



Il Centro



Co.As.It Italian Resource Centre Newsletter

189 Faraday Street, Carlton Vic 3053 Tel: 9349 9022 Fax: 9349 9091

www.coasit.com.au, email: rose@coasit.com.au Vol.20, Issue 1, February, 2012

SATURDAY OPENINGS FOR 2012

(Open 10.00 a.m. –

2.00 p.m.)

3rd March

11th August

12th May

10th November

Opening hours :

Mon **CLOSED**

Tues 9.00am- 8.45pm*

Wed 9.00 pm- 5.00

Thurs 9am-5pm

Fri 9am-5pm

Note: Late night opening on Tuesday applies only during the school term, and not during the holidays.

Geelong Italian Language Resource Centre

Belmont High School,
108 Gieromoghan Street,
Geelong, 3220

Phone : 5243 5355

This edition of "Il Centro" is published by Co.As.It Italian Resource Centre, Carlton and is compiled by Rose Patti.

Advertising of products and services is not necessarily endorsed by Co.As.It.

Appunti :

So.....another year of Italian! Why Italian?

According to Dianne Hales, author of *La Bella Lingua*, the Italian language is beautiful, fun and cool. No other language is more romantic, everything sounds better in Italian, and you can use your hands in dialogue. While there are only an estimated 60 to 63 million native speakers (compared to a whopping 1.8 billion who claim at least a little English), Italian barely eclipses Urdu, Pakistan's official language, for nineteenth place as a spoken tongue. Yet Italian ranks fourth among the most studied languages – after English, Spanish and French, which Italian now rivals as a language of culture and refinement. More of Dianne Hales reasons in support of Italian are on line at :

Website : www.becomingitalian.com

Blog : www.becomingitalianwordbyword.typepad.com

Column : <http://thefastertimes.com/italianlessons/>

Video clip : <http://www.youtube.com/watch?v=vIIYHQngae4>

Within this Newsletter is an article on CLIL (Content and Language Integrated Learning), resources for borrowing, cultural information, and other general news for teachers and students.

Attached is a 2012 School Subscription for schools which are yet to renew their membership to the Resource Centre. Please contact Resource Centre staff at any time for any assistance.



If signs could talk they would speak of many things including immigration. For more information on this iconic "Aqua Profonda" sign see "Spazio Aperto".



CO·AS·IT

This Order Form is also a Tax Invoice for GST purposes
Co.As.It Italian Assistance Association ABN 85 005 596 485

- **School/ Teacher Subscription \$110.00 (inc GST)**

Name of School: _____

Please print clearly the e-mail addresses to which you would like all correspondence to be sent. (This is the main form of communication.) If there is insufficient space use back of this form.

- _____
- _____
- _____

Postal Address: _____

Suburb: _____ State: _____ Postcode: _____

Telephone: _____ Fax: _____

Locational Address: _____

Suburb: _____ State: _____ Postcode: _____

Please list names of all teachers who may use this borrowing card

Funding Source:

<input type="radio"/> Catholic primary
<input type="radio"/> Catholic secondary

<input type="radio"/> State primary
<input type="radio"/> State secondary

<input type="radio"/> Independent primary
<input type="radio"/> Independent secondary

DEET Regional Zone / CEO Diocese: _____

N.B.: SCHOOL SUBSCRIPTION CONDITIONS MUST BE SIGNED OVERLEAF

NON PAGA PER IL SERVIZIO

School Subscription Conditions for Italian Resource Centre

I, the undersigned, hereby apply for subscription of Co.As.It. Italian Resource Centre Library for the person/s named above.

Whilst a subscriber of the Library I agree to:

- Take responsibility for all items issued on the subscription card until returned to the library and discharged by library staff.
- Accept responsibility for the choice of library materials if intended for applicants under 18 years.
- Pay replacement and processing costs for any item/s lost, destroyed or damaged by any cause while on loan, except such damage as is caused by reasonable and fair use.
- Notify the Library Staff immediately if the subscription card is lost.
- Pay the cost of any fine incurred for overdue materials.
- Use borrowed materials only for educational purposes within the above named school, and not for profit.

