

# LEARNING SECOND LANGUAGE THROUGH RESTAURANT MENU DISH NAMES

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This article follows research carried out by the author on the semiotics and pragmalinguistics of restaurant menus. The context is a training experience about how to teach LSP (Language for Special Purposes) in a CLIL (Content and Language Integrated Learning) environment with teachers in Istituti Alberghieri. The final output is the compilation of a multilingual menu, in the shared conviction that a communicatively effective menu in different languages can enhance the quality of restaurants and make them successful with tourists. The “little texts” composing dish names prove to be interesting under the lexical and the syntactical viewpoints: these are the language levels playing the most significant role in the info-marketing strategies adopted by menus and the ones presenting the greatest difficulties in translating from Italian into French or English. A careful Error Analysis conducted on a corpus of a hundred menus from the Italian region of Lazio proves a successful scaffolding strategy and a practical metalinguistic tool

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to lead learners—CLIL teachers and students alike—to the production of their own menus, even more when combined with cooperative learning, gamification, graphic facilitators and... lots of fun!

## 1 Introduction: the context and the target

The learning experience covered in this article is in the frame of the National Plan for the training of teachers (PNF: *Piano Nazionale della Formazione dei docenti*, 2016-19), which envisages using CLIL methodology for the development of teachers' linguistic competence (§ 4.4). Thanks to a relatively long-standing experience in CLIL courses (Langé & Cinganotto, 2014; Graziano *et al.*, 2018), a series of systematic interventions along the three years is being carried out in cooperation with geographical area Roma 11, based in Civitavecchia, with the IIS 'Stendhal' as a lead school, consisting in introductory seminars to CLIL for high school teachers, followed by three English language courses with specific CLIL backgrounds—hotel management, economy & finance and tourism. This article provides an overview of the training course carried out during the school year 2017-18 and aimed at teachers in the hotel management/food and wine curriculum. The objective was to develop the competencies needed to create a *multilingual menu* to be presented at a final school event offering buffet food prepared by the students. The course consisted of six modules to be taught over the course of six lessons (24 hours) and of individual/group work (10 hours), including interactive online work on the dedicated space of the UniTusMoodle Progetti platform, and lasted between mid-March and mid-May 2018.

Initial scope of the course was to involve more *Istituti Alberghieri* of the area. Unfortunately, since Italian vocational schools are not compelled to implement CLIL, the interest of teachers was limited. The group of participants belonged to the IPSEOA 'Lucio Cappannari' in Civitavecchia, and its size is not significant. However, because all of them had been familiarised with the CLIL methodology in the previous school year and most possessed experience abroad, they realised the importance of further improving their communicative and linguistic competencies by focusing on the specific content they teach rather than on a general, mainstream, selection of foreign language and topics. Thus, what was first meant as an ordinary B1+ second language course ended up becoming a highly metalinguistic course in LSP with the trainer applying language and contents integration to teachers' professional language improvement (something not so habitual in teacher training yet).

Moreover, the high number of school subjects involved (kitchen, bar, economy, food science, Italian, English, French), the ability to cooperate, the willingness to keep abreast and the right amount of playfulness that characterised this group of teachers translated in high-quality work, worth being

presented as a good practice model in terms of both language and methodology training.

## 2 Methodology: the CLIL environment

Following CLIL pedagogical principles, a veritable *CLIL team* was formed on the diverse competencies already mentioned. As is natural in the context of adult education, a *cooperative learning* approach was adopted: part of the decision-making process was left to group discussions, sharing pertinent teaching experiences and creating solutions together. The trainer, yet in charge of the timetable, never had to impose a preordained roadmap on the trainees, who, after a certain turning point, even anticipated her requests with their spirit of initiative. Most relevant was the contribution of the second-language teachers in the CLIL team, who proved crucial in providing their colleagues with the necessary linguistic scaffolding on the basis of peer-collaboration, often supporting or even replacing the trainer in her more ‘academic’ role.<sup>1</sup> The simultaneous presence of three languages at a time established a spontaneous code-switching regime in the class interaction and acted as a constant drive towards the comparison of different languages and cultures. This showed in practice how the introduction of a second/third language as an “additional language”, so often theorized in CLIL, does not result in the annihilation of the mother tongue at all, but rather in a higher *metalinguistic awareness*, which is in turn the only guarantee of autonomous and permanent learning.<sup>2</sup>

