^{na}?)X

(Non sta bɛne il sig.?)X   (Non sta bɛne, sig.?)X

(Il sig. Segni sta bɛne?)X (Sig. Segni, sta bɛne?)X

*18.   How do you say, 'How is the gentleman'' in Italian?

*19.   How do you say, 'How are you, sir?'

20.   In referring to a woman it is normal to omit the name, as
       for example in: Come sta, sig.^{a}? However, a man's last
       name, if known, should be used unless one wishes to give
       the force of a very formal 'sir' or 'the gentleman,' as
       in frames No. 18 and No. 19.

                    * * * * *

21.   Listen carefully to the following.
          (   ) (   ) (   )

*22.   If someone's last name were 'Ahts,' which of the follow-
       ing((a) or (b))does this utterance sound like to you?
       Repeat it!
          (   )X (   )X (   )X
                (a) 'get Ahts'
                (b) 'Gidd Ahts'

23.   Actually, either answer (a) or (b) in the preceding frame
       is correct since the utterance in question is a rapid
       pronunciation possible for both (a) and (b). Listen
       again and repeat.
          (   )X (   )X (   )X

24.   The utterance you have been hearing contains the TONGUE-
       FLAP found in 'Betty' and 'Eddie.'
          (   )X (   )X (   )X

25.   Now repeat the following.
          (   )X (   )X (   )X

26.   You have now been given the Italian word for 'Thanks' or
       'Thank you.' Repeat carefully, noticing that, like bɛne,
       this word, too, ends in /E/.
          (   )X (   )X (   )X

27. For the time being we will indicate this word as follows:
    (g-----)X   (g-----)X   (g-----)X

* * * * *

28. Now repeat the following.
    ( )X   ( )X   ( )X

29. Now repeat, looking at the actual spelling and noticing
    that the /L/ is strongly pronounced. This is normal for
    a consonant immediately following the word e.
    (e Lɛi?)X   (e Lɛi?)X   (e Lɛi?)X

30. Translations for the preceding are:
        'and you?'
        'and how about you?'

31. It is interesting to note that the formal word for 'you,'
    Lɛi, unlike its English counterpart is normally (though
    not obligatorily) spelled with a capital L, whereas
    English always capitalizes the word 'I.'

* * * * *

32. You will now hear a short dialog. Repeat each line,
    imitating as closely as possible. You should review this
    frame many times until you feel at ease with each line.
    Notice particularly that the word g----- is said with
    a falling intonation!
        A: Come sta?
        B: Bɛne, g-----, e Lɛi?
        A: Non c'ɛ male, g-----.

33. Now you are to participate in the preceding conversation,
    playing the part of (B). Answer as in the dialog. A
    space is provided for your part. You are to participate
    three times.

34. Now you are to play the part of (A), adding to the first
    line, however, the title with or without the name of the
    person you are addressing, as indicated below. Try
    reading your part during the pauses provided on the tape.
        (1) A: Come sta, sig.[a]?
             B: Bɛne, g-----, e Lɛi?
             A: Non c'ɛ male, g-----.

<pre>
        (2) A: Come sta, sig.ⁿᵃ?
             B: Bɛne, g-----, e Lɛi?
             A: Non c'ɛ̀ male, g-----.
        (3) A: Come sta, sig. Segni?
             B: Bɛne, g-----, e Lɛi?
             A: Non c'ɛ̀ male, g-----.
</pre>

35. Again proceed as in the previous frame, this time trying not to <u>read</u> your part, but rather be guided by the cues given below.
<pre>
        (1) sig.ᵃ
        (2) sig.ⁿᵃ
        (3) sig. Segni
</pre>

<div align="center">* * * * *</div>

36. Repeat the following, paying special attention to the TONGUE-FLAP.
<pre>
        (   )X   (   )X   (   )X
</pre>

37. Now add /NO/.
<pre>
        (   )X   (   )X   (   )X
</pre>

* 38. Which of the following ((a), (b) or (c)) does this utterance sound like to you? Repeat it!
<pre>
        (   )X   (   )X   (   )X

             (a) 'oughta know'
             (b) 'owed a 'no''
             (c) 'Oda, no'
</pre>

39. Actually, any of the three answers in the preceding frame is possible since the utterance in question contains the TONGUE-FLAP.
<pre>
        (   )X   (   )X   (   )X
</pre>

40. Now try saying the same thing in two syllables, still making the TONGUE-FLAP.
<pre>
        (   )X   (   )X   (   )X
</pre>

41. Now, thinking of the sounds in the name 'Joe,' say the following word that rhymes with (   ).
<pre>
        (   )X   (   )X   (   )X
</pre>

42. Now put /BWƆN) in front of this word.
<pre>
        (   )X   (   )X   (   )X
</pre>

43. You have now been given the most frequently heard Italian greeting that is exchanged during the daylight hours (morning or afternoon). It is also used as a leave-taking expression very much like its English literal counterpart, 'Good day.'
( )X   ( )X   ( )X

44. For the time being we will indicate this expression as follows:
(B. G.)X   (B. G.)X   (B. G.)X

* * * * *

45. Repeat the following, paying special attention to the TONGUE-FLAP.
( )X   ( )X   ( )X

* 46. Which of the following ((a) or (b)) does this utterance sound like to you? Repeat it!
( )X   ( )X   ( )X
(a) 'Ada'
(b) 'ate a....'

47. Actually, either of the answers in the preceding frame is correct. Repeat.
( )X   ( )X   ( )X

48. Now put /S/ in front of this utterance, as follows.
( )X   ( )X   ( )X

49. Now put /BWƆNA/ in front of this word.
( )X   ( )X   ( )X

50. You have now been given the counterpart of B. G. which is heard during the evening or late afternoon hours. Repeat.
( )X   ( )X   ( )X

51. For the time being we will indicate this expression as follows:
(B. S.)X   (B. S.)X   (B. S.)X

* * * * *

52. You will now hear four short dialogs. Each line is followed by a pause. Repeat each line, imitating as closely as possible. Remember that the word g----- is to be pronounced with a falling intonation!

a) Sig. Vegli: B. G., sig.^{a}

Sig.^{a} Segni: B. G., sig. Vegli. Come sta?

Sig. Vegli: Stɔ bɛne, g-----, e Lɛi?

Sig.^{a} Segni: Non c'è male, g-----.

b) Sig. Segni: B. G., sig.^{na}

Sig.^{na} Paglia: B. G., sig. Segni. Come sta?

Sig. Segni: Bɛne, g-----, ɛ Lɛi?

Sig.^{na} Paglia: Benino, g-----.

c) Sig. Paglia: B. G., sig. Ɛ---.

Sig. Ɛ---: B. G., sig. Paglia. Come sta?

Sig. Paglia: Stɔ benino, g-----, e Lɛi?

Sig. Ɛ---: Così così, g-----.

d) Sig.^{a} S---: B. S., sig.^{na}

Sig.^{na} B---: B. S., sig.^{a} Come sta?

Sig.^{a} S---: Non stɔ molto bɛne.

53. Now listen to the same dialogs said without pauses between the lines. Do not repeat.

* 54. Now you will be asked eight questions on the dialogs. In the spaces below write out complete answers to each question according to the information contained in the dialogs. Make your answers longer than just one word and have each one begin with the title and name, where possible. After all the questions have been read, you will hear the answers that you should have written. Check yourself and have the Instructor check the spelling later.

1._____

2._____

3._____

4._____

5._____

6._____

7._____

8._____

* * * * *

55. Repeat the following question-answer pairs in which both
    the question and the answer refer to a third person.
    Notice that the verb form is the same in both the question
    and the answer.

(question)	(answer)
(Sta bɛne?)X 'Is (s)he well?'	(Sì, sta bɛne.)X
(Chiama?)X 'Is (s)he calling?'	(Sì, chiama.)X
(Sôgna?)X 'Is (s)he dreaming?'	(Sì, sôgna.)X
(Non fa niɛnte?)X 'Isn't (s)he doing	(Nɔ, non fa
anything?'	niɛnte.)X
(È il sig. Segni?)X 'Is it Mr. Segni?'	(Sì, è il sig.
	Segni.)X

56. Now repeat the same questions, this time with the verb
    forms referring to the person being addressed. Repeat
    the answers here, noticing that the verb form in the
    answer ends in -ɔ (for one-syllable words) and -o (otherwise).

(question)	(answer)
(Sta bɛne?)X 'Are you well?'	(Sì, stɔ bɛne.)X
(Chiama?)X 'Are you calling?'	(Sì, chiamo.)X
(Sôgna?)X 'Are you dreaming?'	(Sì, sôgno.)X
(Non fa niɛnte?)X 'Aren't you doing	(Nɔ, non faccio
anything?'	niɛnte.)X
(È il sig. Segni?)X 'Are you Mr. Segni?'	(Sì, sôno il
	sig. Segni.)X

57. The last two verb forms ending in -o are called IRREGULAR
    because they do not follow any normal or REGULAR pattern.

58. Sometimes some expressions involve other peculiarities.
    Repeat the first question-answer pair referring to a third
    person and then the same question involving 'you.'

| (question) | (answer) |

(C'è?)X   'Is (s)he{ in
                    there?'   (Sì, c'è.)X

(C'è?)X   'Are you { in
                    there?'   (Sì, ci sôno.)X

59. The following expressions may seem even more peculiar.
Just learn them as they are given here, remembering that
these expressions have a very limited use. The object
of the liking here is <u>always</u> some <u>one</u> person or thing!
Pronunciation note: the two-word phrases are to be pro-
nounced as one word with the stress falling always on
<u>piace</u>!

	(question)		(answer)
(Gli piace?)X	'Does he like {	it	(Sì, gli piace.)X
		him	
		her?'	
(Le piace?)X	'Does she like {	it	(Sì, le piace.)X
		him	
		her?	
(Le piace?)X	'Do you like {	it	(Sì, mi piace.)X
		him	
		her?'	

* 60.   Observe the following model.
         S: Sta bɛne?   'Are you well?'

         R: Sì, sto bɛne.   'Yes, I am well.'

As in the model, reply in the affirmative to the questions
you will now be asked about <u>yourself</u>. Your answers will
be confirmed each time.

* 61.   Now reply in the negative to the following questions
about yourself. Your answers will be confirmed each
time.

* 62.   Now you will be asked some INFORMATION questions about
yourself. Answer each time by using a verb form or verb
phrase referring to yourself, together with the cues given
below. Your answers will be confirmed each time.
         1.   (Il sig. Segni)
         2.   (bɛne)
         3.   (niɛnte)
         4.   (Emilio)
         5.   (l'Italia)
         6.   (l'Italia)

                         * * * * *

TEST A   (answers not recorded)

(similar to frame No. 54)

You will be asked ten questions on the dialogs of frame No. 52.
In the spaces below write out complete answers to each ques-
tion according to the information contained in the dialogs.
Make your answers longer than just one word and have each one
begin with the title and name, where possible.

      1)_____

      2)_____

      3)_____

      4)_____

      5)_____

      6)_____

      7)_____

      8)_____

      9)_____

    10)_____

TEST B   (answers not recorded)

You will be asked ten questions about <u>yourself</u>. Answer each time by using a verb form or verb phrase referring to yourself, together with the cues given below.

    1) (bɛne)_____

    2) (nɔ)_____

    3) (nɔ)_____

    4) (sì)_____

    5) (sì)_____

    6) (niɛnte)_____

    7) (nɔ)_____

    8) (Emilia)_____

    9) (sì)_____

  10) (nɔ)_____

TEST C (not recorded)

In the following blanks put in <u>la</u> or <u>il</u> where possible or required.

1) Come sta, _____ sig. Segni?

2) _____ sig.^{a} Jones non sta molto bene.

3) Sôno _____ sig. Brown.

4) Le piace _____ sig.^{na} White?

5) _____ sig. Smith, che cosa fa Emilio?

6) - 7) _____ sig. Paglia chiama _____ sig.^{a} Segni.

8) B. G. Come sta _____ sig.^{na}?

9) Non c'è male, g-----, _____ sig. Vegli.

10) Bene, g-----, e _____ sig. Vegli?

TEST D (answers not recorded)

You will hear ten short utterances. For each utterance check <u>only</u> <u>one</u> of the four letters -- a, b, c, d, according to which best approximates the thought behind the utterance. Do <u>not</u> expect literal translations!

1) (a) Good afternoon.
    (b) How are you?
    (c) Thank you.
    (d) Are you ill?

2) (a) Good morning.
    (b) Hello!
    (c) Buenos Aires.
    (d) I'm well.

3) (a) Good evening.
    (b) Good night.
    (c) Good!
    (d) Hi!

4) (a) Good morning.
    (b) Thank you.
    (c) Good night.
    (d) Good!

5) (a) How about you?
    (b) And then?
    (c) Are you ill?
    (d) Is it a lei?

6) (a) Does he like it?
    (b) Does she like it?
    (c) Do you like them?
    (d) Does he like her?

7) (a) He's around.
    (b) There he is!
    (c) It is.
    (d) It isn't.

8) (a) He's not there.
    (b) He's never in.
    (c) Not bad.
    (d) He's not ill.

9) (a) He's not there.
    (b) He's never in.
    (c) Not bad.
    (d) He's not ill.

10) (a) I'm here.
    (b) There I am!
    (c) Here he is!
    (d) There he is!

CLASSROOM ACTIVITY

1) Correct test answers.

2) Instructor asks random questions on the dialogs of frame
    No. 52. (See frame No. 54 and **Test A** questions.)

3) Instructor asks students the following questions about
    themselves.
    a) B.G. Come sta?
    b) È il sig. Segni? (or) È la sig.^{a} Segni?
    c) Sôgna?
    d) C'è?
    e) Le piace l'Italia?
    f) Che cosa fa?
    g) Chiama?
    h) Non sta bɛne?
    i) Non Le piace Bolôgna?∗
    j) Chiama il sig. Paglia? 'Are you calling Mr. Paglia?'

        ∗When referring to the person addressed, the phrase
        Le piace often begins with a capital L-. When
        referring to a third person, it does not.

4) Instructor asks students the following questions. Unless
    clarified otherwise, a question refers to the person being
    addressed. 'X' is either a third person in the class or
    someone referred to by a picture. If 'X' is a female,
    change il sig. accordingly.
    a) B.G. Come sta?
    b) E il sig. X?
    c) Chi ɛ (pointing to X)
    d) Sôgna? (pointing to X)
    e) Chiama? (pointing to X)
    f) E lɛi, chiama?
    g) Che cosa fa?
    h) E il sig. X?
    i) C'è il sig. X?
    j) Gli piace l'Italia? (or, if X is a female) Le piace
            l'Italia?
    k) Come sta il sig.X?
    l) E Lei?
    m) C'è un cestino qui?
    n) C'è un vaso qui, no?

o) È qui il sig. X?
p) Che cos'è questo? (pointing to one's nose)
q) Non sta bene?
r) Non Le piace l'Italia?
s) È un naso questo? (pointing to a tooth)
t) È un vaso questo? (pointing to one's nose)

UNIT XVIII

1. The following phrase should be familiar to you. Listen
    carefully and repeat.
        (   )X   (   )X

* 2. Translate the sentence.
        (   )X

* 3. Try to remember the spelling of the Italian sentence
      (   ). Write the Italian sentence on the follow-
      ing line.

    _____

4. The sentence you should have written is: <u>Che cos'è questo?</u>
    Do not be alarmed if you misspelled any of the words. How-
    ever, look at the correct spelling very carefully.

* 5. Now how would you say in Italian, 'Who is calling here?'

6. Repeat the Italian.
        (   )X   (   )X

* 7. Now try to write the Italian sentence on the following
      line, being careful of the spelling.

    _____

8. The sentence you should have written is: <u>Chi chiama qui?</u>
    Again, do not be alarmed if you misspelled any word. How-
    ever, look at the correct spelling very carefully.

9. In the two Italian questions you have just heard there are
    six instances of a sound-type that was first introduced in
    Unit II, called the UNASPIRATED /K/. Repeat the sentences
    without putting any puff of air after this sound.
        (Che cos'è questo?)X   (Che cos'è questo?)X
        (Chi chiama qui?)X   (Chi chiama qui?)X

*10. Now look carefully at the way the /K/ is represented in
      these two sentences. You should notice three different
      spellings for this sound-type. What are they?

11. The letter k is not normally used in Italian writing and occurs mainly in foreign words like Kɔdak and Pakistan, for example.

12. Before the following semivowel /W/, sound-type /K/ is normally represented by the letter q. Repeat the following words, looking at the spelling.

        (questo)X   (questo)X
        (qui)X   (qui)X

13. Three exceptions to the preceding are:

        cuɔco   'cook'
        cuɔio   'leather'
        scuɔla   'school'

*14. Looking at the two model sentences of frame No. 9, tell before which letters the symbol ch occurs.

15. Repeat the following words while looking at the spelling.
        (che)X   (che)X
        (chi)X   (chi)X
        (chiama)X   (chiama)X

16. In other cases sound-type /k/ is normally represented by the letter c, as in the following word.
        (cɔsa)X   (cɔsa)X

17. A general rule, then, for the spelling representations of the following sound-type /K/ in Italian would be:
1) use q before the semivowel /W/;
2) use ch before the letter e or i (conventional Italian spelling);
3) Use c elsewhere.

*18. The following are words you have already had with sound-type /K/. Write the words in Italian repeating each one as you hear it and trying not to pronounce any strong puff of air.

        (   )X
        (   )X
        (   )X
        (   )X
        (   )X
        (   )X
        (   )X

```
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
      names:  (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
              (        )X
```

19. Check yourself. You should have written the following:
    chi, cane, come, chimono, consolato, chiama, cono, cosa,
    cosi, chianti, conto, qui, fico, che, fuoco, bosco, questo,
    cuoco, cuoio, scuola, Colomba, Bianca, Cleo, Luca, Quinto,
    Cola, Nicola, Cloe, Pasquale
        If you made any mistakes repeat the exercise
        until you are able to spell each word correctly.

*20. Now write the following ten Italian words, repeating each
     one as you hear it and trying not to pronounce any strong
     puff of air.

```
              (        )X       'captain'
              (        )X       'kiosk, newsstand'
              (        )X       'kilogram'
              (        )X       'cube'
              (        )X       'cover, lid (metal or stone)'
              (        )X       'daily newspaper'
              (        )X       'field'
              (        )X       'nail'
              (        )X       'excuse me' (said to one person
                                              formally)
              (        )X       'I opened'
```

21. Check yourself. You should have written the following: capitano, chiosco, chilo, cubo, chiusino, quotidiano, campo, chiodo, scusi, schiusi

If you made any mistakes repeat the exercise until you are able to spell each word correctly.

* * * * *

*22. How do you say, 'It's a sweater' in Italian?

23. The initial sound-type in the Italian word for 'sweater' may be represented /G/.

*24. This sound-type also begins the following three given names that you have already had. As you hear each one, say it and then write it in the space provided.
        (   )X
        (   )X
        (   )X

25. You should have written: Gosto, Guendalina, Guido.

*26. So far we have seen that the sound-type /G/ is represented in ordinary Italian spelling by what letter?

27. However, like the sound-type discussed in the first twenty-one frames (/K/), whenever the following sound-type /G/ would occur before the letter e or the letter i, an h is found in the spelling.

28. Repeat the following words while looking at their spelling:
    (ghetto)X   (ghetto)X   'ghetto'
    (spaghetti)X   (spaghetti)X 'spaghetti'
    (ghigno)X   (ghigno)X   'grin'
    (ghiottone)X   (ghiottone)X 'glutton'

29. A general rule for the spelling representations of the following sound-type /G/ in Italian is:
1) use gh before the letter e or i (conventional Italian spelling);
2) use g elsewhere.

* 30.   Here are three new Italian words. Repeat each one as you
         hear it and write it in the space provided.
                 (   )X   'gas'
                 (   )X   'owl'
                 (   )X   'glove'

  31.   Check yourself. You should have written the following:
         gas, gufo, guanto.

* 32.   Now write the following words in Italian, repeating each
         one as you hear it.
                 (   )X
                 (   )X
                 (   )X
                 (   )X
                 (   )X
                 (   )X
                 (   )X
                 (   )X
                 (   )X
                 (   )X
                 (   )X

  33.   Check yourself. You should have written the following:
         golf, gas, ghetto, gufo, spaghetti, ghigno, guanto,
         ghiottone, Gosto, Guido, Guendalina.

         If you made any mistakes repeat the exercise until you are
         able to spell each word correctly.

                             * * * * *

  34.   So far you have had three kinds of INFORMATION QUESTIONS
         in Italian:
         1) questions asking for identification of people
                               --- chi questions;
         2) questions asking for identification of things
                               --- che   )
                                   cosa   } questions;
                                   che cosa   )
         3) questions asking for manner
                               --- come questions.

35. A fourth kind of information question is the one asking for location. The location interrogative is <u>dove</u> in Italian. Repeat.

(dove)X   (dove)X   (dove)X

*36. How do you say, 'Where?' in Italian?

37. When it immediately precedes the verb form <u>è</u>, the word <u>dove</u> loses its last vowel, and the combination is stressed on the ending and is written as follows:

(dov'è)X   (dov'è)X   (dov'è)X

*38. Thus, how do you say, 'Where is Amanda?' in Italian?

*39. How do you say, ' Where is Bologna?' in Italian?

*40. How might you translate the following question into English?

(Dov'è un cono?)X   (Dov'è un cono?)X

*41. How would you say, 'Where can one find a captain?' in Italian?

42. Notice that regardless of whether one is talking about a person (e.g. <u>Amanda</u> or <u>un capitano</u>), place (e.g. <u>Bologna</u>) or thing (e.g. <u>un cono</u>) and regardless of whether it is pre-identified (e.g. <u>Amanda</u>, <u>Bologna</u>) or not pre-identified (e.g. <u>un cono</u>, <u>un capitano</u>), the Italian question begins the same way. Repeat the following questions:

(Dov'è Amanda?)X
(Dov'è Bologna?)X
(Dov'è un cono?)X
(Dov'è un capitano?)X

43. With pre-identified items such as those of the first two questions above one may answer by repeating the name followed by <u>è</u> + the location word or phrase, as follows:

(Amanda è qui.)X   'Amanda is (over) here.'
(Bologna è qui.)X   'Bologna is (over) here.'

*44. Study the following model.

S: Dov'è Amanda?   'Where is Amanda?'
R: Amanda è qui.   'Amanda is (over) here.'
       or
   Amanda è lì.   'Amanda is (over) there.'

You will now be asked questions beginning with <u>Dov'è</u>.
Answer as in the model by repeating the name. Use <u>qui</u>
for any name shown here and <u>lì</u> for names not shown.
(<u>Colomba</u>, <u>Cleo</u>, <u>Luca</u>, <u>Cola</u>, <u>Pasquale</u>, <u>Gosto</u>, <u>Guendalina</u>,
<u>Guido</u>, <u>Quinto</u>)

45. The name need not be repeated in the answer, however,
and one may say simply,

(È qui.)X   'She⎫
                   'He ⎬ is (over) here.'
                   'It ⎭

* 46. You will now be asked questions as in frame No. 44.
Answer without the name, again using <u>qui</u> for the names
shown in frame No. 44 and <u>lì</u> for names not shown.

47. In the case of non-pre-identified items such as those of
the last two questions of frame No. 42, the normal answer
is different. Repeat the following.
(C'è un cono qui.)X   'There is a cone (over) here.'
                          'A cone is (over) here.'
(C'è un capitano qui.)X   'There is a captain (over) here.'
                          'A captain is (over) here.'

48. This construction should not seem strange to you since it
appeared before in frame No. 63 of Unit XIII and again in
frames No. 47 and No. 48 of Unit XIV. You may want to
pause briefly to review the models given in those frames.

*49. Study the following model.
S: Dov'è un cono?   'Where is a cone?'
R: C'è un cono qui.   'There is a cone (over) here.'
        or
    C'è un cono lì.   'There is a cone (over) there.'

You will now be asked questions beginning with <u>Dov'è</u>.
Answer as in the model by repeating the name. Use <u>qui</u>
for any name shown here and <u>lì</u> for names not shown.
(<u>cane</u>, <u>chimono</u>, <u>cono</u>, <u>chianti</u>, <u>fico</u>, <u>cubo</u>, <u>quotidiano</u>,
<u>chiodo</u>, <u>golf</u>, <u>guanto</u>)

50. With non-pre-identified items, if one does <u>not</u> repeat
the name of the item, <u>ce n'è uno</u> occurs instead of
<u>c'è un</u> (+ name).

*51. You will now be asked questions as in frame No. 49. Answer by using ce n'è uno qui 'there's one (over) here' for the names shown in frame No. 49; use ce n'è uno lì 'there's one (over) there' for names not shown.

* * * * *

52. Listen carefully to the way the following English word is pronounced.

(stutter) (stutter) (stutter)

53. The pronunciation you just heard contains the TONGUE-FLAP introduced in Unit XV. If there were an English word spelled s-t-u-d-d-e-r it could be pronounced exactly the same as s-t-u-t-t-e-r, that is, with the same TONGUE-FLAP. Listen and repeat.

( )X ( )X ( )X

54. Some speakers of English pronounce words ending in -er differently from what you have just heard. Listen and repeat, retaining the TONGUE-FLAP.

( )X ( )X ( )X

55. Now try shifting the stress to the last syllable. Repeat, retaining the TONGUE-FLAP.

( )X ( )X ( )X

56. Now try to say this same utterance so fast that it becomes one syllable. Remember to keep the TONGUE-FLAP.

( )X ( )X ( )X

57. The syllable you have just learned is heard in the Italian phrases for 'on the left' and 'on the right.' For the time being we will abbreviate each phrase here as a s----and a d---- respectively. Repeat.

(a s----)X (a s----)X (a s----)X
(a d----)X (a d----)Y (a d----)X

* * * * *

* 58. Using the following cues, ask a Dov'è question about the people or things mentioned. Your question will be confirmed on the tape.

(1) Sonia
(2) a dog
(3) a fig

XVIII-8

        (4)   a consulate
        (5)   Egle
        (6)   a glutton
        (7)   a newsstand
        (8)   Pasquale
        (9)   Giunio
        (10) a sweater
        (11) Mr. Segni
        (12) a nail
        (13) a cone
        (14) Miss Paglia
        (15) Mrs. Vegli
Repeat this frame until you have mastered the drill!

*59.   Study the following model.
       S: Dov'è Luca?   'Where is Luca?'
       R: È a s----.   'He is on the left.'
                or
            È a d----.   'He is on the right.'
       Give the appropriate answer to the question you hear
       according to whether the person's name is to the left or
       the right of the dividing line below. Your answer will
       be confirmed each time.

Giovanni	Silvio	Mr. Segni	Ugo	Beniamino	Miss Paglia
Tina	Magda	Quinto	Elio	Augusta	Mrs. Vegli
Lidia	Fede		Nina	Bianca	
Eva	Lavinia		Antonio	Giulio	

       Repeat this frame until you have mastered the drill!

* 60. Study the following model.
       S: Dov'è un golf?   'Where is a sweater?'
       R: C'è un golf a s----. 'There is a sweater on the left.'
                or
            C'è un golf a d----. 'There is a sweater on the right.'
       Give the appropriate answer to the question you hear
       according to whether the item's name is to the left or
       the right of the dividing line below. Your answer will
       be confirmed each time.

nail	fire	kimono	kiosk
cube	woods	sweater	metal lid
cone	captain	glove	ghetto
chianti	field	owl	daily newspaper

       Repeat this frame until you have mastered the drill!

* 61. Study the following model.
         S: Dov'è un golf?   'Where is a sweater?'
         R: Ce n'è uno a s----.   'There is one on the left.'
               or
            Ce n'è uno a d----.   'There is one on the right.'
         Answer the questions you hear by using the items mentioned
         in frame No. 60.

*62.   The following is a drill that uses sentences from frames
       No. 59 and No. 61. Reply accordingly. Your answer will
       be confirmed each time.

Giovanni	Silvio	Mr. Segni	Ugo	Beniamino	Miss Paglia
Tina	Magda	Quinto	Elio	Augusta	Mrs. Vegli
Lidia	Fede		Nina	Bianca	
Eva	Lavinia		Antonio	Giulio	
nail	fire		kimono	kiosk	
cube	woods		sweater	metal lid	
cone	captain		glove	ghetto	
chianti	field		owl	daily newspaper	

       Repeat this frame until you have mastered the drill!

*63.   Study the following model.
         S: C'è Tina?   'Is Tina there?'
         R: Sì, è lì a s----.   'Yes, she is there on the left.'
               or
            Sì, è lì a d----.   'Yes, she is there on the right.'
               or
            No, non c'è.   'No, she isn't (around).'
         Using the items of frame No. 62, reply accordingly. Your
         answer will be confirmed each time.

*64.   Study the following model.
         S: C'è un chiodo?   'Is there a nail around?'
         R: Sì, ce n'è uno lì   'Yes, there is one there on the
            a s----.   left.'
               or
            Sì, ce n'è uno lì   'Yes, there is one there on the
            a d----.   right.'
               or
            No.   'No.'
         Again using the items of frame No. 62, reply accordingly.
         Your answer will be confirmed each time.

*65.   The following is a drill that uses sentences from frames
       No. 63 and No. 64. Reply accordingly, using the items of
       frame No. 62. Your answer will be confirmed each time.
       Repeat this frame until you have mastered the drill!

*66.   Study the following model, imagining that you are looking
       at a picture of several people.
       S: Chi c'è qui?   'Who is here?'
       R: C'è Amanda.   'There is Amanda.'
       S: Dov'è?   'Where is she?'
       R: È a s----.   'She is on the left.'
              or
            È a d----.   'She is on the right.'
       Using the items of frame No. 62 plus the cues below,
       participate in the conversation illustrated in the model.
       A space is provided on the tape for each response, which
       will then be confirmed.
              (1)   Silvio
              (2)   Mr. Segni
              (3)   Tina
              (4)   Ugo
              (5)   Mrs. Vegli
              (6)   Antonio
              (7)   Augusta
              (8)   Beniamino
              (9)   Bianca
             (10)   Elio
             (11)   Eva
             (12)   Fede
             (13)   Giovanni
             (14)   Giulio
             (15)   Lavinia
             (16)   Lidia
             (17)   Magda
             (18)   Nina
             (19)   Miss Paglia
             (20)   Quinto

*67.   Study the following model, again imagining that you are
       looking at a picture.
       S: Che cosa c'è qui?   'What have we here?'
       R: C'è un chiodo.   'There's a nail.'
       S: Dov'è?   'Where is it?'
       R: È a s----.   'It's on the left.'
              or
            È a d----.   'It's on the right.'

Again using the items of frame No. 62, together with the cues below, participate in the conversation illustrated in the model. A space is provided on the tape for each response, which will then be confirmed.

  (1) sweater
  (2) woods
  (3) captain
  (4) chianti
  (5) cone
  (6) cube
  (7) daily newspaper
  (8) field
  (9) fire
 (10) ghetto
 (11) glove
 (12) kimono
 (13) kiosk
 (14) metal lid
 (15) nail
 (16) owl

* 68. The following is a drill that uses sentences from frames No. 66 and No. 67. Reply accordingly using the items of frame No. 62, together with the cues below. A space is provided on the tape for each response, which will then be confirmed.

  (1) Antonio
  (2) Beniamino
  (3) nail
  (4) daily newspaper
  (5) Elio
  (6) Fede
  (7) Giovanni
  (8) kimono
  (9) Lavinia
 (10) Magda
 (11) Nina
 (12) owl
 (13) Miss Paglia
 (14) Quinto
 (15) Silvio
 (16) Tina
 (17) Ugo
 (18) Mrs. Vegli
 (19) woods
 (20) metal lid

*69. Now still using sentences from frames No. 66 and No. 67,
       you are to initiate the conversation and ask either Chi c'è
       qui? according to whether the cue below is the name of a
       person or a thing, respectively. When you are given the
       response, ask Dov'è? A space is provided on the tape for
       your utterances, which will always be confirmed. The final
       response will be in accordance with the items in frame
       No. 62.

    (1) Giovanni
    (2) Lidia
    (3) Tina
    (4) a fire
    (5) a newsstand
    (6) a daily newspaper
    (7) a nail
    (8) a field
    (9) Eva
  (10) an owl
  (11) a metal lid
  (12) Ugo
  (13) a ghetto
  (14) Fede
  (15) a glove
  (16) Elio
  (17) Bianca
  (18) a cone
  (19) Nina
  (20) Augusta
  (21) Mr. Segni
  (22) a cube
  (23) Mrs. Vegli
  (24) a kiosk
  (25) Miss Paglia

TEST A   (answers not recorded)

Write the words you hear as you think they are spelled in
Italian. Each word contains either of the following sound-
types----/K/ or /G/

1)_____

2;_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

21)_____

22)_____

23)_____

24)_____

25)_____

TEST B (answers not reccrded)

You will hear a statement that is partially garbled. For each
statement <u>write</u> in the space provided a complete question that
you might ask to find out about the unintelligible portion.
Start each question with one of the following question words:
<u>Chi</u>? - <u>Che cosa</u>? - <u>Come</u>? - <u>Dove</u>?

     Example:
          S: Tina è (garbled).
          R: Dov'è Tina?

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

TEST C   (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented so far.

1)   What are you doing there on the right?

2)   What is this here on the left?

3)   What is there here on the left?

4)   Bologna is situated here.

5)   A rat is over here.

6)   Is there one over there?

7)   Isn't Mr. Jones in?

8)   What do we have here?

9)   He doesn't like it there on the right.

10)   I don't feel well here.

11)   I'm not doing anything over here.

12)   Do you see a nail around there?

13)   Excuse me, sir. Where can I find a newsstand?

14)   Excuse me. Do you know where Mr. Vegli is?

15)   You can see her there on the left.

16)   Isn't she on the right?

17)   Who is around here?

18)   I don't know who she is. Do you?

19)   Who is that? - That's Miss White.

20)   No, that's not Miss White. There's Miss White!

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the correctly-spelled words of Test A.

3) The Instructor gives garbled sentences of Test B selected at random and students ask the appropriate questions.

4) Review the THOUGHT TRANSLATION sentences of Test C selected at random.

5) Using visual aids for the items listed and for people's names, the Instructor asks such questions as:

(for things)	(for people)
Che cos'è questo?	Chi è?
Che cosa c'è qui?*	Chi c'è qui?*
È un _____ questo?	È _____?
Non è un _____?	Non è _____?
È un _____, no?	È _____, no?
C'è un _____ qui? *	C'è _____ qui? *
Dov'è un _____?	Dov'è _____?

*The word qui may be replaced by lì, and either of these words may be replaced or followed by a s----, a d----.

anglicano	bosco	bastone	gas
bambino	campo	cemento	ghigno
capitano	chiosco	cestino	giôgo
cuoco	consolato	chilo	mese
ghiottone	ghetto	chiodo	monumento
italiano	ospedale	chiusino	naso
pilota	ponte	cognome	nome
posta	pôsto	cono	osso
uomo	cece	conto	quotidiano
animale	chianti	cubo	sasso
cane	fico	cuoio	sofà
elefante	olio	dente	vaso
gufo	pane	film	voto
lupo	uovo	fuoco	
topo	vino		

6) Using the same visual aids as in (5), students ask each other the above questions.

UNIT XIX

*1. How do you say, 'Is (s)he in' in Italian?

*2. In answering the preceding question, how do you say,
'Yes, (s)he is' in Italian?

*3. To what time do the two preceding Italian utterances seem
to refer, to past time, present time or future time?

4. Now listen carefully to the following.
( ) ( ) ( )

5. What you just heard may sound something like the English
word 'Cheddar.' Listen again and repeat.
( )X ( )X ( )X

6. The utterance you have been hearing contains the TONGUE-
FLAP found in 'Betty' and 'Eddie.'
( )X ( )X ( )X

7. Actually, this utterance is the counterpart of c'è that
refers to past time.
( )X ( )X ( )X

*8. Therefore, if C'è? is like the English 'Is (s)he in?' how
might the question ( ) be translated into English?

*9. How do you say, 'Is Tina around?' in Italian?

*10. Therefore, how do you say, 'Was Tina around?' in Italian?

*11. In answering the preceding question, how do you say,
'No, she wasn't' in Italian?

*12. Using the same ( ), how do you say, 'Who was there?'
in Italian?

*13. In answering the preceding question, how do you say,
'Luca was there' in Italian?

14. In Unit 15 (specifically, in frames No. 23 through No. 36)
the TONGUE-FLAP was discussed as a sound-type frequently
heard in COLLOQUIAL American English.

*15.   As was seen in Unit 15, the TONGUE-FLAP in COLLOQUIAL
        American English occurs in many words spelled with what
        letters?

16.   So far in these units, the spelling of Italian words
        containing the TONGUE-FLAP has been purposely avoided
        because the TONGUE-FLAP is never represented by the
        letter t or d in Italian.

17.   Repeat the following words and phrases that you have had,
        all of which contain the TONGUE-FLAP.

        (sig.)X

        (sig.^{a})X

        (sig.^{na})X

        (B. S.)X

        (Bianca B---)X

        (Elio E---)X

        (Lavinia L---)X

        (Nina N---)X

        (Dina D---)X

        (Sonia S---)X

18.   Repeat again the past counterpart of c'è.
        (   )X   (   )X   (   )X

19.   Now say it again, this time looking at the spelling and
        paying attention to the TONGUE-FLAP.
        (c'era)X   (c'era)X   (c'era)X

*20.   In this utterance what letter do we see representing the
        TONGUE-FLAP in Italian?

*21.   Because the TONGUE-FLAP is always represented in Italian
        by the letter r, it should not be difficult for you to do
        the following exercise. Write the following Italian
        utterances in their non-abbreviated form in the spaces
        provided.
        (sig.)X _____

        (sig.^{a})X _____

(sig.^{na})X_____

(B. S.)X_____

(Bianca B---)X_____

(Elio E---)X_____

(Lavinia L---)X_____

(Nina N---)X_____

(Dina D---)X_____

(Sonia S---)X_____

22. In the preceding frame you should have written the following: <u>signore</u>, <u>signora</u>, <u>signorina</u>, <u>buona sera</u>, <u>Bianca Beri</u>, <u>Elio Eri</u>, <u>Lavinia Lira</u>, <u>Nina Nera</u>, <u>Dina Dari</u>, <u>Sonia Seiri</u>.

* * * * *

23. Now listen to the future counterpart of <u>c'è</u>.

    ( )X ( )X ( )X

*24. Does this contain the TONGUE-FLAP, too?

    ( )X ( )X ( )X

25. Look at its spelling and repeat.

    (ci sarà)X (ci sarà)X (ci sarà)X

*26. If <u>C'è?</u> is like the English 'Is (s)he in?' and <u>C'era</u> is like the English 'Was (s)he in?' how might the question <u>Ci sarà</u> be translated into English?

*27. How do you say, 'Will Gina be around?' in Italian?

*28. In answering the preceding question, how do you say, 'No, she won't be' in Italian?

*29. Using the same <u>ci sarà</u>, how do you say, 'Who will be there?' in Italian?

*30. In answering the preceding question, how do you say, 'Nicola will be there' in Italian?

* 31.   Translate the following, writing in the spaces provided.

'He will be { in.'
            { there.'   _____
            { around.'

'He is { in.'
        { there.'   _____
        { around.'

'He was { in.'
         { there.'   _____
         { around.'

32.   You should have written:
        Ci sarà.
        C'ɛ
        C'ɛra.

                    * * * * *

33.   Notice that these three utterances may refer to the
      person addressed ('you') or to a third person ('he'
      or 'she').

* 34.   In Unit XVII you learned how to say, 'I am in' in Italian.
        What was it?

35.   In order to say, 'I was in' and 'I will be in,' change the
      -a of the ending on the appropriate word to -o and -ɔ,
      respectively. Thus:
          C'ɛro.   'I was in.'
          Ci sarɔ.   'I will be in.'

* 36.   When a word shows variations in form corresponding to a
        difference in the person being referred to, as in the two
        columns below, what is such a word called? (See Unit XVII)

        'I'   'you, he, she'

        ci sarɔ   ci sarà   (for future time)
        ci sôno   c'ɛ   (for present time)
        c'ɛro   c'ɛra   (for past time)

37.   The differences shown between the forms on the left and
      those on the right are differences in the PERSON being
      referred to. Therefore, VERBS in Italian are said to show
      PERSON variations.

                        XIX-4

38. The examples you have just seen illustrate that Italian VERBS show another kind of difference --- one that has to do with the time referred to. Therefore, VERBS in Italian are also said to show TENSE variations.

* * * * *

39. Here are three important time words, the words for 'yesterday,' 'today' and 'tomorrow.' Repeat.
( )X   'yesterday'
( )X   'today'
( )X   'tomorrow'

*40. One of these three words contains the TONGUE-FLAP. Which is it?
(a)X

(b)X

(c)X

*41. Write the Italian word for 'yesterday' in the space below.

_____

42. You should have written <u>ieri</u>.

43. Here are the three words for 'yesterday,' 'today' and 'tomorrow,' respectively.
(ieri)X   (oggi)X   (domani)X
* * * * *

*44. In Unit XVII you learned the phrase for 'Good Evening.' It contains the TONGUE-FLAP, What was the phrase?

*45. If the word <u>sera</u> is the word for 'evening,' translate <u>ieri sera</u> into English.

*46. Referring to the evening hours, how would you translate 'last night' into Italian?

*47. And 'tomorrow night'?

48. For 'tonight' or 'this evening,' Italians usually say:
(stasera)X   (stasera)X   (stasera)X

* * * * *

49. This is the word for 'morning.' Make sure you pronounce the second consonant (/T/) strongly.
    (mattina)X   (mattina)X   (mattina)X

*50. How would you say, 'yesterday morning' in Italian?

*51. What about, 'tomorrow morning'?

52. For 'this morning,' Italians usually say:
    (stamattina)X   (stamattina)X   (stamattina)X

* * * * *

53. Here is the word for 'afternoon.' It contains the tongue-flap.
    (pomeriggio)X   (pomeriggio)X   (pomeriggio)X

*54. How would you say, 'yesterday afternoon' in Italian?

*55. What about, 'tomorrow afternoon'?

56. For 'this afternoon,' Italians say:
    (questo pomeriggio)X   (questo pomeriggio)X
        (questo pomeriggio)X

* * * * *

57. The following is an Italian word for 'now.' Notice how it sounds a little like the colloquial English 'oughta.'
    (ora)X   (ora)X   (ora)X

58. The following is the phrase for 'two minutes ago.' Repeat.
    (due minuti fa)X   (due minuti fa)X   (due minuti fa)X

* * * * *

59. Here is a recapitulation of the time words and phrases introduced in this Unit so far.

(ieri)X	(oggi)X	(domani)X
(ieri mattina)X	(stamattina)X	(domani mattina)X
(ieri pomeriggio)X	(questo pomeriggio)X	(domani pomeriggio)X
(ieri sera)X	(stasera)X	(domani sera)X
	(ora)X	
	(due minuti fa)X	

* * * * *

60. Look at the following chart and repeat the names shown in **each** column. Notice that the first column names as well as the very last name all contain the tongue-flap. The pronunciation of the ending of the first three names might remind you of the colloquial English 'oughta.'

sometime yesterday	two minutes ago	now	sometime tomorrow
(Cɔra)X	(Amanda)X	(Ɛva)X	(Augusta)X
(Dɔra)X	(Bianca)X	(Lɛa)X	(Colomba)X
(Nɔra)X	(Donata)X	(Pia)X	(Guendalina)X
(Mara)X	(Adɔlfo)X	(Lɛo)X	(Antɔnio)X
(ɔara)X	(Nicɔla)X	(Noɛ̀)X	(Beniamino)X
(Vɛra)X	(Silvio)X	(Ugo)X	(Oliviɛro)X

This chart will be used for the drills in frames No. 61 through No. 65 and No. 68 through No. 71.

*61. Observe the following model:

a. { S: C'ɛ Cora?   'Is Cora in?'
     R: No, non c'ɛ̀, ma   'No, she's not in, but she
          c'ɛra iɛri.   was (in) yesterday.'
          (or)

b. { S: C'ɛ̀ Amanda?   'Is Amanda in?'
     R: No, non c'ɛ̀, ma   'No, she's not in, but she
          c'ɛra due minuti fa.   was (in) two minutes ago.'

The only new word in this drill is <u>ma</u>, the word for 'but.' Answer as in (a) or (b) according to whether the person's name is in the 'yesterday' column or the 'two minutes ago' column. Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly! NOTE: the word <u>ma</u> is followed by a strongly-pronounced consonant!

*62. Observe the following model:

a. { S: C'ɛ̀ Ɛva?   'Is Eva in?'
     R: Sì, c'ɛ̀.   'Yes, she is.'
          (or)

b. { S: C'ɛ̀ Augusta?   'Is Augusta in?'
     R: No, non c'ɛ̀, ma ci   'No, she isn't, but she'll
          sarà domani.   be in tomorrow.'

Answer as in (a) or (b) according to whether the person's
name is in the 'now' column or the 'tomorrow' column. Your
answer will be confirmed each time. Remember to pronounce
the tongue-flap correctly! Note: the words <u>sarà</u> and <u>sarò</u>
are each followed by a strongly-pronounced consonant!

*63. Observe the following model:

a. { S: C'è Cora?
   { R: No, non c'è, ma c'era ieri.
         (or)

b. { S: C'è Amanda?
   { R: No, non c'è, ma c'era due minuti fa.
         (or)

c. { S: C'è Eva?
   { R: Sì, c'è.
         (or)

d. { S: C'è Augusta?
   { R: No, non c'è, ma ci sarà domani.

Answer as in (a), (b), (c) or (d) according to whether the
person's name is in the 'yesterday' column, the 'two minutes
ago' column, the 'now' column or the 'tomorrow' column.
Your answer will be confirmed each time. Remember to
pronounce the tongue-flap correctly!

Repeat this frame as many times as are necessary to
master the drill!

*64. Observe the following model:

a. { S: C'è Cora oggi?   'Is Cora in today?'
   { R: No, oggi non c'è,   'No, she's not in today,
        ma c'era ieri.   but she was in yesterday.'
         (or)
b. { S: C'è Eva oggi?   'Is Eva in today?'
   { R: Sì, c'è.   'Yes, she is.'
         (or)
c. { S: C'è Augusta oggi?   'Is Augusta in today?'
   { R: No, oggi non c'è, ma   'No, she's not in today, but
        ci sarà domani.   she'll be in tomorrow.'

As before, give the appropriate answer to the questions
you hear. Your response will be confirmed each time.
Remember to pronounce the tongue-flap correctly! Repeat
this frame until you have mastered the drill!

* 65. Observe the following model:

a. $\left\{\begin{array}{l} \text{S: } \text{C'è Eva?} \\ \text{R: } \text{Sì, c'è ora.} \end{array}\right.$ 'Is Eva in?'
   'Yes, she's in now.'

(or)

b. $\left\{\begin{array}{l} \text{S: } \text{C'è Cora?} \\ \text{R: } \text{No, non c'è ora.} \end{array}\right.$ 'Is Cora in?'
   'No, she's not in now.'

Answer as in (a) or (b) according to whether the person's name is in the 'now' column or some other column. Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly!

* 66. This drill uses the following time phrases:

(1) ieri mattina   (6) stasera
(2) ieri pomeriggio   (7) domani mattina
(3) ieri sera   (8) domani pomeriggio
(4) stamattina   (9) domani sera
(5) questo pomeriggio

Model:
   S: Ieri mattina?   'Yesterday morning?'
   R: No, ieri   'No, yesterday afternoon.'
       pomeriggio.

You will be asked a question as in the model. Reply by using the time phrase that refers to the next time period. If asked about the last time period (No. 9), reply with the first time period (No. 1). Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly!

*67. You will now hear a question containing a verb or a time word or phrase. Reply, referring to yourself, by using the appropriate one of the following:
   C'ero.   Ci sono.   Ci sarò.
Your response will be confirmed each time. Remember to pronounce the tongue-flap correctly!

Repeat this frame until you have mastered the drill!

*68. Study the following model:

a. $\left\{\begin{array}{l} \text{S: } \text{Dov'è Eva?} \\ \text{R: } \text{È qui.} \end{array}\right.$ 'Where is Eva?'
   'She's here.'

(or)

b. $\left\{\begin{array}{l} \text{S: } \text{Dov'è Cora?} \\ \text{R: } \text{Non so dov'è.} \end{array}\right.$ 'Where is Cora?'
   'I don't know where she is.'

The new phrase in this drill is <u>non so</u> 'I don't know.'
Using the chart of frame No. 60, answer as in (a) or (b)
according to whether the person's name is in the 'now'
column or another column. Your answer will be confirmed
each time. Remember to pronounce the tongue-flap
correctly! Note: the word <u>so</u> is followed by a strongly-
pronounced consonant!

*69. Study the following model:
   a. { S: Ieri dov'era Cora?   'Where was Cora yesterday?'
        { R: Era qui.   'She was here.'
               (or)
   b. { S: Ieri dov'era Eva?   'Where was Eva yesterday?'
        { R: Non so dov'era.   'I don't know where she was.'

Again using the chart of frame No. 60, answer as in (a)
or (b) according to whether the person's name is in the
'yesterday' column or not. Your answer will be confirmed
each time. Remember to pronounce the tongue-flap
correctly!

*70. Study the following model:
   a. { S: Domani dove sarà   'Where will Augusta be tomorrow?'
        {   Augusta?
        { R: Sarà qui.   'She will be here.'
               (or)
   b. { S: Domani dove sarà   'Where will Eva be tomorrow?'
        {   Eva?
        { R: Non so dove sarà.   'I don't know where she will be.'

Again using the chart of frame No. 60, answer as in (a)
or (b) according to whether the person's name is in the
'tomorrow' column or not. Your answer will be confirmed
each time. Remember to pronounce the tongue-flap correctly!

*71. The following is a combination of the drills of frames No.68,
No. 69 and No. 70. Reply accordingly. Your answer will be
confirmed each time. Remember to pronounce the tongue-flap
correctly!

TEST A (answers not recorded)

You will hear twenty familiar Italian items all of which should be pronounced with the TONGUE-FLAP. Some will be pronounced incorrectly with the consonant sound-type of the English word 'era.' Put a check in the appropriate column according to whether the item is pronounced with the TONGUE-FLAP or not.

       <u>tongue-flap</u>   <u>other</u>

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

TEST B (answers not recorded)

You will hear four short dialogs in Italian, each followed
by five English statements about the dialogs. Put a check
in the appropriate column according to whether each statement
is <u>true</u> or <u>false</u>.

Dialog I   <u>true</u>   <u>false</u>

           statement 1)_____

           statement 2)_____

           statement 3)_____

           statement 4)_____

           statement 5)_____

Dialog II

           statement 1)_____

           statement 2)_____

           statement 3)_____

           statement 4)_____

           statement 5)_____

Dialog III

           statement 1)_____

           statement 2)_____

           statement 3)_____

           statement 4)_____

           statement 5)_____

Dialog IV

           statement 1)_____

           statement 2)_____

           statement 3)_____

           statement 4)_____

           statement 5)_____

TEST C (answers not recorded)

You will hear ten utterances. For each utterance check <u>only</u>
<u>one</u> of the four letters -- a, b, c, d, according to which best
approximates the thought behind the utterance. Do <u>not</u> expect
literal translations!

1) (a) Vera isn't well.
    (b) Vera isn't here.
    (c) Vera wasn't here.
    (d) Vera won't be here.

2) (a) I'll be there tomorrow afternoon.
    (b) He'll be there tomorrow afternoon.
    (c) She'll be there this afternoon.
    (d) You were there yesterday afternoon.

3) (a) There's a stone here on the left.
    (b) There's a bone here on the left.
    (c) A bone was here on the left.
    (d) A stone was here on the right.

4) (a) No one is there.
    (b) Nothing is there.
    (c) There won't be anything there.
    (d) Nothing will be possible.

5) (a) It was around, but not here.
    (b) He was there but he isn't there now.
    (c) I was there but I wasn't over here.
    (d) She was in the area, over here.

6) (a) I don't know where I'll be tomorrow morning.
    (b) I can't imagine where he'll be tomorrow morning.
    (c) I don't have any idea where he'll be tomorrow night.
    (d) I don't know where he is this morning.

7) (a) Elio and I were here yesterday.
    (b) Last night Elio was around.
    (c) Elio Eri wasn't here yesterday.
    (d) Yesterday Elio Eri was present.

8) (a) They are having an Anglican come in tomorrow.
    (b) He's becoming an Anglican tomorrow.
    (c) The Anglican will be here in the morning.
    (d) I'll be with an Anglican tomorrow.

9) (a) Eddie is with Mr. Jones.
    (b) Eddie was with Mr. Jones.
    (c) Where was Mr. Jones yesterday?
    (d) Where were you yesterday, Mr. Jones?

10) (a) There's the lady, but she wasn't there two minutes ago.
    (b) The gentleman is there now, but he wasn't two minutes
             ago.
    (c) The man was there two minutes ago.
    (d) She wasn't there two minutes ago, but she's there now.

TEST D (not recorded)

Translate the following thoughts into Italian as best you can by using <u>only</u> what has been presented so far.

1) Cora was here this morning, wasn't she?

2) Two minutes ago I saw a nail over here, but now it's gone.

3) Do you see Amanda anywhere around there at this time?

4) I won't be coming in tomorrow. I don't feel too well.

5) He has already left. Miss Vegli is in, though.

6) He's not doing anything right now. How about you?

7) Last night you would have found a glutton here.

8) Will he be around tonight?

9) I don't know where he has gone, but he'll be in this afternoon.

10) I don't have any idea where he will be tomorrow night. Do you?

CLASSROOM ACTIVITY

1) Correct test answers.

2) Instructor reads the Test A utterances while students
   write them. When students are sure of the correct spelling,
   they read them.

3) Review the THOUGHT TRANSLATION sentences of Test D
   selected at random.

4) Students translate orally as best they can (using only
   what has been presented so far) all the sentences included
   in Test C except:

   No. 4a   No. 4d   No. 7a   No. 8b   No. 8c   No. 8d
   No. 9a   No. 9b

5) Instructor asks students the following questions. Unless
   clarified otherwise, a question refers to the person being
   addressed. 'X' is either a third person in the class or
   someone referred to by a picture. If 'X' is a female,
   change il sig. accordingly.

   a) B. G. Come sta?

   b) Come sta il sig.X?

   c) Dov'è il sig. X ora?

   d) C'è il sig.X?

   e) E ieri?

   f) E domani?

   g) E Lei, ci sarà domani?

   h) Dove sarà domani?

   i) Chi c'è a d---?

   j) È un chiodo questo?

   k) C'è un chiodo qui?

   l) Ce n'è uno qui a s---?

   m) Le piace il sig.X?

   n) Le piace Bianca Beri?

   o) Le piace l'Italia?

p)   Che cos'è questo?   (pointing to a family name)

q)   E questo?   (pointing to a given name)

r)   Chi è?   (pointing to X)

s)   C'era due minuti fa?   (pointing to X)

t)   E Lei, c'era?

u)   E oggi?

v)   E domani pomeriggio?

w)   Che cosa fa il sig. X?   Sôgna?

x)   C'è un cestino a d---?

y)   Non ce n'è uno a s---?

z)   Non sta bene oggi?

UNIT XX

1. Here are several words and phrases you have already had. Repeat.

   (c'è)X

   (ce n'è uno)X

   (c'εra)X

   (ci sarà)X

   (piace)X

   (cece)X

   (cemento)X

   (cestino)X

   (Felice)X

   (Cice)X

   (Cecè)X

2. The preceding utterances have one sound-type in common. This sound-type will be represented here as /č/.

3. Notice that in the sample Italian utterances the sound-type /č/ is represented, as is normal in Italian, by the letter <u>c</u>.

4. This should not seem strange, since even in English the words 'cello' and 'cellist' which contain the same type of sound are spelled with a <u>c</u>.

5. Notice that in the Italian utterances of frame No. 1 the letter <u>c</u> always occurs before the letter <u>e</u> or <u>i</u> (conventional Italian spelling).

6. Thus, one should not confuse the conventional spelling representations for

	/čε/ or /čе/	and	/kε/ or /kе/
(spelling)	ce		che
(spelling)	/čI/		/kI/
	ci		chi

7. But what is the situation before other vowel letters? We already saw in Unit XVIII that the letter c before other vowel letters represents sound-type /K/, as, for example, in the words:

(cane)X   (cɔsa)X   (conto)X   (cubo)X

8. Because of this, something else is used in normal Italian spelling before letters other than e and i to represent our new sound-type /Č/. This 'something else' is the symbol ci. Look at the following words and repeat them, remembering that the letter i represents no vowel sound here but is simply part of the symbol for /Č/.

(ciancia)X   (ciɔcia)X   (Lucio)X   (ciuco)X
'groundless   'sandal'   name,   'donkey'
rumor'   cognate of
                           'Lucius'

9. A general rule, then, for the spelling representations of sound-type /Č/ in Italian is:
   (1) use c before the letter e or i (conventional Italian spelling);
   (2) use ci elsewhere.

10. Exceptions to the preceding rule do exist, but they are rare. In any case, within a word never pronounce a /Y/ or unstressed sound-type No. 3 (/I/) after sound-type /Č/, regardless of the spelling. Here are several exceptions to the rule stated in frame No. 9. Repeat carefully!

(ciɛlo)X   /ČÉLO/   'sky'
(ciɛco)X   /ČÉKO/   'blind man'
(deficiɛnte)X   /DEFIČÉNTE/   'deficient, deficient
                                 one'

(socì età)X   (SOČETÁ/   'society'
(spɛcie)X   /SPÉČE/   'kind, sort'

11. Instead of sound-type /Č/ between vowel sounds, some speakers, especially Tuscans, pronounce something slightly different. Listen carefully to the following words pronounced first as most Italians pronounce them and secondly as you might hear them from some Italians.

(piace)   (piace)
(cece)   (cece)
(Felice)   (Felice)
(Cice)   (Cice)

12. Remember that the first pronunciation is the one more commonly heard.

*13. You will now hear several Italian given names. Repeat each one as you hear it. Some of the names contain one sound-type (that is, /K/) and others contain another sound-type (that is /Č/). On the line following each 'X' write one of the following two symbols - /K/ or /Č/ according to which sound-type the name contains.

```
(1)  (    )X  _____
(2)  (    )X  _____
(3)  (    )X  _____
(4)  (    )X  _____
(5)  (    )X  _____      FEMININE
(6)  (    )X  _____
(7)  (    )X  _____
(8)  (    )X  _____
(9)  (    )X  _____
(10) (    )X  _____
(11) (    )X  _____
(12) (    )X  _____
(13) (    )X  _____
(14) (    )X  _____
(15) (    )X  _____      MASCULINE
(16) (    )X  _____
(17) (    )X  _____
(18) (    )X  _____
(19) (    )X  _____
(20) (    )X  _____
```

14. Check yourself. You should have written /K/ for Nos. 3, 7, 8, 10, 11, 15, 19; for all the rest you should have written /Č/.

*15. Now you will hear the names again. This time repeat each one as you hear it and <u>write</u> the name in the parentheses.

16. Check yourself. You should have written:
    Cecilia, Celeste, Michela, Alice, Licia
    Berenice, Lodovica, Chiara, Bice, Micaela

    Michele, Cino, Lucio, Ciro, Lodovico
    Cesco, Bonifacio, Luciano, Cherubino, Sancio.