Failure to comply with these conditions may result in the suspension of access or borrowing privileges. I have read and understood the borrowing conditions and agree to abide by them.

SIGNATURE/S: _____



Conditions for viewing material at the Italian Historical Society

1. The IHS reserves the right to refuse access to its collection
2. Smoking, eating and drinking is not permitted in the IHS.
3. No ink may be used in the archive, use pencil only. Computers may be brought in and used at the discretion of the IHS.
4. All archival material must be handled with care. Do not write on the material or trace illustrations or maps. Do not fold documents or place books face down. Do not lean on material or place other documents or objects on the material.
5. No material may be removed from the archive.
6. It is the responsibility of persons requesting a copy of material (Other than small amounts for the purposes of research) to first have permission from the creator of the document.
7. Use of cameras or scanners in the IHS is forbidden.
8. Copying and reproduction of materials in the IHS archive are subject to charges.
9. The material is not to be absorbed into another repository nor added to any database without the written consent of the Italian Historical Society.

SIGNATURE OF USER _____

Please make cheques payable to Co.As.It. and mail to:

Co.As.It. Resource Centre
Subscriptions
Level 1, 189 Faraday Street,
Carlton, Victoria 3053

OFFICE USE ONLY

Card Barcode:

Cheque No:

Receipt No:

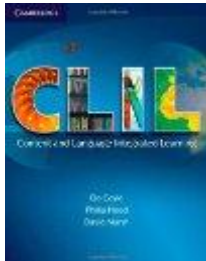
Paid Cash:

Date Processed:

Dimmi, Dimmi



A window on CLIL



In 2011 **Dr Margaret Gearon** conducted a Professional Development session at Co.As.It. from which teachers emerged energized and enthusiastic. Below is an extract adapted from the first chapter of the text **CLIL : Content and Language Integrated Learning** by Do Coyle et al, defining this method and its theory. While there may be some uncertainty about CLIL, because of the requirement for both language and subject knowledge CLIL practice is growing across the world.

What is CLIL?

Content and Language Integrated Learning (CLIL) is a dual-focused educational approach in which an additional language is used for the learning and teaching of both content **and** language. That is, in the teaching and learning process, there is a focus not only on content, and not only on language. Each is interwoven, even if the emphasis is greater on one or the other at a given time. CLIL is not a new form of language education. It is not a new form of subject education. It is an innovative fusion of both.

The term CLIL is inclusive in that it binds together the essence of good practice found in the different environments where its principles have been adopted. It involves a range of models which can be applied in a variety of ways with diverse types of learner. Good CLIL practice is realized through methods which provide a more holistic educational experience for the learner than may otherwise be commonly achievable.

The operational success of CLIL has been in transferability, not only across countries and continents, but also cross types of school. The educational success of CLIL is in the content- and language-learning outcomes realized in classrooms. CLIL provides pathways to learning which complement insights now emerging from interdisciplinary research within the neurosciences and education (CERI, 2007). Because of its potential, CLIL is gaining momentum and extending as an educational approach across continents (Eurydice, 2006, or Graddol, 2006).

The development of CLIL: Links with the past and demands of the present

Education in a language which is not the first language of the learner is as old as education itself. As individuals from different language groups have lived together, some have been educated in an additional language. This is as true of Ancient Rome as it is of the increasingly multilingual societies being created through mobility and globalization in the 21st century.

The recent growing interest in CLIL can be understood by examining best practice in education which suits the demands of the present day.

