

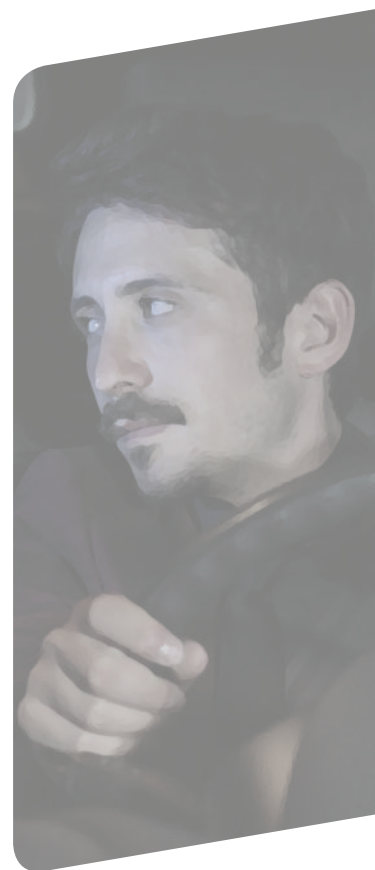
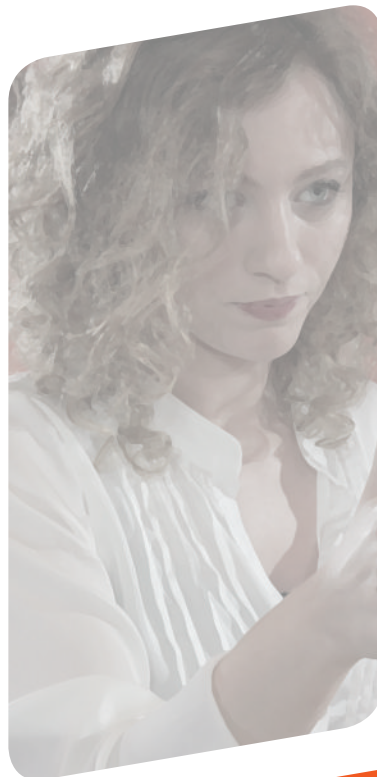
Telis Marin  
Pierangela Diadori

**A1**

# VIA DEL CORSO

for  
English  
speakers

An Italian Course  
for English Speakers



STUDENT'S TEXTBOOK AND WORKBOOK



*Inspired by a true story*

EDILINGUA

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The editor is happy to hear from anyone we were unable to contact whose interests have been infringed; the editor will also put right any omissions or inaccuracies in referencing sources that are brought to our attention.



**Telis Marin**, the director of Edilingua, is an instructor and teacher trainer for instructors of Italian as a second language in Italy and abroad. After receiving an undergraduate degree in Italian language studies and a Masters degree in ITALS (Italian teaching certification) in Pedagogy and promotion of Italian language and literature for foreigners, he has taught in various Italian language schools for foreign students. His teaching experience led him to develop numerous Italian textbooks, such as *Nuovo Progetto italiano 1, 2, and 3* (student edition), *Progetto italiano Junior 1, 2, and 3* (classroom manual), *La prova orale 1 and 2*, *Primo Ascolto*, *Ascolto Medio*, *Ascolto Avanzato*, *Vocabolario Visuale*, and the video materials for *Nuovo Progetto italiano* and *Progetto italiano Junior*. In recent years, he has focused his research on language-learning technologies, the results of which include the platform i-d-e.it. He is the creator of *Via del Corso* and author of the student edition of the textbook and video materials.

*To my wife and daughter.*



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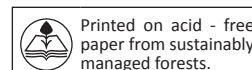
*To Beatrice-Meltemi*

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## Why *Via del Corso*?

*Via del Corso* is an innovative textbook for students of Italian, and the result of years of experience and the most recent contributions of foreign-language pedagogy and neuro-linguistics to the field of foreign language learning. How is it innovative?

The textbook is built around a **story**, set in Rome in the first volume of the book. Stories incite curiosity, they attract, inspire, motivate, involve, create empathy, and allow students to identify with the characters. This decision made it possible to better evaluate and maximize written and oral input from a communicative and practical perspective, and to underline not only what is said, but also by whom, when, in which occasion, and for what reasons – distinctions that are difficult to make when dealing with texts that are not at all connected. Our students are exposed to authentic language and natural dialogues, with interjections, discourse markers, and common colloquial expressions that can be easily borrowed to express themselves.

The storyline serves as a catalyst in the learning process. Using the suggestive power of emotions, which are the key to opening their hearts and stimulating their minds, students barely even notice that they are learning. The story is a noir comedy that exposes students to a continuous blend of characteristics of both genres: mystery, intrigue, humor, suspense, and plot twists. Following the adventures of the protagonists, the students encounter a great variety of authentic situations and are involved and motivated to **communicate** from the start of the book.