An atmosphere of good feelings and relaxation was favoured by icebreaking activities inspired by the humanistic pedagogy, which always also served as an introduction to the language work of each day. At the beginning of the first meeting, the classic introductory ‘identity card’ revisited by Moskowitz (1978, pp. 50-52) was filled with favourite cooking procedures and dishes in the L2 in order to revise known vocabulary. The session on the marketing relevance of restaurant menus was preceded by storytelling or the graphic representation of personal memories and feelings connected to the best/worst restaurant experience. The session on culture-bound food terminology and its problematic translation was introduced by a game where participants were asked to come up with the highest possible number of idioms based on food in the three languages alongside their possible correspondences in the other

<sup>1</sup> The creation of CLIL teams within schools including the teacher of a specific subject, L2 teachers, lecturers, language assistants and, at times, also external experts, is suggested by section 6.5 of the *Norme transitorie sul CLIL* (25/07/2014). Cinganotto et al. (2017) analyse the apparently secondary but crucial role of L2 teachers and Cinganotto (2018a) analyses the different roles within the CLIL team.

<sup>2</sup> This is also highlighted by scholars studying the effects of internationalization and CLIL in school systems on ELF (English as a Lingua Franca): see Lopriore (2014) and Morbiducci (2017).

languages. The use of fun language, debate<sup>3</sup> and ‘hot seat’, guess games and visual stimuli or graphic facilitators was promoted all along, starting from the trainer’s power point presentations enriched with the suggestive characters of the animated film *Ratatouille*.

Thanks to this fruitful spirit of cooperation and to the more practical turn of mind impressed by teaching in a vocational school, it was easy do adopt a *task-based approach* (Ellis, 2003; Tardieu & Dolitsky, 2012). The final output of our course—the multilingual menu—was given a practical context with the idea of the end-of-school year event. In order for trainees to be able to design an appropriate menu, one of the most fundamental linguistic concepts that had to be acquired was the radical arbitrariness of languages. This is a concept that often escapes the non-language teacher, especially when some key-words in their discipline are used ambiguously and tend to blur the distinction between ‘things’ and ‘words’. Take the very word *menu*, denoting both the actual food after culinary preparation offered by a restaurant and the list of names or short texts presenting that food on cards, on a website or on any other media. After *outdoor* and *internet research* aimed at starting a personal collection of menus and after some guided observation on the specimens collected, it became clear that a menu can be a complex act of communication, a multimodal and multimedial text in a highly polysemiotic context. Its function, both to inform and market, is mainly achieved through the linguistic level represented by the names of the dishes (Graziano & Mocini, 2015).

The discovery that one can talk about the same dish in so many ways, at times totally independently of the actual food combination, unearthed an unsuspected plethora of language resources and creativity in the three languages. Before taking up the challenge of compiling the final menu, the group went through a phase of experiential learning that involved the analysis of the corpus of a hundred menus from Lazio formerly used by the author for her own research (Graziano, 2015; 2017). The activity was supported by *scaffolding* interventions to help inductive learning—Q&A, brainstorming, matching exercises, charts, guessing games and so on—and by easy theoretical frameworks or mind maps. Three main metalinguistic areas were targeted by these activities:

1. acquisition of Jean Marie Floch’s (1990) marketing ideologies (*referentielle, mythique, oblique, substantielle*), which served to identify four different ‘styles’ of restaurant menus and create taxonomies based on each specific rhetorical strategy enacted through dish definitions. This was initially applied to the Italian version of the menus under scrutiny, which triggered off linguistic creativity in the mother tongue

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<sup>3</sup> Besides being as old as Greek rhetoric, debate as a teaching strategy is not new to second language teaching (Alasmari & Ahmed, 2013). More recently it has been applied both in its competitive and non-competitive forms to contents teaching and CLIL environments in European and Italian schools (Cinganotto, 2018b).

- and helped improve the final menu first and foremost in Italian;
2. familiarization with the most relevant translation strategies used for the English versions of the menus, grouped in the two wide categories of “domesticating” and “foreignizing” (Venuti, 2000). The scope was to acquire a comparative view of the three language systems, to ascertain what the most used and useful translation strategies in this field are and try and experiment the ‘difficult’ renderings of both culture-specific terminology and “oblique” or “substantial” metaphors;
  3. application of Halliday’s (2004) grammar of the noun group specifically for the syntax of the English dish names to convey the idea that a competent translator/compiler can facilitate the customer’s imaginative response, create expectations and anticipate pleasures of the palate by skillfully distributing the components of a dish description in the pre-modifying and post-modifying slots of the noun sequence, whilst conveying faithful information about each food preparation.