This need to be more adaptable and effective has led to attention being given back to cognitive processing and how learning successfully occurs. Discussion started in the 1950s

\

with the advent of what was termed the “cognitive revolution” (Broadbent, 1958). Although this was largely a response to behaviourism, focus on cognition and communication became ever more significant as technologies required insight into the development of artificial intelligent. Currently, there is increasing recognition that the exploration of learning by cognitive neurosciences provides alternative insight by which to improve overall efficiency.

Correspondingly, landmark work by Bruner (b.1915), Piaget (1896-1980) and Vygotsky (1896-1934) led to the development of socio-cultural, constructivist perspectives on learning. These perspectives have had an immense impact on educational theory and practice. Related areas such as multiple intelligences (Gardner, 1983), integration (Ackerman, 1996), learner autonomy (Holec, 1981; Gredler, 1997; Wertsch, 1997; Kukla, 2000), language awareness (Hawkins, 1984) and language-learning strategies (Oxford, 1990) all played a key role in examining ways to raise levels of curricular relevance, motivation and involvement of learner in their education. Moreover, the balance between the individual and the social learning environment has led to alternative means by which to teach and learn both content subjects and languages. Since CLIL, straddles these two different but complementary aspects of learning, parallels between general learning theories and second language acquisition (SLA) theories have to be harmonized in practice if both content learning and language learning are to be successfully achieved.



In addition, over the last few years, education has been reaching new thresholds as a result of the ability not only to study behaviours and performance, but also to see inside the “learning brain” (CERI, 2007). As these different elements of learning come together, a new wave of knowledge is consolidating the position of CLIL as an educational approach in its own right (Doidge, 2007; Tokuhama-Espinosa, 2008; Marsh, 2009).

Defining Content and Language Integrated Learning

The term “Content and Language Integrated Learning” (CLIL) was adopted in 1994 (Marsh, Maljers and Hartiala, 2001) within the European context to describe and further design good practice as achieved in different types of school environment where teaching and learning take place in an additional language. Schools in very different contexts across the world had been finding their own ways to enrich learning, sometimes for many years. CLIL is an educational approach in which various language-supportive methodologies are used which lead to a dual-focused form of instruction where attention is given both to the language and the content:

...[A]chieving this twofold aim calls for the development of a special approach to teaching in that the non-language subject is not taught *in* a foreign language but *with* and *through* a foreign language.

This opens up doors on an educational experience which can be very hard to achieve in a language-learning classroom. (There are various reasons for this which are explored in the book.) CLIL is an approach which is neither language learning nor subject learning but an amalgam of both and is linked to the processes of convergence. Convergence involves the fusion of elements which may have been previously fragmented, such as subjects in the curriculum. This is where CLIL breaks new ground.

From : **CLIL : Content and Language Integrated Learning** by Do Coyle, Philip Hood, David Marsh, Cambridge University Press, United Kingdom, 2010.

Spazio aperto

Education programs for Museo Italiano Melbourne

The following is a description of the programs which will be offered during the 2012 school year.

An introductory talk in Italian about the exhibition with a focus on the contribution and identity of Italians in Victoria and the intercultural exchange between Australians and Italians. The session will focus on key migrant stories and themes within the exhibition and will be followed by a visit to the *Museo Italiano*.

School groups must be booked into the exhibition. Teachers can arrange this by calling the Booking Office at Museo Italiano Cultural Centre on 9349 9080 between 9 a.m. – 5 p.m. Monday to Friday. Museo Italiano exhibition is open for school visits from **Tuesday – Friday** at the following times : 10 a.m., 11 a.m., 12 midday, 1 p.m. & 2 p.m. **Bookings essential, 9349 9018.**

Staff led programs, **La storia in valigia** and **Museo Italiano Introductory Talk** are available in Semester 1 & 2.

Cost of session : \$66 (up to 30 students) or \$33 (1–10 students)

For details check the website

www.museoitaliano.com.au

Select **Education** for current information



Aqua Profonda (from Page 1)

“By 1953 the inner-city suburb of Fitzroy was home to a number of post war migrants, many from Italy. Fitzroy pool manager James Murphy was constantly rescuing migrant children from the deep end of the pool he ran. Then an idea came to him: he asked an Italian friend what the words were for “deep water.”

