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-

mulated "contrastively"; i.e., if it makes reference to an isomorphic area of target language structure, taking advantage of what the learner already knows. As experience has continually pointed out, this feature of rule design will almost always activate associational mechanisms in the learner which tend to be mnemonically beneficial to the learning process.

In *English Grammar for Students of Italian*, Adorni and Primorac have written what is, at least in this reviewer's opinion, perhaps the best collection currently available of Italian pedagogical rules for English-speaking learners. Despite its title, this book is an intelligently written contrastive reference grammar of Italian. As such, it can be used to supplement and enrich existing instructional manuals; and it will undoubtedly clear up many of those points of grammar and usage which seem to cause difficulties perpetually in Italian language courses.

Although it uses the conventional terminology of beginning texts, it expands the normal *modus operandi* of grammar books by adding an intrinsic visual dimension (charts, graphs, etc.) based on the graphic devices of scientific linguistics. This will inevitably enhance the intelligibility of a grammatical rule. The book contains 48 chapters of grammatical topics. Each chapter can be easily related to any textbook in a direct way because the vocabulary used in the model words, phrases and sentences is of the type that textbooks usually incorporate into their lexical repertoire. The rules are usually based on some insight derived from scientific linguistics. For example, in their description of active and passive sentences the authors adopt a "transformational" perspective. A sentence such as *Il giornale è letto da Giovanni* (p. 105) is derived from the corresponding active sentence *Giovanni legge il giornale* by means of a transformation mechanism which changes the position of subject and object, inserts the auxiliary verb *essere* and the past participle of the verb, adds the agent preposition *da*, and makes the past participle agree with the subject. This derivational process is not only explained in words, but shown visually by lines and arrows at the appropriate points so that the learner can "see" what is involved.

In sum, this book is, to the best of our knowledge, the only Italian reference grammar written for English-speaking students. It treats the morphology and syntax of Italian in an intelligible, contrastive way that is easily accessible to most students. It is a book that is to be highly recommended as a supplementary pedagogical tool in beginning courses of Italian.

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