If you made any mistakes repeat the exercise until you are able to spell each name correctly.

<p align="center">* * * * *</p>

17. Repeat the following utterances. They should all be familiar to you.
    (giôgo)X
    (maggio)X
    (giugno)X
    (negligente)X
    (B.G.)X
    (Giovanni)X
    (Giovanna)X
    (Gino)X
    (Gina)X
    (Edvige)X
    (Giulio)X
    (Giulia)X
    (Giunio)X

18. The preceding utterances have one sound-type in common. This sound-type is represented here as /ǧ/.

19. Notice that in the sample Italian utterances this sound-type /ǧ/ is represented, as is normal in Italian, sometimes by the letter g and sometimes by the symbol gi.

*20. The general rule for the two spelling representations of sound-type /ǧ/ in Italian parallels the rule given for the sound-type (/č/) referred to in frame No. 9. What would it be for /ǧ/?

21. Exceptions to the preceding rule do exist but they are rare. In any case, within a word <u>never</u> pronounce a /Y/ or unstressed sound-type No. 3 (/I/) after sound-type /G̃/, regardless of the spelling. Here is one exception to the rule stated in frame No. 20. Repeat carefully!

   (igiɛne)X   /IGÉNE/   'hygiene'

*22. Here are two Italian given names. The first one is masculine and is also the word for 'hyacinth.' The second is feminine and is also the word for 'joy.' Write the two words in the spaces provided.

   (   )X
   (   )X

23. You should have written: <u>Giacinto</u> and <u>Gioia</u>.

24. Paralleling what we saw for /Č/ in frame No. 11, instead of sound-type /G̃/ between vowel sounds, some speakers, especially Tuscans, pronounce something slightly different. Listen carefully to the following words pronounced first as most Italians pronounce them and secondly as you might hear them from some Italians.

   (negligɛnte)   (negligɛnte)
   (Edvige)   (Edvige)
   (igiɛne)   (igiɛne)

25. Remember that the first pronunciation is the one more commonly heard.

*26. You will now hear several Italian given names. Repeat each one as you hear it. Some of the names contain one sound-type (that is /G/) and others contain another sound-type (that is, /G̃/). On the line following each 'X' write one of the following two symbols - /G/ or /G̃/ according to which sound-type the name contains.

   (1) (   )X _____
   (2) (   )X _____
   (3) (   )X _____
   (4) (   )X _____ FEMININE
   (5) (   )X _____
   (6) (   )X _____

(7) (   )X _____ ⎫
(8) (   )X _____ ⎬ FEMININE
(9) (   )X _____ ⎪
(10) (   )X _____ ⎭

(11) (   )X _____ ⎫
(12) (   )X _____ ⎪
(13) (   )X _____ ⎪
(14) (   )X _____ ⎪
(15) (   )X _____ ⎬ MASCULINE
(16) (   )X _____ ⎪
(17) (   )X _____ ⎪
(18) (   )X _____ ⎪
(19) (   )X _____ ⎪
(20) (   )X _____ ⎭

27. Check yourself. You should have written /G/ for Nos. 3,
     4, 7, 9, 10, 11, 14, 17, 20; for all the rest you should
     have written /G̃/.

*28. Now you will hear the names again. This time repeat each
     one as you hear it and <u>write</u> the name in the parentheses.

29. Check yourself. You should have written:
         Gilda, Giselda, Ghita, Olga, Gigi
         Gegia, Gloria, Pelagia, Godiva, Galatea

         Gaetano, Biagio, Vigilio, Guglielmo, Luigi
         Giuliano, Ughino, Giusto, Genesio, Guelfo

     If you made any mistakes repeat the exercise until you
     are able to spell each name correctly.

                    * * * * *

30. The following chart shows some common Italian letter
combinations that may be troublesome for speakers of
English. Repeat the combinations shown on each row after
the voice on the tape.

English word to re-
mind you of the sound

sound-type		e	ɛ	i	a	o	ɔ	u
/K/	chemistry	che	che	chi	ca	co	cɔ	cu *
/G/	ghetto	ghe	ghɛ	ghi	ga	go	gɔ	gu
/Č/	cello	ce (rarely, cie - ciɛ)	cɛ	ci	cia	cio	ciɔ	ciu
/Ǧ/	gem	ge (rarely, gie - giɛ)	gɛ	gi	gia	gio	giɔ	giu

* But qu is the usual spelling for /KW/!

* * * * *

31. Repeat the familiar name that follows. Remember to
pronounce the TONGUE-FLAP correctly.
(Dina Dari)X   (Dina Dari)X   (Dina Dari)X

32. Now just pronounce the last part, as follows.
(   )X   (   )X   (   )X

33. Now change the last vowel to /E/.
(   )X   (   )X   (   )X

34. Now change the first vowel to /E/.
(   )X   (   )X   (   )X

35. Now change the first vowel to /I/.
(   )X   (   )X   (   )X

36. Now repeat the utterances of the last three frames.
(   )X   (   )X   (   )X

37. Repeat them once more, this time looking at the spelling but remembering to pronounce the TONGUE-FLAP.
    (are)X   (ere)X   (ire)X

38. Now repeat the following word, which is the general word expressing the idea of 'listening.' It contains the TONGUE-FLAP.
    (ascoltare)X   (ascoltare)X   (ascoltare)X

⋆39. How do you say, 'Do you like it?' in Italian?

⋆40. How might you express, 'Does it appeal to you?' in Italian?

⋆41. How might you express, 'Do you find it to your liking?' in Italian?

⋆42. How do you say, 'Do you like Italy?' in Italian?

⋆43. How would you translate, Le piace ascoltare? into English?

⋆44. Answer the preceding question in Italian with the equivalent of, 'I like to listen.'

45. 'I like to see' is expressed in Italian as follows:
    (Mi piace vedere.)X   (Mi piace vedere.)X
                (Mi piace vedere.)X

46. 'I like to understand' is expressed in Italian as follows:
    (Mi piace capire.)X   (Mi piace capire.)X
                (Mi piace capire.)X

47. Now repeat.
    (Mi piace ascoltare.)X   (Mi piace vedere.)X
                (Mi piace capire.)X

⋆48. How would you say, 'Do you like to see?' in Italian?

⋆49. How would you say, 'Do you like to understand?' in Italian?

⋆50. How would you say, 'Does he like to listen?' in Italian?

*51. How would you say, 'No, but he likes to understand.' in Italian?

52. You will notice that the word we have been using after <u>Le piace</u>, <u>mi piace</u>, <u>gli piace</u>, etc. expresses an idea that in English often comes out as 'to .....' or '.....-ing,' for example, 'to listen' or 'listening,' 'to see' or 'seeing,' 'to understand' or 'understanding.'

53. Notice also that the word in Italian ends in -<u>re</u> or, more specifically, in -<u>are</u>, -<u>ere</u>, -<u>ire</u>.
   (ascoltare)X   (vedere)X   (capire)X

54. This word, traditionally called the INFINITIVE, is a verb form that occurs in many constructions in Italian.

55. Because Italian verbs show changes such as PERSON and TENSE variations, when speaking of the entire class of related verb forms it has been found convenient to use <u>one</u> verb form to refer to all. This form has traditionally been the INFINITIVE.

56. The INFINITIVE, therefore, is the dictionary form of a verb.

57. In these units whenever something like the INFINITIVE is used to refer to an entire family of related forms, it will be preceded by ƒ . Thus, <u>sognare</u> (an infinitive) means just the one word <u>sognare</u>, but ƒ<u>sognare</u> refers to the entire family of verb forms meaning 'dream,' such as and including <u>sôgno</u> and <u>sôgna</u>.

58. Here are infinitives for the verbs you have already had in previous units.

(chiamare)X	(chiamare)X	'call'
(fare)X	(fare)X	'do, make'
(sognare)X	(sognare)X	'dream'
(stare)X	(stare)X	'be' (referring to health in sentences like: Come sta?, <u>Sto bɛne</u>.)
(ɛssere)X	(ɛssere)X	'be' (not to be confused with <u>stare</u>)
(piacere)X	(piacere)X	'be liked'
(sapere)X	(sapere)X	'know'

59. Sometimes a verb used to express a certain idea always occurs in conjunction with a particle. One such verb you have had is the one you used in utterances like: C'è Tina, C'era, Ci sarò. The infinitive of this verb is:

(εsserci)X   (εsserci)X   'be around, be in, be there, be here'

60. The following are some new infinitives that you should learn.

-are
(andare)X   (andare)X   'go'
(cominciare)X   (cominciare)X   'begin, start'
(dare)X   (dare)X   'give'
(domandare)X   (domandare)X   'ask, ask for'
(fumare)X   (fumare)X   'smoke'
(imparare)X   (imparare)X   'learn'
(lavorare)X   (lavorare)X   'work'
(mangiare)X   (mangiare)X   'eat'
(studiare)X   (studiare)X   'study'
(spiegare)X   (spiegare)X   'explain'

-ere
(avere)X   (avere)X   'have'
(bere)X   (bere)X   'drink'

-ire
(dire)X   (dire)X   'say, tell'
(finire)X   (finire)X   'finish, end'
(sentire)X   (sentire)X   'hear'
(venire)X   (venire)X   'come'

* * * * *

*61. Now you will be asked the question: Le piace (+ infinitive)? Answer the question with: Sì, mi piace (+ infinitive), while looking at the following English translations as meaning cues. Your response will be confirmed each time.
(1) 'calling here'
(2) 'dreaming'
(3) 'being well'
(4) 'not doing anything'
(5) 'being here'
(6) 'being liked'

(7) 'knowing where he'll be'
(8) 'listening'
(9) 'seeing Cecilia'
(10) 'understanding'

*62. You will now be asked the same questions as in frame
No. 61. This time cover the English cues and test
yourself on the meaning. As you give your response
which will be confirmed, think of an English translation
and then uncover the appropriate meaning cue. Repeat
this frame until you are satisfied that you know the
meaning of each utterance!

*63. Again you will be asked the question: <u>Le piace</u> (+ infi-
nitive)? This time answer the question in the negative
with: <u>No, non mi piace</u> (+ infinitive), while looking
at the following English translations as meaning cues.
Your response will be confirmed each time.
(1) 'going there'
(2) 'starting here'
(3) 'not giving anything'
(4) 'not asking for anything'
(5) 'smoking'
(6) 'not learning anything'
(7) 'working'
(8) 'eating poorly'
(9) 'studying'
(10) 'explaining'

*64. You will now be asked the same questions as in frame No.
63. This time cover the English cues and test yourself
on the meaning. As you give your response, which will
be confirmed, think of an English translation and then
uncover the appropriate meaning cue. Repeat this frame
until you are satisfied that you know the meaning of
each utterance!

*65. Now you will be asked the question: <u>Mi piace</u> (+ infi-
nitive)? - 'Do I like......?' Answer the question with:
<u>Sì, Le piace</u> (+ infinitive) - 'Yes, you like.....'
while looking at the following English translations as
meaning cues. Your response will be confirmed each time.
(1) 'not having anything'
(2) 'drinking'
(3) 'not saying anything'

(4) 'ending here'
(5) 'not hearing anything'
(6) 'coming here'

* 66. You will now be asked the same questions as in frame
       No. 65. This time cover the English cues and test your-
       self on the meaning. As you give your response, which
       will be confirmed, think of an English translation and
       then uncover the appropriate meaning cue. Repeat this
       frame until you are satisfied that you know the meaning
       of each utterance!

* 67. Study the following model.
              S: È lì Cecilia?   'Is Cecilia (over) there?'
       (cue).....'working'   'Yes, she likes to work
                                              there.'

              R: Sì, le piace lavorare 'Yes, she likes to work
                   lì.   there.'
                        (or)
                  No, non le piace   'No, she doesn't like to
                   lavorare lì.   work there.'

       You will now be asked questions about different women,
       as in the model above. Reply as in the model, by using
       the cues below. Your response will be confirmed each
       time.

       (1) Sì, ... lavorare
       (2) Sì, ... andare
       (3) Sì, ... essere
       (4) No, ... mangiare
       (5) No, ... bere
       (6) Sì, ... studiare
       (7) Sì, ... 'drinking'
       (8) No, ... 'working'
       (9) No, ... 'going'
      (10) Sì, ... 'eating'
      (11) No, ... 'being'
      (12) No, ... 'studying'

*68.   Study the following model.
              S: Cino? (or)   'Cino?' (or)
                  Cino e Lucio?   'Cino and Lucio?'
        (cue)....'working'

              R: Sì, gli piace   'Yes, } he
                  lavorare lì.   they like(s) to work
                      (or)   there.'
                  No, non gli piace   'No, } he doesn't
                  lavorare lì.   they don't like to
                                                work there.'
        You will now be asked questions about a man or about
        two people as in the model above. Reply as in the
        model, by using the cues below. Your response will be
        confirmed each time.
        (1) Sì, ... ' working'
        (2) No, ... 'going'
        (3) Sì, ... 'being'
        (4) No, ... 'eating'
        (5) No, ... 'drinking'
        (6) No, ... 'studying'
        (7) Sì, ... 'drinking'
        (8) No, ... 'being'
        (9) Sì, ... 'eating'
       (10) Sì, ... 'studying'
       (11) Sì, ... 'going'
       (12) Sì, ... 'working'

*69.   You have just learned from the previous drill that 'he
        likes to .....' and 'they like to .....' may be expressed
        in Italian by the same phrase. What is it?

*70.   Study the following model.
              S: Vi piace lavorare?   'Do you like to work?'
        (cue).....Sì (or) No
              R: Sì, ci piace   'Yes, we like to work.'
                  lavorare.
                      (or)
                  No, non ci   'No, we don't like to work.'
                  piace lavorare.
        You will now be asked the question: Vi piace (+ infini-
        tive)? used in addressing more than one person. Answer
        the question as in the model, by using the cues below.
        The English translations are provided simply to remind
        you of the meaning. Your response will be confirmed each
        time.

(1) Sì, ... 'listening'
(2) Sì, ... 'seeing nothing'
(3) Sì, ... 'understanding'
(4) No, ... 'eating here'
(5) No, ... 'drinking here'
(6) Sì, ... 'doing nothing'
(7) No, ... 'starting here'
(8) No, ... 'ending here'
(9) Sì, ... 'calling'
(10) No, ... 'smoking here'

* 71. If the <u>vi</u> in the preceding drill is a plural counterpart
       of <u>Le</u>, what is <u>ci</u> the plural counterpart of?

* 72. You will now be asked the same questions as in frame No.
       70. This time cover the English cues and test yourself
       on the meaning. As you give your response, which will
       be confirmed, think of an English translation and then
       uncover the appropriate meaning cue. Repeat this frame
       until you are satisfied that you know the meaning of
       each utterance!

* 73. Study the following model.
                S: Che cosa (non) ci 'What do(n't) we like to do?'
                    piace fare?
       (cue)..... 'work'
                R: (Non) vi piace   'You (don't) like to work.'
                    lavorare.
       Reply as in the model by using the cues below. Your
       response will be confirmed each time.
       (1) 'dream'
       (2) 'study'
       (3) 'explain'
       (4) 'go there'
       (5) 'ask'
       (6) 'not give anything'
       (7) 'learn'
       (8) 'not say anything'
       (9) 'work'
       (10) 'listen'

       Repeat this frame until you are satisfied that you know
       the meaning of each utterance!

XX-14

*74. Study the following models.

a
  S: Mi piace Cecilia.   'I like Cecilia.'
       (or) Cecilia mi
       piace.

  R-S: Chi Le piace?   'Whom do you like?'
  R: Mi piace Cecilia.   'I like Cecilia.'
           (or)

b
  S: Mi piace l'Italia.   'I like Italy.'
       (or) l'Italia mi
       piace.
  R-S: Che cosa Le piace?   'What do you like?'
  R: Mi piace l'Italia.   'I like Italy.'
           (or)

c
  S: Mi piace lavorare.   'I like to work.'
  R-S: Che cosa Le piace   'What do you like to do?'
       fare?
  R: Mi piace lavorare.   'I like to work.'

You will hear a statement about someone liking or not
liking (a) a person, (b) a thing or a place, or (c)
to do something. Ask the appropriate question as in
the models. Your question will be confirmed each time,
followed by the final response.
NOTE: If le is in the statement it is to be understood
       as referring to a third person, 'she'.

TEST A (answers not recorded)

You will hear words that have appeared in this unit. Write
them on the appropriate line, being very careful of the
spelling.

1)_____
2)_____
3)_____
4)_____
5)_____
6)_____
7)_____
8)_____
9)_____
10)_____
11)_____
12)_____
13)_____
14)_____
15)_____
16)_____
17)_____
18)_____
19)_____
20)_____

TEST B   (answers not recorded)

You will hear ten questions in Italian. For each question
pick the best response --- a, b, c or d.

1) (a) Sì, non mi piace.
    (b) Sì, non Le piace.
    (c) No, mi piace.
    (d) No, non mi piace.

2) (a) Il sig. Brown non sta molto bene.
    (b) Sto così così, g----.
    (c) Il sig. Brown non mi piace.
    (d) Sta male.

3) (a) Non so dov'era.
    (b) Era il sig. Segni.
    (c) Due minuti fa c'era il signore.
    (d) Il signore è qui a d----.

4) (a) Non mi piace l'Italia.
    (b) Le piace Genesio.
    (c) Ci piace Guelfo.
    (d) Ci piace cominciare qui.

5) (a) Ci sarò ma non mi piace lavorare qui.
    (b) Sì, c'è.
    (c) No, non c'era.
    (d) No, non c'è male.

6) (a) Sì, mi piace ma non fa niente.
    (b) Sì, mi piace. Non faccio niente.
    (c) No, mi piace e non c'è niente.
    (d) No, non Le piace e non ci sarò domani.

7) (a) Sì, dov'è un cestino?
    (b) Sì, c'era un cestino.
    (c) Sì, ma non ci sarà domani.
    (d) Sì, ieri pomeriggio.

8) (a) Chiamo Vigilio.
    (b) Sôgna.
    (c) Chiama qui a d----.
    (d) Gli piace chiamare.

9) (a) Sì, non sta bɛne ora.
    (b) Nɔ, non chiamo.
    (c) Nɔ, c'ɛ̀ un cemento qui.
    (d) Sì, ma non fa niɛnte.

10) (a) Sì, mi piace bere qui.
    (b) Non mi piace spiegare.
    (c) Non gli piace domandare.
    (d) Non Le piace fumare.

TEST C (answers not recorded)

You will hear ten utterances. For each utterance check <u>only</u> <u>one</u> of the four letters --- a, b, c, d, according to which best approximates the thought behind the utterance. Do <u>not</u> expect literal translations!

1) (a) Is he there now?
   (b) It is. Is it Cora?
   (c) Is there a chick-pea now?
   (d) Is Cece there now?

2) (a) Gioia doesn't like him.
   (b) He doesn't like Gioia.
   (c) She doesn't like Gioia.
   (d) Gioia doesn't like them.

3) (a) She doesn't like anything.
   (b) Do you like not knowing anything?
   (c) Does she like not drinking anything?
   (d) She doesn't like not knowing anything.

4) (a) What is it that you don't like to explain?
   (b) Whom don't you like to listen to?
   (c) What doesn't she want to say?
   (d) Who doesn't like to explain it?

5) (a) I'm interested in working, but not there.
   (b) I like to work, but I want to work there.
   (c) I don't like to work here although I like working.
   (d) I'd like to work, but never over there.

6) (a) I don't know if you like to study.
   (b) Not so! Where do you like to study?
   (c) I have no idea where you like to study.
   (d) You don't know where I like to study.

7) (a) We enjoy being liked.
   (b) He likes us.
   (c) He is liked there.
   (d) We are liked here.

8) (a) He'd like to be there in the afternoon.
   (b) You'll see a chick-pea tomorrow afternoon.
   (c) Tomorrow evening he'll be there as he is now.
   (d) Cice will be around tomorrow afternoon.

9) (a) He was there before, he is there now and he'll be there in the future.
   (b) Cece will be there as he was before.
   (c) Sarah was there with a chick-pea.
   (d) It was, it is and it will always be.

10) (a) It's around on the left now.
    (b) Cecilia is on the left now.
    (c) On the left is a chick-pea.
    (d) Now there is Cece on the left.

TEST D (not recorded)

Translated the following thoughts into Italian by using <u>only</u> what has been presented so far.

1) I like to dream.

2) I don't like being sick.

3) Do you like calling Olga? (singular)

4) Don't you like to listen? (singular)

5) You like doing nothing, don't you? (singular)

6) He likes being where he is now.

7) She likes being liked.

8) She doesn't like to see Cino.

9) He doesn't like not knowing anything.

10) She enjoys eating.

11) Does she like to drink?

12) We don't like not understanding anything.

13) We don't like to work.

14) We take pleasure out of coming here.

15) You mean you don't like to study? (plural)

16) What do you like to smoke? (plural)

17) What don't you like to explain? (plural)

18) Do you like to go there? (plural)

19) They don't like to start over there.

20) They like to ask.

21) Do they like not having anything?

22) Do they like not saying anything?

23) He likes not giving anything.

24) He doesn't like to give anything.

25) He doesn't like to give nothing.

TEST E (not recorded)

Translate the following thoughts into Italian by using <u>only</u> what has been presented so far.

1) A donkey is on the right. Do you like it? (addressing one person)

2) There's a blind man here on the left.

3) What aren't you interested in doing, miss?

4) Do you get any pleasure out of smoking? (addressing three people)

5) We like her, but she's never around.

6) Nothing suits them.

7) Last night they saw him in the area, but today he's missing.

8) There's one over there, but he doesn't care for it.

9) I like Gloria, but I don't know where she is right now.

10) They don't like to work, but they like the country.*

*as opposed to 'the city.'

CLASSROOM ACTIVITY

1) Correct test answers.
2) Practice reading the Test A items.
3) Students translate orally as best they can (using <u>only</u> what has been presented so far) all the sentences included in Test C except:
   Nos. 2a, 2d, 4d, 5b, 5d, 6a, 7b, 7d, 8a, 8b, 8c, 9b, 9c, 9d
4) Review the THOUGHT TRANSLATION sentences selected at random from TEST C of Units 14, 15, 16, and 18, TEST D of Units 19 and 20, and TEST E of this Unit.
5) Review the drill of frame No. 74.
6) Question-answer session with <u>piacere,</u> indicating who and what is meant by gesture, and using the following items:

Nouns	Infinitives and Infinitive Phrases
names of people	andare lì
names of cities	cominciare qui
l'Italia	dare
l'olio	domandare
la campagna	fumare
la Campania	imparare
	lavorare
	mangiare
	studiare
	spiegare
	non avere niente
	bere
	non dire niente
	finire qui
	non sentire niente
	venire qui
	sognare
	stare bene
	non fare niente
	ascoltare
	piacere
	non sapere niente

examples:
    (a) Le piace andare lì (pointing to a place on the map)?
        (answer) - Sì, mi piace andare lì.
                (or)
           No, non mi piace andare lì.

(b) (indicating a man) Gli piace bere?
     (answer) - Sì, gli piace bere.
                         (or)
                 No, non gli piace bere.

NOTE: The instructor may ask students the questions or
       students may ask each other the questions.

RECAPITULATION   (Units XVI - XX)

SOUND-TYPES

Sound-types	written symbols	as in:	Unit
/K/	q [before /W/] ch [before ɛ,e,i] c [elsewhere]	qui che, chi cane, cosa, cubo	XVIII
/G/	gh [before ɛ,e,i] g [elsewhere]	ghetto, ghigno gas, golf, Guido	XVIII
/R/	r	c'ɛro, ieri	XIX

/Č/	c [before ɛ,e,i]
	
	 ci [elsewhere]
		c'ɛra, cece,
		    Cice
		 ciancia, ciocia,
		    ciuco
			XX

/Ǧ/	g [before ɛ,e,i] gi [elsewhere]	Edvige, Gina Giacinto, Gioia, giugno	XX

GREETINGS   (Unit XVII)

Buon giorno -- used during the daylight hours (morning or afternoon) as a greeting or a leave-taking expression.

Buona sera   --   used during the evening or late afternoon hours as a greeting or a leave-taking expression.

TITLES IN DIRECT ADDRESS OR NOT (Unit XVII)

direct address		other
signore	'sir'	il signore
signora	'madam'	la signora
signorina	'miss'	la signorina
signor Segni	'Mr. Segni'	il signor Segni
signora Segni	'Mrs. Segni'	la signora Segni
signorina Segni	'Miss Segni'	la signorina Segni

PERSON DIFFERENCES (Unit XIX)

Differences between forms like sarò and sarà, ɛro and ɛra.

TENSE DIFFERENCES (Unit XIX)

Differences between forms like sarò and ɛro, ὲ and ɛra.

VERB (Units XVII and XIX)

A class of forms most of which show variation for PERSON and TENSE. For example: ɛssere, sôno, ɛro, ὲ, sarà.

FINITE VERB FORM (Unit XVII)

A verb form that shows limitations regarding the person being referred to. For example: sôno, ɛro, ὲ, sarà.

INFINITIVE (Unit XX)

The dictionary form of a verb, used as the name of an entire family of related verb forms. For example, the INFINITIVE form ɛssere, when written ɛssere, refers to the entire family of verb forms meaning 'to be,' such as and including sôno, ɛro, ὲ, and sarà.

'LIKING TO DO SOMETHING' (Unit XX)

Mi piace lavorare.	'I like to work.'
Le piace lavorare.	'You [sg.] like to work.' or 'She likes to work.'
Gli piace lavorare.	'He likes to work.' or 'They like to work.'
Ci piace lavorare.	'We like to work.'
Vi piace lavorare.	'You [pl.] like to work.'
Non mi piace lavorare.	'I don't like to work.'
Non Le piace lavorare.	'You [sg.] don't like to work.'
Non le piace lavorare.	'She doesn't like to work.'
Non gli piace lavorare.	'He doesn't like to work.' or 'They don't like to work.'
Non ci piace lavorare.	'We don't like to work.'
Non vi piace lavorare.	'You [pl.] don't like to work.'

HEALTH SENTENCES
(UNIT XVI)

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
Amanda sta bɛne.	Amanda sta bɛne, nɔ?	Amanda non sta (molto) bɛne.	(Non) sta bɛne Amanda?	Come sta Amanda?
'Amanda is well.'	'Amanda is well, isn't she?'	'Amanda is not (very) well.'	'Is(n't) Amanda well?'	'How is Amanda?'

LOCATION SENTENCES
(UNIT XVIII)

AFFIRMATIVE STATEMENTS		INFORMATION QUESTIONS
C'ɛ̀ un cɔno qui.		Dov'ɛ̀ un cɔno?
'There's a cone here.'		'Where is a cone?'
Ce n'ɛ̀ uno qui.		
'There's one here.'		
Amanda ɛ̀ qui.		Dov'ɛ̀ Amanda?
'Amanda is here.'		'Where is Amanda?'
Ɛ̀ qui.		
'(S)he is here.'		

UNIT XXI

*1. What did we call the consonant sound-type that occurs in the following?
( ) ( )

*2. How is the tongue-flap represented in normal Italian spelling?

*3. Is the following statement true or false?
'In American English the letter r normally does not stand for a tongue-flap, but often, between vowels, the tongue-flap is heard in words spelled with t or d.'

4. The following English utterances may all be pronounced with a tongue-flap, and they usually are by many speakers of American English. Reading across each row, listen carefully to each item and imitate the pronunciation carefully, being sure to pronounce a tongue-flap in each one. The Italian sound-types indicated are only close approximations.

NOTES: (a) Underlined letters are not to represent any sound for purposes of this drill.

(b) 'N.E.' means that a New England type of pronunciation is called for.

(c) For the third column pronounce the items of the second column with ,E/ in place of /I/.

(d) For the last column use final /U/ instead of the final vowel + /l/.

/A/ - /A/	/A/ - /I/	/A/ - /E/	/A/ - /O/	/A/ - /U/
(gotta)X	(Dotty)X		(lotto)X	(bottle)X
(lot o')X	(knotty)X		(motto)X	
N.E. (garter)X	N.E. (Marty)X			N.E. (startle)X

XXI-1

/ɛ/ - /A/	/ɛ/ - /I/	/ɛ/ - /E/	/ɛ/ - /O/	/ɛ/ - /U/
(Etta)X	(Betty)X		(ghetto)X	(sett<u>l</u>e)X
(Nedda)X	(Eddie)X			
/E/ - /A/	/E/ - /I/	/E/ - /E/	/E/ - /O/	/E/ - /U/
(Ada)X	(eighty)X		(Nato)X	(lad<u>l</u>e)X
(waite<u>r</u>)X	(Sadie)X		(<u>t</u>omato)X	
/I/ - /A/	/I/ - /I/	/I/ - /E/	/I/ - /O/	/I/ - /U/
(Lita)X	(meaty)X		(Mito)X	(need<u>l</u>e)X
(seate<u>r</u>)X	(needy)X		(Seato)X	
/ɔ/ - /A/	/ɔ/ - /I/	/ɔ/ - /E/	/ɔ/ - /O/	/C/ - /U/
(oughta)X	(naughty)X		(auto)X	N.E.(mode<u>l</u>)X
/O/ - /A/	/O/ - /I/	/O/ - /E/	/O/ - /O/	/O/ - /U/
(quota)X	(Jody)X		(moto)X	(moda<u>l</u>)X
/U/ - /A/	/U/ - /I/	/U/ - /E/	/U/ - /O/	/U/ - /U/
(<u>barra</u>cuda)X	(bɔɔty)X		(Pluto)X	(nood<u>l</u>e)X
(suito<u>r</u>)X	(duty)X			

5. The English utterances on the preceding page, when pronounced as they were with a tongue-flap, would probably be represented as follows by a native speaker of Italian. Reading across each row, look at the items and repeat after the voice on the tape, always bearing in mind that the letter <u>r</u> represents a tongue-flap.

/A/ - /A/	/A/ - /I/	/A/ - /O/	/A/ - /U/
(gara)X	(dari)X	(laro)X	(baru)X
(lara)X	(nari)X	(maro)X	(staru)X
(bara)X	(mari)X		
/ɛ/ - /A/	/ɛ/ - /I/	/ɛ/ - /O/	/E/ - /U/
(ɛra)X	(bɛri)X	(ghɛro)X	(sɛru)X
(nɛra)X	(ɛri)X		

/E/ - /A/	/E/ - /I/		/E/ - /O/	/E/ - /U/
(era)X	(eri)X		(nero)X	(leru)X
(uera)X	(seri)X		(mero)X	
/I/ - /A/	/I/ - /I/		/I/ - /O/	/I/ - /U/
(lira)X	(miri)X		(miro)X	(niru)X
(sira)X	(niri)X		(siro)X	
/ɔ/ - /A/	/ɔ/ - /I/		/ɔ/ - /O/	/ɔ/ - /U/
(ɔra)X	(nɔri)X		(ɔro)X	(mɔru)X
/O/ - /A/	/O/ - /I/		/O/ - /O/	/O/ - /U/
(quora)X	(giori)X		(moro)X	(moru)X
/U/ - /A/	/U/ - /I/		/U/ - /O/	/U/ - /U/
(ura)X	(buri)X		(pluro)X	(nuru)X
(sura)X	(duri)X			

6. The items of frame no. 5 were all pronounced with the stress on the first vowel. Repeat them, this time stressing the <u>last</u> vowel.

7. Once you can pronounce these items using a tongue-flap, you should not find it difficult to produce the tongue-flap in all of the following combinations. Reading across each row, look at the spelling and repeat carefully. The underlined vowel letter indicates the vowel that is to be stressed!

(a̱ra)X	(a̱ri)X	(a̱re)X	(a̱ro)X	(a̱ru)X
(ara̱)X	(ari̱)X	(are̱)X	(aro̱)X	(aru̱)X
		(arɛ̱)X	(arɔ̱)X	

(ɛ̱ra)X	(ɛ̱ri)X	(ɛ̱re)X	(ɛ̱ro)X	(ɛ̱ru)X

(e̱ra)X	(e̱ri)X	(e̱re)X	(e̱ro)X	(e̱ru)X
(era̱)X	(eri̱)X	(ere̱)X	(ero̱)X	(eru̱)X
		(erɛ̱)X	(erɔ̱)X	

(i̱ra)X	(i̱ri)X	(i̱re)X	(i̱ro)X	(i̱ru)X
(ira̱)X	(iri̱)X	(ire̱)X	(iro̱)X	(iru̱)X
		(irɛ)X	(irɔ)X	

(ɔ̱ra)X	(ɔ̱ri)X	(ɔ̱re)X	(ɔ̱ro)X	(ɔ̱ru)X

(o̱ra)X	(o̱ri)X	(o̱re)X	(o̱ro)X	(o̱ru)X
(ora̱)X	(ori̱)X	(ore̱)X	(oro̱)X	(oru̱)X
		(orɛ)X	(orɔ)X	

(u̱ra)X	(u̱ri)X	(u̱re)X	(u̱ro)X	(u̱ru)X
(ura̱)X	(uri̱)X	(ure̱)X	(uro̱)X	(uru̱)X
		(urɛ)X	(urɔ)	

8. Listen to the following Italian word.
   (   )   (   )

9. Notice how this word sounds a little like what a Southern American named Eddie Cano might say in introducing himself. Repeat.
   (   )X   (   )X

10. Actually, what has just been presented is the Italian word used to refer to an American man or boy. Repeat once more.
    (   )X   (   )X

11. Now repeat while looking at the actual spelling but remembering the pronunciation hint given in frame no. 9.
    (americano)X   (americano)X

    * * * * *

12. Repeat the following utterances, stressing the last vowel each time.

    (ara̱)X   (ari̱)X   (are̱)X   (arɛ)X   (aro̱)X   (arɔ)X   (aru̱)X

13. Now try to pronounce these items while omitting the first syllable. You might try <u>thinking</u> of the initial /A/ but either <u>not pronouncing it</u> at all or pronouncing it so softly that only you can hear it.

    (   )X   (   )X   (   )X   (   )X   (   )X   (   )X   (   )X

XXI-4

14. What you have been trying to pronounce is the tongue-flap that <u>begins</u> a syllable. Actually, what to an Italian sounds like a syllable-initial tongue-flap <u>can</u> be heard in American English. The utterances you just repeated in frame no. 13 are approximately represented in column A as English phrases, and in column B they are represented as Italian syllables. Repeat them again!

A (English)	B (Italian)	
at 'Ah'	ra	( )X
at 'Ee'	ri	( )X
at 'A'	re	( )X
at 'Eh'	rɛ	( )X
at 'Oh'	ro	( )X
at 'Aw'	rɔ	( )X
at 'Oo'	ru	( )X

15. Although the pronunciation of this consonant in syllable-initial position may vary among Italians, what you have just heard appears to be most common, that is, a single tongue-flap. Repeat the following, noticing how what you hear might be approximately represented in American English as 'at Oma,' but that the Italian ear hears the Italian name of the capital of Italy, <u>Roma</u>.
( )X ( )X

16. Now repeat the following given names that begin with the tongue-flap.

(Rachɛle)X
(Regina)X
(Renata)X
(Rina)X   FEMININE
(Rita)X
(Rosa)X
(Rosina)X

(Renato)X

(Rico)X

(Rinaldo)X

(Rodolfo)X   MASCULINE

(Rolando)X

(Romeo)X

* * * * *

17. Repeat the following utterance that contains two tongue-flaps.
    (arari)X   (arari)X   (arari)X

18. Now try omitting the middle vowel, reducing the utterance to
    two syllables.
    (ar-ri)X   (ar-ri)X   (ar-ri)X

19. If you find it hard to make two successive tongue-flaps,
    practice by saying the utterance of frame no. 17 rapidly
    several times. Repeat!
    (arri)X   (arri)X   (arri)X   (arri)X   (arri)X

20. When two or more tongue-flaps occur successively as in <u>arri</u>,
    the result is referred to as a 'trill.'

*21. What do two or more successive tongue-flaps constitute?

22. The following is the word used to indicate that something
    or someone other than the speaker is arriving. Repeat.
    (arriva)X   (arriva)X   (arriva)X

*23. Does this word contain a single tongue-flap or a trill?

*24. How is the tongue-flap represented in Italian spelling?

*25. How is the trill represented between vowels within a word?

*26. Putting the name at the end of the question, <u>as is normal</u>
    <u>in Italian questions</u>, how would you ask, 'Is Rachele
    arriving?' in Italian?

*27. How do you think you would say, 'I'm arriving now' in
    Italian?

* * * * *

28. Listen carefully to the following question-answer pair:
    <u>Chi è?</u>   - <u>È Rosa</u>.

    'Who is{ it?'
            { she?' - 'It's Rosa.'

*29. Does the previous response contain a flap or a trill?
     Listen again and repeat.
          (È Rɔsa.)X   (È Rɔsa.)X   (È Rɔsa.)X

30. The previous frame illustrates that words that normally
    begin with a tongue-flap (such as <u>Rosa</u>) are pronounced with
    an initial trill after certain words, many of which are
    one-syllable words (such as: è, c'è, chi, qui, lì, sì, no)

31. You may remember that after such words a following consonant
    is normally strongly pronounced. See RECAP. (I-X) 2.

32. Repeat the following.

FLAP	TRILL
(Rachɛle)X	(È Rachɛle.)X
(Regina)X	(È Regina.)X
(Renata)X	(È Renata.)X
(Rina)X	(È Rina.)X
(Rita)X	(È Rita.)X
(Rɔsa)X	(È Rʋsa.)X
(Rosina)X	(È Rosina.)X
(Renato)X	(È Renato.)X
(Rico)X	(È Rico.)X
(Rinaldo)X	(È Rinaldo.)X
(Rodɔlfo)X	(È Rodɔlfo.)X
(Rolando)X	(È Rolando.)X
(Romɛo)X	(È Romɛo.)X

* * * * *

33. Here is another one-syllable word after which a following
    consonant is normally strongly pronounced --- <u>a</u>. Hence,
    after <u>a</u>, words that usually begin with a tongue-flap are
    normally pronounced with a trill. The word <u>a</u> followed
    by the name of a city or town indicates 'movement to' or
    'location in or at.'
          (a)X   (a)X   (a)X

34. Thus, the Italian equivalent of 'to Riva (a city in Northern
    Italy) sounds like <u>arriva</u>. Repeat.
          (a Riva)X   (a Riva)X   (a Riva)X

* 35. How do you say 'in Rome' in Italian?

* 36. How do you say, 'He's arriving in Rome' in Italian?

37. The word <u>ad</u> is frequently found instead of <u>a</u> whenever the following word begins with the vowel /A/.

* 38. Therefore, how would you say 'in Ancona' in Italian?

<p style="text-align:center">* * * * *</p>

39. Not all one-syllable words are followed by a strongly pronounced consonant, however, and after the word <u>di</u>, for example, a tongue-flap (and <u>not</u> a trill) is normal. Repeat.
    (di Roma)X   (di Roma)X   (di Roma)X

40. When followed by the name of a city, the word <u>di</u> indicates origin. Hence, <u>di Roma</u> means 'originating in Rome,' 'born in Rome.'

* 41. How do you say, 'He's a native of Rome' in Italian?

* 42. What is the Italian equivalent of, 'I'm from Rio,' meaning, 'I was born and raised in Rio'?

<p style="text-align:center">* * * * *</p>

43. So far you have heard the following verb forms used in referring to present time. For this reason such verb forms may be called PRESENT TENSE examples. Repeat.

referring to the speaker	referring to a thing or a person other than the speaker
(chiamo)X	(chiama)X
(sôgno)X	(sôgna)X
(faccio)X	(fa)X
(stɔ)X	(sta)X
(sôno)X	(ὲ)X
(ci sôno)X	(c'ὲ)X
(arrivo)X	(arriva)X

44. The PRESENT TENSE has various meanings, the most important of which is 'something in progress or in existence at the time of utterance.'

<p style="text-align:center">XXI-8</p>

45. This 'something' may be a <u>single, durative event,</u> as in:

    (Chiama ora.)X   '(S)he is calling now.'

    (Sôgna ora.)X   '(S)he is dreaming now.'

    (Non fa niente ora.)X   '(S)he is not doing anything
                                  now.'

    (Sta bene ora.)X   '(S)he is fine now.'

    (È qui ora.)X   '(S)he is here now.'

    (C'è ora.)X   '(S)he is $\left\{{\text{in} \atop \text{around}}\right.$ now.'

46. The events mentioned in the preceding frame are 'durative'
because the <u>beginning</u> and the <u>end</u> of each event are separated
by a <u>duration of time</u>.

47. With certain other verbs, however, the <u>beginning</u> and the
<u>end</u> of the event referred to are <u>not</u> separated, but
simultaneous. Such verbs are said to refer to 'punctual'
rather than 'durative' events.

48. Thus, an 'arrival' is punctual, whereas events like 'eating'
and 'sleeping' are durative.

49. When we say, 'The train is arriving now,' the 'now' is not
referring to an intermediate point between the beginning
and the end of the arrival, since an arrival, by definition,
is punctual and can have no intermediate point.

50. What we <u>are</u> referring to when we say, 'The train is
arriving now,' however, is an intermediate point of the
<u>events leading to the actual arrival</u>. Thus, the idea
contained in the sentence is similar to the idea behind,
'The train is about to arrive.'

51. With such 'punctual' verbs the 'something' referred to in
frame no. 44 is the <u>events leading to the punctual act,</u>
as in: It
    (Arriva ora.)X   '(S)he $\Big\}$ is arriving now.'

*52. Does the verb 'begin' express a durative or a punctual idea?

*53. What about the verb 'work'?

*54. And the verb 'write'?

*55. And the verb 'leave'?

*56. And the verb 'walk'?

57. The 'something' referred to in frame no. 44 may also be a
     <u>series consisting of the repetition of an event</u>, as in:

(Chiama ogni sera.)X	'(S)he calls every evening.'
(Sôgna spesso.)X	'(S)he dreams often.'
(Che cosa fa?)X	'What (kind of work) does (s)he do?'
(Sta male ogni mattina.)X	'(S)he is sick every morning.'
(È qui ogni pomeriggio.)X	'(S)he is here every after-noon.'
(C'è spesso.)X	'(S)he is often around.'
(Arriva spesso con Rosa.)X	'(S)he often arrives with Rosa.'
(Sôgna molto.)X	'(S)he dreams a lot.'

58. A fourth 'something' referred to in frame no. 44 is a <u>plan</u>
     <u>or schedule</u> for <u>something</u> (most usually a punctual act) to
     happen in the future (especially in the immediate future).
     The emphasis is on the fact that it <u>is</u> planned or scheduled.
     For example:

(Arrivo domani sera.)X ⎰
'I am arriving tomorrow night.'
'I arrive tomorrow night.'
'I am going to arrive tomor-row night.'
'I am planning on arriving tomorrow night.'
'I am due to arrive tomorrow night.
'I am scheduled to arrive tomorrow night.'

(Quando arriva Rico?)X   'When is Rico due to arrive?'

*   *   *   *   *

*59. You will now be given some English sentences. For each
      one put a check under the appropriate heading, according
      to the reference being made. Take a moment to study the
      four headings very carefully before beginning!

	no. 1 a single, durative event in progress	no. 2 the events leading to a punctual act	no. 3 a series consisting of the re-petition of an event	no. 4 something planned or scheduled to happen in the future
1) He's going tomorrow.				
2) The play is starting.				
3) He always gives money.				
4) They are already asking him.				
5) He's smoking in the next room.				
6) He's smoking a lot these days.				
7) He learns very fast.				
8) He's working at this very moment.				
9) He's working hard nowadays.				
10) He's working tomorrow.				
11) We eat soon.				
12) They never study.				
13) He's still explaining it.				
14) We have it now.				
15) He's been drinking wine for years.				
16) I'll tell him next week.				
17) The party is ending now.				
18) The party is ending soon.				
19) I don't hear you.				
20) The bus is coming.				

*60.   Study the following model.   (a single, durative event in
                                         progress)

    S: Che cosa fa Rachele?   'What is Rachele doing? Is
       Fuma?   she smoking?'

    R: Sì, fuma.   'Yes, she's smoking.'

You will be asked some questions. Answer according to the
model, while looking at the following English translations
as meaning cues. Your response will be confirmed each time.

         (1)   'learning'
         (2)   'working'
         (3)   'eating'
         (4)   'studying'
         (5)   'explaining'
         (6)   'dreaming'
         (7)   'calling'
         (8)   'asking'
         (9)   'smoking'
       (10)   'listening'

*61.   Study the following model.   (a single, durative event in
                                         progress)
    S: Che cosa fa Rachele?   'What is Rachele doing? Is
       Fuma?   she smoking?'
    R: No, non fuma.   'No, she's not smoking.'

Answer according to the model, while looking at the
following English translations as meaning cues. Your
response will be confirmed each time.

         (1)   'asking'
         (2)   'calling'
         (3)   'dreaming'
         (4)   'eating'
         (5)   'explaining'
         (6)   'learning'
         (7)   'smoking'
         (8)   'studying'
         (9)   'working'
       (10)   'listening'

* 62.   Study the following model.   (a series consisting of the
                                     repetition of an event)

S: Che cosa fa lì Rachele? 'What does Rachele do there?'

R: Lavora lì.

Answer the questions, using the following English transla-
tions as meaning cues. Your response will be confirmed
each time.
>   (1)   'works'
>   (2)   'eats'
>   (3)   'studies'
>   (4)   'does nothing'

63.   Study the following model.   (a series)

S: Chiama spesso?   'Does (s)he call often?'

R: Sì, chiama ogni mattina. 'Yes, (s)he calls every
                                morning.'

Answer the questions according to the model, using the
following English translations as meaning cues <u>for the end
of the sentence</u>.   Remember that two unstressed vowels
coming together normally form one syllable. (See Unit 13,
Frame 55). Your response will be confirmed each time.
>   (1)   'every morning'
>   (2)   'every afternoon'
>   (3)   'every evening'
>   (4)   'every afternoon'
>   (5)   'every night'
>   (6)   'often'
>   (7)   'frequently'
>   (8)   'every morning'
>   (9)   'on frequent occasions'
>   (10) 'every night'

* 64.   Study the following model.   (a series)

S: Chiama spesso qui?   'Does (s)he call here often?'

R: No, non chiama mai qui. 'No, (s)he never calls here.'

Answer the questions according to the model, noticing that
both <u>spesso</u> and <u>mai</u> immediately follow the verb. Your
response will be confirmed each time.

*65. Study the following model.   (something planned or scheduled
                                    to happen in the future)

                                               ⎧arriving?'
S: Quando arriva Renato?   'When is Renato ⎨going to arrive?'
                                               ⎩due to arrive?'

R: Arriva oggi.   'He's arriving today.'

Answer the questions according to the model, using the
following English translations as meaning cues. Your
response will be confirmed each time.

    (1) 'today'
    (2) 'tomorrow'
    (3) 'this morning'
    (4) 'this afternoon'
    (5) 'tonight'
    (6) 'tomorrow morning'
    (7) 'tomorrow afternoon'
    (8) 'tomorrow night'

*66. Study the following model.

S: Fuma Lei? 'Are you smoking?' (or) 'Do you smoke?' (or)
                                    'Are you going to smoke?'

R: Sì, fumo.   'Yes, I......'
        (or)
    No, non fumo. 'No, I......'

Answer the questions by changing the verb as in the model.
Use the following cues to reply affirmatively or negatively.
Your response will be confirmed each time. Notice that
when referring to the person addressed, it is natural to
add Lei to clarify who is meant. In most questions Lei
appears at the end of the sentence.

    (1) Sì
    (2) No
    (3) Sì
    (4) Sì
    (5) No
    (6) No
    (7) No
    (8) Sì
    (9) No
   (10) Sì
   (11) No
   (12) Sì

*67.   Study the following model.

S: Dov'è Rachele?   'Where is Rachele?'

R: Rachele è a Roma.   'Rachele is in Rome.'

Answer the questions as in the model by using the following
names of Italian cities. Remember to pronounce the consonant
following a̲ very strongly! Your response will be confirmed
each time.

        (1)   Torino
        (2)   Genova
        (3)   Milano
        (4)   Udine
        (5)   Bolôgna
        (6)   Ancona
        (7)   Perugia
        (8)   Roma
        (9)   Napoli
     (10)   Bari
     (11)   Cagliari

*68.   Study the following model.

S: Dove va Rachele?   'Where is Rachele going?'

R: Rachele va a Roma.   'Rachele is going to Rome.'

Answer the questions as in the model by using the city
names of frame no. 67 in the order given. Remember to
pronounce the consonant following the word a̲ very strongly!
In addition, notice that v̲a̲ in the question is followed by
a strongly - pronounced consonant. Your response will be
confirmed each time.

*69.   Study the following model.

S: Dove va Lei?   'Where are you going?'

R: Vado a Roma.   'I'm going to Rome.'

Answer the questions as in the model by using the city
names of frame no. 67 in the order given. Remember to
pronounce the consonant following a̲ very strongly! Your
response will be confirmed each time.

*70.   Study the following model.

S: Quando arriva a Roma?   'When does (s)he arrive in Rome?'

R: Arriva a Roma Domani.   '(S)he arrives in Rome tomorrow.'

Answer the questions as in the model, using the following
translations as meaning cues. Notice that the word <u>a</u>
fuses with the last vowel of <u>arriva</u> but that the consonant
following <u>a</u> is still pronounced very strongly! Your
response will be confirmed each time.

    (1)   'today'
    (2)   'this morning'
    (3)   'tomorrow morning'
    (4)   'this evening'
    (5)   'today'
    (6)   'this afternoon'
    (7)   'tomorrow evening'
    (8)   'tomorrow afternoon'
    (9)   'tomorrow'
  (10)   'tomorrow night'
  (11)   'tonight'

*71.   Study the following model.

S: Quando arriva Lei?   'When do you arrive?'

R: Arrivo domani.   'I arrive tomorrow.'

Answer the questions as in the model, using the translations
of frame no. 70 as meaning cues. Your response will be
confirmed each time.

*72.   Study the following model.

S: Di dov'è Rosina?   'Where is Rosina from?'

R: Rosina è di Roma.   'Rosina is from Rome.'

Answer the questions as in the model, using the following
names of Italian cities. Your response will be confirmed
each time.

    (1)   Torino
    (2)   Genova
    (3)   Milano
    (4)   Udine
    (5)   Bologna

(6) Ancona
(7) Perugia
(8) Roma
(9) Nạpoli
(10) Bari
(11) Cạgliari

*73. Study the following model.

S: È di Roma Lɛi?   'Are you from Rome?'

R: Nɔ, non sôno di Roma. 'No, I'm not from Rome.'

Answer the questions as in the model! Your response will
be confirmed each time.

TEST A   (answers not recorded)

You will hear fifteen Italian words which should all be pro-
nounced with an initial tongue-flap. Some will be pronounced
incorrectly with the consonant sound-type of the English word
'ray.' Put a check in the appropriate column according to
whether the word is pronounced with the tongue-flap or not.

		tongue-flap	other
1)	Roma		
2)	riso		
3)	rado		
4)	regno		
5)	rɛndo		
6)	rɔsa		
7)	ruba		
8)	riva		
9)	risata		
10)	romano		
11)	rudimento		
12)	radio		
13)	regime		
14)	rimasto		
15)	risɔlto		

TEST B (answers not recorded)

You will hear a short narrative and three short dialogs in
Italian, each followed by five English statements about them.
Put a check in the appropriate column according to whether each
statement is <u>true</u> or <u>false</u>.

<u>true</u>   <u>false</u>

I   1)_____

    2)_____

    3)_____

    4)_____

    5)_____

II   1)_____

    2)_____

    3)_____

    4)_____

    5)_____

III 1)_____

    2)_____

    3)_____

    4)_____

    5)_____

IV   1)_____

    2)_____

    3)_____

    4)_____

    5)_____

TEST C   (answers not recorded)

For each of the ten items below, pick a, b, c or d according
to which one seems most appropriate for you to use following
the utterance you will hear.

1) (a) È qui.
    (b) C'è.
    (c) È il sig. Riva.
    (d) È domani.

2) (a) È un monumento.
    (b) È Rosa.
    (c) Arriva questo pomeriggio.
    (d) C'è un cestino.

3) (a) È a Milano.
    (b) È di Milano.
    (c) C'è a d----.
    (d) C'è spesso.

4) (a) Di Bolôgna.
    (b) A Bolôgna.
    (c) Con Bolôgna.
    (d) Gli piace.

5) (a) Sto bɛne, g----.
    (b) È così così.
    (c) Non sta molto bɛne.
    (d) È benino.

6) (a) Domani mattina.
    (b) Iɛri.
    (c) Due minuti fa.
    (d) Stasera c'è.

7) (a) Sì, Riva fuma molto.
    (b) No, sta male stamattina.
    (c) Sì, ci sarà.
    (d) Sì, ma non gli piace studiare.

8) (a) Non so dov'è.
    (b) Sì, e impara molto.
    (c) Sôgno.
    (d) Non sta molto bɛne.

XXI-20

TEST C (Continued)

9)   (a) Sì, arrivo.
      (b) Sì, è a Torino.
      (c) Sì, domani sera sarà lì.
      (d) Sì, arriva.

10) (a) Sôno di Napoli.
      (b) Non sôno di Cagliari.
      (c) Di dov'è?
      (d) È di Cagliari, no?

TEST D   (answers not recorded)

For each Italian utterance you hear, pick (a) or (b) according to which one best approximates the thought behind the Italian utterance.   Do not look for literal translations!

1) (a) He doesn't learn, despite the fact that he studies a a lot and is a good listener.

    (b) Even though he studies a great deal, he doesn't learn because he doesn't listen.

2) (a) He isn't feeling very well now, but he does enjoy eating and he's a great eater.

    (b) He is sick now because he ate too much. He loves to eat.

3) (a) The lady is around, but she never explains anything.

    (b) It's the lady, but she's not going to explain anything.

4) (a) She's in Udine, but she often goes to Rome, where she's from.

    (b) He was born in Udine, but he travels to Rome often. He's there now.

5) (a) He's in Ancona, on his way to Bologna. Tomorrow he's going to Genoa.

    (b) She's in Bologna now, having come from Ancona. Tomorrow she'll be going to Genoa.

6) (a) The Campania region is very nice and we like Naples a lot.

    (b) We like the country a lot as well as Naples.

7) (a) You're right about its being an animal, but not an elephant.

    (b) It's an animal all right, but it's as big as an elephant.

8) (a) Where is the pilot who was here yesterday morning?

   (b) There is a pilot who has been here since yesterday morning.

9) (a) Does she like kimonos?

   (b) Do you like the kimono?

10) (a) After Lavinia leaves at night, she never does anything.

   (b) Lavinia goes there every night but never does anything there.

TEST E   (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) Where was he born and raised?

2) Is it true that he is now studying in Turin?

3) I don't know where he is now, but I know that he works there nights.

4) Don't you ever smoke? Don't you like to smoke?

5) The (unmarried) lady is a Roman, isn't she?

6) In what place is it scheduled to arrive tomorrow?

7) When does it start, this afternoon?

8) A lot of times you can find him studying there. He likes it.

9) Am I supposed to work tomorrow?

10) It is on the way at this very moment.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the utterances of frame no. 5 with the instructor referring them to the corresponding English words of frame no. 4 whenever a pronunciation problem arises.

3) Instructor reads the Test A utterances while students write them. NOTE: Students should not worry about what the utterances mean.

4) Review the THOUGHT TRANSLATION sentences of Test E selected at random.

5) Instructor reads the narrative of Part I, Test B, and then asks the following questions.

   a) Di dov'è Rodolfo Bondi?
   b) È di Torino?
   c) Che cosa fa a Torino?
   d) Dove va spesso?
   e) Chi c'è a Perugia?
   f) Gli piace Mara?
   g) Con chi è Rodolfo quando va a Perugia?
   h) Non va mai a Perugia?
   i) Non fa niente a Torino?
   j) De Angelis è un cognome, no?
   k) Che cos'è 'Mara'?
   l) Rodolfo è con Mara ogni mattina a Perugia?
   m) Rodolfo è con Mara ogni sera a Torino?

6) Now students imagine that they are Rodolfo Bondi. The instructor asks them individually the following questions which they must answer according to the information contained in the narrative.

   a) È americano Lei?
   b) Di dov'è Lei?
   c) È di Torino Lei?
   d) Che cosa fa a Torino Lei?
   e) Dov'è spesso Lei?
   f) Con chi è quando è a Perugia Lei?
   g) È con Mara ogni sera a Torino Lei?

7) Answer the following questions as if they were all referring
to <u>Mara</u>, a third person.

   a) B. G. Come sta Mara?
   b) È a Napoli?
   c) Di dov'è?
   d) Dov'è ora?
   e) Dove va, a Roma?
   f) Studia?
   g) Lavora molto?
   h) Impara?
   i) Fuma?
   j) Mangia con Rodolfo?
   k) Quando studia?
   l) Sôgna spesso?
   m) Sta male oggi?
   n) Che cosa fa stasera?
   o) È qui ogni pomeriggio?
   p) Ci sarà domani?
   q) Non va a Genova?
   r) Chi è?
   s) C'era ieri?
   t) Le piace Washington?

8) <u>Assuming the role of Mara</u>, students are asked the preceding
   questions by the instructor. The answers should agree
   with the information contained in the narrative. NOTE:
   <u>B.G. Come sta Mara?</u> now becomes <u>B.G. Come sta?</u>

9) Study the following model.
   S: Non sto bene.

   R: Non sta bene?

   The instructor makes a statement and the student is to ask
   the instructor a 'yes-no' question as if surprised, accord-
   ing to the model.

   a) Non sto bene.
   b) Sôno a Roma.
   c) Sôno di Cagliari.
   d) Sôno qui a d---.
   e) Vado a Bari.
   f) Studio.
   g) Lavoro molto.

h)   Imparo.
i)   Non fumo.
j)   Mangio con Mara.
k)   Studio ogni pomeriggio.
l)   Sôgno spesso.
m)   Sto così così oggi.
n)   Stasera studio.
o)   Sôno qui ogni pomeriggio.
p)   Ci sarò domani.
q)   Non vado a Gɛnova.
r)   Sôno [supply a name].
s)   C'ɛro iɛri.
t)   Mi piace Wąshington.

10)   Study the following model.

S: Non sto bɛne.

R: Come sta?

The instructor makes a statement. The student is to ask
the instructor an 'information' question (i.e. one using
chi, che cosa, come, dove, quando, di dove or con chi)
as if the complete statement had not been too clear.
The statements are those of activity no. 9.

11)   If the class consists of more than one student, the
statements of activity no. 9 may be used in three-way
drill as in model (a) or (b).

(a)		(b)	
(Instructor) Non sto bɛne.		(Instructor)	Non sto bɛne.
(Student a) Non sta bɛne?		(Student a)	Come sta?
(Student b) No, non sta bɛne.		(Student b)	Non sta bɛne.

UNIT XXII

1. Repeat the following greeting.
        (B. G.)X   (B. G.)X   (B. G.)X

* 2. Does this greeting contain the tongue-flap?

3. Look at how this greeting is spelled and pronounce it
    correctly with a tongue-flap.
        (Buɔn giorno.)X   (Buɔn giorno.)X

4. If you find it difficult to pronounce a tongue-flap in
    this utterance, you may want to review frames no. 36 through
    no. 44 of Unit XVII.