“Acqua profonda”, came the answer. Murphy painted the sign in large letters across the back wall of the pool, misspelling the Italian “acqua” as the Latin “aqua”.

Whether the sign helped minimise accidents is unknown, but it is a rare, tangible example of public acknowledgement of mass migration. Its social significance was highlighted in the film “Monkey Grip” -a copy of the sign was painted in Sydney where the film was shot. When the pool was under threat of closure in the 1990s, “aqua profonda” was the “Save The Pool” campaign catch-cry. It is now embedded on the base of the pool in tiles –typographical error intact. “

From : QANTAS Magazine, October 2011



La Comica Variety Productions
New Shows for 2012!
"Le Vacanze" (The Holiday)
From Term 2, 2012 (Primary School
Only)
Un'avventura romana (A Roman
Adventure)
Ristorante Mangiabanane
For Bookings and Info
Contact : James Liotta
Phone : 0409 932 014
Email : Jliotta@telstra.com



After a very successful 2011 (including being one of 6 finalists across Australia to be nominated for the "2011 AAMI Best New Business Award"), Spectacular Spettacolo will be back in 2012 and will be offering two shows relevant from Prep – 6, from our very popular "Time Warp" series. The shows that will be on offer are 'Part 1' and 'Part 2 – Dammi il Cinque' (more information on both of these shows including sample songs are available on our website at www.leaporcaro.com.au/spectacular-spettacolo/).

Every booking will also include the fantastic teachers' pack which contains over a semester's worth of material, the lyrics to all the songs sung throughout the show and a copy of the CD. The pack has been compiled by Corrado Porcaro (an Italian teacher in the Primary sector for over 27 years), so it is relevant and relates back to current curriculum. Feedback from teachers in regards to this pack has been extraordinary!

We urge you all to book ASAP, especially if there is a particular date that you have in mind. Tentative bookings can also be placed as we understand that approval and confirmation can often take some time. It is also the final year that we will be offering "Time Warp – Part 1" so we anticipate that it will be very busy!

For all booking enquiries, you can do one of the following:

- log onto our website at www.leaporcaro.com.au/spectacular-spettacolo/ and fill in the booking form on the 'contact us' page
- email Lea at info@leaporcaro.com.au
or
- call Lea on 0432 388 032

Thank you for your time and I look forward to hearing from you all soon! Please keep an eye on the website for special offers throughout the year!

Make a Scene Theatre Arts Education

New Commedia dell'Arte Show previewing in December.

Send us an email to find out more!

Commedia dell'Arte Workshops and Performances cover **maschere** (masks), **tipi fisi** (stock characters) and place this important Italian theatre style in a cultural and historical context.

This program is a great way to consolidate or introduce a unit on **Commedia dell'Arte** or **Carnevale**.

It is suitable and adaptable for primary (prep) to VCE students of Italian and/or Drama.

Rosa Campagnaro (Director) is a qualified teacher and together with **Fabio Motta** (Actor) has trained in **Commedia dell'Arte** in Venice ,Italy.

Contact :

Rosa Campagnaro (Director)

Phone : (03) 9495 1980

info@makeascene.com.au

www.makeascene.com.au



Italian Dance Workshops

THE MOST FUN FILLED, EDUCATIONAL & CULTURAL EXPERIENCE EVER!

Vince Di Mitro and his team have been educating and entertaining school communities across Australia since 1989 with their accessible blend of practical activities, high energy and humour.

In our workshops, students learn traditional or contemporary social dances in which we infuse our own creative Italian moves. All our lessons are specially designed to cater for students in each year level. We are committed to providing your school with a cultural, educational and fun experience for all ages P-12.

