

Nicoletta Villa and Marcel Danesi, eds.

*Studies in Italian Applied  
Linguistics/  
Studi di linguistica applicata*

Anthony, Mollica,

---

“Stimuli for Oral Communication.”

Ottawa: Canadian Society for Italian  
Studies, 1984. Pp. 52-65.

## Stimuli for Oral Communication

A complaint of language learners — no longer valid — was that although they could read and write a language with some degree of fluency, they could not speak it. Some publishers did make available tapes which accompanied their basic language program but these contained mainly grammatical drills and allowed practically no opportunity for student verbal spontaneity. The emphasis has since shifted from **reading/writing** to **listening/speaking**. And yet, in spite of the obvious shift, some textbooks continue to accentuate mainly **grammar-oriented** exercises and minimize those activities which would appear to promote communicative competence. Admittedly, grammar drills, repetition drills, translation exercises, etc., are essential in learning a language, but they should not constitute the sole source of activities.

To fill this *lacuna*, teachers often formed language clubs or set up "conversation" classes. Students were provided with particular activities specifically designed to encourage oral exchanges, but they soon discovered that their lexical baggage, required to carry on the task, was often inadequate. They were eager to express their views on controversial topics, yet they were equipped only with "classroom" Italian and had difficulty in voicing their opinions. It was not enough to say: "Conversiamo!" It was **necessary** to answer "Come?" and "Con chi? Di che cosa?"

Restricted by space, the present paper proposes to examine five stimuli which, if used judiciously, will provide teachers with sources useful in encouraging communication in the classroom. Moreover, a deliberate attempt will be made to integrate these various activities with the basic language program and to provide students with additional vocabulary so that they will be able to function well linguistically when they find themselves outside the classroom scene. Sounds, anecdotes, dialogues, **puzzles/legal cases**, and cartoons are the five stimuli which we will examine to show how they may be used to encourage and promote conversation.

But how does a person begin a conversation? Peter Farb (1973: 109) suggests that, if we disregard antisocial openings, all conversations are opened in one of six ways:

1. A request for information, services, or goods: *Che ora è? Ha un fiammifero? Passa lo zucchero.*

2. A request for a social response: *Come va lento quest'autobus! Che brutto tempo!*
3. An offer of information: *Hai sentito cos't? successo ieri sera?*
4. An emotional expression of anger, pain, joy, which often is a strategy to solicit a comment by a listener: *Ohim!?, Evviva!, Urrah!, Guarda un po'!*
5. Stereotyped elements, such as greetings, apologies, thanks and so on: *Buon giorno!, Ciao!, Pardon!, Grazie mille!*
6. A substitute statement to avoid a conversation about a subject the speaker anticipates the listener will broach. An example would be a water cooler meeting between a boss and a subordinate; the boss anticipates a conversation about a raise, so he hurriedly speaks first and uses an avoidance opener: *C'era molto traffico stamattina.*

As Farb (1973:109) points out, "Once 'A' has opened a conversation in any one of six ways, he can anticipate a stock reply by 'B' — after which 'A' has the option to make another statement and thus launch a conversation with an ABAB pattern or to break off the conversation." In the classroom, the most common opener is obviously the request for information. And this opener, followed by an BAB pattern will lead to a dialogue. "Dialogue" is identified by Farb (1973:108) as being "the basic form of human speech — [ . . . ] monologue, in which one speaker is silent for a very long time, exists only in special cases such as theatrical performance, prayers, and ceremonial speeches." It is our contention that, in the classroom scene, both dialogues and monologues may be used as a source for communication.

## *The Stimuli*

### **A. Sounds**

Teachers may select a number of sounds (readily available from sound effects records found in many record shops) and play them to the class: the barking of a dog, the neighing of a horse, the crowing of a rooster, the ticking of a clock, the ringing of a telephone, etc. When asked "What sounds did you hear?," the students will inevitably answer: "a dog, a horse, a rooster, a clock, a telephone, etc." Whenever this experiment was tried out, the listener always refused to identify the actual *sound* (barking, neighing, crowing, etc.), but immediately identified the object or animal whose sound was being heard. The sound served as a stimulus for vocabulary recall. Following this, the teacher should then ask the students to identify the *object* whose

sound they hear. As an example, the teacher may wish to play the sounds produced by a person typing. The ABAB dialogue (which should involve a number of students so that as many varied answers as possible are obtained) might resemble the following verbal duelling:

1. *Quale oggetto rappresenta questo suono?*  
— Una **macchina** da scrivere.
2. *Dove si trova la macchina da scrivere?*  
— In **un** ufficio.
3. *Descrivi l'ufficio.*  
— Spazioso.  
— **Ordinato**.  
— Attraente.
4. *Chi scrive a macchina?*  
— Una segretaria.  
— Un segretario.
5. *Descrivi la segretaria.*  
— Alta.  
— Bionda.  
— Giovane.
6. *Come si chiama?*  
— **Maria** Luisa Rossi.
7. *Descrivi il segretario.*  
— Elegante.  
— Simpatico.
8. *Come si chiama?*  
— Giorgio Robertelli.
9. *Che cosa scrive (batte a macchina)?*  
— Una lettera.  
— Un rapporto.
10. *Per chi è la lettera?*  
— Per il presidente di un'agenzia di viaggi.
11. *Di che rapporto si tratta?*  
— Un rapporto finanziario.
12. *Che cosa dice nella lettera?*  
— Conferma una prenotazione per un viaggio in Italia.
13. *Per chi è la prenotazione?*  
— Per il capufficio.

14. *Che tipo d'uomo è questo capoufficio?*

- Generoso.
- Comprensivo.
- Efficiente.

15. *Come si chiama?*

- **Fernando** Collima.

And this type of ABAB exchange could continue. The dialogue will have involved a number of students who exercise their creativity by providing different answers. Different participants will obviously provide a variety of replies and hence the finished product will be many rather than a single version. At the end of the interchange, a student might be called upon to "summarize" the account which was elicited by the sound of the typewriter. The student's "monologue" might resemble the following:

In un ufficio spazioso e attraente lavora Maria Luisa Rossi, una segretaria alta, bionda e simpatica. Attualmente sta scrivendo a macchina una lettera al presidente di un'agenzia di viaggi nella quale conferma la prenotazione per un viaggio in Italia per il capoufficio, **Fernando** Collima, un uomo comprensivo e efficiente.

Once students have accepted to carry out this creative duelling in the classroom, the teacher may wish to play a series of sounds which will form a story. Consider, for example, the following six-sound cluster sequence:

1. *Exterior scene*: city traffic sounds (cars, horns blowing), heavy footsteps.
2. *Interior scene*: People talking, whispers, three thumps, shouts, angry voices.
3. *Exterior scene*: footsteps, city traffic sounds, car door opening and shutting, starting of car, car speeding away.
4. *Exterior Scene*: police siren, city traffic sounds.
5. *Exterior scene*: car speeding, wheels screeching, crash, city traffic sounds.
6. *Exterior scene*: police siren, ambulance siren, city traffic sounds

Following the technique described above, the teacher may focus on each sound sequence and at the same time act as moderator/secretary. As moderator, the teacher should elicit from students as many and as

varied responses as possible; as secretary *s/he* should write key words on the blackboard thus providing a visual emphasis.

Questions for this type of sequence might be:

1. *Exterior scene*: city traffic sounds (cars, **horns** blowing, heavy footsteps.

*Dove hanno luogo i suoni **che** abbiamo udito?*

— In una **città**?

*Come si chiama **la** città?*

— Toronto

*Dove esattamente ha luogo **la** scena?*

— All'angolo di Bloor e Ossington.

*A chi appartengono i passi **che** udiamo?*

— Ad un uomo.

etc.

2. *Interior scene*: People talking, whispers, three thumps, shouts, angry voices.

*In quale **locale** ha luogo questa scena?*

— In una **banca**.

— In un ristorante.

— In un tribunale.

***Perché** vi è entrato l'uomo?*

—

etc.

3. *Exterior scene*: footsteps, city traffic sounds, car door opening and shutting, starting of car, car speeding away.

*Uscito da (edificio menzionato nella **seconda** sequenza di suoni) dove si reca l'**uomo**?*

— Sale su una macchina.

— Sale su una **macchina** dove l'attende un complice.

— Parte a tutta velocità.

— **Partono** a tutta velocità.

etc.

4. *Exterior scene*: police siren, city traffic sounds.

*A chi appartiene **il** suono **della** sirena?*

— Alla polizia.

*Chi l'ha chiamata?*

***Perché** **la** polizia **insegue** l'auto?*

5. *Exterior scene*: car speeding, wheels screeching, crash, city traffic sounds.

*A che velocità viaggia la macchina?*

*Com'è avvenuto lo scontro?*

—

*Perché si sente la sirena dell'ambulanza?*

etc.