The story is told through the alternating formats of a **sitcom** and **graphic novel**; in terms of motivation and cognition, still shots, comic strips, and engaging images in general are notoriously more powerful and immediate than text, and lower the affective filter. Videos and comic strips are fully integrated in the structure of the course and are not merely a supplementary resource. To facilitate their use in class, all of the video episodes are included in the audio CD in the form of a radio series, and an animated version of the stories and comics are available on the DVD. Finally, to further involve the students, we have created an interactive story: it is up to the students themselves to decide which conclusion they will hear.

The most important lexical, communicative, and grammatical elements are systematically re-introduced, often within the same unit, as well as in subsequent units and the student workbook, in a continuous macro- and micro-**spiral approach** that, as demonstrated by various scholars (Medina, Ebbinghaus, etc.), allows students to commit new input to long-term memory. The same method was applied in the development of all of the supplementary materials: tests, self-tests, games, etc.

Another central aspect of the course is its **inductive approach**. Following the sequence *motivation-globality-analysis-synthesis-reflection*, no element is introduced in a passive way. The students are constantly asked, through guided activities, to discover new input and formulate and check hypotheses. This is paired with the concept of *interconnection* – each activity introduces those that follow, and each episode of the story prepares and creates expectations for the next.

We are well aware that the fear of making a mistake and activities that are too long or too difficult raise students' **affective filter**, which lowers or even blocks acquisition. With the aim of calming and supporting the student, we have preferred short units in which we have tried to create a balance between diverse input: rather than provide an exhaustive list of words, expressions, and grammatical exceptions – which students would not be able to assimilate anyway – only the most immediately useful elements at this level are introduced. A very gradual progression is followed with the reintroduction of familiar situations and topics in subsequent units or volumes of the book, and with the consolidation and expansion of knowledge. Authentic material is introduced following these same guidelines, and never at the beginning of a unit.

We are aware of the value of **gamified activities** that put the student at the center of his or her learning process, and we have included various original, short, and simple activities in the textbook, workbook, reviews, guided activities, and online platform *i-d-e-e.it*, where numerous gamified activities can be found. Moreover, *Via del Corso* comes with its own digital game and board game.

In line with a more active approach, we have often included information gaps and task-based, collaborative, and problem-solving activities, always with the objective of keeping motivation high, fostering greater student participation, and encouraging interaction between students.

## The Structure of the Course

In the units of the textbook, there is a balance between a stable and reliable structure, which serves as a point of reference for the students and instructor, and a great variety of (textual and audio-visual) input.

FIRST PART	p. 1	<i>Pronti?!</i> : initial motivation with the activation of prior knowledge and the emotional involvement of the students. The pre-listening and pre-reading activities are aimed at stimulating curiosity and facilitating comprehension.
	p. 2	Sitcom or graphic novel: the first of two episodes in the unit.
	p. 3	Written and oral comprehension activities, discovery and recycling of expressions in the text and communicative functions.
	p. 4	Recognition and use of the grammar and vocabulary.
SECOND PART	p. 5	Graphic novel or sitcom: the second episode of the unit.
	p. 6	Written and oral comprehension activities, discovery and recycling of expressions in the text and communicative functions.
	p. 7	Recognition and use of the grammar and vocabulary.
	p. 8	Writing, listening, and speaking activities, gamified activities, personality quizzes, authentic material, etc.
	p. 9	<i>Italia&amp;italiani</i> : a page on Italian culture and society, accompanied by a video.
	p. 10	<i>Overview</i> : overview of the communicative and grammatical structures of the unit.

**Review:** review activities after every three units; motivating and original learning games that make the learning process more fun and collaborative.

**Workbook:** diverse, creative exercises to reinforce the grammatical, communicative, lexical, and cultural elements presented in the unit, as well as in previous units.

**Supplementary Grammar:** a more in-depth explanation of the grammatical structures presented in the unit.

**A/B Activities:** communicative assignments, often with a gamified structure, in which each student has access to different information (provided in the appendix) and is asked to complete an information gap in a creative way.

*Good luck as you get started!*  
Telis Marin

## Legend of Symbols



Listen to Track 29 of Audio CD 1.



Role-play



Work in Pairs



Speaking Activity



Writing Activity (30-40 words)

30-40



Group Activity



Watch the Video (on the DVD or at [www.i-d-e-e.it](http://www.i-d-e-e.it)).



Gamified Activity



Communicative Activity with Information Gaps

es. 1-3  
p. 153

Complete Exercises 1-3 on page 153.



Take the Self-Test at [www.i-d-e-e.it](http://www.i-d-e-e.it).

Test



English Glossary