In tackling with macro- as well as micro-linguistic issues regarding the discourse of food, the author’s metacognitive objective always was to illustrate how the theoretical study of languages is wider and more complex than the ‘basic’ morphology to which L2 and non-linguistic teachers are still used to. This idea is inspired by the pragmatics of communication resulting in a grammar based on communicative use, functions and rhetoric (Halliday, 1993). It goes without saying that the hope is that the same idea will eventually reach the students, regardless of the specific school subject, since it cannot be disputed that “every teacher is a language teacher: teachers, quite literally, have little else to teach, but a way of talking and therefore seeing the world” (Postman & Weingartner, 1971, p. 102).<sup>4</sup>

### 3 Error Analysis as scaffolding

Recourse to Error Analysis as the pivotal SLL strategy of this training experience was dictated by more than one reason. The pedagogy of error, dating back to such diverse theoreticians as Célestin Freinet, Carl Rogers and Maria Montessori, goes hand in hand with a learner-centred education favouring processes of ‘natural learning’ through active, operative, experiential and inductive approaches. This welcomes the chance of making ‘mistakes’ and learning from them as an unavoidable and essential step towards the achievement of knowledge and competence. This line in general pedagogy has been fully embraced by First/Second Language Acquisition theories like Stephen Krashen’s Natural Approach and Stephen Pitt Corder’s Interlanguage.

<sup>4</sup> See also Wellington & Osborne (2001) and Love (2009).

Both promote progress-making in language acquisition through contexts of ‘authentic’ communication, appreciate ‘errors’ as a natural developmental stage in the transfer from first to second language and prefer limiting correction to monitoring or, even better, self-monitoring activities.<sup>5</sup>

The CLIL methodology, for its part, would subscribe to Krashen’s “‘Great Paradox of Language Teaching’: Language is best taught when it is being used to transmit messages, not when it is explicitly taught for conscious learning” (Krashen & Terrell, 1995, p. 55) as well as to Carl James’s remark (1998, p. 258): “The way learning proceeds is by learners doing their own error analyses, something that learners are naturally inclined to do but often need teacher guidance in doing so effectively”. With its focus on the acquisition of content through a language medium, the CLIL approach helps to distinguish which mistakes should be avoided because they are responsible for misunderstandings and which might even be considered sparkles of ‘creativity’ in SLL, as hinted to by one of the three angles in Do Coyle’s (2010) Language Triptych, i.e. “language *through* learning”.

Motivated by such pedagogical premises, after working on the Italian menu dish names and their marketing strategies, the trainees were challenged to try some spontaneous translation in cooperation with the L2 teachers. This led them to make the mistakes which helped them identify the most challenging aspects of the work and to take some “global decision[s]” (Chesterman, 1997, p. 107) in terms of translation pragmatics. This was done before observing how similar problems are tackled in the average Italian restaurant menu. For example, practice brought the group to discuss if it is true that culture-bound terminology is the most difficult to render in a different language, or that one should prioritise information over marketing in the case of impossible equivalents. The final paragraph of this report will tell how this group of teachers managed to solve such dilemmas.

The use of Error Analysis is motivated by another reason, which is intrinsic to the textuality, object of this learning process itself. Almost anyone who has happened to peruse the English version of a menu in an Italian food service establishment has seen a number of inaccuracies, malapropisms or real blunders that give way to complete misunderstanding. The number of ‘mistakes’ is such that it clearly represents THE problem of the restaurant business in our country. While many scholars all over the world agree on the semiotic and linguistic complexity of menus and dish names, it seems that the owners and managers of even four- and five-star Italian restaurants overlook the huge potential of this

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<sup>5</sup> Mistake-making both through quantitative error analysis and the practice of an innovative teaching methodology was the object of the Erasmus+ project entitled *Guerrilla Literacy Learners*, in which a team of trainers and technicians from Università della Tuscia took part in the years 2014-16. For more information, see [www.pleasemakemistakes.eu](http://www.pleasemakemistakes.eu) and the project manual (Graziano *et al.*, 2016).

genre and entrust their English menus to a random automatic translation tool without asking a professional translator to edit them. The teachers were easily persuaded about the importance of giving their students some guidelines about how to talk about food with an international, efficient and correct language. By dint of practice, they also realized that going through the linguistic inaccuracies in menus can be fun. Activities involving community research and personal observation, followed by some statistics and by their graphic representations, might actually appeal to students.

