



**Australian Government**

**Department of Education, Employment  
and Workplace Relations**

# **Teaching and Learning Languages: A Guide**

**Program example**

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**Italian senior years**



**UniSA**

Research Centre for  
**Languages  
and Cultures**

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#### Disclaimer

The views expressed in the publication do not necessarily represent the views of the Australian Government Department of Education, Employment and Workplace Relations.

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## Introduction to examples

Collected here are examples of teachers' work. These are drawn from teacher practice and are included here to exemplify aspects of teaching, learning and assessing languages, as discussed in the *Guide*. Teachers were invited to share their planning and programming documents and members of the project team worked with them to further develop aspects of their work.

### Programs

The collection of programs includes primary, middle and senior secondary long and short-term programs. These contain annotations designed to point out specific points of interest for you to consider in your reading of them. At the end of each program you will find a commentary that describes how the program exemplifies selected sections of the *Guide*.

### A selection of teachers' work

This is a selection of programs and parts of programs, plans for classroom teaching, planned assessment tasks, descriptions of the teaching and learning contexts, investigations and evaluations of practice, and reflections on current practices. It shows teachers engaged in professional thinking, planning, reassessing and evaluating what they teach, how they teach and who they teach.

### About the examples

- These examples of teachers' planning, practice and reflection are provided for you to examine, consider and perhaps use in expanding your own understanding of language teaching and learning. We know that teachers learn best from other teachers and so we encourage you to look across the set of examples in all languages rather than just the language(s) you teach.
- The examples of teachers' work included here belong to individual teachers and are taught in a particular context which means that you will not find models that you can instantly adopt and teach. Rather, you will find ideas about teaching and learning that you can use by adapting and reworking them to produce programs and classroom teaching, learning and assessment practices that you can use in your own context.
- The examples of teachers' work are not included here because they constitute 'best practice' or are exemplars of definitive programs for languages teaching and learning. You will find some outstanding approaches to planning and teaching that advance our understanding of how to make languages teaching and learning a rich and effective learning experience for students. You will also find teachers' honest reflections and evaluations of their pedagogies, questioning what they do and rethinking what they will do.
- The examples of teachers' work may include some pedagogies of which you may be critical. However, you will also find professional educators striving to make sense of their work with students, language teaching and language learning.

## PROGRAM DESCRIPTION

<b>Language</b>	Italian
<b>Level</b>	Year 11
<b>Example</b>	Short-term unit
<b>Annotations</b>	In text End of text

## Unit and Assessment Tasks Year 11/12

### About the Unit

This is a short unit of 4 to 6 lessons, designed as an exercise in meaning-making of a text detached from its greater whole, a part of a scene from a play. The scene in the play can then be read together in class or a performance may be viewed.

This is an excerpt from the third act of the play *Morte accidentale di un anarchico* (Accidental Death of an Anarchist) by Dario Fo, and may be used to show the way language is used for different purposes: to be polite, to obfuscate, or to demand clarity of meaning.

An introduction to the text needs to be given to set the background to the literature: the era and the situation in which Dario Fo was writing, the incident in history he makes use of, and the setting and era that he chooses as the setting for his play, and why he does this.

(The teacher may wish to make this into a larger unit in which the entire act of the play is read in Italian or the students may view the play performed in Italian. The discussion, learning, research and assessment would have to be developed for an expanded unit.)

### Resource text: '*Morte accidentale di un anarchico*', by Dario Fo.

Excerpt from Act 3 and prologue to the play (1970)

[www.strano.net/stragi/tstragi/anarc/index.html](http://www.strano.net/stragi/tstragi/anarc/index.html)

Unit title: **What's in a word? *Le presento i miei collaboratori***

### Rationale for this unit:

1. The text is part of well-known play in Italian which is entertaining and demonstrates a good level of language.
2. It is by a famous, world recognised Italian author.
3. It is about 1970s Italy, the *Anni di piombo*.
4. It relates to the Italian diaspora, and the migration experience of Italians in the United States of America between the wars.
5. It relates to world terrorism that has occurred this decade, and national and international reactions to it.
6. The text shows the use of language to serve different purposes.
7. The student looks at language, the author, and the historical period, in light of his/her knowledge and experience of present and recent times.
8. The text offers the student the opportunity to research recent Italian history.