5. Many speakers of English have trouble pronouncing a tongue-
    flap before a consonant. If you are one of these, try
    pronouncing a barely audible vowel <u>after</u> the tongue-flap
    so that the word <u>giorno</u> sounds like what might be written
    in English as:
        (Joda, no!)X   (Joda, no!)X

6. If you remember, then, to pronounce a soft, quick vowel
    after a tongue-flap that <u>precedes</u> a consonant in Italian,
    you <u>should</u> be able to pronounce the following given names
    correctly:
    (masculine)

(Armando)X	(think of: Ar(a)-man-do)	(Armando)X
(Arturo)X	(think of: Ar(a)-turo)	(Arturo)X
(Carlo)X	(think of: Car(a)-lo)	(Carlo)X
(Albɛrtɔ)X	(think of: Al-bɛr(a)-to)	(Albɛrto)X
(Robɛrto)X	(think of: (a)Ro-bɛr(a)-to)	(Robɛrto)X
(Bernardo)X	(think of: Ber(a)-nar(a)-do)	(Bernardo)X

    (femine)

(Carla)X	(think of: Car(a)-la)	(Carla)X
(Carmɛla)X	(think of: Car(a)-mɛ-la)	(Carmɛla)X
(Marta)X	(think of: Mar(a)-ta)	(Marta)X
(Bɛrta)X	(think of: Bɛr(a)-ta)	(Bɛrta)X
(Virginia)X	(think of: Vir(a)-gi-nia)	(Virginia)X

7. Never, of course, pronounce a <u>full</u> vowel after a tongue-
flap that immediately precedes a consonant. Otherwise,
you might have trouble distinguishing between the equiva-
lents of 'Mr. So-and-so' and 'Mrs. So-and-so,' as in:
<div style="text-align:center">(sig. Vegli)X   or   (signor Vegli)X</div>
and
<div style="text-align:center">(sig.a Vegli)X   or   (signora Vegli)X</div>

8. The letter combination -<u>rs</u>- as in <u>corso</u> 'course' should
not present any problem. However, a regional pronunciation
(primarily Central and Southern Italian) has what sounds
like /RTS/ (for example, /KÓRTSO/). Students are advised
to use only /RS/ in such cases. Compare Unit XII, frame
no. 29. Repeat.
<div style="text-align:center">(corso)X   (corso)X</div>

<div style="text-align:center">* * * * *</div>

9. The following is a useful phrase for 'please.' In order
to pronounce it correctly with the proper tongue-flap in
it you should be able to hear and reproduce something at the
beginning that sounds like the English word 'paid' and
something at the end that sounds like the English 'vote A.'
Listen.
<div style="text-align:center">(   )   (   )   (   )</div>

10. Now look at the spelling and repeat carefully.
<div style="text-align:center">(per favore)X   (per favore)X   (per favore)X</div>

11. Another phrase for 'please' that is interchangeable with
the preceding one is the following. It starts out the
same way but the ending has something that sounds like the
English '8-A.' Listen.
<div style="text-align:center">(   )   (   )   (   )</div>

12. Look at the spelling and repeat carefully.
<div style="text-align:center">(per piacere)X   (per piacere)X   (per piacere)X</div>

13. Repeat the following cognate of the English word 'person.'
<div style="text-align:center">(persona)X   (persona)X   (persona)X</div>

14. A useful phrase for 'good-bye' is the following. It has
    a trill in the first part of the word and its ending
    sounds something like the English 'date a Chee.' Listen.
                ( )   ( )   ( )

15. If you are afraid to pronounce the beginning of this
    word, review frames no. 17 through no. 27 of Unit XXI.
    Then look at the following spelling and repeat carefully.
            (arrivederci)X   (arrivederci)X   (arrivederci)X

16. Although the word <u>arrivederci</u> may be used in a wide
    variety of situations as a leave-taking, there is another
    word that is preferred in <u>formal</u> situations when addressing
    <u>one</u> individual. This word starts the same way but ends in
    something that sounds like the English 'date a Lah.'
    Listen.
                ( )   ( )   ( )

17. Look at the spelling and repeat carefully, noticing that
    the word is preferably (though not always) spelled with
    a capital <u>L</u> within the word.
            (arrivederLa)X   (arrivederLa)X   (arrivederLa)X

                        * * * * *

18. Here is a useful verb. It contains two tongue-flaps,
    one before a consonant and the other between vowels.
    Pronounce it carefully.
            (   )X   (   )X   (   )X

19. Now look at the spelling and repeat.
            (portare)X   (portare)X   (portare)X

20. The beginning part of this verb is related to the 'port'
    of many English words, such as 'transport,' 'export' and
    import.' The verb is used in many cases in which English
    uses 'bring,' take (somewhere),' 'carry,' 'wear.'

*21. If <u>portare</u> is the Infinitive, how would you translate,
    'I bring'? HINT: the stem has /ɔ/.

*22. And, 'he brings'?

*23. Translate the following thoughts into Italian. You will hear the Italian version after a pause following the English sentence.

    'What is he carrying?'
    'He's taking a child there.'
    'He's going to bring a cook tomorrow.'
    'What is she wearing?'
    'I don't know what she's wearing.'
    'He's bringing an egg.'
    'I'm going to take the oil there this afternoon.'
    'I often take a dog along.'
    'He's carrying a basket.'
    'Who is wearing a glove?'
    'I'm going to bring Amanda.'
    'Is he bringing a vase?'
    'He's going to bring a blind man.'
    'He's not bringing a donkey.'
    'Are you wearing a glove?'
    'Are you taking a captain there?'
    'I'm not planning on bringing Mr. Vegli here.'

24. Here is a special form of the verb ⌐portare used in a formal situation to request that someone bring something.
    (porti)X   (porti)X   (porti)X

25. 'Bring me' said to one person in a somewhat formal situation is expressed as:
    (mi porti)X   (mi porti)X   (mi porti)X

26. Here are some phrases using mi porti that you might use in talking to a waiter in a restaurant situation. Listen and repeat each one.

(Mi porti un arrosto.)XX	'Bring me a roast.'
(Mi porti un gelato.)XX	'Bring me an ice cream.'
(Mi porti un caffè.)XX	'Bring me a coffee.'
(Mi porti un uovo sodo.)XX	'Bring me a hard-boiled egg.'
(Mi porti un tovagliolo.)XX	'Bring me a napkin.'

*27. Now you will be asked the question Che desidera? 'What do you wish?' Answer each time by using the following sentences in the order given. Your response will be confirmed each time.

           (1) Mi porti un arrosto.
           (2) .... gelato.
           (3) .... caffè.
           (4) .... uovo sodo.
           (5) .... tovagliolo.

* 28. You will now be asked the same question. Answer as in
       frame no. 27. Do so, however, by translating the follow-
       ing sentences. Your response will be confirmed each time.
           (1) 'Bring me a roast.'
           (2) 'Bring me an ice cream.'
           (3) 'Bring me a coffee.'
           (4) 'Bring me a hard-boiled egg.'
           (5) 'Bring me a napkin.'

                    *   *   *   *   *

       If you did not feel comfortable with this last frame, repeat
       frames no. 27 and no. 28 until you know the five utterances
       well. When you feel you have mastered them, continue with
       frame no. 29.

                    *   *   *   *   *

29.   The five new words we have been using are words that can
       refer to countable items, that is, we can talk about one
       roast, two roasts, etc. or one ice cream, two ice creams,
       etc. Therefore, arrosto, gelato, caffè, uovo sodo and
       tovagliolo as used in frames no. 27 and no. 28 are
       COUNT WORDS.

30.   Sometimes, however, some words are commonly used to
       refer not to countable items, but to a quantity or a
       mass of something. Such words may be called MASS WORDS.

31.   Acqua, the word for 'water' is a MASS WORD.

32.   Some words may be used as either COUNT or MASS WORDS.
       For instance, caffè may be used as a COUNT WORD to refer
       either to a 'cup of coffee' or to a 'kind of coffee,'
       but it may also be used as a MASS WORD to refer to a
       'quantity of coffee.'

33.   When an Italian word is preceded by un, it is being used
       as a COUNT WORD.

34. When an Italian word is preceded by <u>un po' di</u> 'a little amount of,' it is being used as a MASS WORD.

35. Repeat the phrase <u>un po' di</u>, remembering that the letter <u>n</u> stands for /M/. (See Unit XIV, frames nos. 36-43.)

36. Here are some phrases using MASS WORDS. Listen and repeat, noticing that, as is commonly done, <u>d'</u> occurs before a vowel.

    (Mi porti un po' d'aceto.)XX   'Bring me a little vinegar.'
    (Mi porti un po' d'acqua.)XX   'Bring me a little water.'
    (Mi porti un po' d'antipasto.)XX 'Bring me a few
                                           hors d'oeuvres.'
    (Mi porti un po' di burro.)XX 'Bring me a little butter.'
    (Mi porti un po' di formaggio.)XX 'Bring me a little
                                           cheese.'
    (Mi porti un po' d'olio.)XX   'Bring me a little oil.'
    (Mi porti un po' di pane.)XX   'Bring me a little bread.'
    (Mi porti un po' di pepe.)XX   'Bring me a little pepper.'
    (Mi porti un po' di sale.)XX   'Bring me a little salt.'
    (Mi porti un po' di tè.)XX   'Bring me a little tea.'
    (Mi porti un po' di vino.)XX   'Bring me a little wine.'

*37. Now you will be asked the question <u>Che desidera?</u> Answer each time by using the sentences of frame no. 36 in the order given. Your response will be confirmed each time.

*38. Now you will be asked the same question. Answer as in frame no. 37. Do so, however, by translating the following sentences. Your response will be confirmed each time.
    (1) 'Bring me a little vinegar.'
    (2) 'Bring me a little water.'
    (3) 'Bring me a few hors d'oeuvres.'
    (4) 'Bring me a little butter.'
    (5) 'Bring me a little cheese.'
    (6) 'Bring me a little oil.'
    (7) 'Bring me a little bread.'
    (8) 'Bring me a little pepper.'
    (9) 'Bring me a little salt.'
    (10) 'Bring me a little tea.'
    (11) 'Bring me a little wine.'

* * * * *

If you did not feel comfortable with this last frame, repeat
frames no. 37 and no. 38 until you know the utterances well.
When you feel you have mastered them, continue with frame
no. 39.
                              * * * * *

39.   So far we have learned many words used after. un, as in:
      un animale, un tovagliolo. Some other Italian words,
      however, instead of occurring after un occur after una.

40.   Here are some such words used after mi porti. Notice
      that una, not un, is used. Listen and repeat.
            (Mi porti una bistecca.)XX   'Bring me a steak.'
            (Mi porti una birra.)XX   'Bring me a beer.'
            (Mi porti una mela.)XX   'Bring me an apple.'
            (Mi porti una pera.)XX   'Bring me a pear.'

41.   Una normally changes to un' before a vowel sound-type.
      Repeat the following.
            (Mi porti un'aranciata.)XX   'Bring me an orangeade.'
            (Mi porti un'insalata.)XX   'Bring me a salad.'

* 42. Instead of Che desidera? a waiter sometimes says Desidera?,
      meaning the same thing. You will now be asked Desidera?
      Answer each time by using the following sentences in the
      order given. Your response will be confirmed each time.
            (1) Mi porti una bistecca.
            (2) .... birra.
            (3) .... mela.
            (4) .... pera.
            (5) .... un'aranciata.
            (6) .... un'insalata.

* 43. You will now be asked the same question. This time,
      instead of mi porti, say vorrei 'I'd like.' Remember
      that if you have trouble pronouncing the trill in vorrei,
      think of pronouncing a quick, short vowel between two
      tongue-flaps. (See Unit XXI, frames nos. 17-27.)
      Answer by translating the following sentences. Your
      response will be confirmed each time.
            (1) 'I'd like a steak.'
            (2) 'I'd like a beer.'
            (3) 'I'd like an apple.'
            (4) 'I'd like a pear.'
            (5) 'I'd like an orangeade.'
            (6) 'I'd like a salad.'
                              * * * * *

If you did not feel comfortable with this last frame, repeat frames no. 42 and no. 43 until you know the utterances well. When you feel you have mastered them, continue with frame no. 44.

* * * * *

44. So far you have learned a number of words occurring after un and others that occur after una (or un'). Such words name things like: arrosto, capitano, insalata. Such words are called NOUNS.

*45. What do we call words that name things and which occur after un or una (or un')?

46. Because many nouns are used after un or una (or un') it is convenient to call un, una and un' NOUN MARKERS.

*47. What may things that mark nouns be called?

48. Un, una and un' are not the only NOUN MARKERS. They are special kinds of NOUN MARKERS. A noun marked by any one of them is a COUNT WORD thought of as a singular unit. In fact, therefore, in addition to being NOUN MARKERS, un, una and un' may also be called UNIT MARKERS.

*49. What may NOUN MARKERS that mark units be called?

*50. We have already learned an Italian phrase used to mark MASS WORDS. What was it?

*51. Is un po' di a NOUN MARKER?

*52. Is un po' di a UNIT MARKER?

* * * * *

53. We have already seen that some words occur after un whereas others occur after una (or un'). This distinction is important, for un cannot be used in place of una and una cannot be used in place of un.

54. We could talk, therefore, of two classes of words --- those used after un and those used after una (or un').

55. These two classes might even be labeled respectively, 'un words' and 'una words.'

56. Let us take a few moments to study the class of 'un words' and how it differs from the class of 'una words.'

57. The following are 'un words' you should already be familiar with:

aceto	chioso	gas	osso
americano	chiosco	gelato	ospedale
anglicano	cisco	ghetto	pane
animale	cielo	ghigno	poeta
arrosto	ciuco	ghiottone	pomeriggio
bambino	cognome	giacinto	ponte
bastone	colombo	giôgo	pôsto
bébé	cono	globo	quotidiano
bosco	consolato	golf	sasso
caffè	conto	guanto	signore
campo	cubo	gufo	sofà
cane	cuoco	italiano	tèmpio
capitano	cuoio	jo-jo	topo
cece	dente	lombo	tovagliolo
cemento	düello	lupo	uomo
cestino	elefante	mese	uovo
chianti	elemento	monumento	vaso
chilo	fico	naso	velo
chimono	film	nome	vino
chiodo	fuoco	olio	voto

58. Here is another 'un word,' the word for 'boss.' Repeat.
   (capo)X   (capo)X

59. You have had more 'un words' than 'una words' so far. The following should be familiar to you. They are 'una words.'

aranciata	haïtiana
birra	igiene
bistecca	insalata
campagna	mattina
casa	mela
cassa	pera
ciancia	persona
ciocia	pesca
cosa	pesca
colomba	scuola
gioia	sera

signora   specie
signorina   vigna
società   vôga

60. If we carefully examine the two groups of words, we notice the following:
    Of the 'un words,'

    a) most (though not all) end in -o
    b) most (though not all*) of those that refer to people or other animate beings refer to males only.

    Of the 'una words,'
    a) most (though not all) end in -a
    b) most (though not all**)of those that refer to people or other animate beings refer to females only.

    *Capo refers to a boss, whether male or female.

    **Persona refers to a person, whether male or female.

61. The observations just made are very useful and it is because of the (b) observations that the two word-classes have traditionally been called MASCULINE and FEMININE respectively.

62. The term GENDER is used to refer to this MASCULINE-FEMININE distinction.

63. Thus, the word chianti is said to belong to the MASCULINE GENDER simply because it belongs to the 'un' class and not because there is anything masculine about it.

64. Remember that despite the usefulness of these observations, it is neither the ending of a word nor the meaning of a word that makes it MASCULINE or FEMININE.

*65. If a word ends in -a does that make it FEMININE?

*66. If a word refers to a male being does that make it MASCULINE?

*67.   If a word is used after <u>un</u> but not after <u>una</u>, of what
        gender is the word?

*68.   If a word is used after <u>una</u> but not after <u>un</u>, of what
        gender is the word?

*69.   Therefore, would you say that the following statement is
        true?
              'The gender of many words may be definitely
              determined by their UNIT MARKER.'

70.   Other kinds of MARKERS or other gender-determining clues
        will be studied in later units. By the way, of all the
        new Italian words in frame no. 36 only <u>acqua</u> is FEMININE.
                        *   *   *   *   *

71.   In Italian it is important to know whether a word is
        classifiable as MASCULINE or FEMININE.

*72.   Therefore, is the concept of GENDER important in Italian?

73.   Nouns in Italian are just <u>one</u> category of words that have
        something to do with gender. Other gender-related cate-
        gories will be learned soon enough.

74.   Because Italian has many words that have something to do
        with gender it is useful to refer to such words by one
        term. The term we have invented for this use in this
        course is the term GENDERABLE (literally, 'given to
        gender').

*75.   What do we call words that have something to do with
        gender in Italian?

*76.   Are nouns GENDERABLES?

*77.   Are nouns the only GENDERABLES in Italian?
                        *   *   *   *   *

78.   In Italian many GENDERABLES are classifiable as exclu-
        sively MASCULINE or exclusively FEMININE. For example,
        <u>arrosto</u> is MASCULINE but <u>bistecca</u> is FEMININE; <u>capo</u> is
        MASCULINE but <u>persona</u> is FEMININE.

79. However, most GENDERABLES that may be used to refer to animate beings have both MASCULINE and FEMININE forms. When referring directly to an animate being, the MASCULINE form is used to refer to the male being and the FEMININE form is used to refer to the female being.

80. One such GENDERABLE you have had consists of the MASCULINE colombo 'male pigeon or dove' and the FEMININE colomba 'female pigeon or dove.'

81. Because these two forms are related, the GENDERABLE in this case is said to be made up of more than one form.

82. In such cases to refer to the family of related forms, the MASCULINE SINGULAR form is normally used. Thus, colombo refers not to just the single form colombo but to the family of GENDERABLE forms meaning 'pigeon or dove,' singular and plural.

83. The dictionary form of a GENDERABLE is its SINGULAR form (if it has one) and then its MASCULINE form (if it has one).

*84. What is the dictionary form of the Italian word for 'pigeon or dove'?

85. Most GENDERABLES with both MASCULINE and FEMININE forms end in -o for the MASCULINE and -a for the FEMININE.

*86. Thus, change the following MASCULINE items to the FEMININE.

un americano	-	_____
un anglicano	-	_____
un bambino	-	_____
un cisco	-	_____
un colombo	-	_____
un cuoco	-	_____
un haitiano	-	_____
un italiano	-	_____
un lupo	-	_____

87.   For some, however, you must change the MASCULINE vowel-
      ending to -essa to derive the FEMININE form.

*88. The following are three such MASCULINE items. Change
      them to the FEMININE.

      un capitano   -   _____

      un elefante   -   _____

      un poeta   -   _____

89.   Sometimes the FEMININE counterpart of a MASCULINE form
      is somewhat different. Repeat the following:
      MASCULINE   FEMININE
      (cane)X   (cagna)X
      (gnomo)X   (gnomide)X
      (signore)X   ⟨ ─────(signora)X
                               (signorina)X

90.   Sometimes the FEMININE counterpart is entirely different.
      Repeat the following:
      (un uomo)X   'a man'   (una donna)X   'a woman'

91.   In some cases the same form is used for both the
      MASCULINE and the FEMININE. Repeat the following, but
      notice the different UNIT MARKER used to mark gender.
      MASCULINE   FEMININE
      (un insegnante)X 'a teacher' (un'insegnante)X
      (un pilota)X   'a pilot'   (una pilota)X

92.   Many GENDERABLES that have the same form for both the
      MASCULINE and the FEMININE end in -e, like insegnante.
      Many others end in -ista and are cognates of English
      words in '-ist.' Repeat the following, always paying
      attention to the UNIT MARKER.
      MASCULINE   FEMININE
      (un artista)X   (un'artista)X
      (un capitalista)X   (una capitalista)X
      (un comunista)X   (una comunista)X
      (un dentista)X   (una dentista)X
      (un linguista)X   (una linguista)X
      (un turista)X   (una turista)X

*93. What are the English cognates of the preceding six words?

94. In any case, whether a GENDERABLE that may be used to refer
to animate beings is <u>only</u> MASCULINE, <u>only</u> FEMININE, or <u>both</u>
MASCULINE and FEMININE can only be learned through observa-
tion. There is no way to predict this.

* * * * *

95. You have already learned that before FEMININE words
beginning with a vowel sound the UNIT MARKER is <u>un'</u>.

*96. Does the MASCULINE form of the UNIT MARKER show any
distinction between words beginning with a vowel sound and
other words?

97. However, the MASCULINE form of the UNIT MARKER does have a
variant, namely <u>uno</u>. This variant is used (among other
places) before words beginning with <u>gn-</u> or <u>s</u> + consonant
letter. Repeat the following:
    (uno gnɔmo)X   'a gnome'
    (uno sbaglio)X   'a mistake'
    (uno studɛnte)X   'a student'

98. The FEMININE counterpart of <u>studɛnte</u> is <u>studentessa</u>. Repeat.
        (studentessa)X   (studentessa)X

* * * * *

In the following drills answer according to the models while
looking at the English translations given as meaning cues. Your
response will be confirmed each time.

*99. (things)
    S: Che cɔs'ɛ questo?   'What's this?'
            un ⎫
    R: ɛ   uno ⎬ ....   'It's a ....'
            una ⎪
            un' ⎭

    (1)   'thing'
    (2)   'basket'
    (3)   'box'
    (4)   'cane'
    (5)   'fire'
    (6)   'mistake'
    (7)   'napkin'
    (8)   'sandal'
    (9)   'sofa'
    (10) 'sweater'
    (11) 'course'

*100. (places or buildings)
S: Che cos'è questo? 'What's this?'

```
      un  )
R: è  uno } .......... 'It's a ..........'
      una |
      un' )
```

(1) 'place'
(2) 'consulate'
(3) 'field'
(4) 'ghetto'
(5) 'hospital'
(6) 'house'
(7) 'school'
(8) 'temple'
(9) 'vineyard'

*101. (things to eat or drink)
S: Che desidera? 'What would you like?'

R: Mi porti .... 'Bring me ....'

(1) 'an apple'   (8) 'an orangeade'
(2) 'a beer'   (9) 'a peach'
(3) 'a loaf of bread'   (10) 'a pear'
(4) 'a coffee'   (11) 'a roast'
(5) 'an egg'   (12) 'a salad'
(6) 'a fig'   (13) 'a steak'
(7) 'an ice cream'   (14) 'a (glass of) tea'

*102. (COUNT versus MASS WORDS)
S: Che desidera? 'What would you like?'

R: Vorrei .... 'I'd like ....'

NOTE: Some words like <u>cemento</u> are more often used as MASS WORDS, although they may be used as COUNT WORDS (e.g. un cemento), especially when one goes on to describe or qualify the kind intended. Although no such qualification appears in any of the responses required here, one would normally occur in non-classroom situations. Such words are included in this drill only in order to review more fully the distinction between COUNT and MASS WORDS.

(1) 'a beer'   (6) 'a little butter'
(2) 'a little beer'   (7) 'a (kind of) cement'
(3) 'a loaf of bread'   (8) 'a little cement'
(4) 'a little bread'   (9) 'a (kind of) cheese'
(5) 'a kind of butter' (10) 'some cheese'

(11) 'a (kind of) Chianti'
(12) 'a little Chianti'
(13) 'a coffee'
(14) 'some coffee'
(15) 'a gas'
(16) 'a little gas'
(17) 'a few hors d'oeuvres'
(18) 'an ice cream'
(19) 'some ice cream'
(20) 'a kind of leather'

(21) 'a little leather'
(22) 'an oil'
(23) 'a little oil'
(24) 'a kind of pepper'
(25) 'some pepper'
(26) 'a kind of salt'
(27) 'a little salt'
(28) 'a tea'
(29) 'some tea'
(30) 'a little wine'

*103. (animate beings)

S: Che cosa c'è lì?　　'What is over there?'

R: C'è {un / uno / una / un'} ....　　'There's a ....'

(1) 'male American'
(2) 'female American'
(3) 'animal'
(4) 'male artist'
(5) 'female artist'
(6) 'blind male'
(7) 'blind female'
(8) 'male Capitalist'
(9) 'female Capitalist'
(10) 'male captain'
(11) 'female captain'
(12) 'male child'
(13) 'female child'
(14) 'male Communist'
(15) 'female Communist'
(16) 'male cook'
(17) 'female cook'
(18) 'male dentist'
(19) 'female dentist'
(20) 'male dog'
(21) 'female dog'
(22) 'male elephant'
(23) 'female elephant'
(24) 'gentleman'
(25) 'married woman'

(26) 'unmarried woman'
(27) 'male gnome'
(28) 'female gnome'
(29) 'male Haitian'
(30) 'female Haitian'
(31) 'male Italian'
(32) 'female Italian'
(33) 'male linguist'
(34) 'female linguist'
(35) 'man'
(36) 'woman'
(37) 'person'
(38) 'male pigeon'
(39) 'female pigeon'
(40) 'male pilot'
(41) 'male poet'
(42) 'female poet'
(43) 'male student'
(44) 'female student'
(45) 'male teacher'
(46) 'female teacher'
(47) 'male tourist'
(48) 'female tourist'
(49) 'male wolf'
(50) 'female wolf'

*104.   Study the following model:
        S: Dov'è una birra?   'Where is a beer?'

        R: Ce n'è una lì a s----.   'There's one there on the
                                        left.'
                    (or)
            Ce n'è una lì a d----.   'There's one there on the
                                        right.'
        Give the appropriate answer to the question you hear
        according to whether the item's name is to the left or
        the right of the dividing line below. Your answer will
        be confirmed each time.

roast	apple	coffee	pear
mistake	glove	tea	sweater
napkin	(female) dentist	hard-boiled egg	(male) dentist
orangeade	(male) cook	beer	(female) cook
sandal	(female) student	nail	(male) student

*105.   Study the following model.
        S: Dov'è una birra?   'Where is a beer?'

        R: Non so, ma ce n'era una   'I don't know, but there was
            lì due minuti fa.   one <u>there</u> two minutes ago.'

        Answer the questions you hear in accordance with the model.
        You will need to use <u>uno</u> or <u>una</u>. Your answer will be
        confirmed each time.

*106.   Study the following model.
        S: Dov'è un po' di birra?   'Where is a little beer?'

        R: Ce n'è un po' { lì.   'There is a little { over there.'
                          { qui.   { here.'

        Using the cues given, reply as in the model. The question
        may be asked in the PRESENT TENSE or the PAST TENSE. Your
        response will be confirmed each time.
        (1)   lì
        (2)   qui
        (3)   qui
        (4)   lì
        (5)   qui
        (6)   lì
        (7)   qui
        (8)   qui
        (9)   lì
        (10) qui

*107.   Study the following model.

    S: C'è un animale lì?   'Is there an animal there?'

    R: Sì, ce n'è uno lì.   'yes, there's one there.'
         (or)
       No, non c'è un animale   'No, there <u>is'nt</u> an animal
       lì.   there.'

Using the cues given, reply as in the model. Notice that
in the negative you are to repeat the name mentioned in
the question. Your response will be confirmed each time.

     (1) Sì
     (2) Sì
     (3) No
     (4) No
     (5) Sì
     (6) No
     (7) No
     (8) Sì
     (9) Sì
   (10) No
   (11) Sì
   (12) Sì
   (13) No

TEST A   (answers not recorded)

In this unit you were introduced to some new utterances contain-
ing the tongue-flap before a consonant. You will now hear these
utterances sometimes pronounced accurately with a tongue-flap
and other times pronounced with an American accent and no tongue-
flap. Put a check in column A if the item is pronounced
correctly; put a check in column B if it is pronounced incor-
rectly.

		A	B
1)	artista		
2)	Virginia		
3)	per favore		
4)	artista		
5)	mi porti		
6)	per piacere		
7)	arrivederci		
8)	mi porti		
9)	persona		
10)	formaggio		
11)	persona		
12)	per favore		
13)	per piacere		
14)	arrivederLa		
15)	formaggio		
16)	arrivederLa		
17)	Virginia		
18)	arrivederci		

TEST B   (answers not recorded)

You will hear a number of utterances as in frame no. 7. Put
a check under A for the equivalent of 'Mr. So-and-So' and under
B for the equivalent of 'Mrs. So-and-So.'

       A   B

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

TEST C   (answers not recorded)

Put a check in the appropriate column according to whether the
GENDERABLE you hear would be marked by <u>un</u>, <u>uno</u>, <u>una</u> or <u>un'</u>.

<u>un</u>   <u>uno</u>   <u>una</u>   <u>un'</u>

1)
2)
3)
4)
5)
6)
7)
8)
9)
10)
11)
12)
13)
14)
15)
16)
17)
18)
19)
20)
21)
22)
23)
24)
25)
26)
27)
28)
29)
30)
31)
32)
33)
34)
35)
36)
37)

XXII-21

TEST C (continued)

	un	uno	una	un'
38)				
39)				
40)				
41)				
42)				
43)				
44)				
45)				
46)				
47)				
48)				
49)				
50)				

TEST D   (answers not recorded)

You will hear eight short dialogs or narratives in Italian, each
followed by four English statements about them. Put a check in
the appropriate column according to whether each statement is
true or false.

		true	false			true	false
I	1)			V	1)		
	2)				2)		
	3)				3)		
	4)				4)		
II	1)			VI	1)		
	2)				2)		
	3)				3)		
	4)				4)		
III	1)			VII	1)		
	2)				2)		
	3)				3)		
	4)				4)		
IV	1)			VIII	1)		
	2)				2)		
	3)				3)		
	4)				4)		

TEST E   (not recorded)

Translate the following thoughts into Italian by using only
what has been presented so far.

1) Could I have a napkin, please?

2) Thank you; goodbye, sir.

3) What will you have? A little wine, a beer?

4) What do you have? ---(answer) There's some bread, some
   butter and an egg.

5) I'm thinking of eating there tomorrow night.

6) Where is the coffee that was here two minutes ago?

7) Carlo is going to start tomorrow afternoon.

8) When you want a cup of coffee, where do you go?

9) Would you like to have a few hors d'oeuvres?

10) He's never found eating here. He dislikes it.

11) You can never find any water here.

12) No, it's not a dentist. It's Rodolfo Binaldi, a teacher
    from Turin.

13) Is he bringing a linguist?

14) There's a student over there. He's from Naples.

15) Are you taking a dog to Genoa?

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the utterances of Test A, paying special attention to the tongue-flap.

3) On the blackboard, instructor lists the names used in Test B. Next to the list a man and a woman are depicted. Instructor points to a name and either the man or the woman, and asks: Chi è? Students answer accordingly, using: È il signor.... or È la signora.......... Special attention is to be paid to the tongue-flap.

4) Pointing to a visual aid of the items listed below, instructor asks the question: Che desidera? Students answer accordingly as in a restaurant situation by using: Mi porti .... Special attention is to be paid to tongue-flaps and to the appropriateness of using a given word after un po' di or un, una, etc. Notice, for example, that in a restaurant situation it is more appropriate to use aceto as a MASS WORD, bistecca as a COUNT WORD, and caffè as either a MASS or a COUNT WORD.

MASS	COUNT	MASS or COUNT
aceto	tovagliolo	arrosto
antipasto	uovo sodo	caffè
burro		gelato
formaggio		tè
olio		
pane		
pepe		
sale		
vino		
acqua	aranciata	birra
	bistecca	insalata
	mela	
	pera	
	pesca	

5) Same as activity no. 4, but with students answering with: Vorrei ....

6) Review the THOUGHT TRANSLATION sentences of Test E selected at random.

7) Using each of the words in frames no. 57, 58 and 59 in order, students ask each other whether there is any such item there or in any other place they may wish to mention (e.g. a casa, a d----, a Roma). Some questions will use un po' di and others the UNIT MARKER. Answers should be realistic and complete, repeating the name of the item mentioned in the question!

8) Same as Activity no. 7, but this time affirmative answers should use ce n'è uno....., ce n'è una...... or ce n'è un po'.. wherever possible.

9) Study the following model.
   S: C'è un'americano lì?

   R: No, ma c'è un'americana lì.

   The instructor asks a question as in the model, using a MASCULINE or a FEMININE item from frame no. 102. Students reply as in the model, using the counterpart of the opposite gender.

10) Below are three sets (A,B,C) of questions. Instructor asks each student the questions belonging to set A. Afterwards, students ask the same questions of the instructor or other students. In answering, students should try to limit themselves to using only what they are sure they can say correctly. If an answer absolutely requires something new, the instructor may supply it and it should be learned on the spot. The object is to build up fluency by responding rapidly and without hesitation to a series of questions. The same activity is repeated with sets B and C.

   A. È di Napoli Lei?
      Dove lavora?
      Le piace lavorare $\begin{cases} lì \\ qui? \end{cases}$
      Che cosa fa qui?
      Che cosa studia?

B. Buon giorno, come sta?

Scusi, dov'è
$\begin{cases} \text{il signor } \ldots\ldots \\ \text{la signora } \ldots\ldots \\ \text{la signorina } \ldots\ldots? \end{cases}$

Ci sarà domani?

Chi ci sarà domani pomeriggio?

C. Lei mangia spesso qui?

Non Le piace mangiare a casa?

Che cosa mangia stasera?

Va a casa ora?

Con chi va a casa? Con Roberto?

11) Students use the following situations as conversation stimuli, using anything that they are sure they can say correctly in Italian.

A. (in a restaurant)

The waiter greets someone and finds out if he is ready to order. The customer is undecided and asks for suggestions from the waiter. The waiter makes several suggestions regarding food and drink. The customer orders and then finds that he needs a napkin. He tells the waiter.

B. (at a cafe)

Two people have just been introduced to each other. Each finds out where the other is from, what he is doing now, if he is planning to go anywhere soon, etc.

UNIT XXIII

1. STRESS was discussed in Preliminary Unit D with regard to
    both English and Italian.

2. There we saw how the wrong STRESS on an individual Italian
    word might change the meaning of that word. The Italian
    example given was (   ) the word for 'salts' and (   )
    the word for 'he went up.'

3. STRESS primarily means relative loudness, and in the
    preceding example the stress on the Italian word for 'salts'
    is said to fall on the first syllable (   ) whereas the
    stress on the word for 'he went up' is said to fall on the
    last syllable (   ).

*4. Of all the Italian words you have learned so far, would
    you say that:
       (a) most have their stress on the <u>last</u> vowel sound,
       (b) most have their stress on the <u>next-to-the-last</u>
             vowel sound, or
       (c) most have their stress <u>someplace else?</u>

5. Most Italian words end in a vowel and for most Italian words
    stress does fall on the sound represented by the <u>next-to-
    the-last vowel letter</u>. Here are some examples with the
    stressed vowel represented by the underlined letter.
       (Am<u>a</u>nda)X
       (ha<u>ī</u>ti<u>a</u>na)X
       (neglig<u>ɛ</u>nte)X
       (S<u>a</u>ra)X
       (Beniam<u>i</u>no)X
       (pers<u>ona</u>)X
       (tov<u>a</u>gli<u>ɔ</u>lo)X
       (capital<u>i</u>sta)X

6. In those words <u>that end in a stressed vowel</u>, the stress is
    shown on the written word by an accent mark, usually
    written as in the following words:

Cecè	(or)	Cecɛ'	( )X
Noè	(or)	Noɛ'	( )X
sarò	(or)	sarɔ'	( )X
sarà	(or)	sara'	( )X
sofà	(or)	sofa'	( )X
così così	(or)	cosi' cosi'	( )X
società	(or)	societa'	( )X
caffè	(or)	caffɛ'	( )X

*7. Therefore, are the following two words the same?
          (a)X   (b)X

 8. No mark is normally written to indicate stress in other
     cases, even when a word ends in a <u>stressed vowel followed</u>
     <u>by a consonant</u>, as in the following four names of foreign
     cities. The stressed vowel is here indicated by the under-
     lined letter.
          (Bagd<u>a</u>d)X
          (Beir<u>u</u>t)X
          (Cab<u>u</u>l)X   'Kabul'
          (Saig<u>o</u>n)X

 9. Even with shortened forms of longer words, whenever the
     shortened form ends in a <u>stressed vowel followed by a</u>
     <u>consonant</u> no special mark is normally written. Thus, the
     form <u>signor</u> appears without any special mark for its stress
     that falls on /O/ as in the longer form <u>signore</u>.

10. Because of what has been stated in frames no. 5 through 9
     there is no way for you to predict where the stress falls
     on (a) any word that ends in a consonant and (b) any word
     that ends in an unaccented vowel letter and that has more
     than two vowel letters in it. For example, notice where
     the stress falls in the following cases in which it is
     represented by the underlined letter.
          (a) (Porto Sa<u>i</u>d)X 'Port Said' (but) (Bagd<u>a</u>d)X
          (b) (It<u>a</u>lia)X   (but)   (Natal<u>i</u>a)X [femine given name]

11. In these units you are helped in the normally unpredictable
     cases if you learn the following:
          <u>General Rule</u>

          When <u>no</u> accent mark appears on the end of a written
          word, the stressed vowel is represented by:
          (a) the <u>last vowel letter</u> in all words ending in a
               consonant.
               examples: (signor)X (Bagdad)X (Beirut)X
                          (Cabul)X   (Saigon)X
          (b) the <u>third</u> (when there is one) <u>vowel letter from</u>
               <u>the end</u> in words ending in -<u>ia</u>, -<u>ie</u>, -<u>ii</u>, -<u>io</u>, -<u>ua</u>,
               -<u>ue</u>, -<u>ui</u>, -<u>uo</u>.
               examples: (<u>I</u>talia)X   (L<u>i</u>cia)X   (Per<u>u</u>gia)X
                          (sp<u>e</u>cie)X   (<u>o</u>lio)X   (L<u>u</u>cio)X
                          (pomer<u>i</u>ggio)X   (<u>a</u>cqua)X

          (c) the <u>next-to-the-last vowel letter</u> in all other
               cases.
               examples: (ital<u>i</u>ano)X   (insegn<u>a</u>nte)X
                              XXIII-2

Exceptions

Exceptions to the above are marked in these units by either:

(a) a dot beneath the vowel letter representing a stressed vowel.

    examples: (Agata)X (glandola)X (glutine)X (Udine)X (Napoli)X (Cagliari)X (desidera)X (Porto Said)X (Natalia)X (costui)X 'that man' (Cesare)X 'Caesar' (giovane)X 'young'

or (b) the special type ɛ and ɔ.

    examples: (ɛssere)X (ɛsserci)X (Amɛrica)X 'America' (Gɛnova)X (ɔrdine)X 'order' masculine

*12. Applying everything that has been said about stress in these eleven frames, in the pauses provided on tape read the following names of cities with the appropriate stress. Your response will be confirmed after each pause.

(1) Addis Abɛba 'Addis Ababa'

(2) Alcalà

(3) Algɛri 'Algiers'

(4) Amman

(5) Ankara

(6) Bagdad

(7) Baltimora 'Baltimore'

(8) Bangkɔk

(9) Beirut

(10) Berlino 'Berlin'

(11) Bogotà

(12) Bɔston

(13) Bucarɛst 'Bucharest'

(14) Budapest

(15) Buɛnos Aires

(16) Cabul 'Kabul'

(17) Caracas

(18) Cagliari (It.)

(19) Catania (It.)

(20) Città del Guatemala 'Guatemala City'

(21) Colɔnia 'Cologne'

(22) Copenaghen 'Copenhagen'

(23) Cɔrdova

(24) Damasco 'Damascus'

(25) Filadɛlfia 'Philadelphia'

(26) Hɛlsinki

(27) Kartum 'Khartoum'

(28) Lagos

(29) Las Vɛgas

(30) L'Avana 'Havana'

(31) Lisbona 'Lisbon'

(32) Los Angeles

(33) Managua

(34) Miami

(35)	Monaco di Baviera 'Munich'	(43)	Santiago
(36)	Mosca 'Moscow'	(44)	Siviglia 'Seville'
(37)	Nuova Delhi 'New Delhi'	(45)	Sofia
(38)	Padova 'Padua' (It.)	(46)	Tangeri 'Tangiers'
(39)	Palermo (It.)	(47)	Tokio 'Tokyo'
(40)	Pechino 'Peking'	(48)	Toronto
(41)	Rabat	(49)	Tunisi 'Tunis'
(42)	Saigon	(50)	Varsavia 'Warsaw'

*13. There are many place names that end in -ia in Italian. Most are stressed like Italia, that is, on the vowel represented by the third vowel letter from the end. Read the following in the pauses provided on tape. Your response will be confirmed each time.

(1)	Abissinia (country)	(19)	Liguria (It. region)
(2)	Aquitania (region)	(20)	Macedonia (region)
(3)	Arabia Saudita (country)	(21)	Malesia (country)
(4)	Asia (continent)	(22)	Manciuria (territory)
(5)	California (country)	(23)	Mauritania (country)
(6)	Cambogia (country)	(24)	Moravia (region)
(7)	Castiglia (region)	(25)	Nigeria (country)
(8)	Colombia (country)	(26)	Norvegia (country)
(9)	Estonia (republic)	(27)	Patagonia (region)
(10)	Etiopia (country)	(28)	Persia (country)
(11)	Finlandia (country)	(29)	Polonia (country)
(12)	Germania (country)	(30)	Russia (country)
(13)	Giordania (country)	(31)	Siberia (region)
(14)	India (country)	(32)	Sicilia (It. island)
(15)	Ischia (It. island)	(33)	Siria (country)
(16)	Iugoslavia (country)	(34)	Tasmania (island)
(17)	Liberia (country)	(35)	Thailandia (country)
(18)	Libia (country)		

*14. Relatively few place names end in -ia in Italian. The
following are twelve that you should learn. Read them
in the pauses provided on tape. Your response will be
confirmed each time.

    (1) <u>Albania</u>

    (2) <u>Algeria</u>

    (3) <u>Andalusia</u>

    (4) <u>Barberia</u>

    (5) <u>Bulgaria</u>

    (6) <u>Lombardia</u> (It. region)

    (7) <u>Nicosia</u>

    (8) <u>Normandia</u>

    (9) <u>Pavia</u> (It. city)

   (10) <u>Tunisia</u>

   (11) <u>Turchia</u>

   (12) <u>Ungheria</u>

*15. What do you think the preceding twelve place names are in
English?

16. Here are two other place names in -ia. Notice how they
contrast with place names in -ia. Repeat.

    (Bahia)X 'Baia' [in Brazil] - (Baia)X [city near Naples]

    (Romania)X 'Romania' - (Romania)X [the neo-Latin world]

                        * * * * *

17. Some words written with only <u>two vowel letters</u> deserve
special comment. We have already seen that whenever the
two vowel letters represent <u>two vowel sound-types</u> the
absence or presence of the accent mark tells us where the
stress falls. Thus:

    (Sara)X   but   (sarà)X

    (Lia)X   but   (Noè)X

18. On the other hand, <u>two vowel letters</u> next to each other may represent a <u>semivowel followed by a vowel sound-type</u>. In such cases the absence or the presence of the accent mark tells us whether two vowel sound-types are involved or whether a semivowel plus vowel sound-type is involved. Thus:

   (Pia)X but (più)X 'more'

19. Notice that the following words need no accent mark, since the combination <u>qu</u> normally represents /KW/. A translation of either one is 'here.'

   (qui)X (qua)X

20. If you check back to Unit IX, frame no. 49, you will be reminded that the letter <u>i</u> in word-final position after a vowel letter may normally stand for either /Y/ or /I/, indifferently. Thus:

   <u>mai</u> may be either (/MAY/)X or (/MAI/)X

21. Furthermore, <u>two vowel letters</u> next to each other may represent <u>only one vowel sound-type</u>. Such cases involve <u>ci-</u> or <u>gi-</u>. The absence or presence of the accent mark tells us whether two vowel sound-types are involved or whether only one is involved. Thus:

   (Cia)X [feminine given name] but (ciò)X 'this thing;
                   that thing'
   (Gia)X [feminine given name] but (già)X 'already'

*22. Read the following Italian words in the spaces provided on tape. Your response will be confirmed each time. NOTE: For those followed by the number (2) give two pronunciations, first as a one-syllable word and then as a two-syllable word.

(1) <u>bue</u>	(7) <u>già</u>	(13) <u>mia</u>	(19) <u>qua</u>
(2) <u>ciò</u>	(8) <u>giù</u>	(14) <u>noi</u> (2)	(20) <u>qui</u>
(3) <u>cui</u> (2)	(9) <u>io</u>	(15) <u>piè</u>	(21) <u>sei</u> (2)
(4) <u>dio</u>	(10) <u>lei</u> (2)	(16) <u>pio</u>	(22) <u>sii</u> (2)
(5) <u>due</u>	(11) <u>lui</u> (2)	(17) <u>poi</u> (2)	(23) <u>stai</u> (2)
(6) <u>fui</u>(2)	(12) <u>mai</u> (2)	(18) <u>può</u>	(24) <u>voi</u> (2)

       * * * * *

23. In addition to what has been said so far, the accent mark
    in Italian has another function, that is, to show a differ-
    ence between certain words written with only one vowel
    letter and other words spelled the same but having different
    meanings.

24. One such pair of contrasting words is the following, which
    you have already had.
    (è)X   as in: È qui.
    (e)X   as in: E Lei?

25. The following words (which you have already had) are
    written with an accent mark to differentiate them from
    other words (which you have not yet had) spelled the same
    but having different meanings. Remember these words!
    (dà)X   as in: glielo dà.
    (lì)X   [the opposite of qui]
    (sì)X   [the opposite of no]
    (tè)X   'tea'

                        *   *   *   *   *

26. In frame no. 3 you were told that the term STRESS primarily
    means relative loudness. However, you may have noticed
    another feature that is often involved in stress in Italian.

27. Listen to the following contrastive pair very carefully.
    (Sara)   -   (sarà)
    (Sara)   -   (sarà)

*28. Is the stressed vowel of Sara the same length as the last
     vowel? Listen.
     (Sara)

*29. Is the stressed vowel of Sara longer or shorter than the
     last vowel? Listen again.
     (Sara)

*30. Is the stressed vowel of Sara longer or shorter than the
     stressed vowel of sarà? Listen carefully.
     (Sara)   -   (sarà)
     (Sara)   -   (sarà)

31. What we have been trying to illustrate in these last five
    frames is the following principle:
          Generally speaking, stressed vowels in Italian tend
          to be longer than unstressed vowels. This is especially
          true of stressed vowels within a word, as in Sara.
    Further will be said about this principle in a later unit.

*32. Is it a fair statement to say that stress in Italian
      implies greater <u>loudness</u> and usually (though not necessarily)
      greater <u>length</u>?

 33. Repeat the following words while keeping the stress
      principle in mind.
            (signore)X
            (italiano)X
            (Italia)X
            (Roma)X
            (bambina)X
            (tovagliolo)X

                        *   *   *   *   *

 34. The following are the Italian names of the days of the
      week, beginning with the equivalent of 'Monday.' This
      sequence is the normal one Italians use in naming the
      days of the week, the first day being the equivalent of
      'Monday.' Pay close attention to stress and notice that
      the Italian names of the days of the week are not normally
      capitalized.
            (lunedì)X   (lunedì)X
            (martedì)X   (martedì)X
            (mercoledì)X   (mercoledì)X
            (giovedì)X   (giovedì)X
            (vernerdì)X   (vernerdì)X
            (sabato)X   (sabato)X
            (domenica)X   (domenica)X

 35. Learn the following:
            (dopodomani)X   (dopodomani)X 'the day after tomorrow'
            (avantieri)X   (avantieri)X   'the day before yesterday'

*36. Imagine that today is Wednesday. Answer the following
      questions. Your responses will be confirmed on the tape.
            Che giorno è oggi?   -   Oggi .... _____
               'What day is today?'

            Che giorno era ieri?   -   _____

            Che giorno sarà domani?   -   _____

            Che giorno era avantieri?-   _____

            Che giorno sarà dopodomani? - _____

*37. Imagine that today is Sunday. Answer the questions you
will hear. Your response will be confirmed each time.
Repeat this drill until you have mastered it!

*38. Continue as in the two preceding frames, this time
imagining that today is Friday.

39. The verb ┼pensare 'to think' used before di + INFINITIVE
has the force of 'planning to do something,' 'planning
on doing something,' 'thinking of doing something,' etc.

*40. Study the following model and in accordance with it answer
the questions you will hear. The place expressions
together with the appropriate day of the week to be used
are translated for you. Your response will be confirmed
each time.

        S: Quando pensa di andare a New York Lei?
           'When do you plan to go to New York?'

        R: Vado a New York lunedì.
           'I'm going to New York (on) Monday.'

(1) to school (on) Monday

(2) home (on) Tuesday

(3) dine out (on) Wednesday

(4) to the city (on) Thursday

(5) to the country (on) Friday

(6) to the mountains (on) Saturday

(7) to church (on) Sunday

(8) to class (on) Monday

(9) to the office (on) Tuesday

(10) to the hospital (on) Wednesday

(11) to the bank (on) Thursday

(12) to Boston (on) Friday

Repeat this drill until you have mastered it!

41.   In Unit XXI you learned that 'movement to' or 'location
      in or at' was normally expressed by <u>a</u> or <u>ad</u> before names
      of cities or towns. In the preceding 'movement to' drill
      you had place expressions sometimes preceded by <u>a</u> and
      sometimes preceded by <u>in</u>. Thus:
                  (a scuola)X
                  (a casa)X
                  (a cena fuori)X
      but:
                  (in città)X
                  (in campagna)X
                  (in montagna)X
                  (in chiesa)X
                  (in classe)X
                  (in ufficio)X
                  (in ospedale)X
                  (in banca)X

42.   Whether referring to 'movement to' or 'location in or at'
      these above-mentioned places, the expressions given are
      the normal ones used. Thus, for example, <u>a scuola</u> may be
      translated as 'to school,' 'in school' or 'at school.'

43.   When, as in drill no. 40, one is referring to such places
      not so much as buildings or specific locales, but rather
      with emphasis on the <u>activities normally associated with</u>
      <u>these places</u>, there is no way to predict whether Italians
      use <u>a</u> or <u>in</u>. Each place expression must be learned through
      observation.

*44. Study the following model and in accordance with it answer
      the questions you will hear. Use as response cues the
      phrases given in frame no. 40. Your response will be
      confirmed each time.
                  S: Dove sarà lunedì Lei?   'Where will you be (on)
                                                Monday?'
                  R: Sarò a New York lunedì.   'I'll be in New York
                                                  (on) Monday.'

                           * * * * *

45.   In drill no. 40 the place expression of the question was
      repeated in the response. Although this is proper,
      Italians frequently avoid repeating the place expression.
      When this happens, however, a PLACE REPLACER must appear
      next to the verb.

46. The normal unemphatic PLACE REPLACER in Italian is ci. It appears immediately before FINITE VERB forms. (See Unit XVII, frame no. 9.)

*47. In accordance with the following model, answer the questions you will hear by using the cues given. Your response will be confirmed each time.

        S: Quando pɛnsa di andare a New York Lɛi?
          'When do you plan to go to New York?'

        R: Ci vado lunedì. 'I'm going (there) (on) Monday.'

(1)	Wednesday	(7)	Monday
(2)	Saturday	(8)	Wednesday
(3)	Monday	(9)	Tuesday
(4)	Friday	(10)	Friday
(5)	Sunday	(11)	Tuesday
(6)	Thursday	(12)	Thursday

48. When a verb appears in an infinitive construction, it is common to find ci attached to the infinitive minus its final -e. Thus: Pɛnso di andarci.

*49. In accordance with the following model, answer the questions you will hear by using the cues given. Your response will be confirmed each time.

        S: Quando pɛnsa di andare a New York Lɛi?

        R: Pɛnso di andarci lunedì. 'I plan to go (there) (on) Monday.'

(1)	Sunday	(7)	Wednesday
(2)	Tuesday	(8)	Monday
(3)	Friday	(9)	Tuesday
(4)	Monday	(10)	Thursday
(5)	Thursday	(11)	Wednesday
(6)	Saturday	(12)	Friday

50. The PLACE REPLACER ci seems to be freely used with movement verbs like ┼andare, ┼arrivare, ┼portare, 'bring, carry'.

51. This ci is also used with other kinds of verbs; however, sometimes special meanings are involved which may not be readily clear to beginning students. Because of this, use this PLACE REPLACER only with movement verbs until you are sure of its other uses.

* * * * *

52. In order to express the idea of 'on Sundays,' 'on Mondays,' etc., Italian uses <u>la</u> before <u>domenica</u> and <u>il</u> before the other names of the days of the week.

*53. Study the following model and in accordance with it answer the questions you will hear by using the cues given. Your response will be confirmed each time.

        S: Che cosa fa la domenica Lei?
           'What do you do on Sundays?'

        R: Vado in chiesa la domenica.
           'I go to church on Sundays.'

    (1) I work on Mondays.
    (2) I study on Tuesdays.
    (3) I don't do anything on Wednesdays.
    (4) I do my shopping (<u>faccio le spese</u>) on Thursdays.
    (5) I do my grocery shopping (<u>faccio la spesa</u>) on Fridays.
    (6) I stay (<u>sto</u>) home on Saturdays.
    (7) I sleep (<u>dormo</u>) on Sundays.
    (8) I play tennis (<u>gioco a tennis</u>) on Mondays.
    (9) I go shopping on Tuesdays.
   (10) I go grocery shopping on Wednesdays.
Repeat this drill until you have mastered it!

*54. Now study the following. You will be asked questions as in Model (a) or model (b). Reply accordingly. Your response will be confirmed each time.

(a)   S: Va a New York lunedì? 'Are you going to New York (on) Monday?'

     R: Sì, penso di andarci lunedì. 'Yes, I plan to go (there)(on) Monday.'

(b)   S: Va a New York il lunedì? 'Do you go to New York (on) Mondays?'

     R: Sì, ci vado ogni lunedì. 'Yes, I go (there) every Monday.'

* * * * *

*55. Complete the following statement:

    'In order to express 'movement to' or 'location in or at' before names of cities or towns, Italian normally uses _____ or _____.'

56. The above holds true for many islands, too, especially the smaller ones. Thus:
    (a Corfù)X
    (ad Èlba)X
    (ad Ischia)X
    (a Cuba)X
    (a Malta)X
    (a Taiti)X
    (ad Haiti)X

57. Before <u>Corsica</u>, <u>Sardegna</u>, <u>Sicilia</u> and most other geographical place names these same concepts are normally expressed by <u>in</u>.

*58. Thus, translate the following into Italian.
    (a) 'I'm going to Italy.' - _____
    (b) 'Are you going to Sicily?' - _____
    (c) 'It's in Virginia.' - _____

59. With place names that are grammatically masculine, it is, as a rule, preferable to use <u>nel</u> (before a consonant) or <u>nell'</u> (elsewhere) instead of <u>in</u>.

*60. Thus, translate the following into Italian. The place names in these sentences are all masculine.
    (a) '(S)he's going to Chile.' (use: <u>Cile</u>) - _____

    (b) 'I'm going to Mississippi.' _____

    (c) 'Are you going to the Veneto region?'
         (use: <u>Veneto</u>) - _____

    (d) 'It's in the Middle East.' (use: <u>Medio Oriente</u>)-

61. However, even with masculine names the use of <u>in</u> is becoming more and more frequent and acceptable, especially with <u>masculine names of countries</u> and <u>masculine names of states in the U.S.A.</u>

62. Thus, you may hear
       either (in Vietnam)X   or   (nel Vietnam)X
              (in Maryland)X   or   (nel Maryland)X

*63. Are the place names <u>Vietnam</u> and <u>Maryland</u> masculine or feminine?

64. The gender of geographical place names may sometimes
     present a problem to you. However, the following are,
     as a rule, feminine:
     a) names of cities and towns
     b) names of islands
     c) the following eight states in the U.S.A. -
         (Alasca)X (Arizona)X (California)X (Florida)X
         (Georgia)X (Lüisiana)X (Pensilvania)X (Virginia)X

*65. What is the gender of the following names of islands?
     (Corsica)X
     (Cuba)X
     (Sardegna)X
     (Sicilia)X

66. The following are, as a rule, masculine:
     a) names of oceans, seas, rivers and lakes
     b) names of most states in the U.S.A.

*67. What is the gender of the following:
     large bodies of water
         (Atlantico)X
         (Pacifico)X
         (Mediterraneo)X

     Italian rivers
         (Arno)X
         (Oglio)X
         (Piave)X
         (Po)X
         (Tevere)X   'Tiber'

     Italian lake
         (Garda)X

68. Most other geographical place names are feminine if they
     end in -a and masculine if they end in something else.
     The following are five masculine exceptions to this rule:
     (Canadà)X (Ghana)X (Guatemala)X (Nicaragua)X (Venezuela)X

*69. What would you say is the gender of the following names of
     continents? Put 'm' for masculine and 'f' for feminine
     after each name below.
     (1) _____ America _____

     (2) _____ Asia _____

     (3) _____ Europa _____

*70. Do the same for the following names of countries:

(1) _____ Afganistan _____

(2) _____ Argentina _____

(3) _____ Canadà _____

(4) _____ Cile _____

(5) _____ Cina _____

(6) _____ Danimarca _____

(7) _____ Germania _____

(8) _____ Giappone _____

(9) _____ Guatemala _____

(10) _____ Iraq _____

(11) _____ Italia _____

(12) _____ Libano _____

(13) _____ Marocco _____

(14) _____ Portogallo _____

(15) _____ Spagna _____

(16) _____ Sudan _____

(17) _____ Vietnam _____

*71. Do the same for the following names of islands.

(1) _____ Corsica _____

(2) _____ Cuba _____

(3) _____ Sardegna _____

(4) _____ Sicilia _____

(5) _____ Haiti _____

*72. Do the same for the following names of states in the U.S.A.

(1) _____ Alabama _____

(2) _____ Alasca _____

(3) _____ California _____

(4) _____ Colorado _____

(5) _____ Florida _____

      (6) _____ Kansas _____

      (7) _____ Kentucky _____

      (8) _____ Luisiana _____

      (9) _____ Maryland _____

    (10) _____ Massachusetts _____

    (11) _____ Mississippi _____

    (12) _____ Nevada _____

    (13) _____ Nord Dakota _____

    (14) _____ Ohio _____

    (15) _____ Pensilvania _____

    (16) _____ Virginia _____

*73. Do the same for the following names of Italian regions.

      (1) _____ Liguria _____

      (2) _____ Lombardia_____

      (3) _____ Piemonte _____

      (4) _____ Toscana _____

      (5) _____ Veneto _____

*74. Do the same for the following place names.

      (1) _____ Nord _____   'North'

      (2) _____ Sud _____   'South'

      (3) _____ Est _____   'East'

      (4) _____ Ovest _____   'West'

      (5) _____ Medio Oriente _____

*75. Return to the place names of frames no. 67 through no. 74 and express 'movement to' or 'location in or at' by putting a, in, nel or nell' before each one in accordance with the rules stated in frames no. 55, no. 57 and no. 59.

76. In response to the preceding frame you should have put:

    for frame no. 69: <u>in</u>

    for frame no. 70: <u>in</u> for all the feminine ones; <u>nell'</u> for no. 1 and no. 10; <u>nel</u> for all the others

    for frame no. 71: <u>a</u> for no. 2 and no. 5; <u>in</u> for the others

    for frame no. 72: <u>in</u> for all the feminine ones; <u>nell'</u> for no. 1 and no. 14; <u>nel</u> for all the others

    for frame no. 73: <u>in</u> for no. 1, 2, 4; <u>nel</u> for no. 3 and no. 5

    for frame no. 74: <u>nell'</u> for no. 3 and no. 4; <u>nel</u> for the others

*77. What do you think the English equivalents of the place names listed in frames no. 69 through no. 72 are?