The crucial decisions on marketing and translating strategies were followed by a reflection on the language levels where single, circumscribed ‘mistakes’ could be found. Simply put, this was a revision of metalinguistic categories for the L2 teachers and an introduction to some basic linguistic knowledge for the others. A huge number of *spelling* mistakes was spotted, scoring the highest percentage. The following were the most frequent, to be found in almost all the menus, even those produced by the most expensive and popular restaurants: *\*bisquits*, *\*erbs*, *\*lattuce*, *\*rise*, *\*prowns*, *\*shellfishch*, *\*souce*, *\*swardfish*, *\*tomatos*, *\*wipped cream*, *\*withe wine*. The group also found many single occurrences such as the hilarious *\*brad* (bread), *\*chesses* (cheeses), *\*claims* (clams), *\*code fish* (cod fish), *\*meet* (meat), *\*racket* (rocket), *\*soap* (soup), *\*jacked* (jacket) *potato*, *\*mushed* and even *\*smashed potatoes* (mashed potatoes). Carelessness or laziness were identified as the reasons for the frequent dropping of the capital letter with adjectives of origin (e.g.: *\*roman bacon*, *\*italian cheese*, *\*french dessert*, *\*norwegian salmon*, etc.), while the use of French foreignisms in the English versions seldom proved to increase the quality of these texts with all the possible variations for *sauté* and *sautéed* (*\*sauté*, *\*saute*, *\*souté*, *\*sauteé*, *\*sauted*) and other ‘horrors’ like: *\*profitteroles*, *\*creme brulee/broulè*, *\*vinegrette*, *\*milfoil* and even *\*fois grass*. It was agreed that an easy remedy to such lousy mistakes could be Microsoft Word’s spellcheck tool.

At the level of *lexicon*, there was great surprise at the frequency of zero translation and omissions, even when a specialised dictionary would suggest direct equivalents,<sup>6</sup> and at macaronic translations where even the despised Google Translate offers more sensible solutions: *kitchen* (for *cuisine*), *covered* (for *cover charge*), *first/second* (to mean *starter/main course*), *contour* or *outline/s* (instead of *side dish/es*); *housemade* for *homemade*; *crayfish* when *shellfish* is intended; *broth* for *stock*; *slices* to render the Italian *tagliata/fettina* instead of *escalope/s*; *roasted* instead of *roast*, often confused with *grilled*; *fish fry* or, worse, *frying of fish* for the simple *fried fish*; *mix* used as a noun instead of *selection/assortment*, and just to finish in a crescendo of laughter: *pumpkin*

<sup>6</sup> Reliable gastronomic dictionaries available online are Cranchi (1983<sup>1</sup>); Edigeo (2010).

*flowers/blossoms/shoots* to mean *zucchini/courgette flowers*; *polyp* for *octopus*; *narrow-minded* for *bisque* (it. *ristretto*), *tossed* and even *brushed up vegetables* instead of *sautéed*. In order to carry out a more systematic error analysis at this linguistic level, sub-groups were assigned a case study in technical terminology, particularly cooking procedures and acronyms (an area where mistakes typically occur) and culture-bound food names (e.g. the Italian pastas, cheeses and cured meats<sup>7</sup>). This activity of lexical research was supported by the tool GLOSSARY in the Moodle platform, which allowed the interactive recording of personalised vocabulary and represented an invaluable means of revision and improvement for teachers who are already quite proficient in the specialised terminology of their profession.

Moving from nuclear lexicon to *lexico-grammatical* and *morpho-syntactical phenomena*, the greatest translation issues particularly from Romance languages like Italian and French into English, the teachers were challenged with a guessing game and a practical test requiring a change of discourse genre. Confronted with three dish names in English without the Italian original, they were asked to derive the recipes or the layout of the ingredients in the dishes: *Cous cous salad: small vegetables (carrots, zucchini, peas, peppers, chickpeas)* (Giò, RM); *Steamed seabass with oyster and seaweed jelly flavored with star anise* (Oliver Glowig, RM); *Gratinated anchovies served with Roman courgettes, tomato and puntarelle salad* (L'Olimpo, RM). The first dish was made as a cold dish with baby carrots, courgettes and peppers before discovering that the original Italian was *Cous cous tiepido in salsa di verdure: dadolata di verdure (carote, zucchine, piselli, peperoni, ceci)*—a couscous in a warm soup of diced vegetables. The jelly in the second dish puzzled the cook, as it seemed to contain both oyster and seaweed (somehow far-fetched even for *nouvelle cuisine*!). The Italian version clarified that the *oysters* were plural and that they were to be served raw, together with the seabass (*Branzino al vapore con ostriche e gelatina di mare al profumo di anice stellato*). Lastly, the side vegetables to the third dish gave way to many different interpretations and ample debate: were they meant to be served all separate or were they the individual components of a single salad? Should just the tomatoes and the *puntarelle* (chicory shoots) go together? The obvious solution was the first one (*Millefoglie di alici gratinate, zucchine Romanesche, pomodori e puntarelle*), if only for the pluralization of all the ingredients.

