



Mark Scheme

Summer 2024

Pearson Edexcel GCSE

In Italian (9IN0 02)

Paper 2: Written response to works and translation

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Paper 2 Mark Scheme

Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Marking principles

Accents: non-grammatical accent errors are tolerated, for example *intèressante* rather than *interessante*.

Spelling: non-grammatical mis-spellings are tolerated, for example *orechie* rather than *orecchie*, as long as they are not ambiguous (for example. *sete* rather than *sette*) or in the wrong language.

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	The traditional image of the large family	L'immagine tradizionale della grande famiglia	una famiglia numerosa		(1)
2	is no longer	non è più			(1)
3	a reality in contemporary Italy	una realtà nell'Italia contemporanea	la realtà		(1)

4	where numerous social and legal changes	dove numerosi cambiamenti sociali e legali		tanti molti	(1)
5	have had a significant impact on family life.	hanno avuto un impatto significativo sulla vita familiare.	familiare nella vita vita di/della famiglia	enorme	(1)
6	Divorce was legalised in 1970	Il divorzio è stato legalizzato nel 1970	fu è diventato legale		(1)
7	but Church was against	ma la Chiesa era contro	anche se contraria a non era d'accordo con	contra	(1)
8	this law.	questa legge.			(1)
9	However, in a referendum four years later,	Comunque in un referendum quattro anni più tardi,	tuttavia/però /nonostante ciò durante un referendum quattro anni dopo	nel	(1)
10	almost 60% of Italians	quasi (il) 60% degli italiani		di	(1)
11	supported it.	l'hanno sostenuta.	l'ha	soportata supportata	(1)
12	The number of marriages	Il numero di matrimoni	dei		(1)
13	has been declining for decades	è in calo da decenni	diminuisce Sta calando/ diminuendo		(1)

14	and nowadays more and more people	e al giorno d'oggi sempre più persone	e oggi oggiogiorno sempre più gente		(1)
15	are getting divorced.	divorziano.	stanno divorziando		(1)
16	Many Italian couples now live together	Molte coppie italiane ora vivono insieme	Tante convivono		(1)
17	instead of getting married and	invece di sposarsi e	invece che		(1)
18	choose not to have children.	scelgono di non avere figli.	fare bambini avere bambini	decidono	(1)
19	In fact the birth rate in Italy is	Infatti il tasso di natalità in Italia è	Il tasso di nascita la natalità	il numero di nascite il tasso delle nascite	(1)
20	one of the lowest in the world.	uno dei più bassi al mondo.	tra i più bassi del mondo nel mondo (una delle più basse after la natalità by itself)		(1)
Total (20)					

Sections B and C, Questions 2 to 15 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3)

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical and analytical response (A04)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. • Limited ability to form arguments or draw conclusions. • Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. • Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. • Response relates to the work but often loses focus on the question.
9-12	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. • Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together.

	<ul style="list-style-type: none">• Relevant response to the question throughout.
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Range of grammatical structures and vocabulary (AO3)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited range of vocabulary resulting in repetitive expression.• Limited use of terminology appropriate to literary and cinematic analysis.
5-8	<ul style="list-style-type: none">• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.• Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	<ul style="list-style-type: none">• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.• Some use of terminology appropriate for literary and cinematic analysis.
13-16	<ul style="list-style-type: none">• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.• Frequently varied use of vocabulary, resulting in regular variation of expression.• Frequent use of terminology appropriate for literary and cinematic analysis.
17-20	<ul style="list-style-type: none">• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.• Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

Accuracy of language (AO3)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">• Limited sequences of accurate language resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none">• Some accurate sequences of language resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none">• Frequent sequences of accurate language resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication
7-8	<ul style="list-style-type: none">• Accurate language throughout most of the essay, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message

- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

Question number	Indicative content
2(a)	<p data-bbox="395 568 938 600">Io non ho paura – Niccolò Ammaniti</p> <p data-bbox="395 680 1110 712">Students may refer to the following in their answers.</p> <p data-bbox="395 792 1334 860">The novel is set in a remote part of southern Italy and the area is characterised by poverty, organised crime, and a lack of opportunity.</p> <ul data-bbox="443 887 1241 1626" style="list-style-type: none"><li data-bbox="443 887 1241 1079">• We see the poverty of the south as illustrated through the basic houses in which the inhabitants live, as well as the lack of opportunity. They do not have much money or food and the men often must go to the north to find work. Women tend to carry out more traditional roles as this is what society expects.<li data-bbox="443 1120 1241 1312">• The society is characterised by the hardship of <i>gli anni di piombo</i>. Organised crime is rife, and we see that Michele’s parents and their ‘friends’ are involved in criminal activity. There are a lot of kidnappings during this period as people struggle to make ends meet. We see this very clearly through the kidnap of Filippo.<li data-bbox="443 1370 1241 1626">• The differences between the representation of characters from the north and those from the south serve to highlight social problems e.g. Michele’s father is from the south and is a truck driver who has to go north for work, and he is also involved in organised crime. Filippo’s father on the other hand is a successful businessman who has clearly benefitted from the opportunities that exist in the north of the country.