Once various possibilities have been exhausted and several theories exploited, students should then be asked to recount the events suggested by the sound stimuli. Various students will focus on different events: one student may wish to pursue the idea of a bank robbery, another of a shooting in a restaurant, a third of a judge issuing his verdict (thumps of gavel), etc.

It is important that all narratives be consistent with the "theory" proposed so that vocabulary related to that theme will emerge. Teachers will find that even weak students who may be at first reluctant to get involved in the discussion are now more willing to provide a summary of events since the vocabulary has already been suggested to them by other classmates. It may also be that, in the discussion, students, to be amusing, will put forth some outrageous theories, and these will provoke laughter. Teachers should not discourage this levity (unless it causes a discipline problem!) for it is the vocabulary which caused the laughter which students probably will remember best.

## **B. Anecdotes**

As just indicated in the previous paragraph, humour should be an integral part of the Italian class. Jana Vizmuller (1980) cogently discussed its use in the classroom and proposed some interesting and lively activities. Teachers may want to ask their students to read anecdotes and then have them retell these in their own words, to their classmates. Cagno (1964a, 1964b) and Moglia (1977) provide some excellent sources for this type of activity. Cagno uses famous people in his anecdotes, and teachers may wish to draw from that source since these anecdotes would introduce students to famous Italian people:

Raccontano che Dante non dimenticava nulla. Un giorno incontro un uomo che gli domandò a bruciapelo:

— Qual è il miglior cibo?

— Un uovo — rispose il poeta.

Un anno dopo, lo stesso uomo incontro Dante di nuovo, press'a poco nello stesso luogo, e gli domandò:

— Con che?

— Col sale — rispose pronto il poeta. (Cagno, 1964b: 4-5).

Students retelling the anecdote would probably use slightly different vocabulary while still retaining the punch line. They would probably add information to "embellish" it — such as, *Dante, il maggior poeta della letteratura italiana . . .*, *raccontano* might become *si racconta*, *a bruciapelo* might be replaced by *all'improvviso*, etc. Direct speech might be changed into indirect speech, although this could destroy the liveliness of the anecdote. Still, it is a possibility to consider. . .

### C. Dialogues

Dialogues abound in basic language textbooks. A good dialogue fulfills a number of the aims teachers may have in a language course. Since the stress is on the spoken idiom, dialogues afford an easier opportunity for conversation than the more intricate narrative or descriptive prose. Dialogues "should cover major areas of similarity and contrast between the two cultures in as wide a variety of situations as is feasible, but without becoming pedantic and unreal" (Rivers, 1968: 275). Textbook authors should make sure that dialogues are constructed around an experience compatible with the age and interests of the learners. Many of the textbooks available for studying Italian as a second language are directed to the university/college level; the dearth of such materials for secondary schools compels teachers to adopt what is already available on the market. It is not surprising, therefore, to see a first-year university basic language textbook being used both at that level and in the first year of a secondary school program. Since the textbook has been written with the collegeluniversity student in mind, there is no provision for activities which might be more suitable for and more readily-identifiable by the secondary school student. While the linguistic needs may be the same, the interests — because of the difference in age level — are not. It becomes the teacher's task, then, to prepare dialogues which are psychologically appropriate and linguistically suitable for the age level being taught.

The opening dialogues of basic language textbooks generally begin with greetings and queries about one's health. Provision is seldom if ever made to clarify some of the cultural content and often students will often assume that what is said and done in one language has the exact counterpart in their own language and culture. For example, *Buon giorno. Come sta?* is a form of greeting as well as concern about one's health. The use of the pronoun *Lei*, understood in the verb form *sta*, indicates the degree of intimacy. The inevitable concomitant of teaching the forms of address is presenting the social customs and sit-



uations which determine the use of one form rather than another. The very rules for using the forms of address afford cultural **insights** into the psychology of the Italian people, their attitude of respect for elders and strangers, their sensitivity to nuances of speech reflecting family relationships, degrees of intimacy, and differences of age and social status. All these **insights** represent cultural data which are taught integrally with linguistic skills.

An English-speaking person uttering the same greeting in English would disconcert the Italian speaker; if the English-speaking did not accompany the greeting with a handshake, the Italian would not only wonder why his acquaintance, having made a query about his health, has not waited for a reply but would also consider him both indifferent to his welfare and brusque in personal relations. Teachers should be aware that just as there are points of interference between two languages that impede learning, so there are points of interference between cultures that impede understanding.