### Historical Background to the Unit

In an early prologue to *Morte accidentale di un anarchico*, Dario Fo says that he was retelling the case of the Italian anarchist Andrea Salsedo, who, in the USA in 1921, was detained and questioned by the police and who eventually 'suicided' by jumping from a 14th storey window whilst in police detention. Fo says that to make the case more current and theatrical, he transposed it to modern day Milan, that is, Milan in the 1970s, when the play was written. The irony was that the Salsedo case was remarkably similar to the Pinelli case, which played itself out in 1970 Milan.

**Comment [A1]:** Shows the intrinsic connections of language and culture within an authentic text and the variable uses of language. Focusing attention on this range of language uses should give students an opportunity to see the language 'alive'.

**Comment [A2]:** Provides essential context for learning through scaffolding background information.

**Comment [A3]:** The teacher begins by establishing relevance for the students, suggesting a range of reasons for undertaking this unit.

**Comment [A4]:** An unusual text item is used to provide an authentic experience of Italian in action, written as a text to be spoken and acted to convey its meaning.

**Comment [A5]:** Use of play on words here to indicate that this is the era of 'lead' being both heavy and associated with bullets. Students of this age group should find this an engaging concept to explore in relation to terrorism issues.

**Comment [A6]:** Exposing students to the variability of 'Italian' experiences and its diaspora contextualises Italian within a global frame of reference.

**Comment [A7]:** There is opportunity to relate to the text not just as an old work, but as something relevant to students and their own lives.

1. In 1920, the USA, fearing that communists were entering the country, deported Italian immigrant anarchists. They in turn retaliated, using anarchist newspapers to make their case. When a threat was made to officials and a bomb plot discovered, Italian anarchists were held responsible. Threats of bombings and attempts at robberies followed. In a town near Boston, an Italian anarchist, detained by the US Justice Department, committed suicide whilst in their care by hurling himself through a window from the 14th floor. This is part of the controversial Sacco and Vanzetti trial, which ended with two Italian anarchists being found guilty and sent to the electric chair in 1927.
2. On December 12 1969, a bomb went off in central Milan at Piazza Fontana, killing 16 people and injuring about 80 more. The police questioned known anarchists, and one of them, Giuseppe Pinelli, was held and interrogated for three days before he fell to his death from a fourth floor window of the Milan police station. The three interrogating officers and their commanding officer were investigated for murder in 1971. Despite witnesses, lack of evidence meant that the case was dropped. In 2001 an extreme right-wing group, *Ordine Nuovo*, was found guilty of the Piazza Fontana bombing.
3. *Anni di piombo* refers to the period in Italy in the 1970s in which left and right-wing political terrorists carried out armed robberies of banks, armed attacks on public places, bombings of railway stations and lines, and kidnappings and murders of politicians, journalists, magistrates, and policemen. Some of the groups were the Red Brigades, the *Nuclei Armati Proletari*, and *Prima Linea*. Some also had connections with terrorists groups outside Italy. The most notorious event, which paralysed Italy, was the kidnapping and murder of the Christian Democrat ex-prime minister Aldo Moro, who was trying to arrange a governing coalition with the left. This event was followed and reported by the foreign media.

### Additional resources

#### Background information

- Dario Fo:

[http://nobelprize.org/nobel\\_prizes/literature/laureates/1997/](http://nobelprize.org/nobel_prizes/literature/laureates/1997/)

[www.britannica.com/eb/article-9034712/Dario-Fo](http://www.britannica.com/eb/article-9034712/Dario-Fo)

- Salsedo, Sacco and Vanzetti

[www.law.umkc.edu/faculty/projects/ftrials/SaccoV/chronology.html](http://www.law.umkc.edu/faculty/projects/ftrials/SaccoV/chronology.html)

[www.writing.upenn.edu/~afilreis/88/sacvan.html](http://www.writing.upenn.edu/~afilreis/88/sacvan.html)

- *Anni di piombo*

[http://en.wikipedia.org/wiki/Strategy\\_of\\_tension](http://en.wikipedia.org/wiki/Strategy_of_tension)

[http://it.wikipedia.org/wiki/Anni\\_di\\_piombo](http://it.wikipedia.org/wiki/Anni_di_piombo)

[http://en.wikipedia.org/wiki/History\\_of\\_the\\_Italian\\_Republic](http://en.wikipedia.org/wiki/History_of_the_Italian_Republic)

- *Buongiorno, notte* film by director Marco Bellocchio (2003).