Question number	Indicative content
2(b)	<p data-bbox="395 367 938 398">Io non ho paura – Niccolò Ammaniti</p> <p data-bbox="395 479 1110 510">Students may refer to the following in their answers.</p> <p data-bbox="395 591 1396 658">The title of the novel is important as it relates to the bravery that Michele needs in order to help good triumph over evil.</p> <ul data-bbox="443 680 1396 1487" style="list-style-type: none"> <li data-bbox="443 680 1396 972">• Michele is very scared when he first discovers the hole in the ground. Until this point in his life, Michele’s fears have been merely based on a fear of the unknown, or of the monsters in his childhood story. As the story unfolds, his fear becomes more real: when he discovers that Filippo has been wilfully imprisoned in the hole by kidnappers, he becomes afraid of real people, not simply of the monsters created by his imagination. <li data-bbox="443 1039 1396 1196">• Michele has to overcome his fears and the monsters of his imagination in order to help Filippo and as a result of this courage he finds Filippo and they develop a close relationship. Michele’s actions and his behaviour towards Filippo represent the good in the novel. <li data-bbox="443 1285 1396 1487">• Michele shows courage as he defies the adults to continue to help and provide for Filippo. He knows that helping the kidnapped boy is the right thing to do. He has a sense of moral courage that the adults do not show, and he is not afraid to act upon this. Michele ultimately puts his own life at risk in order to save Filippo and this is a very obvious sign of the courage that he develops.

Question number	Indicative content
3(a)	<p data-bbox="395 315 906 344"><i>Volevo i pantaloni</i> (Lara Cardella)</p> <p data-bbox="395 365 1110 394">Students may refer to the following in their answers.</p> <p data-bbox="395 479 1362 539">The relationship between Annetta and Angelina is very important in the novel for a variety of reasons.</p> <ul data-bbox="493 568 1238 1317" style="list-style-type: none"> <li data-bbox="493 568 1238 792">• While Annetta is a teenager repressed by her family and the Sicilian society in which she lives, Angelina is considerably more emancipated. Angelina is a self-assured girl. She is arguably also a bit selfish and arrogant towards Annetta, whom she considers somewhat inferior to her, and this is not the way friends treat each other. <li data-bbox="493 835 1238 1021">• Angelina is an important character in the novel as she helps Annetta to pursue her quest for freedom. Angelina has the confidence to do what she wants, including wearing trousers. It could be said that Annetta uses Angelina to try to achieve her goal and that this is not the action of a true friend. <li data-bbox="493 1064 1238 1317">• While Angelina does not always treat Annetta well, she does act as a friend as she supports Annetta at the end when she decides to go to the police to report the abuse at the hands of her uncle. She is someone Annetta can rely on as opposed to the members of her family, many of whom have not given her any support. This is behaviour that would be expected from a true friend.

Question number	Indicative content
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3(b)

Volevo i pantaloni (Lara Cardella)

Students may refer to the following in their answers.

Zia Vannina is a central character in the novel for a variety of reasons.

- Zia Vannina is of great importance as she is the only member of the family that Annetta can talk to, and the two characters relate to each other. She is the only family member who shows love and concern for Annetta, and this is significant as Annetta does not receive this love and care from her own parents at home.
- Zia Vannina has a significant influence on Annetta's development. When she was young, she had tried to free herself from the restrictions of society, just as Annetta is trying to do, but she ended up marrying an abusive man and having an affair with another, without ever having the strength to break social conventions and end her unhappy marriage. She sympathises with Annetta's plight and doesn't want her to make the same mistakes and is therefore the only relative of Annetta's who encourages her to fight against the restrictions imposed on women by society.
- Thanks to the support and help that she receives from zia Vannina, Annetta manages to some degree to free herself from the restrictions of societal expectations.