Robert J. Di Pietro (1975) suggests that although the dialogues found in textbooks may indeed lend an air of credence by attaching a likely cultural environment or situation to the points of structure being covered, they remain nonetheless stylized. Students called upon to play a part of a hotel clerk or customer in a pharmacy may find no reason to associate their personal desires or needs with those of the fictionalized characters. A contrived conversation, no matter how skillfully designed, bypasses the stage of personal motivation which each of us feels before we decide to speak at all. Di Pietro suggests a number of protocols which may be used to show attentiveness in a conversation, as well as a series of verbal strategies which the speaker can execute in those settings where the outcome is not predetermined by social constraints. He feels that the dialogue with options is a particularly valuable device for language teachers, and stresses that such dialogues not require a deep understanding of linguistics or methodology to be conceived and utilized in the classroom.

If students are well trained to act out prepared dialogues found in the basic language textbook, they may eventually be asked to act out "situation" dialogues which may be written to supplement or complement those presented in the basic program. Humour should not be discounted in this activity. Teachers are sometimes able to find dialogues which ingeniously combine humour, language, and culture. Leonora Fabbri's (1968) dialogue with a fussy barman ideally combines all three elements:

*Il barista pignolo.*

*Un signore entra in un bar e chiede al barista:*

*Cliente:* Vorrei un bicchiere di vino, per favore.

*Barista:* Bianco o rosso?

*Cliente:* Rosso.

*Barista:* Dolce o secco?

*Cliente:* Secco.

*Barista:* Locale o di marca?

*Cliente:* Locale.

*Barista:* Di fiasco o di bottiglia?

*Cliente:* Non importa. Se sapevo **che** ci voleva **tanto** tempo avrei ordinato un **caffè**.

*Barista:* Allora vuole un caffè?

*Cliente:* Ma sì, mi dia un caffè.

*Barista:* Nero o macchiato?

*Cliente:* Nero!

*Barista:* Ristretto o lungo?

*Cliente:* Ristretto

*Barista:* Corretto o semplice?

*A questo punto il signore scappa disperato.*

From this dialogue the student will be given an insight into ordering wine (*biancolrosso, dolcelsecco, locale di marca, di fiasco di bottiglia*) as well as choosing the variety of coffee which is available (*nerolmacchiato, ristrettollungo, correttolsemplice*). It is amusing to note that in some North American restaurants, the *cappuccino* is listed as an after dinner coffee!

Teachers are encouraged to use auditory and reading dialogues as well. Blume (1969, 1971a, 1971b), Giusto (1971), and Levy (1970) have prepared a series of dialogues which can easily be used to complement any basic text. Arranged in a carefully-graded sequence from Series A to Series F, the dialogues aid the student either in mastering auditory comprehension or in interpreting the written language.

It is these dialogues that we should like to discuss and to propose further suggestions which will encourage student creativity in the Italian classroom.

Teachers should begin with a multiple-choice type, such as:

*In un caffè. Un signore chiama il cameriere.*

*Signore:* Cameriere, ho una grande sete.

*Cameriere:*

- A. No, non ho soldi.
- B. Le porto subito una sedia.
- C. Non vendiamo seta.
- D. Le porto subito una bibita.

But a dialogue might be constructed to test a similar dialogue in the beginning stages of learning the language and based on vocabulary with which students are familiar:

*Marco e Giovanni incontrano Maria.*

*Marco:* Ciao, Maria. Ti **presento** Giovanni.

*Maria:* \_\_\_\_\_

A. (*dà la mano*) Bene, grazie.

B. (*da la mano*) **Piacere!**

C. Prego!

D. (*dà la mano*) Come stai?

Once a number of these dialogues have been contrived, teachers may proceed gradually to a one-line blank:

*Arriw il postino.*

*Tu:* **Aspetto** una lettera importante.

*Postino:* \_\_\_\_\_

The "mailman" has an opportunity to reply either in the affirmative or in the negative:

— Ecco la lettera **che** aspetta.

— Mi dispiace, ma purtroppo, non c'è posta per Lei.

Teachers should create a number of these one-line blank dialogues to cover a number of student interests. Once the "one-liner" has been mastered, teachers should prepare a variety of dialogues requiring a two-line fill-in:

*Luglio. Paolo e Marco parlano delle vacanze estive.*

*Paolo:* Dove andrai a **passare** le vacanze quest'anno?

*Marco:* \_\_\_\_\_

*Paolo:* Dove le hai **passate** l'anno scorso?

*Marco:* \_\_\_\_\_

The same type of dialogue will continue with a three-line blank.

