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ERASMUS+ KA2
PEER TEACHING OUR LANGUAGES VIA CULTURE

10-15 OCTOBER 2022

BENVENUTI A

Bergamo



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LA NOSTRA GIORNATA OUR DAY

Liceo Lussana, 8:15: Principal's greetings

Presentation of the week program

Peer teaching (2h 30ms welcoming event)

11.00 : Visit of the Town Hall

Meeting with the local authorities at Palazzo Frizzoni (Peer teaching 1h)

13.00 Packed lunch given by the host families or lunch at Liceo Lussana bar(10 €)

14.00 – 15.00: Meeting for teachers

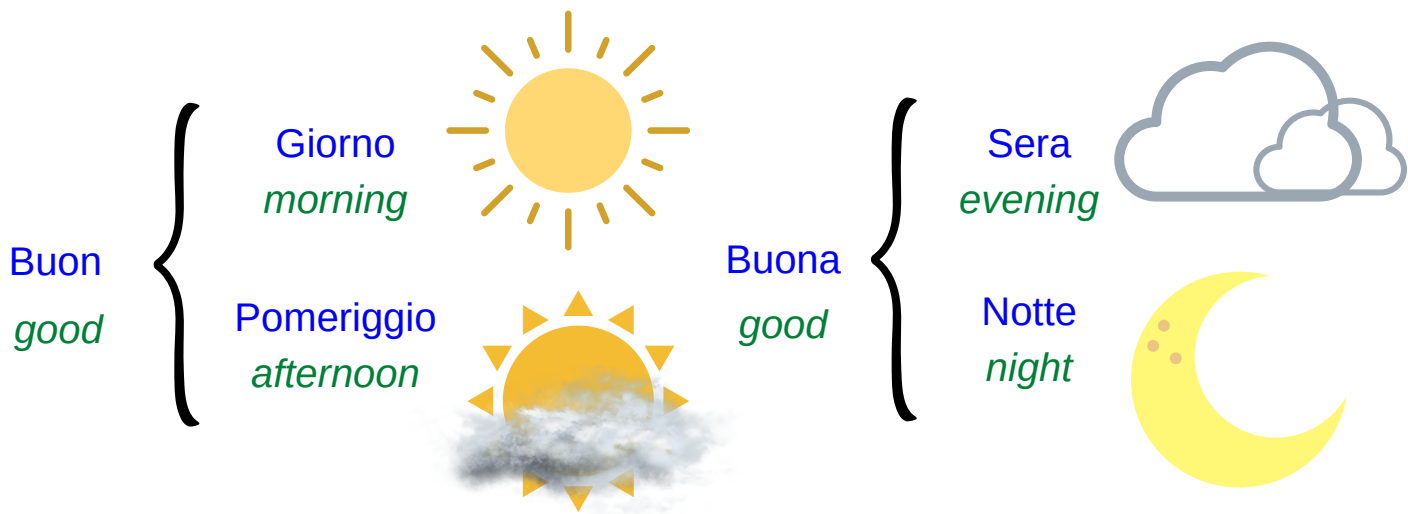
15.00 – 18.00 : Visit of the Upper Town (students will be the guides)

Peer teaching 2h scavenger hunt

19.00 dinner: Welcoming dinner for teachers

I SALUTI

the greetings



- Every formal greetings have **buon** or **buona** that come before the part of the day.
- There are also some informal greetings that are usually more used in a conversation.

- **Arrivederci**= see you soon.
- **Salve**= hi, more formal.
- **Ciao**= hi or hello.

- **Buongiorno**= good morning.
- **Buon pomeriggio**= good afternoon, usually used from one to five p.m.
- **Buonasera**= good evening, usually used after five p.m.
- **Buonanotte**= good night.

Ciao, come stai?

Hi, how are you?

Io sto **bene**, grazie. Tu?

I'm **fine**, thanks. What about you?

LA SETTIMANA

the week

- The week starts with Monday.
- The first five days are marked with a specific suffix which is -di that stands for *morning* or more in general *day*.

Basic glossary

- day= **giorno**
- week= **settimana**
- month= **mese**
- year= **anno**
- today= **oggi**
- tomorrow= **domani**
- yesterday= **ieri**

Lunedì	Monday
Martedì	Tuesday
Mercoledì	Wednesday
Giovedì	Thursday
Venerdì	Friday
Sabato	Saturday
Domenica	Sunday

Che giorno è *oggi*? What is the date *today*?

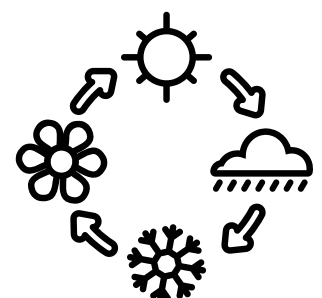
Oggi è lunedì. **Today** is Monday.

I MESI

the months

Gennaio	January	Luglio	July
Febbraio	February	Agosto	August
Marzo	March	Settembre	September
Aprile	April	Ottobre	October
Maggio	May	Novembre	November
Giugno	June	Dicembre	December

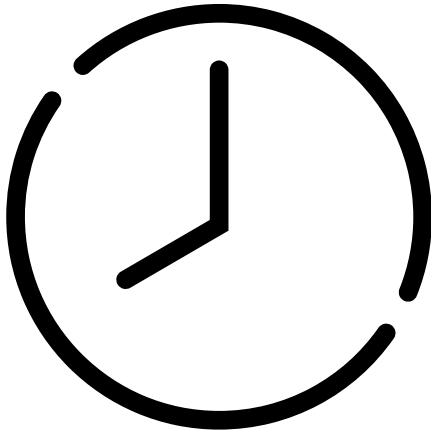
- winter= **inverno**
- spring= **primavera**
- summer= **estate**
- autumn= **autunno**



L'ORARIO

The time

What time is it?



In Italian, we tell the time by saying the **hour** and then the **minutes**.

Sono le tre in punto. It is three o'clock.

Sono le tre e un quarto. It is a quarter past three.

Sono le tre e mezza. It is half past three.

SONO LE → **ORA+MINUTO**

IT IS → **HOUR+MINUTES**

Review of concepts

Che ora è? What time is it?

Sono le tre in punto. It is three o'clock.

Uno*	One	Sette	Seven
Due	Two	Otto	Eight
Tre	Three	Nove	Nine
Quattro	Four	Dieci	Ten
Cinque	Five	Undici	Eleven
Sei	Six	Dodici	Twelve

E mezza → a half

30 minutes

Un quarto → a quarter 15 minutes

Mezzogiorno → midday

Mezzanotte → midnight

* In Italian to say 'it is one o'clock', we say 'é l'**una**'.

Uno → una

Also we use the singular form of to be. Sono → **è**.

LA PRESENTAZIONE

Introducing yourself... *Avere to have*

Come ti chiami? *What's your name?*

Io sono... *I'm*...

Quanti anni hai? *How old are you?*

Ho... anni *I am... years old*

Da dove vieni? *Where are you from?*

Io vengo da... *I'm from...*

Dove abiti? *Where do you live?*

Io abito a... *I live in...*

In Italian we use the verb to have to express the age

Io I	Ho	Have
Tu You	Hai	Have
Lui/Lei He/she	Ha	Has
Noi We	Abbiamo	Have
Voi You	Avete	Have
Loro They	Hanno	Have

...and your family

La mia famiglia è composta da...

My family members are...

- fratello= brother
- sorella= sister
- madre/mamma= mother/mum
- padre/papà= father/dad
- animale domestico= pet
- cane= dog
- gatto= cat
- pesce rosso= goldfish

Essere to be

Io I	Sono	Am
Tu You	Sei	Are
Lui/lei He/she	È	Is
Noi We	Siamo	Are
Voi You	Siete	Are
Loro They	Sono	Are



Let's practice !

1. Today is ... - Oggi è..... (enter the italian name of the week)
2. How do you say "Friday" in Italian? Anno-Venerdì-Settimana-Domenica-Giorno
3. What is the meaning of the suffix -dì at the end of the first five days of the week?
 - It means "morning" or more in general "day"
 - It means "day of the week"
 - It means "nice day" and it's a sort of thanks for the day
4. How do you say 12:00 pm?
 - Mezzogiorno
 - L'una
 - Mezzodì
 - Mezzanotte
5. What is the meaning of the word 'arrivederci'?
 - Hi
 - See you later
 - I'm fine
 - Thanks
 - Hello

INCONTRO CON LE AUTORITÀ

Meeting with the local authorities

PASSEGGIATA DAL LICEO LUSSANA A CITTÀ ALTA

Walk from Liceo Lussana to the Upper Town

PORTA NUOVA

“Porta Nuova” is a monumental entrance of the city of Bergamo. It was built in neoclassical style in 1837 during the visit of Ferdinand I of Austria following the previous project of 1828 by the architect Giuseppe Cusi.

The old gate nestled in the “Muraie”, the massive XV Century walls that used to surround the hills and go down to the Lower Town and the old districts, was replaced by an iron gate opening a breach in the

defensive walls: Porta Nuova (“New Gate”). The neo-classical twin buildings dominating Porta Nuova on both sides are called “propilei”, that means “what stands in front of the gate”. Till 1901, in fact, they were used as a Customs House, which was meant to control the entrance of goods and assets to town.



Today Porta Nuova is still the main junction around which the main streets and monuments of the Lower Town lie. The construction of the “Propilei” was part of an urban reorganisation project that also involved a large avenue connecting the railway station to “Porta Sant Agostino” in the upper town, and caused the demolition of the old church of “Santa Maria delle Grazie”.



The church, founded in 1422 by San Bernardino as a Franciscan convent, was then rebuilt in a slightly different location. The current neoclassical style Greek Cross structure of the church is due to the architect Antonio Preda.

Right in front of the church’s façade there is the “Zuccheriera” (“sugar bowl”), an octagonal fountain built in the 30s’s.



TORRE DEI CADUTI

“Torre dei Caduti” is a memorial dedicated to the fallen people of the Great War. It is located in the middle of the lower town in Vittorio Veneto Square and it is one of the most famous monuments of the city centre. It

was built following the patriotic wave that had developed at the end of the First World War, trying to increase and consolidate the Italian nationalism of that historical period. It was designed by Marcello Piacentini with a square plan and a height of about 45 meters; it consists of 5 floors, a balcony and a bell tower. It was built at the beginning of 1922 in that area of the lower town known as “the meadow of Saint Alexander” where every year the “Fair of Saint Alexander”, well known throughout Lombardy and the south of Europe took place. The choice of this area and the Tower itself were a part of a larger project of urban modernisation of the lower part of Bergamo, which became the new political and administrative centre of the city, linking it, however, with the Upper Town, the medieval part on the hills behind.

In fact, the city had a large economic development due to the greater availability of spaces and the administration wanted to give a new design to the city.

The Tower is almost like an ideal door to the Venetian Walls and to the jagged profile of Upper Town's buildings. The construction material used is sandstone that gives a powerful effect to the tower, which is lightened by ornamental inserts such as the clock and some sculptural groups. The marble clock is enclosed in a square whose corners are represented by four wind allegories to symbolise the passing and transience of time. On the axis and under the clock there is a niche from which emerges the bronze statue of victorious Italy holding the Victory in the right hand and holding the sword in a resting position in the left. The group rests on a large shelf above a polychrome marble window. In the lunette of the window two little angels hold the emblem of Bergamo while the two bas-reliefs of Admiral Paolo Thaon by Revel and General Armando Diaz dominate the scene.

Close to the big window there is a balcony that is based on the relief allegories of the fighting weapons, while below a large headstone shows the bulletin of the victory of General Diaz. The external structure is very expressive and symbolic; but indoors, on the first floor the names of those died in war are engraved in gold on the walls and on the other four upper floors there are some panels that illustrate the development of the city.

SENTIERONE

Sentierone is one of the most famous and important avenues of Bergamo. Built in 1620, it was the place where contracts were signed during Saint Alexander Fair. At the beginning of the twentieth century, Marcello Piacentini modernised the city centre, so its popularity increased and became one of the favourite avenues for shopping and strolling. On the left of the avenue you can see some boutiques and some famous places for aperitifs and business lunches. On the right you can see the Gaetano Donizetti Theatre, dedicated to the popular Italian composer.

At the end of the avenue you can see the Roman Catholic Church of Saints Bartolomeo and Stefano, where there is an altarpiece of Lorenzo Lotto called "Pala Martinengo".



SENTIERONE

VIA SANT'ALESSANDRO

Via Sant'Alessandro is a cobblestone street which connects Piazza Pontida to Porta San Giacomo. There are sixteenth-century buildings including a cloistered convent, designed by Pietro Isabella.

There is also Sant'Alessandro In Colonna church. The current church dates back to 1447, but it was only completed in the eighteenth-century. The tower bell, instead, was finished in the twentieth-century.

Numerous works of art are guarded inside the church, including wonderful paintings by Lorenzo Lotto, "The Lamentation over the Dead Christ", Romanino, "The Assumption of the Virgin Mary", and Cavagna, "Saint Peter, Saint Paul and Saint Christopher in glory".



PIAZZA MERCATO DELLE SCARPE

“Piazza Mercato delle scarpe” was called “Piazza delle Biade”. It was probably the most ancient square in the city. It was the junction of two important streets: the first one, which connected Bergamo to Venice (East), and the second one, which connected Bergamo to Milan (South).

Because of its favourable position, the market took place here. In 1430, the merchants sold leather and shoes in the square and this is why it is called this way.

The square has been connected to Lower Bergamo by the funicular since 1887. The funicular is located in a fourteenth-century building, belonging to ‘Butchers’ Consortium’. The building has got a balcony and there is the Suardi’s coat of arms under the central window.

In front of the funicular, there is a medieval building with a colonnade called “Goldsmiths’ colonnade”.

Underneath the square, there is a big cistern, built in the sixteenth century, which used to provide water for people.



PORTA SAN GIACOMO

Porta San Giacomo is one of the four gates of the Venetian walls of Bergamo.

Their construction began in 1561 for defensive needs. But over the years they have never suffered war attacks, preserving perfectly until today.

The four gates are Porta San Lorenzo, Porta Sant’Agostino, Porta Sant’Alessandro and Porta San Giacomo. Porta San Giacomo was supposed to be the main access to the upper town, it faced south and served as a connection with the plain and with Milan, maybe that is why they gave it little military appearance. In fact it is considered the most beautiful one. In 1593 the structure of the wooden gate was replaced with the actual marble structure coming from Zandobbio’s quarries, in the near Cavallina Valley.

The gate took its name from the church of the same name that was demolished for the construction of the walls. This gate was designed by Buonaiuto Lorini and consists of three arches divided by classical semi-columns with two pinnacles placed laterally. In the central trabeation there is the effigy of the winged lion symbol of San Marco. This was the symbol of the city of Venice and appears in all the cities that were under the control of the Venetian Republic. The decorative elements are placed outside of the inhabited center instead of inwards, this likely means that the walls hadn't been only defensive structures but also a manifestation of power.



VIA SAN GIACOMO

San Giacomo Street connects Porta San Giacomo with Piazza Mercato delle Scarpe. The street is flanked on both sides by many Renaissance-style doors which you can rarely peek in. However, from December 2018, it's possible to visit one of these palaces, Palazzo Polli Stoppani. It was built in 1500 and was designed by Pietro Isabello.

The owners Vittorio Polli and Anna Maria Stoppani had the dream of making it a house-museum to share the extraordinary collection of paintings, sculptures, jewels and precious objects. A large part of it was sold aiming to create a foundation in memory of the Polli spouses in 2009. In this street there's also the recently restored "Fontana della vicinia di San Giacomo". It was a local fountain used by residents to get drinking water.

LE MURA VENEZIANE DI BERGAMO

Bergamo would not be the same without its magnificent Venetian Walls. This spectacular circuit is over six km long: it is the perfect place to take a romantic walk and enjoy wonderful sunsets, and it has been enclosing the beauties of the Upper Town for more than four centuries. They were built starting

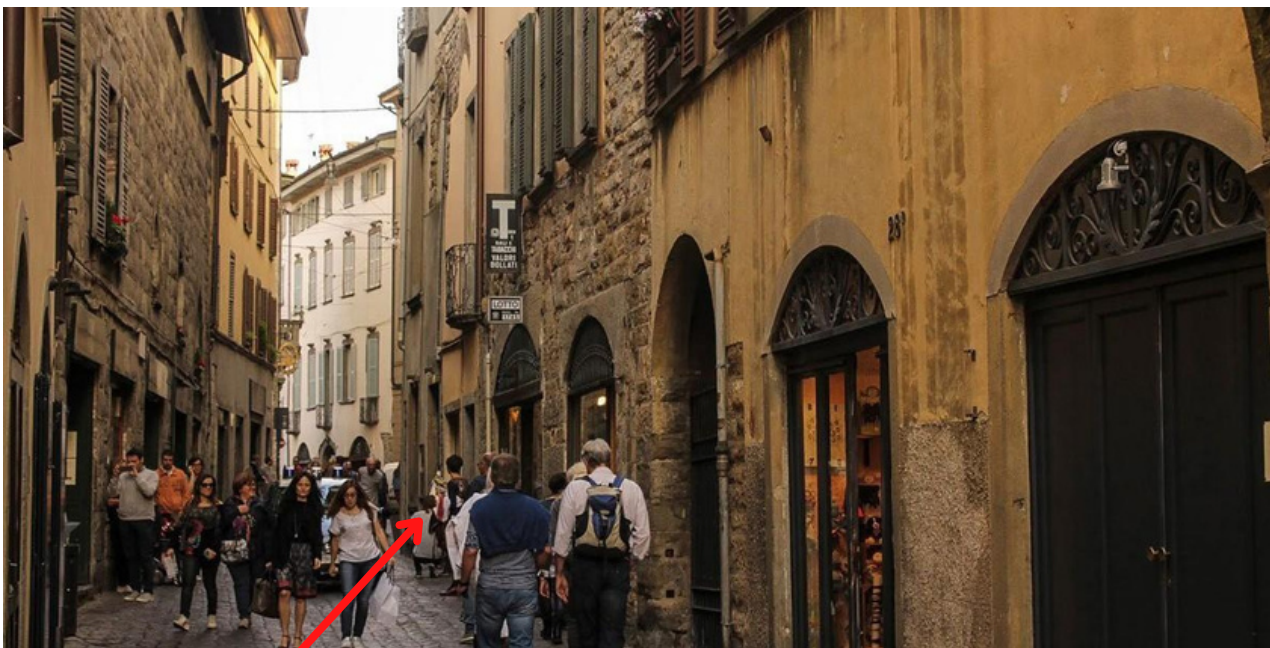


from 1561 by the Republic of Venice in order to face enemies' attacks. The construction of the Walls required the destruction of more than 250 buildings and it costed 100.000 ducats. Many workers were employed to raise them, directed by Venice and Bergamo architects, due to the size of the project.