Contact Vince at Performing Arts Workshop for bookings or a copy of our brochure.

Contact : Vince Di Mitro

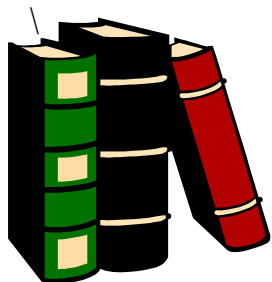
Performing Arts Workshops

PO Box 2250 St Kilda West 3182

Phone : 03 9525 5550 / Fax : 03 9525 5996

Mobile : 0419 335 556

Email : paworkshops@tpg.com.au



Biblio e Teca

Primary Access to Languages via Satellite (PALS) and Secondary Access to Languages via Satellite (SALS) were a series of language programs delivered through ISLN designed to enable learners to develop communicative competence through the use of the target LOTE in everyday situations. Initially broadcast in 1995, some of the support print material is available at Co.As.It Resource Centre. These resource packages include worksheets with activities on various discourse forms such as, announcements, cartoons, conversations, descriptions, dialogues, games, instructions, interviews, introductions, invitations, narratives, poems, posters, questions and answers, recipes, rhymes, and songs.

Even though this program is a few years old, its strength lies in the specific language focus of each unit making it very useful, when planning, in identifying what language structures and functions are to be taught. Most of its language is communicative with dialogues and various activities and games included. For more information regarding the specific language focus for each of the units contact the Resource Centre and we can email them to you.

Below is a list of available topics :

PALS – SEMPRE ITALIANO – Italian Series 1995

Unit 1	TI SALUTO
Unit 2	ECCOMI!
Unit 3	LA MIA FAMIGLIA

PALS – SEMPRE ITALIANO – Italian Beginners Series 1996

Unit 1	CIAO!
Unit 2	IO e TE!
Unit 3	LA MIA FAMIGLIA
Unit 4	LE QUATTRO STAGIONI

PALS – SEMPRE ITALIANO – Italian Continuing Series 1996

Unit 1	BENVENUTI
Unit 2	PRONTI, ATTENTI, VIA!
Unit 3	LA MIA ZONA
Unit 4	IL REGNO DEGLI ANIMALI

PALS – SEMPRE ITALIANO – Italian Beginners Series 1997

Unit 1	AL MARE
Unit 2	UN MONDO DA SCOPRIRE
Unit 3	DAI ALZATI!
Unit 4	TANTI AUGURI!

PALS – SEMPRE ITALIANO – Italian Continuing Series 1997

Unit 1	LA PARTITA
Unit 2	USCIAMO
Unit 3	BUON VIAGGIO
Unit 4	MUSICA MAESTRO

PALS – SEMPRE ITALIANO – Italian Beginners Series 1998

Unit 1	CIAO!
Unit 2	IO, TU E GLI AMICI
Unit 3	LA MIA FAMIGLIA
Unit 4	UNA FESTA PER OGNI STAGIONE

PALS – SEMPRE ITALIANO – Italian Continuing Series 1998

Unit 2	DOVE VAI?
Unit 3	IL MIO QUARTIERE
Unit 4	ANIMALI: I NOSTRI AMICI

SALS - ANCORA ITALIANO: Italian Year 7 Series 1996

Unit 1	MI PRESENTO!
Unit 2	A SCUOLA
Unit 3	A CASA CON LA FAMIGLIA
Unit 4	ANDIAMOCI
Unit 5	MANGIAMO
Unit 6	UN'AVVENTURA ITALIANA

SALS - ANCORA ITALIANO: Italian Year 7 Series 1997

Unit 1	ECCOMI!
Unit 2	A SCUOLA
Unit 3	LA MIA GIORNATA
Unit 4	LA CASA DI MIA NONNA
Unit 5	ANDIAMO IN CITTÀ
Unit 6	PICCOLA ITALIA
Unit 7	IL CENONE DI CAPODANNO