*Marco, a cui piace molto l'opera, ha ricevuto due biglietti per La Traviata. Invita Elena ad accompagnarlo. Elena accetta.*

*Marco:* Ho due biglietti per La Traviata. Vuoi **andare** a vederla?

*Elena:* \_\_\_\_\_

*Marco:* Sabato sera, alle otto.

*Elena:* \_\_\_\_\_

*Marco:* Benissimo! Allora, arrivederci a sabato sera. Passero a prenderti alle sette.

*Elena:* \_\_\_\_\_

After a number of dialogues have been acted out by students,

teachers may wish to prepare four-line blanks such as:

*Marisa ha un appuntamento con Piero et Anna. Maria li aspetta da un'ora. Infine arriva Anna sola: Piero ha mal di denti.*

*Marisa: Dov'è Piero?*

*Anna: \_\_\_\_\_*

*Marisa: Non è niente di grave, spero.*

*Anna: \_\_\_\_\_*

*Marisa: Quando gli hai parlato?*

*Anna: \_\_\_\_\_*

*Marisa: Perché non andiamo a fargli una visita questo pomeriggio?*

*Anna: \_\_\_\_\_*

Finally, after sufficient drills with the four-line dialogue, teachers should prepare five-line fill-ins:

*Due studenti parlano della televisione.*

*Gianni: Raramente guardo la tivù. Non ho tempo da perdere.*

*Carlo: \_\_\_\_\_*

*Gianni: La tivù non m'interessa. Preferisco altre attività.*

*Carlo: \_\_\_\_\_*

*Gianni: Se decido di guardare la tivù, generalmente scelgo un vecchio film.*

*Carlo: \_\_\_\_\_*

*Gianni: Cosa fai quando hai del tempo libero?*

*Carlo: \_\_\_\_\_*

*Gianni: Cosa succede a casa tua quando tua sorella e i tuoi fratellini vogliono guardare un programma differente?*

*Carlo: \_\_\_\_\_*

This final type of dialogue contains no fewer than ten lines! If students have progressed gradually from a multiple-choice format to a five-line fill-in, they should now be ready to prepare dialogues by having only the situation outlined to them. An example might be:

Ti trovi con un'amica in un ristorante di lusso. Hai ben pranzato e il cameriere ti porta il conto. Purtroppo noti che hai dimenticato il portafoglio a casa. Inventa la conversazione che avrà luogo tra te ed il cameriere.

Imaginative teachers can create a host of situations for which students will have to invent dialogue which will take place between two (or, if preferable, more than two) people.

The following guidelines should be noted in designing these type of dialogues:

1. The situations set up should be described in no more than two or three lines.
2. The language should be simple, or at least within the linguistic ability of the student.
3. Stage directions (where applicable) should be given.
4. Cultural differences between the two cultures might be identified by preparing cultural assimilators (Papalia 1975; Tursi 1976).
5. Teachers should prepare on a separate sheet short vocabulary lists from which students may draw words or expressions in order to complete the dialogue.

If students are familiar with the situation and if some lexical assistance is given to them by the teacher, they should have very little difficulty in modifying the responses so that these will suit their needs. The more vocabulary students acquire, the better able they are to function linguistically in different situations.

#### D. Puzzles/Legal Cases

Both Marcel Danesi (1979, 1981) and Anthony Mollica (1979, 1981) have done considerable work in this field. A quick reading of those articles will provide the reader with a wealth of information which is not repeated here. The following sample illustrates both a puzzle and a legal case which may involve small group discussion:

Quale professione esercitano. . . ?

Il giovane Marco Ferrara ha chiesto una raccomandazione a Carlo Rossi, Mario Bruni, Paolo Moretti e Gianni Martino. Purtroppo non ricorda esattamente quale professione esercitano (avvocato, architetto, chirurgo, ingegnere). **Sa che:**

1. Mario Bruni *e* piu anziano dell'avvocato e dell'ingegnere.
2. Il chirurgo cena sempre da solo.
3. Paolo Moretti cena spesso con Gianni Martino.
4. Il piu anziano *e* anche il piu ricco.
5. Gianni Martino *e* piu anziano dell'avvocato.
6. Carlo Rossi cena spesso in compagnia dell'avvocato e dell'ingegnere.
7. A Mario Bruni non piacciono le attività sportive. Sapresti dirgli quale professione esercitano questi quattro signori? (Mollica e Convertini, 1979: 135).

Se tu fossi il giudice. . .