There are four portals dedicated to Saint Agostino, Saint Giacomo, Saint Alessandro and Saint Lorenzo.

These ruins were in extremely bad conditions in the early XVI Century, so new Walls replaced them.

The Unesco has recognized the beauty of these Walls on the 9 July 2017.



LA VIA DEL GOMBITO

(explained in the next page)

LA VIA DEL GOMBITO

The word “Gombito” comes from the location of the Gombito’s tower, which rises “ad compitum”, the intersection point between the cardo and the maximum decumanus of the Roman city (respectively S. Lorenzo/Mario Lupo Street and Gombito Street). The cardo and the decumanus are the two main Streets of the roman city; in the upper town Gombito Street traces the Roman cardo.

In the past, the social and economic life of the old city took place along the street that started from Piazza del Mercato and ended in front of the entrance of the Citadel: Gombito Street.

In this beautiful and important Street there are a lot of old shops and restaurants: you can have a walk watching the shop windows and smelling the perfume of the tradition all around you.

LA TORRE DEL GOMBITO

“Gombito” is the Italian evolution of the Latin word “compitum”. However, there are several interpretations about the meaning of “compitum”.

Some say it means “crossroad”, as the tower rises in the meeting point between the two main axis of the Roman town, the “decumanus” and the “cardo” (today’s via Gombito and via Lupo). Another argument



claims that “compitum” means “computare”, “counting”: in fact, the old numbering system of the streets started from here. The imposing Gombito Tower was built in 1200 as a symbol of power and military hegemony during the struggles between the different city factions: it used to control the access to Piazza Vecchia, the core of Bergamo, from the roads coming from the valleys. Built in sandstone blocks, in Romanesque style, it formed a single complex with the adjacent house, which presents Gothic changes of a later period; the two units communicated with a single access, now walled, which was placed eight meters above the ground. It has very few openings and slits, differently from other buildings of this type.

PIAZZA VECCHIA

Piazza Vecchia represents the core of Città Alta: it was the heart of the political power for centuries and it keeps being one of the most popular places for Bergamo's citizens to spend some time with friends.

You can admire the building called "Palazzo della Ragione", the oldest municipal seat in Lombardy, as well as the Torre Civica, a bell tower also called "Campanone". In the middle of the square it is located the Contarini Fountain, which was donated to the city by the chief magistrate Alvise Contarini in 1780, while on the opposite side of Piazza seat of the Angelo Maj Library.

The square area was originally delimited by today's Piazza Duomo, the Cathedral square, which then became the centre of the medieval town, where public edicts were issued and business used to be carried out, as the iron bars fixed on the side of Santa Maria Maggiore Church show. These bars are called "misure" ("measures") and date back to the Middle Age, when the fragmented jurisdiction led to different measurement systems. Every city used to create its own units of measure for weights, volumes and lengths, so they were exhibited in public places (usually where the market took place). The bars on Santa Maria Maggiore's external wall represent Bergamo's units of measure during the Middle Age. The current layout of Piazza Vecchia appeared only after the rising of the Palazzo della Ragione, at the end of 1100, separating the present space from the Duomo's square.



PIAZZA ROSATE

Leaving from Santa Maria Maggiore through the southern door we are in Piazza Rosate. Here we can find the Chapel of Santa Croce, built around the 10th-11th century. In the square there is also the facade of the Liceo Sarpi, built in 1846 on the former 15th century Monastery of Santa Maria di Rosate. The story suggests that the nuns of the convent saw Roses (from here the name Rosate) bloom at the side of the crucified they deposited on the threshold of their door.

In Piazza Rosate it is located the University of languages and foreign cultures. It is a widespread campus, which lies between the city and the province. The headquarter and the square that house it are named after one of the 7 hills of Bergamo, Rosate. In addition to Rome also Bergamo was born on different heights then isolated in seven hills. At a distance of millennia, it is not easy to imagine as they were originally, because in their place there are streets, squares, churches and palaces. But we can still distinguish them following the skyline of Città Alta.

The Basilica of Santa Maria Maggiore was built in honour to the Virgin after the plague of 1135 and it underwent profound changes over time to take its final appearance in the 17th century. The beautiful door of the Red Lions and the door of the White Lions of Giovanni da Campione open on the two sides of the church. In the northern side the door called the Red Lions opens onto Piazza Duomo; the southern flank instead looks out over piazza Rosate with the door called White Lions. The different colors of the two doors are given by the type of marble used in building them: for the red the marble is from Verona in Veneto and for the white one it was used the marble from Candoglia in Piemonte. Inside the church is also guarded the tomb of Gaetano Donizetti, one of the most famous composers, symbol and spokesman of Bergamo in the world. Not far we can admire Liceo "Paolo Sarpi". It is an historical site in the upper town and it is the most important and famous classical high school in Bergamo. It is a neoclassical building designed by the architect Ferdinando Crivelli in 1846; the school is named after the Venetian theologian and intellectual Paolo Sarpi.



BASILICA OF SANTA MARIA MAGGIORE

The basilica was built in 1137 on the site of a previous church from the 8th century in honor of S Mary.



ARCHITETTURA

The church opens on the square (Piazza Duomo) on its own left side. There is no central façade, in fact it's called "blind façade". There are 4 entrances on the sides, two of them are: Giovanni da Campione's porch and "Porta della fontana of Pietro Isabello".

We can appreciate its Lombard Romanesque origins on the external appearance.

The main apse is crowned by a loggia surmounted by two friezes with geometrical and vegetables patterns, and has blind arcades with semi-columns. The latter's capitals have also vegetable themes, with the exception of one, decorated by Angels with Last Judgement's Trumpets.

The porch of Giovanni da Campione, in the left transept, is supported by columns departing from lions in Veronese marble. Above the lions we have the statues of S Barbara, S Vincent and S Alexander on a horse. At the peak is a Gothic niche by Hans Von Fernach (1403), with the Madonna with the child flanked by St Esther and St Grata (1398).

The transept on the right is also projected by Giovanni da Campione in 1360; the columns are supported by two lions, but this time they are in white marble, and two telamoni on their own knees. Isabello's Renaissance porch has, in the lunette, a fresco of Mary's Nativity attributed to Andrea Previtali, who was a painter of Bergamo.

INTERNI

The interior has maintained the original Romanesque Greek cross plan, with a nave and two aisles divided by piers and ending with an apse, but the decoration is largely from the 17th century Baroque renovation.

Here, on the walls, there are tapestries partly executed in Florence (1583-1586) by Alessandro Allori's and partly of Flemish manufacture, depicting

the Life of Mary. Over the tapestry of the Crucifixion is a painting by Luca Giordano, with the Passage of the Red Sea (1691).

Left to the entrance is the sepulchre of Cardinal Guglielmo Longhi, work by Ugo da Campione (1313– 1320). A famous piece of this Basilica is the

tomb of the composer Gaetano Donizetti, by Vincenzo Vela (1855) and that of the latter's master Simone Mayr (1852).

At the beginning of the left aisle is the Baroque confessional carved by Andrea Fantoni in 1704, another famous sculptor who was born in Bergamo.

This is a crucifix from the 14th century (the presbytery's balaustrade).

The reliefs with Biblical tales were executed in 1524–1555 on designs by Lorenzo Lotto. They are characterised by a polychrome effect rendered through the use of different wood types.



CAPPELLA COLLEONI

The Cappella Colleoni is a church and mausoleum. It is dedicated to the saints Bartholomew, Mark and John the Baptist, it was built between 1472 and 1476 as the personal shrine for the chieftain Bartolomeo Colleoni, a member of one of the most outstanding families of the city, and his beloved daughter Medea. The site chosen was that of the sacristy of the nearby church of Santa Maria Maggiore, which was demolished by Colleoni's soldiers. The design was entrusted to Giovanni Antonio Amadeo.

The façade is characterized by the use of tarsia and polychrome marble decorations in white, red and black lozenges. Over the main portal is a rose window.

The upper part of the basement has nine plaques with reliefs of Biblical stories, and four with Hercules's deeds.

The four pilasters of the windows flanking the portal are surmounted by statues of the Virtues. The upper part of the façade has a loggia in Romanesque style. The interior includes a square hall and a smaller room housing the high altar. The tomb of Bartolomeo Colleoni (who died on November 2, 1475) is on the wall facing the entrance. It is decorated with reliefs of Episodes from the Life of Christ, statues, heads of lions and an equestrian statue of him made by wood, finished by German masters from Nuremberg in 1501. The whole complex is surrounded by a triumphal arch.



Amadeo himself executed the funerary monument of Medea Colleoni (died March 6, 1470). Located on the left wall, it has a statue of the Deposition from the Cross in high relief. The tomb was transferred here in 1892 from Basella di Ugnano.

The presbytery has a high altar with statues of the three saints to whom the chapel is dedicated, John, Mark and Bartholomew, by Pietro Lombardo.

Notable are the frescoes of the dome, depicting

Episodes of the Lives of St. Mark, John the Baptist and Bartholomew, executed by Giambattista Tiepolo in 1732–1733.

For centuries it was believed that the chieftain's remains had been buried elsewhere, as the sarcophagu appeared empty. On November 21, 1969, however, they were discovered in Colleoni's tomb in a wooden coffin, hidden under a plaster cover.



PORTA SANT'ALESSANDRO E COLLE APERTO

The door of the Venetian Walls looking west is called Sant'Alessandro and it was the access to the city for those who arrived from Lecco and Como, the two cities close to Bergamo. Its name derives from the nearby basilica dedicated to the patron saint of Bergamo and destroyed in 1561, as it is remembered by a tombstone placed next to the only surviving column of the basilica, to allow the construction of the Venetian walls. Crossing the door, we can still see the "Colonna di Sant'Alessandro" which marks the exact

place where the cathedral was, before being demolished.

Probably, like the other four doors of the defensive walls, Porta Sant'Alessandro was born in correspondence with the gaps already present in the Roman age, oriented along the cardinal axes and repeatedly demolished and rebuilt during the medieval barbarian invasions.

Porta Sant'Alessandro was the gate most protected by the gunboats placed in the bastions of Sant'Alessandro, and although structurally is similar to the

door of Sant'Agostino, it is much more rustic.

The external part is in gray stone, and the higher part is yellow up to the roof.

Like the other entrances to the city, even this door in the past was closed every night at 10 p.m., for the city's security. Nowadays this massive gap is located in the place of the upper town called "Colle Aperto", name born at the beginning of the nineteenth century when the area that led from "Viale delle mura" to "Porta Sant'Alessandro" was levelled.

The square offers a beautiful view both on the monumental part and on the landscape.



VIA ARENA

Via Arena is a street connecting the square behind the Cathedral of Santa Maria Maggiore with the Vicolo Mura di Santa Grata; it ends with the episcopal seminary and it is parallel to the most lively and crowded Via Colleoni.

On this road there are several interesting landmarks to be highlighted: the bishop's Seminary, the church and the convent of the cloistered nuns, and Palazzo della Mia, at number 9 of via Arena.

In the same street there is also Casa Angelini, the Palazzo del Forno, the bishop's chapel of Santa Croce, the Cathedral of Santa Maria Maggiore, the bell tower, the university, the underneath cistern, and Piazza Rosate with its grammar high school Liceo Sarpi.

In Via Salvecchio you can find the historical university of Bergamo.

The Salvecchio headquarter is located in the heart of Città Alta, and from there you can reach all the main historical sites such as Piazza Vecchia, Colleoni Chapel and the Cathedral of Santa Maria Maggiore.



PIAZZA DELLA CITTADELLA

This citadel was built in the most central point of Bergamo to defend the city from the enemies attacks and as a sort of garrison house in case of popular uprising but also to make sure that the subjects always remembered how powerful their rulers were: the Visconti family, head of Milan's Duchy and Bergamo's ruler from 1332 to 1428.

Today, this space has become a typical square in the Upper Town and still hosts many traces of its past. Coming from the old town, you will walk under the Torre della Campanelle. On west, you will see a medieval postern gate: once you crossed it you'll find a Roman street (the short paved section right before the

cobblestones leading to the postern gate) and you will walk under the Romanesque lowered vaults and the cylindrical pillars belonging to an ancient private house. As soon as you have left the portico, you will find the La Crotta garden, a magical place full of beautiful trees, bushes and paved paths made of rectangulars and stone. The stone benches hidden among the vegetation are there for you: enjoy a romantic break! North of the square, you can see the Adalberto Tower: unfortunately, it is impossible to visit it, as there is no access from the ground floor and the only way to enter it is using

staircase up to the door you can spot at half height. This tower was also called "Torre della Fame - the Hunger Tower", because prisoners guilty of serious offenses used to be locked up here. Nowadays, in the piazza della Cittadella Square you can also visit the famous museum centre featuring the Civico Museo Archeologico (the Archaeology Museum) and the Science Museum "Enrico Caffi".



Viaggiare

Chiedere informazioni

Mi scusi

Grazie

Dove sono?

Come si arriva a...?

Ex: Come si arriva a Piazza Vecchia?

Devo andare a...

Ex: Devo andare a scuola

Dove è...?

Ex: Dove si trova l'ospedale?

To travel

Asking informations

Excuse me

Thank You

Where am I?

How do I get to...?

How do I get to Piazza Vecchia?

I need to go to...

I need to go to school

Where is...?

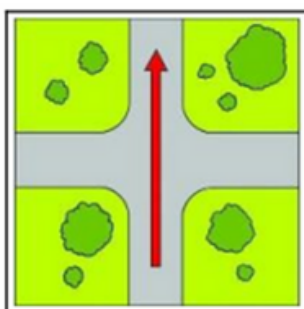
Where is the hospital?

Come muoversi

Andare

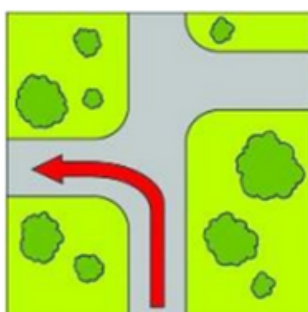
Vai dritto

go straight ahead



Gira a sinistra

turn left



How to get around

to go

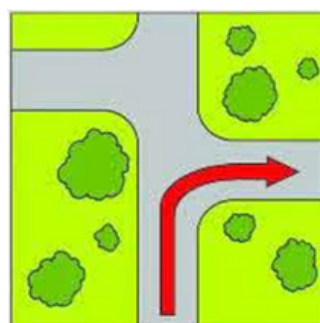
Attraversa la strada

cross the road



Gira a destra

turn right



Per strada

Strada road



On the road

Angolo corner



Via street



Semaforo traffic light



Incrocio cross road



Strisce pedonali crosswalk



Rotonda round about



Fermata dell'autobus bus stop



Edifici pubblici

Scuola school



public buildings

Ospedale hospital



Municipio town hall



Ufficio delle poste post office



Stazione (dei treni) train station



Aeroporto airport



Biblioteca Library



Cinema cinema



Monumenti

Piazza square



monuments

Mura Walls



Fontana Fountain



Città fortificata (rocca)

Fortified city



Chiesa Church



Porta Gate



Duomo Dome



Torre Tower



Mezzi di trasporto

Means of transport

A piedi

On foot



Bicicletta

Bycicle



Pullman / Autobus

Bus



Automobile

Car



Moto

Motorcycle



Treno

Train



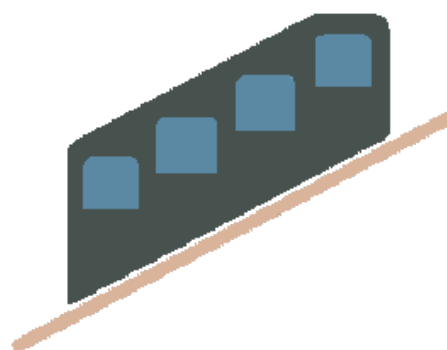
Aereo

Airplane



Funicolare

Funicolar



CACCIA AL TESORO IN CITTA' ALTA

Treasure hunt in the Upper City

INTRODUCTION/INTRODUZIONE:

In this treasure hunt, students will be divided into groups. Each group will have to take pictures of particular places and things in Bergamo that they have to find with the clues provided by the organizers.

The pictures will then be sent to the organizers via WhatsApp and for every image that a group will send they will score 1 point. At the end of the game, the group with more points will be awarded with a secret prize.