TEST A   (answers not recorded)

Listed below are some of the place names used in this unit.
Each will be pronounced either with its correct STRESS or with
an incorrect STRESS. Put a check in column A if the word is
pronounced correctly with its proper STRESS. Otherwise, put
a check in column B.

		A (correct)	B (incorrect)
1)	Italia		
2)	Perugia		
3)	Udine		
4)	Beirut		
5)	Napoli		
6)	Porto Said		
7)	Cagliari		
8)	Saigon		
9)	Genova		
10)	Alcalà		
11)	Catania		
12)	Copenaghen		
13)	Bagdad		
14)	Padova		
15)	Tangeri		
16)	Etiopia		
17)	Cabul		
18)	Bulgaria		
19)	Normandia		
20)	Baia		
21)	Bogotà		
22)	Florida		
23)	Asia		
24)	Pavia		
25)	Algeria		

TEST B   (answers not recorded)

You will now hear some Italian words that are **written with two** vowel letters. Some require a written accent mark on **them;** others do not. Write the words correctly below as you hear them, including any accent marks that are required.

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

7) _____

8) _____

9) _____

10) _____

11) _____

12) _____

13) _____

14) _____

15) _____

16) _____

17) _____

18) _____

19) _____

20) _____

TEST C   (answers not recorded)

You will hear some statements. Check whether they would be
true or false if today were Monday.

              true   false

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

7) _____

8) _____

9) _____

10) _____

TEST D (answers not recorded)

The following is a drill designed to test your control of a,
in, nel and nell' before geographical place names. You will
be asked a question about the location of a particular city.
The city names used will be those listed in frame no. 12 of
this unit. Incomplete answers to the questions are listed
below with a blank for you to fill in the appropriate item
(a, in, nel or nell') in accordance with the rules stated in
frames nos. 55, 57 and 59.

1) Addis Abeba è _____ Etiopia.

2) Alcalà è _____ Spagna.

3) Algeri è _____ Algeria.

4) Amman è _____ Giordania.

5) Ankara è _____ Turchia.

6) Bagdad è _____ Iraq.

7) Baltimora è _____ Maryland.

8) Bangkok è _____ Thailandia.

9) Beirut è _____ Libano.

10) Berlino è _____ Germania.

11) Bogotà è _____ Colombia.

12) Boston è _____ Massachusetts.

13) Bucarest è _____ Romania.

14) Budapest è _____ Ungheria.

15) Buenos Aires è _____ Argentina.

16) Cabul è _____ Afganistan.

17) Caracas è _____ Venezuela.

18) Cagliari è _____ Sardegna.

19) Catania è _____ Sicilia.

20) Città del Guatemala è _____ Guatemala.

21) Colonia è _____ Germania.

22) Copenaghen è _____ Danimarca.

23) Cordova è _____ Spagna.

24) Damasco è _____ Siria.

25) Filadelfia è _____ Pensilvania.

26) Helsinki è _____ Finlandia.

27) Kartum è _____ Sudan.

28) Lagos è _____ Nigeria.

29) Las Vegas è _____ Nevada.

30) L'Avana è _____ Cuba.

31) Lisbona è _____ Portogallo.

32) Los Angeles è _____ California.

33) Managua è _____ Nicaragua.

34) Miami è _____ Florida.

35) Monaco di Baviera è _____ Germania.

36) Mosca è _____ Russia.

37) Nuova Delhi è _____ India.

38) Padova è _____ Veneto.

39) Palermo è _____ Sicilia.

40) Pechino è _____ Cina.

41) Rabat è _____ Marocco.

42) Saigon è _____ Vietnam.

43) Santiago è _____ Cile.

44) Siviglia è _____ Spagna.

45) Sofia è _____ Bulgaria.

46) Tangeri è _____ Marocco.

47) Tokio è _____ Giappone.

48) Toronto è _____ Canadà.

49) Tunisi è _____ Tunisia.

50) Varsavia è _____ Polonia.

TEST E   (not recorded)

Translate the following thoughts into Italian by using <u>only</u> what has been presented so far.

1) When do you think you'll be going to New York?

2) Do you go to church on Sundays?

3) When do you do your grocery shopping, on Saturdays?

4) I'm thinking of going shopping in Washington tomorrow.

5) Don't you ever stay home?

6) I'm playing tennis the day after tomorrow.

7) What day will you be arriving in Malta?

8) Mr. Jones is scheduled to go to the hospital on Wednesday.

9) Wasn't there some salt there the day before yesterday?

10) Will you be in the office tomorrow afternoon?

11) I go to school every day but I don't like it.

12) Are you dining out with Virginia tonight?

13) When are you going to go to the bank?

14) In the mountains I sleep a lot.

15) I don't work in Virginia and I don't work in Maryland.
I work in Washington.

16) Are you dreaming of Naples? Do you like the Campania region?

17) Milan is in the Lombardy region, isn't it?

18) I thought it was in the Piedmont region. (HINT: Put this idea into Italian in the form of a question.)

19) I'm scheduled to go to Guatemala, but not to Guatemala City.

20) I'm going to Genoa on Thursday but I don't go every Thursday.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the place names used in Test A, paying special attention to stress.

3) Practice reading the words used in Test B.

4) Instructor asks questions selected at random from Test D. Students may also be called upon individually to ask other students the same questions.

5) Review the THOUGHT TRANSLATION sentences of Test E selected at random.

6) Instructor reads a short paragraph (found in the Instructor's Manual) to the class at normal reading speed. If the class appears not to have understood, one or more readings at normal speed may be given. Then the instructor asks the following questions based on the story. Finally, students should be able to retell the story from memory (in their own words, if possible).

> Dove va spesso la signora Riva?
> Ci va lunedì?
> Chi c'è a Monaco?
> Che cosa fa il signor Riva a Monaco?
> Dov'è Monaco, nel Portogallo?
> Lavora la signora Riva?
> Non fa niente?
> Di dov'è?
> Le piace andare in Germania?
> Ci va ogni giorno?
> Chi chiama ogni sera la signora Riva?

7) Similar to activity no. 6, but using another story (also found in the Instructor's Manual) and a series of questions found in the Instructor's Manual.

8) 'Creative Community Activity' - Students participate in the writing of a paragraph or two (similar to those of activities No. 6 and no. 7) about someone going somewhere to do something.

> Procedure: Instructor goes to the blackboard. One student provides the opening word, phrase or sentence, which the instructor writes on the board. Students provide other contributions which the instructor also writes on the board, adding to the first part. Students are to use only what they are fairly sure of, and with the instructor's help, a little story is finally created.

Once the story is finished, students ask one another questions based on it, and as a final step each student should be ready to retell the story.

9) Instructor asks students questions similar to those of activities no. 6 and no. 7, but referring personally to the students.

> For example:
>> (a) (1) Dove va spesso Lei?
>> (2) Ci va lunedì?
>> (3) Chi c'è a .....?, etc.

10) Each student says in Italian what he or she does on the different days of the week.

UNIT XXIV

*1. In Unit XVII you learned the word for 'Thanks!' or 'Thank you!' What was it?

*2. In Unit XVIII you learned the phrases for 'on the left' and 'on the right.' What were they?

3. Those utterances each contained a consonant followed by a tongue-flap. Listen again and repeat.

       (g-----)X   (a s-----)X   (a d------)X

*4. You have already learned that the tongue-flap in Italian is represented by what letter?

*5. How, then, would you spell the phrases for 'on the left' and 'on the right' in Italian?

6. Because, as we saw it Unit XV, the tongue-flap is heard between vowels in many words in 'colloquial' American English, it is sometimes helpful in pronouncing it after a consonant in Italian to think of a soft, quick vowel right before it. Thus, for a sinistra you might want to think of (a si-ni-st(a)ra), and for a destra you might want to think of (a dɛ-st(a)ra).

7. Remembering this principle, try pronouncing the following words, all of which contain consonant + tongue-flap.

(pronto)X	'ready; hello [said on the phone]'	(pronto)X
(prɛgo)X	[used in many cases to express such varied ideas as: giving one permission to go ahead or the answer to g----- 'Thank you!]'	(prɛgo)X
(sɛmpre)X	'always'	(sɛmpre)X
(tre)X	'three'	(tre)X
(segretario)X	'(male) secretary'	(segretario)X
(segretaria)X	'(female secretary'	(segretaria)X
(Centralino)X	'telephone exchange' [normally used in calling the telephone operator]	(Centralino)X

(aprile)X	'April'	(aprile)X
(novembre)X	'November'	(novembre)X
(dicembre)X	'December'	(dicembre)X
(Africa)X	'Africa'	(Africa)X
(Australia)X	'Australia'	(Australia)X
(Brasile)X	'Brazil'	(Brasile)X
(Francia)X	'France'	(Francia)X
(Grecia)X	'Greece'	(Grecia)X
(Brasilia)X	'Brasilia'	(Brasilia)X
(Francoforte)X	'Frankfurt'	(Francoforte)X
(Londra)X	'London'	(Londra)X
(Alfredo)X	[masculine given name]	(Alfredo)X
(Andrea)X	[masculine given name, cognate of Andrew]	(Andrea)X
(Cristina)X	[feminine given name]	(Cristina)X
(Griselda)X	[feminine given name]	(Griselda)X

* * * * *

8. The infinitive was introduced in Unit XX. So far we have used it as a secondary verb form following a finite verb (defined in Unit XVII).
For example:

Mi piace <u>studiare</u>.   'I like to study.'
(infinitive)

Penso di <u>andare</u> a New York   'I'm planning on going
domani. (infinitive)   to New York tomorrow.'

* 9. Notice that in the second example above, a word is used as a connector between the finite verb and the infinitive. What is the word?

10. A connector like <u>di</u> occurring in such constructions usually depends on the preceding verb. Thus, ┼pensare requires <u>di</u> before a following infinitive in order to express the idea of 'planning *to do* something.'

11. In most cases, however, no connector is needed between a finite verb and an infinitive.

12. Four verbs that commonly occur in such constructions without any connector are: ┼<u>desiderare</u>, ┼<u>volere</u>, ┼<u>potere</u> and ┼<u>dovere</u>. Except for ┼<u>desiderare</u> these are irregular verbs with forms that connot be predicted.

13. Study and learn the following:
         (Desidera)X + INFINITIVE? - (Sì, desidero)X +
         'Do you wish to ....?'   INFINITIVE.
                                        'Yes, I wish to ....'

         (Vuole)X + INFINITIVE?   - (Sì, voglio)X + INFINITIVE.
         'Do you want to ....?'   'Yes, I want to .....'
         'would you like to .....?'

         (Può)X + INFINITIVE?   - (Sì, posso)X + INFINITIVE.
         'Can you .....?'   'Yes, I can .....'
         'Are you able to ....?'   'Yes, I am able to .....'

         (Dève)X + INFINITIVE? - (Sì, dèvo)X + INFINITIVE.
         'Must you .....?'   or
         'Do you have to ....?'   (Sì, dèbbo)X + INFINITIVE.
                                   'Yes, I must .....'
                                   'Yes, I have to .....'

14. Of the different forms given in the preceding frame,
     vuole is often shortened to vuol before an infinitive,
     and a consonant following può is usually strongly
     pronounced.

*15. How would you say, 'Do you wish to call now?' in Italian?

*16. How would you say, 'Does he want to listen?' in Italian?

*17. How about, 'I want to understand'?

*18. And, 'She can't understand'?

*19. Translate, 'I'm not able to drink wine.'

*20. Translate, 'Do I have to go now?'

*21. Translate, 'Would you like to know where he is?'

*22. Translate, 'You have to work, don't you?'

*23. Translate, ' don't wish to eat now.'

24. The verb forms given in frame no. 13 are all PRESENT TENSE
     verb forms of high frequency. Make sure you learn them.

                         * * * * *

25. In order to refer to present time ideas such as those referred to by the verb forms of frame no. 13, but with the idea of <u>reserve</u> or <u>deference</u>, Italian uses another tense. Study and learn the following:

(Desidererĕbbe)X + INFINITIVE? - (Sì, desidererei)X +
 'Would you wish to ....?'   INFINITIVE.
 'Would you want to ....?'   'Yes, I'd like to....'
 'Would you like to ....?'

(Vorrĕbbe)X + INFINITIVE? - (Sì, vorrei)X + INFINI-
 'Would you like to ....?'   TIVE.
                             'Yes, I'd like to.....'

                             <u>Vorrei</u> is heard more
                             often than <u>desidererei</u>.

(Potrĕbbe)X + INFINITIVE?   (Sì, potrei)X + INFINI-
 'Could you .....?'   TIVE.
                             'Yes, I could .....'

(Dovrĕbbe)X + INFINITIVE?   (Sì, dovrei)X +
 'Should you .....?'   INFINITIVE.
                             'Yes, I should .....'

26. Because the eight verb forms given in the preceding frame all <u>share the same time reference</u> and <u>differ only in the person referred to</u> they may be considered as belonging to one TENSE.

27. Because /RĒ/ or /RE/ is the characteristic sound combination found in all the verb forms of this tense, we shall refer to this tense as the 'RE' TENSE.

28. The name 'RE' TENSE may also be helpful in reminding us that <u>one</u> of the uses of this tense, at least, is to express a present idea with <u>RE</u>serve or defe<u>RE</u>nce.

*29. Translate, 'Do you wish to begin now?'

*30. Translate, 'would you wish to begin now?'

*31. Translate, 'I want to come.'

*32. Translate, 'I'd like to come.'

*33. Translate, 'Can he work tomorrow?'

*34. Translate, 'Could he work tomorrow?'

*35. Translate, 'She has to ask.'

*36.   Translate, 'She should ask.'

*37.   Translate, 'I shouldn't do anything now.'

*38.   Translate, 'wouldn't you like to learn?'

*39.   Translate, 'Could I smoke here?'

                            * * * * *

40.   A verb form that can be considered as belonging to another
       tense is one used to <u>request</u> that someone do something.

41.   You have already had some examples of REQUEST FORMS.
       For example:
             <u>scusi</u> 'excuse (me)' from the verb ~~scusare~~

             <u>porti</u> 'bring' from the verb ~~portare~~

42.   These two forms are used in <u>formal</u> situations when
       addressing <u>one</u> person.

43.   A special plural form used in highly formal situations
       when one wishes to be very polite, simply adds -<u>no</u>. Thus:
             (Scusino)X

             (portino)X

44.   REQUEST FORMS may indicate requests with implications
       ranging from a mild suggestion, invitation or wish to
       a direct command. The tone of voice used often indicates
       which meaning is implied.

45.   Formal REQUEST FORMS of regular -<u>are</u> verbs always end in
       -<u>i</u> (for the singular) and -<u>ino</u> (for the highly formal
       plural). Thus:

(arrivi)X	(arrivino)X
(ascolti)X	(ascoltino)X
(chiami)X	(chiamino)X
(cominci)X	(comincino)X
(domandi)X	(domandino)X
(fumi)X	(fumino)X
(giochi)X	(giochino)X
(impari)X	(imparino)X
(lavori)X	(lavorino)X
(mangi)X	(mangino)X

(pɛnsi)X   (pɛnsino)X

(sôgni)X   (sôgnino)X

(spiɛghi)X   (spiɛghino)X

(studi)X   (studino)X

46 Here are two more.

(aspɛtti)X   (aspɛttino)X   'wait, wait for'

(insegni)X   (insegnino)X   'teach'

(parli)X   (parlino)X   'speak, talk'

47 What are the infinitives of the three preceding verbs?

* * * * *

48. Observe the following:

(Imparo l'italiano.)X   'I'm learning Italian.'

(Ascolto l'italiano.)X   'I'm listening to Italian.'

(Sôgno l'italiano.)X   'I'm dreaming about Italian.'

(Spiɛgo l'italiano.)X   'I'm explaining Italian.'

(Mi piace l'italiano.)X   'I like Italian.'

49. In most cases the Italian language is referred to as l'italiano.

50. Normally, however, no l' is present after in and d' (standing for di). Repeat:

(in italiano)X   'in Italian'

(uno studɛnte d'italiano)X 'a student of Italian'

(un insegnante d'italiano)X 'a teacher of Italian'

51. In some cases l' is often omitted after a few verbs like ǂparlare and ǂstudiare, especially when italiano immediately follows these verbs. However, students are never wrong if they use l' even in such cases.

52. What has just been explained for italiano also applies to inglese 'English.'

*53. Translate the following, applying the principles just
      explained. Write out your translation next to the
      English sentences.
            (1) He speaks English. _____
            (2) He's speaking in English. _____
            (3) He never speaks Italian. _____
            (4) He has to speak Italian well. _____
                 (NOTE: Put bene immediately after the second
                 verb.)
            (5) I'm studying Italian. _____
            (6) Do you teach English? _____
            (7) It's an Italian teacher, not an Italian student.
                 _____

The tape will give you the correct translations.

*   *   *   *   *

Drills - frames no. 54-59: Reply in accordance with each model.
                            Your answer will be confirmed each
                            time. Repeat these drills until
                            you have mastered them.

*54. S: Desidero studiare.   'I wish to study.'

      R: Che cosa desidera fare?   'What do you wish to do?'

*55. S: Desidererei studiare.   'I'd like to study.'

      R: Che cosa desidererebbe   'What would you like to do?'
          fare?

*56. S: Desidera studiare?   'Do you wish to study?'

      R: Sì, desidero studiare.   'Yes, I wish to study.'

*57. S: Desidererebbe studiare?   'Would you like to study?'

      R: No, non desidererei studiare.   'No, I wouldn't like
                                            to study.'

*58. S: Desidera studiare?   'Do you wish to study?'

      R: Sì, desidero studiare ma   'Yes, I wish to study but
          non desiderererei   I wouldn't want to study
          studiare qui.   here.'

*59. S: Desidero studiare.   'I wish to study.'

      R: Studi!   'Study!'

*   *   *   *   *

60. Here are some genderables that can be useful in answering
the phone. Memorize them.

MASCULINE

'moment'	(┼momento)X	(┼momento)X
'number'	(┼numero)X	(┼numero)X
'telephone'	(┼telɛfono)X	(┼telɛfono)X

FEMININE

| 'American Embassy' | (┼A. A.)X | (┼A. A.)X |
| 'guard' | (┼guardia)X | (┼guardia)X |

61. Here are some verbs and verb phrases that can be useful
in answering the phone. Memorize them.

'to make a mistake'	(┼sbagliare)X	(┼sbagliare)X
'You must have dialed the wrong number.'	(Avrà sbagliato numero.)X	(Avrà sbagliato numero.)X
'Who shall I say is calling (her)?'	(Chi la desidera?)X	(Chi la desidera?)X
'Who shall I say is calling (him)?'	(Chi lo desidera?)X	(Chi lo desidera?)X
'I'm sorry.'	(Mi dispiace.)X	(Mi dispiace.)X
'This is the office..'	(Qui è l'ufficio...)X	(Qui è l'ufficio...)X
'to stay, remain'	(┼restare)X	(┼restare)X
'stay on the line'	(Rɛsti in linea.)X	(Rɛsti in linea.)X
'Speaking [= I am the one]'	(Sôno io.)X	(Sôno io.)X
'I'll see if (s)he is in.'	(Vedo se c'ɛ.)X	(Vedo se c'ɛ.)X

62. Here are some other utterances that can be useful in
answering the phone. Memorize them.

'slowly'	(adagio)X	(adagio)X
'on the phone'	(al telɛfono)X	(al telɛfono)X
'Mr. White's'	(del signor White)X	(del signor White)X
'Mrs. Smith's'	(della signora Smith)X	(della signora Smith)X
'Dr. Russo'	(il dottor Russo)X	(il dottor Russo)X
'the guard at the American Embassy'	(la guardia all'A.A.)X	(la guardia all'A.A.)X

Repeat this frame and the two previous ones several times
until you feel you have mastered both the pronunciation
and the meaning of the utterances given.

63. You will now hear a series of six short dialogs useful
    as opening telephone conversations. Repeat each line,
    imitating as closely as possible. You should review
    this section several times until you feel you have
    memorized each dialog. NOTE: 'A' stands for 'American'
    and 'I' stands for 'Italian.'

    I
        A: Pronto?
        I: Desidero parlare con il signor White, per piacere.
        A: Sôno io.

    II
        A: Pronto?
        I: Chi parla?
        A: L'ufficio della signora Smith.
        I: C'è la signora, per favore?

    III
        A: Pronto...
        I: Parlo con la signorina Jones?
        A: No, sôno la segretaria. Vuol parlare con la
            signorina?
        I: Sì, per favore.

    IV
        A: Pronto. Qui è l'ufficio del signor White.
        I: Con chi parlo?
        A: Con la segretaria del signor White.
        I: Potrei parlare con il signor White, per favore?

    V
        A: Pronto. A.A.
        I: Chi è al telefono?
        A: Parla la guardia all'A.A. Con chi desidera parlare?
        I: Vorrei parlare con il signor White, per favore.
        A: Resti in linea, per favore.

    VI
        A: Pronto?
        I: Parla la signora Marchegiano?
        A: Scusi, non parlo molto bene l'italiano.
            Parli adagio, per favore.
        I: Potrei parlare con la signora Marchegiano,
            per favore?
        A: Mi dispiace. Avrà sbagliato numero.

64. Here are two short exchanges that might be used to continue
    some of the previous conversations. Again, repeat each
    line, imitating very closely. Review this frame several
    times until you have memorized the two exchanges.

I

    A: Chi lo desidera?

    I: Il dottor Russo.

    A: Aspetti un momento, per favore.

II

    A: Chi la desidera?

    I: Il dottor Russo.

    A: Aspetti un momento, per favore. Vedo se c'è.

TEST A   (answers not recorded)

You will hear several Italian utterances which should all be
pronounced with <u>consonant + tongue-flap</u>. This consonant combi-
nation will sometimes be pronounced incorrectly. Put a check
in the appropriate column according to whether you hear a
correct pronunciation or not.

		(correct)	(incorrect)
1)	a destra		
2)	Africa		
3)	Alfredo		
4)	Andrea		
5)	aprile		
6)	a sinistra		
7)	Australia		
8)	Brasile		
9)	Brasilia		
10)	Centralino		
11)	Cristina		
12)	dicembre		
13)	Francia		
14)	Francoforte		
15)	g----- 'Thank you'		
16)	Grecia		
17)	Griselda		
18)	Londra		
19)	novembre		
20)	prego		
21)	pronto		
22)	segretaria		
23)	segretario		
24)	sempre		
25)	tre		

TEST B (answers not recorded)

You will hear ten utterances. For each utterance check <u>only one</u>
of the four letters ... a, b, c, d, according to which best
approximates the thought behind the utterance. Do <u>not</u> expect
literal translations!

1) (a) Hello? Who is it?
   (b) Who shall I say is calling?
   (c) Ready? Who is leaving?
   (d) Hello? How are you?

2) (a) I'll be arriving in Australia tomorrow.
   (b) I have to go to Australia in two days.
   (c) He has to leave for Australia day after tomorrow.
   (d) She must go to Australia tomorrow.

3) (a) I'm sorry. I leave for France today.
   (b) Excuse me, but I'm going to Frankfurt today.
   (c) Pardon me, but I have to go to Frankfurt today.
   (d) I know. I want to go to France.

4) (a) Yes, I'm scheduled to go to Italy and I should learn
           Italian well.
   (b) Yes, I'm going to Italy and I'm learning Italian well.
   (c) Yes, I'll be going to Italy and I have to learn Italian.
   (d) Yes, by learning Italian I can go to Italy.

5) (a) I want to eat chick-peas.
   (b) I'd like to eat. What would <u>you</u> like?
   (c) I feel like eating. What have you got?
   (d) <u>I</u> wish to eat. Who else?

6) (a) Would you speak slowly, please? I want to understand.
   (b) Could you speak slowly, please? I have to understand.
   (c) Speak slowly, please. I can't understand.
   (d) Speak faster, please, so that he won't understand.

7) (a) Tomorrow I want you to call Dr. Russo.
   (b) Call Dr. Russo this morning.
   (c) Can you call Dr. Russo now?
   (d) Tomorrow morning call Dr. Russo.

8) (a) Can I talk to Mr. White?
   (b) Can I talk to Mr. White's secretary.
   (c) Who is talking with Miss White's secretary?
   (d) Who would like to talk to Mr. White's secretary?

9) (a) I could work tomorrow afternoon but I can't come in
         the next day.
    (b) I could work tomorrow morning but I can't work in the
         afternoon.
    (c) I should work tomorrow but in the afternoon I can't
         come in.
    (d) I'd like to work tomorrow afternoon but not the day
         after tomorrow.

10) (a) Hello? Is this Mr. Jones's office?
    (b) Hello? Do I have Miss Jones's office?
    (c) Hello? Is Miss Jones in the office?
    (d) Hello? Is this the office of Mrs. Jones?

TEST C (answers not recorded)

You will hear twenty-four English sentences containing the verb 'work.' For each English sentence you hear, write in the appropriate space the form of ~~desiderare~~, ~~volere~~, ~~potere~~, or ~~dovere~~ that best conveys the thought expressed in the English.

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

7) _____

8) _____

9) _____

10) _____

11) _____

12) _____

13) _____

14) _____ (use: ~~volere~~)

15) _____

16) _____ (use: ~~volere~~)

17) _____ _____
                            (two ways)

18) _____

19) _____

20) _____

21) _____ _____
                            (two ways)

22) _____

23) _____

24) _____

TEST D   (answers not recorded)

You will hear two dialogs and one narrative in Italian, each followed by *ten* English statements about them. Put a check in the appropriate column according to whether each statement is definitely *true* or *false*.

		true	false				true	false
I	1)				III	1)		
	2)					2)		
	3)					3)		
	4)					4)		
	5)					5)		
	6)					6)		
	7)					7)		
	8)					8)		
	9)					9)		
	10)					10)		
II	1)							
	2)							
	3)							
	4)							
	5)							
	6)							
	7)							
	8)							
	9)							
	10)							

TEST E (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) I'd like to go out to eat tonight but I have no idea of of where I could get some good food.

2) Excuse me. Ask over there on the right, please. (said in a highly formal situation addressing more than one person)

3) Andrew would like to go to Brazil but he doesn't like Brasilia. He wants to go to Rio.

4) When will you be arriving in Greece, Saturday morning?

5) You can speak English when you are in London and in Australia, but in Italy you should speak Italian.

6) (addressing one person) Study a lot at home. In class you have to listen, understand,and do a lot of talking.

7) (addressing one person) I don't want to explain anything in English. Listen carefully. You can understand.

8) (addressing one person) Excuse me. I have to wait here. Is it all right if I smoke?

9) I should be in tomorrow. Could you call tomorrow morning?

10) Mr. White isn't in. Would you wish to see [= speak with] Mr. White's secretary?

11) (addressing two people) Wait here, please. I'll see if he's in.

12) (on the phone) Is it possible for you to come over now? There's an Italian teacher here and she speaks English very well.

13) (on the phone) Hello. Who's this, please?

14) (on the phone) Dr. Russo? May I ask who's calling, please?

15) (on the phone) I'm sorry. You must have the wrong number.

16) (on the phone) Is this Mrs. Marchegiano? Is Cristina in?

17) (on the phone) This is the American Embassy guard speaking. May I help you?

18) (on the phone) I wish to speak with the guard, please. Isn't he { around? there?

19) (on the phone) Is my presence required this afternoon? }
                    Do you want me to come in this afternoon?
    I'd like to stay home. I'm not feeling very well.

20) (on the phone) Am I supposed to come in this afternoon?
    Won't Marta be in?

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the utterances of Test A, paying special attention to the consonant + tongue-flap combination.

3) Review the THOUGHT TRANSLATION sentences of Test E selected at random.

4) Instructor reads the first dialog of Test D at normal speed and then asks questions (found in the Instructor's Manual) based on it. The second dialog of Test D is worked on in the same manner.

5) With the help of the instructor, students act out the two dialogs of Test D from memory, improvising when they don't remember the exact words.

6) With the help of the instructor, students narrate from memory the facts revealed in each of the two dialogs of Test D. Examples of such narrations are found in the Instructor's Manual.

7) Instructor reads the narrative of Test D at normal speed and then asks questions (found in the Instructor's Manual) based on it.

8) With the help of the instructor, students retell the above-mentioned narrative from memory (in their own words, if possible).

9) Same as activity no. 8, but this time students imagine that they are Virginia Brosio.

10) 'Guessing Game' - Chi è?: Someone gives several clues in Italian about a person known to the other class members. The class tries to guess who the person is. The following are some of the kinds of clues that could lead to one's identification.
    (1) È di Milano.
    (2) Lavora a Palermo.
    (3) È un uomo.
    (4) Gli piace mangiare.
    (5) Non è giovane.
    (6) Va a Milano mercoledì.
    (7) Dovrebbe ritornare a Palermo sabato.
    (8) Parla bene l'inglese.
    (9) Fuma molto.
    (10) Mangia spesso con il dottor Tambroni.

(11) Beve vino, non vuole mai birra.
(12) Va sempre in chiesa la domenica.
(13) Non fa mai niente a casa.
(14) Gioca a tennis ogni giorno.
(15) Potrebbe lavorare nel Nord, ma non vuole.
(16) Pensa di andare nel Venezuela in aprile.

UNIT XXV

1. Here is the word for 'pope.' Listen carefully.
   (papa)   (papa)

* 2. Does the stress on this word fall on the first /PA/ or
   the second /PA/ of the word? Listen again.

3. So far you have heard the word pronounced with both vowels
   having the same (or almost the same) length. Listen again
   and repeat.
   (papa)X   (papa)X

4. However, you learned in Unit XXIII that Italian stressed
   vowels (especially within a word) tend to be <u>longer</u> than
   unstressed vowels. Thus, a more common pronunciation you
   may hear will have the first /A/ longer than the second.
   Listen and repeat.
   (papa)X   (papa)X

5. Notice that as we go from the <u>first vowel</u> to the <u>following</u>
   <u>consonant</u> there is no break or pause. We may even say that
   there is SMOOTH TRANSITION as we go from the vowel to the
   consonant.
   (papa)X   (papa)X

6. In Italian SMOOTH TRANSITION between a vowel and a follow-
   ing consonant is an important feature to remember because
   without it one can change the sound of what the Italian
   listener hears and even change the meaning of what he hears.

7. The opposite of SMOOTH TRANSITION involves a slight break
   or pause before the consonant. In this case the consonant
   is pronounced somewhat more strongly than it otherwise
   would. Listen to the following and repeat. You will hear
   four utterances of a word that has nothing to do with
   'pope'. Notice that the first two times the word is
   pronounced with a short stressed vowel and the last two
   times with a long stressed vowel.
   (   )X   short stressed vowel
   (   )X   short stressed vowel
   (   )X   long stressed vowel
   (   )X   long stressed vowel

8. What you have just been pronouncing is the word for 'pap,'
   a special kind of baby food.

* 9. In frame no. 7 was the length of the stressed vowel an
   important feature of this word?

*10. In frame no. 7 was the absence of SMOOTH TRANSITION an
     important feature of this word?

11. For the sake of convenience we will call a consonant
     that follows a vowel in SMOOTH TRANSITION a SLACK
     consonant; a strongly pronounced consonant following
     a slight break or pause we will call a TENSE consonant.

*12. Is the second /P/ in the Italian word for 'pope' SLACK
     or TENSE?

*13. Is the second /P/ in the Italian word for 'pap' SLACK
     or TENSE?

                        * * * * *

*14. Although we have learned that length of a stressed
     vowel preceding a consonant is not the distinguishing
     feature of a word (see frames no. 3 and no. 7), we did
     learn something about the stressed vowel of the Italian
     word for 'pope' in frame no. 4. Was it that the stressed
     vowel is usually longer or shorter than the unstressed
     vowel?

15. The same is not true in the Italian word for 'pap', that
     is, the stressed vowel is not usually pronounced longer
     than the unstressed vowel. Listen carefully and repeat.
           ( )X   ( )X

16. These comments about the length of stressed vowels in
     Italian lead us to the following generalization:
           In Italian, stressed vowels preceding SLACK
           consonants are usually longer than stressed
           vowels preceding TENSE consonants.

17. Now listen and repeat the Italian words for 'pope' and
     'pap', keeping in mind the principle of vowel length.
           ( )X   ( )X
           'pope'   'pap'

                        * * * * *

*18. Write the Italian word for 'pope.'

     _____

19. So far we have not told you how the Italian word for
     'pap' is spelled. Here it is.
           pappa

20. Italian writing usually represents a TENSE consonant
     following a vowel within a word by two like consonant
     letters.

21. One important exception to this rule is the combination
/KW/ which, if TENSE within a word is represented as -qqu-
only in the word soqquadro 'confusion, disorder' and
related words. Otherwise, it is represented as -cqu-
as in acqua.

* * * * *

22. So far you have learned that a strongly pronounced
consonant following a slight break or pause is called
a TENSE consonant. However, this is not the only kind
of consonant that an Italian recognizes as being TENSE.

23. If instead of the break or pause coming before the
consonant, it comes during the production of the consonant,
an Italian hears no difference in meaning and again
recognizes a TENSE consonant.

24. In the case of pappa, then, this quick break or pause may
come after the two lips have come together for the TENSE
/P/. Listen to the two pronunciations of pappa both with
a TENSE /P/. In the first case the break or pause comes
before the /P/ and in the second case it comes during the
production of the /P/.
(pappa)   (pappa)

25. Perhaps the second kind of TENSE consonant is more common
than the first. In any case, regardless of which of
these ways you choose to pronounce a TENSE consonant, you
will never change the meaning of the word. On the other
hand, the difference between TENSE and SLACK consonants
should always be kept clearly in mind.

* * * * *

26. Here are some words illustrating the contrast between
SLACK consonants and TENSE consonants. This list reviews
all of the important Italian consonants that present this
kind of distinction.

	SLACK		TENSE	
/P/	(copia)X	'copy'	(coppia)X	'couple'
/B/	(libra)X	'Libra'	(libbra)X	'pound'
/T/	(fato)X	'fate'	(fatto)X	'fact'
/D/	(cade)X	'(s)he falls'	(cadde)X	'(s)he fell'
/K/	(baco)X	'worm'	(Bacco)X	'Bacchus'
/G/	(fuga)X	'flight	(fugga)X	'flee!'
		[= escape]'		
/F/	(bufalo)X	'buffalo'	(Buffalo)X	'Buffalo' [city]

/V/	(piove)X	'it rains'	(piovve)X	'it rained'
/S/	(casa)X	'house'	(cassa)X	'case, box'
/Č/	(Lucio)X	'Lucius'	(luccio)X	'pike'
/Ǧ/	(agio)X	'ease'	(aggio)X	'premium'
/M/	(camino)X	'chimney'	(cammino)X	'way'
/N/	(pena)X	'penalty'	(penna)X	'pen'
/L/	(pala)X	'shovel'	(palla)X	'ball'
/R/	(caro)X	'dear, expensive'	(carro)X	'wagon, cart'

*27.   Now let's try a test. You will hear five of the Italian
       words of frame no. 26. Write 'S' or 'T' according to
       whether you hear a SLACK or a TENSE consonant.
            (1) _____
            (2) _____
            (3) _____
            (4) _____
            (5) _____

28.   In the preceding frame you should have written........

*29.   If you missed any of the five, return to frame no. 27
       and listen again. Here are five more. Continue as in
            (1) _____   frame no. 27.
            (2) _____
            (3) _____
            (4) _____
            (5) _____

30.   In the preceding frame you should have written........

*31.   If you missed any of these five, return to frame no. 29
       and listen again. Here are five more. Continue as before.
            (1) _____
            (2) _____
            (3) _____
            (4) _____
            (5) _____

32.   In the preceding frame you should have written ....
       If you missed any of the five, return to frame no. 31
       and listen again.
                          * * * * *

33.   In Italian the SLACK-TENSE distinction is important only
       immediately after a vowel and especially next to a stressed
       syllable.

34. In general, this distinction is important only <u>between</u> <u>vowels</u>.

35. In other positions within a word most consonants occur only SLACK. However, in the case of the first seven consonants listed in frame no. 26 the SLACK-TENSE distinction is also important before /L/ or /R/.

36. Here are some examples of these seven consonants both SLACK and TENSE before /L/ or /R/.

/P/ (replica)X 'reply; (applica)X '(s)he applies
replica' [something]'
/B/ (libro)X 'book' (febbraio)X 'February'
/T/ (atrio)X 'entrance (quattro)X 'four'
hall'
/D/ (quadro)X 'painting' (raddrizza)X '(s)he straightens'
/K/ (acredine)X 'bitter- (accredita)X '(s)he (ac)credits'
ness'
/G/ (agrario)X 'agrarian' (aggravio)X 'load, burden'
/F/ (africano)X 'Africano' (affresco)X 'fresco'

* * * * *

37. So far we have been examining the SLACK-TENSE contrast within isolated words. However, it is important to know that this contrast may also exist within breath groups as one goes from one word to the next.

38. We have already been trying to prepare you for this by telling you that after certain words a following consonant was to be pronounced very strongly. (See RECAPITULATION of Units I-X, page 2)

39. Although it would be impractical here to try to teach all those words after which a following consonant is to be strongly pronounced, we <u>can</u> give a few guidelines that may be of help.

40. Remember, however, that these are simply guidelines to follow and that not <u>all</u> Italians conform to these guide-lines 100 percent.

41. Rule no. 1: Of all the consonants listed in frame no. 26
    all may occur TENSE in word-initial position except /S/
    followed by a consonant!
        Thus: (a Sara) pronounced as if written: (assara)X
        but (a Stella)X

42. Rule no. 2: Except for /S/ followed by a consonant, a
    word-initial consonant is TENSE after a stressed vowel.
    Thus: (Sarà lì.) pronounced as if written: (Saralli.)X
        (Ci sarò domani.) pronounced as if written:
                                        (Cisaroddomani.)X

43. Rule no. 3: Except for /S/ followed by a consonant, a
    word-initial consonant is TENSE after most one-vowel words
    that end in a vowel.

    Thus: pronounced as if written
        (È Luca.)   (Elluca.)X
        (C'è Bianca)   (Cɛbbianca.)X
        (Chi c'è?)   (Chiccɛ?)X
        (È qui Pia?)   (Ɛcquippia?)X
        (È lì Tina?)   (Ɛllittina?)X
        (Sì, c'è.)   (Siccɛ.)X
        (No, non c'è.)   (Nonnoncɛ.)X
        (Che cos'è?)   (Checcosɛ?)X
        (Non fa niɛnte.)   (Nonfanniɛnte.)X
        (Sta bɛne.)   (Stabbɛne.)X
        (Sto male.)   (Stommale.)X
        (E lei?)   (Ellɛi?)X
        (Ma sì.)   (Massì.)X
        (Non so dov'è.)   (Nonsoddovɛ.)X
        (Vado a Roma.)   (Vadoarroma.)X
        (Va lì.)   (Vallì.)X
        (Che può fare?)   (Cheppuòffare?)X

44. One-vowel words that constitute exceptions to rule no. 3
    are:
    a) the word di
        Thus: (di Roma)X   - SLACK /R/
    b) noun markers
        Thus: (la vigna)X   - SLACK /V/
    c) pre-verbal object replacers such as ci, mi, etc.
        Thus: (ci vado)X   - SLACK /V/
             (mi piace)X   - SLACK /P/

45. Rule no. 4: Except for /S/ followed by a consonant, a
    word-initial consonant is TENSE after qualche and a few
    other words of more than one vowel.
    Thus: (qualche giorno) 'a few days [= one or more days]'
        pronounced as if written: (qualcheggiorno)X

46. Rule no. 5: The word for 'god,' ̶d̶i̶o̶ usually begins with a TENSE consonant after any vowel.
Thus: (Ama Dio.) '(S)he loves God.'
pronounced as if written: (Amaddio.)X

47. Listen carefully and repeat the following contrasts.

with SLACK /K/	with TENSE /K/
(la casa)X	(a casa)X
'the house'	'at home'

with SLACK /P/	with TENSE /P/
(mi piace)X	(ma piace)X
'I like it'	'but it is liked'

with SLACK /V/	with TENSE /V/
(ci va)X	(c'ɛ Vanda)X
'(s)he goes there'	'Vanda is in'

48. Remember that the guidelines given here refer to TENSE consonants in breath groups (see Unit IV). Consequently, after any significant pause, word-initial TENSE consonants do not normally occur.

49. Neither do they occur after any prolonged vowel or sharp pitch change.

50. When you are in doubt regarding word-initial TENSE consonants it is recommended you use SLACK consonants rather than TENSE consonants!

*51. To summarize, would you say that the following statement is accurate?
'Except for the genderable ̶d̶i̶o̶ which usually begins with a TENSE consonant after any vowel, and except for the SLACK /S/ followed by a consonant, all the consonants listed in frame no. 26 normally occur TENSE in word-initial position immediately after:
(a) a stressed vowel,
(b) most one-vowel words that end in a vowel,
(c) qualche and a few other words of more than one vowel.'

* * * * *

52. Most Italian genderables show differences in form according to whether a SINGULAR idea or a PLURAL idea is meant.

53. A difference in form between SINGULAR and PLURAL is referred to as a difference in NUMBER.

54. <u>Most</u> Italian genderables end in unstressed -<u>o</u>, unstressed
    -<u>a</u> or unstressed -<u>e</u> in the SINGULAR.
    Thus: (italiano)X̄   (scapolo)X 'bachelor, unmarried
                                                    (male)'
           (poeta)X   (turista)X
           (studente)X   (insegnante)X

55. In order to form the PLURAL of one of these forms apply
    the following general rule:
           A FEMININE SINGULAR form ending in unstressed -<u>a</u>
           changes to unstressed -<u>e</u> in the PLURAL; all others
           change to unstressed -<u>i</u> in the PLURAL.

*56. Thus, next to the singular items listed below write the
    plural form after the word <u>due</u> 'two.'
    (1)   un <u>italiano</u>   due _____

    (2)   un'<u>italiana</u>   due _____

    (3)   un <u>poeta</u>   due _____

    (4)   una <u>poetessa</u>   due _____

    (5)   uno <u>studente</u>   due _____

    (6)   una <u>studentessa</u>   due _____

    (7)   uno <u>scapolo</u>   due _____

    (8)   un <u>turista</u>   due _____

    (9)   una <u>turista</u>   due _____

    (10) un <u>insegnante</u>   due _____

    (11) un'<u>insegnante</u>   due _____

    (12) una <u>dea</u> 'a goddess' due _____

57. You should have written words ending in -<u>e</u> for no._____
    For all of the others you should have written words ending
    in -<u>i</u>.

58. Looking now at the words of frame no. 56, repeat them
    after the voice on the tape.

*59. Don't let the following words fool you. Apply the same
      rule as before and write the plural form after the word
      due.

      (1) una mano   'a hand'   due _____

      (2) un programma   'a program'   due _____

      (3) una guardia   due _____

      (4) una persona   due _____

      (5) un francese   'a Frenchman'   due _____

      (6) una francese   'a Frenchwoman'   due _____

      (7) un inglese   'an Englishman'   due _____

      (8) un'inglese   'an Englishwoman'   due _____

60.   You should have written words ending in -e for no. _____
      For the others you should have written words ending in -i.

61.   Looking now at the words of frame no. 59, repeat them after
      the voice on the tape.

62.   Genderables with singular endings other than unstressed
      -o, -a, or -e normally show no change in the plural.

63.   Thus, repeat the following:
      (un sofà)X   (due sofà)X
      (un caffè)X   (due caffè)X
      (una città)X   (due città)X
      (un'università)X   'a university'(due università)X
      (una virtù)X   'a virtue'   (due virtù)X
      (un bar)X   'a bar'   (due bar)X
      (un film)X   (due film)X
      (uno sport)X   'a sport'   (due sport)X
      (una crisi)X   'a crisis'   (due crisi)X
      (una gru)X   'a crane'   (due gru)X

64.   Frames no. 55 and no. 62 give you the general plural
      formation of Italian genderables. Any genderable whose
      plural is not in accordance with these rules is exceptional
      and must be learned as an exception.

65.   Here are a few such exceptions you should learn.
      (un cinema)X   'a movie-theater'   (due cinema)X
      (un portacenere)X   'an ashtray'   (due portacenere)X
      (un vaglia)X   'a money order'   (due vaglia)X
      (una radio)X   'a radio'   (due radio)X

(un'ala)X	'a wing'	(due ali)X
(un'arma)X	'a weapon'	(due armi)X
(un bue)X	'an ox'	(due buoi)X
(un dio)X	'a god'	(due dɛi)X
(un uɔmo)X	'a man'	(due uɔmini)X
(un uɔvo)X	'an egg'	(due uɔva)X

* * * * *

66. When genderables that have both a 'masculine plural' and
a 'feminine plural' form are used to refer to people or
animals, the 'feminine plural' form is only used to refer
to two or more females.
Thus: <u>americane</u> 'Americans' (all female)

67. On the other hand, the so-called 'masculine plural' form
referring to people or animals refers either to twɔ or
more males or to two or more people or animals at least
one of which is male.
Thus: <u>americani</u>   'Americans'   (<u>not</u> all female)

68. In this connection, <u>i signori White</u> is the normal way of
referring to 'Mr. and Mrs. White.'

69. Notice from the preceding example that last names do not
change for the plural in Italian.

* * * * *

70. Here are some words and phrases that could be useful in
receiving messages on the phone. Memorize them.
<u>Genderable</u>   (Masculine/Feminine)

| | 'busy' | (f-occupato)X | (f-occupato)X |

<u>Verbs</u>

'to call back, to call again'	(f-richiamare)X	(f-richiamare)X
'to call you back, to call you again'	(f-richiamarLa)X	(f-richiamarLa)X
'to return [= to go back, to come back]'	(f-ritornare)X (f-tornare)X	(f-ritornare)X (f-tornare)X
'to telephone'	(f-telefonare)X	(f-telefonare)X
'to call back, to call again'	(f-ritelefonare)X	(f-ritelefonare)X

71. Here are some verb forms and verb phrases that could be
useful in receiving messages on the phone. Memorize them.

'tell him that...'	(gli dica che...)X	(gli dica che...)X
'tell her that...'	(le dica che...)X	(le dica che...)X
'tell him to phone me'	(gli dica di telefonarmi)X	(gli dica di telefonarmi)X
'tell her to phone me'	(le dica di telefonarmi)X	(le dica di telefonarmi)X
'it doesn't matter, that's all right'	(non importa)X	(non importa)X
'I'll call back'	(richiamerò)X	(richiamerò)X
'would you like to leave a message?' (literally: 'Do I have to relay something?')	(děvo riferire qualcosa?)X	(děvo riferire qualcosa?)X
'I'll relay the message'	(riferirò)X	(riferirò)X
'if you wish'	(se vuole)X	(se vuole)X
'O.K., all right, it's all right'	(va bɛne)X	(va bɛne)X

72. Here are some other utterances that could be useful in
receiving messages on the phone. Memorize them.

'X days from now'	(fra X giorni)X	(fra X giorni)X
'shortly [= a little while from now]'	(fra poco)X	(fra poco)X
'out of town'	(fuori città)X	(fuori città)X
'in the afternoon'	(nel pomeriggio)X	(nel pomeriggio)X
'for a few days'	(per qualche giorno)X	(per qualche giorno)X
'later'	(più tardi)X	(più tardi)X
'only'	(soltanto)X	(soltanto)X

Repeat this frame and the two previous ones several times
until you feel you have mastered both the pronunciation
and the meaning of the utterances given.

73. You will now hear a series of seven short dialogs that
    could be used to continue the *telephone conversations of*
    Unit XXIV. Repeat each line, imitating as closely as
    possible. You should review this section several times
    until you feel you have memorized each dialog. **NOTE:**
    'A' stands for 'American' and 'I' stands for 'Italian.'

    I.   A: Mi dispiace. Il signor White è occupato ora.
             Può ritelefonare più tardi?
         I: Va bene, g-----.
         A: Prego. Buon giorno.

    II. A: Mi dispiace. La signora è occupata ora. Può
             richiamare più tardi?
         I: Oh, non posso. Le dica che ha **telefonato il**
             dottor Paglia.
         A: Va bene, dottor Paglia. Riferirò.

    III. A: Mi dispiace. La signorina non è in ufficio e
             non so quando ritorna.
         I: Va bene, g-----. Richiamerò domani.
         A: Prego. Buona sera.
         I: Buona sera.

    IV. A: Mi dispiace. Il signor White ora non è in ufficio.
             Dovrebbe tornare fra poco.
         I: Per piacere, gli dica di **telefonarmi quando ritorna.**
         A: Va bene. Riferirò.

    V.   A: Mi dispiace. Il signor White non è in ufficio.
             Ritorna nel pomeriggio. Se vuole, il **signor White**
             può richiamarLa quando ritorna.
         I: Oh, bene.

    VI. A: Mi dispiace. La signora è fuori città. Ritorna
             fra tre giorni. Devo **riferire qualcosa?**
         I: No, g-----.
         A: Prego.

    VII. A: Mi dispiace. Il signor White è fuori città per
             qualche giorno. Torna in ufficio lunedì. Devo
             riferire qualcosa?
         I: Non importa, g-----. Gli dica soltanto che ha
             telefonato il signor Vegli.
         A: Va bene, signor Vegli. Riferirò.

TEST A   (answers not recorded)

You will hear words that have been introduced in this unit. Write
each word with the appropriate spelling as you hear it, paying
special attention to SLACK and TENSE distinctions. Each word will
be said twice.

1)_____   24)_____

2)_____   25)_____

3)_____   26)_____

4)_____   27)_____

5)_____   28)_____

6)_____   29)_____

7)_____   30)_____

8)_____   31)_____

9)_____   32)_____

10)_____   33)_____

11)_____   34)_____

12)_____   35)_____

13)_____   36)_____

14)_____   37)_____

15)_____   38)_____

16)_____   39)_____

17)_____   40)_____

18)_____   41)_____

19)_____   42)_____

20)_____   43)_____

21)_____   44)_____

22)_____   45)_____

23)_____   46)_____

TEST B (not recorded)

According to what you have been told in this unit concerning
TENSE consonants at the beginning of words, you should be able
to pick out which words in the seven dialogs of frame no. 73
might be expected to <u>begin</u> with a TENSE consonant. Return to
these dialogs and underline those letters that represent such
TENSE consonants. The first dialog is done for you here as an
example.

I.   A: Mi dispiace. Il signor White è occupato ora. Può
         <u>r</u>itelefonare più <u>t</u>ardi?
  I: Va <u>b</u>ɛne, g------.
  A: Prɛgo. Buon giorno.

TEST C   (answers not recorded)

<u>Dictation</u>: You will hear ten short Italian phrases that you should recognize. Wite them correctly on the lines below.

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

7) _____

8) _____

9) _____

10) _____

TEST D (answers not recorded)

You will hear a genderable that you have had. Write the word
as you hear it and put before it <u>un</u>, <u>uno</u>, <u>un'</u>, <u>una</u> or <u>due</u>,
whichever is appropriate.

 1)_____

 2)_____

 3)_____

 4)_____

 5)_____

 6)_____

 7)_____

 8)_____

 9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

21)_____

22)_____

23)_____

24)_____

25)_____

The following five allow for two possibilities. Give both possibilities.

26)_____   _____

27)_____   _____

28)_____   _____

29)_____   _____

30)_____   _____

TEST E (answers not recorded)

You will hear a genderable preceded by the word for 'one' or the
word for 'two.' Change the SINGULAR items you hear to the PLURAL
by using <u>due</u>; change the PLURAL items you hear to the SINGULAR
by using <u>un</u>, <u>uno</u>, <u>un'</u> or <u>una</u>.

1)_____   19)_____

2)_____   20)_____

3)_____   21)_____

4)_____   22)_____

5)_____   23)_____

6)_____   24)_____

7)_____   25)_____

8)_____   26)_____

9)_____   27)_____

10)_____   28)_____

11)_____   29)_____

12)_____   30)_____

13)_____   31)_____

14)_____   32)_____

15)_____   33)_____

16)_____   34)_____

17)_____   35)_____

18)_____   36)_____

TEST F (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) I never go out when it rains.

2) I'll be in Rome in a few days. Will you be there?

3) When Stella comes in, tell her that she has to work this afternoon.

4) I don't want three coffees; I'd like two coffees and one tea, please.

5) I don't see two men over there. I only see a man and a woman.

6) Lucio has to see four films every month, not every two months.

7) It's expensive, but he likes it and Vanda gives it to him.*

    *This expression was introduced in Unit XV!

8) He shows up with a radio, two paintings, three books, four balls and a shovel.

9) Mara wants three eggs and two cups of coffee every morning.

10) Is there a university in Perugia? Yes, there is one and I like it a lot.

11) Would you like two kilograms of cheese? - No, I want two pounds of cheese.

12) You don't have to come back tomorrow. Just call tomorrow morning. (addressing one person)

13) She never falls in the office. She always falls when she's home.

14) (on the phone) I'm sorry. Miss White is busy now. Do you mind calling back later?

15) (on the phone) All right, Dr. Russo. I'll tell them.

16) (on the phone) Tell him to phone me tomorrow morning when he gets in.

17) (on the phone) I can call back if you'd like, but I'd rather wait.

18) (on the phone) That doesn't matter. I'll call back in two days.

19) (on the phone) I'd like to call you again in three days.
Is that all right?

20) (on the phone) Tell her that John Bradley called and that
I'll be in Rome only for a few days.

TEST G   (not recorded)

Write two short narratives, one using only the items listed in
G₁ and another using only the items listed in G₂.

G₁

Amèrica	Washington	Antonio	scapolo
di	ὲ˙	ora	Milano
Spada	a	un	è
insegnante	e	una	in
insegna	in	giovane	italiano
scuola	ὲ	e	

G₂

martedì	posso	ufficio	non
e	ὲ	giovedì	è
Rodolfo	in	ὲ	telefonare
città	e	dovrei	dovrèbbe
due	dĕvo	ma	giorni
aspettare	non	ritornare	fuori

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the words of TEST A, paying special attention to SLACK-TENSE distinctions.

3) Students read the TEST C sentences, paying special attention to TENSE consonants.

4) Two students participate in the reading of each dialog of TEST B, paying special attention to TENSE consonants.

5) Study the following model.

    S: Vuole (soltanto) un sofà? 'Does (s)he (only) want one sofa?'

    R: No, vuole due sofà.   'No, (s)he wants two sofas.'

Instructor asks the following questions in random order. Student replies as in the model, always using <u>due</u>.

(1) Insegna in un'università?
(2) Vuole soltanto un sofà?
(3) Porta soltanto uno studente?
(4) Mangia soltanto una mela?
(5) Lavora con un francese soltanto?
(6) Insegna soltanto un giorno?
(7) Dovrebbe lavorare soltanto un pomeriggio?
(8) Porta soltanto un vino?
(9) Porta soltanto un'italiana?
(10) Domanda soltanto un libro?
(11) Vuole soltanto un caffè?
(12) Accredita soltanto una banca?
(13) Domanda un programma?
(14) Aspetta un signore?
(15) Arriva con un uomo?
(16) Ci va con una turista?
(17) C'era un minuto fa?
(18) C'era un mese fa?
(19) Fa uno sbaglio?
(20) Ritorna fra un mese?
(21) Aspetta un vaglia?
(22) Chiama una signora?
(23) Pensa di andare soltanto in una città?
(24) Studia con un libro?
(25) Spiega un numero?
(26) Può imparare soltanto una cosa?

(27) sôgna un capitano?
(28) Gioca con una palla?
(29) Può portare soltanto una persona?
(30) Porta un'arma?
(31) Vorrèbbe mangiare soltanto un uovo?
(32) Vuole soltanto una bistecca?
(33) Vuole un chilo di burro?
(34) Vuole una libbra di formaggio?

6) Same as Activity no. 5, but with the questions referring to the student. For example:

    S: Vuole (soltanto) un   'Do you (only) want one
        sofà Lei?   sofa?'
    R: No, voglio due sofà. 'No, I want two sofas.'

7) Study the following model.

    S: Vuole due sofà?   'Does (s)he want two sofas?'
    R: No, vuole (soltanto) 'No, (s)he (only) wants one
        un sofà.   sofa.'

Instructor asks the questions of Activity no. 5 in random order but with the genderables changed to the PLURAL as in the model above. Student replies as in the model, with or without <u>soltanto</u>.

8) Same as Activity no. 7, but with the questions referring to the student. For example:

    S: Vuole due sofà Lei? 'Do you want two sofas?'
    R: No, voglio (soltanto) 'No, I (only) want one sofa.'
        un sofà.

9) Using <u>only</u> the verbs that occur in the previous four activities, instructor asks questions similar to those found in said activities but using other genderables that have already occurred up through Unit XXV.

10) Review the THOUGHT TRANSLATION sentences selected at random from TEST F of this Unit and TEST E of Units 21, 22, 23 and 24.

11) The following are utterances that might occur in a telephone conversation. Instructor says each one selected at random and after each one a student gives an appropriate response.
(1) Pronto? Vorrei parlare con il dottor Veglia.
(2) Potrèbbe ritelefonare più tardi?
(3) Quando ritorna la signorina?
(4) G-----. Richiamerò domani.
(5) Dèvo riferire qualcosa?

(6) Mi dispiace. Il dottor Russo è fuori città. Può richiamare domani?
(7) Per piacere, gli dica di telefonarmi quando ritorna.
(8) Con chi desidera parlare?
(9) Se vuole, la signorina può richiamarLa quando ritorna.
(10) La signorina ritorna fra poco. Vuole aspettare?
(11) Resti in linea, per favore.

12) Using only the utterances useful for telephone conversations that have been introduced so far, instructor and student conduct short telephone conversations in which the latter is allowed a certain freedom and initiative in responding.

RECAPITULATION (Units XXI - XXV)

THE TONGUE FLAP IN DIFFERENT POSITIONS

between vowels:	ora	di Roma	(Unit XXI)
syllable-initial:	Roma		(Unit XXI)
before a consonant:	giorno		(Unit XXII)
after a consonant:	prego		(Unit XXIV)

THE TRILL   (Unit XXI)

Two or more successive tongue-flaps constitute a TRILL, as in:

arriva

è Rosa (pronounced as if written: errosa)

STRESS AND VOWEL LENGTH   (Unit XXIII)

STRESS in Italian refers to greater loudness and usually (though not necessarily) greater length of vowels.

Stressed vowels are usually pronounced longer when they occur within words as opposed to at the end of words. For example, the first vowel in Sara is usually pronounced longer than the last vowel in sarà, and either of these is usually pronounced longer than the unstressed vowel in either word.

In addition, stressed vowels preceding SLACK consonants are usually longer than stressed vowels preceding TENSE consonants. Thus, the first vowel in papa is usually pronounced longer than the stressed vowel in pappa. (Unit XXV)

WORD STRESS AND THE ACCENT MARK   (Unit XXIII)

For words that end in a stressed vowel, the stress is shown on the written word by an accent mark, usually written as in the followings words: sofà or sofa'.