Question number	Indicative content
4(a)	<p data-bbox="395 309 799 342"><i>Marcovaldo (Italo Calvino)</i></p> <p data-bbox="395 421 1110 454">Students may refer to the following in their answers.</p> <p data-bbox="395 533 1326 566">The theme of loneliness manifests itself in various ways in the novel.</p> <ul data-bbox="443 589 1225 1305" style="list-style-type: none"> <li data-bbox="443 589 1225 813">• Marcovaldo, despite having a considerably large family, is lonely. His family does not share in the interests that he has. He is deeply interested in nature, but his family does not share this interest. Marcovaldo is poor when it comes to conversing and has very few friends. In this way, he becomes a symbol of loneliness in the novel. <li data-bbox="443 857 1225 1081">• Marcovaldo does not belong to the society in which he lives. Life in the big city is tough for him and not just because of lack of money. He is a dreamer, and he lives in his own world. Marcovaldo lives in a society in which consumerism prevails. However, he cannot afford to buy anything, and this leads to him being an outsider. <li data-bbox="443 1126 1225 1305">• Marcovaldo yearns for life amongst nature. He loves nature but when he finds nature in the city, he is disappointed as it has been tampered with by human activity. Therefore, his stories often end badly as he cannot find what he is ultimately looking for. This serves to further highlight his loneliness.

Question number	Indicative content
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4(b)

Marcovaldo (Italo Calvino)

Students may refer to the following in their answers.

Marcovaldo lives in a society where social inequality is evident.

- Marcovaldo is a poor man from the country living in a large industrial city in Northern Italy. Calvino uses his character to denounce social inequality in the 50s and 60s. Marcovaldo is a manual labourer who works in a warehouse for a large, unnamed company, lives with his wife and six children in a very small flat and barely earns enough to feed his family. Many stories are centred around his need to make money or find food. For example, in *Il coniglio velenoso* he takes home a poisonous rabbit planning to eat it or even better use it for breeding purposes and in *Funghi in città* he picks mushrooms and feeds his family with these, and they all end up in the hospital.
- Large companies are profiting from the economic boom while people like Marcovaldo are bystanders. We see the impact of this activity on nature in *Dov'è più azzurro il fiume* where the fish that Marcovaldo catches to feed his family have to be put back as the water has been polluted by industrial activity.
- Consumerism is rife in society, and this highlights social inequality. Rich people can afford to buy whatever they want whilst poorer people are bombarded by advertisements for products that they cannot buy, making their poverty even harder to bear. For example, in *Marcovaldo al supermarket* he goes round the supermarket aisles with his family emulating other people who are filling their trolleys while he cannot afford to do so.

Question number	Indicative content
5(a)	<p data-bbox="432 309 1190 342"><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></p> <p data-bbox="432 421 1147 454">Students may refer to the following in their answers.</p> <p data-bbox="432 533 1326 600">The novel is about young people in the 1990s, but it covers many themes that are still of relevance nowadays.</p> <ul data-bbox="483 629 1241 1637" style="list-style-type: none"> <li data-bbox="483 629 1241 887">• The novel in many aspects is very much of its time. The cultural and social references give the novel a clear setting in terms of time. Many of these references would be unfamiliar to young people reading the book nowadays. The concerns of the generation in the novel are not the same as those of today's young people and to a certain extent this makes it harder to relate to. <li data-bbox="483 925 1241 1339">• Friendship and love are central themes in the novel and these are universal themes that are still very relevant nowadays and young people can relate to these. Alex's friends are very important to him and he is greatly affected by his relationships with them. Alex's friendship with Aidi is important as she can see the real Alex and he can be himself with her. Alex's friendship with Martino is important as he influences Alex with his anarchic attitude. He falls in love with Aidi, but she does not want a relationship as she is leaving the next year. This unrequited love is something many young people will be able to relate to. <li data-bbox="483 1377 1241 1637">• The novel is also a coming-of-age story as Alex goes through a teenage crisis and he is disillusioned with his parents, school and authority. It is a key stage in Alex's life as he moves towards adulthood and the realisation that he must make his own choices. Alex's journey towards adulthood and the struggles he faces is definitely something that young people can relate to.

Question number	Indicative content
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5(b)

***Jack Frusciante è uscito dal gruppo* (Enrico Brizzi)**

Students may refer to the following in their answers.

The narrative style of the novel has many distinctive features, and this allows the reader to understand events and Alex's thought processes more clearly.