The most chaotic variety of singular and plural nouns was observed in the same menu or even in the same dish name, thus triggering off the need to clarify the concept of mass and its consequences on the English morphology:

<sup>7</sup> Special attention was paid to *guanciale* (cured pork cheek). It was noticed that this dominant ingredient of the Lazio cuisine was seldom distinguished from *pancetta* and invariably translated with *bacon* even by menus enacting the most extreme referential/objective style.

*Raw prawns, Raw shrimp.* (Assunta Madre, RM)

*Sardinia oyster, Sicilian king prawns, Sea urchin, Local squid.* (Trattoria del pesce, RM)

*Mezzi paccheri pasta with sea foods; Mediterranean stewed sea bass with grilled scampo, potato, olives and capers.* (Caf  Romano, RM)

*Grilled prawn; Clams in white wine sauce; Escalope of veal with mushroom.* (Meo Patacca, RM)

*White fish tartare garnished with fresh fruit, raisin and pine nuts.* (Roscioli, RM)

Indeed, mass nouns are not extraneous to a Latin-based mind (in the same cultural domain we thought of the Italian *riso*, but even *tagliolino* and *tagliatella*). Thus, it did not take long to understand that it all depends on the speaker's communicative intention so that one can conclude that most nouns are pluralizable in English, even more so with the evolution of the language (*food* and *foods*), whereas only a few elements of reality are conceptualized as undistinguished quantity and resist as totally uncountable (in this domain most common examples are *seafood, squid, octopus, spinach, spaghetti*). In many cases it was suggested that the two numbers of the same noun distinguish two different ingredients (e.g.: *pepper/s*)—so that in the following dish names the second is clearly wrong:

*Sea Bass carpaccio marinated with fennel (= finocchiella) and marjoram; Salad with fennel (= finocchi), orange and pomegranate* (Ditirambo, RM);

whereas, on the other hand, tendentially countable nouns may well be used in gastronomy as uncountable when they indicate an ingredient instead of single food, thus making the following translation choices to say the least confusing:

*Vegetable soup (leek, carrots, celery, zucchini, cauliflower, cabbage and basil); Mixed grilled vegetables with pepper (carrots, zucchini, eggplants, fennels, mushrooms)* (Cabiria, RM).

Furthermore, because the seemingly haphazard use of singular/plural nouns in adjectival position (like in the second two examples of the guessing game) required clarification, a more general discussion about the typical English word order became unavoidable. The first thing to be noticed was that if adjectives are morphologically invariable so must nouns used with an attributive function be, making all the following occurrences in the Lazio menus wrong: *\*Prawns cocktail, \*Potatoes dumplings, \*Chestnuts mousse, \*Vegetables/mushrooms/tomatoes soup, \*Mussels and clam sauce, \*Endives and anchovies tart*. Secondly, the intrinsic nature of the English syntax as preferably pre-modifying

as opposed to the Italian normally post-modifying syntax emerged through the observation of how apparently difficult it is to render the sequence of genus and species in the menu textuality: some would use the prepositional phrase (PP) introduced by *of*, closely reproducing the Italian word order, some would show a typical interlanguage formation by resorting to the Saxon Genitive—probably looking more English!

*Use of PP introduced by of	*Saxon Genitive
Tart of pistachio	Shrimp's cocktail
Foam of coffee	Yogurt's cream
...with cream of chickpeas with rosemary	...on bean's puree
Escalope of veal	Fennels' and oranges' salad
Fondue of chocolate	Almond's crumble
Vegetables of the season	Fish of the day's tartare

Even more surprising sounded to everyone's ears adjectival past participles postponed to nouns, against one of the most well-known rules of English word order: *\*Beef steak grilled*, *\*Scampi steamed or grilled*, *\*with vegetable mixed*, *\*Season vegetables boiled*, *\*Filet with green pepper or roasted*.

Correction of these non-standard occurrences and improvement in the general question of how to distribute 'pieces' efficiently inside the purely nominal sequence of menu dish names was facilitated by the introduction of a grid with Halliday's logical/experiential categories to continue filling in after the example given by drawing on the collected menus.