General Stress Rule for Other Cases: When no accent mark appears on the end of a written word, the stressed vowel is represented by:
   a)   the last vowel letter in all words ending in a consonant.
         E.g., Cabul
   b)   the third (when there is one) vowel letter from the end
         in words ending in -ia, -ie, -ii, -io, -ua, -ue, -ui, -uo.
         E.g., Italia, Lucio
   c)   the next-to-the last vowel letter in all other cases.
         E.g., italiano

Exceptions to the above are marked in these units by either:
a) a dot beneath the vowel letter representing a stressed vowel (e.g., Agata, Natalia) or
b) the special type ε and ọ (e.g., εssere, ọrdine).

ACCENT MARK NOT INDICATING STRESS (Units XXIII)
THE ACCENT MARK is also used:
a) to indicate that two vowel letters at the end of a word do not represent a stressed vowel followed by a vowel or a semivowel (e.g., più, già) and
b) to show a difference between certain words written with only one vowel letter and other words spelled the same but having different meanings (e.g., ὲ as in ὲ qui, but e as in e Lεi).

SMOOTH TRANSITION (Unit XXV)
SMOOTH TRANSITION is what occurs in the pronunciation of an Italian vowel followed by a consonant with no break or pause between the two sounds, as in the word papa or the phrase di‿Pia.

SLACK CONSONANT (Unit XXV)
A consonant with no break or pause either before it or during its production is a SLACK CONSONANT, as, for example, the second consonant in either papa or di Pia.

TENSE CONSONANT (Unit XXV)
A consonant with a slight break or pause either right before it or during its production is a TENSE CONSONANT, as, for example, the second consonant in either pappa or a Pia (read as if written: appia). Italian writing usually represents a TENSE CONSONANT following a vowel within a word by two like consonant letters.

IMPORTANCE OF SLACK-TENSE DISTINCTION (Unit XXV)
The Italian SLACK-TENSE distinction is important only immediately after a vowel and especially next to a stressed syllable. Although, generally speaking, this distinction is important only between vowels, it is also important before /L/ or /R/. Compare: rεplica and applica, atrio and quattro.

WORD-INITIAL TENSE CONSONANTS IN BREATH GROUPS (Unit XXV)
a) Most Italian consonants may occur TENSE in word-initial position except /S/ followed by a consonant.
   Thus: a Pia (pronounced as if written: appia)

          a Sara (pronounced as if written: assara)
   but: a Stella

b) Except for /S/ followed by a consonant, a word-initial consonant is TENSE after a <u>stressed vowel</u>.

Thus: <u>Ci sarò domani</u>. (pronounced as if written: cisaroddomani)

c) Except for /S/ followed by a consonant, a word-initial consonant is TENSE after <u>most one-vowel words that end in a vowel</u>.

Thus: <u>È lì</u>. (pronounced as if written: ɛllì)
<u>Sta bɛne</u>. (pronounced as if written: stabbɛne)

Exceptions to this rule are:

(1) the word <u>di</u>
Thus: <u>di Roma</u>   (SLACK /R/)

(2) noun markers
Thus: <u>la vigna</u>   (SLACK /V/)

(3) pre-verbal object replacers such as <u>ci</u>, <u>mi</u>, etc.
Thus: <u>ci vado</u>   (SLACK /V/)
<u>mi piace</u>   (SLACK /P/)

d) Except for /S/ followed by a consonant, a word-initial consonant is TENSE after <u>qualche</u> and a few other words of more than one vowel.
Thus: <u>qualche giorno</u> (pronounced as if written: qualcheggiorno)

e) The word for 'god,' <u>dio</u> usually begins with a TENSE consonant after any vowel.
Thus: <u>Ama Dio</u>. (pronounced as if written: amaddio)

<u>COUNT WORDS AND MASS WORDS</u> (Unit XXII)
Words that can refer to countable items are COUNT WORDS; words that refer to a quantity or a mass of something are MASS WORDS. <u>Uovo</u> is a COUNT WORD; <u>acqua</u> is a MASS WORD.

<u>NOUNS</u> (Unit XXII)
NOUNS are words used to name things like: arrosto, capitano, insalata.

<u>NOUN MARKERS</u> (Unit XXII)
NOUN MARKERS are words or phrases that occur before (i.e., that <u>mark</u>) nouns. For example, the following underlined items are NOUN MARKERS.

<u>un</u> arrosto
<u>uno</u> sbaglio
<u>una</u> persona
<u>un'</u>insalata
<u>un</u> po' di birra
<u>il</u> signore
<u>la</u> signora

UNIT (NOUN) MARKERS (Unit XXII)
Noun markers that mark singular units are called UNIT NOUN
MARKERS or, simply, UNIT MARKERS. For example, the first four un-
derlined items under NOUN MARKERS above are UNIT MARKERS. NOTE:
the masculine form <u>uno</u> occurs before <u>s</u> + consonant letter, <u>gn</u>,
and a few other places; the feminine form <u>un'</u> occurs before vowels.

GENDER: 'MASCULINE' and 'FEMININE' (Unit XXII)
The term GENDER is used to refer to the following MASCULINE-
FEMININE distinction.

The terms MASCULINE and FEMININE are used to classify a
large number of words into two categories:
  a) those words are MASCULINE which may occur after <u>un</u>
      (or <u>uno</u>). They are called MASCULINE since <u>most</u> words
      that are used to refer clearly to male beings may be
      preceded by <u>un</u> (or <u>uno</u>).

  b) those words are FEMININE which may occur after <u>una</u>
      (or <u>un'</u>). They are called FEMININE since <u>most</u> words that
      are used to refer clearly to female beings may be pre-
      ceded by <u>una</u> (or <u>un'</u>).

Thus: MASCULINE   FEMININE
          <u>americano</u>   <u>signora</u>
          <u>sofà</u>   <u>specie</u>
          <u>capo</u>   <u>persona</u>

GENDERABLES (Unit XXII)
Words (including nouns) that have something to do with gender
are called GENDERABLES (literally, 'given to gender').

exclusively masculine	exclusively feminine	masculine/ feminine
†arrosto	†bistecca	†colombo
†capo	†persona	†poeta
		†cane
		†insegnante
		†artista

<u>GENDER OF GEOGRAPHICAL PLACE NAMES</u>   (Unit XXIII)

	as a rule <u>feminine</u>		as a rule <u>masculine</u>

1) names of cities and towns

1) names of oceans, seas, rivers and lakes

2) names of islands

2) names of most states in the U.S.A.

3) the following eight states in the U.S.A.
   <u>Alasca</u>
   <u>Arizona</u>
   <u>California</u>
   <u>Florida</u>
   <u>Georgia</u>
   <u>Lüisiana</u>
   <u>Pensilvania</u>
   <u>Virginia</u>

Most other geographical place names are feminine if they end in -<u>a</u> and masculine if they end in something else. Five masculine exceptions to this rule are: <u>Canadà</u>, <u>Ghana</u>, <u>Guatemala</u>, <u>Nicaragua</u>, <u>Venezuela</u>.

<u>NUMBER: 'SINGULAR' AND PLURAL'</u> (Unit XXV)

The term NUMBER is used to refer to the following SINGULAR-PLURAL distinction.

As applied to genderables, the terms SINGULAR and PLURAL are used to classify forms into two categories:

a)   those forms are SINGULAR which may occur after a SINGULAR MARKER like †<u>uno</u>.

b)   those forms are PLURAL which may occur after a PLURAL MARKER like <u>due</u>.

<u>FROM SINGULAR TO PLURAL (GENERAL RULES)</u> (Unit XXV)

<u>For similar genderables ending in unstressed -o, unstressed -a or unstressed -e</u>

A FEMININE SINGULAR form ending in unstressed -<u>a</u> changes to unstressed -<u>e</u> in the PLURAL; all others change to unstressed -<u>i</u> in the PLURAL.

singular	plural
un libro	due libri
una mano	due mani
un poeta	due poeti
un(a) francese	due francesi
una studentessa	due studentesse

For other genderables
 Other genderables normally show no change in the PLURAL.

singular	plural
un sofà	due sofà
un bar	due bar
una crisi	due crisi

MASCULINE PLURAL FOR A MIXED GROUP   (Unit XXV)
 The 'MASCULINE PLURAL' form of a genderable referring to people
or animals refers either to two or more males or to two or more
people or animals at least one of which is male.
 Thus: americani   (not all female)
 but: americane   (all female)

DAYS OF THE WEEK   (Unit XXIII)

lunedì	'Monday'
martedì	'Tuesday'
mercoledì	'Wednesday'
giovedì	'Thursday'
venerdì	'Friday'
sabato	'Saturday
domenica	'Sunday'

'ON SUNDAYS,' 'ON MONDAYS,' ETC.   (Unit XXIII)
 In order to express the idea of 'on Sundays,' 'on Mondays,'
etc., Italian uses la before domenica and il before the other
names of the days of the week.

L'ITALIANO VERSUS ITALIANO   (Unit XXIV)
 In most cases the Italian language is referred to as l'italiano.
Normally, however, no l' is present after in or d' (standing for
di) and in some cases it is often omitted after a few verbs like
ᵻparlare and ᵻstudiare.
 Thus: Mi piace l'italiano.
 In italiano.
 Un insegnante d'italiano.
 Parla italiano. (also: Parla l'italiano.)
 The same holds true for l'inglese versus inglese.

<u>INFINITIVE CONSTRUCTIONS</u> (Units XXIII and XXIV)

<u>Desidero studiare</u>.	'I wish to study.'
<u>Voglio studiare</u>.	'I want to study.'
<u>Posso studiare</u>.	' I can study.'
<u>Dĕvo studiare</u>.	'I have to study.'
<u>Mi piace studiare</u>.	' I like to study.'
<u>Penso di studiare</u>.	'I plan on studying.'

<u>MEANING OF PRESENT TENSE</u> (Unit XXI)

The most important meaning of the PRESENT TENSE is 'something in progress or in existence at the time of utterance.' This 'something' may be:

a) <u>a single, durative event</u>
　　　<u>Chiama ora</u>. 　　'(S)he is calling now.'

b) <u>the events leading to a punctual act</u>
　　　<u>Arriva ora</u>. 　　'(S)he is arriving now.'

c) <u>a series consisting of the repetition of an event</u>
　　　<u>Chiama ogni sera</u>. 　'(S)he calls every evening.'

d) <u>a plan or schedule for something to happen in the future</u>

<u>Chiama domani</u>. ⎰ '(S)he is going to call tomorrow.'
　　　　　　　　　　　⎱ '(S)he is (planning on) calling tomorrow.'
　　　　　　　　　　　　'(S)he is due to call tomorrow.'

<u>'RE' TENSE</u> (Unit XXIV)

The 'RE' TENSE is the tense that has /RƐ/ or /RE/ in all its verb endings and <u>one</u> of whose meanings is to express a present idea with <u>reserve</u> or <u>deference</u>.

E.g., <u>Desidererɛi lavorare</u>.
　　　<u>Vorrĕbbe venire?</u>
　　　<u>Potrĕbbe cominciare?</u>
　　　<u>Dovrɛi domandare</u>.

<u>FORMAL REQUEST FORMS OF REGULAR -ARE VERBS</u> (Unit XXIV)

FORMAL REQUEST FORMS of regular -<u>are</u> verbs always end in -<u>i</u> (for the singular) and -<u>ino</u> (for the highly formal plural). Thus, 　<u>Lɛi</u>　　　　　　　<u>Loro</u>

<u>arrivi</u>	<u>arrivino</u>
<u>aspɛtti</u>	<u>aspɛttino</u>
<u>scusi</u>	<u>scusino</u>

PLACE OF ORIGIN: DI + (NAME OF CITY OR TOWN)   (Unit XXI)
     È di Roma.   '(S)he is from Rome.' ('(S)he was born and
                                               raised in Rome.')

MOVEMENT TO OR LOCATION IN OR AT   (Units XXI and XXIII)
     a)   a(d) + (name of city or town)
               a Riva   'to Riva'   -   'in Riva'
               a Roma   'to Rome'   -   'in Rome'
               ad Ancona   'to Ancona' -   'in Ancona'

     b)   a(d) is also used for many islands, especially the
          smaller ones.
               a Corfù
               ad Èlba
               a Cuba
               ad Haiti

     c)   Before Corsica, Sardegna, Sicilia and most other
          geographical place names, these same concepts are
          normally expressed by in.
               in Corsica
               in Italia
               in Virginia

     NOTE: Although with names of countries and states that are
             grammatically masculine, it is, as a rule, preferable
             to use nel (before a consonant) or nell' (elsewhere)
             instead of in, the use of in even in these cases is
             becoming more and more frequent and acceptable. Thus,
             you may hear either in Vietnam or nel Vietnam,
             in Maryland or nel Maryland.

     d)   When referring to other places not so much as buildings
          or specific locales, but rather with emphasis on the
          activities normally associated with these places, there is
          no way to predict whether to use a or in.
          Thus: a scuola   in città
                  a casa   in campagna
                  a cena   in montagna
                                    in chiesa
                                    in classe
                                    in ufficio
                                    in ospedale
                                    in banca

<u>THE PLACE REPLACER</u>:   CI   (Unit XXIII)
To refer to a place previously mentioned, <u>especially with</u>
<u>movement verbs</u>, <u>ci</u> is used either before a finite verb or
attached to an infinitive minus its final -<u>e</u>.

<u>Quando va a New York?</u> $\left\{\begin{array}{l}\underline{\text{Ci vado lunedì.}} \\ \\ \underline{\text{Penso di andarci lunedì.}}\end{array}\right.$

<u>ANSWERING THE PHONE</u>   (Units XXIV and XXV)
Utterances useful in answering the phone are found in the
final frames of Units XXIV and XXV.

UNIT XXVI

1. In Unit XIII the Italian sound-type /Š/ was introduced.

2. This sound-type is practically identical to one heard in
    the following English words:

(sure)X	(mission)X	(nation)X
(machine)X	(special)X	(she)X
(anxious)X	(conscience)X	(fascistic)X

3. As you can see from these six examples, the spelling
    representation of this type of sound in English is varied.

4. As a general rule, in Italian the spelling representation
    of /Š/ is:

    <u>sc</u> before the letter <u>e</u> or <u>i</u> (conventional Italian
    spelling)

    and

    <u>sci</u> elsewhere.

5. Thus:

(scemo)X	'stupid; fool'
(scɛna)X	'scene'
(sci)X	'ski'
(scià)X	'Shah'
(sciɔpero)X	'strike'
(sciupare)X	'to waste, spoil'
(ambasciata)X	'embassy'

6. One way to remember the spelling <u>sc</u> is to keep the English
    word 'fascistic' in mind.

7. Exceptions to the rule stated in frame no. 4 do exist,
    but they are rare.

8. Notice, however, that in examples like the above, you
    should <u>never</u> pronounce a /Y/ after sound-type /Š/,
    regardless of the spelling. Repeat the following:

(cosciɛnte)X	/KOŠÉNTE/	'conscious, aware'
(scientifico)X	/ŠENTÍFIKO/	'scientific'

9. Note that an unstressed /I/ before a vowel occurs after
    /Š/ in a few words, such as:

(sciɛnte)X	'knowing'
(sciare)X	'to ski'
(sciovia)X	'ski-lift'

10. In Unit XXV you were introduced to the SLACK-TENSE
consonant distinction that is very important in Italian.
The sound-type /Š/ presents <u>no</u> such contrast since it is
<u>always tense</u> between vowels in words like:

> (pasce)X   'it grazes'
> (lascia)X   'it leaves [something]'
> (finisce)X   'it ends'
> (capisce)X   'it understands'

11. If a slack sound similar to /Š/ <u>is</u> heard it will more than
likely be what was pointed out in frame no. 11 of Unit XX,
that is, a sound-type made by some speakers, especially
Tuscans instead of sound-type /Č/ between vowel sounds.
Thus, the word <u>pace</u> 'peace' may be pronounced (   ) by
some speakers but either pronunciation will be different
from that of <u>pasce</u> 'it grazes.'

*12. Now you will hear all the Italian words with /Š/ that you
have heard in this unit. Without looking back, try to
write them correctly on the lines below.

(1)_____	(9)_____
(2)_____	(10)_____
(3)_____	(11)_____
(4)_____	(12)_____
(5)_____	(13)_____
(6)_____	(14)_____
(7)_____	(15)_____
(8)_____	(16)_____

13. Check your spelling. You should have written:

(1)	capisce	(9)	scià
(2)	cosciente	(10)	sciare
(3)	finisce	(11)	sciente
(4)	lascia	(12)	scientifico
(5)	pasce	(13)	sciopero
(6)	scemo	(14)	sciovia
(7)	scena	(15)	sciupare
(8)	sci	(16)	ambasciata

14. If you missed the letter <u>i</u> after <u>sc</u> in numbers (2) and (12) don't feel too bad since these two words are exceptions to the rule of frame no. 4. You should, however, have put the special marks involved in numbers no. 9, 10, 11, 12 and 14.

<center>* * * * *</center>

*15. In Unit XX you were introduced to the dictionary form of a verb and were told its traditional name. What was it?

16. Three kinds of Italian infinitives were presented in Unit XX --- those ending in -<u>are</u>, those ending in -<u>ere</u> and those ending in -<u>ire</u>.

17. These three groupings are important because they help us to talk about large classes of verbs that have features like one of the following three verbs:
   (†ascoltare)X   (†vedere)X   (†capire)X

18. In the discussion that follows, whatever is said about any one verb usually applies to its COMPOUND, that is, the same verb preceded by a prefix (like <u>ri</u>-). Thus, what will be said about †vedere also applies to †<u>rivedere</u> 'see again.'

19. No discussion of VERB CLASSES is complete, however, without some mention of SYNCOPATED INFINITIVES.

20. A SYNCOPATED INFINITIVE is one that has become shortened from an earlier, archaic form which can be useful in remembering some of the other forms of a given verb.

21. The only SYNCOPATED INFINITIVES in Italian are the following together with their COMPOUNDS:
   (bere)X   'to drink,' from an earlier, archaic (bevere)X
   (dire)X   'to say, tell,' from an earlier, archaic (dicere)X
   (fare)X   'to do, make,' from an earlier, archaic (facere)X
   (porre)X   'to place,' from an earlier, archaic (ponere)X
   (trarre)X   'to draw [=bring forth],' from an earlier,
            archaic (traere)X
   and verbs ending in:
   (-durre)X, like (produrre)X   'to produce,' from an earlier,
   archaic (producere)X

22. Of the SYNCOPATED INFINITIVES, the first three are commonly used verbs, whereas the others are important for their use in COMPOUNDS like the following:

(~~t~~apporre)X
  'to affix'

(~~t~~attrarre)X
  'to attract'

(~~t~~addurre)X
  'to adduce, allege'

(~~t~~comporre)X
  'to compose'

(~~t~~contrarre)X
  'to contract'

(~~t~~condurre)X
  'to conduct, conduce'

(~~t~~contrapporre)X
  'to set against, oppose'

(~~t~~detrarre)X
  'to detract, deduct'

(~~t~~dedurre)X
  'to deduct, deduce'

(~~t~~deporre)X
  'to depose'

(~~t~~distrarre)X
  'to distract'

(~~t~~indurre)X
  'to induce'

(~~t~~disporre)X
  'to dispose'

(~~t~~protrarre)X
  'to protract'

(~~t~~introdurre)X
  'to introduce
  [= lead or
  bring in]'

(~~t~~esporre)X
  'to expose'

(~~t~~ritrarre)X
  'to retract'

(~~t~~produrre)X
  'to produce'

(~~t~~imporre)X
  'to impose'

(~~t~~sottrarre)X
  'to subtract'

(~~t~~ridurre)X
  'to reduce'

(~~t~~interporre)X
  'to interpose'

(~~t~~sedurre)X
  'to seduce'

(~~t~~opporre)X
  'to oppose'

(~~t~~tradurre)X
  'to translate'

(~~t~~posporre)X
  'to postpone'

(~~t~~predisporre)X
  'to predispose'

(~~t~~preporre)X
  'to place before'

(~~t~~proporre)X
  'to propose'

(~~t~~suppore)X
  'to suppose'

* 23. In the case of SYNCOPATED INFINITIVES, the VERB CLASS is determined by the earlier, archaic form. Thus, if CLASS I stands for -<u>are</u> verbs, CLASS II stands for -<u>ere</u> verbs and CLASS III stands for -<u>ire</u> verbs, what class do the SYNCO-PATED INFINITIVES belong to?

* * * * *

*24. In Unit XVII you learned something about IRREGULAR verb
      forms. Would you say that verb forms that follow a
      'regular' pattern are REGULAR or IRREGULAR?

 25. Most Italian verb forms are predictable because they
      follow a regular pattern.

 26. Most Italian verb forms are ҡEGULAR because they are
      patterned after the forms of model verbs like the three
      given in frame no. 17:
           (+ascoltare)X   (+vedere)X   (+capire)X

 27. We have already seen that REGULAR CLASS I verbs have
      forms like the following in the PRESENT TENSE.

INFINITIVE	(to indicate the person speaking)	(to indicate another)
(ascoltare)X	(ascolto)X	(ascolta)X
(chiamare)X 'to call'	(chiamo)X	(chiama)X
(sognare)X 'to dream'	(sôgno)X	(sôgna)X

*28. What seems to be the vowel that signals the person
      speaking in these examples?

*29. How do you say, 'I am fine' in Italian?

*30. Does the verb form just used end in /O/ or /ɔ/?

 31. The ending of sto (/ɔ/) is normal since /O/ is not
      normally found at the end of a one-syllable word or a
      word ending in a stressed vowel.

*32. What seems to be the vowel that signals a person other
      than the person speaking?

*33. How, then, would you express the following ideas in
      Italian, referring to yourself?
           'I'm arriving.'   -_____
           'I'm starting.'   -_____
           'I'm smoking.'   -_____
           'I'm learning.'   -_____
           'I'm working.'   -_____

*34. Now by using only one word for each of the following, how would you ask, referring to the person you are addressing:

'Are you on the way?' -_____

'Are you beginning?' -_____

'Are you having a smoke?' -_____

'Are you acquiring knowledge?' -_____

'Are you on the job?' -_____

*35. Translate the following ideas into Italian, referring to a third person every time.

'He is on the way.' -_____

'Anna starts today.' -_____

'He doesn't smoke.' -_____

'Carlo never learns.' -_____

'She is working.' -_____

*36. Translate the following, referring to a thing.

'It is on the way.' -_____

'It's starting.' -_____

*37. Is there any difference in Italian between the verb form used to refer to a third person and the verb form used to refer to a thing?

*38. Is there any difference in Italian between the verb form used to refer to a person you are addressing and the verb form used to refer to a third person?

*39. Because of the preceding observations, we could label the form used to refer to a person addressed or a third person or thing the OTHER FORM. We prefer instead to label it the LEI FORM.

*40. What is the PRESENT TENSE LEI FORM of the verb ┼mangiare?

*41. Give the PRESENT TENSE LEI FORM of the following verbs:

┼studiare   'to study'   -_____

┼spiegare   'to explain'   -_____

┼domandare   'to ask [for]'   -_____

┼portare   'to bring, take'   -_____

┼pensare   'to think'   -_____

┼giocare   'to play [a game]'   -_____

┼aspettare   'to wait'   -_____

┼parlare   'to speak, talk'   -_____

┼sbagliare   'to make a mistake'   -_____

†amare	'to love'	-_____
†richiamare	'to call back'	-_____
†ritornare	'to return [some-where]'	-_____
†importare	'to matter'	-_____
†scusare	'to excuse'	-_____
†sciare	'to ski'	-_____
†sciupare	'to waste, spoil'	-_____
†lasciare	'to leave [some-thing]'	-_____
†stare	'to stay, be'	-_____
†dare	'to give'	-_____

42. Most CLASS I verbs follow the -o/-a pattern with forms derivable from the INFINITIVE.

*43. Thus, if †prenotare (un pôsto, un tavolo, un libro...) has the force of 'to reserve (a seat, a table, a book...),' translate the following ideas into Italian, using a stressed /ɔ/ in the verb form.

'I'm reserving a book.'   -_____
'Carlo is not reserving a book.'-_____
'Are you reserving a seat?'   -_____
'I always reserve a table there.'   -_____

*44. Study the following model.
     S: Gioca qui lunedì?   'Are you playing here Monday?'

     R: Sì, gioco qui lunedì.   'Yes, I'm playing here Monday.'

You will hear affirmative questions refering to yourself. Answer each one in the affirmative as in the model. Your response will be confirmed each time. NOTE: If you are unsure of the meaning of any of these sentences or of those in subsequent drills, write the sentence(s) out and ask your instructor.

*45. Study the following model.
     S: Non ascolta niente?   'Don't you listen to anything?'

     R: No, non ascolto niente.   'No, I don't listen to anything.'

You will now hear negative questions refering to yourself. Answer in the negative as in the model. Your response will be confirmed each time.

* * * * *

*46. One CLASS I verb with forms that are not derivable from
the INFINITIVE and which therefore is classified as an
IRREGULAR verb is the verb †andare which you should
remember. Give the two PRESENT TENSE forms of this verb
that you have had.
          (to refer to the speaker)   (LEI FORM)

47. One peculiarity of several CLASS I verbs that cannot be
predicted is that some with INFINITIVES of more than
three syllables have their stress in the PRESENT TENSE
SINGULAR forms on the third vowel from the end rather
than on the second vowel from the end. Such are the
following. Repeat.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(abitare)X 'to live [= reside]'	(abito)X	(abita)X
(desiderare)X 'to wish, want'	(desidero)X	(desidera)X
(applicare)X 'to apply [something]'	(applico)X	(applica)X
(accreditare)X 'to credit, accredit'	(accredito)X	(accredita)X
(telefonare)X 'to phone'	(telefono)X	(telefona)X
(ritelefonare)X	(ritelefono)X	(ritelefona)X

48. Like the preceding are the following which you should
learn.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(accelerare)X 'to accelerate'	(accelero)X	(accelera)X
(agevolare)X 'to facilitate'	(agevolvo)X	(agevola)X
(considerare)X 'to consider'	(considero)X	(considera)X
(manipolare)X 'to manipulate'	(manipolo)X	(manipola)X
(partecipare)X 'to participate'	(partecipo)X	(partecipa)X

49. It is interesting to note that <u>most</u> of the verb forms
     mentioned in frames no. 47 and no. 48 have English cognates
     whose primary stress falls on the syllable that corresponds
     to the stressed syllable in the related Italian word.
     Compare, for example:

     (abita)X   and the English   (inhabit)X
     (desidera)X   and the English   (desire)X
     (applica)X   and the English   (applicator)X
     (accredita)X   and the English   (accredit)X
     (accelera)X   and the English   (accelerate)X
     (considera)X   and the English   (consider)X
     (partecipa)X   and the English   (participate)X
     (manipola)X   and the English   (manipulate)X

*50. Study the following model.
      S: Applica spesso questo?   'Do you apply this often?'
      R: No, non applico spesso   'No, I don't apply this
          questo.   often.'

     You will hear questions referring to yourself. Answer
     in the negative as in the model. Your response will be
     confirmed each time.

                         * * * * *

51. Regular CLASS II verbs have forms like the following in
     the PRESENT TENSE.

     INFINITIVE   (to refer to   (LEI FORM)
                             the speaker)

     (vedere)X   (vedo)X   (vede)X
        'to see'

     (cadere)X   (cado)X   (cade)X
        'to fall'

     the SYNCOPATED
     (bere)X   (bevo)X   (beve)X
        'to drink'

*52. What seems to be the vowel that signals the person
      speaking in these examples?

*53. Does the same vowel signal the person speaking both for
      CLASS I verbs and CLASS II verbs?

*54. What seems to be the vowel that signals a person or thing
      other than the person speaking?

*55. Does the PRESENT TENSE LEI FORM of CLASS II verbs end in the same vowel as the PRESENT TENSE LEI FORM of CLASS I verbs?

*56. Study the following model.
      S: Cade spesso?   'Do you fall often?'
      R: Sì, cado spesso.   'Yes, I fall often.'

You will hear questions referring to yourself. Answer in the affirmative as in the model. Your response will be confirmed each time.

* * * * *

57. Many CLASS II VERBS contain irregularities or peculiarities that should be noted.

58. One such peculiarity is that some INFINITIVES are stressed on the second vowel from the end (like vedere) and others are stressed on the third vowel from the end (like piovere 'to rain'). There is no easy way to predict the stress on a CLASS II INFINITIVE. However, most CLASS II INFINITIVES are stressed like piovere, that is, on the third vowel from the end.

59. Another peculiarity of CLASS II verbs pertains to those with INFINITIVES in -cere, -scere or -gere. For the majority of such verbs the written forms used in the PRESENT TENSE to indicate the person speaking look regular but reflect important sound changes, as illustrated here:

INFINITIVE	(to refer to the speaker)	(LEI FORM)
the SYNCOPATED (dire)X 'to say, tell'	(dico)X	(dice)X
SYNCOPATED verbs in (-durre)X	(-duco)X	(-duce)X
(pascere)X 'to graze'	(pasco)X	(pasce)X
(leggere)X 'to read'	(leggo)X	(legge)X

60. Here are two new CLASS II verbs. Repeat them and learn them.
| (vincere)X | 'to win' | (vincere)X |
| (conoscere)X | 'to be acquainted with' | (conoscere)X |

*61. By using only one word for each of the ideas underlined,
     translate them into Italian.
     'Are you winning?'   -_____
     'Are you acquainted with
     Mario?'   -_____
     'Are you producing?'   -_____
     'Are you translating?'   -_____

*62. Using complete sentences, answer the preceding questions
     in the affirmative in Italian.
     Sì,_____
     Sì,_____
     Sì,_____
     Sì,_____

63. Unlike CLASS I, CLASS II contains many highly irregular
    verbs. Learn the following PRESENT TENSE forms, most
    of which should already be familiar to you.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(avere)X 'to have'	(hɔ)X	(ha)X
(piacere)X 'to be liked'	(piaccio)X	(piace)X
(sapere)X 'to know [something]'	(sɔ)X	(sa)X
(dovere)X 'to have to, must'	(dĕvo)X or (dĕbbo)X	(dĕve)X
(potere)X 'to be able to, can'	(pɔsso)X	(puɔ)X
(volere)X 'to want'	(vɔglio)X	(vuɔle)X
(ɛssere)X 'to be'	(sôno)X	(ɛ̀)X
the SYNCOPATED (fare)X 'to do, make'	(faccio)X	(fa)X
the SYNCOPATED (porre)X 'to place'	(pongo)X	(pone)X
the SYNCOPATED (trarre)X 'to draw [= bring forth]'	(traggo)X	(trae)X

*64. Translate the following into Italian.

'I don't have anything.'   -_____

'Is she liked?'   -_____

'I don't know if I'm liked.'   -_____

'He doesn't know what I have.'   -_____

'Do you have to work
tomorrow?'   -_____

'I don't want to work but
I have to.'   -_____

'I would like to come on
Saturday but I can't.'   -_____

'He wants to be liked but he
never does anything.'   -_____

'I never do the shopping.
I don't like to.'   -_____

'I attract but I don't
distract.'   -_____

'I'm <u>here</u>. What do I have
to do?'   -_____

*65. Here is a well-known Italian proverb. Try to translate
      it into English.
          L'uɔmo propone e Dio dispone.

 66. Repeat this proverb and try to learn it.
          (   )X   (   )X

*67. Study the following model.
          S: Piace molto?   'Are you well-liked?'
          R: Sì, piaccio molto.   'Yes, I'm well-liked.'

      You will hear questions referring to yourself. Answer
      in the affirmative as in the model. Your response will be
      confirmed each time.

*68. Study the following model.
          S: Non propone questo?   'Don't you propose this?'
          R: No, non propongo questo. 'No, I don't propose this.'

      You will hear questions referring to yourself. Answer
      in the negative as in the model. Your response will be
      confirmed each time.

* * * * *

69. Regular CLASS III verbs have forms like the following in the PRESENT TENSE.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(capire)X 'to understand'	(capisco)X	(capisce)X
(finire)X 'to end, finish'	(finisco)X	(finisce)X
(riferire)X 'to refer, relay, report'	(riferisco)X	(riferisce)X

*70. Notice that instead of just a vowel signaling the person speaking in these examples, a two-syllable ending is used. What is it?

*71. And what two-syllable ending here signals a person or thing other than the person speaking?

*72. ┼preferire 'to prefer' is a regular CLASS III verb. It often occurs followed by an INFINITIVE. How would you express the following ideas in Italian using this verb?
'Do you prefer to stay here?' -_____

'Wouldn't you rather wait over there?' -_____

'I'd rather stay home tomorrow.' -_____

*73. Study the following model.
      S: Riferisce a Washington Lei?   'Do you report [= submit reports] to Washington?'

      R: Sì, riferisco a Washington.   'Yes, I report to Washington.'

You will hear questions referring to yourself. Answer in the affirmative as in the model. Your response will be confirmed each time.

* * * * *

74. Most CLASS III verbs have forms like ┼capire. However, a small group of CLASS III verbs (about twenty) have forms like the following in the PRESENT TENSE.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(sentire)X 'to hear'	(sɛnto)X	(sɛnte)X
(dormire)X 'to sleep'	(dɔrmo)X	(dɔrme)X
(aprire)X 'to open'	(apro)X	(apre)X
(partire)X 'to leave' [as when going on a trip]	(parto)X	(parte)X

*75. Notice that these verbs do <u>not</u> have forms that end in /ÍSKO/ - /ÍSE/. Which of the following forms are REGULAR, that is, which are like the majority of verbs in CLASS III?

    (sɛnto)   (capisco)   (riferisce)   (dɔrme)
     a   b   c   d

76. Several CLASS III verbs contain some irregular verb forms, that is, forms that cannot be predicted. Learn the following PRESENT TENSE forms.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(fuggire)X 'to run away, flee'	(fuggo)X	(fugge)X
(venire)X 'to come'	(vɛngo)X	(viɛne)X
(salire)X 'to go up'	(salgo)X	(sale)X
(uscire)X 'to go out'	(ɛsco)X	(ɛsce)X

*77. Translate the following into Italian.
'It's going to open this afternoon.' - _____
'It leaves tomorrow morning.' - _____
'I'm not running away.' - _____
'When is Miss White coming?' - _____
'I'm not coming tomorrow.' - _____
'I'm leaving [= going out] now.' - _____
'I'm leaving [= going on a trip] now.' - _____
'I'm going upstairs now.' - _____
He's not going out; he's going up.' - _____
Would you rather go out tomorrow night?' - _____

*78.   Study the following model.
              S: Parte fra poco?   'Are you leaving soon?'

              R: Sì, parto fra poco. 'Yes, I'm leaving soon.'

       You will hear questions referring to yourself. Answer in
       the affirmative as in the model. Your response will
       be confirmed each time.

                              * * * * *

*79.   Repeat the following verb forms. What is the meaning of
       the ending -o or isco?
              (ascolto)X   (vedo)X   (capisco)X

*80.   Thus, comparing the following English translations with the
       above, ------ 'I listen,' 'I see,' and 'I understand,' what
       does the English word 'I' correspond to in the Italian
       words?

*81.   Translate the following into Italian:
              'I study.'   - _____
              'I drink.'   - _____
              'I'm finishing.'   - _____

82.   As we see from the preceding examples, the idea of the
       person speaking, expressed in English by the word 'I' is
       not expressed in Italian by any word separate from the
       verb form.

83.   However, Italian does have a special word used to indicate
       the person speaking whenever no verb form is present. The
       word is io, uncapitalized within a sentence. Repeat the
       following examples.
              (Io.)X   'I.'

              (Io no.)X   }
              (Non io.)X }   'Not I.'

              (Anche io.)X }
              (Anch'io.)X   }   'I, too.'

              (Neanche io.)X }
              (Neanch'io.)X }   'Me, neither.'

              (Soltanto io.)X   'Only I.'

              (E io?)X   }
              (Ed io?)X }   'And I?'

84. Of the preceding examples of words used before <u>io</u>, <u>anche</u> and <u>neanche</u> usually appear as <u>anch'</u> and <u>neanch'</u> respectively before any vowel, and <u>e</u> frequently appears as <u>ed</u> before a vowel (especially if the vowel is /E/ or /ɛ/.

85. The word <u>io</u> may be used together with verb forms like <u>studio, bevo, finisco,</u> but when so used it usually adds emphasis to the idea of 'I' and contrasts or comparisons like the following are often involved.

<u>Mario non studia, ma io studio.</u>
  'Mario doesn't study, but <u>I</u> study.'

<u>Maria lavora, ma io studio.</u>
  'Maria works, but <u>I</u> study.'

<u>Carlo studia e anch'io studio.</u>
  'Carlo studies and <u>I</u> study, too.'

     * * * * *

86. Similarly, the idea of the person addressed, expressed in English by the word 'you' is not normally expressed in Italian by any word separate from the verb form in examples like:

 'you study' - (studia)X
 'you drink' - (beve)X
 'you finish' - (finisce)X

*87. However, Italian does have a special word used to indicate the person being addressed whenever no verb form is present. The word is <u>Lei</u>, preferably capitalized. Translate the following into Italian.

 'Not you.' -_____
 'You, too.' -_____
 'Only you.' -_____
 'And you?' -_____

88. The word <u>Lei</u> may be used together with verb forms like <u>studia, beve, finisce,</u> and it usually is in opening questions like:

 (Studia Lei?)X 'Do you study?'

89. In addition, <u>Lei</u> may be used with a verb form to add emphasis to the idea of 'you,' to clarify who is meant, or simply because a contrast or comparison like the following is involved.

Io lavoro ma Lei studia.
     'I work but you study.'

Io studio. Studia anche Lei?
     'I study. Do you study, too?

* * * * *

90. The idea of a third person expressed in English by the
     word 'she' or 'he' is not normally expressed in Italian
     by any word separate from the verb form in examples like:
        '(s)he studies'   -(studia)X
        '(s)he drinks'   -(beve)X
        '(s)he finishes'   -(finisce)X

* 91. However, Italian does have special words used to indicate
     a third person whenever no verb form is present. The usual
     words are lei (uncapitalized) for 'she' and lui (uncapital-
     ized) for 'he.' Translate the following into Italian.
        'Not she.'   - _____
        'He, too.'   - _____
        'Only her.'   - _____
        'And him?'   - _____
        'He and she.'   - _____

92. Either of these two words may be used together with verb
     forms like studia, beve, finisce, but when so used they
     usually (a) add emphasis to the idea of 'she' or 'he,'
     (b) clarify who is meant, or (c) involve contrasts or
     comparisons like the following:
        Lui lavora ma lei studia.
             'He works but she studies.'

        Lui studia. Studia anche lei?
             'He studies. Does she study, too?'

* * * * *

93. As we saw in frame no. 36, the idea of 'it' is not
     normally expressed in Italian by any word separate from
     the verb form in examples like:
        'It is on the way.' - (Arriva.)X
        'It is starting.'   - (Comincia.)X

*94. Thus, translate the following into Italian.

'It is falling.'   -_____

'It is grazing.'   -_____

'It is liked.'   -_____

'It is ending.'   -_____

'It is leaving (on
a trip).'   -_____

'It is going up.'   -_____

* * * * *

*95. What name have we decided to give to verb forms like the preceding that may refer to a person or thing other than the person speaking?

96. The verb form used to indicate the person speaking we will henceforth call the IO FORM.

* * * * *

*97. Study the following model.

    S: Soltanto Lɛi?   'Only you?'

    R: Sì, soltanto io.   'Yes, only me.'

You will hear verb-less questions as in the model. Reply accordingly, always agreeing with the question. Your response will be confirmed each time. NOTE: The questions are shown here in the text purposely so that you can distinguish between Lɛi 'you' and lɛi 'she.'

    (1)   Lui e lɛi?

    (2)   Anche lɛi?

    (3)   Io e lui?

    (4)   Soltanto io?

    (5)   Anche io?

    (6)   Anche Lɛi?

    (7)   Soltanto Lɛi?

    (8)   Non io?

    (9)   Non lɛi?

   (10)   Neanch'io?

   (11)   Neanche Lɛi?

   (12)   Neanche lɛi?

   (13)   Neanche lui?

* 98.   Study the following model.
          S: Chi? Io?   'Who? Me?'

          R: Sì, Lɛi.   'Yes, you.'

   (instructions as for the preceding drill)
          (1)   Chi? Lui?
          (2)   Chi? Io?
          (3)   Chi? Lɛi? (referring to you)
          (4)   Chi? Lui e io?
          (5)   Chi? Io e Lɛi?
          (6)   Chi? Io e lɛi?

* 99.   Study the following model.
          S: Io gioco oggi. E Lɛi?   'I'm playing today. How
                                        about you?'

          (domani)
          R: Io gioco domani.   'I'm playing tomorrow.'

   You will hear statements followed by short tag questions
   as in the model. Give a complete answer each time by
   using the cue given. Your response will be confirmed
   each time. NOTE: In this drill, questions with /LƐY/
   are always to be interpreted as referring to you; questions
   referring to a third person female are always to be answered
   with <u>lɛi</u> 'she,' and questions referring to a third person
   male are always to be answered with <u>lui</u>.

   (1)   anch'io   (19)   anche in novɛmbre
   (2)   in Germania   (20)   ad Alfrɛdo
   (3)   la signora   (21)   spesso
   (4)   a Napoli   (22)   anche
   (5)   fra poco   (23)   sɛmpre qualcosa
   (6)   la guardia   (24)   neanche lɛi
   (7)   più tardi   (25)   anch'io
   (8)   non   (26)   non....mai
   (9)   domenica   (27)   neanch'io
  (10)   un po' di birra   (28)   neanch'io
  (11)   non....mai   (29)   sɛmpre
  (12)   soltanto quattro   (30)   non....mai
         giorni   (31)   anch'io
  (13)   anche questo   (32)   anche lɛi
  (14)   due copie   (33)   non...mai
  (15)   sɛmpre   (34)   non....mai
  (16)   non   (35)   due artisti
  (17)   fuori   (36)   anche lui
  (18)   un po' d'arrosto   (37)   non...mai

(38)	giorno	(52)	Udine
(39)	non...caffè	(53)	due giorni
(40)	in inglese	(54)	neanch'io
(41)	neanche	(55)	domani
(42)	anch'io	(56)	a Roma
(43)	fra quattro giorni	(57)	non...molto bene
(44)	oggi e anche domani	(58)	birra
(45)	due penne	(59)	neanch'io
(46)	non	(60)	fra due minuti
(47)	anch'io	(61)	nel pomeriggio
(48)	anche	(62)	in Australia
(49)	non...niente	(63)	non...giovedì
(50)	neanche	(64)	soltanto la domenica
(51)	il sabato	(65)	non...mai

*100. Study the following model.

S: Dève studiare Lei?   'Do you have to study?'

R: No, studio soltanto   'No, I only study because I
    perchè mi piace   like to study.'
    studiare.

This drill introduces a new word, perchè. Answer as in
the model, using mi piace, le piace, gli piace or Le piace
as appropirate. Your response will be confirmed each time.

*101. Study the following model.

S: Perchè lavora Lei?   'Why do you work?'

R: Perchè mi piace   'Because I like to work.'
    lavorare.

This drill shows how perchè has the force of both 'why'
and 'because.' Answer accordingly. Your response will
be confirmed each time.

TEST A   (answers not recorded)

You will hear words that have all occurred so far and which
contain the consonant of <u>sci</u> (/Š/) or the consonant of <u>ci</u> (/Č/).
Write each word in the appropriate column according to whether
the word contains /Š/ or /Č/.

	/Š/	/Č/
1)	_____	_____
2)	_____	_____
3)	_____	_____
4)	_____	_____
5)	_____	_____
6)	_____	_____
7)	_____	_____
8)	_____	_____
9)	_____	_____
10)	_____	_____
11)	_____	_____
12)	_____	_____
13)	_____	_____
14)	_____	_____
15)	_____	_____
16)	_____	_____
17)	_____	_____
18)	_____	_____
19)	_____	_____
20)	_____	_____
21)	_____	_____
22)	_____	_____
23)	_____	_____
24)	_____	_____
25)	_____	_____
26)	_____	_____
27)	_____	_____
28)	_____	_____
29)	_____	_____
30)	_____	_____
31)	_____	_____
32)	_____	_____
33)	_____	_____
34)	_____	_____
35)	_____	_____
36)	_____	_____

TEST B (answers not recorded)

You will hear some COMPOUND SYNCOPATED INFINITIVES. Give their English cognates.

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

7) _____

8) _____

9) _____

10) _____

11) _____

12) _____

13) _____

14) _____

15) _____

16) _____

17) _____

18) _____

19) _____

20) _____

21) _____

22) _____

23) _____

24) _____

TEST C (answers not recorded)

You will hear sentences from Drill no. 98. As you hear them,
write the INFINITIVE of the finite verb form contained in each
sentence.

1) _____
2) _____
3) _____
4) _____
5) _____
6) _____
7) _____
8) _____
9) _____
10) _____
11) _____
12) _____
13) _____
14) _____
15) _____
16) _____
17) _____
18) _____
19) _____
20) _____
21) _____
22) _____
23) _____
24) _____
25) _____
26) _____
27) _____
28) _____

TEST D   (answers not recorded)

You will hear a verb form that may be (a) the INFINITIVE or
(b) the LEI FORM.   For each verb form you hear write the
appropriate PRESENT TENSE IO FORM.

1)_____   24)_____

2)_____   25)_____

3)_____   26)_____

4)_____   27)_____

5)_____   28)_____

6)_____   29)_____

7)_____   30)_____

8)_____   31)_____

9)_____   32)_____

10)_____   33)_____

11)_____   34)_____

12)_____   35)_____

13)_____   36)_____

14)_____   37)_____

15)_____   38)_____

16)_____   39)_____

17)_____   40)_____

18)_____   41)_____

19)_____   42)_____

20)_____   43)_____

21)_____   44)_____

22)_____   45)_____

23)_____

TEST E (answers not recorded)

You will hear a narrative in Italian followed by twenty English statements. Put a check in the appropriate column according to whether each statement is definitely <u>true</u> or <u>false</u>.

<u>true</u>   <u>false</u>

1) _____   _____

2) _____   _____

3) _____   _____

4) _____   _____

5) _____   _____

6) _____   _____

7) _____   _____

8) _____   _____

9) _____   _____

10) _____   _____

11) _____   _____

12) _____   _____

13) _____   _____

14) _____   _____

15) _____   _____

16) _____   _____

17) _____   _____

18) _____   _____

19) _____   _____

20) _____   _____

TEST F   (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) Are you leaving anything behind in the office?

2) He understands a lot but he never says anything.

3) What would you like to drink, a little wine? - Why not?

4) I'm sorry, but it's very distracting.

5) I'd like to reserve a table, please.

6) Is there a seat over there?

7) When do you see Renata?

8) When you play, do you win all the time?

9) He has a house in the country, but he never goes there.

10) He reports to Rome, but I report to Milan.

11) I have to study so I'm staying in tonight.

12) I should go up now, but I'd rather wait.

13) He sleeps while she works.

14) He's not reading anything and I'm not reading either.

15) Do you get a lot of rain there?

16) I was born and raised in New York, but I live in Washington.

17) You have a house in the city, don't you?

18) He hears without listening; I listen but I don't hear a thing.

19) She's the only one who knows where he is. I don't.

20) Man proposes and God disposes.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the words of TEST A, paying special attention to /Š/ and /Č/.

3) Looking at the TEST B answers, students give the corresponding INFINITIVES.

4) Looking at the TEST C answers, students give the corresponding PRESENT TENSE IO FORM.

5) Looking at the TEST D answers, students make up sentences using the forms shown.

6) Instructor reads the narrative of TEST E at normal speed and then asks questions (found in the Instructor's Manual) based on it.

7) With the help of the instructor, students retell the above-mentioned narrative from memory (in their own words, if possible).

8) Same as Activity no. 7, but this time students imagine that they are Carlo Scirri. HINT: In doing this, gli dice automatically becomes mi dice. A sample narration of this kind is found in the Instructor's manual.

9) Using the English guidelines below, students enact the telephone conversations referred to in the afore-mentioned story. (Sample conversations are found in the Instructor's Manual.)

   A. 1. Carmela answers the phone and asks who it is.
      2. Carlo identifies himself, greets Carmela and asks what her plans for the day are.
      3. Carmela says she has none, that she is very ill and can not go out.
      4. Carlo expresses his regret and asks if she has to stay home tomorrow, too.
      5. Carmela regrettably answers in the affirmative and asks how he is.
      6. Carlo answers 'not bad' and thanks her.
      7. Carmela asks Carlo to excuse her because Dr. Russo has just come in and she has to go; she says goodbye.
      8. Carlo says goodbye.

   B. 1. The guard answers the phone by identifying the American Embassy and asks if he can be of any help.
      2. Carlo says that he would like to talk to Miss De Filippo.

XXVI-27

3. The guard politely asks who is calling her.
4. Carlo identifies himself.
5. The guard requests that he wait a moment, and says that he will see if she is in.
6. Later, the guard regrettably informs him that she is not in and asks if he can call back day after tomorrow.
7. Carlo politely asks to know with whom he is speaking.
8. The guard identifies himself.
9. Carlo asks him if he knows whether Miss DeFilippo is at home.
10. The guard answers in the negative, that she is out of town and should be back in two days.
11. Carlo thanks him and wishes him a good day.
12. The guard replies accordingly.

10) Review the THOUGHT TRANSLATION sentences of TEST F selected at random.

11) Using sentences from the drills found in this unit (see FRAME ITEMS not in STUDENT TEXT of the Instructor's Manual), instructor asks questions using the PRESENT TENSE IO FORM or the PRESENT TENSE LEI FORM and indicating one of the following: (a) the student, (b) himself or herself, (c) another person (male), (d) another person (female). Student responds as in the model below. Instructor then replies in the affirmative as in the model and the student improvises a final response.
    Model.
        S: Studia a Roma? (pointing to student)

        R: Chi? Io?

        S: Sì, Lei.

        R: Sì, studio a Roma. (or) No, studio (someplace else)

12) Instructor tries to conduct a conversation with each student by using only what has been introduced so far. Sample questions that might be involved in such conversations are found in the Instructor's Manual. NOTE: If the student knows how to answer using something that has not yet been introduced in these units, he may do so provided what he says does not confuse other students in the class.

UNIT XXVII

1. Pronounce the following two English words.
   (bets)X   (Betsy)X

2. The sound-combination represented by <u>ts</u> is heard in many
   English words. Sometimes it occurs <u>at the end of a word</u>
   (as in 'bets') and sometimes it occurs <u>within a word</u>
   (as in 'Betsy').

3. It is <u>not</u> normal to find this sound-combination at the
   <u>beginning of a word</u> in English.

4. Italian has something that sounds very similar to the
   English sound-combination. Try pronouncing the two English
   words of frame no. 1 by making the sound-combination TENSE,
   that is, repeat carefully:
   ( )X   ( )X

5. What you just heard was the way an Italian might pronounce
   the two English words of frame no. 1. Listen again and
   repeat.
   ( )X   ( )X

6. This sound-combination in Italian should be treated as a
   unit, always strongly pronounced (TENSE). We will represent
   it here as /T͡S/.

7. In Italian /T͡S/ may occur at the beginning of a word and
   this is sometimes difficult for English speakers to pronounce.
   Say (   )X and then while only <u>thinking</u> the first syllable,
   try saying:
   (/T͡SI/)X   (/T͡SI/)X

8. In word-initial position, then, <u>think</u> of an unpronounced
   vowel before pronouncing syllables like:
   (/T͡SI/)X   (/T͡SA/)X   (/T͡SU/)X
   (/T͡SE/)X   (/T͡Sɛ/)X   (/T͡SO/)X   (/T͡Sɔ/)X

* * * * *

9. Now pronounce the following two English words.
   (suds)X   (sudsy)X

10. The sound-combination represented by <u>ds</u> is heard in many English words. Sometimes it occurs <u>at the end of a word</u> (as in 'suds') and sometimes it occurs <u>within a word</u> (as in 'sudsy').

11. It is <u>not</u> normal to find this sound-combination at the <u>beginning of a word</u> in English.

12. Italian has something that sounds very similar to the English sound-combination. Try pronouncing the two English words of frame no. 9 by making the sound-combination in question TENSE, that is, repeat carefully:
    ( )X   ( )X

13. What you just heard was the way an Italian might pronounce the two English words of frame no. 9. Listen again and repeat.
    ( )X   ( )X

14. This sound-combination in Italian should be treated as a unit, always strongly pronounced (TENSE). We will represent it here as /D͡S/.

15. In Italian /D͡S/ may occur at the beginning of a word and this is sometimes difficult for English speakers to pronounce. Say ( )X and then while only <u>thinking</u> the first syllable, try saying:
    (/D͡SI/)X   (/D͡SI/)X

16. In word-initial position, then, <u>think</u> of an unpronounced vowel before pronouncing syllables like:
    (/D͡SI/)X   (/D͡SA/)X   (/D͡SU/)X
    (/D͡SE/)X   (/D͡Sε/)X   (/D͡SO/)X   (/D͡Sɔ/)X

* * * * *

17. In Italian, as contrasted with English, no word is normally spelled with <u>ts</u> or <u>ds</u>.

18. In Italian there is no difference in the spelling representations of the following two sound-types -- /T͡S/ and /D͡S/. Some words are spelled with a single <u>z</u> while other words use two <u>z</u>'s.

19. The general rule for whether a word is written with one <u>z</u> or two <u>z</u>'s is the following:
    Two <u>z</u>'s are normally used <u>only</u> between vowel letters, but <u>not</u> before the semivowel /Y/. In the latter as in other cases, only one <u>z</u> is normal.

20. Thus, repeat the following words, carefully pronouncing one sound-type (that is, /T͡S/) for the left-hand column and the other sound-type -- /D͡S/ for the right-hand column. Notice that these units use ƶ or ƶƶ for the words in the second column, although conventional Italian spelling has no such cut (') above any z.

	/T͡S/		/D͡S/
(razza)X	'race [= breed, lineage]'	(raƶƶa)X	'skate' [type of fish]
(Lazio)X	'Latium' [Italian region]	(aƶienda)X	'business firm'
(zio)X	'uncle'	(ƶero)X	'zero'
(stanza)X	'room'	(pranƶo)X	'dinner [= most important meal of the day]'

(Firɛnze)X   'Florence'

(indirizzo)X   'address'

*21. You have already had /T͡S/ in the following two Italian words. Write them correctly.

   (   )X   (   )X
   '(s)he straightens'   'thanks'

*22. Does the spelling of the two words in the preceding frame follow the general rule mentioned in frame no. 19?

*23. Here are two new words. Notice their spelling. Which one is an exception to the general rule of frame no. 19?
   (nazista)X   (razzista)X
   'nazi'   'racist'

*24. Here are two more new words. Notice their spelling. Which one is an exception to the general rule of frame no. 19?
   (aƶalɛa)X   (aƶƶardo)X
   'azalea'   'hazard, risk'

*25. Are both of the following sound-types -- /T͡S/ and /D͡S/ represented in conventional Italian spelling by the same letter or letters?

*26. Would it be easy, therefore, for you to know whether an unfamiliar Italian word spelled with z is to be pronounced /T͡S/ or /D͡S/?

27. The situation in Italian is complicated by the fact that there are many words spelled with z that are pronounced one way (that is, with /T͡S/) by some Italians and another way (that is, with /D͡S/) by other Italians.

28. Because it is very difficult to give any simple rule concerning /T͡S/ and /D͡S/ in Italian, what will be depicted in these units will be the most usual dictionary pronunciation, that is, the one based on Tuscan. /T͡S/ will be represented as z or zz and /D͡S/ will be represented as z̧ or z̧z̧.

29. It must be emphasized, however, that acceptable differences from the pronunciation depicted here are to be expected from native speakers of Italian.

30. One such noteworthy exception is found in the many Italian speakers who pronounce /D͡S/ (never /T͡S/) at the beginning of words spelled with initial z. Here are some words spelled with initial z. Repeat each word, first according to the Tuscan pronunciation depicted, then with initial /D͡S/. Before pronouncing these words, review frames no. 8 and no. 16.

	/T͡S/ (Tuscan pronunciation)	/D͡S/
zappa 'hoe'	( )X	( )X
zia 'aunt'	( )X	( )X
zitto 'quiet, silent'	( )X	( )X
zoppo 'lame'	( )X	( )X
zucchero 'sugar'	( )X	( )X
zuppa 'soup'	( )X	( )X

- -

	/D͡S/ (Tuscan pronunciation)	/D͡S/
z̧ebra 'zebra'	( )X	( )X

żɛlo	( )X	( )X
'zeal'		
żɛro	( )X	( )X
żinco	( )X	( )X
'zinc'		
żɔna	( )X	( )X
'zone'		
żɔo	( )X	( )X
'zoo'		

31. Notice that the last six words given above are all
     cognates of English words spelled with initial z̲.
     This fact may help to remind you of which words should
     (according to dictionaries) be pronounced with initial
     /D̂S/.

                    *   *   *   *   *

*32. Do all consonant sound-types in Italian show the SLACK-
      TENSE distinction mentioned in Unit 25?

33. You have now had five Italian sound-types that you
     should always treat as TENSE. They are: /Ñ/, /L̃/, /S̃/,
     /T̂S/ and /D̂S/. Repeat the following words, pronouncing
     these five sound-types very strongly!

     (bagno)X   /BÁÑO/   'bathroom'
     (aglio)X   /ÁL̃O/   'garlic'
     (fascio)X   /FÁS̃O/   'bundle'
     (Venɛzia)X   /VENÉT̂SYA/   'Venice'
     (ażiendale)X   /AD̂SYENDÁLE/   'of the business'

                    *   *   *   *   *

34. In Unit XIII you were told of a regional pronunciation
     (mainly Central and Southern Italian) that has /T̂S/ instead
     of /S/ after some consonants. Thus, the following three
     words might be heard with /T̂S/ in them. Repeat them here
     as we advised in Unit XIII, that is, with /S/.

     (sɛnso)X   /SÉNSO/   'sense'
     (salsa)X   /SÁLSA/   'sauce'
     (discorso)X   /DISKÓRSO/   'speech'

                    *   *   *   *   *

*35. Now here is a review of all the Italian words that have
      appeared so far in this unit. As you hear each word,
      repeat it and write it below. Be careful. Not all these
      words have z or ż in them.

(1) _____   (19) _____

(2) _____   (20) _____

(3) _____   (21) _____

(4) _____   (22) _____

(5) _____   (23) _____

(6) _____   (24) _____

(7) _____   (25) _____

(8) _____   (26) _____

(9) _____   (27) _____

(10) _____   (28) _____

(11) _____   (29) _____

(12) _____   (30) _____

(13) _____   (31) _____

(14) _____   (32) _____

(15) _____   (33) _____

(16) _____   (34) _____

(17) _____   (35) _____

(18) _____

                        * * * * *

36. /TS/ appears in the frequently used word-ending (or suffix)
     -zione. This suffix corresponds to the English '-tion' or
     '-ction' and sometimes even '-ption.'

37. Repeat the following words with this suffix. These words
     are related to the SYNCOPATED INFINITIVES listed in
     Unit XXVI, frame no. 22.

(posizione)X   (trazione)X   (adduzione)X
(composizione)X   (attrazione)X   (conduzione)X
(deposizione)X   (contrazione)X   (deduzione)X
(disposizione)X   (detrazione)X   (induzione)X
(esposizione)X   (distrazione)X   (introduzione)X
(imposizione)X   (protrazione)X   (produzione)X
(opposizione)X   (ritrazione)X   (riduzione)X
(posposizione)X   (sottrazione)X   (seduzione)X
(predisposizione)X   (traduzione)X
(preposizione)X
(proposizione)X
(supposizione)X

*38. Translate the words listed in frame no. 37, almost all of
      which have English cognates in '-tion' or '-ction.'