The treasure hunt will start in Piazza Vecchia, where after that the rules will be explained the groups will start their search. When the time will be over or a group will have completed all the tasks given, they will have to go back to Piazza Vecchia.

RULES/REGOLE:

- The pictures that the students will send must contain one of them or another proof that they took the picture and they didn't just take it from the web
- Every group will have 2 extra clues during the game that they can get from the organizers if they struggle to find a landmark.
- Students should ask other people in order to find landmarks and move through the city.

BASIC VOCABULARY THAT YOU WILL NEED TO KNOW:

PLACES:

Church: Chiesa

Palace: Palazzo

Tower: Torre

Theatre: Teatro

Shop: Negozio

Statue: Statua

Street: Strada/Via

Square: Piazza

Door: Porta

Arch: Arco

Fountain: Fontana

ADJECTIVES:

Old/Ancient: Antico/Vecchio

Modern/New: Moderno/Nuovo

Touristic: Turistico

ASK DIRECTIONS:

Turn right: Gira/Vai a Destra

Turn left: Gira/Vai a Sinistra

Go straight on: Vai Dritto

Where do I go to reach...? : Dove si va per...?

LANDMARKS PUNTI DI RIFERIMENTO

LAVATOIO

Before everyone had a washing machine in their houses people who lived in the upper part of Bergamo used to come here to wash their clothes. Nowadays it is not in use anymore, however, the lavatory is still a symbol of the city of Bergamo. Find it and take a picture.



CAMPANONE

Located next to “Palazzo Della Ragione” and “Palazzo del Podestà”, the civic tower is the most important tower in Bergamo. Every night to warn people that the city gates were about to close, at 10 pm the bell of the tower was ringed 100 times to give the necessary time to everyone that was out of the city to come back inside. Find the tower and take a picture.



HOW MUCH DOES ONE CAPPUCCINO COST?/QUANTO COSTA UN CAPPUCCINO?

Cappuccino is maybe the most typical Italian beverage. You will find it in every bar in the city. Go to one bar, ask how what is the price of a cappuccino and write it on Whatsapp to your contact for the treasure hunt.

TEATRO SOCIALE

The social theatre of Bergamo has a capacity of 1300 people, with 88 box seats. It was built in the 800' hundred and functioned until 1929. It was then restored and opened again in 2009. It's located in the center of the city, close to “Piazza Vecchia”.



FIND A “LEONE”

The Upper City of Bergamo is full of lion statues, symbols of strength of spirit, especially outside churches. Find one of them and take a picture of it.

FIND 2 "FONTANE"

Around the city you'll find lots of fountains, some with drinkable water while others are only decoration items. Take a picture of two fountains (one per each type) and take a sip of the drinkable water, people say that it's so refreshing, especially on a sunny day.



FLOUR FOR "POLENTA"

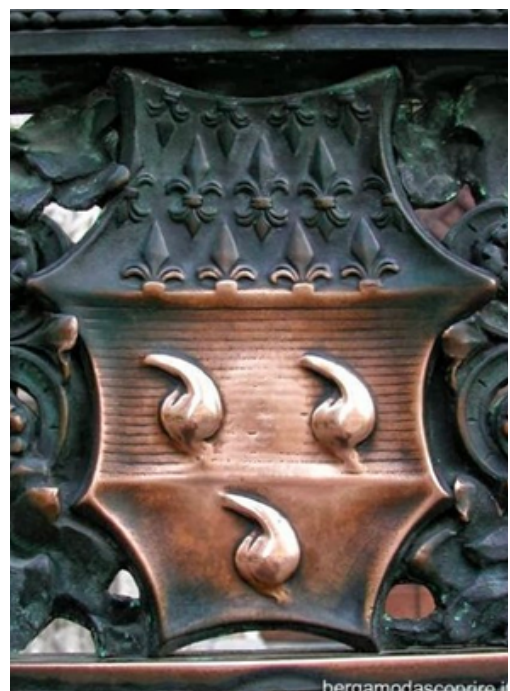
Yellow corn flour is the one used to prepare the classic polenta. Polenta is a traditional preparation typical of the regions of northern Italy based on corn flour and water. Go inside a bakery or a grocery shop, ask for it, find it and take a picture.

LE PORTE DI CITTA' ALTA

Città Alta is also famous for its entrance "doors". There are 4 of them and they're almost the only entrance to the city. Find one of them (we suggest you to ask for the Sant'Agostino or the San Giacomo ones, they are closer than the others) and take a picture of it.

STEMMA LE 3 PALLE DI COLLEONI:

Bartolomeo Colleoni was an exponent of an important family of Bergamo'400 that accumulated huge fortunes as a mercenary. Legend says that he had 3 testicles. You can find a representation of the testicles embedded in the fence of an important church of Bergamo. Nowadays people says that if you touch them they will bring you good luck. This is your lucky day: find the 3 lucky balls, touch them and take a picture.



TORRE DEL GOMBITO

Gombito Tower: it is one of the highest buildings in the Upper City. It was built in the XII century and it had a military and defensive function. It is made out of rocks and now is one of the attractions of Città Alta. It's located almost in the center of the Upper City. Ask for it to someone, go and find it and take a picture of the tower.



MERIDIANA:

In ancient times you couldn't keep track of the date on the calendar of your mobile phone. If you lived in Bergamo though, to know the date of the day you could go at midday in this place and look on the ground, where a ray of sunshine would have told you not just the day but also the year in which you were. This ancient clock/calendar is located on the floor of an important building of Bergamo and is a long white stripe. Find it and take a picture!

VESPA

You can find it anywhere in Italy, and even more in Città Alta. Take a picture of a famous Italian scooter which name means wasp.

THE FLAG OF BERGAMO/LA BANDIERA DI BERGAMO:

This symbol represents the city of Bergamo. Is divided into two equal parts, a yellow and a red one. You can find it in many places around the city. Take a picture!

FUNICOLARE

The little train that can go upwards and it just takes you in a few minutes from the lower part of the city to the Upper one, overcoming a height difference of 85 meters and saving you from a long walk. Find the place where you can take this unconventional train and take a picture.



POLENTA OSEI:

Typical dessert of Bergamo, which consists of sweet polenta covered with yellow almond paste decorated with chocolate or marzipan. It's usually a yellow half sphere that you can see in some city shops and bakeries' windows. Take a picture.



Peer teachers: Francesco Mazzatinti e Edoardo Barbetta

TEST

**ASCOLTA L'INSEGNANTE ALLA PARI E
PREPARATI PER UN QUIZ KAHOOT!**

**LISTEN TO THE PEER TEACHER AND
GET READY FOR A KAHOOT QUIZ!**

UN GIORNO A MILANO

Our day in Milan

Milan, departure time: 7.30

Peer teaching 2h in total: on the way to the destination, on the spot and on the way back

9.00 – 11.00: visit of the city center

Duomo - (Galleria Vittorio Emanuele, Piazza della Scala, via Festa del Perdono, Università)

Piazza dei Mercanti

San Satiro

Castello sforzesco

13.00 Packed lunch given by the host families

Afternoon: Visit of Pinacoteca di Brera (students will be the guides)

La predica di San Marco, ...

Primo gruppo 15.00 Secondo gr. 15.30

Terzo gruppo 16.00

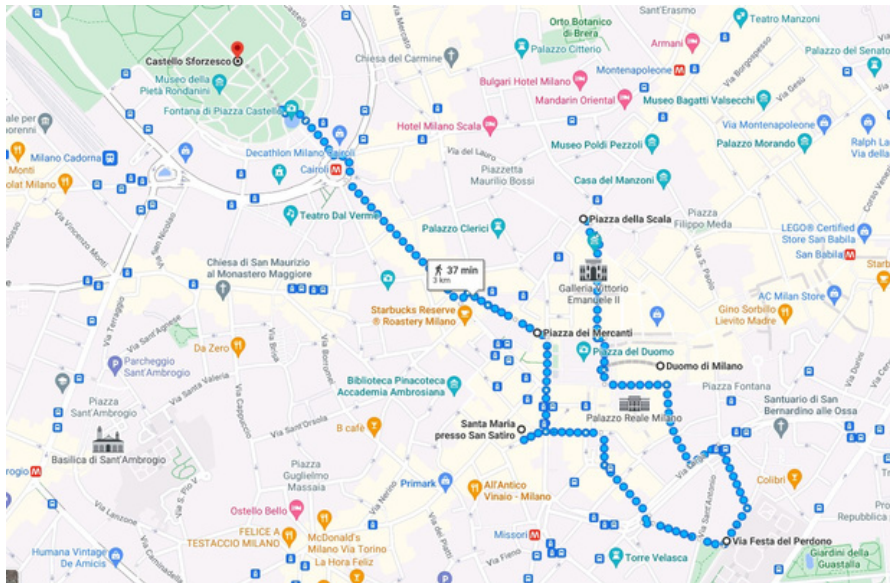
Piazza Gae Aulenti (quartiere dei Grattacieli)

Rientro in pullman

Peer teaching Italian, song

Milan: visit of the city center

Milano: visita del centro città



Duomo

Raised in the middle of one of the most dynamic squares in Europe, it is the most important artistic and religious monument in the city.

It is made of pinkish **white marble (marmo bianco)**. Duomo is the symbol of Milan and it is one of the most important **Gothic churches** in Italy. Its construction began in **1386** and it was completed over five centuries, undergoing numerous changes and modernizations over time.



The Cathedral today looks like a true triumph of pinnacles, spiers, buttresses, flying buttresses, wonderful stained glass windows.

La Cattedrale oggi si presenta come un vero trionfo di pinnacoli, guglie, contrafforti, archi rampanti, meravigliose vetrate.

The facade – La facciata

The facade is opened in correspondence with the naves by 5 **baroque portals (portalibarocchi)** surmounted by windows and rises with its play of Gothic spiers.

Portals and the bases of the pillars are decorated with bas-reliefs

The 135 spiers (guglie)

The spire is a typical element of Gothic architecture. The spiers of the Cathedral are rich in ornaments and statues of all sizes (there are more than 1800), niches and openwork, which give a particular plastic effect.

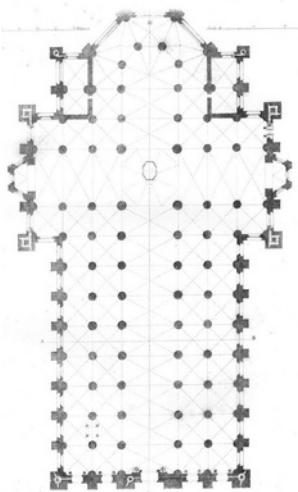


The Madonnina

Symbol of the city and protector of the Milanese (simbolo della città e protettrice dei milanesi) the Madonnina (4 meters high) is made of embossed and gilded copper plates supported by a skeleton today in stainless steel. It was erected on **the main spire (la guglia principale)** of the Cathedral at the end of 1774.



The interior of the Cathedral has a latin cross plan and has 5 naves, among which the central one stands out which measures twice the size of the others and owes its great charm to the shadows and lights coming from the large windows. In the right transept there is the great funerary monument of **Gian Giacomo Medici**. At the center of the transept there is the lantern which rests on four pointed arches decorated with **statues and busts (statue e busti)**. You then enter the presbytery where the main altar dominates in the center, surmounted by a small temple with a bronze dome covered with gold and silver. Around the lantern there is a wooden choir delimited by an imposing marble choir. You then enter the crypt and the octagonal chapel of San Carlo inside which there is the crystal urn that houses the body of Borromeo.



You then enter the crypt and the octagonal chapel of San Carlo inside which there is the **crystal urn (urna di cristallo)** that houses the body of Borromeo.

The nail of the Cross - Il chiodo della croce

If you look towards the high altar, at the top, you can see a constantly lit red light. Inside that tabernacle there is one of the four nails with which, according to Christian tradition, **Jesus was crucified (Gesù fu crocifisso)**.



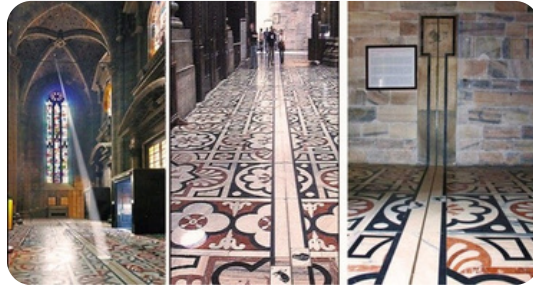
Stained glass windows

In the Cathedral there are 55 precious decorated stained glass windows that illustrate the stories of religious life that are easy to read.

Nella cattedrale ci sono 55 preziose vetrate decorate che illustrano le storie di vita religiosa di facile lettura.

→ → Curiosity 1 - Curiosità 1

On the floor of the Cathedral you can admire a sundial (sul pavimento della cattedrale puoi ammirare una meridian): a long horizontal line of brass runs through the church from south to north interspersed with the signs of the zodiac. At a height of 24 meters, through a circular hole in the vault of the south aisle, the rays of the sun enter which identify **midday (mezzogiorno)**.



→ → Curiosity 2 – Curiosità 2

The sack of the Last Judgment – Il sacco del giudizio Universale

Suspended above the right aisle, not far from the entrance, there is a gigantic sack, which, according to popular tradition, **it will fall only at the end of the world (esso cadrà solo quando ci sarà la fine del mondo)** which is why it is known as the Sack of the Last Judgment.



The ascent to the terraces – La salita alle terrazze

Those who wish can go up to the terraces, between statues, spiers and pinnacles, from which you can enjoy a **suggestive view (vista suggestiva)** over the city of Milano. This interesting and exciting walk can be accessed on foot (climbing 180 steep steps) or by external lift.

From the terraces of the Milan Cathedral it is possible to see the highest peaks of the city.



On a clear day it is possible to see the Italian Alps (nelle giornate serene è possibile vedere le Alpi italiane)!!!

Vittorio Emanuele II Gallery



The **Vittorio Emanuele II** Gallery is a shopping arcade with houses, excellent cafes and restaurants and the most famous **shops (negozi)** in

The architectural structure has **a cross plan (a forma di croce)** and it is covered by a glass and iron vault. The gallery **is located (è situata)** between two of the main points of interest in Milan: the Duomo and the Scala theatre. In the roof of the central vault of the gallery **you will find (tu troverai)** an extraordinary mosaic depicting the continents of Asia, Africa, Europe and America

→ → **A curiosity !!!!!!!**

On the floor of the central octagon of the gallery there is a mosaic showing the heraldic symbol of the Savoy with a **“famous” bull (famoso toro)**. According to tradition, it is a good omen to turn on the bull with the right foot and with closed eyes. If you ride the bull on December 31st at 24:00, **you will be blessed with luck all year round (sarai benedetto dalla fortuna per tutto l'anno)!**



Piazza della Scala – Scala square



Connected to Duomo square through the Galleria Vittorio Emanuele, **Scala square** is full of **buildings (edifici)** with a great historical-artistic value.

First of all the prestigious Scala theater (teatro): it takes its name from the Church of Santa Maria alla Scala. In the square we then find Marino Palace, the seat of the municipality of Milan.

The most famous monument (monumento) in the square is the one dedicated to Leonardo da Vinci. It was sculpted by Pietro Magni to commemorate Leonardo's talent, skill (abilità) and contribution to the art world.

A few steps from the Duomo there is **Via Festa del Perdono** where the beautiful headquarters of the State University of Milan is located. It is a recognizable building and a symbol of the city that has undergone several transformations over the centuries. Originally this building was a **hospital (ospedale)**: the **Ospedale Maggiore** wanted by Francesco Sforza in 1400. The architect devised a plan that was inspired by the symbol of the cross. Organized in two



cruises, which separated men from women, inscribed in a square that defined the four internal courtyards.

But why is the route called Festa del Perdono? The name derives from a Special Jubilee which was established to raise funds

necessary for the construction of the hospital. During this jubilee for a fee, **the donors were absolved of all their sins (i donatori erano assolti da tutti i loro peccati)**. **Today (oggi)** the renaissance structure, rich in details and decorations, is the **seat (sede)** of the University.

→ → **A curiosity !!!!!!!** We must not forget the famous post-graduate rite in

which newly graduated students make the famous “**leap of the hedge**” **salto della siepe** in the main courtyard at the entrance to the University. A sort of transition, a leap into the future that awaits them after this important milestone.

San Satiro

The church of Santa Maria di San Satiro is a **small jewel (piccolo gioiello)** of the city, with the splendid sacristy and the famous architectural **illusion (illusion)** of Bramante.

This church (questa Chiesa) is an example of the historical stratifications and artistic contaminations of the city. It was dedicated to San Satiro, **brother (fratello)** of Sant'Ambrogio. Note the neo-Renaissance facade, with the central section



divided into two overlapping horizontal bands, the rose window, the 9th century bell tower and the dome with blind circular rose windows.

The building underwent a radical transformation at the end of the fifteenth century.

The work was entrusted to the architect Donato Bramante, who structured the nave and the transept, but **for lack of space (mancanza di spazio)** he found a fantastic solution: a fake illusionistic architecture in stucco that gives the **optical impression (impressione ottica)** of depth while measuring just under a meter.

This optical illusion is a real artistic **masterpiece (capolavoro)!!!!!!!!!!**

Mercanti Square – Piazza

Mercanti

Piazza Mercanti is one of the most beautiful squares in Milan. It houses some of the most famous **medieval buildings (edifici medievali)**

in the city that have been perfectly preserved over time. Here we find:



Palazzo della Ragione: an imposing **red brick (mattoni rossi)** building of the inaugurated in 1233 to house the courts of justice of Milan. In the lower part there was the city market.