SALS – ANCORA ITALIANO: Italian 7 Series 1998

Unit 1	ECCOMI!
Unit 2	-
Unit 3	DOPO LA SCUOLA...LE VACANZE!
Unit 4	ANDIAMO IN ITALIA
Unit 5	PICCOLA ITALIA
Unit 6	CENE, CENETTE E CENONI



Cultura in Briciole

The following extract adapted from the joyous, funny and warmly affectionate book *La Bella Lingua* by Dianne Hales gives an overview of Italian film. Overall the book is one you “want to savour slowly, like a small piece of fine chocolate melting on your tongue” as this excerpt demonstrates.

Marcello and Me

He strolls with his hands in his pockets, a long red scarf tossed loosely around his neck. His hair has turned white, but the familiar hint of a bemused smile plays at the corners of his mouth. The billboard-size image of **Marcello Mastroianni**, the biggest star in Italian film history, pulls me across Rome’s Borghese Gardens to the Casa del Cinema, the chic hub for Italian films and filmmakers. “This is Marcello’s place,” its publicist tells me, using the phrase “*da Marcello*,” as if it were his personal residence. “We want everyone who loves movies to feel at home here.” I certainly do.

The first classic I watch in its elegant auditorium is a 1954 romantic comedy called *Pane, amore e gelosia* (Bread, Love and Jealousy). “*Capisce?*” (Do you understand?), a dapper gent of at least eighty next to me asks as the film begins. I can follow the basic froth of a story about a sexy and spirited girl (**Gina Lollobrigida** in first bloom) a handsome aging lothario (**Vittorio De Sica**, the iconic actor and director), and here’s where I start losing the drift – a donkey. Without prompting, the man proceeds to repeat every line – in Italian, only slower and louder than the actors.



Although I didn’t realize it at the time, this was once a typical Italian movie going experience. When *cinema muto* – silent films – first appeared in the early twentieth century, most Italians spoke in dialect: many were illiterate. *Italiano standard* remained the language of the privileged, the politicians, and the priests.

“After the lights went down, people would call out, “Who can read Italian?” and someone would shout out the titles,” recounts Professor Sergio Raffaele of the University of Rome, a scholar of language in Italian cinema, “When talking pictures came out in 1930, theatres became schoolhouses. Millions of Italians learned how to speak the national language at the movies.”

That’s not all they learned. Cinema, with its lifelike immediacy and visceral impact, did for modern Italians what Dante had done for his countrymen in the fourteenth century: It created a new way of hearing, speaking, seeing, thinking, and imagining life in this world and beyond. Movies – no less than Italy’s great works of literature, art, manner, music, and cuisine – taught Italians how to be Italian.

Like their Renaissance counterparts, Italian filmmakers pioneered a new art form. In the 1890s, the father of Italian cinema, **Filoteo Alberini**, patented *cinetografo* – a machine that recorded, developed, and projected films – then opened an ornate movie house and a production house in Rome. A few years later he invented the forerunner of all panoramic projectors.

The golden age of Italian cinema came early: 1909 to 1916, a period when Italian movies, mainly produced in Turin and Rome, captured and dominated the world market. Audiences flocked to see sprawling spectacles, filmed outdoors with huge casts, colossal battle scenes, and ever-more-

\n
astonishing special effects. Never again would Italian movies dominate the film industry. Since the end of World War 1, the percentage of Italian films distributed within Italy has never risen above one-third of the total.

Il Duce (Mussolini, the leader) was a film buff who called cinema “Italy’s greatest weapon” and started a national film school. The Fascist minister for press and propaganda (Mussolini’s son-in-law) encouraged university students to organize film clubs. The glittering Venice Film Festival debuted in 1934 as a showcase for the Italian film industry. In 1937, on April 21, the mythical anniversary of founding of Rome, Mussolini inaugurated **Cinecittà** (Cinema City), Rome’s equivalent of Hollywood’s expansive studio back lots.