39.   Here are some more words in -zione. These are related
      to the verbs ┼dire (those on the left)and ┼fare (those on
      the right).
      (dizione)X   (fazione)X
      (benedizione)X   (soddisfazione)X
      (contraddizione)X
      (maledizione)X
      (predizione)X

*40. Translate the words listed in the preceding frame. Don't
      worry if you don't get the last one.

41.   Here are some more words in -zione. These are related
      to verbs you have already had.
      (1)   (abitazione)X
      (2)   (accelerazione)X
      (3)   (agevolazione)X
      (4)   (applicazione)X
      (5)   (aspettazione)X
      (6)   (considerazione)X
      (7)   (esportazione)X
      (8)   (importazione)X
      (9)   (manipolazione)X
      (10) (partecipazione)X
      (11) (prenotazione)X
      (12) (spiegazione)X
      (13) (volizione)X

*42. Try to give the infinitives of the verbs referred to in
      the preceding frame.

```
(1)_____    (7)_____
(2)_____    (8)_____
(3)_____    (9)_____
(4)_____    (10)_____
(5)_____    (11)_____
(6)_____    (12)_____
                            (13)_____
```

* 43. What are the English cognates of all the words listed in
       frame no. 41 except <u>agevolazione</u> and <u>prenotazione</u>?

* 44. Here is a long list of words in -<u>zione</u>. As you hear each
       one, repeat it and immediately try to give its English
       cognate before you hear it on the tape.

        <u>cognates in '-tion'</u>

(addizione)X

(alimentazione)X   'feeding, state or manner
                  of being nourished'

(ambizione)X

(assimilazione)X

(attenzione)X

(autorizzazione)X

(aviazione)X   'Air Force'

(circolazione)X

(circonvallazione)X   'circumferential road'

(coalizione)X

(collaborazione)X

(concentrazione)X

(condizione)X

(congratulazione)X

(consolazione)X

(contestazione)X   'protest'

(continuazione)X

(coronazione)X

(costituzione)X

(dilazione)X   'extension' [of time]

(direzione)X   'management'

(emozione)X

(esagerazione)X

(giustificazione)X

(indicazione)X

(inflazione)X

(informazione)X

(integrazione)X

(intenzione)X

(investigazione)X

(irritazione)X

```
(ispirazione)X
(legislazione)X
(limitazione)X
(litigazione)X
(manifestazione)X    'demonstration'
(motivazione)X
(narrazione)X
(nazione)X
(orazione)X
(orientazione)X
(porzione)X
(pozione)X
(preoccupazione)X
(promozione)X
(raccomandazione)X
(ratificazione)X
(razione)X
(ripetizione)X       'review'
(sensazione)X
(situazione)X
(soluzione)X
(stazione)X
(trasformazione)X
(vaccinazione)X
(violazione)X
```

cognates in '-ction'
```
(affezione)X
(azione)X
(costruzione)X
(frazione)X
(infezione)X
(sezione)X
```

cognates in '-ption'
```
(adozione)X
(corruzione)X
(eruzione)X
(interruzione)X
(trascrizione)X
```

cognate in '-sson'
```
(lezione)X
```

45. As a rule, words in -zione are FEMININE.

* 46. Translate the following into Italian.
'one lesson'
'two lessons'
'congratulations'

* * * * *

47. In Unit XXVI, frame no. 47 an irregularity of Class I verbs was mentioned. The irregularity involves certain verbs with infinitives of more than three syllables that have the stress in the PRESENT TENSE SINGULAR forms on the third vowel from the end rather than on the second vowel from the end. For example:

INFINITIVE	IO FORM	LEI FORM
(abitare)X	(abito)X	(abita)X
(applicare)X	(applico)X	(applica)X

48. An interesting piece of information that may be useful to students concerning such verbs is that from many of them, forms in -zione may be derived. Study and repeat the following.

INFINITIVE	IO FORM	LEI FORM	WORD IN -zione
(abitare)X	(abito)X	(abita)X	(abitazione)X
(accelerare)X	(accelero)X	(accelera)X	(accelerazione)X
(agevolare)X	(agevolo)	(agevola)X	(agevolazione)X
(applicare)X	(applico)X	(applica)X	(applicazione)X
(assimilare)X	(assimilo)X	(assimila)X	(assimilazione)X
(collaborare)X	(collaboro)X	(collabora)X	(collaborazione)X
(congratulare)X	(congratulo)X	(congratula)X	(congratulazione)X
(considerare)X	(considero)X	(considera)X	(considerazione)X
(esagerare)X	(esagero)X	(esagera)X	(esagerazione)X
(giustificare)X	(giustifico)X	(giustifica)X	(giustificazione)X
(indicare)X	(indico)X	(indica)X	(indicazione)X
(integrare)X	(integro)X	(integra)X	(integrazione)X
(investigare)X	(investigo)X	(investiga)X	(investigazione)X
(irritare)X	(irrito)X	(irrita)X	(irritazione)X
(limitare)X	(limito)X	(limita)X	(limitazione)X
(litigare)X	(litigo)X	(litiga)X	(litigazione)X
(manipolare)X	(manipolo)X	(manipola)X	(manipolazione)X
(partecipare)X	(partecipo)X	(partecipa)X	(partecipazione)X
(preoccupare)X	(preoccupo)X	(preoccupa)X	(preoccupazione)X
(ratificare)X	(ratifico)X	(ratifica)X	(ratificazione)X

49. Notice how the Italian stress on the singular verb forms parallels the English stress on most of the corresponding cognates.

ITALIAN	ENGLISH
(abita)X	(inhabit)X
(accelera)X	(accelerate)X
(applica)X	(applicator)X
(assimila)X	(assimilate)X
(collabora)X	(collaborate)X
(congratula)X	(congratulate)X
(considera)X	(consider)X
(esagera)X	(exaggerate)X
(indica)X	(indicate)X
(integra)X	(integrate)X
(investiga)X	(investigate)X
(irrita)X	(irritate)X
(limita)X	(limit)X
(litiga)X	(litigate)X
(manipola)X	(manipulate)X
(partecipa)X	(participate)X
(preoccupa)X	(preoccupy)X

*50. Now you will hear -zione words from frame no. 48 again. As you hear each one, repeat it and immediately see if you can give its English cognate before you hear it on the tape.

*51. You will now hear English words from frame no. 49. As you hear each one give the PRESENT TENSE LEI FORM of the corresponding Italian cognate without reading it from frame no. 49. Your response will be confirmed each time.

*52. Study the following model.

S: Vorrei domandare una raccomandazione.
'I'd like to ask for a recommendation.'

R: Domandi una raccomandazione!
'Ask for a recommendation!'

You will hear a statement as in the model. Reply as in the model by using the appropriate REQUEST FORM. Your response will be confirmed each time.

*53. Study the following model.

S: Dèvo tradurre? 'Do I have to translate?'

R: Sì, vorrei una traduzione, per favore.
'Yes, I'd like a translation, please.'

Answer the questions you will hear as in the model, by using the appropriate -zione word. Your response will be confirmed each time.

*54. Study the following model.
> S: Vorrei una traduzione, per favore.
> 'I'd like a translation, please.'

> R: Bene; dĕvo tradurre ora?
> 'Fine! Do I have to translate now?'

This is the opposite of the previous drill. Use the appropriate infinitive in your response which will be confirmed each time.

*55. Study the following model.
> S: Quando propongo che cosa faccio?
> 'When I propose something, what am I doing?'

> R: Fa una proposizione.
> 'You're making a proposition.'

Answer the questions you will hear as in the model, by using the appropriate -zione word. Your response will be confirmed each time.

*56. Study the following model.
> S: Quando autorizza che cosa dà?
> 'When you authorize, what are you giving?'

> R: Do un'autorizzazione. 'I'm giving an authorization.'

Answer the questions you will hear as in the model, by using the appropriate -zione word. Your response will be confirmed each time.

* * * * *

*57. Translate the following into Italian.
(1) 'a consulate' - _____
(2) 'one loaf of bread' - _____
(3) 'an Italian' (male) - _____
(4) 'one man' - _____

* 58. Now translate the following into Italian.
        (1) 'a gnome'   - _____
        (2) 'one mistake'   - _____
        (3) 'a student' (male)   - _____
        (4) 'a strike'   - _____

* 59. In Unit XXII you were told that the MASCULINE UNIT MARKER uno (and not un) occurs (among other places) before words that begin with gn. Where else?

60. Another place where uno (and not un) is found is before MASCULINE words beginning with the letter z (whether the z represents /T̂S/ or /D̂S/).

61. The following are words from frame no. 35 that begin with the letter z. They are all MASCULINE. Repeat each one used here with its correct UNIT MARKER.
        (uno zio)X   (uno ẓɛlo)X
        (uno zɔppo)X   (uno ẓɛro)X
        (uno zu̟cchero)X   (uno ẓinco)X
                                  (uno ẓɔo)X

* 62. How do you say, 'He's an uncle' in Italian?

* 63. Without using the word uɔmo, how do you say, 'He's a lame man' in Italian?

* 64. How do you say, 'It's a zero' in Italian?

* 65. How do you say, 'There's a zoo there' in Italian?

* 66. How do you say, 'She's an aunt' in Italian?

* 67. How do you say, 'one (kind of) sugar' in Italian?

* 68. Without using the words donna or persona, translate 'She's a lame person' in Italian.

* 69. In addition to the preceding cases, uno (and not un) occurs before the relatively few words beginning with pn- ps-, and x- (representing /KS/), and before any other consonant group not normally found at the beginning of an Italian word.

70. Thus:
        (uno pneuma̟tico)X   'a pneumatic tire'
        (uno psichiatra)X   'a (male) psychiatrist'
        (uno xilɔgrafo)X   'a xylographer'
        (uno bdelli̟o)X   [name of a resin]

*71. If <u>psicologo</u> and <u>xilofono</u> are the Italian words for 'psychologist' and 'xylophone,' respectively, how would you translate the following sentences into Italian?

       'It's a psychologist.' - _____

       'It's a xylophone.' - _____

                    * * * * *

*72. Translate the following into Italian.

      (1) 'one bathroom' - _____

      (2) 'one risk' - _____

      (3) 'one (male) student' - _____

      (4) 'one ski' - _____

      (5) 'one gnome' - _____

      (6) 'one uncle' - _____

      (7) 'one race [= breed, lineage]' - _____

      (8) 'one business firm' - _____

*73. Is the Italian word for 'one' different from the UNIT MARKER?

*74. Does the form of the Italian word for 'one' depend on the word following it?

*75. Give the plural of the following items:

bagno	_____	
azzardo	_____	
studente	_____	MASCULINE
sci	_____	
gnomo	_____	
zio	_____	
razza	_____	
azienda	_____	FEMININE

76. Now repeat the following.

(due bagni)X   (tre bagni)X   (quattro bagni)X
(due studenti)X (tre studenti)X (quattro studenti)X
(due aziende)X   (tre aziende)X   (quattro aziende)X

*77. Judging from the preceding frame, would you say that the form of the Italian word for 'two,' 'three' or 'four' depends on the word that follows?

78. As a matter of fact, although the Italian word for 'one' has various forms, most of the other cardinal numerals in Italian are INVARIABLE (that is, have only one form).

79. Repeat the following familiar numerals as in counting. Notice that the MASCULINE form uno is used in counting.
     (zero)X   (uno)X   (due)X   (tre)X   (quattro)X

80. Now repeat the following numerals:

(cinque)X	'5'	(cinque)X
(sɛi)X	'6'	(sɛi)X
(sɛtte)X	'7'	(sɛtte)X
(ɔtto)X	'8'	(ɔtto)X
(nɔve)X	'9'	(nɔve)X
(diɛci)X	'10'	(diɛci)X

81. In arithmetic, Italians often use the word più for adding and the word meno for subtracting. These words are actually cognates of the English 'plus' and 'minus' respectively.

82. Look at the following and repeat:
     (0 più 0 fa 0.)X
     (1 più 1 fa 2.)X
     (2 + 2 = 4)X
     (3 + 3 = 6)X
     (4 + 4 = 8)X
     (5 + 5 = 10)X

83. Look at the following and repeat:
     (1 meno 1 fa 0.)X
     (3 meno 2 fa 1.)X
     (5 - 3 = 2)X
     (7 - 4 = 3)X
     (9 - 5 = 4)X

84. Here are the cardinal numerals from eleven through twenty. Repeat.

(undici)X	'11'	(undici)X
(dodici)X	'12'	(dodici)X
(tredici)X	'13'	(tredici)X
(quattôrdici)X	'14'	(quattôrdici)X
(quindici)X	'15'	(quindici)X
(sedici)X	'16'	(sedici)X
(diciassɛtte)X	'17'	(diciassɛtte)X
(diciɔtto)X	'18'	(diciɔtto)X
(diciannɔve)X	'19'	(diciannɔve)X
(venti)X	'20'	(venti)X

85. Look at the following and repeat:
$$(6 + 6 = 12)X$$
$$(7 + 7 = 14)X$$
$$(8 + 8 = 16)X$$
$$(9 + 9 = 18)X$$
$$(10 + 10 = 20)X$$

86. Look at the following and repeat:
$$(11 - 5 = 6)X$$
$$(13 - 6 = 7)X$$
$$(15 - 7 = 8)X$$
$$(17 - 8 = 9)X$$
$$(19 - 9 = 10)X$$

87. In arithmetic, the question corresponding to, 'How much is ....?'

*88. Try answering the following <u>Quanto fa ......?</u> questions. Your response will be confirmed each time.
    (1) Quanto fa 0 + 1?
    (2) .... 2 + 3?
    (3) .... 4 + 5?
    (4) .... 6 + 7?
    (5) .... 20 - 7?
    (6) .... 18 - 9?
    (7) .... 16 - 11?
    (8) .... 14 - 13?
    (9) .... 8 + 10?
   (10) .... 12 - 2?

*89. Now do the same with the following questions, not shown here.

TEST A   (answers not recorded)

You will hear all of the words found in frame no. 35.   As you
hear each word, write it below.   Be sure to differentiate
especially between z and ƶ.

1)_____
2)_____
3)_____
4)_____
5)_____
6)_____
7)_____
8)_____
9)_____
10)_____
11)_____
12)_____
13)_____
14)_____
15)_____
16)_____
17)_____
18)_____
19)_____
20)_____
21)_____
22)_____
23)_____
24)_____
25)_____
26)_____
27)_____
28)_____
29)_____
30)_____
31)_____
32)_____
33)_____
34)_____
35)_____

TEST B   (answers not recorded)

You will hear words in -_zione_.   As you hear each one, write the
INFINITIVE that corresponds to it.

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

TEST C (answers not recorded)

You will hear some INFINITIVES. As you hear each one, write its PRESENT TENSE LEI FORM.

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

TEST D (not recorded)

For each of the LEI FORMS of TEST C write the word in -zione that corresponds to it.

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

TEST E   (answers not recorded)

You will hear a GENDERABLE that you have had. Write the word
as you hear it and put before it un, uno, un', una or due,
whichever is appropriate.

1)_____

2)_____

3)_____   _____ (two ways)

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____   _____ (two ways)

13)_____

14)_____   _____ (two ways)

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

21)_____   _____ (two ways)

22)_____

23)_____

24)_____

25)_____

26)_____

27)_____

28)_____

29)_____

30)_____

31)_____

32)_____

33)_____

34)_____

35)_____

36)_____

37)_____ _____ (two ways)

TEST F   (answers not recorded)

You will hear some <u>Quanto fa</u>....? questions. For each one write a number indicating the answer on the lines below.

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

21)_____

TEST G   (Not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) I only have one uncle. How about you?

2) Dr. Rossi works only fifteen days per month.

3) She should have a solution for this.

4) I could consider a coalition.

5) Tell her that I have only two rooms.

6) It's not a six; it's a zero.

7) Isn't there a reservation for Mr. Brown?

8) It's a way of giving nourishment.

9) Yes, it is both a nation and a city.

10) You won't find } corruption here.
    We don't have

11) What is it, doctor? An infection?

12) Congratulations! Two promotions! - Would you like a justification for two promotions?

13) Was there a strike in Rome the day before yesterday?

14) You must have dialed the wrong number; this is 3564890.

15) No, it's not a promotion. It's only a recommendation.

16) Does Rome have only one circumferential road?

17) We don't like it because it is an imposition.

18) Do you know a psychiatrist in Florence?

19) I can't come this morning. I have to listen to a speech.

20) Can you do a translation for tomorrow, please?

21) He has two places of residence, one in Rome and one in the north.

22) Seven from twenty is thirteen, right?

23) There will be a demonstration today. There was one yesterday, you know.

24) Must I subtract? Why?

25) I have to study sixteen lessons and I only have six days.

26) He should explain this, but he doesn't like to give explanations.

27) She is always on the phone. It's too much! (literally: 'It's an exaggeration!')

28) You'll find a bathroom on the left, and there's one on the right, too.

29) He has two uncles. One owns a business firm for imports and exports.

30) Isn't it a contradiction? I thought he was young. (HINT: Put this idea into Italian in the form of a question.)

31) You are not ready, Mr. Jones, Why don't you ask for an extension?

32) It's an investigation. Will there be a protest now?

33) There is always some kind of interruption. I can never work well here.

34) How come you never want to participate?

35) Tell him that I need $\begin{cases} \text{an extension of four days.} \\ \text{a four-day extension.} \end{cases}$

36) I'm not exaggerating! He works hard every day and on Saturdays he goes to school where he studies English.

37) I won't be in tomorrow. I suggest you call back in a few days.

38) There is always a crisis here. Who can give an authorization?

39) But why does he do this? Doesn't he ever justify anything?

40) There will be a review tomorrow. Study well! (said in a highly formal situation addressing more than one person.)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the words of TEST A, paying special attention to /t͡s/ and /d͡s/.

3) Looking at the TEST B answers, students give the corresponding words in -zione.

4) Looking at the TEST C answers, students give the corresponding INFINITIVES.

5) Study the following model.

    S: Ha due studenti?   'Do you have two students?'

    R: No, ho uno studente.   'No, I have one student.'
Instructor asks questions with plural genderables. Student replies as in the model, always using a form of the UNIT MARKER. (Sample questions are found in the Instructor's Manual. Others may be added by using the genderables of TEST E.)

6) Instructor asks Quanto fa ....? questions like those of TEST F.

7) Study the following model.

    S: Lei è di New York, no?   'You are from New York, aren't you?'

    R: No, io sôno di ......,   'No, I'm from ......,
           lui⎫
              ⎬ è di New York.   he/she is from New York.'
           lei⎭

Instructor asks verification questions as in the model. Student replies in the negative by using an item other than the one that immediately precedes the no? of the question, and then mentioning a third person (imaginary, and referred to by lui or lei) as in the model. Notice that this drill requires the use of io, Lei, lui or lei! (Sample questions are found in the Instructor's Manual. Others may perhaps be added by using commonly-known information about other members of the class, if any.)

8) Study the following model.

    S: Vado a Venezia sabato.   'I'm going to Venice on Saturday.'

    R: Perchè non ci va
        .(choice)..?   'Why don't you go (choice)?'

Instructor makes a statement about { herself.
{ himself. Student asks
a <u>Perchè</u>...? question as in the model. (sample questions
are found in the Instructor's Manual. Others may be added.)

9) Review the THOUGHT TRANSLATION sentences of TEST G selected
at random.

10) Students take turns imagining that they are interviewing
an Italian (the instructor) who wants to go to America.
They try to find out as much about the Italian as they
can. The instructor may answer by using words that are
new to the students provided they are words that <u>could</u>
be understood from the context.

     <u>Sample questions or statements</u>
     Lei desidera andare in America?
     Nome e cognome, per favore.
     Dove abita?
     Dove lavora?
     Dove vuol andare?
     È scapolo?
     Perchè vuol andare in America?
     Ha un indirizzo in una città in America?
     Quando vuole partire?
     Quando pensa di ritornare?
     Ha un conto in banca?
     Che cosa desidera fare in America?
     Desidera studiare in una scuola lì?
     Ha uno zio, una zia lì?
     Ha un'azienda in Italia?
     Sa, un turista non può lavorare!

11) Like Activity no. 10, but with one student interviewing
another without looking at the above list.

UNIT XXVIII

1. In Preliminary Units C and D we discussed pulse-beats or SYLLABLES.

*2. If <u>pa</u> constitutes one SYLLABLE, how many SYLLABLES does the word <u>papa</u> constitute?

*3. How many SYLLABLES does the name <u>Amanda</u> have?

4. If we divide the name <u>Amanda</u> into syllables we can show this by writing <u>A-man-da</u> with a SYLLABIC BREAK before <u>man</u> and another before <u>da</u>.

5. In spoken Italian every syllable contains one VOWEL with or without one or more CONSONANTS or SEMIVOWELS.

*6. How many syllables, therefore, does each of the following words constitute?

     <u>a</u>   <u>so</u>   <u>sta</u>   <u>più</u>   <u>può</u>

7. The act of dividing a word or phrase into syllables is called SYLLABICATION.

8. In spoken Italian, syllables are separated in such a way that a SYLLABIC BREAK occurs <u>before</u> one of the following:
    a) a vowel that is preceded by another vowel
    b) a semivowel that is between vowels
    c) a single consonant sound-type (but see Unit XXV, frame no. 24)
    d) the last consonant of a group
              or
    the entire group when it is represented by:

           p
           b
           t
           d   +   l
           c   r
           g
           f
           v

*9. Thus, rewrite the following items in syllables to reflect the above rules.
    a) <u>zio</u>   -_____

    b) <u>l'Aia</u>
          'the Hague' -_____

c) italiano   -_____

    ogni   -_____

d) salsa   -_____

    questo   -_____

    žɛbra   -_____

10. In Unit XXV, frame no. 16 you learned that in Italian,
    stressed vowels preceding SLACK consonants are usually
    longer than stressed vowels preceding TENSE consonants.

* 11. Thus, the stressed vowel in which of the following three
      words is longest?
      (papa)X   (pappa)X   (ogni)X
        a   b   c

12. Keeping the above in mind as a category in itself, one
    may add that in general, stressed vowels that end
    syllables are longer than those that do not end syllables.

* 13. Thus, of the examples listed in frame no. 9, the stressed
      vowel of ogni is relatively short (see frame no. 11) like
      the stressed vowel of which two other words in the same
      list?

14. Italian SYLLABICATION is important in speech because
    a wrong SYLLABIC BREAK is often disturbing to the ear.

15. Since most Italian words end in a vowel, Italians prefer
    to end syllables in vowels whenever possible.

16. Thus, in the following breath groups, the consonant of
    the first word is pronounced in the same syllable as the
    following vowel.
                                    with syllabic breaks
        (in inglese)X   i-nin-gle-se
        (un'ažiɛnda)X   u-na-žiɛn-da

17. Repeat the following, keeping the SYLLABICATION rules
    in mind.
        (in italiano)X   (un insegnante)X

                    * * * * *

18. Italian SYLLABICATION is important in writing or printing
    since one needs to know what Italians do when they reach
    the end of a line on which there is only enough room for
    part of a word.

19. In writing and printing, the SYLLABICATION rule given in frame no. 8 is generally followed. However, there are four important exceptions.

20. One exception is that combinations of vowel letters (a, e, ɛ, i, o, ɔ, u) are generally not separated.

* 21. Thus, does the SYLLABICATION shown in frame no. 9 for <u>zio</u> and <u>l'Aia</u> apply to writing or printing?

* 22. In writing, when you have reached the end of a line should you ever separate the vowel letters in either of these two words --- <u>zio</u>, <u>l'Aia</u>?

23. Another exception is that TENSE consonants represented by a symbol containing two like consonant letters or by -<u>cq</u>- show a SYLLABIC BREAK between the two consonant letters involved.

* 24. Thus, rewrite the following words, showing the SYLLABIC BREAK that would occur in the written or printed form.

<u>razza</u>   -_____

<u>zuppa</u>   -_____

<u>acqua</u>   -_____

<u>vacche</u>

'cows'   -_____

25. Still another exception is that <u>s</u> before a consonant is normally not separated from the consonant it precedes.

* 26. Thus, does the SYLLABICATION shown in frame no. 9 for <u>questo</u> apply to writing or printing?

* 27. Rewrite the word <u>questo</u>, showing the SYLLABIC BREAK that would occur in the written or printed form.

---

28. Finally, some writers separate a PREFIX from the rest of the written word.

29. Thus, despite all that was said before, they would divide the following two words as:

<u>dis-po-si-zio-ne</u>   (PREFIX: <u>dis-</u>)

<u>in-a-bi-le</u> 'incapable' (PREFIX: <u>in-</u>)

30. In addition to these guidelines, students should know that some writers or printers dislike having the last word of a line end in an apostrophe. Because of this,

you may find the full, unapostrophized word at the end
of a line. For example:

.... una
artista ....

31. However, not everybody conforms to the above, and apos-
trophes at the end of a line are currently not uncommon.
Thus,

.... un'
artista ....

                    * * * * *

32. In Unit XXVI, verb forms like the following were given:
(ascolto)X   (ascolta)X
(desidero)X   (desidera)X
(vedo)X   (vede)X
(dico)X   (dice)X
(capisco)X   (capisce)X
(sento)X   (sente)X

*33. The forms in the left-hand column above were called IO
FORMS. What do we call the forms in the right-hand column?

34. Besides these two forms, Italian verbs show variations for
other persons or things.

35. One of these variations is the one used to refer to the
person speaking plus one or more people.

36. For the PRESENT TENSE this verb form always ends in -iamo.
Thus:
(ascoltiamo)X
(desideriamo)X
(vediamo)X
(diciamo)X
(capiamo)X
(sentiamo)X

*37. If the English word 'I' may be said to correspond to the
verb-ending -o or o, what may the English word 'we' be
said to correspond to in the six examples listed in
frame no. 36?

*38. Translate the following into Italian.
a) We are listening.   -_____
b) We see.   -_____
c) We understand.   -_____

                    * * * * *

39. In the formation of this verb form, as in the formation of some other verb forms, you will have to remember the <u>i</u> RULE. Here it is.

'Two <u>i</u>'s together are not normally found in the spelling of Italian words unless the first one stands for a stressed /I/.'

40. Thus, the formations below yield the forms on the right.

(verb stem)		(verb ending)			(pronounced)
mangi-	+	-iamo	= (mangiamo)X		/MANǦÁMO/
studi-	+	-iamo	= (studiamo)X		/STUDYÁMO/
scï-	+	-iamo	= (sciamo)X		/ŠIÁMO/

*41. Translate the following into Italian.
  a) We begin.   - _____
  b) We are leaving a
     little sauce <u>there</u>. - _____
  c) We err [= make mistakes].
     [Use ~~s~~bagliare.]

42. The <u>i</u> RULE of frame no. 39 also applies to the formation of PLURAL GENDERABLES.

43. Thus, the formations below yield the forms on the right.

(singular)	(singular stem)	(plural ending)	
(bacio)X	baci-	+ -i	= (baci)X 'kisses'
(studio)X	studi-	+ -i	= (studi)X 'studies; studios'
(spεcie)X	spεci-	+ -i	= (spεci)X 'kinds'
BUT:			
(zio)X	zi- (with stressed /I/)	+ -i	= (zii)X (pronounced:/TSÍI/)

*44. Give the plural of the following words.
  a) (atrïo)X   -_____ 'entrance halls'
  b) (aggravio)X -_____ 'loads, burdens'

*45. Study the following model.
  S: Io dɔ un bacio.   'I give one kiss.'
  R: Io dɔ due baci.   'I give two kisses.'

As in the model, apply the verb form you hear to yourself, but change the GENDERABLE to the plural preceded by <u>due</u>. Your response will be confirmed each time.

* * * * *

46. The verb-ending -iamo is used to convey the idea of 'we'
     for all PRESENT TENSE verbs, even though the -i- of iamo
     is not always needed to reflect the pronunciation. For
     example, the verb †sognare /SOŇÁRE/ has sogniamo /SOŇÁMO/
     even though the -i- here could have been omitted and the
     word would still be /SOŇÁMO/.

47. Sometimes in the formation of this verb form, as in the
     formation of some other verb forms, the spelling shows
     something that at first may seem peculiar but which is
     required in order to reflect the fact that a sound-type
     that occurs in the INFINITIVE is kept in the new verb
     form.

48. This happens in the case of verbs with infinitives in
     -care or -gare. With such verbs the letter h is written
     after the c or g whenever these letters precede e or i.

49. Thus, †giocare /ǦOKÁRE/ has giochiamo /ǦOKYÁMO/.

* 50. What would the verbs †applicare and †spiegare be in this
       form?

51. The insertion of the letter h in verb forms like the
     above parallels what happens in the formation of certain
     PLURAL GENDERABLES.

52. For example, singular genderables ending in -ca or -ga
     generally insert h before the final -e or -i of the
     plural.

53. Thus, the formations below yield the forms on the right.

(singular)	(singular stem)	(plural ending)	
(pɛsca)X	pɛsc-	+	-e = (pɛsche)X
			(pronounced: /PÉSKE/)
(vacca)X	vacc-	+	-e = (vacche)X
(vôga)X	vôg-	+	-e = (vôghe)X
			(pronounced: /VÔGE/

* 54. The following genderable †collɛga 'colleague' may refer
       to either a male or a female being and is therefore either
       MASCULINE or FEMININE. Write both the MASCULINE PLURAL
       and the FEMININE PLURAL forms below.
            (masculine) _____
            (feminine) _____

55. The genderable †bɛlga 'Belgian' is an exception in the
     masculine plural but not in the feminine plural.

* 56. The masculine plural of this word is b&lgi. What is the feminine plural?

57. The letter h is also used in the plural of most genderables that in the singular end in -co, provided the -co immediately follows the stressed syllable.

58. Thus, the formations below yield the forms on the right.

(singular)	(singular stem)	(plural ending)			(pronounced)
(fico)X	fic-	+ -i	= (fichi)X	/FÍKI/
(sporco)X 'dirty'	sporc-	+ -i	= (sporchi)X	/SPÓRKI/

* 59. Give the plural of the following two words.
   a) (baco)X   -_____
   b) (fuɔco)X   -_____

60. The following four masculine forms are exceptions to the statement of frame no. 57. Learn them!

		(plural)
(amico)X	'friend'	(amici)X
(grɛco)X	'Greek'	(grɛci)X
(nemico)X	'enemy'	(nemici)X
(pɔrco)X	'pig'	(pɔrci)X

* 61. However, give the plural of the feminine forms below.
   a) (amica)X   -_____
   b) (grɛca)X   -_____
   c) (nemica)X   -_____

* 62. Study the following model.
   S: C'ɛ̀ una pɛsca?   'Is there a peach?'
   R: Ci sôno due pɛsche.   'There are two peaches.'

   You will hear a c'ɛ question involving a genderable in -co, -ca or -ga. Reply by using ci sôno (which is the plural of c'ɛ) + due + the appropriate plural genderable. In written Italian the plural genderables used here will always have the letter h, except for the masculine plurals b&lgi, amici, grɛci, nemici, pɔrci.

63. Note that if a singular genderable ending in -co does not have the -co immediately following the stressed syllable the corresponding plural usually ends in -ci. Thus,

		(plural)
(mɛdico)X	'doctor; medical'	(mɛdici)X
(simpạtico)X	'nice, pleasant'	(simpạtici)X

*64. What is the plural of the following items?
      a) (diplomatico)X   'diplomat; diplomatic' -_____
      b) (fantastico)X   'fantastic'   -_____
      c) (magnifico)X   'magnificent'   -_____
      d) (politico)X   'politician; political'-_____

*65. What is the plural of the following feminine forms?
      a) (diplomatica)X   -_____
      b) (fantastica)X   -_____
      c) (magnifica)X   -_____
      d) (medica)X   -_____
      e) (politica)X   -_____
      f) (simpatica)X   -_____

*66. Study the following model.
      S: Uno è medico?   'One is medical?'
      R: No, due sôno medici. 'No, two are medical.'

      You will hear a question involving a genderable in -co or
      -ca. Reply as in the model by using the appropriate
      plural genderable. The genderables used here end in -ci
      in the masculine and -che in the feminine.

67.   The plural of singular genderables ending in -go is for
      some words -ghi, for others -gi and for still others
      either -ghi or -gi indifferently.

68.   It is very difficult to give simple guidelines in this
      regard other than to state that in most cases the plural
      of such words is in -ghi and that the plural of words
      in -ologo or -ofago that refer to people is generally
      in -gi.

69.   Thus:

                                                    (plural)
           (giôgo)X   'yoke'   (giôghi)X
           (dïalogo)X   'dialogue'   (dïaloghi)X
           (lago)X   'lake'   (laghi)X
           (luogo)X   'place'   (luoghi)X

      BUT:
           (astrologo)X   'astrologist' (astrologi)X
           (antropofago)X   'cannibal'   (antropofagi)X

*70.   Give the plural of the following masculine items.
       a) (antropologo)X   'anthropologist'   -_____
       b) (archeologo)X   'archeologist'   -_____
       c) (filologo)X   'philologist'   -_____
       d) (geologo)X   'geologist'   -_____
       e) (teologo)X   'theologian'   -_____

*71.   Study the following model.
       S: C'è anche un lago?   'Is there a lake, too?'

       R: Non uno, ci sôno due laghi. 'Not one; there are
                                         two lakes.'

       You will hear a question involving a genderable in -go.
       Reply as in the model by using the appropriate plural
       genderable which sometimes ends in -ghi and sometimes
       ends in -gi.

                        *   *   *   *   *

72.   Of the verbs you have had so far, the following -iamo
       forms are irregular. Learn them.
              †avere   - (abbiamo)X
              †dovere   - (dobbiamo)X
              †essere   - (siamo)X
              †esserci   - (ci siamo)X
              †fare   - (facciamo)X
              †piacere   - (piacciamo)X
              †potere   - (possiamo)X
              †sapere   - (sappiamo)X
              †volere   - (vogliamo)X

*73.   With the exception of siamo and ci siamo, what kind of
       consonant appears before -iamo in all of these irregular
       forms, a SLACK consonant or a TENSE consonant?

*74.   Remember the earlier, archaic infinitives for the follow-
       ing SYNCOPATED INFINITIVES. Write them below.
              †bere   -_____
              †dire   -_____
              †porre   -_____
              †trarre -_____
              †-durre -_____

*75. Now for each of the above-named verbs give the form in
      -iamo. It is derived from the archaic infinitive.
                     a) _____
                     b) _____
                     c) _____
                     d) _____
                     e) _____

                         * * * * *

76.   Another form you must learn is the one used to refer to
      the person you are addressing plus one or more people,
      but never including yourself.

77.   The form most used in such cases is one that in the
      PRESENT TENSE ends in -te. Thus:
           (ascoltate)X   (vedete)X   (capite)X

78.   As may be seen from these three examples, the general
      formation of this verb form simply involves changing the
      -r- of the infinitive to -t-.

*79. Thus, how would you ask a group of people if they are
      coming tomorrow?

*80. How would you ask two people if they are working today?

*81. In the case of the SYNCOPATED INFINITIVES, the earlier,
      archaic infinitive is generally used. Thus, write the
      -te form of the following verbs.
              †bere   - _____
              †porre   - _____
              †trarre   - _____
              †-durre   - _____

82.   Of the verbs you have had so far, the following -te forms
      are irregular. Learn them!
              †dire   - (dite)X
      (SYNCOPATED INFINITIVE)

              †essere   - (siète)X
              †esserci   - (ci siète)X
              †fare   - (fate)X
      (SYNCOPATED INFINITIVE)

                         * * * * *

83. Still another verb form that you must learn is the one used to refer to two or more people excluding the person speaking and the person addressed.

84. This form in the PRESENT TENSE always ends in -no. Thus:
    (ascoltano)X   (vedono)X   (capiscono)X

85. The formation of this form is as follows.
    If the LEI FORM ends in unstressed /A/, add -no to it;

    if the LEI FORM ends in stressed /A/, add -nno to it;

    if the LEI FORM does not end in /A/, add -no to the IO FORM.

*86. Thus, translate the following into Italian.
    a) They are working.   -_____
    b) They are going <u>there</u>.   -_____
    c) They are fine.   -_____
    d) They speak Italian.   -_____
    e) They are drinking.   -_____
    f) They want to eat.   -_____
    g) They can't study here.   -_____
    h) What are they saying?   -_____
    i) Are they going to finish today?   -_____
    j) What are they doing?   -_____
    k) They are going out now.   -_____
    l) Are they coming?   -_____
    m) I like them.   -_____

87. In the previous frame you should have written.
    a) Lavorano.
    b) Vanno lì.
    c) Stanno bene.
    d) Parlano italiano. (or) Parlano l'italiano.
    e) Bevono.
    f) Vogliono mangiare.
    g) Non possono studiare qui.
    h) Che cosa dicono?
    i) Finiscono oggi?
    j) Che cosa fanno?
    k) Escono ora.
    l) Vengono?
    m) Mi piacciono.

88. The exceptions to the rule of frame no. 85 are:
    ~~essere~~   - (sôno)X
    ~~esserci~~   - (ci sôno)X

*89. How do you say, 'They are at home' in Italian?

*90. How do you say, 'I am at home' in Italian?

91. ~~Essere~~ is the only basic verb for which the IO FORM is identical to the form used to refer to 'they.'

                    * * * * *

92. You have now had five different PRESENT TENSE forms used to refer to different persons or things. For example:

              ascolto   ascoltiamo

                           ascoltate

              ascolta   ascoltano

93. As we may see from the preceding examples, the idea of different persons or things, expressed in English by words like 'I,' 'you,' 'it,' 'he,' 'she,' 'we,' and 'they' is found in the endings of verbs in Italian.

*94. However, we saw in Unit XXVI how Italian does have special words for 'I,' 'you' (refering to one person), 'he' and 'she' when no verb form is used. What are these four words?

95. Similarly, special words for 'we,' 'you' (referring to one person plus one or more people) and 'they' (for people) are, respectively,
    (noi)X   (voi)X   (loro)X

*96. We saw in Unit XXVI that the idea of 'it' is not normally expressed in Italian by any word separate from the verb form in cases like the following. Translate.
    a) It is arriving.   -_____
    b) It is over there. -_____

*97. Similarly, the idea of 'they' referring to things is normally expressed in Italian by the ending of the verb. Translate.
    They are arriving.   -_____
    (talking about luggage)

*98.   Translate the following into Italian. The word 'work'
       is emphasized.
             Does he <u>work</u>?   -_____

*99.   Now translate the sentence below that emphasizes the word
       'he.'
             Does <u>he</u> work?   -_____

100.   In Unit XXVI you learned how <u>io</u>, <u>Lei</u>, <u>lui</u> and <u>lei</u> can be
       used for certain kinds of emphasis.

101.   Similarly. <u>noi</u>, <u>voi</u> and <u>loro</u> are used for emphasis in
       cases like the following. Translate.
       a) <u>We</u> are eating, but <u>they</u> are drinking.
                 -_____

       b) Are <u>you</u> going up now? [said to a group of people]
                 -_____

102.   The words <u>io</u>, <u>Lei</u>, <u>lui</u>, <u>lei</u>, <u>noi</u>, <u>voi</u> and <u>loro</u> will be
       referred to in these units as BASIC IDENTIFIERS.

                            * * * * *

*103. What did we call verb forms like <u>ascolto</u>, <u>vedo</u>, <u>capisco</u>?

*104. What did we call verb forms like <u>ascolta</u>, <u>vede</u>, <u>capisce</u>?

105.   Verb forms in -<u>mo</u> used to refer to the person speaking
       <u>plus</u> one or more people we will call NOI FORMS.

106.   Verb forms in -<u>te</u> used to refer to the person being
       addressed <u>plus</u> one or more people other than the person
       speaking we will call VOI FORMS.

107.   Verb forms used to refer to anything else in the plural
       we will call LORO FORMS.
                            * * * * *

*108. Study the following model.
             S: Soltanto noi?   'Only us?'
             R: Sì, soltanto voi.   'Yes, only you.'
       You will hear verb-less questions as in the model. Reply
       accordingly, always agreeing with the question. Your
       response will be confirmed each time. NOTE: <u>Noi due</u>
       is to be interpreted here as including you, whereas <u>noi</u>
       alone is to be interpreted as excluding you. The questions
       are shown here in the text purposely so that you can
       distinguish between <u>Lei</u> 'you' and <u>lei</u> 'she.'

                (1)   Per noi?
                (2)   Anche voi?
                (3)   Con loro?
                (4)   Io?
                (5)   Sempre Lɛi?
                (6)   Non lui?
                (7)   Neanche lɛi?
                (8)   Soltanto noi due?
                (9)   Soltanto noi?
               (10)   Anche loro?
               (11)   Per voi?
               (12)   Lui e lɛi?   [combine]
               (13)   Lui e Lɛi?   [combine]
               (14)   Io e lui?   [combine]
               (15)   Io e Lɛi?   [combine]
               (16)   Io e lɛi?   [combine]

*109.   Study the following model.
            S: Chi? Voi?   'Who? You?'
            R: Sì, noi.   'Yes, us.'

        (instructions as for the preceding drill)

                (1)   Chi? Voi?
                (2)   Chi? Io?
                (3)   Chi? Lui?
                (4)   Chi? Noi due?
                (5)   Chi? Noi?
                (6)   Chi? Lɛi?   [referring to you]
                (7)   Chi? Lɛi?   [referring to a third person]
                (8)   Chi? Loro?
                (9)   Chi? Lui ed io?   [combine]
               (10)   Chi? Lui e Lei?   [combine]
               (11)   Chi? Io e lɛi?   [combine]
               (12)   Chi? Lui e lɛi?   [combine]
               (13)   Chi? Io e Lɛi?   [combine]

*110.   The following drills are designed to practice the different
        PRESENT TENSE verb forms of some useful verbs. Answer in
        accordance with the model. Your response will be confirmed
        each time. NOTE: In these drills questions with /LƐY/
        are always to be interpreted as referring to you; questions
        referring to a third person female are always to be
        answered with lɛi 'she,' and questions referring to a
        third person male are always to be answered with lui;
        questions with noi due are to be interpreted as including
        you, but questions with noi alone are to be interpreted
        as excluding you.

a) <u>Model</u>
   S: Io ascolto, e lui?   '<u>I</u> listen. What about <u>him</u>?

   R: Anche lui ascolta.   '<u>He</u> listens, too.'

b) <u>Model</u>
   S: Noi desideriamo   '<u>We</u> wish to eat. What
       mangiare, e voi?   about you?

   R: Anche noi desideriamo '<u>We</u> wish to eat, too.'
       mangiare.

c) <u>Model</u>
   S: Io non vedo bɛne,   '<u>I</u> don't see well. What
       e Lɛi?   about <u>you</u>?'

   R: Neanch'io vedo bɛne.   '<u>I</u> don't see well, either.

d) <u>Model</u>
   S: Lui non dice molto,   '<u>He</u> doesn't say much.
       e Maria?   What about Maria?

   R: Neanche lɛi dice molto. '<u>She</u> doesn't say much,
                          either.'

e) <u>Model</u>
   S: Voi capite, e noi?   '<u>You</u> understand. What
                      about <u>us</u>?'
   R: Anche voi capite.   '<u>You</u> understand, too.'

f) <u>Model</u>
   S: Loro non sɛntono bene, '<u>They</u> don't hear well.
       e noi due?   What about the two of <u>us</u>?'

   R: Neanche noi due   'The two of <u>us</u> don't
       sentiamo bɛne.   hear well, either.'

g) <u>Model</u>
   S: Gina mangia molto, e   'Gina eats a lot. What
       lui?   about <u>him</u>?'

   R: Lui non mangia molto.   '<u>He</u> doesn't eat a lot.'
     (NOTE: Do not stress <u>non</u>!)

h) <u>Model</u>
   S: Lɛi studia italiano,   '<u>You</u> study Italian. What
       e io?   about <u>me</u>?'

   R: Lɛi non studia italiano. '<u>You</u> don't study Italian.'
     (NOTE: Do not stress <u>non</u>!)

i) Model
    S: Voi sciate bɛne,   'You ski well. What about
        e loro?   them?'

    R: Loro non sciano bɛne.   'They don't ski well.'
        (NOTE: Do not stress non!)

j) Model
    S: Noi abbiamo una   'We have a house. What
        casa, e voi?   about you?'

    R: Anche noi abbiamo   'We have a house, too.'
        una casa.

k) Model
    S: Voi dovete studiare,   'You have to study. What
        e noi?   about us?'

    R: Voi non dovete   'You don't have to study.'
        studiare.
        (NOTE: Do not stress non!)

l) Model
    S: Io non sôno di   'I'm not from Turin. What
        Torino, e Lɛi?   about you?'

    R: Neanch'io sôno   'I'm not from Turin, either.'
        di Torino.

m) Model
    S: Io non ci sôno ogni   'I'm not in every day.
        giorno, e Lɛi?   What about you?'

    R: Neanch'io ci sôno   'I'm not in every day,
        ogni giorno.   either.'

n) Model
    S: Noi facciamo   'We do translations. What
        traduzioni, e voi?   about you?'

    R: Noi non facciamo   'We don't do translations.'
        traduzioni.
        (NOTE: Do not stress non!)

o) Model
    S: Io posso venire,   'I can come. What about you?'
        e Lɛi?

    R: Anch'io posso venire.   'I can come, too.'

p) <u>Model</u>
S: Lui non sa questo,   'He doesn't know this.
    e Lei?   What about <u>you</u>?'

R: Neanch'io so questo. '<u>I</u> don't know this, either.'

q) <u>Model</u>
S: Noi non vogliamo   '<u>We</u> don't want to go (there).
    andarci, e voi?   What about <u>you</u>?'

R: Neanche noi vogliamo '<u>We</u> don't want to go (there),
    andarci.   either.'

r) <u>Model</u>
S: Io piaccio, e Lei?   '<u>I</u>'m well-liked. What
                          about <u>you</u>?'

R: Anch'io piaccio.   'I'm well-liked, too.'

*111. Study the following model.
S: Uscite stasera?   'Are you going out tonight?'

R: No, non usciamo   'No, we are not going out
    stasera, e voi?   tonight. How about you?
    Uscite stasera?   Are you going out tonight?'

You will hear questions referring to <u>yourself</u>, the <u>speaker</u>,
or <u>two or more people</u>. (NOTE: A NOI FORM question does
<u>not</u> include you!) Answer the questions in the negative
and follow up with a question as in the model. In this
drill the two verb forms in your response should be one
of the following combinations:

<u>negative</u>	<u>question</u>
NOI FORM	VOI FORM
IO FORM	LEI FORM
VOI FORM	NOI FORM
LEI FORM	IO FORM
LORO FORM	NOI FORM

Your response will be confirmed each time.

TEST A   (not recorded)

The following are some of the new items introduced in this unit.
Rewrite them with hyphens indicating the SYLLABIC BREAKS and put
the number of syllables each item has. NOTE: These items would
have the same SYLLABIC BREAKS shown in writing that they have
in speech.

		rewritten	no. of syllables
1)	abile	_____	_____
2)	belga	_____	_____
3)	magnifico	_____	_____
4)	medico	_____	_____
5)	simpatico	_____	_____
6)	antropofago	_____	_____
7)	antropologo	_____	_____
8)	bacio	_____	_____
9)	filologo	_____	_____
10)	lago	_____	_____
11)	luogo	_____	_____
12)	studio	_____	_____
13)	specie	_____	_____
14)	studiamo	_____	_____
15)	diciamo	_____	_____
16)	ponete	_____	_____
17)	parlano	_____	_____
18)	sciamo	_____	_____
19)	mangiamo	_____	_____
20)	siete	_____	_____

TEST B (not recorded)

Following the SYLLABICATION guidelines given in this unit, rewrite the eight items listed below with hyphens indicating the SYLLABIC BREAKS that occur in speech (column A) and in writing (column B).

		A	B
1)	zia	_____	_____
2)	l'Aia	_____	_____
3)	razza 2 ways	{ _____ _____	_____
4)	zuppa 2 ways	{ _____ _____	_____
5)	acqua 2 ways	{ _____ _____	_____ _____
6)	vacche 2 ways	{ _____ _____	_____
7)	questo	_____	_____
8)	inabile	_____	2 ways { _____ _____

TEST C (not recorded)

Rewrite the following utterances with hyphens indicating the
SYLLABIC BREAKS that would normally occur in speech.

1) Un'insegnante d'italiano viɛne domani.

   _____

2) In inglese, per favore.

   _____

3) Una stanza per un giorno.

   _____

4) Ad Ancona ci sôno Cecè ed Agata.

   _____

5) Io non ɛsco con Andrɛa.

   _____

TEST D   (answers not recorded)

You will hear a question in the PRESENT TENSE.   Answer it in
the affirmative by using a complete sentence.   Do not use
BASIC IDENTIFIERS in your answers.   Questions with /LEY/ are
to be interpreted as referring to you, questions with noi due
are to be interpreted as including you, but NOI FORM questions
without noi due are to be interpreted as excluding you.

1)_____
2)_____
3)_____
4)_____
5)_____
6)_____
7)_____
8)_____
9)_____
10)_____
11)_____
12)_____
13)_____
14)_____
15)_____
16)_____
17)_____
18)_____
19)_____
20)_____
21)_____
22)_____
23)_____
24)_____
25)_____
26)_____
27)_____
28)_____
29)_____
30)_____
31)_____
32)_____

TEST E   (answers not recorded)

Study the following model:

S: Lago?   'Lake?'   (or)   S: Laghi?   'Lakes?'

R: No, laghi.   'No, lakes.'   R: No, lago.   'No, lake.'

You will hear a singular or plural genderable in question form.
Reply negatively as in the model, changing the genderable to its
opposite NUMBER.

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

21)_____

22)_____

23)_____

24)_____

25)_____

26)_____

27)_____

28)_____

29)_____

30)_____

31)_____

32)_____

33)_____

34)_____

35)_____

36)_____

37)_____

38)_____

39)_____

40)_____

41)_____

42)_____

43)_____

44)_____

45)_____

46)_____

47)_____

48)_____

49)_____

50)_____

51)_____

52)_____

53)_____

54)_____

55)_____

TEST F   (not recorded)

Translate the following thoughts into Italian by using <u>only</u>
what has been presented so far.   Unless the abbreviation 'pl'
(meaning 'plural') follows the word 'you,' said word is to be
interpreted as singular.

1) They are never in on Saturdays, but I am.

2) We must consider this now.

3) The two of you are working tomorrow, aren't you?

4) They always drink wine, never beer.

5) We're planning to leave on Friday.

6) Would you like two peaches and two figs?

7) He's not only a friend; he's a colleague.

8) We won't be in tomorrow. Will you?

9) They have three kinds of cows.

10) What are you (pl.) going to introduce now?

11) Are they nice people?

12) <u>We</u> are Americans; <u>they</u> are Greek!

13) Do you (pl.) understand when we talk?

14) They are diplomats but they are not politicians.

15) Do you know one dialog? <u>I</u> know two dialogs.

16) When are you (pl.) going to Greece? <u>I</u>'m going in a few days.

17) We have two days. We have to study a lot tonight and
     tomorrow night.

18) They are always making mistakes. We never make mistakes.

19) Are you anthropologists? I thought you were doctors?
     [HINT: Put this idea into Italian in the form of a question.]

20) We don't say much but we understand a lot.

21) Can we come back Tuesday? We want to come when <u>he</u>'s not in.

22) They speak Italian very well but they don't say a great
     deal.

23) We don't know where <u>he</u> is, but we know where <u>she</u> is!

24) What are you (pl.) doing tomorrow? Are you going to stay
home?

25) We never translate. Do they (translate)?

TEST G (not recorded)

Translate the following thoughts into Italian using the verb
ⱦpiacere 'to be liked.'

Impersonally liked or not liked

1) Am I liked?   -_____

2) Are you well-liked?   -_____

3) Mario isn't popular.   -_____

4) Maria is liked a lot.   -_____

5) We aren't popular.   -_____

6) Are you (pl.) liked?   -_____

7) They don't appeal to anyone.   -_____

8) Do people like me?   -_____

9) People don't like us.   -_____

10) People like you (pl.).   -_____

11) Don't people like you?   -_____

12) People like Maria but they
    don't like Mario.   -_____

13) People don't like them.   -_____

Personally liked or not liked (notice that the liker or non-liker is always an unemphatic 'I,' 'you,' 'he,' 'she,' 'we,' or 'they.')

14) I like to work.   -_____

15) Don't you like to eat?   -_____

16) Does he like to drink?   -_____

17) Does she like to speak Italian? -_____

18) We like to translate.   -_____

19) Do you (pl.) like making
    mistakes?   -_____

20) They don't like to listen.   -_____

21) I like it.
It appeals to me.
It is liked by me.
) -_____

22) I like them.
They appeal to me.
They are liked by me.
) -_____

23) We like Italy.
Italy appeals to us.
Italy is liked by us.
) -_____

24) Do you (pl.) like Rome?
Does Rome appeal to you?
Is Rome liked by you?
) -_____

25) They don't like it.
It doesn't appeal to them.
It isn't liked by them.
) -_____

26) She doesn't like Naples.
Naples doesn't appeal to her.
Naples isn't liked by her.
) -_____

27) He likes me.
I appeal to him.
I am liked by him.
) -_____

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the utterances of TESTS A, B and C, paying special attention to SYLLABIC BREAKS.

3) Redo TEST D with the instructor asking the questions in random order.

4) Using the vocabulary items of TEST E, instructor asks questions involving different verb forms. Students reply in accordance with the following model.
          S: Avete uno studio?   'Do you have one study?'
          R: No, abbiamo due studi. 'No, we have two studies.'

(A few other sample questions are found in the Instructor's Manual.)

5) Using some frequently occurring verbs (many of which are listed in the Instructor's Manual), instructor asks students questions in the VOI FORM. The instructor will try to make the questions as 'real' and 'natural' as possible. (Many such questions are found in the Instructor's Manual.)

6) Study the following model.
          S: Abitate qui voi?   'Do you (pl.) live here?'
          R: Sì, abitiamo qui, e Lei? Abita qui?
          'Yes, we live here; and you? Do you live here?'

                    (or)
        No, non abitiamo qui, e Lei? Abita qui?
        'No, we don't live here; and you? Do you live here?'

Using sentences from Activity no. 5, instructor asks questions as in the model above. Students reply accordingly.

7) Study the following model.
          S: Abitate qui voi?   'Do you (pl.) live here?'
              (indicating at least three people)

          R: Io abito qui, loro abitano a ....
          'I live here; they live in ....'
                    (or)
        Io abito qui, loro non abitano qui.
        'I live here; they don't.'

Using sentences from Activity no. 5, instructor asks questions as in the model above. Students reply accordingly.

8) Review the THOUGHT TRANSLATION sentences of TESTS F and G selected at random.

UNIT XXIX

1. So far you have seen several instances of words written
   with an apostrophe. For example:

   (un'italiana)X
   (l'ufficio)X
   (c'è)X
   (ce n'è uno)X
   (che cos'è)X
   (dov'è)X
   (anch'io)X

2. The apostrophe in the above cases indicates that the final
   vowel of a word has been dropped. For example, una has
   become un' in un'italiana.

3. The dropping of the final vowel of a word immediately before
   a vowel or a semivowel of another word is very common in
   certain breath groups and is referred to as ELISION.

4. ELISION is normally represented in writing by an apostrophe.

5. Some cases of elision are so common that the breath group
   would sound very strange or stilted if the vowel in question
   were not dropped.

6. Such cases involve:
   a) certain noun markers in the singular, as in: un'italiana,
      l'ufficio 'the office,' quest'ufficio 'this office,'
      quell'ufficio 'that office'

   b) certain pre-verbal items, especially with t̶esserci,
      as in: c'è or ce n'è uno

   c) set expressions like: che cos'è, dov'è, anch'io.

7. In addition to the above, you should learn the following:
   a) the feminine singular buona 'good,' like una, undergoes
      elision, but preferably only before a vowel sound-type
      (not before a semivowel).

   b) the feminine singular forms of t̶questo 'this,' t̶quello
      'that,' and t̶bello 'beautiful, handsome, fine' undergo
      elision before a vowel sound-type; the masculine
      singular of these words undergoes elision before a vowel
      or semivowel.

   c) t̶grande 'big, large, great' frequently follows the same
      rule as for t̶questo, t̶quello and t̶bello.

d) the masculine singular of ~~santo~~ 'Saint' undergoes
   elision <u>before a vowel sound-type</u>; the feminine singular
   does so, as a rule, only before <u>a</u>.

*8. In accordance with what was said in frame no. 7 (a),
   translate the following into Italian.
   a) 'She's a good woman.'   -_____

   b) 'She's a good Yugoslavian.' -_____
       [use: <u>Iugoslava</u>]

   c) 'She's a good teacher.'   -_____

   d) 'It's an Englishwoman.'   -_____

*9. In accordance with what was said in frame no. 7 (b) and (c),
   translate the following into Italian. NOTE: 'F' stands
   for 'feminine' and 'M' stands for 'masculine.'

   F { 'this student'   -_____
       'this Yugoslavian'   -_____
       'this teacher'   -_____

   M { 'this student'   -_____
       'this Yugoslavian'   -_____
       'this teacher'   -_____

   F { 'that student'   -_____
       'that Yugoslavian'   -_____
       'that teacher'   -_____

   M { 'that student'   -_____
       'that Yugoslavian'   -_____
       'that teacher'   -_____

   F { 'that good-looking student' -_____
       'a good-looking Yugoslavian'-_____
       'a good-looking teacher'   -_____

   M { 'a good-looking student'   -_____
       'a good-looking Yugoslavian'-_____
       'a good-looking teacher'   -_____

   F { 'a big steak'   -_____
       'a big Yugoslavian'   -_____
       'a great Italian'   -_____

   M { 'a large lake'   -_____
       'a great man'   -_____
       'a great Italian'   -_____

*10. In accordance with what was said in frame no. 7 (d),
      translate the following into Italian.

  a) 'Saint Mary'   -_____
      [use: Maria]

  b) 'Saint Irene'   -_____
      [use: Irɛne]

  c) 'Saint Ann'   -_____
      [use: Anna]

  d) 'Saint Stephen'   -_____
      [use: Stêfano]

  e) 'Saint Eugene'   -_____
      [use: Eugɛnio]

  f) 'Saint Anthony'   -_____
      [use: Antɔnio]

11. Elision is normal with ci, as in c'ɛra. However, before
     the vowel letters a, o, ɔ, and u this elision is never
     shown by a written apostrophe, the reason being to reflect
     the proper pronunciation of the consonant (i.e., /č/).
     Thus, ci andiamo 'we are going there' normally stands for
         (/čANDYÁMO/)X

12. As a rule, cases of elision other than those pointed out
     here do occur, especially in rapid speech, but they are
     not obligatory.

13. Remember that the guidelines given here refer to words in
     breath groups (see Unit IV). Consequently, elision is
     not normal after any significant pause or sharp pitch change.