Loggia degli Osii: this building with large open arches, decorated with statues and shields of arms, houses the offices of **judges and lawyers (giudici e avvocati)**. From its balcony, issues of a public nature were announced, such as marriages, edicts and sentences.

Palazzo delle Scuole Palatine: During the Middle Ages this fantastic building was the seat of the most prestigious school in Milan, where the most prominent **citizens (cittadini)** of the time studied.

Casa dei Panigarola: The beautiful Gothic-style building, which stands out for its surprising arches, was the place where the ducal decrees were written; it currently houses a **restaurant (ristorante)**.

Palazzo dei Giureconsulti: it is located in the external part of the square, in front of the Palazzo della Ragione. The clock of its tower had, for years, the task of indicating the **commercial hours (ore commerciali)** of the city.

Sforzesco Castle in Milan - What to See

Castello Sforzesco a Milano – Cosa vedere



One kilometer from the Duomo it is located the Sforza Castle.

The Sforza Castle is one of **the most impressive monument (il monumento più imponente)** in Milan. It was built by Duke Francesco Sforza in the 15th century on the remains of a previous fortification.

Structure of the Castle

What you can see today by visiting the Sforza castle in Milan is the oldest part of the castle.

The castle consists of **several towers (diverse torri)**, the corner ones, the internal ones and the central one, accompanied by several courtyards. Inside the walls there are the rooms in which, today, numerous museums are set up.

Corte Maggiore or Piazza d'Armi

The first courtyard that can be seen entering the castle from **the fountain (la fontana)** square is the Corte Maggiore or Piazza d'Armi. The name Piazza d'Armi was given to it because of its task: to welcome all the troop soldiers in the castle.



Right here **archaeological remains (resti archeologici)** are preserved, such as stone sarcophagi, dating back to the third century.

The Ducal Court

Before entering the ducal court it is necessary to pass through the portico known as the **"elephant porch" (portico dell'elefante)**, due to the fresco still visible today that portrays this animal.

The ducal court has a U shape and originally housed the life of the ducal **family (famiglia)** and his entire court.



The Rocchetta

The last courtyard of the Sforza castle in Milan is that of the Rocchetta: a small fortress within the fortress. This was **the most impregnable (la più sicura)** part of the castle, where the Sforza family took refuge in case of **danger (pericolo)**. On three sides, the Rocchetta courtyard has an **arcade (portico)** overlooked by the numerous windows of the five floors of the structure. The columns that support the arches of the portico are decorated with capitals bearing the Visconti and Sforza coats of arms. Two towers rise on the Rocchetta: the Bona di Savoia tower and the Castellana tower.

The Bona of Savoia tower

The Bona of Savoia tower, as well as the Filarete tower, defines the profile of the Sforza castle. When in 1476 Galeazzo Maria Sforza was the victim of a conspiracy in which he died stabbed, his wife **took refuge (trovò rifugio)** in one of the safest places in the castle: the Rocchetta, which she further fortified with the construction of a high tower. Inside, over the centuries, **prisons (prigioni)** were also housed.



The Filarete Tower

The one that emerges centrally on the facade of the building is the Filarete tower. Although the original one has been destroyed over the centuries, it was recreated with the same appearance. Its reconstruction was dedicated to King Umberto I, who was killed in Monza in 1900. The tower is elegant and equipped with marble elements. On the upper cubic-shaped element **a clock (un orologio)** has been inserted under whose hands **a sun with wavy rays (un sole con raggi ondulati)** has been inserted, in memory of the Sforza insignia.

In the niche of the Filarete tower there is also the statue of Sant'Ambrogio, **patron saint of the city of Milan (Santo Patrono della città di Milano)**.



The Santo Spirito and Carmine towers



Santo Spirito and Carmine towers are two low circular towers that occupy two **corners (angoli)** of the castle. They were built with the aim of increasing the defenses of the castle. Their construction was a rather new element for the time and it was very successful. The two towers over the centuries, served various functions including those of **prison (prigione)**.

Castellana and Falconeria towers

Two other towers define the corners of the walls of the Sforza castle. These are the Castellana tower and the Falconeria tower, recognizable by their square base plan. **Inside (all'interno)** the north-east tower, the Castellana tower, is **the treasure room (la stanza del Tesoro)** in which the treasures and documents of the Sforza family were kept.

In the Falconeria tower there is the famous “**Sala delle Asse**”: this room is famous because the decoration was entrusted to **Leonardo da Vinci** who, to solve the problem of a closed room, decided to paint 18 **trees (alberi)** whose foliage meets and intertwines on the ceilings, creating an intricate visual play of vegetation.

Match the figures to the correct Italian definition

Abbina le figure alla definizione italiana corretta



FINESTRA



GUGLIE



TORO



CHIODO



CHIESA



PIAZZA



MONUMENTO



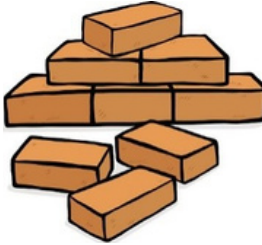
FAMIGLIA



CASTELLO



ALBERI



OROLOGIO



OSPEDALE



MATTONI



SIEPE



FONTANA

Where are they located? Match correctly.

Dove si trovano? Abbina correttamente.

The sack of the Last Judgment

Il sacco del giudizio
Universale



Duomo

Optical illusion by Bramante

Illusione ottica del Bramante

Stained glass windows

Finestre in vetro colorato



Castello Sforzesco

Elephant Porch

Portico dell'elefante

The sundial on the floor

La meridiana sul pavimento



Piazza della scala

The funerary monument of Gian Giacomo Medici

Il monumento funerario di Gian Giacomo Medici

The treasure room

La stanza del tesoro

Leonardo da Vinci Monument

Monumento a Leonardo di Vinci

Madonnina Statue

Statua della Madonnina

Ragione Palace

Palazzo della Ragione

Asse Room

Sala delle Asse

Ex Maggiore Hospital

Ex Ospedale Maggiore

The Osii lodge

Loggia degli Osii

The State University

Università Statale



San Satiro



Piazza Mercanti



Castello Sforzesco



Via Festa Del Perdono



Duomo

Fill in the information with the correct word
Completa le informazioni con la parola corretta

San Satiro was the *cousin/ brother* of Sant'ambrogio.

San Satiro era *cugino / fratello* di Sant'ambrogio.

The interior of the Duomo has a *latin/greek* cross plan.

L'interno del Duomo è a pianta a croce *latina / greca*.

In the niche of the Filarete tower there is the statue of *Sant'Ambrogio / Leonardo da Vinci*.

Nella nicchia della Filarete tower c'è la statua di *Sant'Ambrogio / Leonardo da Vinci*.

To be lucky you have to step on the bull of the Galleria Vittorio Emanuele with your *left foot / right foot*.

Per aver fortuna devi calpestare il toro della Galleria Vittorio Emanuele con il piede *sinistro/piede destro*.

The Santo Spirito and Carmine towers over the centuries, served as *a prison / a school*.

Le torri di Santo Spirito e Carmine nel corso dei secoli sono state usate come *prigione / scuola*.

The optical illusion of San Satiro was made *for lack of space / because it was the fashion of the time*.

L'illusione ottica di San Satiro è stata fatta per mancanza di spazio / perchè era la moda del tempo.

The building on Via Festa del Perdono was originally built to house **a convent / an hospital**.

L'edificio di Via Festa del Perdono è stato costruito in origine per ospitare **un convento / un ospedale**.

The leap of the hedge is a ritual that takes place **in the gardens of the Castello Sforzesco / at the State University of Milan**.

Il salto della siepe è un rituale che si svolge **in the gardens of the Castello Sforzesco / at the State University of Milan**.

The Sala delle Asse is decorated with **exotic animals / trees and foliage**.

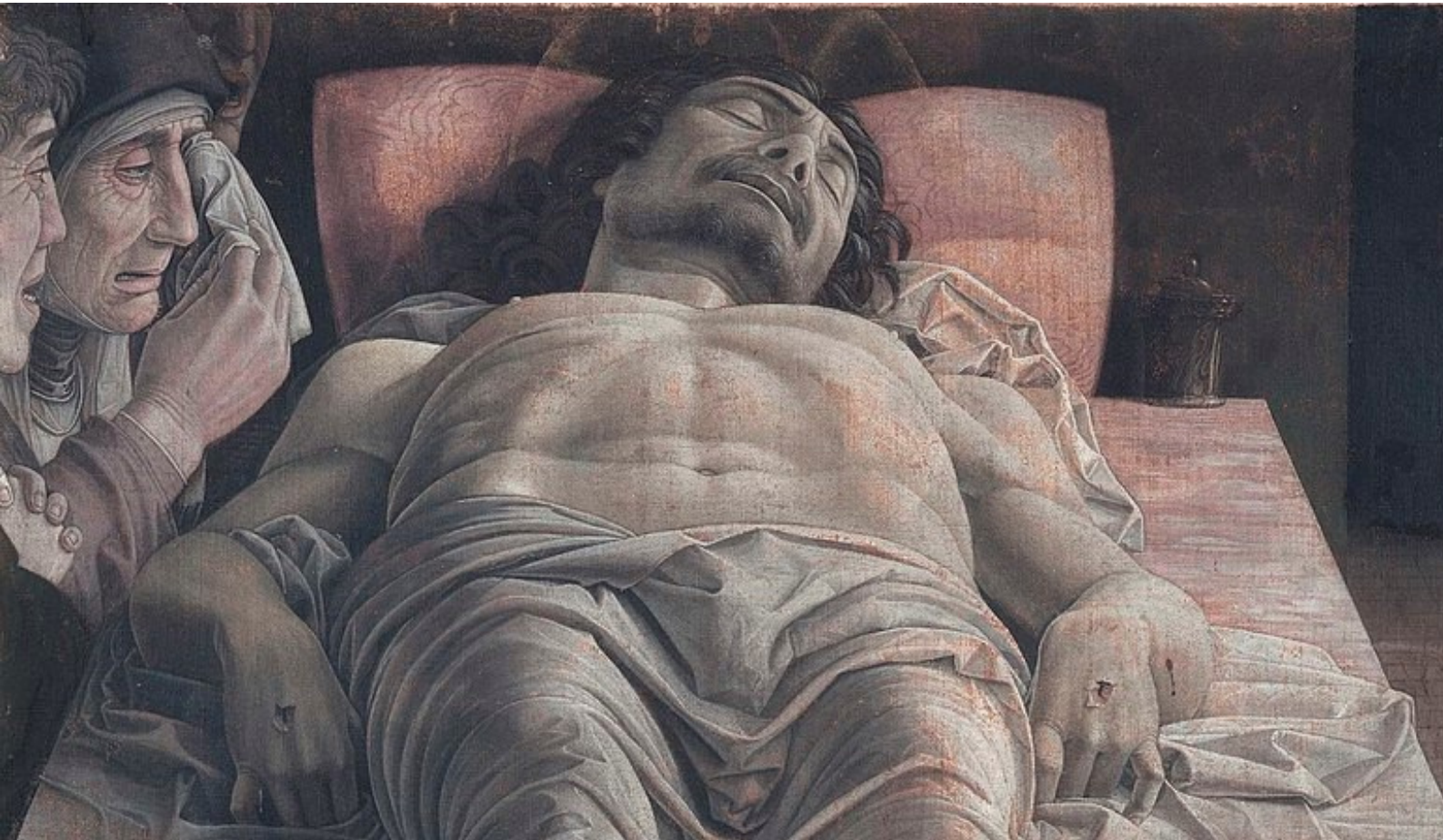
La Sala delle Asse è decorate con **animali esotici / alberi e foglie**.

In the lower part of Palazzo della Ragione there was **the city market / an open-air theater**.

Nella parte bassa del Palazzo della Ragione c'era **il mercato cittadino / un teatro all'aperto**.

Cristo morto nel sepolcro e tre dolenti

Christ dead in the sepulcher and three mourners



The canvas "Cristo morto nel sepolcro e tre dolenti " was realized by Andrea Mantegna around 1475-1478.

The Corpo (body) of Jesus and the expressions of the figures in the background are described in every detail.

Mantegna painted the figures by superimposing the different velaturw (shades) of color. In this way he obtained the tone variations necessary to obtain the volumes and the marked chiaroscuro that can be appreciated in the folds of the shroud.

The overall hue of the painting is warm. the stone and the cushion tend to pink. the incarnate of Christ is gray-brown while that of the mourners tends to ocher and pink. Finally, the bottom and shadows are dark brown.



Il Bacio

the kiss



The **Quadro** (painting), “Il Bacio” (the second version), was created by Hayez in 1859, today kept at the Brera Art Gallery in Milan. The versions of the theme, “Il Bacio”, painted by Francesco Hayez are four, three oils on canvas and a watercolor.

Description

Two young people in fifteenth-century clothes are standing embraced and kissing. The young **uomo**(man) is fully covered from a large cloak while the young woman wears a simple blue dress. The boy is wearing a hat which covers his **faccia**(face). The scene takes place within a medieval architectural setting.



An hidden patriotic message

The painting hides an encrypted patriotic message, in fact, Hayez through the **colori** (colours) (the red of the tights, the green of the hat and the cloak and, finally, the blue and the white reflection of the woman's dress) wants represent the alliance pact stipulated between the **regno** (Kingdom) of Sardinia and France that will bring to the birth of the first Italian Kingdom in 1861.



Mantello (Cloak)



Vestito (Dress)

LA PREDICA DI SAN MARCO AD ALESSANDRIA D'EGITTO

THE SERMON OF ST. MARK IN ALEXANDRIA IN EGYPT



History

The canvas was started by Gentile in July 1504, but after his death, it passed to his **fratello**(brother) Giovanni who completed it. The scene is full of exotic elements that Gentile was able to study in person during his **viaggio**(trip) to Constantinople in 1479-1480. Modern criticism refers to Gentile the background, and the **destra**(right) half of the characters, while the portraits of the characters on the **sinistra**(left) are assigned to Giovanni. The work arrived in Brera in 1809, following the Napoleonic conquest.

Description

St Mark on a stage is talking to an imaginary **piazza**(square) in Alexandria in Egypt, in front of a mixed group of **personaggi**(characters). The background is composed of a large city space dominated by a solemn mosque-basilica that looks like a union between San Marco in Venice and Santa Sofia in Constantinople. On the sides there are two series of simple buildings, with smooth white plaster walls.



Dante Alighieri,
particular from the
painting

Cena in Emmaus

Dinner in Emmaus



Commissioned in 1601
realized by Caravaggio

The scene depicted is
Jesus Christ shown at
a woman is holding a plate
and listening to the Sa
the folk are seen as ver
in full acknowledg
The



Stazione di Porta Garibaldi - Corso Como - Piazza Gae Aulenti *di Alice Zanoli* 3C

The train station of Milano Porta Garibaldi was built in 1961 by the architect Eugenio Gentili Tedeschi; it is located near the city gate that has the same name, in Sigmund Freud square. This station is dedicated to Giuseppe Garibaldi who was an army general and a patriot, also known as “hero of the two worlds” for his military achievements reached in Europe and in the south of America. He is the most outstanding person of the period of the Risorgimento and one of the most famous historical Italian figures in the world. Milan Porta Garibaldi station is also the crossroads of a lot of international, national and regional railway lines. Its rails divide Corso Como from the popular district of Isola, which is on the other side. This neighborhood is so called because it is isolated from the rest of Milan by the station, it is one of the most fashionable neighborhoods of the city, in fact during the last years in the area near the station there have been renovations such as skyscrapers and futuristic architectural works like the “Bosco Verticale” or vertical Wood .

These are two towers that contain more than 2000 trees, plants and shrubs which are located on every floor and look like a vertical forest.

Beyond the station you can find Corso Como and its shops, bars and trendy restaurants which make it a meeting point for those who love shopping and nightlife. On 8th december 2012 the new square “Piazza Gae Aulenti” was opened and later the awesome towers which have updated the skyline of Milan.

The square was designed by the Argentine architect César Pelli and inside it there are a lot of skyscrapers with glass walls which reflect the sun light and surround the singular fountains of the square. The most beautiful tower is the Unicredit Tower that is 231 meters high and it is the highest skyscraper of Italy, it is the head office of one of the most important banks of the nation and in its hall different shows and concerts take place.

Moreover you can admire the work of art made by the Italian artist Alberto Garutti, “Le voci della città”,

“The voices of the city”, made up of 23 trumpet-shaped aluminum tubes of different sizes

that enable the communication between the different floors of the square.



LA NOSTRA GIORNATA

OUR DAY

Liceo Lussana, 8:15: Peer-teaching (1,30 h, Hobbies
Cibo, teatro) Peer teaching through the visit of the Camera di Candeloro Bgscienza(1h)

13.00: Lunch at school or nearby

14:30 Visit of the Teatro Sociale.
(Recitazione di una scena di Romeo e Giulietta o
Move down to the valley of Biodiversity and Astino monastery

Peer teaching Italian on the spot (1h)

Or in case of rain the scientific Museum in the Upper Town or the Ruah association

Pizzata insieme

canzone: "Ma che bontà" Mina

(Peer teaching sul menù 30ms)

verbo essere = verb to be

passato remoto = past simple

USO = use

io fui	i was
tu fosti	you were
egli/ella fu	he/she was
noi fummo	we were
voi foste	you were
essi furono	they were

italiano: Il passato remoto si usa per parlare di azioni concluse che si sono svolte nel passato.

english: The simple past is used to talk about concluded actions that took place in the past.

passato prossimo = present perfect simple

USO = use

io sono stata	i have been
tu sei stata	you have been
egli/ella è stato	he/she has been
noi siamo stati	we have been
voi siete stati	you have been
essi sono stati	they have been

italiano: Il passato prossimo viene adoperato, in inglese, per parlare di azioni recenti o che hanno ripercussioni sul tempo presente.

english: The present perfect simple is used, in English, to talk about recent actions or actions that have repercussions on the present tense.

presente = present

io sono	i am
tu sei	you are
egli/ella è	he/she is
noi siamo	we are
voi siete	you are
essi sono	they are

USO = use

italiano:

1. Per esprimere abitudini, o situazioni immutabili, emozioni e desideri: ...
2. Per dare istruzioni o direzioni
3. Per esprimere un impegno prefissato
4. Per esprimere il futuro, dopo alcune congiunzioni

inglese:

1. For choices of habits, or situations, emotions and unchanging desires
2. To give instructions or directions
3. To Submit a fixed commitment
4. To expose the future, after a few conjunctions

futuro = future

USO = use

io sarò	i will be
tu sarai	you will be
egli/ella sarà	he/she will be
noi saremo	we will be
voi sarete	you will be
essi saranno	you will be

italiano:

1) Si usa per esprimere azioni inevitabili, indipendenti dalla volontà di chi parla.