For all their enthusiasm for movies, the Fascists themselves produced not a single cinematic triumph. The regime’s greatest impact on movies and moviegoers was linguistic. As part of an utterly misguided campaign to purify Italian, Mussolini banned dialects, foreign words, blasphemies, and curses. The makers of silent movies dodged the directives of the language police by emphasizing visual impact over dialogue and viewers could intuit what was going on. The seven hundred movies produced under Fascism included several *filoni*, or genres. Heavy-handed propaganda films exalted Italy’s valiant fighting forces. Grand-scale sword-and-sandal epics, called “peplum” films, from the Latin for a Roman robe of state, re-created the glorious conquests of ancient legions. Their writers and directors were derisively called “calligraphers” because they copied themes from history or literature rather than dealing with contemporary issues. Some critics went even further and described the movies as “cadavers.”

By the time the grandiose promises of Fascism imploded in 1943, Italians had lost all faith in words, and filmmakers had lost funding, equipment, and studios. But after decades of suppression Italy found its voice. A generation of movie talents burst on the world stage with such explosive power that they created what **Peter Bondanella**, author of *Italian Cinema: From Neorealism to the Present*, the first English-language history of Italian film, describes as “the greatest art form of twentieth-century Italy.”

These movies, produced from 1945 to 1952, were revolutionary, with no heroes, no happy endings, no Hollywood stardust, and often no professional actors. Directors and scriptwriters, *ammucchiati* (heaped together), as they put it, collaborated like artisans in a Renaissance *bottega* (workshop). With unflinching, often excruciating honesty, they recounted the stories Italians were telling one another about their bitter struggles for survival through dictatorship, occupation, war, and devastation.

“If you have any doubt about the power of movies to interact with life and restore the soul, study neorealistic film,” the director Martin Scorsese urges in his film tribute to Italian cinema, *My Voyage to Italy*. “They forced the rest of the world to look at Italians and see their humanity. To me, this was the most precious moment in movie history.”

The first neorealistic classic, Roberto Rossellini’s *Roma, città aperta* (Rome, Open City), released in 1945, broke down the distinctions between life and art, feature film and documentary. Rossellini (1906 – 1977) had grown up watching movies every day in Rome’s first film theatre, which his father built and owned. Rossellini worked as a sound maker and on other technical aspects of filmmaking before directing.

The movie’s writers, including the young Federico Fellini (who called Rossellini “the great father, like Adam who created us all”) drew on their own chilling experiences and actual events, such as the execution of a partisan priest and the savage machine-gunning of a pregnant woman chasing soldiers who had arrested her husband. Its plot focuses on a few dramatic episodes in the lives of several ordinary people.

\

With no money to hire professional actors, they plucked men, women and children from the thousands of destitute refugees camped in makeshift shacks at Cinecittà after the war. De Sica described this practice as “an advantage, not a handicap. The man in the street, particularly if he is directed by someone who is himself an actor, is raw material that can be moulded at will.”

Ladri di biciclette, won a special Academy Award, and provided the impetus for the creation of an Oscar for Best Foreign Language Film. Critics and film historians, who laud the film, as some of the greatest ever made, have mulled over the meaning and profundity of it for decades.

Italian critics find parallels to Dante’s *Divine Comedy*, since the action takes place between a Friday and Sunday and Ricci travels into an unexpected hell. The brand name of his bicycle, *Fides*

(Latin for Faith), is deliberately ironic, yet the father does find redemption of a sort in his son’s love.



The neorealistic movies did more than help Italy come to terms with a terrible time in its history; they gave dialects back to Italians. Rossellini’s 1946 film, *Paisà*, followed the Allies’ advance up the Italian peninsula from Sicily in six episodes, each reflecting a different local dialect. Luchino Visconti’s stark *La terra trema* (the Earth Trembles), shot in 1948 with actual Sicilian fishermen speaking and singing in their dialect, was unintelligible on the Italian mainland and had to be given an Italian voice-over.