14. When you are in doubt as to whether to make an elision or
     not, it is recommended you not make it!
                        * * * * *

15. Not to be confused with elision is another phenomenon
     called APOCOPATION.

16. APOCOPATION is the dropping of the final unstressed vowel
     or unstressed syllable of a word.

17. In a few cases such words have become very common and may
     occur with nothing following them.

18. One such word is po' (short for poco), especially used in the combination un po'. Repeat:

(un po' di vino)X   'a little (amount of) wine'
(soltanto un po')X   'just a little (amount)'
(aspetti un po')X   'wait a minute'

19. Shortened words like po' are written with an apostrophe.

20. However, there are certain words with which APOCOPATION occurs only immediately before another word in a breath group.

21. With such words, APOCOPATION is never represented in writing by an apostrophe.

22. Here are some examples of this kind of apocopation with words that you have had so far:

a) ┼uno occurring as un in the masculine:
(un animale)X
(un uomo)X
(un bambino)X

b) ┼buono occurring as buon in the masculine singular:
(buon americano)X
(buon uomo)X
(buon giorno)X

c) ┼signore and ┼dottore occurring as signor and dottor respectively in the masculine singular:
(signor Adams)X
(signor Vegli)X
(dottor Paglia)X

d) vuole changing to vuol before an infinitive:
(vuol aspettare)X
(vuol parlare)X

23. In most cases this kind of apocopation is optional and takes place with words of more than one syllable which end in -e or -o preceded by n, r, m, or l. Thus, one may say either:
(Dĕvo fare la spesa.)X or (Dĕvo far la spesa.)X
'I have to do my grocery shopping.'

(Arrivano domani.)X   or (Arrivan domani.)X
'They are arriving tomorrow.'

(Sôno sempre pronto.)X or (Sôn sempre pronto.)X
'I am always ready.'

(Fanno sɛmpre bɛne.)X   or   (Fan sɛmpre bɛne.)X
'They always do well.'

24. To remember the <u>consonants</u> after which this kind of apoco-
pation is normal, remember the consonant letters in the
word '<u>normal</u>.'

*25. According to what you have learned so far, may apocopation
take place before a consonant?

*26. According to what you have learned so far, may elision
take place before a consonant?

*27. How is elision normally represented in writing?

*28. In which of the following two cases is apocopation repre-
sented in writing by an apostrophe?
a)   with shortened words that may occur with nothing
     following them

b)   with shortened words that occur <u>only</u> immediately
     before another word in a breath group

29. In certain cases apocopation is the norm and <u>should</u> be
used. Such cases involve the following genderables:
a)   ̶g̶r̶a̶n̶d̶e̶, in the meaning of 'great,' 'important,'
     occurring as <u>gran</u>, especially in the masculine
     singular, but preferably <u>not</u> before <u>s + consonant</u>,
     <u>z</u>, <u>gn</u>, <u>pn</u>, <u>ps</u>, etc., nor in those cases (see frame
     no. 7(c)) in which <u>grand</u>' occurs.

<u>in the masculine singular</u>
    b)   <u>uno</u> and <u>buono</u> changing to <u>un</u> and <u>buon</u> respectively,
         but <u>not</u> before <u>s + consonant</u>, <u>z</u>, <u>gn</u>, <u>pn</u>, <u>ps</u>, etc.
         (see frame no. 22)

    c)   <u>quello</u> and <u>bello</u> changing respectively to <u>quel</u> and
         <u>bel</u> before consonant letters other than <u>s + conso-
         nant</u> <u>z</u>, <u>gn</u>, <u>pn</u>, <u>ps</u>, etc.

    d)   <u>santo</u> 'Saint' changing to <u>san</u> before a semivowel
         or a consonant other than <u>s + consonant</u>.

    e)   titles in -<u>ore</u> (like <u>signore</u>) changing to <u>or</u> before
         proper names or other titles. (see frame no. 22)

    f)   the following titles used before Christian names:
             <u>frate</u> changing to <u>fra</u>   'Brother; Father; Friar'
             <u>donno</u> changing to <u>don</u>   'Don; Father'

<u>in the feminine singular</u>
>   g)   the title <u>suora</u> 'Sister; Mother,' changing to <u>suor</u>
>   before a Christian name.

*30.   In accordance with what was said in frame no. 29(a),
        translate the following into Italian.
        a)   'He's a great gentleman.' -_____
        b)   'He's a great psychologist.' -_____

*31.   In accordance with what was said in frame no. 29(b),
        translate the following into Italian.
        a)   'He's a good American.'   -_____
        b)   'He's a good Yugoslavian.' -_____
        c)   'He's a good doctor.'   -_____
        d)   'He's a good student.'   -_____
        e)   'He's a good uncle.'   -_____

*32.   In accordance with what was said in frame no. 29(c),
        translate the following into Italian.
        a)   'that gentleman'   -_____
        b)   'a handsome gentleman'   -_____
        c)   'that handsome gentleman'   -_____
        d)   'that student'   [male]   -_____
        e)   'a handsome student'   -_____
        f)   'that handsome student'   -_____

*33.   In accordance with what was said in frame no. 29(d),
        translate the following into Italian.
        a)   'Saint Jacob'   -_____
              [use: <u>Iacopo</u>]

        b)   'Saint John'   -_____
              [use: <u>Giovanni</u>]

        c)   'Saint Zenone'   -_____
              [use: <u>Zenone</u>]

        d)   'Saint Stephen'   -_____

        e)   'Saint Andrew'   -_____
              [use: <u>Andrea</u>]

*34.   In accordance with what was said in frame no. 29(e),
        translate the following into Italian.
        a)   'Good morning, Mr. Jones.' -_____
        b)   'Good evening, Dr. Russo.' -_____
        c)   'Mr. Jones and Dr. Russo
              are here.'   -_____
        d)   'The gentleman is here.'   -_____

e) 'I'm calling the doctor.' -_____
   [do <u>not</u> use: <u>medico</u>]

*35. In accordance with what was said in frame no. 29(f) and (g),
     translate the following into Italian.

a) 'Brother James was a good { monk
                              { brother.'   -_____
   [use: <u>Giacomo</u>]

b) 'Sister Teresa was a good { nun
                             { sister.'   -_____
   [use: <u>Teresa</u>]

c) 'Father Giovanni was a
   a good priest.'   -_____
   [use: <u>prete</u> for 'priest']

36. As a rule, cases of apocopation other than those pointed
    out here do occur, especially in rapid speech, but they
    are not obligatory.

37. Except for a few words like <u>po</u>', the guidelines for
    apocopation (like those for elision) given here refer to
    words in breath groups. Consequently, with the exception
    of the few words like <u>po</u>', apocopation is not normal after
    any <u>significant pause</u> or <u>sharp pitch change</u>.

38. When in doubt as to whether to make apocopation or not,
    do <u>not</u> make it!

                    * * * * *

The drills in frames no. 39 through no. 46 are designed
to practice some important cases of elision and apocopa-
tion. In each drill you will hear a sentence followed
by a cue word. Substitute the cue word for the last word
in the sentence. As you do so, repeat the new sentence,
making any other changes required. Your response will be
confirmed each time. NOTE: If the cue word may be inter-
preted as <u>either</u> masculine or feminine (e.g., <u>insegnante</u>),
it should be used as masculine or feminine in accordance
with the gender of the word it replaces.

*39. Substitution Drill on ~~grande~~ 'great, important' (see
     frames no. 7(c) and 29(a))
          Model sentence: <u>È una gran signora</u>. 'She's a great
                                                     lady.'

*40. Substitution Drill on ~~grande~~ 'big, large' (see frame
     no. 7(c))
          Model sentence: <u>È una grande città</u>. 'It's a big city.'

*41. Substitution Drill on ⊢buᴐno 'good' (see frames no. 7(a)
      and 29(b))
           Model sentence: È una buᴐna dᴐnna. 'She's a good woman.'

*42. Substitution Drill on ⊢questo 'this' (see frame no. 7(b))
           Model sentence: Mi piace questo libro. 'I like this book.'

*43. Substitution Drill on ⊢quello 'that' (see frames no. 7(b)
      and 29(c))
           Model sentence: Non mi piace quello studɛnte. ' I don't
                                                     like that student.'

*44. Substitution Drill on ⊢bɛllo 'beautiful, handsome, fine'
      (see frames no. 7(b) and 29(c))
           Model sentence: È una bɛlla dᴐnna.   'She's a beautiful
                                                     woman.'

*45. Substitution Drill on ⊢questo ⊢bɛllo 'this good-looking...'
      (see frames no. 7(b) and 29(c))
           Model sentence: Questo bɛl libro? 'This beautiful book?'

*46. Substitution Drill on ⊢quello ⊢bɛllo 'that good-looking...'
      (see frames nos. 7(b) and 29(c))
           Model sentence: Quel bɛl libro? 'That beautiful book?'

                          * * * * *

47.   In Unit XXII you were told of some of the different kinds
      of Italian genderables. Let's review the most important
      ones.

48.   Certain genderables like ⊢arrᴐsto (masculine) and ⊢persona
      (feminine) that belong exclusively to only one gender
      category may be said to have inherent gender as opposed
      to genderables like ⊢italiano (with masculine and feminine
      forms) or ⊢insegnante (masculine and feminine) that do not
      have inherent gender.

49.   Those with inherent gender we will call GENDER-INTRINSIC
      and the others will be called GENDER-EXTRINSIC.

*50. Is ⊢arrᴐsto GENDER-INTRINSIC or GENDER-EXTRINSIC?

*51. What about ⊢italiano?

*52. What about ⊢poɛta?

*53. What about ⊢turista?

*54. What about ⊢persona?

*55. What about ⊢guardia?

56. Except for genderables that can <u>never</u> refer to people or animals (e.g., ┼<u>libro</u>, ┼<u>casa</u> and hence are gender-intrinsic, it is not possible to predict whether a genderable that <u>may</u> be used to refer to animate beings (e.g., ┼<u>persona</u>, ┼<u>turista</u>) is gender-intrinsic or gender-extrinsic. This can only be learned through observation.

57. From what we have observed so far one may see that there are Italian genderables with one form, two forms, three forms or four forms.

58. Unit XXV, frame no. 62 classifies most of those that have only <u>one form</u>. They are gender-intrinsic. Examples are:
(sofà)X (crisi)X

59. Those with <u>two forms</u> are either:
a) gender-intrinsic, ending in unstressed -<u>o</u>, -<u>a</u>, or -<u>e</u> in the singular.

Examples:		singular	plural
masculine	{	(libro)X	(libri)X
		(programma)X	(programmi)X
		(nome)X	(nomi)X
feminine	{	(mano)X	(mani)X
		(persona)X	(persone)X
		(specie)X	(speci)X

or b) gender-extrinsic, ending in unstressed -<u>e</u> in the singular.

Example:	singular	plural
masculine/feminine	(insegnante)X	(insegnanti)X

60. Important kinds of <u>three-form</u> genderables are those ending in -<u>ista</u> or -<u>cida</u> in the singular. They are gender-extrinsic. Examples:

masculine/feminine singular	masculine plural	feminine plural
(artista)X	(artisti)X	(artiste)X
(suicida)X 'suicide victim'	(suicidi)X	(suicide)X

61. The largest group of <u>four-form</u> genderables consists of those with dictionary forms in unstressed -<u>o</u>. They are gender-extrinsic. Example:

masculine singular	feminine singular	masculine plural	feminine plural
(italiano)X	(italiana)X	(italiani)X	(italiane)X

62. Other kinds of four-form genderables should be thought of
     as exceptional. The forms cannot be predicted. Examples:

masculine singular	feminine singular	masculine plural	feminine plural
(dottore)X	(dottoressa)X	(dottori)X	(dottoresse)X
(studente)X	(studentessa)X	(studenti)X	(studentesse)X
(attore)X	(attrice)X	(attori)X	(attrici)X
'actor'	'actress'		

63. The following sums up the most important kinds of Italian
     genderables.

GENDER-INTRINSIC	GENDER-EXTRINSIC

Mainly two-form with the dictionary form ending in:
 	
    unstressed -o (like †libro),
 	
    unstressed -a (like †persona),
 	
    or unstressed -e (like †nome).
	Dictionary form normally ends in:
	
	    unstressed -o
	
	    unstressed -a
	
	    unstressed -e.
	
	Most with dictionary form in -o have four forms (like †italiano).
	
	Most with dictionary form in -ista or -cida have three forms (like †artista or †suicida).
	
	Most with dictionary form in -e have two forms (like †insegnante).

* * * * *

*64. Translate the following into Italian.

a) 'He's Italian.'   - _____
b) 'She's American.'   - _____
c) 'He's Belgian.'   - _____
d) 'She's Yugoslavian.'   - _____

*65. If in the four sentences listed in the preceding frame
we had put 'a' or 'an' before the nationality word, would
we have changed the basic meaning of the sentences?

*66. Therefore, would you say that the Italian translations
given for frame no. 64 would be valid for the correspond-
ing English sentences with 'a' or 'an'?

67. In Italian after the verb ~~essere~~ a word classifying a
person as to nationality, religion or political affiliation
is often <u>not</u> preceded by the unit marker unless the word
is accompanied by a descriptive word or phrase.

*68. Thus, translate the following into Italian.

a_1) 'He's a good American.' -_____

a_2) 'He's an American.' -_____

b_1) 'She's a good Anglican.' -_____

b_2) 'She's an Anglican.' -_____

c_1) 'He's a good Communist.' -_____

c_2) 'He's a Communist.' -_____

69. The same holds true for many (though not all) words
indicating one's status, professional, occupational or
titular. For example:

GENDER-EXTRINSIC 4-FORM GENDERABLE

| (È studɛnte.)X | 'He's a student.' |
| (È un buono studɛnte.)X | 'He's a good student.' |

GENDER-EXTRINSIC 4-FORM GENDERABLE

| (È dottore.)X | 'He's a doctor.' |
| (È un buon dottore.)X | 'He's a good doctor.' |

GENDER-EXTRINSIC 4-FORM GENDERABLE

| (È impiegato.)X | 'He's an office employee.' |
| (È una buona impiegata.)X | 'She's a good employee.' |

GENDER-EXTRINSIC 3-FORM GENDERABLE

(È psichiatra.)X	'(S)he's a psychiatrist.'
(È un buono psichiatra.)X	' He's a good psychiatrist.'
(È una buona psichiatra.)X	'She's a good psychiatrist.'

GENDER-EXTRINSIC 2-FORM GENDERABLE

(È statale.)X	'(S)he's a government employee.'

MASCULINE 2-FORM GENDERABLE

(È funzionario.)X	'(S)he's an { official / officer. [non-military]
(È un buon funzionario.)X	'(S)he's a good officer.'

MASCULINE 2-FORM GENDERABLE

(È ufficiale.)X	'(S)he's a military officer.'
(È un buon ufficiale.)X	'(S)he's a good (military) officer.'

BUT:

(È una spia.)X	'(S)he's a spy.'
(È una guardia.)X	'(S)he's a guard.'
(È una guida.)X	'(S)he's a guide.'
(È un agente.)X	'(S)he's an agent.'

70. When you are in doubt as to whether or not you should use the unit marker with words indicating status such as those of the preceding frame, it is advisable to use it!

71. Learn the following questions.

(Di che nazionalità è X?)X	'What is X's nationality?'
(Di che religione è X?)X	'What is X's religion?'
(Che grado ha X?)X	'What is X's rank?'
(Che lavoro fa X?)X	'What kind of work does X do?'
(Che mestiere fa X?)X	'What is X's occupation?'
(A quale partito politico appartiene X?)X	{ 'To which political party does X belong?' / 'What is X's political affiliation?'

72. Learn the following Italian cognates of English words. They are all gender-extrinsic.

(buddista)X	'Buddhist'	(buddista)X
(cattolico)X	'Catholic'	(cattolico)X
(ebreo)X	'Hebrew'	(ebreo)X
(musulmano)X	'Moslem'	(musulmano)X
(protestante)X	'Protestant'	(protestante)X

73. Learn the following cognates. They are all gender-extrinsic.

(democratico)X	'Democrat'	(democratico)X
(democristiano)X	'Christian Democrat'	(democristiano)X
(fascista)X	'Fascist'	(fascista)X
(repubblicano)X	'Republican'	(repubblicano)X
(socialista)X	'Socialist'	(socialista)X

74. Here are some military terms for you to learn. They are all grammatically masculine.

(colonnello)X	'colonel'	(colonnello)X
(generale)X	'general'	(generale)X
(militare)X	'soldier, one in the military'	(militare)X
(sergente)X	'sergeant'	(sergente)X

75. Learn the following of which only ┼console is gender-intrinsic (masculine).

(presidente)X (masc.)	'president'	(presidente)X
(presidentessa)X (fem.)		(presidentessa)X
(ambasciatore)X (masc.)	'ambassador'	(ambasciatore)X
(ambasciatrice)X (fem.)		(ambasciatrice)X
(console)X	'consul'	(console)X
(funzionario degli esteri)X	'Foreign Service Officer'	(funzionario degli esteri)X
(cameriera)X	'waitress, maid'	(cameriera)X
(cameriere)X	'waiter'	(cameriere)X

76. Learn the following. They are all gender-extrinsic.

(cinese)X	'Chinese'	(cinese)X
(giapponese)X	'Japanese'	(giapponese)X
(russo)X	'Russian'	(russo)X
(spagnolo)X	'Spanish'	(spagnolo)X
(tedesco)X	'German'	(tedesco)X

77. You will now be asked one of the questions of frame no. 71. Reply in two words by using è plus a translation of the English cue. Your response will be confirmed each time. NOTE: The words you will need to use are found in the following lists:

┼cinese	┼buddista	┼colonnello	┼presidente	┼democratico
┼giapponese	┼cattolico	┼generale	┼ambasciatore	┼democristiano
┼russo	┼ebreo	┼militare	┼console	┼fascista
┼spagnolo	┼musulmano	┼sergente	┼cameriere	┼repubblicano
┼tedesco	┼protestante			┼socialista

78. The construction you used in the preceding drill changes to one with the unit marker when one is answering the question: <u>Chi è X?</u> 'Who is X?'

79. Thus, study the following contrast.

a) (Di che nazionalita è quel signore?)X
    (È americano.)X

b) (Chi è quel signore?)X
    (È un americano.)X

*80. You will now be asked a question like those of frame no. 71 <u>or</u> a <u>Chi</u> question as in frame no. 78. Answer accordingly, using a two-word response as in (a) above or a three-word response as in (b) above. Your response should be a translation of the English cue given below and it will be confirmed each time. NOTE: The words you will need to know are either found listed in frames no. 69 and 77 or should be otherwise known to you.

    (1) Chinese
    (2) colonel
    (3) Yugoslavian
    (4) actor
    (5) Moslem
    (6) priest
    (7) student
    (8) Buddhist
    (9) actress
    (10) general
    (11) maid
    (12) sister [religious]
    (13) Spanish
    (14) Belgian
    (15) Fascist
    (16) Foreign Service Officer
    (17) government employee
    (18) military officer
    (19) agent
    (20) guide

                    * * * * *

*81. Is the word <s>t</s><u>studente</u> a two-form genderable, a three-form genderable or a four-form genderable?

*82. Is ~~studente~~ gender-intrinsic or gender-extrinsic?

*83. In the first two examples of frame no. 69, what causes
      one to use the form <u>studente</u> rather than <u>studentessa</u>?

*84. When dealing with a gender-extrinsic word like ~~studente~~
      or ~~buono~~ is it important to know what determines your
      choice of either a masculine form or a feminine form?

 85. When dealing with gender-extrinsic words that are either
      <u>purely animate in reference</u> (like ~~studente~~ that only
      refers to people) or <u>marked</u> (like all of the examples in
      frame no. 69 marked by <u>un</u> or <u>una</u>), what determines the
      gender selection is the sex of the person or animal
      referred to.

 86. Thus, we may say that the gender in such cases is
      determined by the <u>sex</u> referent.

*87. Study the following model.
          S: Chi è quella spia?   'Who is that spy?'
          R: È un americano.   "It's an American (male).'

      This drill is designed to practice the gender-determinant
      rule of frame no. 85. You will **hear** a <u>Chi?</u> question
      involving a gender-intrinsic word like ~~spia~~. Reply as
      in the model with a marked genderable which should be a
      translation of the English cue given below. Your response
      will be confirmed each time.
          (1) a doctor   (male)
          (2) a young American (female)
          (3) a Japanese (female)
          (4) a German   (male)
          (5) a Russian   (female)
          (6) an Italian   (male)
          (7) a young Frenchwoman
          (8) a Belgian   (male)
          (9) a student   (male)

 88. When dealing with other kinds of cases involving gender-
      extrinsic words, however, the gender is determined
      differently.

 89. For example, study the following sentences.
          (Quella spia è americana.)X   'That spy is American.'
          (Quella guardia è simpàtica.)X 'That guard is nice.'
          (Quella persona è scema.)X   'That person is stupid.'
          (Quella vittima era zoppa.)X   'That victim was lame.'
          (Quella guida è occupata.)X   'That guide is busy.'

(Quel capo è americano.)X   'That boss is American.'
(Quel funzionario non è   'That officer is not always
  sempre diplomatico.)X   diplomatic.'
(Quell'ufficiale è   'That (military) officer
  fantastico.)X   is fantastic.'
(Quell'agente è occupato.)X   'That agent is busy.'

90. In each of these examples the second word is a gender-
     intrinsic word -- spia, guardia, persona, vittima and guida
     are all grammatically feminine, whereas capo, funzionario,
     ufficiale and agente are all grammatically masculine.

91. Notice how the last word in each sentence refers to the
     gender-intrinsic word.

*92. Is the last word in each sentence gender-intrinsic or
     gender-extrinsic?

93. Notice how the last word in the first five sentences is
     grammatically feminine, whereas the last word in the last
     four sentences is grammatically masculine.

94. In other words, the gender-extrinsic word that directly
     refers to a gender-intrinsic word agrees with it in gender.

95. Said still another way, the gender of the gender-extrinsic
     word is determined by the gender of a gender-intrinsic word
     being referred to.

*96. Look again at the examples of frame no. 89. Do any of these
     sentences show whether the person referred to is male or
     female?

*97. Does the gender of the last word in each of these sentences
     depend on the sex referent?

*98. Now translate the following into Italian.
     a) That (male) spy will be a student in Rome.

     _____

     b) That (male) spy is a young American. [use: giovane
         for 'young']

     _____

*99. Of what gender are the equivalents of the underlined
     English words in the two sentences you just translated?

*100. What determined the gender of these two words, the grammati-
      cally feminine word spia or the sex referent?

*101.   In frame no. 98, then, were the masculine forms studente
        and americano selected in accordance with what was stated
        in frame no. 85?

*102.   However, while still talking about the same male spy,
        but without referring to the word spia itself, which
        of the following ((a) or (b)) should you say?
        a) È americana.
        b) È americano.

*103.   Thus, was the form of 'American' here determined by (a)
        the word spia or (b) the sex referent?

104.   What we have been trying to illustrate in frames no. 88
        through no. 103 is the following rule:
            When dealing with gender-extrinsic words other than
            those described in frame no. 85, the gender selection
            is based on:
            1) the gender of a gender-intrinsic word that is
                being referred to and that has in almost all
                cases been just mentioned (frames no. 89 through
                no. 97), or
            2) in the absence of the above, the sex referent
                (frames no. 102-103).

105.   It is important that you remember frames no. 85 and no.
        104 since these two frames tell you what determines the
        gender of gender-extrinsic words.

106.   What is said in frames no. 85 and no. 104 regarding
        gender applies also to number.

*107.   Thus, translate the following into Italian.
        a) 'Those (male) spies are students of Greek.'

        _____

        b) 'Those spies are American(s).'

        _____

        c) 'They [referring to the male spies but without the
            word spie in mind] are American(s).'

        _____

108.   In determining the gender and number of a gender-extrinsic
        word, if no gender-intrinsic word is being referred to
        and there is no specific sex referent, the masculine
        singular form is normally used.

*109.   Thus, if you wish to refer to an American in general,
        which of the following should you say?
        a) un'americana
        b) un americano

*110.   How do you say, 'What is that?' in Italian when you want
        to know the name of a particular object?

*111.   Translate, 'We speak Italian.'

*112.   Study the following model.
        S: Tre di questi capi sôno americani ed uno è italiano.
             'Three of these bosses is American and one is Italian.'

   R-S: Soltanto un capo è italiano? Chi è?
             'Only one boss is Italian? Who is it?'

     R: Sonia Pinzan.

     S: Oh, è italiana lei?
             'Oh, is she Italian?'

     R: Sì, è italiana.
             'Yes, she's Italian.'

        Imagine that someone is looking at a list of names. As
        in the model you will be given a statement about some
        people. Ask a question about the last part of the
        statement, using: Soltanto un/una ..... è .....? Chi è?
        When given the name, you ask, surprised: Oh, è ......
        lui/lei? Your second question will then be answered in
        the affirmative. Your questions will be confirmed each
        time. - The purpose of this drill is to show how the
        same speaker (in this case, the student) may use a
        descriptive word like †italiano once in its masculine
        form and another time in its feminine form, both times
        referring to the same person.

                        * * * * *

113.   The word †uovo is one of a limited group of genderables
        that behave in a unique manner.

114.   Such genderables are peculiar because they are MASCULINE
        in the SINGULAR, ending in -o, but FEMININE in the PLURAL,
        ending in -a.

115. Repeat and learn the following.

MASCULINE	FEMININE

(Quest'uovo è fresco.)X   (Queste uova sôno fresche.)X
'This egg is fresh.'   'These eggs are fresh.'

(Questo paio è brutto.)X   (Queste paia sôno brutte.)X
'This pair is ugly.'   'These pairs are ugly.'

(Questo centinaio*è caro.)X (Queste centinaia sôno care.)X
'This hundred is expensive.' 'These hundreds are expensive.'

(Questo migliaio* è   (Queste migliaia sôno
cattivo.)X   cattive.)X
'This thousand is bad.'   'These thousands are bad.'

(Quel miglio è esatto.)X   (Quelle miglia sôno esatte.)X
'That mile is exact.'   'Those miles are exact.'

(Quel braccio è lungo.)X   (Quelle braccia sôno lunghe.)X
'That arm is long.'   'Those arms are long.'

(Quel dito è corto.)X   (Quelle dita sôno corte.)X
'That finger is short.'   'Those fingers are short.'

(Quel labbro è grosso.)X   (Quelle labbra sôno grosse.)X

'That lip is { fat / big.'   'Those lips are { fat / big.'

*116. Study the following model.
    S: Quest' uovo è fresco.   'This egg is fresh.'
    R: Anche queste uova sôno 'These eggs are fresh, too.'
       fresche.

Follow the above model with the statements you will hear.
Your response will be confirmed each time.

*117. Study the following model.
    S: Queste uova sôno fresche.   'These eggs are fresh.'
    R: Anche { quest' / questo } uovo è fresco. 'This egg is fresh, too.'

Follow the above model with the statements you will hear.
Your response will be confirmed each time.

* NOTE: The words †centinaio and †migliaio refer to
      approximate numbers.

TEST A (not recorded)

In accordance with the guidelines given in this unit, for each
of the forms listed below, choose from the following items -
amica, amico, pôsto, studɛnte, studentessa, uɔmo - that word
which might occur immediately after it in a breath group.
NOTE: In some cases, as in no. 2, more than one possibility
exists.

1) buɔn' _____

2) buɔn _____; buɔn _____; buɔn _____

3) buɔno _____

4) buɔna _____

5) quest' _____; quest' _____; quest'_____

6) questo _____; questo _____

7) questa _____

8) quell' _____; quell' _____; quell' _____

9) quel _____

10) quello _____

11) quella _____

12) bɛll' _____; bɛll' _____; bɛll' _____

13) bɛl _____

14) bɛllo _____

15) bɛlla _____

16) grand' _____; grand' _____; grand' _____

17) gran _____

18) grande_____; grande_____; grande _____

TEST B (not recorded)

In accordance with the guidelines given in this unit, for
each of the titles listed below, choose from the following
items - <u>Agata</u>, <u>Antonio</u>, <u>Eugenio</u>, <u>Giovanni</u>, <u>Maria</u>, <u>Stêfano</u> -
that name which might occur immediately after it in a breath
group. NOTE: In some cases, as in no. 1, more than one
possibility exists.

1) Sant' _____; Sant' _____; Sant' _____

2) San _____

3) Santo _____

4) Santa _____

5) Fra _____; Fra _____; Fra _____; Fra _____

6) Don _____; Don _____; Don _____; Don _____

7) Suor _____; Suor _____

TEST C   (answers not recorded)

DICTATION: You will hear fifteen sentences.   Write each one
as you hear it, paying special attention to apostrophes.

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

7) _____

8) _____

9) _____

10) _____

11) _____

12) _____

13) _____

14) _____

15) _____

TEST D   (answers not recorded)

The instructions for this test are those of frame no. 80, but using the English cues given here.

1)   Japanese   -_____

2)   ambassador   -_____

3)   waiter   -_____

4)   Protestant   -_____

5)   Christian Democrat   -_____

6)   consul   -_____

7)   Russian   -_____

8)   Republican   -_____

9)   sergeant   -_____

10) doctor   -_____

11) spy   -_____

12) Hebrew   -_____

13) brother [religious]   -_____

14) psychiatrist   -_____

15) in the military   -_____

16) guard   -_____

17) Socialist   -_____

18) German   -_____

19) Catholic   -_____

20) Foreign Service Officer -_____

TEST E (not recorded)

In each of the sentences below, fill in the blanks with the proper form of †bɛllo.

1) È un _____ americano.
2) Quella spia è _____.
3) È una _____ giapponese.
4) Maria è sempre _____.
5) Quel capo è _____.
6) Quel giovane è _____.
7) Quel _____ giovane è qui.
8) Quella giovane è _____.
9) Quelle guardie sono _____.
10) Questi funzionari non sono _____.
11) Quell'agɛnte è _____.
12) Quella vittima ɛra _____.
13) Quest'uɔvo è _____.
14) Quelle dita sono _____.
15) Questo _____ paio mi piace molto.
16) Queste uɔva non sono _____.
17) Questo programma è _____.
18) Questa _____ radio mi piace.
19) Quelle guide sono _____.
20) Questi vaglia sono _____.
21) Quel _____ studɛnte mi piace molto.
22) Quel _____ sergɛnte è a Roma.

TEST F (not recorded)

Next to each of the words listed put a check in the appropriate column according to whether the word is (a) GENDER-EXTRINSIC, (b) MASCULINE, (c) FEMININE, or (d) MASCULINE IN THE SINGULAR AND FEMININE IN THE PLURAL.

	GE (a)	M (b)	F (c)	M(sg) F(pl) (d)
1) agente				
2) ambasciatore				
3) americano				
4) animale				
5) artista				
6) attore				
7) bambino				
8) braccio				
9) buono				
10) cameriere				
11) capo				
12) centinaio				
13) cinese				
14) città				
15) colonnello				
16) console				
17) democratico				
18) dito				
19) dottore				
20) funzionario				
21) grande				
22) guardia				
23) guida				
24) impiegato				
25) insegnante				

	(a)	(b)	(c)	(d)
26) ~~l~~abbro				
27) ~~l~~ibro				
28) ~~l~~mano				
29) ~~l~~miglio				
30) ~~l~~migliaio				
31) ~~l~~nome				
32) ~~l~~occupato				
33) ~~l~~paio				
34) ~~l~~persona				
35) ~~l~~presidɛnte				
36) ~~l~~programma				
37) ~~l~~protestante				
38) ~~l~~psichiatra				
39) ~~l~~sergɛnte				
40) ~~l~~spɛcie				
41) ~~l~~spesa				
42) ~~l~~spia				
43) ~~l~~statale				
44) ~~l~~studɛnte				
45) ~~l~~süicida				
46) ~~l~~ufficiale				
47) ~~l~~uɔmo				
48) ~~l~~uɔvo				
49) ~~l~~vino				
50) ~~l~~vittima				

TEST G (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) That good-looking student doesn't study very much. He doesn't like to study.

2) It's in the Garda, a large lake in the North.

3) He's both a great gentleman and a great Italian.

4) That beautiful studio belongs to Mr. Jones.

5) That beautiful book is not Dr. Russo's.

6) Who are those beautiful actresses?

7) What kind of work does that man do here in Rome?

8) Who is that guide? Is he an American?

9) Is that guide American?

10) He's a good employee but he talks a lot.

11) Are you a Foreign Service Officer? I thought you were in the military.
[NOTE: Put this idea into Italian in the form of a question.]

12) Those women are Foreign Service Officers. They work at the American Embassy in London.

13) There's a military officer on the { line / phone. He'd like to speak with one of the agents.

14. There are hundreds of mistakes here. Why are they always making mistakes?

15) These three pairs are beautiful but I only want that pair over there.

16) Those eggs aren't expensive and they are magnificent.

17) They don't work for the government. They are priests.

18) Is he a priest? I thought he was a doctor. [SEE NOTE for no. 11]

19) What is your nationality? Are you Spaniards?

20) These waiters are always nice. I like them a lot.

TEST H (answers not recorded)

COMPREHENSION EXPANSION: You will hear a narrative in Italian.
The narrative purposely contains several new items that were
not introduced in previous units. After hearing it one or more
times, write a résumé in English of all that you understood.
Try to guess the meaning of the new items from their form and
their context. The idea is to see how well you can guess.
Indicate here how many times you listen to the narrative ----
_____ times.

TEST I   (not recorded)

The meaning of some of the new items found in the narrative of
TEST H can be easily guessed. Give the Italian equivalents
(used in the narrative) of the following.

1) Christmas   -_____

2) important   -_____

3) decorations   -_____

4) trepidation   -_____

5) Santa Claus   -_____

6) in general   -_____

7) Epiphany   -_____

8) tradition   -_____

9) policemen   -_____

10) government   -_____

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the utterances of TEST C, paying special
   attension to SYLLABIC BREAKS.

3) Instructor asks questions as in TEST D, but referring to
   <u>real people</u> known to the students. When a student answers,
   the instructor then asks: <u>È un buon .....?</u> or <u>È una</u>
   <u>buona .....?</u>

4) Study the following model.

   S: È bɛllo X?   'Is X good-looking?'
   R: Sì, è un bɛl .....   'Yes, (s)he's a good-looking....'
        (or)   (or)
       No, non è un   'No, (s)he's not a good-looking
       bɛl ....'

   Instructor asks questions using one of the following words
   <u>in the singular</u> --- ┼bɛllo, ┼buono or ┼grande. The questions
   should preferably refer to real people or real things known
   to the students. Therefore, 'X' in the model would be the
   name of a person or the name of a thing (e.g. <u>questo libro</u>).
   Students reply accordingly as in the model, supplying the
   last word.

5) (if more than one student in class) Instructor makes a
   statement to student (a) (e.g. <u>Lui</u> (meaning student (b))
   <u>vuole un libro.</u>) Student (a) asks student (b) a ┼<u>quale</u>
   question, such as: <u>Quale (libro) vuole Lɛi?</u> Student (b)
   answers, using ┼<u>questo</u> or ┼<u>quello</u> (e.g. <u>Vorrɛi questo.</u>)
   and pointing.

   (if only one student in class) Either the instructor or
   the student may start the drill with an opening statement.
   The other asks a ┼<u>quale</u> question (as above) which is then
   answered by the first speaker with ┼<u>questo</u> or ┼<u>quello</u> while
   pointing.

   Some sample verbs and nouns that might be used in this drill
   are:

VERBS	NOUNS (may be used in sg. or pl.)
┼ascoltare	┼braccio
┼avere	┼classe
┼capire	┼dito
┼chiamare	┼donna
┼dare	┼insegnante

VERBS	NOUNS (may be used in sg. or pl.)
†desiderare	†labbro
†domandare	†lezione
†piacere	†libro
†preferire	†mano
†proporre	†penna
†studiare	†persona
†vedere	†pôsto
†volere	†stanza
	†studɛnte
	†studio
	†tavolo
	†telɛfono
	†ufficio
	†uɔmo

6) Same as Activity no. 5, but with the noun repeated in the final response (e.g. <u>Vorrɛi questo libro.</u>).

7) Same as Activity no. 6, but having in the final response †bɛllo inserted before the noun and <u>qui</u> or <u>lì</u> inserted after the noun (e.g. <u>Vorrɛi questo bɛl libro qui.</u>).

8) Students ask each other (or the instructor) questions using each of the words listed in TEST F except words no. 4, no. 27, no. 31, no. 36 and no. 49. Wherever possible, the words should be used with a <u>female referent</u> (e.g., no. 1: <u>È un buɔn agɛnte la signorina X?</u> or no. 2: <u>È ambasciatrice la signora X?</u>); where this is <u>not</u> possible, the words should be used in their <u>feminine form</u> (e.g., no. 8: <u>Sôno sporche queste braccia?</u>). Responses to the questions must always be given.

9) Review the THOUGHT TRANSLATION sentences of TEST G selected at random.

10) With the instructor, students discuss real people, using everything they know how to say regarding such things as nationality, occupation, religion, political affiliation, etc.

UNIT XXX

*1. Do most Italian words end in a vowel, a semivowel or a
     consonant?

*2. When speaking Italian, which is more important, separating
     individual words or separating breath groups?

3. When one of the relatively few Italian words ending in a
    consonant comes in contact in a breath group with a follow-
    ing word beginning with a consonant, caution is in order.

4. Let us examine the case involving words ending in /L/. In
    Unit XV you were told that for this sound-type the front
    part of the tongue almost always touches the upper teeth
    or the ridge directly behind the upper teeth.

5. Thus, in cases such as the following, be careful to pro-
    nounce the /L/ correctly.
    (quel signore)X   (quel signore)X
    (quel bɛl cane)X   (quel bɛl cane)X
    (quel bɛl gatto)X 'that beautiful cat'(quel bɛl gatto)X
    (quel ristorante)X 'that restaurant'   (quel ristorante)X

6. In some cases such as in an -ils- combination, the /L/ some-
    times disappears and the result resembles an -ss- combination.
    Listen carefully and repeat.
    (Dov'ɛ il signor Riva?)X   (Dov'ɛ il signor Riva?)X
    (Il sergɛnte parte domani.)X (Il sergɛnte parte domani.)X

7. Be careful, too, with words ending in -n. [See Unit XIV.]
    (un cane)X   (un cane)X
    (un figlio)X   'a son'   (un figlio)X
    (un bambino)X   (un bambino)X
    (un ristorante)X   (un ristorante)X

8. With an -nr- combination as in the last example the
    preceding vowel is sometimes nasalized and the nasal
    consonant is dropped. Listen carefully and repeat.
    (un ristorante)X   (un ristorante)X
    (un buɔn ristorante)X   (un buɔn ristorante)X

9. Sometimes a word beginning with s + consonant is preceded
    by the letter i- after a word ending in a consonant. Thus,
    the items on the left may occur as on the right:
    (in Scozia)   'in Scotland'   (in Iscozia)X
    (in Spagna)   'in Spain'   (in Ispagna)X
    (in Svɛzia)   'in Sweden'   (in Isvɛzia)X
    (in Svizzera)   'in Switzerland'   (in Isvizzera)X
    (per sbaglio)   'by mistake'   (per isbaglio)X
                    * * * * *
                    XXX-1

10. When the coming together of two words in a breath group
     brings two vowel letters together <u>no</u> complete pause should
     ever be present! Notice how in the following phrases the
     voice continues between the last two words.

     (Ci sarà Anna.)X   'Anna will be there.' (Ci sarà Anna.)X
     (Ci sarò oggi.)X   'I'll be there <u>today</u>.'(Ci sarò oggi.)X
     (Ci sarà oggi.)X   '(S)he'll be there   (Ci sarà oggi.)X
                         <u>today</u>.'

*11. In each of the preceding examples, do the two vowel letters
     that are brought together represent stressed vowels?

12. In cases in which the vowel letters that are brought
     together do <u>not</u> both represent stressed vowels, <u>one</u> of
     the vowels tends to become a semivowel and in some cases
     (especially rapid speech) is lost.

*13. For example, listen to the following phrase. In how many
     syllables is it pronounced?
     (diciotto italiani)   'eighteen Italians'

14. What you just heard might be represented as follows, with
     the syllables separated. NOTE: The accent mark is used
     over the first /T/ to show that the consonant is TENSE.
     Repeat!
     (/DI-Čɔ-T́OY-TA-LYÁ-NI/)X   (/DI-Čɔ-T́OY-TA-LYÁ-NI/)X

*15. In the preceding example which vowel became a semivowel,
     the /O/ or the /I/?

*16. Now listen to another pronunciation of the same phrase.
     In how many syllables is it pronounced?
     (diciotto italiani)

17. What you just heard might be represented as follows with
     the syllables separated. Repeat!
     (/DI-Čɔ-T́WI-TA-LYÁ-NI/)X   (/DI-Čɔ-T́WI-TA-LYÁ-NI/)X

*18. In the preceding example which vowel became a semivowel,
     the /O/ or the /I/?

19. In more rapid speech the same phrase might be pronounced
     as follows:
     (diciotto italiani)

20. What you just heard might be represented as follows, with
     the syllables separated. Repeat!
     (/DI-Čɔ-T́I-TA-LYÁ-NI/)X   (/DI-Čɔ-T́I-TA-LYÁ-NI/)X

* 21. In the preceding example what happened to the final /O/
       of the first word?

  22. Frames no. 13 through no. 21 illustrate the principle
       explained in frame no. 12.

  23. The vowel that either tends to become a semivowel or is
       lost is <u>always unstressed</u>, <u>often /I/ or /U/</u>, and <u>most
       often the first of the sequence</u>.

  24. As closely as possible imitate the following phrases in
       which the two vowel letters in question are linked by ‿.
       In the pronunciation of these phrases you will hear a full
       vowel only for the second of these two vowel letters.
            (Questi‿americani!)X
            (Queste‿americane!)X
            (Parla‿olandese?)X   'Do you speak Dutch?'
            (Parla‿inglese.)X
            (Voglio‿una matita.)X   'I want a pencil.'
            (Mi porti‿un libro.)X
            (Vado‿in Italia.)X
            (Parlo‿arabo.)X

  25. In breath groups in which two like unstressed vowels come
       together, one vowel is usually formed, long or short.
       Repeat!
            (Tutti insieme!)X   'All together!' [said in 4 syllables]
                                     (Tutti insieme!)X

  26. The importance of all that has been said so far regarding
       breath groups should not be underestimated. In order to
       sound pleasing to the ear and to attempt to imitate
       educated Italian speech you must strive for mastery of this
       material.
                          *   *   *   *   *

* 27. Now let us turn to something else. So far you have had
       two individual words for 'you,' one used as a singular
       (to address one person) and the other used as a plural
       (to refer to the person you are addressing <u>plus</u> one or
       more people). What are these two words?

  28. Besides these two words, Italian has other words for 'you.'
       The reason you were given <u>Lei</u> and <u>voi</u> first is that these
       two are the ones that an adult will more readily need to
       know. Their range of usage is quite large.

29. At this time, however, two new words for 'you' will be introduced. These two words are much more limited in use and should be used with care.

30. In the plural, besides the word voi, Italians also use Loro (preferably capitalized).

31. Unlike voi, Loro is preferably used in highly formal situations such as when addressing two or more very important government officials or distinguished guests.

32. Although some Italians use Loro in situations in which other Italians would use voi, the distinction in the same speaker seems to be one of a more formal connotation for Loro as opposed to a less formal or an informal connotation for voi.

*33. Should you use voi or Loro in the following situation?
You are speaking to several friends whom you have invited over for drinks at your home.

*34. Should you use voi or Loro in this situation?
You are officially welcoming the Mayor and two other city officials.

35. Besides these distinctions, you should know that voi is the form generally used to address the public in a speech, an advertisement, etc.

36. Furthermore, voi is sometimes used as a singular, especially in written Italian as a translation of English 'you' or French 'vous.' This is commonly done in magazine cartoons.

37. If ever you are in doubt as to whether to use Loro or voi, use Loro!

38. In the singular, besides the word Lei, Italians also use tu.

39. Unlike Lei, tu is preferably used in highly informal situations such as most of the situations in which you are addressing a person (adult or child) that you would call by his or her first name. It is also used (a) in prayers and (b) for animals.

40. In addressing adults it is best for you not to use tu unless the Italian asks you to do so. The Italian will normally do this by saying something like:
(Perchè non ci diamo del tu?)X 'Why don't we use 'tu' with each other?'

(Ci diamo del tu?)X   'Shall we use 'tu' with
                              each other?'

(Diamoci del tu!)X   'Let's use 'tu' with each
                              other!'

(Mi dia del tu, per favore.)X   'Please use 'tu' with me.'

41. Some conversations in which it is generally advisable for
    you to use <u>Lei</u> and not <u>tu</u> are between:
       a) boss and secretary
       b) employer and domestic
       c) customer and waiter/waitress.

*42. Should you use <u>tu</u> or <u>Lei</u> in the following situation?
     You are being introduced to the wife of one of
     your Italian co-workers.

*43. Should you use <u>tu</u> or <u>Lei</u> in the following situation?
     You are speaking with your friend Carla.

44. If ever you are in doubt as to whether to use <u>Lei</u> or <u>tu</u>,
    use <u>Lei</u>.

45. To review the important uses of the forms for 'you,'
    study the following chart:

    SITUATIONS   singular   plural

highly formal	Lei	Loro
formal		voi (or) Loro
informal	Lei (or) tu	voi
highly informal	tu	

46. In other words, the Italian forms for 'you' might be
    labeled as follows:
            <u>tu</u>   - informal, singular
            <u>Lei</u> - not highly informal, singular

            <u>voi</u> - not highly formal, plural
            <u>Loro</u> - formal, plural

                    * * * * *

47. In Unit XXVIII you learned that Italian verbs generally have at least five forms in a tense like the PRESENT.

*48. Write the forms indicated of the PRESENT TENSE of ~~ascoltare~~.

IO FORM - _____   NOI FORM - _____

                                     VOI FORM - _____

LEI FORM - _____   LORO FORM - _____

*49. In a situation in which you are addressing people as <u>voi</u>, which verb form should you use to address these people?

50. In a situation in which you are addressing people as <u>Loro</u> the verb form you should use to address these people is the LORO FORM.

*51. Thus, how would you say, 'Are you well, gentlemen?' in a highly formal situation?

52. In a situation in which you are addressing someone as <u>tu</u>, a special verb form must be used that we will call the TU FORM.

53. In the PRESENT TENSE this form may be derived from the LEI FORM as follows:
   a) if <u>the LEI FORM ends in an unstressed vowel</u>, change the final vowel to -<u>i</u> (e.g. <u>parli</u>, <u>proponi</u>, <u>finisci</u>);

   b) if <u>the LEI FORM ends in a stressed vowel</u>, add -<u>i</u> to it (thus: <u>dai</u>, <u>fai</u>, <u>hai</u>, <u>puoi</u>, <u>sai</u>, <u>stai</u>, <u>vai</u>).

*54. Write the PRESENT TENSE LEI FORM and TU FORM of the following verbs:

	LEI FORM	TU FORM
~~ascoltare~~	_____	_____
~~desiderare~~	_____	_____
~~vedere~~	_____	_____
~~dire~~	_____	_____
~~capire~~	_____	_____
~~sentire~~	_____	_____
~~avere~~	_____	_____
~~andare~~	_____	_____
~~fare~~	_____	_____
~~stare~~	_____	_____
~~sapere~~	_____	_____
~~potere~~	_____	_____
~~tradurre~~	_____	_____
~~bere~~	_____	_____

*55. Remembering the spelling rules explained in Unit XXVIII, write the PRESENT TENSE LEI FORM and TU FORM of the following verbs:

	LEI FORM	TU FORM
┼cominciare	_____	_____
┼mangiare	_____	_____
┼studiare	_____	_____
┼sciare	_____	_____
┼giocare	_____	_____
┼spiegare	_____	_____

56. Exceptions to the rule given in frame no. 53 are the following:

	LEI FORM	TU FORM
┼essere	(è)X	(sɛi)X
┼esserci	(c'ɛ)X	(ci sɛi)X
┼volere	(vuɔle)X	(vuɔi)X

* * * * *

57. PRESENT TENSE TU FORMS end in -<u>i</u>. However, in Unit XXIV you were given some other verb forms that also end in -<u>i</u>.

58. For example, in Unit XXIV you were given the following forms of regular -<u>are</u> verbs:

    (Scusi!)X
    (Ascolti!)X
    (Studi!)X
    (Aspɛtti!)X
    (Parli!)X

*59. What were such forms called in Unit XXIV?

*60. If they are FORMAL REQUEST FORMS, are they forms of <u>tu</u> or forms of <u>Lɛi</u>?

*61. Make sure that you are able to distinguish between a PRESENT TENSE TU FORM and a LEI REQUEST FORM of regular -<u>are</u> verbs. They both end in what letter?

* * * * *

*62. What did we decide to call the words <u>io</u>, <u>Lɛi</u>, <u>lui</u>, <u>lɛi</u>, <u>noi</u>, <u>voi</u> and <u>loro</u> in Unit XXVIII?

*63. What are two new BASIC IDENTIFIERS that you have seen in this unit?

* 64.   Like the other BASIC IDENTIFIERS, tu and Loro are also used for emphasis in cases like the following. Translate:

     a)   'The doctor is American, but you are Italians, aren't you?' [use: Loro]

---

     b)   'You are an American, but they are Italians, aren't they?' [use: tu]

---

65.   The following responses to questions with chi are treated like other cases of emphasis and require a BASIC IDENTIFIER, usually after the verb. Repeat.

     (Chi ɛ?)X   -   (ɛ lui.)X
     'Who is it?'   'It is he.'

     (Chi comincia?)X   -   (Comincia lɛi.)X
     'Who is going to   'She is (going to begin).'
     begin?'

     (Chi va a Milano?)X   -   (Ci andiamo noi.)X   .
     'Who is going to   'We are (going there).'
     Milan?'

     (Chi abita lì?)X   -   (Ci abitano loro.)X
     'Who lives there?'   'They live there.'

               * * * * *

66.   As we have seen so far, Italian verb forms must agree with their BASIC IDENTIFIERS. In talking about oneself as 'being well,' one says stɔ bɛne whether the word io is actually uttered or not; in talking about a third person as 'being well,' one says sta bɛne whether the word lɛi or lui is actually uttered or not.

67.   Similarly, in Standard English one does not say 'I is well' or 'I are well,' but rather 'I am well,' since the word 'I' in Standard English goes with 'am' rather than with 'is' or 'are.'

68.   In a sense, then, a word like 'I' in English or the BASIC IDENTIFIERS in Italian may be said to 'govern' the form of a verb in a given tense since they make a speaker select a particular verb form from within a given tense.

69.   Elements that govern this kind of selection may conveniently be referred to as VERB GOVERNORS.

70. Notice that Italian equivalents of the English 'It is I,'
     'It is you,' 'It is we,' etc. have the verb form agree
     with the following <u>io</u>, <u>Lei</u>, <u>noi</u>, etc.
          (Sôno io.)X   'It is I.'

          (Sɛi tu.)X }
          (È Lei.)X   }   'It is you.' [singular]

          (È lui.)X   'It is he.'

          (È lɛi.)X   'It is she.'

          (Siamo noi.)X   'It is we.'

          (Siẽte voi.)X }
          (Sôno Loro.)X }   'It is you.' [plural]

          (Sôno loro.)X   'It is they.'

*71. Thus, the VERB GOVERNOR in these Italian sentences is <u>io</u>,
      <u>tu</u>, <u>Lei</u>, etc., but what is the VERB GOVERNOR in each of
      the English equivalents given?

*72. Notice that the English equivalents of the same sentences
      may also be, '<u>I</u> am (the one),' '<u>You</u> are (the one),' etc.,
      in which case what is the VERB GOVERNOR in English?

*73. Observe the following model.
      S: Chi sôno i signori White? 'Who are Mr. and Mrs. White?'
      R: Siamo noi.   '<u>We</u> are.'

      You will now be asked questions with <u>chi</u>. Answer as in
      the model by using the English cues shown. Your response
      will be confirmed each time.
      (1)   I
      (2)   He
      (3)   they
      (4)   she
      (5)   we
      (6)   she
      (7)   I
      (8)   we
      (9)   they
      (10) he

*74. A VERB GOVERNOR may be something that may be replaced by a BASIC IDENTIFIER. Thus, since in the following sentence <u>María e Rosa</u> may be replaced by <u>loro</u>, what is the VERB GOVERNOR?

  (María e Rosa sôno italiane.)X

*75. On the other hand, what is the VERB GOVERNOR in each of the following sentences?
a) (Questa casa è grande.)X
b) (Ci sôno due cestini lì.)X

*76. What is the VERB GOVERNOR in the following sentences?
a) (Chi sôno io?)X   'Who am I?'
b) (Chi sei tu?)X   'Who are you?' [singular]
c) (Chi siamo noi?)X   'Who are we?'
d) (Chi siête voi?)X   'Who are you?' [plural]
e) (Chi sôno loro?)X   'Who are they?'
f) (Chi sôno i signori Croce?)X 'Who are Mr. and Mrs. Croce?'

77. The preceding frame illustrates that the VERB GOVERNOR is the <u>last</u> <u>element</u> in a construction consisting of:

| chi | + | ~~essere~~ | + | BASIC IDENTIFIER (or) something that may be replaced by a BASIC IDENTIFIER |
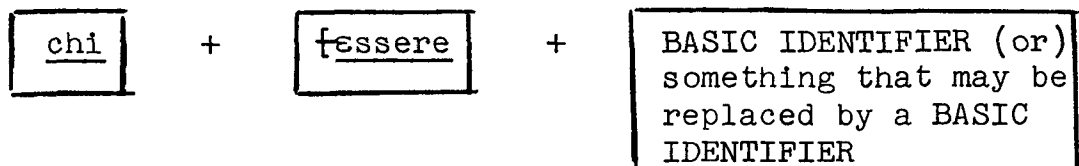
78. However, if the element following chi + ~~essere~~ is something other than the above, the VERB GOVERNOR is <u>chi</u>, which is always grammatically <u>singular</u>, even though the corresponding English may be plural! For example:

(Chi è americano qui?)X   { 'Who is American here?'
                             { 'Who are American here?'

(Chi non sta bene oggi?)X   { 'Who isn't well today?'
                             { 'Who aren't well today?'

(Chi parla francese qui?)X   'Who speak(s) French here?'

(Chi è avvocato qui?)X   { 'Who is a lawyer here?'
                             { 'Who are lawyers here?'

*79. Notice that in the first and last examples above, not only is the verb singular because of the singular <u>chi</u>, but so is another word. What is it?

*80.   Study the following model.
            S: I signori (garbled) sôno americani.
                 'Mr. and Mrs. (garbled) are American.'

          R-S: Chi è americano?
                 'Who are American?'

            R: I signori Richwood sôno americani.
                 'Mr. and Mrs. Richwood are American.'

       You will hear a statement which is partially garbled,
       followed by a space. In this space ask a chi question
       as in the model. Your question will be confirmed and
       followed by a final response.

                         *   *   *   *   *

*81.   What is the VERB GOVERNOR in each of the following?
       a)   (Vedo un cane.)X
       b)   (Chiamiamo il signor Russo.)X
       c)   (Non conoscete i signori Croce?)X
       d)   (Parli inglese?)X
       e)   (Oggi parli in inglese?)X

 82.   In addition to a VERB GOVERNOR, a verb may be used with
       something else that answers the question Chi? 'Whom?'
       or Che cosa? 'What?' in connection with the verb.

 83.   For example, observe the following in which the first
       four sentences listed in frame no. 80 appear as responses
       or suggestions.
       a)   Che cosa vede Lei?   - Vedo un cane.
       b)   Chi chiamate voi?   - Chiamiamo il signor Russo.
       c)   Chi non conoscete? Non conoscete i signori Croce?
       d)   Che cosa parli? Parli inglese?

*84.   What element in each of the sentences on the right seems
       to answer the question Chi? or Che cosa?

 85.   Such elements will be referred to as DIRECT OBJECTS of the
       verb.

 86.   In the case of sentence (e) of frame no. 81, on the other
       hand, there is no DIRECT OBJECT of the verb since inglese
       there does not answer the question Che cosa? but rather
       In che cosa? 'In what?'

*87.   Do verb forms always have a DIRECT OBJECT?

*88. Do the verbs in the following sentences have any DIRECT OBJECT?

      (Andiamo a Venezia.)X
      (Sôno in ufficio.)X
      (Parlo con la signorina Jones?)X

*89. According to the definition of DIRECT OBJECT that you have been given in this unit, what is the DIRECT OBJECT of the verb in the following sentences?

    a) (Giacomo è italiano.)X
    b) (Alfredo è attore.)X

TEST A   (answers not recorded)

DICTATION: You will hear twenty utterances.   Write each one as you hear it, paying special attention to word divisions.

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

TEST B (not recorded)

For each of the following situations indicate the form of address (tu, Lei, voi or Loro) you should use. NOTE: If the situation tells you nothing about whether those being addressed are distinguished people or close friends of yours, do not assume so.

1) You are speaking to Mr. Rossi, a recent acquaintance of yours.

2) You are addressing a group of newspapermen at a press conference.

3) You are telling the porter at the airport where to take your luggage.

4) You are speaking to the ambassador and his wife.

5) You are a visa officer interviewing a visa applicant, a businessman in his forties.

6) You are inviting the Bianchis to your home for dinner. Mr. Bianchi is an old friend of yours with whom you use the 'tu' form, but Mrs. Bianchi you have just met. How do you address both of them together?

7) You are speaking with Angelo who is eight years old.

8) You are escorting a group of Italian visitors on a tour of a USA exhibition at an international fair.

9) You are in a restaurant giving the waiter your order.

10) You are being introduced to two Italian senators.

11) You are addressing yourself, saying something like, 'You are an idiot, Jack.'

12) You are asking your secretary to call someone for you.

13) You have just met and are talking to a twenty-year-old Italian girl.

14) You are chatting with Giacomo, a close friend of yours.

15) You are the desk clerk of a first-class hotel addressing two or more distinguished guests.

16) You are speaking to a sales clerk in a store.

17) You are a visa officer interviewing two visa applicants, husband and wife.

18) You are at a garage, asking the mechanic to check a few things in your car.

TEST C   (answers not recorded)

You will hear statements in the IO FORM. For each statement
write out a question in the TU FORM, expressing surprise, as in
the following example:
   S: Abito a Washington.   'I live in Washington.'
   R: Oh, abiti a Washington? 'Oh. You live in Washington?'

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

11)_____

12)_____

13)_____

14)_____

15)_____

16)_____

17)_____

18)_____

19)_____

20)_____

21)_____

22)_____

23)_____

24)_____

25)_____

26)_____

27)_____

28)_____

29)_____

30)_____

31)_____

32)_____

33)_____

34)_____

35)_____

TEST D   (not recorded)

For each of the following sentences identify the VERB GOVERNOR
and the DIRECT OBJECT OF THE VERB. If a sentence has no DIRECT
OBJECT, leave the second column blank.

		VERB GOVERNOR	DIRECT OBJECT
1)	Maria e Roberto sôno italiani.	_____	_____
2)	Ci sôno due cestini lì.	_____	_____
3)	Vedo un cane.	_____	_____
4)	Non mi piacciono quelle signorine.	_____	_____
5)	A quale partito politico appartiene Carlo?	_____	_____
6)	Chiamiamo il signor Russo.	_____	_____
7)	Litiga sempre con la segretaria.	_____	_____
8)	Parlo con la signorina Jones?	_____	_____
9)	Non conoscete i signori Croce?	_____	_____
10)	Vorrei una stanza per due giorni.	_____	_____
11)	In questa città ci sôno centinaia di studenti.	_____	_____
12)	Parli inglese?	_____	_____
13)	In quell'ufficio parla sempre la segretaria del signor Jones.	_____	_____
14)	Chiama i signori Jones il dottor Russo?	_____	_____
15)	Oggi parli in inglese?	_____	_____

TEST E (not recorded)

Underline the VERB GOVERNOR in each of the following questions.