2) Si usa anche per esprimere previsioni e/o opinioni personali (deduzioni).

3) Si usa per le previsioni del tempo (Weather Forecast).

english:

1) It is used to express inevitable actions, independent of the speaker's will.

2) It is also used to express personal predictions and / or opinions (deductions).

3) It is used for Weather Forecast.

verbo avere = verb to have

passato remoto = past simple

USO = use

io ebbi	i had
tu avesti	you had
egli/ella ebbe	he/she had
noi avemmo	we had
voi aveste	you had
essi ebbero	they had

italiano: Il passato remoto si usa per parlare di azioni concluse che si sono svolte nel passato.

english: The simple past is used to talk about concluded actions that took place in the past.

passato prossimo = present perfect simple

USO = use

io ho avuto	i have had
tu hai avuto	you have had
egli/ella ha avuto	he/she has had
noi abbiamo avuto	we have had
voi avete avuto	you have had
essi hanno avuto	they have had

italiano: Il passato prossimo viene adoperato, in inglese, per parlare di azioni recenti o che hanno ripercussioni sul tempo presente.

english: The present perfect simple is used, in English, to talk about recent actions or actions that have repercussions on the present

presente = present

io ho	i have
tu hai	you have
egli/ella ha	he/she has
noi abbiamo	we have
voi avete	you have
essi hanno	they have

USO = use

italiano:

1. Per esprimere abitudini, o situazioni immutabili, emozioni e desideri: ...
2. Per dare istruzioni o direzioni
3. Per esprimere un impegno prefissato
4. Per esprimere il futuro, dopo alcune congiunzioni

inglese:

1. For choices of habits, or situations, emotions and unchanging desires
2. To give instructions or directions
3. To Submit a fixed commitment
4. To expose the future, after a few conjunctions

futuro = future

io avrò	i will have
tu avrai	you will have
egli/ella avrà	he/she will have
noi avremo	we will have
voi avrete	you will have
essi avranno	you will have

USO = use

italiano:

- 1) Si usa per esprimere azioni inevitabili, indipendenti dalla volontà di chi parla.
- 2) Si usa anche per esprimere previsioni e/o opinioni personali (deduzioni).
- 3) Si usa per le previsioni del tempo (Weather Forecast).

english:

- 1) It is used to express inevitable actions, independent of the speaker's will.
- 2) It is also used to express personal predictions and / or opinions (deductions).
- 3) It is used for Weather Forecast.

HOBBIES

Introduction to the Italian language
 Erasmus 2022



Marco Valle

PIACERE (TO LIKE)

Io (I)	piaccio	like
Tu (you)	piaci	like
Lui/lei (he/she)	piace	likes
Noi (we)	piacciamo	like
Voi (you)	piacete	like
Loro (they)	piacciono	like



SENTENCE CONSTRUCTION

- In Italian, we tell we like something in a different way from English, by turning the object into the subject, and the subject into the complement of term

For Example:

○ David likes pizza → A Davide piace la pizza



- David is the subject
- Pizza is the object
- A Davide is complement of term
- Pizza is the subject

- The construction is complement of term + verb + subject



COMPLEMENT OF TERM

- In Italian the complement of term is formed by the preposition "a" and the noun to which it refers
- We use two different ways to express the complement of term for the subject personal pronouns

Io (I)	mi	a me
Tu (you)	ti	a te
Lui/lei (he/she)	gli/le	a lui/a lei
Noi (we)	ci	a noi
Voi (you)	vi	a voi
Loro (they)	gli	a loro

Ex: I like the sun → Mi piace il sole

NEGATIVE AND INTERROGATIVE FORM

- In Italian we add "non" between the complement of term and the subject to form the negative form

Ex: Jack doesn't like ice-cream → A Jack non piace il gelato

- To create the interrogative form is easy: you only need to add the interrogative point (?) at the end of the sentence

Ex: Do you like the sea? → A te piace il mare?

EXPRESS PREFERENCES FOR ACTIVITIES/HOBBIES

- In Italian we use the infinitive form of the verb as the subject to express preferences for activities:

Ex: We like watching TV → A noi piace guardare la TV
 James doesn't like reading → A James non piace leggere
 Do you like doing sport? → Vi piace fare sport?

DOING SPORT - FARE SPORT



PLAYING VIDEOGAMES GIOCARRE AI VIDEOGIOCHI



PLAYING AN INSTRUMENT SUONARE



TRAVELLING - VIAGGIARE



CYCLING - ANDARE IN BICI



SKIING - SCIARE



WALKING - CAMMINARE



GARDENING - FARE GIARDINAGGIO



WATCHING TV - GUARDARE LA TV



COOKING - CUCINARE



SINGING - CANTARE



DRAWING - DISEGNARE



READING - LEGGERE



WRITING - SCRIVERE



DANCING - BALLARE



**LISTENING TO MUSIC
ASCOLTARE LA MUSICA**



ACTING - RECITARE



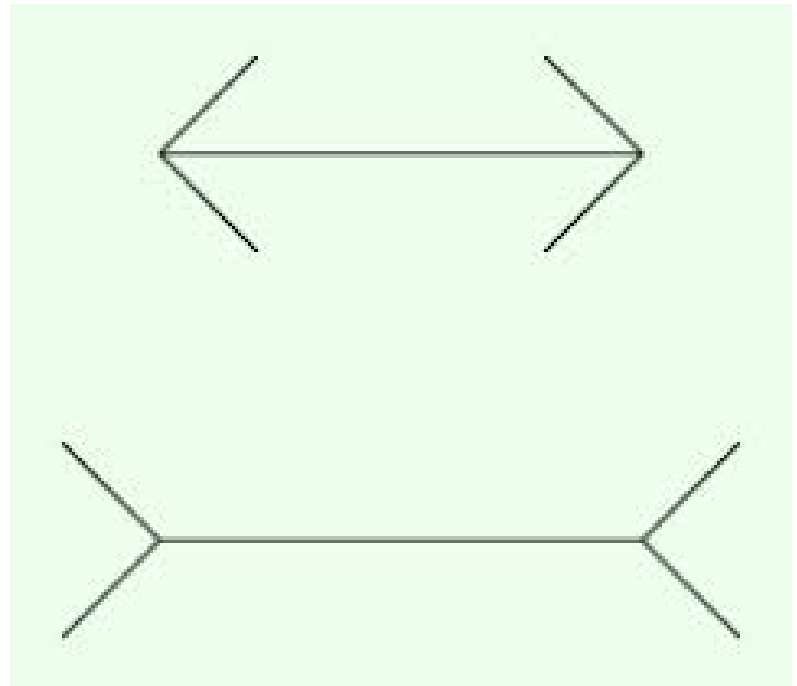
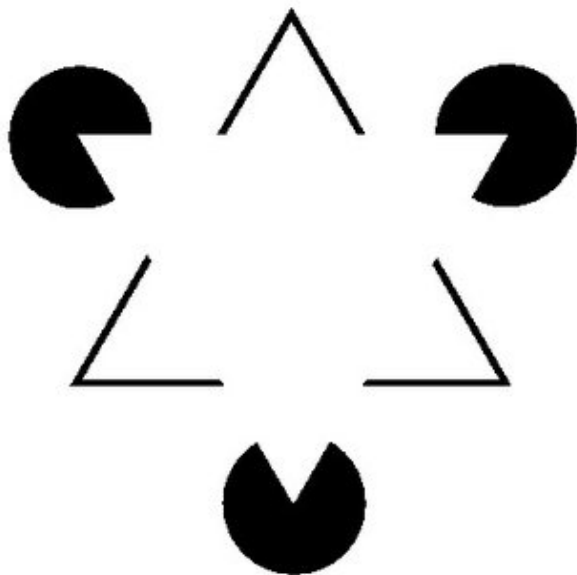
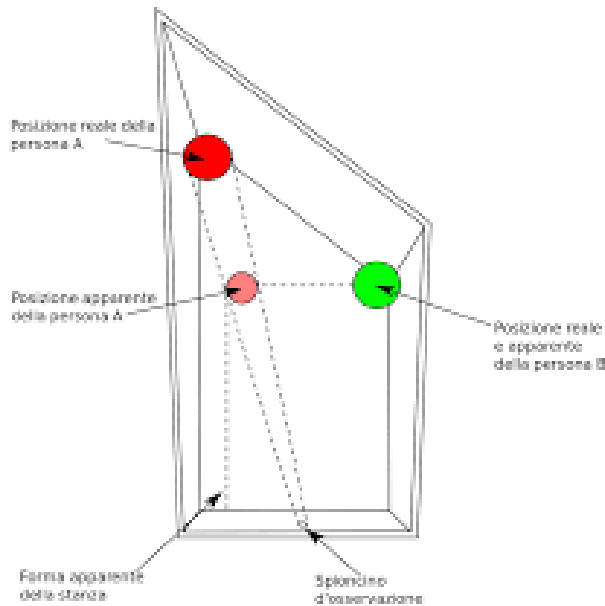
**GOING TO THE GYM
ANDARE IN PALESTRA**



CAMPING - ANDARE IN CAMPEGGIO



Camera di Ames Bergamoscienza (Ames'room Bergamoscienza)





The theatre Il teatro

The teatro Donizetti

The Donizetti Theatre in Bergamo has a complex history. It began in the 18th century with the Riccardi Theatre, named after a merchant who built the city's first permanent theatre on the site where the Donizetti now stands. The Theatre, designed by Giovanni Francesco Lucchini, was inaugurated on 24th August 1791. But the dream lasted only a few years: in 1797 the Theatre was destroyed by fire. The architect Lucchini was commissioned to rebuild it and it was reopened on 30th June 1800. The Theatre was named after Gaetano Donizetti in 1897, to mark the centenary of the Composer's birth. Since that year, the Theatre, always attentive to experimentation and innovation, has distinguished itself for the quality and variety of its theatrical offerings, becoming one of the most important theatres on the Italian scene.



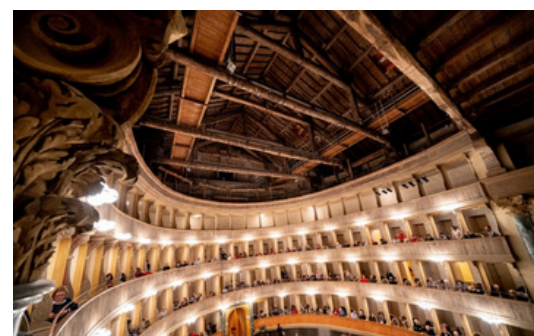
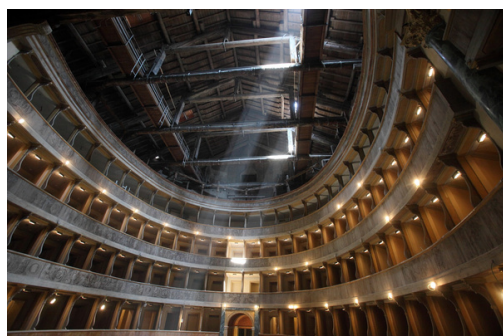


The Teatro Sociale

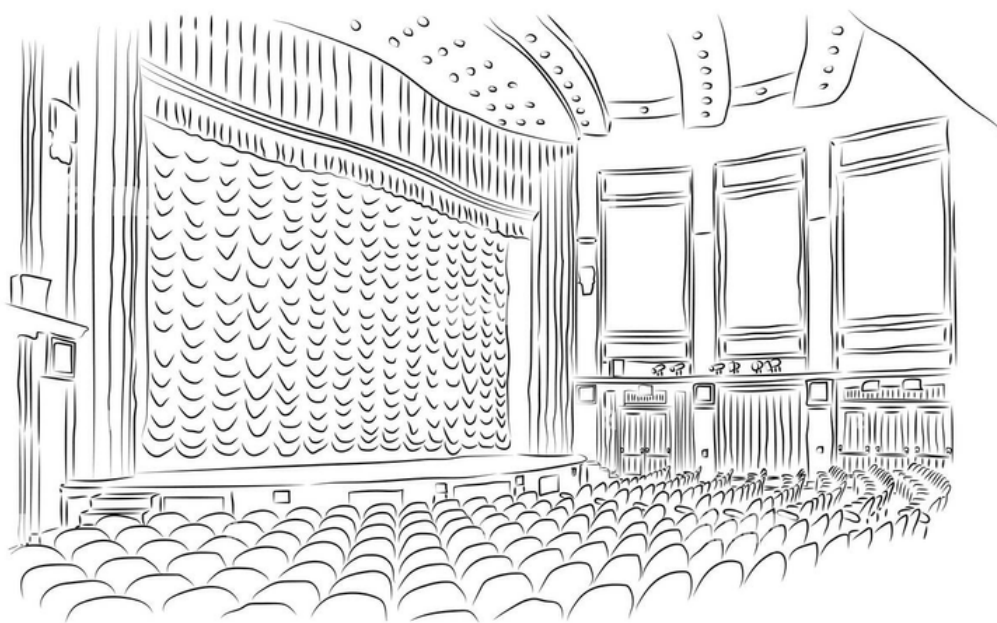
The Teatro della Società, this was the original name, was born on the wave of a competition between Città Alta and Città Bassa: the nobles of Bergamo wanted to have it built in order to give back to the former that cultural, social and economical supremacy the Teatro Riccardi (the current Teatro Donizetti, in Città Bassa) was threatening.

The theatre, designed by Leopoldo Pollack (one of the most famous architects of the Neoclassical period and student of Giuseppe Piermarini, namely the man who designed the Teatro alla Scala in Milan), was inaugurated on December 26, 1808 with the opera "Ippolita regina delle Amazzoni", commissioned for the occasion to Stefano Pavesi. It was a success.

Unfortunately, despite all the nobles' efforts to preserve the status of "their" part of the city of Bergamo, the progressive development of Città Bassa caused a complete loss of interest in Città Alta, and so the Teatro Sociale had to close at the beginning of the 20th century. Only in the spring of 2009, after careful restoration, it finally returned to its former glory.



The parts of a theatre



Theater = teatro
Stage = palcoscenico
Audience = pubblico
Curtain = sipario
Orchestra = orchestra

Music = musica
Play = spettacolo
Art = arte
Ticket = biglietto
Theater lobby = foyer

Let's practice !

1. The place where you perform a play
2. That's how we call a group of people who play together
3. We close this after the end of a play
4. That's what the people in a theatre are called
5. Before you enter you need to pay this

Mercoledì 12 Ottobre 2022/
Wednesday 12th October 2022



Who is Gaetano Donizetti?

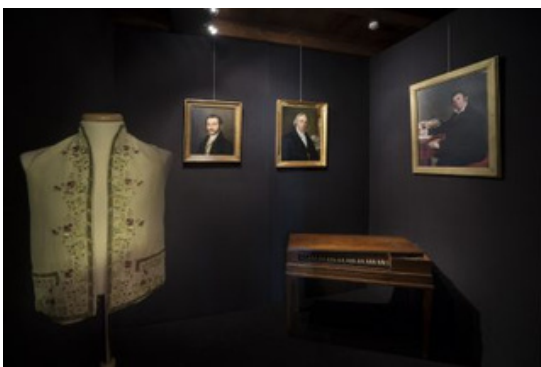
Gaetano Donizetti is one of the greatest composers of Italian opera music of the early nineteenth century and the precursor of musical drama.

Born to a very poor family* in Bergamo on November 29, 1797, Donizetti starts his musical studies at the age of nine at the Scuola Caritatevole di Musica of Bergamo.

He's a very talented and determined student, and soon he is able to develop a personal style that in the years to come will bring him great fame.

Few musicians have ever been as easily inspired as Donizetti: in just twenty-five years he is able to compose more than seventy plays, many of which are performed in the greatest European theaters. What makes his works crowd favorites is his style, which is characterized by a particular attention to the psychology of his characters, but also by an admirable melodic construction, an effective dramatic cut and a formidable stylistic unity.

Unfortunately, Donizetti falls ill with syphilis in his 40s, of which he dies on April 8, 1848 in Bergamo.



****Proof of the poverty of his family is the house in which he was born: dilapidated and humid, it housed numerous families who drew meager sustenance by providing services in aristocratic palaces. Today the two rooms in which he lived the first years of his life, as well as those on the upper floors, have been transformed into a museum about his life.***

L'elisir d'amore

Written in haste in a six-week period, L'elisir d'amore was the most often performed opera in Italy between 1838 and 1848 and has remained continually in the international opera repertory. Today it is one of the most frequently performed of all Donizetti's operas: it appears as number 13 on the Operabase list of the most-performed operas worldwide in the five seasons between 2008 and 2013. It contains the popular tenor aria "Una furtiva lagrima", a romanza that has a considerable performance history in the concert hall.