Alla lettura del testamento del fu Carlo Rossi, un nipote, Gianni, apprende **che** eredita da suo zio, un bellissimo portafoglio di pelle. Gianni esamina **il** portafoglio e vi trova dieci biglietti da centomila lire. I cugini, gelosi, esigono **che** Gianni divida con loro questa somma. Gianni sostiene **che** suo zio, lasciandogli **il** portafoglio, **gli** ha lasciato anche **il** contenuto.

**Il caso** finisce in tribunale.

Se tu fossi il giudice, avresti diviso **la** somma tra i cugini o avresti dato l'intera somma a Gianni?

(Scegli due avvocati: uno **che** sostenga **la** tesi di Gianni, l'altro **quella** dei cugini.) (Mollica, 1979: 353).

### **E. Cartoons**

Cartoons are also a very useful source for conversation. Mollica (1976) has discussed at some length a variety of approaches. Teachers may want to choose four of five sequential four-frame cartoons and give each student in the four or five groups one frame only. The illustrations should not be given in a chronological order. To achieve maximum development of the speaking skill, it is suggested that the teacher not show the student the proper sequence, but rather give each student a frame in random order. Each student is then required to describe **his/her** frame to the other students. As the students describe the frame they hold, it should be soon evident to them which four frames constitute a strip. Once the four students have found the four frames, they should describe them to one another and eventually place themselves in the chronological order of the frames. The result is that a group of four students is now responsible for an oral summary of a comic strip. Teachers should make sure that at **no** time students show each other the frame they have been given. Each student sees only **his/her** frame. Only after the correct chronological sequence has been clearly established do students show the frames in order to confirm the correct sequence established orally.

### *Conclusion*

The activities suggested above are stimuli intended to assist the teacher to provide some meaningful oral exchanges in the Italian classroom. We are confident that teachers will think of other similar activities which will encourage communication. After all, teachers of Italian never lacked either ingenuity or creativity.

## REFERENCES

- Blume, E. 1969. *Auditory Dialogues. French. Level III*. New York: Amsco School Publications, Inc.
- . 1971a. *Auditory Dialogues. French. Level II*. New York: Amsco School Publications, Inc.
- . 1971b. *Reading Dialogues. French. Level III*. New York: Amsco School Publications, Inc.
- Cagno, M. 1964a. *Exercise Book for Italian Level II*. New York: S.F. Vanni.
- . 1964b. *Exercise Book for Italian Level III*. New York: S.F. Vanni.
- Danesi, M. 1979. "Puzzles in Language Teaching," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes*. 35. 269-77.
- . 1980. "Mathematical Games in Foreign Language Courses," *Rassegna italiana di linguistica applicata*, 12. 195-204.
- Di Pietro, R.J. 1975. "Speech Protocols and Verbal Strategies in the Teaching of Italian." *The Canadian Modern Language Review/La Revue canadienne des langues vivantes*. 32. 24-38.
- Farb, P. 1973. *Word Play: What Happens When People Talk*. New York: Bantam Books.
- Fabbri, L., Ed. 1968, *Divertenti storie italiane*. London: George G. Harapp.
- Giusto, A.L. 1971. *Auditory Dialogues. Spanish Level II*. New York: Amsco School Publications, Inc.
- Levy, S.L. 1970. *Reading Dialogues. Spanish. Level III*. New York: Amsco School Publications, Inc.
- Moglia, M. 1977. *Le 1500 piu belle barzellette*. Milan: De Vecchi Editore.
- Mollica, A. 1976. "Cartoons in the Language Classroom," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes* 32. 424-44.
- . 1979. "Games and Language Activities in the High School Classroom," *Foreign Language Annals* 12. 347-54.
- . 1981. "Visual Puzzles in the Second-Language Classroom," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes* 37. 583-622.
- Mollica, A. and Convertini, A. 1979. *L'Italia racconta . . . Antologia di racconti e novelle*. Toronto: Copp Clark.
- Papalia, A. 1975. *Italian Culture Assimilators*. Buffalo: SUNY at Buffalo.
- Rivers, W.M. 1976. *Teaching Foreign-Language Skills*. Chicago: University of Chicago Press.
- Tursi, J.A. 1976. "Developing Cultural Understandings," in *Handbook for Teachers of Italian*, ed. by Anthony Mollica, 97-115. American Association of Teachers of Italian. Don Mills: Livingstone Printing.
- Vizmuller, J. 1980, "Psychological Reasons for Using Humour in a Pedagogical Setting," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes*. 36. 266-71.