The film recounts the kidnapping Aldo Moro, by the Brigate Rosse.

[www.imdb.com/title/tt0377569/plotsummary](http://www.imdb.com/title/tt0377569/plotsummary)

<http://killinginstyle.blogspot.com/2006/08/anni-di-piombo.html>

**Comment [A8]:** Richness is added to the unit through this background material which contextualises the play. It is important that this information be conveyed in English, so that students have a solid starting point for considering their own contextualised responses. A short session spent in discussing this will help engage students with the text itself.

## Learning Outcomes

These are adapted from SSABSA Stage 1 and 2, Locally Assessed Languages, Continuers Level, Curriculum Statements 2008)

At the end of this unit, the students should be able to:

1. exchange information, opinions, and experiences in Italian;
2. express ideas through the production of original texts in Italian;
3. analyse, process and respond to a part of a play that is in Italian;
4. show understanding about aspects of the language, culture and history of Italy and the Italian diaspora by making comparisons with their own experiences of the world, and communicating their opinions; and
5. show the ability to reflect on their learning.

**Comment [A9]:** Though it is an original unit of work, it is linked to local (South Australian) curriculum documents and required learning outcomes.

## Introduction, Presentation and Student Learning Time

1. The teacher briefly introduces the author of the play, Dario Fo. As a playwright, his beliefs about theatre are a powerful medium for looking at ourselves and our institutions, politics, government, the church, nationalism, monarchy, and for questioning the world we live in. His often subversive, uncomfortable, critical writing was always set in laughter and jest. Fo wrote this play in 1970s Italy. The teacher talks about the *Anni di piombo*, and makes comparisons with world terrorism since 9/11/01 (new laws, increased government intervention in security, the reportage on TV and the press of security issues, how terrorist suspects are dealt with, etc.).

The teacher may ask the students to research different topics of interest related to the author, Italy in the 1970s, and the American case of Saseldo, on which the play is based. Students could then present their research to the class as a **before** or **after** exercise.

**Comment [A10]:** This task will add depth to the topic. Italian or English could be used, appropriate to the proficiency levels of students.

2. Before starting to read the text, the teacher informs the students of the Italian method of investigating a crime, and the roles of the police and the investigating magistrate.

In pairs, students read the text entitled '*Morte accidentale di un anarchico*' – An extract from *Terza scena* by Dario Fo. They will need 20 minutes to work through as much of the text as possible together, taking different parts and trying to understand the language and create meaning from the words. During this time, the teacher should make a list of vocabulary on the board, which students bring to her/his attention, and which is needed for the exercise to move forward.

Then, as a whole class exercise, the teacher and students work through the text using a variety of techniques. Students read the text aloud as script, taking turns, and the class provides suggestions as to the meaning of words and phrases of the reading. A translation of the text occurs as the teacher draws out particular words and phrases and through questioning. As both teacher and students provide information, the meaning of the **text is uncovered**.

**Comment [A11]:** The teacher is providing appropriate scaffolding of students' understanding and interpretation of the text to ensure that students can engage with the task.

The discussion which takes place in this process will involve not only the overall meaning of the passage, but an appreciation of the theatrical effect as the students see how the language is being used by the characters. The use of language to fit the purpose can be observed in this passage in the forms and structures, the expressions and idioms. The language is used at different times to suit the purpose of the speaker: polite, deferential, flirting, subservient, sarcastic, humorous and entertaining, clear and incisive, brief and to the point, long-winded, verbose and **obfuscating**. The teacher may note these on the board. Paired and individual reading time, **'making-meaning' time**, understanding, thinking and

**Comment [A12]:** Demonstration of 'language in action' and how it can be used for different purposes.

**Comment [A13]:** Time is allowed for individual and group understandings to be developed.

clarification, and whole-class discussion may need to be repeated to complete the text.