Plot synopsis

The poor Nemorino pines for the lovely Adina, who shows him nothing but indifference. When he hears the story of "Tristan and Isolde," and the love potion that causes the title characters to fall madly in love, Nemorino wonders if such a potion exists, and finds a con man who gladly sells him a "potion" that's really just wine. The usual comic hijinks ensue; Nemorino thinks the potion has made him more desirable to Adina, but she has had feelings for him all along. So Nemorino sings "Una furtiva lagrima" in the opera's second act when he discovers that Adina cares for him after all. He sees what he thinks is a tear in her eye (the name of the aria translates to "a secret tear").

Una furtiva lagrima
negli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.
Che più cercando io vo?
Che più cercando io vo?
M'ama! Sì, m'ama, lo vedo. Lo
vedo.

Un solo instante i palpiti
del suo bel cor sentir!
I miei sospir, confondere
per poco a' suoi sospir!
I palpiti, i palpiti sentir,
confondere i miei coi suoi
sospir...
Cielo! Si può morir!
Di più non chiedo, non chiedo.
Ah, cielo! Si può! Si, può morir!
Di più non chiedo, non chiedo.
Si può morire! Si può morir
d'amor.

A single secret tear
from her eye did spring:
as if she envied all the youths
that laughingly passed her by.
What more searching need I do?
What more searching need I do?
She loves me! Yes, she loves me, I see it.
I see it.

For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!
The beating, the beating of her heart I could feel,
to merge my sighs
with hers...
Heavens! Yes, I could die!
I could ask for nothing more, nothing more.
Oh, heavens! Yes, I could, I could die!
I could ask for nothing more, nothing more.
Yes, I could die! Yes, I could die
of love.

Mercoledì 12 Ottobre 2022/

Wednesday 12th October 2022

The furniture we could have found in la Casa Natale: BEDROOM EDITION



**Bedroom = camera da
letto**

Bed = letto

Night stand = comodino

Lamp = lampada

Carpet = tappeto

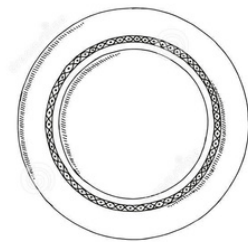
Closet = armadio

Let's practice !

1. The piece of furniture you sleep on at night
2. Something that allows us to see after the sun sets
3. A piece of cloth one uses to cover part of the floor
4. The miniature version of a table, usually kept next to one's bed
5. That's what you store your clothes in

The furniture (and utensils) we could have found in la Casa Natale:

KITCHEN EDITION



Kitchen = cucina

Table = tavolo

Chair = sedia

Plate = piatto

Fork = forchetta

Knife = coltello

Spoon = cucchiaio

Let's practice !

1. The flat dish from which food is eaten or served
2. The piece of furniture you put plates on to eat
3. A utensil you can use to eat soup
4. You stick your food on this utensil
5. That's what you use to cut food
6. Type of furniture used to sit on, usually found around a table

POESIA "PROMEMORIA"

Di Gianni Rodari

Ci sono cose da fare ogni giorno:

lavarsi, studiare, giocare,
preparare la tavola a mezzogiorno.

Ci sono cose da fare di notte:

chiudere gli occhi, dormire,
avere sogni da sognare,
orecchie da non sentire.

Ci sono cose da non fare mai,

né di giorno né di notte,
né per mare né per terra:
per esempio la guerra.

Link: [https://www.youtube.com/watch?
app=desktop&v=pL7A25bT4Ig](https://www.youtube.com/watch?app=desktop&v=pL7A25bT4Ig)

Romeo and Juliet, the balcony scene

Act 2, scene 2

JULIET: 'Tis but thy name that is my enemy.

Thou art thy self, though not a Montague.

O be some other name! What's Montague?

It is nor hand, nor foot, nor arm, nor face.

Nor any part belonging to a man.

What's in a name? That which we call a rose

By any other name would smell as sweet.

So Romeo would, were he not Romeo called, Retain that dear perfection which he owes

Without that title. Romeo, doff thy name;

And for thy name, which is no part of thee.

Take all myself.

ROMEO: I take thee at thy word. Call me but love, and I'll be new baptised;

Henceforth I never will be Romeo.

Link: <https://www.youtube.com/watch?v=zrc3-or5Nu0>

PRONOMI PERSONALI (SUBJECT PERSONAL PRONOUNS)

IO



TU



LUI



LEI



NOI



VOI



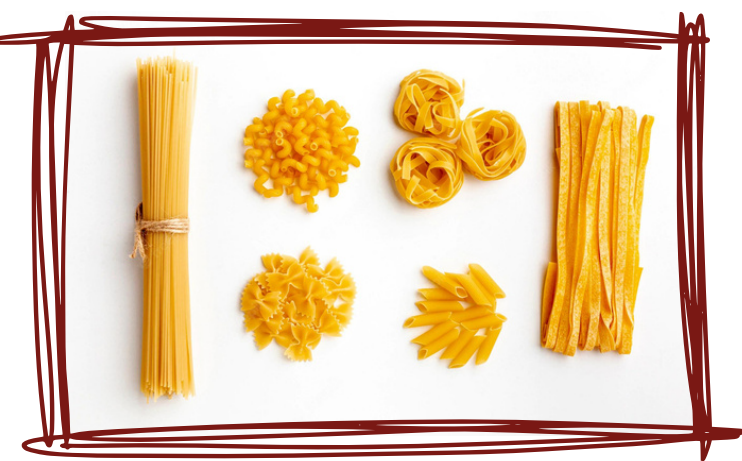
LORO



CIBO

Cibo-food, piatti-dishes,
delizioso-delicious

LEONARDO CAPELLI 3A ARIANNA GASPANI 3A



Pasta

Spaghetti
Tagliatelle
Orecchiette
Penne e mezze penne
Trofie
Maccheroni
Fusilli



Ravioli

Tortellini bolognesi
Casoncelli
Ravioli spinaci e ricotta

Frutta

Limoni	Arance
Meloni	Mele
Pesche	Pere
Lamponi	Uva
Mirtilli	Albicocca



Formaggio



Uova



Verdura

Pomodori
Carote
Patate
Zucchine
Insalata
Melanzane
Peperoni





Pesce



Carne



Torta



Condimenti



Legumi

Fagioli
Ceci
Lenticchie
Piselli



Cereali

Farro
Riso
Avena



Funghi



Latte and burro

Mina: "Ma che bontà"

Ma perché, come mai, ma perché
In cucina non ci entro mai, eh?
Cosa c'è nella padella
Mmm... che profumino
Fai assaggiare un pezzettino?

Ma che bontà, ma che _____ (1)
Ma che cos'è questa robina qua?
Ma che bontà, ma che bontà
Ma che gustino questa roba qua!

Ma che bontà, ma che bontà
Ma che cos'è questa ___ **roba** ___ (2) qua?
Ma che bontà, ma che bontà
Ma che gustino questa roba qua!

Vitello delle Ande?
No?
Bovino della Gallura?
No? Ma che cosa sarà mai questa robina qua?

Ma ___perché___ (3), come mai, ma perché
In cantina non ci vengo mai, eh?
Bello questo vino
_____ (4) di una volta
Fai assaggiare un goccettino?

Ma che bontà, ma che bontà
Ma che cos'è questa robima qua?
Ma che bontà, ma che bontà
Ma che _____ (5) questa roba qua!

Ma che bontà, ma che bontà
 Ma che cos'è questa **__robina__** (6) qua?
 Ma che bontà, ma che bontà
 Ma che gustino questa roba qua!

Barolo delle Langhe?
 No?
 Aleatico dell'Elba?
 No?
 Ma che cosa **sarà**____ (7) mai questa robina qua?

Ma perché, come mai, ma perché
 In gelateria non ci **_entro**____ (8) mai, eh?
 Mmm... che cioccolato
 Dammi il cucchiaino
 Fai **_____assaggiare**____ (9) un pochetto
 Ma che bontà, ma che bontà
 Ma che cos'è questa robina qua?
 Ma che bontà, ma che bontà
 Ma che gustino questa roba qua!

Ma che bontà, ma che bontà
 Ma che cos'è questa robina qua?
 Ma che bontà, ma che bontà
 Ma che gustino questa roba qua!

Cioccolato svizzero?
 No?
 Cacao della Bolivia?
 No?
 Ma che **_____** (10) sarà mai questa robina qua
 Cacca!?!?

A couple of songs!

LE TAGLIATELLE DI NONNA PINA (versione rock, con testo - lyrics video)

Link: <https://www.bing.com/videos/search?q=le+tagliatelle+di+nonna+pina+testo+canzone&docid=608044224272990884&mid=6D91D877FF9CA3A83C976D91D877FF9CA3A83C97&view=detail&FORM=VIRE>



LE TAGLIATELLE DI NONNA PINA Canzoni per bambini

Link: <https://www.youtube.com/watch?v=dgDF16R6axc>

UN GIORNO A VENEZIA

Our day in Venice

Venice departure time: 7.00

2 h in total: on the way to the destination, on the spot and on the way back; Piazzale Roma. Frari, Rialto, Teatro Goldoni, San Marco. Palazzo Ducale, Riva degli Schiavoni (Sospiri), Giardini della Biennale

13.00 Packed lunch given by the host families
Ponte dell'Accademia, Santa Maria della Salute

17.00 Departure from Venice

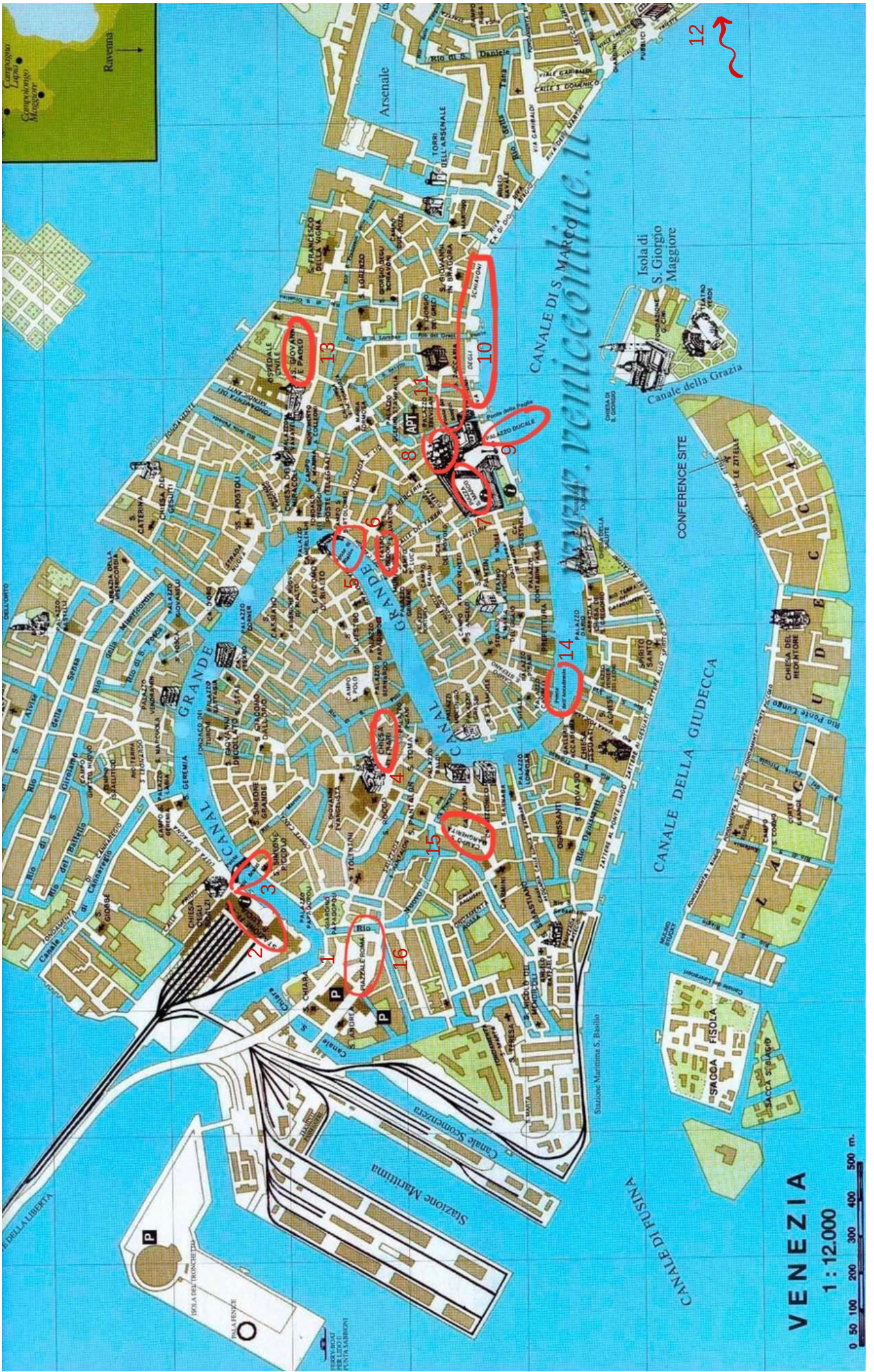
Peer teaching , play a game on your smart phone

Song: albachiera

Arrival in Bergamo at 20:00

Dinner with families

For teachers free Dinner



12

13

10

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16

VENEZIA
1 : 12.000



Venezia

HISTORICAL NOTES

The name “Venezia” (and its ancient versions: Venédia-Venétia-Venésia-Venéxia-Vinegia) was initially used to identify the land where Venetian pre-Roman populations lived.

The city rises on an archipelago made of 118 islands of different size and shape. It is divided in six “Sestieri”, six neighbourhoods; three of them to the north of the Canal Grande, three to the south; they are Cannaregio, Santacroce, Dorsoduro, San Polo, San Marco, Castello e la Giudecca.

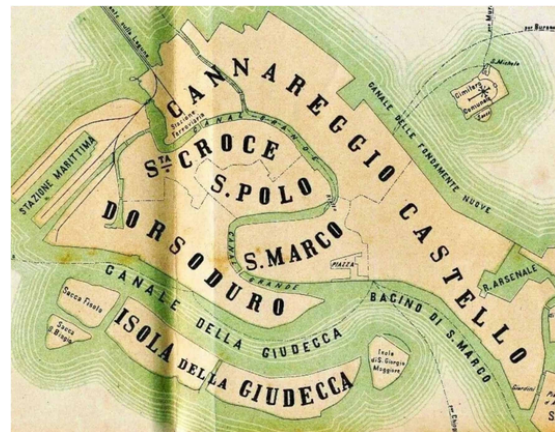
400 bridges cross the hundred canals and connect the different islands.

The city was built starting from the V century B.C. and according to the Chronicon Altinate the first settlement was on the Riva Alta with houses erected on stilts but now it is slowly sinking into the lagoon due to the rise of the water.

The urban pattern is very dense and it is full of alleys, bridges, picturesque spots that have inspired painters and poets for centuries. According to the local customs the city was founded on the 25th of March 421; it is said that on this date goes back the consecration of the San Giacometto’s Church, in the Rialto island. The history of the “Repubblica della Serenissima”, as Venice was called, started in the 12th century, with the purchase of seaports and emporiums and, most of all with the involvement in the Crusades campaigns.

During the 4th Crusade (1200-1204) and the “Conquest of Constantinople” by the Venetians led by the Doge Enrico Dandolo, four bronze horses were stolen from the hippodrome of Constantinople and they placed as ornaments on the façade of the San Marco Basilica.

On May 15, 1797 the city was occupied by Napoleon’s troops, after 14 centuries of independence. Following the fall of the French emperor, the island went under the dominance of the Austrian-Hungarian empire until it became part of the Italian Kingdom in 1886.



The **Ponte degli Scalzi** (literally, "bridge of the barefoot [monks]"), is one of only four bridges in Venice to span the Grand Canal. The bridge connects the sestieri of Santa Croce and Cannaregio. On the north side, Cannaregio, are the Chiesa degli Scalzi and the Santa Lucia railway station. Designed by Eugenio Miozzi, it was completed in 1934, replacing an Austrian iron bridge. It is a stone arch bridge.

BASILICA DI SANTA MARIA GLORIOSA DEI FRARI

- Calle del Scaleter, 3072

This basilica, devoted to the Assumption of Mary, is the artistic and spiritual centre of the Campo dei Frari, in the sestiere of San Polo. The church is contiguous with the convent of the Minor Friars which later became State Archive. The interior is based on a Latin cross and in a gothic-venetian style in cotto, baked clay, and Istria stone.

There are three aisles with ogival arches that lean on six columns on each side linked by chains covered by wooden boxes. The inside is dominated by the beautiful choir of the friars with wooden works by Marco Cozzi and the marble fence by the Lombardos. Today the basilica treasures 17 monumental altars and other important artworks, such as the "Assunta" and the "Madonna di Ca' Pesaro" by Tiziano and the "Trittico dei Frari" depicting Mary with baby Jesus and the Saints Niccolò, Piero, Benedetto and Marco, by Giovanni Bellini. The "Cappella dei Fiorentini" hosts the only venetian work by Donatello, the wooden statue of John the Baptist. In the right aisle, there is the funeral monument dedicated to Tiziano, which remembers the place where the tradition says the painter has been buried; in the left aisle there is the monument dedicated to Antonio Canova, which guards the heart of the neo-classicist painter.