Pre-modifier				Head	Post-modifier
<i>Deictic</i>	<i>Post-deictic</i>	<i>Epithet</i>	<i>Classifier</i>	<i>Thing</i>	<i>Qualifier</i>
			Lamb	chops	served with herbs
		Fresh	homemade	noodles	with porcini mushrooms, bacon, parmesan
Our			seasonal	vegetables	
The	best		raw	fish	of the day

The focus on the frequently mistaken use of Classifier and Qualifier brought to the acquisition of notions, which revealed relevant during the productive phase—the creation of the international menu:

1. the Classifier slot should contain past participles indicating cooking procedures or (one or more) specifications of the “Thing” constituting the Head of the sequence, absolving, so to say, the function of *theme* (the topic, the given) of which the Qualifier is the *rheme* (the comment,

- the new);
2. in the distribution of elements allowed by the play between English pre- and post-modifying syntax,<sup>8</sup> the Qualifier carries the greatest informative *and* marketing purport, so that it should contain all the valuable information (place of origin, quality indications, nutritional scales) as well as side ingredients, aromas, dressings or special preparations, whether one decides to go for a referential menu style or for a more metaphorical one;
  3. the metalinguistic implication is that word order in this textuality plays a hardly underestimated semantic and pragmatic function which can make all the difference. This is shown by the following examples regarding the indication of origin: in the first, it is informative as it denotes a different kind of agricultural product; in the second, it has a marketing effect, since it adds the aura of a traditional or authentic speciality; in the third and unfortunately most common case, it is simply wrong!

Adjective indicating origin	Prepositional phrase from +	*Saxon Genitive
<i>Parma/S. Daniele ham</i>	<i>Cold cuts from Bassa Parmense</i>	<i>Norcia's/Parma's ham</i>
<i>Umbrian olive oil</i>	<i>Pasta from Gragnano</i>	<i>Tuscia's oil</i>
<i>Pachino/Vesuvian tomatoes</i>	<i>Pecorino cheese from Fossa</i>	<i>Pantelleria's capers</i>
<i>Sicilian broccoli/Roman chicory</i>	<i>Red onion from Tropea</i>	<i>Bronte's pistachios</i>
<i>Argentinean/Danish beef</i>	<i>Fassone beef from Piedmont</i>	<i>Sauris's pork cheek</i>
<i>Cantabrian anchovies with Val Susa butter</i>	<i>Anchovy fillets from the Cantabrian Sea</i>	<i>Amalfi's lemon sorbet</i>

A final test containing some of the most glaring and most suggestive 'mistakes' was administered at the end of the course. Participants were asked to identify in which linguistic and pragmalinguistic category such mistakes could be rubricated and to suggest an improvement.

Sformatino di verdure stagionali e gamberetti su concassè di pomodorini al profumo di finocchio selvatico = *Flan seasonal vegetables and shrimp on concassè tomato-scented fennel*. (Borgo Le Torrette, San Lorenzo Nuovo, VT)  
 Lombrichelli all'amatriciana = *Lombrichelli all'amatriciana* (Antica Sosta, VT)  
 Insalata di indivia belga, pere e noci = *Endive salad, pears and nuts*. (Il Roseto, RM)  
 Baccalà con latte di mandorle, topinambur e alghe all'aceto di Barolo = *Cod with almond milk, Jerusalem artichoke and Barolo vinegar scented seaweed*. (Oliver Glowig, RM)

<sup>8</sup> The combination of long pre- and post-modifying sequences resulting into complex modification is a common feature to all ESP texts (Gotti, 2003; 2005).

Fegatelli alla “MACELLARA” = *Pork liver traditional style*. (Angelina al Testaccio, RM)

Calamarata allo scoglio con ragout di triglia, cozze, vongole e calamari = *Calamarata with mullet ragout, mussels, clams and squids*. (Time, RM)

Trancio di ricciola alla piastra con lime e basilico = *Lime-basil grilled amberjack fillet*. (Ponte Rosso, Sabaudia, LT)

Carpaccio di tonno con julienne di spinaci freschi e spicchi di lime = *Slices of raw tuna topped with fresh spinaches, extra virgin oil and lime dressing*. (Cabiria, RM)

Culatello di zibello DOP 24/30 mesi = *Culatello of zibello DOP 24/30 months*. (Romeo, RM)

Abbacchio a scottadito = *Grilled “finger burnt” lamb ribs*. (Cesare, RM)

...and many, many more.<sup>9</sup>

## Final output and conclusions: the multilingual menus

*Right beneath the surface there are seeds of possibility  
waiting for the right conditions to come about*

Sir Ken Robinson

When, after the first meeting, the group of teachers agreed on the type of meal and food that could be prepared and served in the school, they came up with the following menu, which was also enriched by the school logo and a well-wishing motto on a white background with a black font:

Brunch on the road	Brunch en tour
Quiche Lorraine	Quiche Lorraine
Caesar Salad	Salade Caesar
Parmigiana estiva	Parmigiana Estivale
Queen’s Muffin	Tartelette de la Reine
<b>From the bar</b>	<b>Au bar</b>
Mojito (with basil and Pachino)	Mojito au basilic et aux tomates Pachino
Spritz (with saffron)	Spritz au safran

Apart from the—only apparent—simplicity of the dishes, something which could not be discussed for organizational reasons, but the idea was good. The menu was the result of former Erasmus exchange experiences in the same school, during which students had prepared buffet dinners for the guest partners. The menu connected food to travelling and it was international as to

<sup>9</sup> For a more complete list of examples with comments see Graziano (2015).

the choice of dishes. Yet, something was not completely right: was the menu to be considered Italian or English? When it came to the beverages, wasn't the menu more of an English-based hybridization? The French version was wholly monolingual and missed the variety which characterised the English version. There seemed to be no more language to learn. Without changing the *dishes*, little by little the teachers got convinced that they needed to work on the *names* of the dishes. The following is the result after four more meetings, the training described above and innumerable improvements and revisions:

## Italian

Menu REFERENZIALE	Menu MITICO	Menu OBLIQUO	Menu SOSTANZIALE
Torta salata al formaggio con uova e pancetta	La Quiche Lorraine	Incontro tra pancetta e uovo in una piazza di formaggio	Torta profumata al formaggio su letto di pancetta croccante
Insalata di lattuga romana con crostini di pane soffritti, formaggio parmigiano, pollo, pancetta e uova sode, condita con succo di limone, olio di oliva e salsa Worcester	L'Insalata dell'Imperatore	Mosaico di pane, parmigiano, pollo, pancetta e uova su un quadro di insalata verde con macchie di salsa Worcester	Insalata verde con crostini di pane, uova vellutate, julienne di parmigiano, pollo e pancetta croccanti e gocce di salsa Worcester
Parmigiana di melanzane grigliate e mozzarella di bufala con salsa di pomodoro e basilico e cialda di parmigiano	La Parmigiana alla "Calabrese"	Millefoglie estivo di melanzana, pachino, bufala e basilico	Delizia di melanzane con tricolore di mozzarella, pomodoro e basilico in cialda croccante
Muffin di farina integrale con zucchero di canna e mirtilli di bosco	Il Muffin della Regina	Mongolfiera ai mirtilli	Gustosi mirtilli rossi immersi in un soffice tortino caldo
Cocktail analcolico di ginger beer con zucchero di canna e zenzero guarnito con foglie di basilico verde e pachino	Il Mojito dello Studente	Arcobaleno frizzante di zenzero, basilico e pachino	Fresco mojito allo zenzero piccante con profumo di basilico e colore di pachino
Aperitivo di prosecco, bitter e acqua frizzante aromatizzato allo zafferano	Lo Spritz del Professore	Proemio rigenerante	Vin spruzzato con gocce dorate di zafferano

## English

REFERENTIAL Menu	MYTHICAL Menu	OBLIQUE Menu	SUBSTANTIAL Menu
Savoury flan filled with cheese, bacon and eggs	The classic Quiche Lorraine	Close encounter of egg and bacon in a square of cheese	A fragrant cheese tart on a bed of crunchy bacon
Romaine salad with browned croutons, parmesan cheese, hard-boiled eggs, chicken and bacon seasoned with a vinaigrette of lemon, extra-virgin olive oil and Worcestershire sauce	Caesar Salad in Civitavecchia	A mosaic of croutons, eggs, parmesan, chicken and bacon in a frame of green salad with spots of Worcestershire sauce	Green lettuce with croutons, velvety smooth eggs, crunchy chicken and bacon, parmesan julienne and drops of Worcestershire sauce

REFERENTIAL Menu	MYTHICAL Menu	OBLIQUE Menu	SUBSTANTIAL Menu
Grilled aubergine casserole with layers of buffalo's milk mozzarella, tomato sauce and fresh basil leaves topped with parmesan wafer	Aubergine Parmigiana "Calabrese" style	Summer mille-feuille of aubergine, buffalo mozzarella, tomato sauce and basil	Aubergine delight with the colours of the Italian flag in crunchy parmesan
Bran quick bread muffins with cane sugar and cranberries	The authentic Stars and Stripes Muffin	Cranberry hot-air balloons	Tasty cranberries plunged in a soft warm cupcake
Alcohol-free cocktail with ginger beer, cane sugar and ginger garnished with fresh basil leaves and cherry tomatoes	The Student's Mojito	Sparkling rainbow of basil, ginger and Pachino	Fresh mojito with spicy ginger and a scent of basil and cherry tomato
Prosecco aperitif with sparkling water and a dash of bitter liqueur scented with saffron	The Teacher's Spritz	A reinvigorating incipit	An aperitif of sparkling wine with golden saffron drops