- The novel is written with a lack of punctuation and use of local dialect. There are also misspellings and a stream of consciousness as well as sporadic episodes from Alex's *archivio magnetico*. All of this may confuse the reader but at the same time it sheds light on Alex's thought processes and the random nature of his actions at times. It adds an air of authenticity to the novel.
- The narrative is told from the point of view of a generally omniscient third party and as such enables the reader to witness many facets of Alex's personality, e.g. the fact that he can be kind and thoughtful, but also sceptical and it allows us to compare his uncommunicative and dismissive behaviour towards his family with his more sensitive side in his relationship with Aidi.
- The shifts in perspective and the tone of narration allow the reader to see Alex as a more multi-faceted character and to get to know him better. There is also a language of juvenile slang, including abbreviations that make the flow of the language faster and this is again typical of teenage language.

Question number	Indicative content
6(a)	<p data-bbox="395 374 1155 405"><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></p> <p data-bbox="395 483 1369 546">The Capocomico, the Director, is an important character in the work for various reasons.</p> <ul data-bbox="443 573 1222 1263" style="list-style-type: none"><li data-bbox="443 573 1222 860">• He is authoritative, business-like and focused and is proud of the work of his theatre company but does not like the plays they have to perform. His goal is to present a production following the rules of conventional theatre. However, this serves to highlight the extremely unconventional situation of the characters and as such the Capocomico is important as he stands for the order and structure that the characters do not have.<li data-bbox="443 904 1222 1093">• The Capocomico displays a lack of understanding as he is unaware that the characters are expressing their real emotions as opposed to playing a role. Here he embodies the potential lack of understanding that the audience might experience as well as the complexity of the characters' situation.<li data-bbox="443 1137 1222 1263">• The dialogue between the Capocomico and the characters is important in highlighting the key themes and hence he is important in advancing the dialogue/action.

Question Number	Indicative content
6(b)	<p data-bbox="432 311 1193 342"><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></p> <p data-bbox="432 423 1147 454">Students may refer to the following in their answers.</p> <p data-bbox="432 535 1342 600">While the play may not seem overtly humorous, there are comedic elements that serve an important purpose.</p> <ul data-bbox="483 629 1390 1608" style="list-style-type: none"> <li data-bbox="483 629 1390 947">• The idea of laughter is closely linked to the idea of reality and the different realities that we see in the play. It is linked to the immutable nature of the reality for the 'characters'. The use of laughter and humour lighten the audience's confusion with the frustrating collision of reality and illusion. The humour is therefore essential in order to reassure the audience that their inability to easily distinguish between reality and illusion is an inevitable but ultimately comic part of human existence. <li data-bbox="483 987 1390 1272">• The humour gives the audience a way in which to relate better to and empathise with the 'characters' and understand them more. It is also a means of removing the boundaries of the stage between the audience and the characters. Laughter is almost always sardonic and derisory and is best exemplified by the Stepdaughter. This is a literary device that makes the audience think about what is being said. <li data-bbox="483 1312 1390 1608">• The humour is obvious in the frustrations of the actors. Serious but self-important, they are comical in their inability to deal with anything they are too inflexible to understand. The Capocomico attempts to adapt to the unusual situation and to a certain extent he sees the emotional intensity that the 'characters' have brought to him, yet he appears comical because he is hopelessly obsessed with trying to fit this phenomenon within the boundaries of conventional theatre and his efforts are comically doomed.

Question number	Indicative content
7(a)	<p data-bbox="392 309 959 342"><i>Lessico familiare (Natalia Ginzburg)</i></p> <p data-bbox="392 365 1187 398">Students may refer to the following points in their answer.</p> <p data-bbox="392 421 1350 521">The story is an account of daily life which covers the period of Fascism and the Second World War in Italy. We see the impact of the war on the characters in various parts of the book.</p> <ul data-bbox="443 544 1334 1115" style="list-style-type: none"> <li data-bbox="443 544 1214 712">• The author's family must hide in the cellar during the bombing of Turin and her parents are forced to leave the city and move to another part of the country. Through this we see the war having an impact on daily life as well as long-term repercussions. <li data-bbox="443 745 1225 947">• Although the author does not give many details about the war, we see it as a backdrop to many of the events that affect the family. It has a great impact on her life due to the family separations that happen because of the war, such as her husband's arrest and death in custody. <li data-bbox="443 981 1334 1115">• During the war years, the situation of the Jewish people becomes worse as the Germans are trying to arrest Jews and send them to Germany. They therefore must act in a different way so as not to be discovered.

