strations against the state, this time in the figure of the otherwise unnamed mas-
saita who rebels against the Fascist ideology of the “housewife in the kitchen.”
Martina Corognati’s contribution directs our glance to how women painters in the
late nineteenth century provided radical re-interpretations of the women-food
nexus, in particular when it touches upon motherhood and breast-feeding.
Cristina Bragaglia follows suit with a look at eating disorders as represented on
Italian and American screens in the second half of the twentieth century. And
Patrizia Calefato brings the collection to a close with an examination of current
discourse on food that focuses on two different, but related media, advertisements
and cinema, and in particular on a commercial for Evian water and on the films
Babette’s Feast and Chocolat.

This stimulating collection of articles points to innovative ways in which to
re-examine cultural products, historical events, and social assumptions, while at
the same time it invites us to think more subtly about the nourishment we receive
from women’s natural and social role as providers.

KONRAD EISENBICHLER
Victoria College
University of Toronto


In this new volume, Mollica unites years of research in over 400 pages dedicated
to ludodidactics and Italian as a Second Language. The book opens with a preface
by leading Italian linguist and scholar, Tullio De Mauro, who writes, that Mollica’s
work is a “strumento prezioso per gli educatori, i docenti e gli stessi alunni che
apprendono. A essi porge una larghissima offerta di esempi concreti di gioco lin-
guistico, li illustra e guida a risolverli, mettendone in luce le potenzialità per l’apprendimento” (ix-x). In the postface, Stefano Bartezzaghii, an Italian puzzle writer
and word games expert, writes about how a book on “ludolinguistica e glottodi-
dattica diventa prezioso, perché contiene giochi divertenti e collaudati” (392).
Essentially, the activities, as presented by Mollica, can be used in the classroom to
enhance grammar lessons. In fact, in Mollica’s volume we find thirty chapters all
dealing with a variety of different games and activities used to motivate second
language learners of Italian.

In the opening chapter the author traces the history of ludodidactics and
explains that, among others, two major reasons for writing Ludolinguistica e glot-
todidattica were to “contestualizzare, storicamente e teoricamente, gli elementi di
ludolinguistica oggetto di trattazione” (xvi) and to “fornire agli insegnanti una
varietà di attività integrative, da utilizzare come materiale aggiuntivo, a completa-
mento delle attività di base presenti nei libri adottati e che talvolta, per varie
ragioni, non rispondono ai reali bisogni del gruppo classe” (xvi). Each subsequent
chapter opens with a detailed description and history of the technique or activity

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Mollica also provides important information regarding scholars’ previous work on a particular topic in order to highlight those who have left “un segno indelebile” (xvi) in the field of ludodidactics. Moreover, the author organizes each chapter according to a specific type of game or activity that targets a variety of learning styles. “Il cruciverba” (the crossword puzzle), “Il proverbs” (the proverb), “Gli scioglilingua” (the tongue twisters), “L’anagramma” (the anagram), “L’enigma e l’indovinello” (the riddle), etc. are just a few of the chapter titles found in Mollica’s book. In each chapter there is a multitude of exercises that the instructor can use to supplement his/her lesson on a given topic. Aside from the activities themselves, Mollica also offers pedagogical strategies, suggestions and opportunities for further discussion, aimed at helping the teacher better situate the activity in his/her lesson plan. Furthermore, each chapter contains a wide variety of visual images and also items of realia (e.g. headlines and brief articles from Italian newspapers, maps) that help the language learner contextualize the information in a “real world” and relevant way.

In addition to the chapters that deal with different techniques and activities, Mollica provides others such as “L’umorismo”, “Una immagine vale mille parole”, “Il calendario storico”, and “La lettura” whose aim is to once again aid the teacher in providing opportunities for discussion and further development of students’ language skills. In the chapter dedicated, for example, to “L’umorismo”, aside from the vast variety of barzellette, vignette and aneddoti, the author also outlines for the instructor the different ways that humour can be used in the classroom to teach, for example, Italian pronunciation (through funny tongue-twisters), geography (through riddles based on double meaning), idiomatic expressions (through jokes with double meaning), etc.

The elements of humour are essentially what drive practically each technique and activity that Mollica includes in this publication. The author is extremely successful in his attempt to help instructors enhance traditional grammatical exercises, oftentimes perceived as mechanical, with fun activities that allow students (individually or in groups) to play with and enjoy language.

The book also includes an answer key and appendices that consist of three short stories by famous Italian writers.

Ludolinguistica e glottodidattica is an indispensable tool for anyone who teaches Italian as a Second Language not only for the practical pedagogical strategies it offers instructors but also for the excellent exercises and stimulating activities, organized in a systematic manner, that aim at making the language-learning experience a more positive and highly enjoyable one. The book can be used at the high school, college and university levels to enhance the curriculum as it provides, in an innovative way, a wide array material that will surely keep the language learner engaged.

ROBERTA IANNACITO-PROVENZANO
York University