- CANAL GRANDE OR GRAND CANAL

The Canal Grande or “Canalazzo” for the Venetians is the main canal in Venice and it splits the city into two parts; it is the main communication route and along its path we can admire the most important landmarks.

Along the canal there are houses named “fondaco” (house-storage) that functioned both as warehouses and as house to wealthy families of merchants; one of the most famous is the Fondaco dei Turchi (Fondaco of the Turkish).

Every first Sunday of September here the Regata Storica takes place with the participation of a large number of typical Venetian boats.

- PONTE DI RIALTO, THE RIALTO BRIDGE

The Rialto Bridge is one of the four bridges that cross the Canal Grande (Grand Canal), together with the Ponte dell’Accademia (Academy Bridge), Ponte degli Scalzi and Ponte della Costituzione (Bridge of Constitution). This bridge is characterised by an ample arch of 28 metres, 22 metres large and situated 7,5 meters above sea level. The name “Rialto” initially identified all the islands on which the city was built and that represented the commercial centre of the lagoon. This first bridge on the Grand Canal was built in 1181 by Nicolò Barattieri; it was then transformed into a drawbridge; it was called “Ponte della Moneta” (bridge of the coin), maybe because of the mint near the eastern entrance.

SAN MARCO SQUARE

Piazza San Marco occupies an area that was once home to the orchard of San Zaccaria's nuns and it became as we know it today under Doge Sebastiano Zani. During the age of the Republic it represented the political and religious centre and now it is one of the symbols of the beauty of the city.

It is the only square in Venice, since all the other square-shaped areas are called campi ;it has the shape of atrapeze and it is 170m long. The square is surrounded by buildings and porches named "Procuratie" because here lived and worked the Procuratori, very important politicians.

The Torre dell'Orologio (tower of the clock), built in the XV century, is one of the most famous architectures in Venice and it is located above an arch, which leads to one of the busiest and most lively streets of the cities, la Merceria. This astronomical clock is characterised by its golden and glazed reliefs and the fact that it also shows the phases of the moon and the zodiac signs. Above the clock it is situated a statue of the Virgin and baby Jesus.

In a corner of the Square rises the Campanile, the Belltower, inaugurated in 912 and 98 metres high.

However, the buildings that dominate the square are the Basilica di San Marco and the Palazzo Ducale.

•SAN MARCO CATHEDRAL

The Basilica of San Marco is the most important building in San Marco Square and it was built to welcome the remains of Mark the Evangelist, stolen from Alexandria of Egypt in 828; from that year on Saint Mark has been considered the patron saint of the city, taking the place of Saint Theodore.

The church, renovated in the 9th century, is a masterpiece of Romanic-byzantine art with important influence from Islamic art.

It has been the main church, cathedral of the city since 1807 and home to the patriarch. The structure is 76,5 metres long and 62,6 metres large; the dome in the centre is 43 metres high. The interior is based on a Greek cross and the floor is decorated with marble and stone from East; the upper levels of the interior are covered with stones that either compose mosaic or decorations to the domes and the crypts.



The church contains the Tesoro della Pala d'Oro, Treasure of the Golden Altar, an important work of byzantine goldsmith. The main façade has five closed portals closed by bronze doors. The doors date from different times: the first portal on the left is the Portale of Sant'Alipio, with mosaics telling the story of the body of Saint Mark entering the Basilica. To the south there is the Porta di San Clemente, in byzantine style that dates back to the 11th century. On the portal in the centre, named Porta dei Fiori (door of the flowers), there is a beautiful bas-relief portraying the Nativity; the second doors are more recent. On the façade on the side, facing south, there used to be the Porta da Mar (door of the Sea), an entrance placed near the Palazzo Ducale and the pier. The main portal, finished in the 12th century, presents many sculptural decors in romanico and byzantine style; these depicts the Months, Works and they have a Romanic inspiration.



On the balcony of the façade four bronze horses are installed dating back to the age of Alexander the Great; the artworks were stolen from the Hippodrome of Constantinople by the Venetians during the IV crusade.

The sumptuous internal decorations and the wonderful gold mosaics that cover an area of 4240sqm were realized between the 12th and 14th centuries. The mosaics situated at the entrance narrate the stories of the Old Testament and lead to the decoration depicting the stories of the New Testament. The shiny mosaic cover the domes, the walls and the floors; the oldest are pieces by Byzantine artists; their techniques were then undertaken by Venetian artists who combined them with western influences .

THE TETRARCHS BASILICA DI SAN MARCO –San Marco Square.

Outside the Basilica are other classical artifacts: the head of an emperor, maybe Giustinian, in porphyry, a brown volcanic stone, and the Tetrarchs, a sculptural group in porphyry located on the corner of Saint Mark's treasure. The high relief sculpture shows the emperors hugging each other as a symbol of the "fraternitas" between the Ceasars and the Augustuses. The four emperors are Galerio, Massenzio, Licino and Costantino.

•THE BELL TOWER IN SAINT MARK SQUARE

The bell tower is one of the symbols of the city and the Venetians call it "El paròn de caxa" which means the master of the house.



It was erected at the end of the 9th century but assumed its modern appearance only in 1523. The structure is very simple, it is made of red bricks with the side measuring 12m and 50 metres tall, over which it is located the arched belfry. This is in turn topped by a parallelepiped on whose faces are depicted alternately two lions and the female figures of Venice (Justice). The bell tower is surmounted by the pyramidal cusp that ends with a statue of the Archangel Gabriel, installed on a rotating platform so to work as a weather vane.

At the base of the building, on the side facing the Basilica, is the Loggetta del Sansovino. The tower collapsed in 1902 and it was rebuilt 1912.

•PALAZZO DUCALE, THE DOGES' PALACE

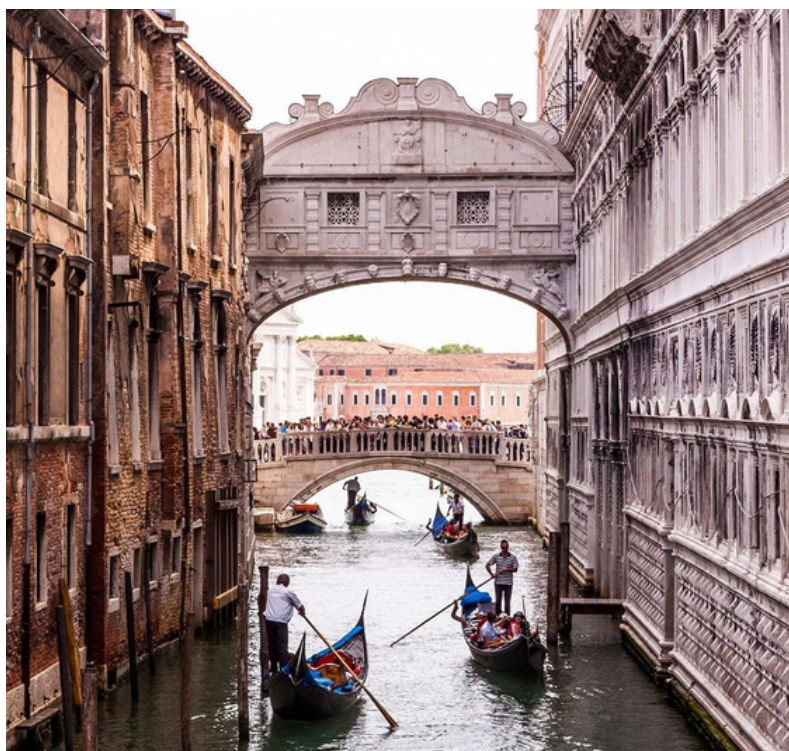
Next to the Basilica, the sumptuous Palazzo Ducale is located. It was set up by Angelo Partecipazio in 814, renovated in 977 by the Doge Pietro Orseolo 1st and expanded in 1173 by the Doge Sebastiano Ziani. When it was first built, it was a squared castle, surrounded by walls and with a tower at the corners. The building was destroyed in the fire of the XIII century and after that it was restored multiple times. The Palazzo Ducale was home to the Doge and to the government of Venice, and also to the courthouses and prisons until 1797, year of the fall of the Republic. The palace is the most important example of gothic-venetian art. The huge structure has three wings around the sides of a vast yard defined by a porch, whose fourth side consists of the sidelong part of the Basilica di San Marco. The facades, facing Piazza San Marco and the San Marco basin, have similar dimensions; the one on the pier is 71,5 metres long, expanding on 17 arches, the one facing the square has one more arch and it's 75 metres long. The third front faces the canal known as rio di Palazzo, crossed by the Bridge of Sighs.

The facade develops on the levels of colonnades, surmounted by a high body in inlaid marble, on which open big ogival windows, with a monumental balcony, that is heavily decorated; the traditional ledge is substituted by small cuspeds. On the inside, there is a yard whose main facade is in Renaissance style, with a breath-taking sculptural decoration and arches. The inside of the palace houses the apartments of the Doge and it was built by Antonio Rizzo after the fire of 1483. During the whole 16th century took place many devastating fires, alternating with renovations and embellishments such as the Stairs of the Giants and the Crucifixion by Tintoretto, painted to substitute a fresco destroyed by fire. On the side of the palace you can admire the Bridge of Sighs, which owes its name to the sighs of the sentenced that crossing it looked at Venice for the last time.

RIVA DEGLI SCHIAVONI

The Riva degli Schiavoni is a waterfront area in Venice, Italy. There is a lively – albeit often overcrowded – promenade along the waterfront, which sits on St. Mark's Basin.

It was originally built in the ninth century from dredged silt and was named for the Slavic men who brought cargo to Venice from across the Adriatic Sea.



THE BRIDGE OF SIGHS

Till the second half of 16th century Palazzo Ducale housed the prisons; the new prisons were built in front of the palace, on the opposite side of the canal, and at the same time, in 1602, the city built the Bridge of Sighs, that was meant to connect the palace and the new jails. The bridge owes its name to the sighs of the sentenced that crossing it looked at Venice for the last time.

LIBRERIA ACQUA ALTA



Trip to Venice

VENICE CITY

Venice city is today a major seaport, an historical cultural centre and the capital the region of Veneto, northern Italy. The port of the city is the most important of the Adriatic Sea, the sea on the east side of the Italian peninsula. In fact, Italy is surrounded on three sides by the Mediterranean Sea but in different areas of the coast the sea takes a specific name like for example the Adriatic Sea. The city is also important for its cultural heritage. The structure of the city itself is unique but Venice also has historical monuments and architectures, paintings and artifacts. Today is an important artistic centre that link art from the past and exhibitions of contemporary art. In Italy it also has an administrative role because it's the capital of Veneto, one of the 21 Italian regions. Bergamo for example is in Lombardy another of the region of the northern Italy.

PORTO = **seaport**

VENICE'S HISTORY

Venice became a very important city after the fall of the Western Roman Empire. Thanks to its strategic position it was saved from the Barbarian incursion in northern Italy. Thanks to its international trade the city connected with the Byzantine Empire not only commercially but also politically and expanded its commerce from the Mediterranean Sea to Asia. Between 1140 and 1160, in response to the needs of its increased territory and growing economy, Venice underwent a revolutionary change in its political structure, reorganizing itself as a republic becoming one of the four Italian Maritime Republic among Pisa, Amalfi and Genoa. These cities where in conflict for the monopoly of the Mediterranean commerce and after a long war against Genoa, Venice won. Venice was famous for its traditional luxury craft workshops producing lace, textiles, and furniture. One of Venice's oldest specialties is glassware which is today very common especially on the island of Murano. The decline of Venice started with the fall of Byzantine Empire and the rise of Turks. The city was against Turks but also Europeans so later Venice was handed over to Austria. In the end after the defeat of Austria by the Prussians in 1866, Venice was ceded to Italy, which had been a kingdom since 1861.

CITTA' = **city**

MOBILI = **furniture**

VENICE LAGOON

Venice is an island city located in a lagoon. Originally there were 118 separate islands that were linked together by populations. Settlement in the lagoon predates Roman times, but the present urban structure took shape in the early 7th century when migrants from the mainland started building bridges and canals. Today there are 446 bridges in the city. People can move around only on foot through the narrow streets or on the water with ferries, motorboats or the characteristic gondolas. Gondoliers row the boats along the canals using long oars. The lagoon includes also some areas on the mainland and a very thin strip of land that is an island called Lido of Venice where there are beaches and bathing facilities.

PONTI = bridges CANALI = canals GONDOLE = gondolas

VENICE'S CARNIVAL

Venice has reinterpreted the ancient Greek and Roman festivals to meet the needs of the Venetian Republic, which promoted the Carnival to give to the people, especially the lower classes, a time for fun and parties. The Venetian Carnival masks guaranteed total anonymity, a sort of levelling of the social divisions that sometimes allowed citizens to even make a public joke about authority and aristocracy. It became a public holiday with parties and events. The Venice Carnival characters included jugglers, acrobats, musicians and dancers who organized all kinds of performances and exhibitions absorbing so much attention that Venetians business and production activities became less important. For centuries, the celebration of the Carnival in Venice would last six weeks. Soon a close relationship started between theatre and carnival: in fact, as well as large outdoor parties, small performances and shows of various kinds were organized in private homes and theatres. In the elegant Venetian palaces masked balls marked the beginning of a long and fascinating tradition of masked parties in Venice.

For a long period after the fall of the Republic Carnival was banned because it increased the confusion and the riots around the city. Only from 1967 the first parties were reorganized with parades of masks and costumes, bringing back to life traditions and the Venice Carnival history. The new formula has become a success that has been going on for thirty years with celebrations during February that includes parades, characters and masks.

FESTE = parties

MASCHERE = masks

PRESERVATION OF VENICE

Venice has been an artistic and architectural heritage of all humanity since 1987 in fact, after the disastrous floods of 1966, UNESCO (the United Nations Educational, Scientific and Cultural Organization) began coordinating an international effort to preserve the city from the combined effects of corrosive air pollution, rising damp, flooding in high-water periods, overpopulation and even defacement by pigeons.

During rainy seasons, the sea level raise due to the heavy rains and the city is in part covered in water. People are forced to wear rain boots and going around the city is very difficult. That phenomenon also damages the buildings and the floor. The rise of sea levels due to the climate change is also dangerous for Venice that over the years it could be one of the first submerged cities. Everyday Venice host thousands of tourists other than the locals that already live in the city. The daily population is increasing so authorities are thinking about limiting the number of daily tourists to preserve the integrity of the city. The maximum capacity was estimated around 40 thousand people.

PICCIONI = pigeons **ACQUA** = water **TURISTI** = tourists

CARLO GOLDONI

Carlo Goldoni was born in Venice on February 25, 1707. When, at a more mature age, he meets the head of the Venetian theater of San Samuele, he begins to compose the first plays in Venice. In 1748 Carlo Goldoni finally signs a contract with Girolamo Medebach, financier of another Venetian theater: the Sant'Angelo, and from this moment he become a professional writer. In recent years Venice has almost fourteen theaters with the best actors and comedies. Here Goldoni's ideas lead him to a gradual detachment from theater's classical rules, definitively moving towards what we know as the Carlo Goldoni's Reform of Theatre, the innovation is that there is nothing invented or surreal in Goldoni's theater and much importance is given to the psychology of the characters. "The innkeeper" is Goldoni's most famous work and was staged in 1752. A Florentine innkeeper called Mirandolina, an exuberant and manipulative character, does everything her way by dominating comedy.

SCRITTORE = writer **TEATRO** = theatre

"I am a jew"
From "The Merchant of Venice"
Act 3, scene I

Link: <https://www.youtube.com/watch?v=3pTf5g8wK7c>

To bait fish withal. If it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies, and what's his reason? I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me, I will execute, and it shall go hard but I will better the instruction.

Traduzione - Translation

Per esca a' pesci: se non nutrirà nient'altro,
nutrirà la mia vendetta. M'ha disonorato, mi ha ostacolato mezzo milione; ha riso
delle mie perdite, si è preso gioco dei miei guadagni, m'ha disprezzato la mia
nazione, ha ostacolato i miei affari, m'ha raffreddato i miei amici, m'ha scaldato i
miei nemici; con quale ragione?

Che io sono giudìo

Non ha occhi un giudìo? non ha mani un giudìo, organi, dimensioni, sensi, affetti,
passioni? nutriti con lo stesso cibo, feriti con le stesse armi, soggetti alle stesse
malattie, guariti con gli stessi rimedi, riscaldato e raffreddato dallo stesso inverno
e dalla stessa estate, come è un cristiano?

Se ci pungete, non sanguiniamo?

Se ci fate il solletico, non ridiamo?

se ci avveleni, non moriamo?

e se ci fate un torto, non ci vendicheremo? Se siamo come voi nel resto, vi
assomiglieremo anche in questo.

Se un giudìo fa un torto a un cristiano, qual è la sua omertà? La vendetta.

Se un cristiano fa un torto a un giudìo, quale dovrebbe essere la sua
sopportazione con l'esempio cristiano? Perché, la vendetta. la villania che
m'insegnate voi; la eseguirò, e sarà difficile, ma supererò ben oltre
l'insegnamento.