3. Students carry out tasks to clarify and develop learning. These may be individual or paired work and students should have access to the text as well as the play in book form, to the Internet and to dictionaries.
  - Make lists of vocabulary and language expressions used and related to the text.
  - Answer a set of questions about the text to clarify understanding of the general and specific information in the text (e.g. *Why does the Matto ask not to be called 'signor giudice'? What is the journalist doing there?*)
  - Construct sentences/a short paragraph to describe the characters and the action/plot of the excerpt.
  - Make a list of the characters as they portray themselves to the journalist. What do their employment positions mean that they are supposed to do? Who are they really?
  - What have the *Commissario*, the *Questore* and the *Matto* agreed to do, and why?
  - Give all the possible understandings that the audience can have of '*collaboratori*' as used by the *questore* to the journalist.
  - Make a list of the questions asked by the journalist. What kind of language does she use? Why do you think she uses this language?
  - Make a list of phrases, sentences that are used to cover up what has happened. What would the audience or you, as the reader, make of these?
  - What does the text tell the reader about the *Matto*? Find information about him from other sources.

### Sequence of the Unit

Text	Interactions	Experiences	Tasks and Reflection
Text 1 and Text 2	<p>Reading the parts aloud in class as a play script.</p> <p>Reading the texts in pairs, translating together, finding, considering the meaning and ideas.</p> <p>Class group reading of the texts aloud, group input in reading, translating, searching for, clarifying and confirming meaning of the language and intentions of Text 2.</p>	<p>In class, reading the text as a play.</p> <p>Questions and discussion about the text.</p> <p>Researching the era on Web.</p> <p>Personal research of text/era/author.</p> <p>Performing script with other students in Italian.</p>	<p>Students carry out a variety of tasks to clarify and develop learning.</p> <p>Text analysis:</p> <ul style="list-style-type: none"> <li>• reading and responding;</li> <li>• summary;</li> <li>• examining language use.</li> </ul> <p>Personal reflection.</p> <p>Group discussion.</p>

**Comment [A14]:** The teacher's separation of interactions, experiences, and tasks and reflection indicates different approaches to analysis of and ways of working with the text - personally, in small groups and with the whole class. Including some key questions to explore in these different ways will indicate what different outcomes or understandings are expected from the different modes of engaging with the text.



## Student assessment tasks

### Text analysis

- Part A. Reading and responding  
The student answers questions in Italian and English about the text to show understanding of the general and specific details of the text. (Italian and/or English)
- Part B. Students write a summary of the scene to show understanding of the setting, the action and dialogue. Using the information from the text, the student writes brief descriptions of the characters. (Italian)
- Part C. Students examine the language of the text.  
What are the forms of address used by the characters? What phrases and idioms show politeness? How do the *Commissario*, the *Questore* and the *Matto* treat the journalist? What kind of language do they use? Is any English used and does it seem correct to you? Why doesn't the *Commissario* wish the interview to be recorded, really? Why is he worried? The journalist asks very direct questions. What does she ask? What are the *Commissario* and the *Matto* trying to do with their answers? In this scene, who is clear in their use of language, and who is not? What does this scene seek to show about how we use words and language? (English and/or Italian)

**Comment [A15]:** This task will allow the teacher to gauge the level of understanding and to provide formative feedback to students to support their learning.

### Personal Reflection

The student reflects upon what he/she has learnt through doing this unit of work in both learning about the subject matter and his/her own learning style. The student notes and reflects on questions such as:

- What aspects of the texts would be different if the play were set in Australia?
- In what ways can we in Australia relate to the content of the text?
- What have I learned and understood about language and culture, history, contemporary events? How does this learning connect with my previous learning and my own personal experience of the subject matter?
- What steps did I take to understand this text (i.e. the strategies, aids, and resources that I found useful in helping my learning?) (English and/or Italian)

**Comment [A16]:** A range of questions that get at meaning beyond simple display of comprehension are included. Students are asked to interpret the playwright's meaning, and offer their own understandings of the use of language for different purposes, in exploring text analysis from a critical perspective.