1) Chi è lei?

2) Chi è americano qui?

3) Chi non sta bene oggi?

4) Chi sôno i signori Rossi?

5) Chi chiamate voi?

6) Chi conoscono quelle signore?

7) Chi sôno io?

8) Chi parla francese qui?

9) Chi è quell'uomo?

10) Chi è avvocato qui?

11) Chi c'è in ufficio?

12) Chi è Maria Ricci?

13) Chi conosce i signori Brown?

14) Chi chiamano Anna e Rosa?

15) Chi siamo noi?

TEST F   (not recorded)

Translate the following thoughts into Italian by using only what
has been presented so far.

1)   [addressing a child]   Do you know where I might find a good
                            restaurant?

2)   [addressing a waiter]   Do you see that man over there?   Do
                             you know who he happens to be?

3)   [addressing a waiter]   Waiter, bring me a salad.   Wait!   Make
                             that two salads, please.

4)   [addressing a maid]   Will you be able to work Saturday night?

5)   Shall we use 'tu' with each other? - All right!   Let's use
     'tu' with each other.

6)   [addressing a secretary]   You can finish this this afternoon,
                                if you wish.

7)   [addressing a boss]   Are you busy?   There is a lawyer here.
                           He says that he would like to speak
                           with you.

8)   [addressing a customer]   You don't like these books?   All
                               right.   Would you rather have this
                               one?

9)   [addressing two co-workers]   Where are you going?   Aren't
                                   you supposed to work today?

10) [addressing two distinguished guests]   Are you leaving
                                             tomorrow?   When do you plan to
                                             get there?

TEST G (answers not recorded)

You will hear a narrative in Italian followed by thirteen
questions. On the lines below, answer each question in Italian
by using more than one or two words.

1)_____

2)_____

3)_____

4)_____

5)_____

6)_____

7)_____

8)_____

9)_____

10)_____

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the sentences of TEST A, paying special attention to word divisisons.

3) Using the sentences of TEST D, one student reads a sentence to another student (or to the instructor if there is no other student). If the sentence is a statement, the latter individual asks the first speaker a normal, related chi? or che cosa? question which is then answered by the first speaker. If the sentence is a question, the second student (or the instructor) simply gives a normal response.

4) Using each of the sentences of TEST E, one student asks the question and another gives a normal response. If there is only one student in class, the instructor asks the questions.

5) Following the model of frame no. 80, the instructor makes a statement that is partially garbled. The student asks a chi? question which is then answered by the instructor. If possible, real, known people should be referred to.

6) Same as activity no. 5, but with the instructor-student roles reversed.

7) Review the THOUGHT TRANSLATION sentences at random from TEST F of Units XXVI, XXVIII, XXX and TEST G of Units XXVII, XXVIII and XXIX.

8) After one reading (more, if needed) of the narrative of TEST G at normal speed by the instructor, students retell it from memory (in their own words, if possible).

9) Students retell the narrative of TEST G, imagining that they are the 'io,' the original narrator.

10) Students retell the narrative of TEST G, imagining that they are Maria.

11) Using the narrative of TEST G as a sample story of what two people usually do on an average day, students practice telling a real-life story primarily using the NOI FORM.

12) INFORMAL CONVERSATION: Using some frequently occurring verbs, the instructor asks students leading* questions in the TU FORM. The instructor will try to make the questions as 'real' and 'natural' as possible. (See classroom activity no. 5 of Unit XXVIII.)

*The word 'leading' here means that instead of simply asking a long series of questions, the instructor uses the questions as stimuli for <u>initiating a conversation.</u> Students should try to use everything they can, including the TU FORM.

RECAPITULATION   (Units XXVI - XXX)

SOUND-TYPES

Sound-types	written symbols	as in:	unit
/Š/ (always TENSE)	sc [before ɛ, e, i] sci [elsewhere]	scɛna, scemo, sci scià, sciopero, sciupare	XXVI
/T͡S/ (always TENSE)	zz [usually between vowel sounds] z [elsewhere]	razza zio, Lazio	XXVII
/D͡S/ (always TENSE)	ƶƶ [usually between vowel sounds] ƶ [elsewhere]	raƶƶa ƶɛro, aƶiɛnda	XXVII

CONSONANTS BEST TREATED AS ALWAYS TENSE   (Unit XXVII)

/Ñ/	-	as in:	bagno
/Ľ/	-	as in:	aglio
/Š/	-	as in:	fascio
/T͡S/	-	as in:	Venɛzia
/D͡S/	-	as in:	aƶiendale

SLACK VERSION OF /Š/ for /Č/ BETWEEN VOWEL SOUNDS   (Unit XXVI)

Between vowel sounds (as in the word pace), some speakers, especially Tuscans, may pronounce a slack sound similar to /Š/ in places where other Italians pronounce /Č/. Either pronunciation of pace, however, will differ from that of pasce!

THE LETTER Z   (Unit XXVII)

The letter z (or zz) in Italian may stand for either /T͡S/ or /D͡S/. Conventional Italian spelling does not differentiate the two sound-types. Wherever this text has ƶ (or ƶƶ), the student should use /D͡S/. Wherever this text has z (or zz), /T͡S/ is always acceptable, although in some of these cases an Italian may prefer /D͡S/ instead.

SYLLABICATION IN SPOKEN ITALIAN (Unit XXVIII)

In spoken Italian, syllables are separated in such a way that a SYLLABIC BREAK occurs <u>before</u> one of the following:

  a) a vowel that is preceded by another vowel   - e.g., zi-o
  b) a semivowel that is between vowels   - e.g., l'A-ia
  c) a single consonant sound-type   - e.g., pa-pa
  d) the last consonant of a group   - e.g., ques-to
           or
the entire group when it is represented by: ἔε-bra

```
p  ⎫      ⎧
b  ⎪      ⎪
t  ⎬      ⎫  1
d  ⎪      ⎪
c  ⎬  +   ⎬  r
g  ⎪      ⎪
f  ⎪      ⎭
v  ⎭      ⎩
```

MORE ON VOWEL LENGTH (Unit XXVIII)

Stressed vowels that <u>end syllables</u> are usually longer than those that do not end syllables. Thus, of the examples given under SYLLABICATION IN SPOKEN ITALIAN, the stressed vowel in ques̲to is usually pronounced shorter than the stressed vowel in each of the other Italian examples.

SYLLABICATION IN WRITTEN ITALIAN (Unit XXVIII)

In writing and printing, syllabication is important in order to know what to do when approaching the end of a line and there is only enough room for part of a word. In such cases, the syllabication rule given above for spoken Italian is generally followed. However, there are four important exceptions.

  1) Combinations of vowel letters (a̲,e̲,ɛ̲,i̲,o̲,ɔ̲,u̲) are generally not separated.

     Thus, the vowel letters in either <u>zio</u> or <u>l'Aia</u> should not be separated.

  2) Tense consonants represented by a symbol containing two like consonant letters or by -cq̲- show a syllabic break between the two consonant letters involved.

     Thus: raz-za, ac-qua

3)   <u>S</u> before a consonant is normally not separated from the consonant it precedes.

Thus: que-sto

4)   Some writers separate a prefix from the rest of the written word.

Thus: in-a-bi-le   (prefix <u>in</u>-)

In addition, some writers or printers dislike having the last word of a line end in an apostrophe. Thus, either of the following may be found:

```
                        .........................una
              artista.....................
```

or

```
                        .........................un'
              artista.................
```

ELISION   (Unit XXIX)
_____

The dropping of the <u>final vowel</u> of a word immediately before a vowel or a semivowel of another word is very common in certain breath groups and is referred to as ELISION. ELISION is normally represented in writing by an apostrophe. (see frames no. 6 and no. 7) For example, un'italiana, c'è, anch'io.

APOCOPATION   (Unit XXIX)
_____

APOCOPATION is the dropping of the final <u>unstressed vowel</u> or <u>unstressed syllable</u> of a word.

a)   Some such words may occur with nothing following them and they are written with an apostrophe. For example, po'
(short for poco) as in: aspetti un po'.

b)   Other such words have APOCOPATION <u>only</u> immediately before another word in a breath group and these words are <u>never</u> represented in writing with an apostrophe. For example, vuol parlare for vuole parlare.

Although APOCOPATION is generally optional*, it is normal to have it with words of more than one syllable which end in -<u>e</u> or -<u>o</u> preceded by <u>n</u>, <u>r</u>, <u>m</u> or <u>l</u> (the consonant letters in the word 'normal').

*See frame no. 29 for those cases in which APOCOPATION <u>should</u> take place!

CONSONANTS BROUGHT TOGETHER IN BREATH GROUPS (Unit XXX)

A word ending in the letter <u>l</u> or <u>n</u> brought in contact with a following word beginning with a consonant results in some interesting sound combinations (see frames no. 5 - 8).

Sometimes a word beginning with <u>s</u> + consonant is preceded by the letter <u>i-</u> after a word ending in a consonant. Thus, <u>per sbaglio</u> may occur as <u>per isbaglio</u>.

VOWELS BROUGHT TOGETHER IN BREATH GROUPS (Unit XXX)

When the coming together of two words in a breath group brings two vowel letters together, <u>no</u> complete pause should ever be present. In such cases, if the vowel letters brought together do <u>not</u> both represent stressed vowels, <u>one</u> tends to become a semivowel and in some cases (especially rapid speech) is lost. The vowel that does so is <u>always unstressed</u>, often /I/ or /U/ and <u>most often the first of the sequence</u>.

For example: <u>ci sarà Agata</u>   /CISARÁÁGATA/

            <u>diciotto italiani</u>   /DIČƆŤOYTALYÁNI/
                             or
                       /DIČƆŤWITALYÁNI/
                             or
                       /DIČƆŤITALYÁNI/ (rapid
                                        speech)

COMPOUND VERBS (Unit XXVI)

A COMPOUND VERB is one consisting of a prefix (like <u>ri-</u>) plus a base verb (like ~~vedere~~). Thus, ~~rivedere~~ is a COMPOUND VERB.

SYNCOPATED INFINITIVES (Unit XXVI)

A SYNCOPATED INFINITIVE is one that has become shortened from an earlier, archaic form which can be useful in remembering some of the other forms of a given verb. The Italian SYNCOPATED INFINITIVES are the following, together with their compounds:

<u>bere</u>	from an earlier, archaic	<u>bevere</u>
<u>dire</u>	from an earlier, archaic	<u>dicere</u>
<u>fare</u>	from an earlier, archaic	<u>facere</u>
<u>porre</u>	from an earlier, archaic	<u>ponere</u>
<u>trarre</u>	from an earlier, archaic	<u>traere</u>

and verbs ending in: -<u>durre</u>,
like <u>produrre</u>   from an earlier, archaic   <u>producere</u>

RECAP. (XXVI-XXX) 4

VERB CLASSES (Unit XXVI)

Italian has three VERB CLASSES defined according to the ending of the INFINITIVE. In the case of SYNCOPATED INFINITIVES, the VERB CLASS is determined by the earlier, archaic form. Thus,

CLASS I	CLASS II	CLASS III
†ascoltare	†vedere	†capire
	(and syncopated infinitives)	

VERB IRREGULARITIES OR PECULIARITIES (Unit XXVI)

CLASS I

Some verbs with infinitives of more than three syllables have their stress in the PRESENT TENSE SINGULAR forms (and the LORO FORM) on the third vowel from the end rather than on the second vowel from the end. (see frames no. 47 and 48)

Thus: †abitare - abito, abiti, abita, abitano

CLASS II

Some CLASS II infinitives are stressed on the second vowel from the end (like vedere) whereas most are stressed on the third vowel from the end (like piovere).

Most verbs with infinitives in -cere, scere or -gere have PRESENT TENSE IO FORMS AND LORO FORMS that only look regular in their written forms.

Thus: †vincere   - vinco, vinci, vince, vincono

       †conoscere   - conosco, conosci, conosce, conoscono

       †leggere   - leggo, leggi, legge, leggono

In addition to the above, CLASS II contains many highly irregular verbs to be learned through observation.

CLASS III

Although most CLASS III verbs have forms like †capire (capisco, capisci, capisce, capiscono) a few (about twenty) have forms like †partire (parto, parti, parte, partono).

BASIC IDENTIFIERS (Units XXVI, XXVIII and XXX)

Words used to emphasize or clarify the idea of someone or something involved in the meaning of Italian verb endings are called BASIC IDENTIFIERS. Such words are io, tu, Lei, lui, lei, noi, voi, Loro and loro.

<u>IO FORM, LEI FORM, ETC.</u>   (Units XXVI, XXVIII and XXX)

Verb forms may be referred to by the BASIC IDENTIFIER that might occur with them. Thus:

IO FORM	-	ascolto	NOI FORM	-	ascoltiamo
TU FORM	-	ascolti	VOI FORM	-	ascoltate
LEI FORM	-	ascolta	LORO FORM	-	ascoltano

<u>FORMATION OF PRESENT TENSE TU FORM</u> (Unit XXX) GENERAL RULE
If the LEI FORM ends in an unstressed vowel, change the final vowel to -<u>i</u>;
If the LEI FORM ends in a stressed vowel, add-<u>i</u> to it.

Thus: LEI FORM   TU FORM
          <u>abita</u>   <u>abiti</u>

          <u>sta</u>   <u>stai</u>

<u>FORMATION OF PRESENT TENSE LORO FORM</u> (Unit XXVIII) GENERAL RULE
If the LEI FORM ends in unstressed /A/, add -<u>no</u> to it;
If the LEI FORM ends in stressed /A/, add -<u>nno</u> to it;
If the LEI FORM does not end in /A/, add -<u>no</u> to the IO FORM.

Thus: LEI FORM   LORO FORM
          <u>abita</u>   <u>abitano</u>

          <u>sta</u>   <u>stanno</u>
          <u>vede</u>   <u>vedono</u>
          <u>capisce</u>   <u>capiscono</u>

<u>VERB GOVERNOR</u>   (Unit XXX)
The element that may be said to 'govern' the form of a verb in a given tense (since it makes the speaker select a particular verb form from within a given tense) is the VERB GOVERNOR.

As a VERB GOVERNOR, the word <u>chi</u> is always grammatically singular.
Thus: <u>Chi è americano qui?</u>   'Who is American here?' or
                                 'Who are American here?'

<u>DIRECT OBJECT OF THE VERB</u>   (Unit XXX)
Something other than the VERB GOVERNOR, that answers the question <u>Chi?</u> 'Whom?' or <u>Che cosa?</u> 'What?' in connection with a verb is the DIRECT OBJECT of the verb.

FORMS OF ADDRESS   (Unit XXX)

SITUATIONS

	singular	plural
highly formal	Lɛi	Loro
formal		voi (or) Loro
informal	Lɛi (or) tu	voi
highly informal	tu	

RELATIONSHIP BETWEEN CERTAIN VERBS, WORDS IN -ZIONE AND
THEIR ENGLISH COGNATES   (Unit XXVII)

Many CLASS I verbs with infinitives of more than three
syllables that have their stress in the PRESENT TENSE SINGULAR
forms on the <u>third vowel from the end</u> have related forms in
-<u>zione</u>. Furthermore, the Italian stress on the singular verb
forms parallels the English stress on most of the corresponding
cognates.

Thus: INFINITIVE   ENGLISH COGNATE
        <u>abitare</u>   inh<u>a</u>bit

        IO FORM   LEI FORM
        <u>abito</u>   <u>abita</u>
          .   .

        WORD IN -ZIONE
        <u>abitazione</u>

THE I RULE   (Unit XXVIII)

Two <u>i</u>'s together are not normally found in the spelling of
Italian words unless the first one stands for a stressed /I/.

Thus: (pronounced)
      <u>mangi-</u>   +   -<u>iamo</u>   = <u>mangiamo</u>   /MANǦÁMO/

      <u>sci-</u>   +   -<u>iamo</u>   = <u>sciamo</u>   /ŠIÁMO/

sg.
  <u>bacio</u>: <u>baci-</u>   +   -<u>i</u>   = <u>baci</u>   /BÁČI/

  <u>zio</u>:   <u>zi-</u>   +   -<u>i</u>   = <u>zii</u>   /T͡SÍI/
         (with stressed
         /I/)

-CH- AND GH- BEFORE CERTAIN VERB ENDINGS AND IN PLURAL GENDERABLES (Unit XXVIII)

gioc- + -iamo = giochiamo

spieg- + -iamo = spieghiamo

sg.

pɛsca: pɛsc- + -e = pɛsche
vôga: vôg- + -e = vôghe

PLURAL OF GENDERABLES IN -CO AND -GO (Unit XXVIII)

a) Most singular genderables ending in -co immediately following a stressed syllable form their plural in -chi.

Thus: (singular) fico - (plural) fichi

Exceptions are: (singular) - (plural)
amico   amici
grɛco   grɛci
nemico   nemici
pɔrco   pɔrci

b) Most singular genderables ending in -co not immediately following a stressed syllable form their plural in -ci.

Thus: (singular) mɛdico - (plural) mɛdici

c) Most singular genderables ending in -go form their plural in -ghi; however, the plural of words in -ɔlogo or -ɔfago that refer to people is generally in -gi.

Thus: (singular) - (plural)
dïalogo   dïaloghi

but: astrɔlogo   astrɔlogi
antropɔfago   antropɔfagi

GENDER-INTRINSIC VERSUS GENDER-EXTRINSIC WORDS (Unit XXIX)

Certain genderables like ┼arrɔsto (masculine) and ┼persona (feminine) that belong exclusively to only one gender category may be said to have inherent gender as opposed to genderables like ┼italiano (with masculine and feminine forms) or ┼insegnante (masculine and feminine) that do not have inherent gender. Those with inherent gender are called GENDER-INTRINSIC and the others are called GENDER-EXTRINSIC. (See frame no. 63 for important chart.)

GENDER-NUMBER DETERMINANTS AND GENDER-NUMBER AGREEMENT (Unit XXIX)
When dealing with gender-extrinsic words that are either <u>purely</u>
<u>animate in reference</u> (like ┼<u>studente</u> that only refers to people)
or <u>marked</u> (like <u>un buon ufficiale</u>), what determines the gender
selection is the <u>sex of the person or animal referred to</u>.

With other gender-extrinsic words, the gender selection is
based on:
1)   the gender of a gender-intrinsic word that is being
     referred to and that has in almost all cases been just
     mentioned, or
2)   in the absence of the above, the sex referent.

Thus: <u>Quella guardia è americana</u>. (referring to a guard,
        whether male or female)
but: <u>È americano</u>. (referring to a male guard without
        referring to the word <u>guardia</u>)

In the absence of both a gender-intrinsic word being referred
to and a sex referent, the <u>masculine singular form is normally</u>
<u>used</u>.
Thus: <u>Che cos'è quello?</u>

OMISSION AND USE OF THE UNIT MARKER (Unit XXIX)
After the verb ┼<u>essere</u>, a word classifying a person as to
nationality, religion or political affiliation is often <u>not</u>
preceded by the UNIT MARKER unless the word is accompanied
by a descriptive word or phrase. The same holds true for
many words indicating one's status, professional, occupational
or titular.
Thus: <u>È americano</u>.
        <u>È studente</u>.
but: <u>È un buon americano</u>.
        <u>È un buono studente</u>.

However, the UNIT MARKER <u>does</u> occur in the above cases when
one is answering the question: <u>Chi è X?</u>
Thus: <u>Chi è quel signore?</u>   -   <u>È un americano</u>.

MASCULINE IN THE SINGULAR AND FEMININE IN THE PLURAL (Unit XXIX)

(masculine singular)	(feminine plural)
braccio	braccia
centinaio	centinaia
dito	dita
labbro	labbra
migliaio	migliaia
miglio	miglia
paio	paia
uovo	uova

MORE ON UNO (Unit XXVII)

The MASCULINE UNIT MARKER uno (and not un) occurs before words that begin with:

s	+	consonant	- uno studio
		gn	- uno gnomo
		z	- uno zio
		z̵	- uno z̵ero

and the relatively few words that begin with pn, ps, x and any other consonant group not normally found at the beginning of an Italian word.

uno pneumatico

uno psichiatra

uno xilografo

uno bdellio

CARDINAL NUMERALS THROUGH TWENTY (Unit XXVII)

0 - z̵εro		
1 - uno	11 - undici	18 - diciotto
2 - due	12 - dodici	19 - diciannove
3 - tre		
4 - quattro	13 - tredici	20 - venti
5 - cinque	14 - quattôrdici	
6 - sεi		
7 - sεtte	15 - quindici	
8 - ɔtto	16 - sedici	
9 - nɔve		
10 - diεci	17 - diciassεtte	

ADDING AND SUBTRACTING   (Unit XXVII)

1 più 1 fa 2.

7 meno 4 fa 3.

VOCABULARY (UNITS I - X)

c'è	- is in, is around, is present, is there, is here
chi?	- who(m)?
Chi ama?	- Who loves?
Chi è?	- Who is it? Who is (s)he?
chiama	- (s)he is calling
chianti	- Chianti [Italian wine]
düello	- duel
è	- it is, (s)he is, is
È Amanda.	- It is Amanda.
È Amanda?	- Is it Amanda?
jɔ-jɔ	- yo-yo
lacüale	- laky
la quale	- she who, which
l'haïtiana	- the Haitian woman
lì	- there
mai	- (n)ever
no	- no [meaning that a negative statement is true]
No?	- Isn't that so? Right?
non	- not
Non è Amanda.	- It is not Amanda.
Non c'è.	- (S)he is not in.

non....mai	- not....ever, never
paüroso	- fearful
qui	- here
sì	- yes [meaning that an affirmative statement is true]
Sì?	- Yes?, Is that so?
spïava	- was spying

Foreign Words

Washington

watt

yacht

yankee

Given Names

(masculine)

   Cola

   Luca

(feminine)

Agata	Gina	Nɛna
Alina	Lɛa	Nina
Amanda	Lia	Nini
Amina	Lina	Pia
Augusta	Linda	Sabina
Bianca	Lɔla	Savina
Bista	Magda	Spina
Ɛva	Mɛna	Tina
Fina	Mina	

VOCABULARY - UNIT XI

		Given Names	
		(masculine)	(feminine)

colomba	- female pigeon, dove
colombo	- male pigeon, dove
Colombo	- Columbus
giôgo	- yoke
intŏnso	- uncut, unshaven
lombo	- sirloin
vôga	- vogue, fashion
vɔto	- void, vacuum, empty space [literary and popular word]
voto	- grade, vote, mark

(masculine)		(feminine)
Adɔlfo	Silvio	Alda
Alano	Tano	Antɔnia
Aldo	Tino	Clεo
Alfio	Tɔnio	Colomba
Alfɔnso	Ugo	Dina
Antɔnio		Donata
Augusto		Fabia
Beniamino		Fausta
Dino		Flavia
Donato		Giovanna
Εlio		Guendalina
Fabio		Lidia
Fausto		Livia
Flavio		Nanda
Gino		Pina
Giovanni		Saffo
Gosto		Silvia
Guido		Sɔnia
Lεo		Tosca
Lino		
Livio		
Nando		
Nicɔla		
Nino		
Noὲ		
Pino		
Quinto		

VOCABULARY - UNIT XII

<u>bébé</u>	- baby [French word]	
<u>cece</u>	- chick-pea	
<u>cemento</u>	- cement	
<u>Êlba</u>	- Elba [Italian island]	
<u>elemento</u>	- element	
<u>pɛsca</u>	- peach	
<u>pesca</u>	- fishing, load of fish	
<u>tĕmpio</u>	- temple	

(masculine)	(feminine)
<u>Adone</u>	<u>Adɛle</u>
<u>Bela</u>	<u>Cice</u>
<u>Cecè</u>	<u>Clɔe</u>
<u>Dante</u>	<u>Dafne</u>
<u>Felice</u>	<u>Ɛbe</u>
<u>Leone</u>	<u>Ɛgle</u>
<u>Napoleone</u>	<u>Edvige</u>
<u>Pasquale</u>	<u>Elsa</u>
<u>Samuɛle</u>	<u>Fede</u>
<u>Solone</u>	<u>Lena</u>
<u>Ulisse</u>	<u>Selɛne</u>
<u>Valɛnte</u>	
<u>Vitale</u>	

VOCABULARY - UNIT XIII

<u>casa</u>	-	house, home
<u>cassa</u>	-	case, box
*<u>cestino</u>	-	basket, waste-basket
<u>che?</u>		
<u>che cosa?</u>	-	what?
<u>cosa?</u>		

<u>Che cos'è questo?</u> - What is this?

<u>cosa</u>	-	thing
*<u>dɛnte</u>	-	tooth
*<u>lupo</u>	-	wolf
*<u>naso</u>	-	nose
<u>questo</u>	-	this
*<u>sasso</u>	-	stone
*<u>sofà</u>	-	sofa
*<u>topo</u>	-	rat
<u>un</u>	-	a(n)
*<u>vaso</u>	-	vase

*These words may occur after <u>un</u>!

VOCABULARY - UNIT XIV

animale	- animal
bambino	- (male) child
bastone	- cane, stick
bosco	- woods, wooded area
cane	- dog
chimono	- kimono
cono	- cone
consolato	- consulate
conto	- account, (hotel or restaurant) bill
elefante	- elephant
fico	- fig
film	- film, movie
fuoco	- fire
golf	- sweater
italiano	- (male) Italian
mese	- month
monumento	- monument
osso	- bone
ospedale	- hospital
pane	- (loaf of) bread
pilota	- pilot
poeta	- (male) poet
ponte	- bridge
uomo	- man
uovo	- egg
velo	- veil
vino	- wine

(All these words may occur after un!)

VOCABULARY - UNIT XV

*agosto	- August	l'Oglio	- [affluent of the Po River]
*anglicano	- Anglican	l'olio	- (the) oil
Bolôgna	- Bologna [Northern Italian city]	*luglio	- July
*cognome	- surname, last name	*maggio	- May
fa	- is doing	negligɛnte	- negligent
*giugno	- June	niɛnte	- nothing
glandola	- gland	non....niɛnte	- not....anything, nothing
glɛba	- clod, lump	*nome	- name, given name
*globo	- globe	nome e cognome	- full name, first and last names
glielo dà	- (s)he gives it to him	*pôsto	- place
gli piace	- (it) is liked by him	sôgna	- (s)he is dreaming
*glutine	- gluten	vogliamo	- we want
gnɔmo	- gnome	voliamo	- we fly

la campagna	- the country [as opposed to city or town]
la Campania	- [region in Southern Italy]
la vigna	- the vineyard
le miglia	- the miles
l'Emilia	- [region in Northern Italy]
liɛto	- glad
li taglia	- (s)he cuts them
l'Italia	- Italy

Given Names

(masculine)	(feminine)
Emilio	Emilia
Giulio	Giulia
Giunio	Lavinia

*These words may occur after un!

VOCABULARY - UNIT XVI

bɛne	- fine, well
benino	- fairly well, pretty well
come?	- how?
così così	- so so
il sig. Vegli	- Mr. Vegli
il sig.	- [an abbreviation for: the gentleman]
la sig.a Segni	- Mrs. Segni
la sig.na Paglia	- Miss Paglia
male	- bad, ill
molto bɛne	- very well
non c'ɛ̀ male	- not bad, one can't complain
sta	- is [used to refer to health, as in:
Come sta?	- How is (s)he?
Sta bɛne.	- (S)he is fine.]

VOCABULARY - UNIT XVII

<u>B. G.</u>	- [an abbreviation for the greeting or leave-taking expression: Good day]
<u>B. S.</u>	- [an abbreviation for the greeting or leave-taking expression: Good evening; Good night]
<u>chiamo</u>	- I am calling
<u>ci sôno</u>	- I am in
<u>e Lɛi?</u>	- and you?
<u>faccio</u>	- I am doing
<u>g-----</u>	- [an abbreviation for: Thank you]
<u>la sig.a</u>	- [an abbreviation for: the lady [married]]
<u>la sig.na</u>	- [an abbreviation for: the lady [unmarried]
<u>piace</u>	- is liked

- piace — is liked ⎫
- <u>gli piace</u> — ((s)he (it) is liked by him; he likes ⎱ it / her / him
- <u>le piace</u> — " " " " her; she " "
- <u>Le piace</u> — " " " " you; you like "
- <u>mi piace</u> — " " " " me; I " "

<u>sig.a</u>	- [an abbreviation for: madam]
<u>sig.</u>	- [an abbreviation for: sir]
<u>sig.na</u>	- [an abbreviation for: miss]
<u>sôgno</u>	- I am dreaming
<u>sôno</u>	- I am
<u>stɔ</u>	- I am [used to refer to health, as in:
<u>Stɔ bɛne.</u>	- I am fine.]

VOCABULARY - UNIT XVIII

a d-----	- [an abbreviation for: on the right]
a s-----	- [an abbreviation for: on the left]
*campo	- field
*capitano	- captain
ce n'è uno { lì / qui	- there is one { there / here
*chilo	- kilogram
*chiodo	- nail
*chiosco	- kiosk, newsstand
*chiusino	- cover, lid [metal or stone]
*cubo	- cube
*cuoco	- (male) cook
*cuoio	- leather
*dove?	- where?
Dov'è....?	- Where is.....?
*gas	- gas
*ghetto	- ghetto
*ghigno	- grin
*ghiottone	- glutton
*guanto	- glove
*gufo	- owl
*quotidiano	- daily newspaper
schiusi	- I opened
scuola	- school
scusi	- excuse me [said to one person formally]
spaghetti	- spaghetti

*These words may occur after un!

VOCABULARY - UNIT XIX

			Given Names	
c'ɛra	- was in, was around, etc.		(masculine)	(feminine)
c'ɛro	- I was in		Oliviɛro	Cɔra
ci sarà	- will be in, will be around, etc.			Dɔra
				Mara
ci sarò	- I will be in			Nɔra
domani	- tomorrow			Sara
due minuti fa	- two minutes ago			Vɛra
ɛra	- was			
iɛri	- yesterday			
ma	- but			
mattina	- morning			
non sɔ	- I don't know			
ɔggi	- today			
ora	- now			
pomeriggio	- afternoon			
questo pomeriggio	- this afternoon			
sarà	- will be			
sera	- evening			
stamattina	- this morning			
stasera	- this evening, tonight			

VOCABULARY - UNIT XX

		Given Names	
		(masculine)	(feminine)
ciancia	– groundless rumor	Biagio	Alice
*cieco	– blind man	Bonifacio	Berenice
*cielo	– sky	Cesco	Bice
ciocia	– sandal	Cino	Cecilia
*ciuco	– donkey	Ciro	Celeste
*deficiente	– deficient (one)	Cherubino	Chiara
*giacinto	– hyacinth	Gaetano	Galatea
gioia	– joy	Genesio	Gegia
igiene	– hygiene	Giacinto	Ghita
società	– society	Giuliano	Gigi
specie	– kind, sort	Giusto	Gilda
		Guelfo	Gioia
		Guglielmo	Giselda
		Lodovico	Gloria
		Luciano	Godiva
		Lucio	Licia
		Luigi	Lodovica
		Michele	Micaela
		Sancio	Michela
		Ughino	Olga
		Vigilio	Pelagia

*These words may occur after un!

Verbs - UNIT XX (cont'd)

~~andare~~	- to go	~~sognare~~	- to dream (of)
~~ascoltare~~	- to listen (to)	~~spiegare~~	- to explain
~~avere~~	- to have	~~stare~~	- to be [used to refer to health, as in: <u>Come sta?</u>, <u>Sto bene</u>.]
~~bere~~	- to drink		
~~capire~~	- to understand	~~studiare~~	- to study
~~chiamare~~	- to call	~~vedere~~	- to see
~~cominciare~~	- to begin, start	~~venire~~	- to come

~~dare~~	- to give
~~dire~~	- to say, tell
~~domandare~~	- to ask (for)
~~esserci~~	- to be in, be around, etc.
~~essere~~	- to be [not to be confused with ~~stare~~]
~~fare~~	- to do, make
~~finire~~	- to finish, end
~~fumare~~	- to smoke
~~imparare~~	- to learn
~~lavorare~~	- to work
~~mangiare~~	- to eat
~~piacere~~	- to be liked
<u>gli piace</u>	- { (it) } is liked by them; they like { it / her / him } { ((s)he }
<u>ci piace</u>	- " " " " us; we " "
<u>vi piace</u>	- " " " " you; you " "
~~sapere~~	- to know
~~sentire~~	- to hear

VOCABULARY - UNIT XXI

Verbs

†andare	- to go
va	- is going
vado	- I am going
†arrivare	- to arrive

Other

ad Ancona	- in Ancona, to Ancona
*americano	- (male) American
a Rio	- in Rio, to Rio
con	- with
di Roma	- of Rome, from Rome [= originating in Rome, born in Rome]
molto	- a lot, a great deal
ogni	- each, every
quando	- when
spesso	- often

Given Names

(masculine)	(feminine)
Renato	Rachele
Rico	Regina
Rinaldo	Renata
Rodolfo	Rina
Rolando	Rita
Romeo	Rosa
	Rosina

Names of Italian Cities

Ancona		
Bari		
Cagliari		
Genova	-	Genoa
Milano	-	Milan
Napoli	-	Naples
Perugia		
Riva		
Roma	-	Rome
Torino	-	Turin
Udine		

*This word may occur after un!

VOCABULARY - UNIT XXII
Genderables

(masculine)		(feminine)	
antipasto	- hors d'oeuvre	acqua	- water
arrosto	- roast	aranciata	- orangeade
burro	- butter	birra	- beer
caffè	- coffee	bistecca	- steak
capo	- boss	donna	- woman
corso	- course	insalata	- salad
formaggio	- cheese	mela	- apple
gelato	- ice cream	pera	- pear
pepe	- pepper	persona	- person
sale	- salt		
sbaglio	- mistake		
tè	- tea		
tovagliolo	- napkin		
uovo sodo	- hard-boiled egg		

(masculine/feminine)

artista	- artist
cane/cagna	- dog
capitalista	- capitalist
capitano/capitanessa	- captain
comunista	- communist
dentista	- dentist
elefante/elefantessa	- elephant
gnomo/gnomide	- gnome
insegnante	- teacher
linguista	- linguist
poeta/poetessa	- poet
studente/studentessa	- student
turista	- tourist
un(o)/un' una	- a(n)

Verbs and Verb Phrases		Given Names	

Verbs and Verb Phrases

~~desiderare~~	- to wish, to want
Desidera? Che desidera?	} - What do you wish? May I help you?
~~portare~~	- to bring, to take (somewhere), to carry, to wear
Mi porti...	- Bring me....
vorrei	- I'd like

Other

arrivederci	- Good-bye
arrivederLa	- good-bye [said to one person formally]
per favore per piacere	} - please
un po' di...	- a little...

Given Names

(masculine)	(feminine)
Alberto	Berta
Armando	Carla
Arturo	Carmela
Bernardo	Marta
Carlo	Virginia
Roberto	

VOCABULARY - UNIT XXIII

Genderables

(masculine)		(feminine)	
costui	- that man	banca	- bank
est	- east	cena	- supper
giovedì	- Thursday	chiesa	- church
lunedì	- Monday	città	- city
martedì	- Tuesday	classe	- class
mercoledì	- Wednesday	domenica	- Sunday
nord	- north	montagna	- mountain
ordine	- order		
ovest	- west		
sabato	- Saturday		
sud	- south		
ufficio	- office		
venerdì	- Friday		

(masculine/feminine)

giovane — young, young person

Verbs and Verb Phrases

†dormire	- to sleep
dormo	- I sleep
†fare la spesa	- to do one's grocery shopping
†fare le spese	- to do one's shopping
†giocare	- to play [a sport, a game]
gioco a tennis	- I play tennis
†pensare	- to think
penso	- I think
†pensare di + INFINITIVE	- to plan to .....
†stare	- to stay

Other

avantieri	- the day before yesterday
ci	- [PLACE REPLACER]
ciò	- this thing, that thing
dopodomani	- the day after tomorrow
fuori	- out, outside
già	- already
in	- in
più	- more
qua	- here

Given Names

(masculine)	(feminine)
Cesare	Cia
	Gia

Islands (that are preceded by a for 'movement to' or 'location in or at')

Corfù	
Cuba	
Haiti	
Ischia	[Italian]
Malta	
Taiti	- Tahiti

Cities *

Addis Abeba	- Addis Ababa	Lagos	
Alcalà		Las Vegas	
Algeri	- Algiers	L'Avana	- Havana
Amman		Lisbona	- Lisbon
Ankara		Los Angeles	
Bagdad		Managua	
Bahia		Miami	
Baia	[Italian]	Monaco di Baviera	- Munich
Baltimora	- Baltimore	Mosca	- Moscow
Bangkok		Nicosia	
Beirut		Nuova Delhi	- New Delhi
Berlino	- Berlin	Padova [Italian]	- Padua
Bogotà		Palermo [Italian]	
Boston		Pavia [Italian]	
Bucarest	- Bucharest	Pechino	- Peking
Budapest		Porto Said	- Port Said
Buenos Aires		Rabat	
Cabul	- Kabul	Saigon	
Caracas		Santiago	
Catania	[Italian]	Siviglia	- Seville
Città del Guatemala	- Guatemala City	Sofia	
Colonia	- Cologne	Tangeri	- Tangiers
Copenaghen	- Copenhagen	Tokio	- Tokyo
Cordova		Toronto	
Damasco	- Damascus	Tunisi	- Tunis
Filadelfia	- Philadelphia	Varsavia	- Warsaw
Helsinki	-		
Kartum	- Khartoum		

*See note, p. 589

Other Geographical Place Names*

NOTE: In this list, words in -a are feminine unless
        marked [m.] for masculine; all others are
        masculine!

Abissinia	- Abyssinia	Danimarca	- Denmark
Afganistan	- Afghanistan	Estonia	
Alabama [m.]		Etiopia	- Ethiopia
Alasca	- Alaska	Europa	- Europe
Albania		Finlandia	- Finland
Algeria		Florida	
America		Garda [m.]	
Andalusia		Georgia	
Aquitania		Germania	- Germany
Arabia Saudita	- Saudi Arabia	Ghana [m.]	
Argentina		Giappone	- Japan
Arizona		Giordania	- Jordan
Arno		Guatemala [m.]	
Asia		India	
Atlantico		Iraq	
Barberia		Iugoslavia	- Yugoslavia
Bulgaria		Kansas	
California		Kentucky	
Cambogia	- Cambodia	Libano	- Lebanon
Canadà [m.]		Liberia	
Castiglia	- Castille	Libia	- Lybia
Cile	- Chile	Liguria	
Cina	- China	Lombardia	- Lombardy
Colombia		Luisiana	- Louisiana
Colorado		Macedonia	
Corsica		Malesia	- Malaysia

* See note, p.589

Manciuria	- Manchuria	Sardegna	- Sardinia
Marocco	- Morocco	Siberia	
Maryland		Sicilia	- Sicily
Massachusetts		Siria	- Syria
Mauritania		Spagna	- Spain
Medio Oriente	- Middle East	Sudan	
Mediterraneo	- Mediterranean	Tasmania	
Mississippi		Tevere	- Tiber
Moravia		Thailandia	- Thailand
Nevada [m.]		Toscana	- Tuscany
New York		Tunisia	
Nicaragua [m.]		Turchia	- Turkey
Nigeria		Ungheria	- Hungary
Normandia	- Normandy	Veneto	
Nord Dakota [m.]		Venezuela	
Norvegia	- Norway	Vietnam	
Ohio		Virginia	
Pacifico			
Patagonia			
Pensilvania	- Pennsylvania		
Persia			
Piave			
Piemonte	- Piedmont		
Po			
Polonia	- Poland		
Portogallo	- Portugal		
Romania			
Romania	- [the neo-Latin world]		
Russia			

*NOTE: For some Italians, the
        Italian stress on some
        of the foreign place
        names given differs
        from that shown.

VOCABULARY - UNIT XXIV

Genderables

(masculine)		(feminine)	
aprile	- April	A. A.	- [an abbreviation for: American Embassy]
Centralino	- [telephone exchange normally used in calling the telephone operator]	guardia	- guard
dicembre	- December		
momento	- moment		
novembre	- November		
numero	- number		
telefono	- telephone		

(masculine/feminine)

inglese	- English
pronto/pronta	- ready
segretario/segretaria	- secretary

Verbs and Verb Phrases

┼aspettare	- to wait (for)
Aspetti!	- Wait!
Chi la desidera?	- Who shall I say is calling (her)?
Chi lo desidera?	- Who shall I is calling (him)?
┼dovere	- to have to, must
Dĕve lavorare?	- Do you have to work?
Dĕvo ⎫ Dĕbbo ⎭ lavorare.	- I have to work.
Dovrĕbbe lavorare?	- Should you work?
Dovrɛi lavorare.	- I should work.
┼insegnare	- to teach
Mi dispiace.	- I'm sorry.
┼parlare	- to speak, talk
┼potere	- to be able to, can
Pùo lavorare?	- Can you work?
Posso lavorare.	- I can work.
Potrĕbbe lavorare?	- Could you work?
Potrɛi lavorare.	- I could work.
Qui è l'ufficio...	- This is the office...
┼sbagliare	- to make a mistake

Avrà sbagliato numero.	- You must have dialed the wrong number.
Sôno io.	- Speaking [= I am the one].
Vedo se c'è.	- I'll see if (s)he is in.
┼volere	- to want
Vuol(e) lavorare?	- Do you want to work?
Voglio lavorare.	- I want to work.
Vorrĕbbe lavorare?	- Would you like to work?
Vorrɛi lavorare.	- I'd like to work.

Given Names

(masculine)	(feminine)
Alfrɛdo	Cristina
Andrɛa *	Grisɛlda

*Cognate of the English 'Andrew

Geographical Names

(masculine)	(feminine)
	Africa
	Australia
Brasile - Brazil	Francia - France
	Grɛcia - Greece
	Brasilia
	Francoforte - Frankfurt
	Londra - London

Other

adagio   - slowly

al telefono   - on the phone

del signor White - Mr. White's

della signora Smith - Mrs. Smith's

di, d'   - of

   uno studente d'italiano - a student of Italian

il dottor Russo - Dr. Russo

la guardia all'A.A. - the guard at the American Embassy

prego   - [see frame no. 7 of Unit XXIV]

pronto   - hello [said on the phone]

sempre   - always

tre   - three

VOCABULARY - UNIT XXV

(masculine)

͟affresco	- fresco
͟aggio	- premium
͟aggravio	- load, burden
͟agio	- ease
͟atrio	- entrance hall
͟baco	- worm
bar	- bar, coffee counter
͟bue	- ox
͟bufalo	- buffalo
͟camino	- chimney
͟cammino	- way, path
͟carro	- wagon, cart
cinema	- movie-theater
͟fato	- fate
͟fatto	- fact
͟febbraio	- February
͟libro	- book
͟luccio	- pike
͟papa	- pope
portacenere	- ashtray
͟programma	- program
͟quadro	- painting
͟scapolo	- bachelor, unmarried (male)
͟soqquadro	- confusion, disorder
sport	- sport
vaglia	- money order

(feminine)

͟acredine	- bitterness
͟ala	- wing
͟arma	- weapon
͟copia	- copy
͟coppia	- couple
crisi	- crisis
͟fuga	- flight [= escape]
gru	- crane
͟libbra	- pound
͟libra	- Libra
͟mano	- hand
͟pala	- shovel
͟palla	- ball
͟pappa	- pap
͟pena	- penalty
͟penna	- pen
radio	- radio
͟replica	- reply; replica
università	- university
virtù	- virtue

Genderables (masculine/feminine)

͟africano	- African
͟agrario	- agrarian
͟caro	- dear, expensive
͟dio/dea	- god/goddess
͟francese	- French, French person
͟occupato	- busy

Verbs and Verb Phrases

†accreditare	- to credit	ha telefonato X	- X telephoned
accredita	- (s)he credits	†importare	- to matter
†amare	- to love	non importa	- it doesn't matter, that's all right
†applicare	- to apply (something)	†piovere	- to rain
applica	- (s)he applies (something)	piove	- it rains
†cadere	- to fall	piovve	- it rained
cadde	- (s)he fell	†raddrizzare	- to straighten (something)
cade	- (s)he falls	†richiamare	- to call back, call again

Děvo riferire qualcosa?
- Would you like to leave a message? [literally: Do I have to relay something?]

		richiamarLa	- to call you back
		richiamerò	- I'll call back
†fuggire	- to flee, escape	†riferire	- to report, relay, refer
fugga!	- flee!	riferirò	- I'll relay the message
†dire che....	- to tell (someone) that....	†ritelefonare	- to call back, call again
		ritelefono	- I call back

gli dica che.... - tell him that

le dica che.... - tell her that.....

		†ritornare	- to return [= to go back, come back]
†dire di (+ infinitive) - to tell (someone) to.....		se vuole	- if you wish
		†telefonare	to telephone

gli dica di telefonarmi -

   tell him to phone me

le dica di telefonarmi -

   tell her to phone me

		telefono	- I telephone
		†tornare	- to return [= to go back, come back]
		va bene	- O.K., all right, it's all right

Given Names

(masculine)   (feminine)

<u>Bacco</u> - Bacchus   <u>Stella</u>

                    <u>Vanda</u>

Other

<u>Buffalo</u>   - Buffalo [city]

<u>fra X giorni</u>   - X days from now

<u>fra poco</u>   - shortly [= a little while
                    from now]

<u>fuori città</u>   - out of town

<u>nel pomeriggio</u> - in the afternoon

<u>oh!</u>   - oh!

<u>per</u>   - for

<u>più tardi</u>   - later

<u>qualche giorno</u> - a few days, one or more days

<u>quattro</u>   - four

<u>soltanto</u>   - only

VOCABULARY - UNIT XXVI

Genderables

(masculine)		(feminine)	
lui	- he	†ambasciata	- embassy
†pôsto	- seat, place	lei	- she
sci	- ski	†scɛna	- scene
scià	- Shah	†scïovia	- ski-lift
†sciopero	- strike		
†tavolo	- table		

(masculine/feminine)

†coscіɛnte	- conscious, aware
†scemo	- stupid; fool
†scïɛnte	- knowing
†scientifico	- scientific

Given Names		Other	
(masculine)	(feminine)	anche	- also, too
Mario	Maria	e	- and
		ed Emilio	- and Emilio
		io	- I
		neanche	- neither
		perchè	- why; because

Verbs

†abitare	- to live [= reside]	†disporre	- to dispose
		†distrarre	- to distract
abito	- I live	†dormire	- to sleep
†accelerare	- to accelerate	dormo	- I sleep
accelero	- I accelerate	†esporre	- to expose
†addurre	- to adduce, allege	†imporre	- to impose
adduco	- I adduce	†indurre	- to induce
†agevolare	- to facilitate	†interporre	- to interpose
agevolo	- I facilitate	†introdurre	- to introduce [= lead or bring in]
†apporre	- to affix, appose		
		†lasciare	- to leave (something)
appongo	- I affix		
†aprire	- to open	†leggere	- to read
apro	- I open	leggo	- I read
†attrarre	- to attract	†manipolare	- to manipulate
attraggo	- I attract	manipolo	- I manipulate
†comporre	- to compose	†opporre	- to oppose
†condurre	- to conduct, conduce	†partecipare	- to participate
		partecipo	- I participate
†conoscere	- to know [= be acquainted with]	†partire	- to leave [as when going on a trip]
conosco	- I know		
†considerare	- to consider	parto	- I leave
considero	- I consider	†pascere	- to graze
†contrapporre	- to set against, oppose	pasco	- I graze
		†porre	- to place
†contrarre	- to contract	†posporre	- to postpone
†dedurre	- to deduct, deduce	†predisporre	- to predispose
		†preferire	- to prefer
†deporre	- to depose	†prenotare	- to reserve
†detrarre	- to detract, deduct	prenoto	- I reserve

†preporre	– to place before
†produrre	– to produce
†proporre	– to propose
†protrarre	– to protract
†ridurre	– to reduce
†ritrarre	– to retract
†salire	– to go up(stairs)
salgo	– I go up(stairs)
†sciare	– to ski
†sciupare	– to waste, spoil
†scusare	– to excuse
†sedurre	– to seduce
†sottrarre	– to subtract
†supporre	– to suppose
†tradurre	– to translate
†trarre	– to draw [= bring forth]
†uscire	– to go out
esco	– I go out
†vincere	– to win
vinco	– I win

VOCABULARY   UNIT XXVII

Genderables

(masculine)		(feminine)	
aglio	- garlic	azalea	- azalea
azzardo	- hazard, risk	azienda	- business firm
bagno	- bathroom	razza	- race [= breed, lineage]
bdellio	- [name of a resin]	ratta	- skate [type of fish]
discorso	- speech	salsa	- sauce
fascio	- bundle	stanza	- room
indirizzo	- address	zappa	- hoe
pneumatico	- pneumatic tire	zebra	- zebra
pranzo	- dinner [= most important meal of the day]	zona	- zone
		zuppa	- soup
psicologo*	- psychologist		
senso	- sense		
xilografo	- xylographer		
xilofono	- xylophone		
zelo	- zeal		
zero	- zero		
zinco	- zinc		
zoo	- zoo		
zucchero	- sugar		

* Although listed in dictionaries as masculine, some words ending in -ologo or -ofago may be heard with a corresponding feminine form in -ologa or -ofaga, respectively.

(masculine/feminine)

t-aziendale	- of the business
t-nazista	- nazi
t-psichiatra	- psychiatrist
t-razzista	- racist
t-zio	- uncle/aunt
t-zitto	- quiet, silent
t-zoppo	- lame

Words in -zione   (feminine)

t-abitazione	- habitation, place of residence	t-circolazione	- circulation
t-accelerazione	- acceleration	t-circonvallazione	- circumvallation, circumferential road
t-addizione	- addition	t-coalizione	- coalition
t-adduzione	- adduction	t-collaborazione	- collaboration
t-adozione	- adoption	t-composizione	- composition
t-affezione	- affection	t-concentrazione	- concentration
t-agevolazione	- facilitation	t-condizione	- condition
t-alimentazione	- alimentation	t-conduzione	- conduction
t-ambizione	- ambition	t-congratulazione	- congratulation
t-applicazione	- application	t-considerazione	- consideration
t-aspettazione	- expectation	t-consolazione	- consolation
t-assimilazione	- assimilation	t-contestazione	- contestation, protest
t-attenzione	- attention		
t-attrazione	- attraction	t-continuazione	- continuation
t-autorizzazione	- authorization	t-contraddizione	- contradiction
		t-contrazione	- contraction
t-aviazione	- aviation, Air Force	t-coronazione	- coronation
		t-corruzione	- corruption
t-azione	- action	t-costituzione	- constitution
t-benedizione	- benediction	t-costruzione	- construction

Words in -<u>zione</u> (feminine)

deduzione	- deduction	investigazione	- investigation
deposizione	- deposition	irritazione	- irritation
detrazione	- detraction	ispirazione	- inspiration
dilazione	- dilation, extension [of time]	legislazione	- legislation
		lezione	- lesson
direzione	- direction, management	limitazione	- limitation
		litigazione	- litigation
disposizione	- disposition	maledizione	- malediction, curse
distrazione	- distraction		
dizione	- diction	manifestazione	- manifestation, demonstration
emozione	- emotion		
eruzione	- eruption	manipolazione	- manipulation
esagerazione	- exaggeration	motivazione	- motivation
esportazione	- exportation	narrazione	- narration
esposizione	- exposition	nazione	- nation
fazione	- faction	opposizione	- opposition
frazione	- fraction	orazione	- oration
giustificazione	- justification	orientazione	- orientation
importazione	- importation	partecipazione	- participation
imposizione	- imposition	porzione	- portion
indicazione	- indication	posizione	- position
induzione	- induction	posposizione	- postposition
infezione	- infection	pozione	- potion
inflazione	- inflation	predisposizione	- predisposition
informazione	- information	predizione	- prediction
integrazione	- integration	prenotazione	- reservation
intenzione	- intention	preoccupazione	- preoccupation
interruzione	- interruption	preposizione	- preposition
introduzione	- introduction	produzione	- production
		promozione	- promotion

Words in -_zione_ (feminine)

†proposizione	- proposition
†protrazione	- protraction
†raccomandazione	- recommenda-tion
†ratificazione	- ratification
†razione	- ration
†riduzione	- reduction
†ripetizione	- repetition
†ritrazione	- retraction
†seduzione	- seduction
†sensazione	- sensation
†sezione	- section
†situazione	- situation
†soddisfazione	- satisfaction
†soluzione	- solution
†sottrazione	- subtraction
†spiegazione	- explanation
†stazione	- station
†supposizione	- supposition
†traduzione	- translation
†trascrizione	- transcription
†trasformazione	- transformation
†trazione	- traction
†vaccinazione	- vaccination
†violazione	- violation
†volizione	- volition

Verbs

†assimilare	- to assimilate
assimilo	- I assimilate
†collaborare	- to collaborate
collaboro	- I collaborate
†esagerare	- to exaggerate
esagero	- I exaggerate
†esportare	- to export
esporto	- I export
†giustificare	- to justify
giustifico	- I justify
†importare	- to import
importo	- I import
†indicare	- to indicate
indico	- I indicate
†integrare	- to integrate
integro	- I integrate
†investigare	- to investigate
investigo	- I investigate
†irritare	- to irritate
irrito	- I irritate
†limitare	- to limit
limito	- I limit
†litigare	- to quarrel
litigo	- I quarrel
†preoccupare	- to worry (someone)
preoccupo	- I worry (someone)
†ratificare	- to ratify
ratifico	- I ratify

Numerals

cinque	- five
sei	- six
sette	- seven
otto	- eight
nove	- nine
dieci	- ten
undici	- eleven
dodici	- twelve
tredici	- thirteen
quattôrdici	- fourteen
quindici	- fifteen
sedici	- sixteen
diciassette	- seventeen
diciotto	- eighteen
diciannove	- nineteen
venti	- twenty

Other

Firenze	- Florence [Italian city]
grazie	- thanks
Lazio	- Latium [Italian region]
meno	- minus, less
più	- plus, more
Quanto fa...?	- How much is...?
Venezia	- Venice [Italian city]

VOCABULARY - UNIT XXVIII

(masculine)			(feminine)	
antropofago*	- cannibal		vacca	- cow
antropologo*	- anthropoligist			
archeologo*	- archeologist		(masculine/feminine)	
astrologo*	- astrologist		abile	- capable
bacio	- kiss		amico	- friend
dialogo	- dialogue		belga	- Belgian
filologo*	- philologist		collega	- colleague
geologo*	- geologist		diplomatico	- diplomat, diplomatic
lago	- lake			
luogo	- place		fantastico	- fantastic
porco	- pig		greco	- Greek
studio	- studio; study		inabile	- incapable
teologo*	- theologian		magnifico	- magnificent
			medico	- doctor; medical
			nemico	- enemy
			politico	- politician; political
			simpatico	- nice, pleasant
			sporco	- dirty

Other

l'Aia	- the Hague
loro	- they, them
noi	- we, us
voi	- you [plural]

*See note, page 599 .

VOCABULARY - UNIT XXIX

Genderables

(masculine)		(feminine)	
┼agente	- agent	┼guida	- guide
┼colonnello	- colonel	nazionalità	- nationality
┼console	- consul	┼religione	- religion
┼donno	- Don; Father [religious title]	┼suora	- Sister [religious title]
┼frate	- Brother; Father; Friar [religious title]	(masculine in the singular and feminine in the plural)	
┼funzionario	- officer; official [non-military]	┼braccio/braccia - arm/arms	
		┼centinaio/ centinaia - about a hundred/hundreds	
┼funzionario degli Esteri -	- Foreign Service Officer	┼dito/dita - finger/fingers	
		┼labbro/labbra - lip/lips	
┼generale	- general	┼migliaio/migliaia - about a thousand/thousands	
┼grado	- rank; grade		
┼lavoro	- work	┼miglio/miglia - mile/miles	
┼mestiere	- occupation	┼paio/paia - pair/pairs	
┼militare	- soldier; in the military	┼uovo/uova - egg/eggs	
┼partito	- party [as in 'political party']		
┼prete	- priest		
┼sergente	- sergeant		
┼ufficiale	- military officer		

Given Names

(masculine)			(feminine)		
Eug<u>ε</u>nio	-	Eugene	<u>Anna</u>	-	Ann
Gi<u>a</u>como	-	James	Ir<u>ε</u>ne	-	Irene
<u>I</u>acopo	-	Jacob	M<u>a</u>ria	-	Mary
St<u>ê</u>fano	-	Stephen	Ter<u>ε</u>sa	-	Teresa
<u>Z</u>enone					

(masculine/feminine)

†<u>ambasciatore/ambasciatrice</u>	- ambassador
†<u>attore/attrice</u>	- actor/actress
†<u>bεllo</u>	- good-looking, beautiful, handsome
†<u>brutto</u>	- ugly
†<u>buddista</u>	- Buddhist
†<u>buɔno</u>	- good
†<u>cameriεre/cameriεra</u>	- waiter/waitress, maid
†<u>cattivo</u>	- bad
†<u>cattɔlico</u>	- Catholic
†<u>cinese</u>	- Chinese
†<u>cɔrto</u>	- short
†<u>democratico</u>	- Democrat; democratic
†<u>democristiano</u>	- Christian Democrat
†<u>ebrεo</u>	- Hebrew
†<u>esatto</u>	- exact
†<u>fascista</u>	- Fascist
†<u>fresco</u>	- fresh
†<u>giapponese</u>	- Japanese
†<u>grande</u>	- big, large; great
†<u>grɔsso</u>	- big, fat
†<u>impiegato</u>	- (office) employee

†iugoslavo — Yugoslav, Yugoslavian

†lungo — long

†musulmano — Moslem

†presidente/presidentessa — president

†protestante — Protestant

†quale — which

†quello — that

†questo — this

†repubblicano — Republican

†russo — Russian

†santo — saint

†socialista — Socialist

†spagnolo — Spanish, Spaniard

†statale — government worker

†süicida — suicide victim

†tedesco — German

Verb

†appartenere — to belong

A quale partito politico appartiene X? — To which political party does X belong?

VOCABULARY - UNIT XXX

Genderables

(masculine)		(feminine)	
†ristorante	- restaurant	Scozia	- Scotland
		Spagna	- Spain
		Svezia	- Sweden
		Svizzera	- Switzerland

(masculine/feminine)

†arabo	- Arab, Arabic
†avvocato/ avvocatessa	- lawyer
†figlio	- son/daughter
†gatto	- cat
†olandese	- Dutch

(other)

tu	- you [informal, singular]
Loro	- you [formal, plural]
per (i)sbaglio	- by mistake
tutti insieme	- all together
Perchè non ci diamo del tu?	- Why don't we use 'tu' with each other?
Ci diamo del tu?	- Shall we use 'tu' with each other?
Diamoci del tu!	- Let's use 'tu' with each other!
Mi dia del tu, per favore.	- Please use 'tu' with me.