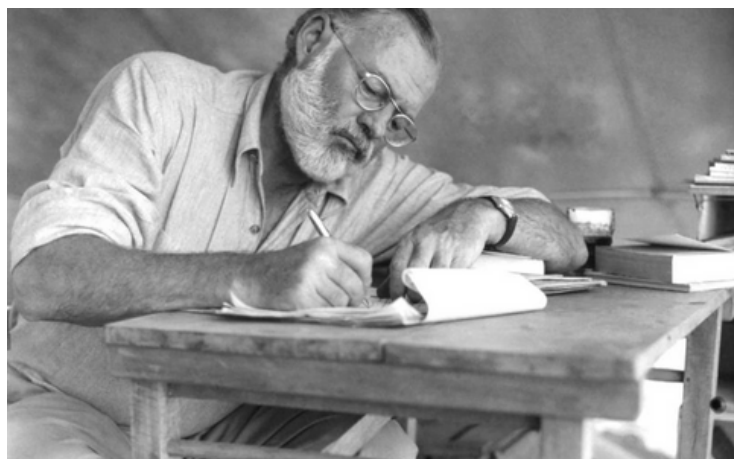
Peer Teaching

Exercise during the journey: match the images with the Italian words written before.

**PORTO-CITTA'-MOBILI-PONTI-CANALI-
GONDOLE-FESTE- MASCHERE-PICCIONI-
ACQUA-TURISTI-SCRITTORE-TEATRO**



Peer Teaching

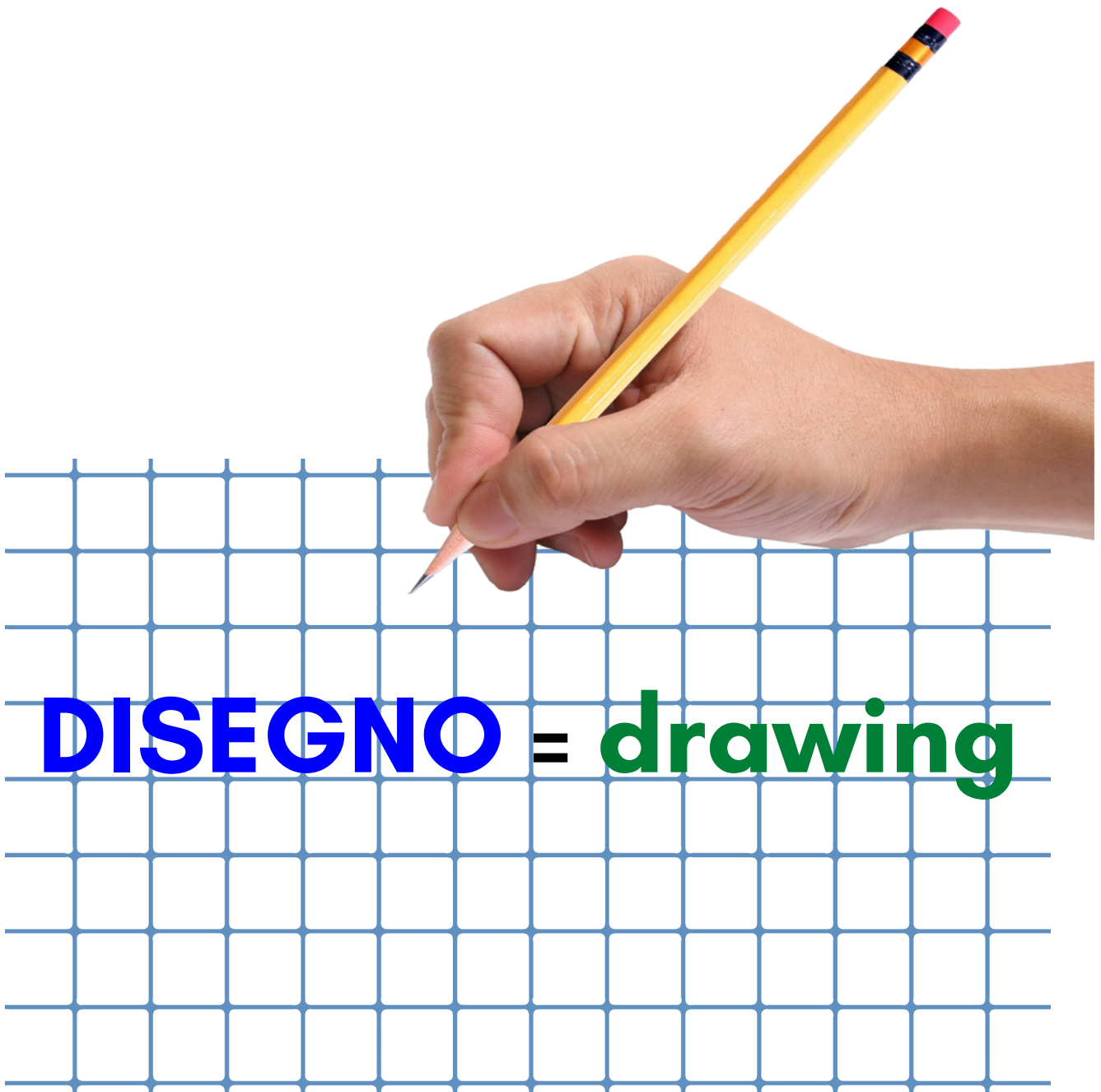


Peer Teaching

A game coming back: enter the link to the board.

The peer teachers will write a word you learned during before and you will try to draw it in one of the pages of the board. Then they will rate your drawings.

Link: <https://whiteboard.fi/h4b48>



Alla Fiera Dell'Est

Alla fiera dell'est, per _____ (1) soldi

Un topolino mio padre comprò

Alla fiera dell'est, per due soldi

Un (2) _____ mio padre comprò

E venne il gatto che si mangiò il topo

Che al mercato mio padre comprò

E venne il (3) _____ che si mangiò il topo

Che al mercato mio (4) _____ comprò

Alla fiera dell'est, per due soldi

Un topolino mio padre comprò

E venne il cane che morse il gatto

Che si mangiò il topo

Che al (5) _____ mio padre comprò

Alla fiera dell'est, per due soldi

Un topolino mio padre comprò

E venne il bastone che picchiò il (6) _____

Che morse il gatto che si mangiò il topo

Che al mercato mio padre comprò

Alla fiera dell'est, per due soldi
Un topolino mio padre (7) _____
E venne il fuoco che bruciò il (8) _____
Che picchiò il cane che morse il gatto
Che si mangiò il topo
Che al mercato mio padre comprò

Alla (9) _____ dell'est, per due soldi
Un topolino mio padre comprò

E venne l'acqua che spese il (10) _____
Che bruciò il bastone che picchiò il cane
Che morse il gatto che (11) _____ il topo
Che al mercato mio padre comprò

Alla fiera dell' (12) _____, per due soldi
Un topolino mio padre comprò

E venne il toro che bevve (13) _____
Che spese il fuoco che bruciò il bastone
Che picchiò il cane che morse il gatto
Che si mangiò il topo
Che al mercato mio padre comprò

Alla fiera dell'est, per due soldi
Un topolino mio padre comprò
E venne il macellaio che uccise il (14) _____
Che bevve l'acqua che spense il fuoco
Che bruciò il bastone che picchiò il cane
Che morse il gatto che si mangiò il topo
Che al mercato mio padre (15) _____

E l'angelo della morte sul macellaio
Che uccise il toro che bevve l'acqua
Che spense il fuoco che bruciò il (16) _____
Che picchiò il cane che morse il gatto
Che si mangiò il topo
Che al mercato mio padre comprò

Alla fiera dell'est, per due soldi
Un topolino mio padre comprò
E infine il Signore sull'angelo della morte
Sul macellaio che uccise il toro
Che bevve l'acqua che spense il (17) _____
Che bruciò il bastone che picchiò il cane
Che morse il gatto che si mangiò il topo
Che al mercato mio padre comprò

E infine il Signore sull'angelo della morte
Sul macellaio che uccise il toro
Che bevve l'acqua che spense il fuoco
Che bruciò il bastone che picchiò il cane
Che morse il gatto che si mangiò il topo
Che al mercato mio padre comprò

Link: <https://youtu.be/RxEHxZIXrto>

LA NOSTRA GIORNATA OUR DAY

Liceo Lussana, 8.15: ceremony of delivery of the certificates

Peer teaching: general revision 2h'

11.00: students' linguistic assessment (30ms) sts's satisfaction questionnaire

13.00:Lunch

15.00-16.00: European volleyball tournament in the gym Peer teaching through sports 1h

Teachers' meeting

17.00: Multicultural buffet (Peer teaching 30ms)

Entertainment with songs and games

songs:

- "Si può dare di più" karaoke

- Pianoforte: Agnese Carrara

- Laura Pelliccioli canta

- Inghima - mago

TEST





Giochiamo insieme!

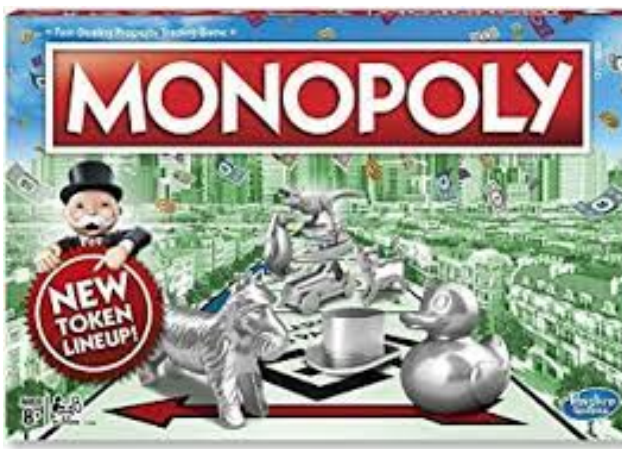
BOARD GAMES



BRISCOLA



CHESS



MONOPOLY



INDOVINA CHI



BINGO



GIOCO DELL'OCA



music

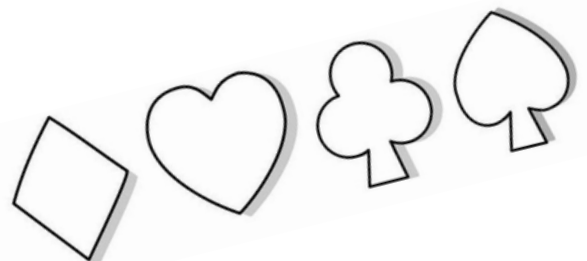
Divertiamoci!



INTERNATIONAL
DINNER



ENTERTAINMENT



SONO UN MAGO I AM A MAGICIAN

Divertiamoci con le carte / Let's have fun with cards

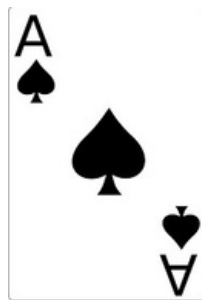


Conoscete le carte da gioco? I 4 SEMI E 52 CARTE

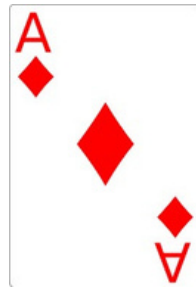
CUORI



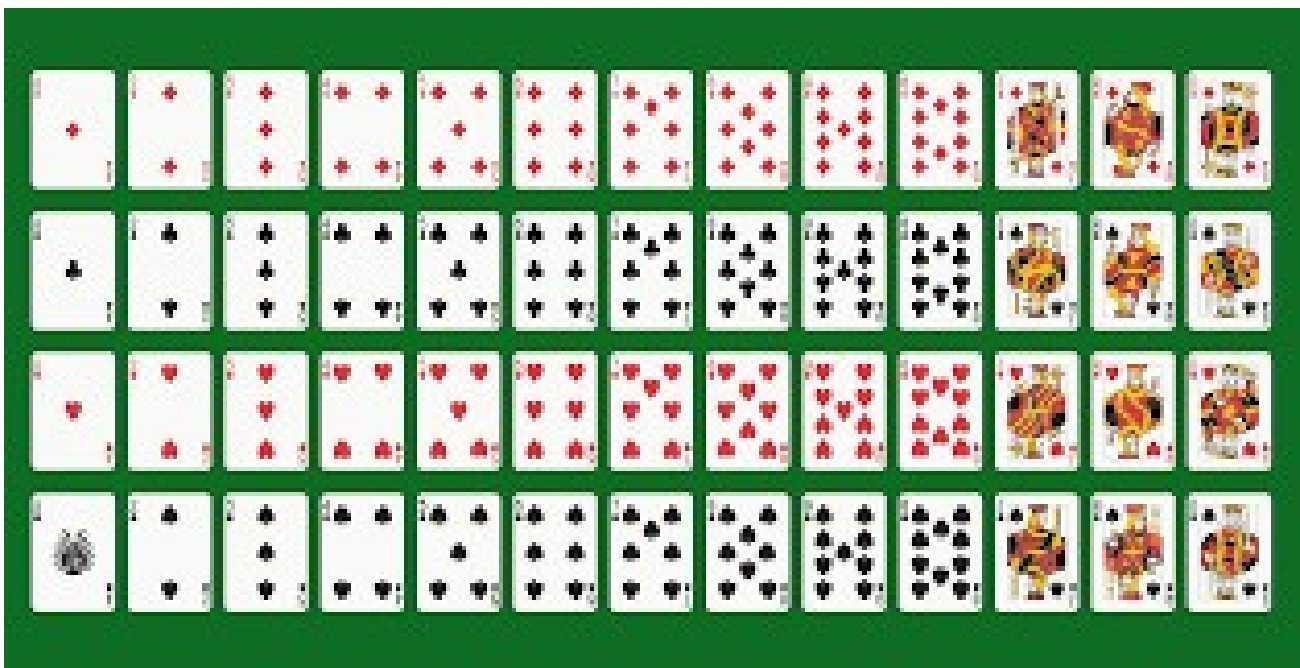
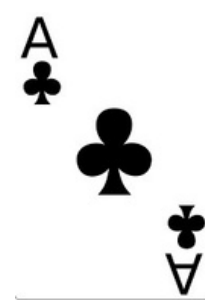
PICCHE



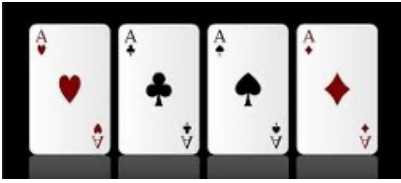
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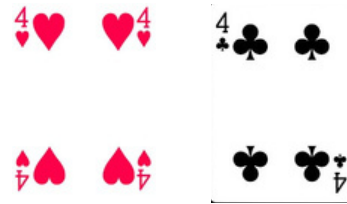
FIORI



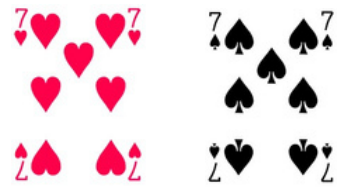
1 ASSO



4 QUATTRO



7 SETTE



2 DUE



5 CINQUE



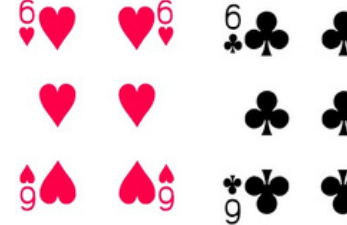
8 OTTO



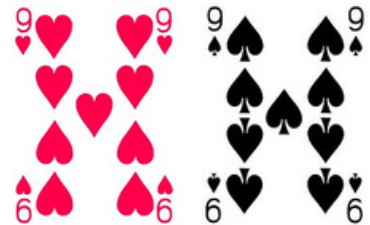
3 TRE



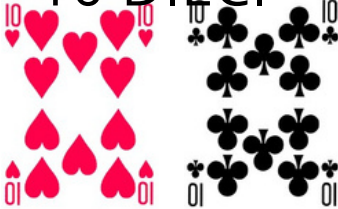
6 SEI



9 NOVE



10 DIECI



JACK



REGINA



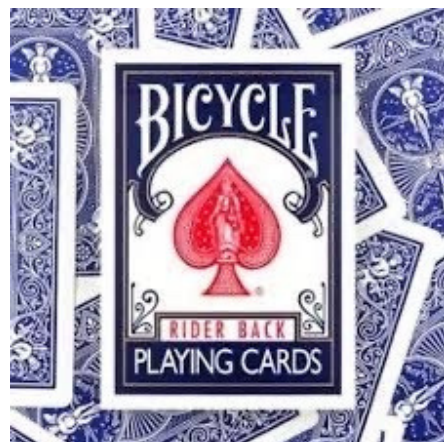
RE



IL MAZZO DI CARTE



LA SCATOLINA



Testo del paragrafo



Si può dare di più
Morandi, Ruggeri, Tozzi

Link: https://youtu.be/X8_DV_aNhoM

PER SAPERNE DI PIÙ

A short guide for each italian city

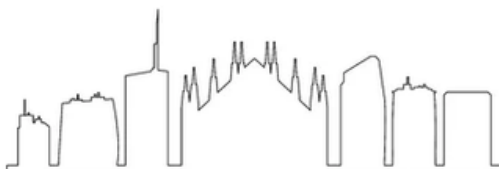
Bergamo



Venice



Milan

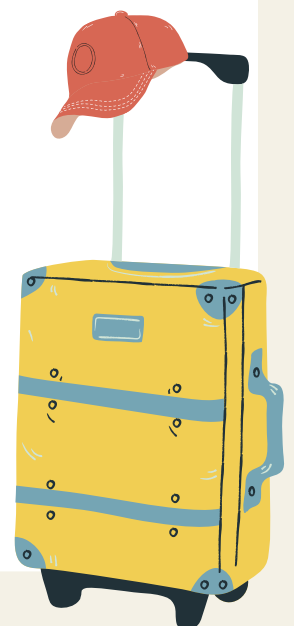




**GRAZIE MILLE
CARI AMICI!**

**THANKS
a
THOUSAND**

**DEAR
FRIENDS!**



Link:

https://docs.google.com/forms/d/e/1FAIpQLSc5RjKrBtWKG6d1UqEzL12-kK_C3ZCPojHWnc0Db-_Jb4BBdg/viewform