### Group Discussion

Students work in small groups to research any of the following topics: the excerpt of play, the characters and language, the Salsedo and/or Sacco and Vanzetti cases, the *Anni di piombo* and modern-day terrorism, the fight against terrorism around the world and Australia's own experience, violence and fear and national responses. Then the group discusses this in a panel discussion format. (Italian)

### Investigative Task

Students may choose to research some part of the matter of the unit, with a view to undertaking an investigative task demonstrating research and personal reflection. The research question/topic/aspect researched will be demonstrated in two tasks, an oral or written part in Italian and a written part in English (250 words).

**Comment [A17]:** An alternative presentation mode caters for learner differences and collaborative meaning-making about how language and culture interact in texts of this nature. Students will probably be highly engaged by this subject material, and, with teacher scaffolding to mediate the discussion, will be able to explore these issues in relation to language and culture and their relationship.

For full requirements, see SSABSA Stage 1 and 2, Locally Assessed Languages, Continuers Level, Curriculum Statements 2008.

**Comment [A18]:** Use of both target language and English to complement and deepen understanding.

### Criteria for judging performance

The criteria for judging performance will be as set out SSABSA Stage 1 and 2, Locally Assessed Languages, Continuers Level, Curriculum Statements 2008

Text 1: This is the prologue which preceded the first version of the play, performed on 5 December 1970 and subsequently dropped. Text 2 is an excerpt from the third act of *Morte accidentale di un anarchico* by Dario Fo.

### ***Morte accidentale di un anarchico***

This text can be accessed on the Internet at [www.strano.net/stragi/tstragi/anarc/index.html](http://www.strano.net/stragi/tstragi/anarc/index.html)

#### **Text 1 PROLOGO**

Con questa commedia vogliamo raccontare un fatto veramente accaduto in America nel 1921.

Un anarchico di nome Salsedo, un emigrante italiano "precipitò" da una finestra del 14° piano della questura centrale di New York. Il commissario della polizia dichiarò trattarsi di suicidio.

Fu condotta una prima inchiesta e quindi una super-inchiesta da parte della magistratura e si scoprì che l'anarchico era stato letteralmente scaraventato dalla finestra dai poliziotti durante l'interrogatorio.

Al fine di rendere più attuale e quindi più drammatica la vicenda, ci siamo permessi di mettere in opera uno di quegli stratagemmi ai quali spesso si ricorre nel teatro. Cioè a dire: abbiamo trasportato l'intera vicenda ai giorni nostri e, invece che a New York l'abbiamo ambientata in una qualunque città italiana... facciamo conto Milano. E' logico che, per evitare anacronismi, siamo stati costretti a chiamare commissari i vari sceriffi, questori gli ispettori e così via.

Avvertiamo ancora che, qualora apparissero analogie con fatti e personaggi della cronaca nostrana, questo fenomeno è da imputarsi a quella imponderabile magia costante nel teatro che, in infinite occasioni, ha fatto sì che perfino storie pazzesche completamente inventate, si siano trovate ad essere a loro volta impunemente imitate dalla realtà!

#### **Text 2** Excerpt from **TERZA SCENA ....**

**QUESTORE** - Lei è troppo generoso signor giudice... (gli stringe le mani commosso).

**MATTO** - Non mi chiami più giudice per carità... da questo momento sono il capitano Marcantonio Banzi Piccini della scientifica... Va bene?

**COMMISSARIO** - Ma esiste davvero il capitano Banzi Piccini... sta a Roma...

**MATTO** - Appunto, così se la giornalista scriverà qualcosa che non ci piace sarà facile dimostrare che s'è inventata tutto... chiamando a testimoniare il vero capitano Piccini.

**COMMISSARIO** - Ma lei è un genio! Se la sente proprio di recitare la parte di capitano?

**MATTO** - Non si preoccupi, durante l'ultima guerra ero cappellano dei bersaglieri.

**QUESTORE** - Silenzio è qui.

(Entra la giornalista).

