



B O A R D O F S T U D I E S
NEW SOUTH WALES

2012 HSC Italian Extension 'Sample Answers'

When examination committees develop questions for the examination, they may write 'sample answers' or, in the case of some questions, 'answers could include'. The committees do this to ensure that the questions will effectively assess students' knowledge and skills.

This material is also provided to the Supervisor of Marking, to give some guidance about the nature and scope of the responses the committee expected students would produce. How sample answers are used at marking centres varies. Sample answers may be used extensively and even modified at the marking centre OR they may be considered only briefly at the beginning of marking. In a few cases, the sample answers may not be used at all at marking.

The Board publishes this information to assist in understanding how the marking guidelines were implemented.

The 'sample answers' or similar advice contained in this document are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

Section I — Response to Prescribed Text

Part A

Question 1 (a)

Sample answer:

Guido and his friend arrive at Zio Eliseo's house only to find him on the ground, having been attacked by intruders. Guido enquires as to why his uncle had not screamed for help and this quote is his response, namely 'silence is the loudest scream'. Zio Eliseo's response to the violence he has just suffered is to say nothing so as not to descend to the level of the intruders.

Question 1 (b)

Sample answer:

The purpose of the scene is to introduce the discriminatory nature of the events which will unfold later in the film. In the scene we see how the boundaries of legality, dignity and respect have shifted in favour of open discrimination and overt violence against minorities such as the Jews. The 'barbarians' prepare the setting for State-enforced barbarity and discrimination.

Question 1 (c)

Sample answer:

At the beginning of the scene, as Guido and Ferruccio drive in to the deserted town, the scene is sombre. The recurring images of Mussolini on the walls are a reminder of the oppressive political atmosphere. As soon as the car arrives in the driveway of the house, colour is used to contrast Zio Eliseo's world to the gloomy world outside (examples). This contrast is maintained inside the house where a collection of artworks and other objects is scattered throughout. These objects are used by the director to celebrate the cultural richness and beauty which reflect Zio Eliseo's eccentric nature and intellect. This is sharply contrasted to the actions and nature of the intruders.

The director also uses historical references and images (Garibaldi, Petrarca, Roman statues) to celebrate the value of continuity between past and present, the value of literature and art.

Question 1 (d)***Answers could include:***

Human resilience in *La vita è bella* is an essential element of the main characters' approach to life. It is the characteristic which allows the audience to experience positive feelings throughout the film in spite of the tragic circumstances depicted in the story. It is a kind of resilience which aims to teach the audience to approach life in a certain way.

In this scene human resilience is celebrated by the way Zio Eliseo reacts to the aggression of others. His reaction is quite humorous, despite this potentially traumatic experience, as he dismisses the severity of the situation by simply stating 'Barbari'. The intruders are demeaned as a result of his composure and overall reaction, providing an example of the positive effect of human resilience. The humour at the end of the scene, when Zio Eliseo talks to the horse, serves the purpose of alleviating the tension of this scene, lifts our spirits and elicits Ferruccio's comment 'Che zio!'.

Other scenes that can be discussed are:

- The scene in extract 4, where Zio Eliseo's horse is painted green and identified by racist graffiti. Although the situation is potentially serious and is acknowledged to be so by Zio Eliseo in his words of warning to Guido, Guido's own positive reaction tends to diffuse the situation. As a result of this the audience is yet again made to feel reassured rather than depressed by the status quo.
- The scene in extract 5, where Guido is in the bookstore with Giosuè and is questioned by the two fascist guards. As he is taken away, in what could be a potentially dramatic exit, Guido's resilient spirit and sense of optimism, seen in his Charlie Chaplin-like behaviour, lift our spirits and Giosuè's.
- Dora's resilient and courageous nature is shown in the station scene where she insists on having the train stopped in order to join her child and husband. Her demeanour and overall behaviour throughout this scene is an example of how, in a situation which would terrify most people, she is capable of expressing her own sense of dignity and human worth.

Section I — Response to Prescribed Text Part B

Question 2

Answers could include:

NA

Section II — Writing in Italian

Questions 3 and 4

Answers could include:

NA