### French

Menu REFERENTIAL	Menu MYTHIQUE	Menu OBLIQUE	Menu SUBSTANTIAL
Tarte salée au fromage, aux œufs et aux lardons	La Quiche Lorraine	Alliance de saveurs de lardons fumés et d'œufs dans un lac blanc de fromage	Tarte parfumée au fromage sur un lit de lardons croquants
Salade de laitue romaine au poulet grillé, aux œufs durs, aux croûtons, aux copeaux de parmesan et aux lardons fumés assaisonnée d'une vinaigrette et de sauce Worcester	La Salade de l'Empereur	Sur une toile de salade verte voilà la mosaïque colorée de jaune d'œuf dur, d'or du poulet et de blanc-rose de lardon	Salade verte aux œufs durs, au poulet grillé, aux copeaux de parmesan et aux lardons fumés
Parmigiana de tranches d'aubergines grillées alternées à la mozzarella, à la sauce tomate, au parmesan râpé et aux feuilles de basilic, décorée de gaufre au parmesan	La Parmigiana à la "Calabrese"	La mer et le soleil dans une millefeuille d'aubergines, de tomates et de mozzarella	Délices d'aubergines, au tricolore italien de basilic, de mozzarella et de tomates
Muffin de farine complète au sucre de canne et aux myrtilles des bois	Le Muffin de la Reine	Un tour dans les nuages sur une montgolfière rouge tapissée de myrtilles de bois	Myrtilles des bois savoureuses et plongées dans un muffin moelleux et chaud
Cocktail sans alcool au sucre de canne, au gingembre, aux tomates de Pachino et au basilic	Le Mojito de l'Étudiant	Arc-en-ciel pétillant de ginger beer, de gingembre, de tomates et de basilic	Mojito frais au gingembre piquant et au parfum de basilic et aux tomates Pachino
Apéritif avec du prosecco, du bitter et de l'eau gazeuse, aromatisé au safran	Le Spritz du Prof	Départ dynamique : à vos amours...à votre santé...allez !	Arrosé de vin et de gouttes dorées de safran

No need to comment further, I believe! The last touch was the actual production of the four restaurant menus—referential, mythical, oblique and substantial. The French, Italian and English versions were collected according to the four menu types, printed with an appropriate character font as parallel

texts on one side of four laminated cards and given an appropriate title on the top (*Laboratorio enogastronomico CLIL – Menu realizzato dalla classe 2<sup>a</sup>C e 4<sup>a</sup>AE IPSOEA ‘Cappannari’* for the referential; *Menu Stendhal* for the mythical; *Tra cibo e poesia* for the oblique; *I 5 sensi* for the substantial). On the back side of the menus, four paintings were chosen, each echoing the four menu styles: Arcimboldo’s *Autumn* for the referential menu, a watercolour of Stendhal in Civitavecchia for the mythical menu, Magritte’s *Nuages* for the oblique menu and Klimt’s *The Kiss* for the substantial menu.<sup>10</sup>

A final word on the evaluation of the project work and achievements: an easy but appropriate evaluation rubric for both teachers’ and students’ international menu, in four styles or even just one, in one or more languages, was elaborated and suggested by the trainer on the final day:

The menu as a learning outcome: was it «tasty» as work?	The menu as an output: is it «tasty»?	The menu as language: is it «tasty»?
Have you learnt something new?	Is the layout well designed?	Is the language coherent with the menu style?
Have you learnt to cooperate?	Is it coherent with the restaurant style?	Is it informative?
Have you learnt to learn?	Is it user friendly?	Is it attractive?
Have you improved digitally?	Is it attractive but also elegant?	Is it correct?

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<sup>10</sup> It is possible to take a glimpse of the menus (as well as of the actual food dishes) by watching the slideshow at <https://www.youtube.com/watch?v=CFfyPpxMdf0&feature=youtu.be>. Notice the pun in the mythical menu for the parmigiana dish, translated into English with a debatable “Calabrese style”: nothing to do with the Italian region Calabria, it is to be intended as a sort of cryptic dedication to the bar and room service teacher, whose surname was Calabrese, but also as a parody of similar expressions in the traditional Italian menus. These teachers have attained humour in English!

<http://www.gcranchi.com/dizio/>

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