**QUESTORE** - Avanti signorina, s'accomodi.

**GIORNALISTA** - Buon giorno, il Signor Questore per favore?

**QUESTORE** - Sono io, piacere signorina... noi ci conosciamo solo per telefono...

**Comment [A19]:** The excerpt is rich in multiple meanings and with humorous (and also serious) subtext. There are many connections with English, providing for lively discussion about the differences in meanings of similar words.

Purtroppo.

**GIORNALISTA** - Piacere.. L'agente giù alla porta mi faceva qualche difficoltà.

**QUESTORE** - Ha ragione. La prego di perdonare, la colpa è mia che ho dimenticato di preavvertire del suo arrivo... Le presento i miei collaboratori: l'appuntato Pisani, il commissario dirigente di quest'ufficio...

**GIORNALISTA** - Molto piacere.

**COMMISSARIO** - Il piacere è mio... signorina (stringe la mano con piglio militaresco).

**GIORNALISTA** - Accidenti che stretta!

**COMMISSARIO** - Mi scusi...

**QUESTORE** - (indica il matto che sta armeggiando di spalle) .... e per finire capitano... capitano?!

**MATTO** - Eccomi... (appare con baffi, finti, una pezza nera sull'occhio, e una mano coperta da un guanto marrone. Il questore resta attonito e non sa continuare. Il matto si presenta da solo): Capitano Marcantonio Banzi PICCINI della scientifica. Mi perdoni la mano rigida, ma è di legno, è un ricordo della campagna d'Algeri ex paracadutista della legione straniera... ma s'accomodi signorina.

**QUESTORE** - Desidera bere qualcosa?

**GIORNALISTA** - No grazie... Preferirei, se non vi spiace cominciare subito... Scusatemi ma avrei un pò fretta. Purtroppo dovrei consegnare l'articolo per stasera... va in macchina stanotte.

**QUESTORE** - Va bene, come crede, cominciamo senz'altro, noi siamo pronti...

**GIORNALISTA** - Avrei parecchie domande da fare... (ha estratto un block notes sul quale legge). La prima è proprio rivolta a lei commissario, e perdoni s'è un pò provocatoria... Se non vi spiace adopero il registratore... A meno che abbiate qualcosa in contrario... (estrae un registratore dalla borsa).

**COMMISSARIO** - Beh, veramente... noi...

**MATTO** - Ma per carità faccia pure... (al commissario)... prima regola: mai contraddire.

**COMMISSARIO** - Ma se ci scappa qualcosa... se vogliamo smentire... quella ha le prove...

**GIORNALISTA** - Scusino signori, c'è qualcosa che non va?

**MATTO** (tempista) - No, no, tutt'altro... il Commissario mi stava tessendo le sue lodi, dice che lei è una donna di grande coraggio... democratica convinta, amante della verità e della giustizia... costi quello che costi!

**GIORNALISTA** - Il dottore è troppo generoso...

**COMMISSARIO** - Dica pure.

**GIORNALISTA** - Perché la chiamano finestra-cavalcioni?

**COMMISSARIO** - Finestra-cavalcioni? A me?

**GIORNALISTA** - Sì, o anche "commissario cavalcioni".

**COMMISSARIO** - E chi mi chiamerebbe così?

**GIORNALISTA** - Ho qui la fotocopia della lettera di un giovane anarchico inviata dal carcere di S. Vittore nel quale il ragazzo si trova imprigionato proprio nei giorni della notte del nostro anarchico e che parla proprio di lei commissario... e di questa stanza.

**COMMISSARIO** - A sì, e che dice?

**GIORNALISTA** - (leggendo) - Il commissario del quarto piano mi ha schiaffato a sedere sulla finestra le gambe penzoloni, e poi ha cominciato a provocarmi "buttati" e mi insultava... "perché non ti butti... non ne hai il coraggio eh? E falla finita!: cosa aspetti?". Vi assicuro che ho dovuto stringere i denti per non soccombere per non lasciarmi andare...

**CAPITANO** - Ottimo, pare la sceneggiatura di un film di Hitchcock.

**GIORNALISTA** - La prego capitano... è al dirigente di questo ufficio che ho posto la domanda non a lei... cos'ha da rispondermi? (e avvicina il microfono alla bocca del commissario).

