tarlo o il bacchio. . . . I residenti invece, non dovendo viaggiare se non entro mura, avevano un portamento di ceri chi diritto in fiammella equanime di cera molle intorno intorno solo qualche sbavo, chi un po' incline con più fiamma e cascata laterale, chi storto con fiammone a più sperpero. In tal modo erano l'alba l'aurora il tramonto come le api. . . . (p. 61)

Si arriva, in breve, a toccare il polso di Chiavari, che è poi il suo cuore, ma è una Chiavari in cui, alla fine, ogni lettore può identificarsi e identificare i propri luoghi.

Oltre che per il significato umano-poetico, *Chiavari l'altr'ieri* va segnalato tra le multiformi e sperimentali prove d'oggiogiorno, come una tra le poche, valide testimonianze della prosa d'arte.

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ALTHEA CARAVACCI REYNOLDS e ARGENTINA BRUNETTI
Teatro Prosa Poesia Saratoga: Amna Libri & Co. Pp. 163.

According to the authors' preface, this second-year anthology is meant to be "innovative," and "fully instructive and engaging to the reader."

Though the choice of texts is very good, the use that the authors make of the texts leaves something to be desired. If by innovation we expect reading strategies designed to guide the readers through the exploration of literary texts, and if by instruction and engagement (or pleasure in reading), we expect this anthology to suggest propaedeutic techniques that would induce the readers to experience an autonomous transaction with the text, then *Teatro Prosa Poesia* is not innovative, nor instructive, nor engaging.

This anthology repeats — though with some variations — the same, unfortunate mistakes that so many "readers" have been, so far, perpetrating. What is missing, again, is the concentration on the reading process, and, therefore, on a propaedeutic approach to reading. What the anthology lacks, is the link between the text and the readers. The potential readers, not otherwise specified than as students "at the intermediate level of study," are not clearly identified in the minds of the authors, nor are their level of linguistic competence, their needs, their goals. As a result, the conversation exercises are not "reading" exercises; the glosses are mere English translations in the margin rather than useful cues into the reading; the topics related to the texts are meant to be used for both written and conversation exercises; the comprehension exercises are the usual, cryptic, meta-comprehension questions that seem to be designed to confuse the readers rather than to enlighten them.

The anthology is divided into three sections, as the title indicates. The first, *Teatro* — the "theatrical genre" being chosen by the authors because it "spans the entire complex of audio-lingual-visual-graphic approach to language study" — contains two one-act plays. Introduced by a theatre glossary (which lacks terms such as *regista*, *sipario*, *scenografo*), and provided with biographical sketches of the playwrights (Pirandello and Fo), the section is clearly designed to invite role playing (interviews with the

characters), and even acting (of scenes, of the entire play, on stage, in class, on video-tape). No exercise in this section, however, stimulates the "reading" of the plays, nor are questions such as "Quale filosofia pirandelliana scaturisce da quest'opera?" at the end of the *Lumie di Sicilia*, at all justifiable. The unfortunate Pirandello is also plagued with blunders concerning his work. *La favola del figlio cambiato* becomes one of his "poesie più note"; while *Si gira "Giustino Roncella"* (sic) turns into one of his "romanzi più famosi."

Still approximately in tune with the communicative language teaching approach are the exercises in the *Prosa* section. Not all the passages in the short stories, though — the designers of this anthology should be warned — lend themselves to be recreated as dialogues. The most obvious example is a particular incident in N. Ginzburg's *Casa al mare*: "... mi baciò. Anch'io la baciai. Non potevo reagire. Mi pareva di amare quella donna come lei mi amava, e coprivo di baci appassionati il suo corpo. L'indomani mattina svegliandomi, ero così fiacco . . ." where the students are required to provide "un dialogo . . . della scena d'amore tra Wilma e il narratore." A graphic approach to language teaching, perhaps, in the use of a passage that otherwise leaves to the readers' imagination the only night that "Wilma e il narratore" had decided to spend in bed.

While the *Teatro* and the *Prosa* sections contain throughout the same formula of "esercizi di lessico" (i.e. idiomatic expressions and synonyms), and of "esercizi di grammatica" (verb conjugations and use of tenses), the *Poesia* section deals only with questions paraphrasing the texts, and eliciting student-interpretation. Here, again, the readers are expected to read into the poems without any effective guidance. To conclude the poetry readings, ten general questions are meant to induce the students to re-explore the previous texts. Unfortunately not all the questions are pertinent. Readers — and reviewers alike — are left wondering, for instance, about any "idee . . . inerenti al cambiamento delle stagioni" in Palazzeschi's *Chi sono*, or in Saba's *La gatta*. Neither poem contains any reference to seasonal changes.

An eighteen-page *Vocabolario scelto* concludes the anthology.

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SERGIO ADORNI and KAREN PRIMORAC. *English Grammar for Students of Italian*. Ann Arbor, Mich.: Olivia and Hill, 1982. Pp. 189.

The various kinds of grammatical rules used in pedagogical grammars are designed with the purpose in mind of helping the learner assimilate some aspect of target language structure. However, many such rules never quite accomplish this purpose because of flaws in their design. Basic to pedagogical rule-construction is the criterion of intelligibility. A rule is intelligible when it can convey all the essential features of a structural point or pattern in such a way that a learner can easily understand and apply the point or pattern. For students of high school, college and university age, the intelligibility of a rule is normally increased if it is for-