Federico Fellini (1920 – 1993) influenced the vocabulary of both film and Italy. The most famous of Italian directors communicated to the world in a highly personal visual language, but also coined new words in the process. Fellini, a gifted artist who sketched many of his ideas for scripts, invented words that remain in use today. *I Vitelloni*, the title of one of his first films, literally means “big overgrown calves” but became a derogatory description of layabouts or aimless young men. *Paparazzi*, the plural of the name with which he baptized an aggressive photographer in *La dolce vita* (The Sweet Life) is the universal word for celebrity-chasing photo hounds.

To construct a movie’s “human landscape,” Fellini considered five to six thousand faces. “They would suggest to me the behaviour of my character, their personalities, and even some narrative sections of the film,” he once said, explaining that he wanted “faces which immediately say everything by themselves as soon as they appear on the screen.”

For his breakthrough movie of Rome during the 1950s, Fellini searched for the face of an everyman to play Marcello Rubini, a jaded, gossip reporter chasing scoops – and skirts, on the sultry Via Veneto. The producer, eager for a surefire success, wanted Paul Newman, but Fellini chose a rising but not well known star name **Marcello Mastroianni** (1924 – 1996).

The movie- with a working title of “*Although Life is Brutal and Terrible, You Can always Find a Few Wonderful Moments of Sensuality and Sweetness*” – evolved into *La dolce vita*, a vivid panorama of the not-always-sweet life of postwar Rome. This controversial and financially successful film, enchanted the world with its unforgettable scenes, such as Anita Ekberg’s nocturnal dip in the Trevi Fountain, its signature music, and its luscious leading man. The American press crowned Mastroianni the ultimate “Latin Lover”. In all, Mastroianni made a staggering 140 motion pictures, starring in about 90 per cent of them.

Adapted from : *La Bella Lingua: my love affair with Italy and the most enchanting language in the world*, by Dianne Hales, HarperCollins Publishers, USA, 2009.



Tax Invoice

Co.As.It. Italian Assistance Association
 Italian Resource Centre
 44 University Street, Carlton
 (Postal Address) Level 1, 189 Faraday Street,
 Carlton, 3053

ABN 85 005 596 485

Tel:(03) 9349 9022
 Fax:(03) 9349 9091

Contact Person : _____

Name of School : _____

School Postal Address : _____

Postcode _____

Telephone : _____ Email : _____

Tick each **Pack Title** required clearly & specify number of copies required at **\$5.00** each.
 For Non Subscribers cost is **\$22.00** each :

Pack Title	Story Book Titles included	✓	No.ofcopies	Cost
Pinocchio :	Ecco Pinocchio			\$
C'era una volta :	La festa di Pollicino			\$
	Il sole e vento			
	Giacco e il fagiolo			
	La gallinella rossa			
Facciamo Festa :	Alla festa			\$
Buona Pasqua	La colomba			\$
	La sorpresa			
	Fra Martino			
Buon Natale :	L'albero di Natale			\$
	Il presepio			
	La Befana			
Andiamo in Italia :	Il piccolo capitano			\$
	Sulla neve			
	La macchinetta rossa			
La famiglia :	Mangia, mangia			\$
	Il mio fratellino			
	Il pappagallo			
	Sogni d'oro			
	Aiuto! Un topo			
Divertiamoci :	Songs / Canzoni / Plays / Recite			\$
Total cost of CDs				\$
Plus \$6.00 Postage				\$6.00
Total cost				\$

Payment Details – Cheques and money orders should be made payable to Co.As.It and stapled to this form

(Please tick method of payment)

				-					-					-					
Expiry Date										/		Total							
										/		\$							

Visa Mastercard Money Order Cheque Cash

Card Holder's Name (please print) _____ Card Holder's Signature _____