**CAPITANO** - (all'orecchio del commissario) - Calma e indifferenza!

**COMMISSARIO** - Non ho niente da rispondere... piuttosto è lei che mi deve rispondere... "in tutta sincerità": "Pensa che io abbia messo a cavalcioni anche il ferroviere?".

**CAPITANO** - Zitto, non ci cascare (canticchia). l'avvoltoio vola via... vola via dalla casa mia...

**GIORNALISTA** - Sbaglio o lei capitano sta facendo opera di disturbo?

**CAPITANO** - Nient'affatto... commentavo soltanto... E se mi permette, io chiedo a lei signorina Feletti se ci ha presi per dei propagandatori di detersivi... dal momento che ci vuol vedere ad ogni costo intenti a fare la prova finestra con ogni anarchico che ci capiti sottomano?

**GIORNALISTA** - Non c'è che dire lei è molto abile capitano.

**COMMISSARIO** - Grazie... m'ha tolto da un bell'impiccio... (gli batte la mano sulla spalla).

**CAPITANO** - Piano con ste manate dottore... ci ho l'occhio di vetro!! (indica la pezza nera).

**COMMISSARIO** - L'occhio di vetro?

**MATTO** - E vada piano anche a stringermi la mano, è posticcia.

**GIORNALISTA** - Sempre a proposito di finestre, fra gli incartamenti del decreto depositato dal giudice archiviato, manca la perizia delle parabole di caduta.

**QUESTORE** - Parabole di caduta?

**GIORNALISTA** - Sì, la parabola di caduta del presunto suicida.

**QUESTORE** - E a che serve?

**GIORNALISTA** - Serve a stabilire se, al momento dell'uscita in volo dalla finestra l'anarchico fosse ancora completamente in vita o meno. Se sia uscito cioè dandosi un minimo di slancio oppure se sia cascato inanimato come infatti risulta... scivolando lungo la parete... se si sia prodotte fratture o lesioni sulle braccia o sulle mani come infatti non risulta cioè a dire che il presunto suicida non ha portato le mani in avanti a proteggersi nel momento dell'impatto sul terreno... gesto normale e assolutamente istintivo...

**COMMISSARIO** - Sì, ma non dimentichi che qui ci troviamo di fronte a un suicida... a uno che si butta perché vuol morire!

**MATTO** - Ah, non vuol dire... qui devo dare purtroppo ragione alla signorina... Come vede io sono obiettivo. Si sono fatti fior di esperimenti in merito: si sono presi dei suicidi, li si sono buttati di sotto... e si è notato che tutti... istintivamente al momento buono... trach... con le mani in avanti!

**QUESTORE** - Ah bell'appoggio che ci dà... ma è matto?

**MATTO** - Sì, chi gliel'ha detto?

See [www.strano.net/stragi/tstragi/anarc/index.html](http://www.strano.net/stragi/tstragi/anarc/index.html) for the entire text. This is the prologue to the play and an excerpt from Act 3.

<b>Language, culture and learning</b> What is language? What is culture? Understanding learning Understanding language learning Intercultural language learning	Language and its uses, purposes and capacity to communicate a plethora of intentions and emotions are at the heart of this program. The unit invites students to delve into multiple meanings and understandings related to their own understandings of words and their capacity to influence others' understanding.  In choosing a text of this type, the teacher is indicating that her own view of language is one that allows for multiple meanings, and for which the sheer pleasure of investigating these
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	<p>provides opportunities for learning and deepening understanding about language and its connection to meaning-making and interpretation. It also signals a refocusing on literature as a life experience. The cultural understandings and interpretative frames that are described by the teacher in prefacing the program (background information on the playwright, period, diaspora connections with America, etc.), show that she also views culture as embedded in language and language as embedded in culture, and that the cultural context may be interpreted differently depending on the reader/viewer and the context in which they are living. She makes the point, for example, that the playwright drew connections with an American incident that was almost identical to that portrayed in the play, but that his deeper intention is to show the situation as being rooted politically in Italy, specifically in Milan, and in the period of the violence associated with terrorist action and polarisation of the political parties. By being exposed to various ways of 'knowing a culture', especially in the political sense as the playwright intends, students come to understand the complexity of language in its lived variability and how they are positioned to interpret it according to their own background knowledge and understandings of language and culture.</p> <p>By providing a text of this nature and the range of activities and questions, the teacher shows an understanding of learning that is grounded in interpreting and taking meaning from lived experience, and reflects a sociocultural orientation to learning. Through the use of the performance medium (texts as enactment of language and culture) there is also scope to understand the learning theory behind this program as experimental, that by doing, we learn.</p> <p>The program provides for students at a range of proficiency levels and includes intercultural understandings of language learning by allowing students to move between the languages at play in a range of teacher-scaffolded interactions, and to use them appropriately to support developing understandings.</p> <p>The relationship between language, culture and learning is captured in the tasks that ask students to explore, interpret, make connections and reflect on their use and understanding of</p>
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	language, culture, interculturality and learning. Interpretation and creativity are highlighted through use of a dramatic text in this way.
<b>Teaching and learning</b> Classroom interactions The nature of interactional language Tasks and task-types Student engagement Recognising the diversity of learners and their life-worlds Technology in language teaching and learning	<p>The social nature of the text type (performance, group enactment and interpretation) is reflected in the social nature of the learning tasks that allow students to collaboratively and individually form understandings and ideas, as well as to use and understand the text and its language and meaning at multiple levels. Working through a translation/interpretation of the text is a purposeful act designed to shed light on the ideas that underpin the unit, and this is evident in the carefully sequenced steps for engaging with text. The complexities of translation are perhaps not explored, but, depending on student interest levels, could be discussed further with students, and other examples also explored to provide different perspectives.</p> <p>Questions underpin the acts of interpretation required by students and direct them to think laterally and personally about what they take from the text and study of this nature.</p> <p>The program moves from tasks that provide context and language and culture interpretation to 'experiencing' the text itself and looking deeper for significance in relation to their own lives and contexts. Both individual and group responses can flow from these experiences, and a range of means to express understandings is indicated by the teacher, depending on student motivations and preferences.</p> <p>This unit is appealing for students of this age, with connections to terrorist issues, marginalisation, police brutality and the rights of the individual. Great efforts have been made to contextualise the unit to assist with student engagement.</p> <p>Flexibility is built into the unit to cater for learner differences and variable interpretations and proficiency levels.</p> <p>Students will be able to access related materials in both the target language and English that will assist with their understanding of this topic.</p>
<b>Resourcing and materials</b> Selecting resources	The resource provides a rich environment for engaging students in variable learning

<p>The purposes of resources Adapting resources Using resources critically Relating resources to each other Contemporary resources Learners as resources Developing a resource bank</p>	<p>opportunities, including critical text analysis, an environment for engaging with culture and language as lived and 'personified' experience, and for considering the political implications of texts and the language and culture explored and exposed in them. The oral dimension of language can also be explored as the text is designed to be spoken, and to show clever use of language for multiple interpretations and meanings that are related to and demonstrate the character of the roles in the text. It is also an engaging text that should appeal to students of this age group.</p>
<p><b>Assessing</b> Assessment and learning The assessment cycle Eliciting evidence of students' language learning Judging: considering criteria Validation</p>	<p>The assessment is cumulative and allows for student development and feedback over the course of the unit rather than being focused solely on assessment. Use of both languages enables students to demonstrate proficiency with language use and also to demonstrate understandings and interpretations that may require English.</p>
<p><b>Programming and planning</b> Planning language programs Long-term and short-term planning Planning for conceptual learning The place of context in planning programs Scoping and sequencing of learning Planning interactions Personalising learning experience</p>	<p>The program is structured to include personalised elements and a learning pace suitable to a diverse group of students.</p> <p>There is flexibility to develop the unit in a variety of ways according to student interest, and centre on intrapersonal and interpersonal meaning-making by students individually and as a class.</p>
<p><b>Evaluating language programs</b> Evaluation as an ongoing process Evaluation in context Purpose and scope of evaluation Evaluation as inquiry</p>	<p>Evaluation as an ongoing process is explored by the teacher as she comments on the need to vary and alter the program to suit student responses in interactions.</p>