Question number	Indicative content
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7(b)	<p><i>Lessico familiare</i> (Natalia Ginzburg)</p> <p>Students may refer to the following points in their answer.</p> <p>This is a semi-biographical account of aspects of the daily life of a family.</p> <ul style="list-style-type: none"> • The book is an ironic and affectionate chronicle of life portrayed in terms of habits, behaviour and above all, linguistic communications, from which the book takes its title. Facts are not narrated in a strictly chronological way as they follow the flow of the author's memories so that present, past and future are intermingled. This helps involve the reader in the action and creates a sense of curiosity and a desire to continue reading. • People and events are brought to life by what they do and what they say and more importantly how they say it. Each character has their own style of speaking and their own jargon. • The author's language, even when she is not using the family jargon, is quite simple and clear. This makes it easy and pleasant to read. The style is also more formal when she describes events beyond the family which helps the reader to differentiate between events within the family and those in society in general.
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Question Number	Indicative content
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8(a)

***Il giorno della civetta* (Leonardo Sciascia)**

Students may refer to the following in their answers.

Throughout the novel there is a constant struggle between good and evil.

- The influence and ubiquitous presence of the code of *omertà*, whereby nobody is willing to give information, means that people are complicit in allowing the evil that pervades society to flourish.
- There is no sense of justice in the society as the guilty party goes unpunished and in fact, even the State is implicit as it hinders the investigation rather than helps it, thereby creating a false sense of equilibrium.
- Captain Bellodi is a good man, a man of integrity, yet he is not respected and in fact is regarded with suspicion by the local people whereas Don Arena, a mafioso, a corrupt person is respected and in fact is regarded with high esteem by the local people. This shows that the value system of the society is flawed and very much dictated by those who hold the real power. It is therefore almost impossible for good to triumph over evil where every attempt to achieve justice is thwarted by the status quo.

Question Number	Indicative content
8(b)	<p data-bbox="432 311 1066 342"><i>Il giorno della civetta</i> (Leonardo Sciascia)</p> <p data-bbox="432 423 1147 454">Students may refer to the following in their answers.</p> <p data-bbox="432 539 1182 602">Tension is created in a number of ways in the novel, as we wait to see how the story will unfold.</p> <ul data-bbox="483 633 1225 1458" style="list-style-type: none"> <li data-bbox="483 633 1225 887">• From the very start of the novel, we see the ubiquitous presence of omertà, whereby nobody is willing to give information. It becomes clear that the Mafia is at work here and a somewhat mournful atmosphere pervades the society. This creates a tension in both the characters, who are afraid to speak out and, in the reader, who does not know what will happen. <li data-bbox="483 918 1225 1234">• The narrative has a cinematic quality at times, in the interrogation scenes, and the author uses black humour and irony that keep the reader wary of appearances. The narrative style helps to maintain the reader's interest amongst the confusion and some of the dialogues are almost comical in nature. The dialogues and interrogations also keep the reader in suspense and give a sense that the full story is not being told and this creates tension. <li data-bbox="483 1265 1225 1458">• This is a society which is characterised by violence and intimidation. The alliance between the Mafiosi and politicians, the use of false alibis and the local concept of justice are all impenetrable barriers to achieving justice and lead to a sustained tension throughout the work.

Question Number	Indicative content
9(a)	<p data-bbox="432 371 967 405"><i>Senza sangue</i> (Alessandro Baricco)</p> <p data-bbox="432 483 1147 517">Students may refer to the following in their answers.</p> <p data-bbox="432 600 1203 633">The novel follows Nina through various stages of her life.</p> <ul data-bbox="483 663 1225 1514" style="list-style-type: none"><li data-bbox="483 663 1225 913">• As a child Nina is traumatised after witnessing the violent events at Mato Rujo, in which her father and brother are killed. In a sense she has her childhood taken from her due to this atrocity and this sets her on a course of destructive behaviour. The reader must feel some compassion for Nina based on the atrocity that she has witnessed and the effect that this subsequently has on her life.<li data-bbox="483 947 1225 1198">• Nina then follows a path of behaviour which centres on the desire for revenge. As the novel progresses, she becomes Donna Sol and seeks revenge, and we could argue that she is taking control at this point and while this might explain her behaviour the reader may feel less compassionate for her at this point as violence and revenge are not the answer.<li data-bbox="483 1232 1225 1514">• Nina then meets up with Tito again in later life. We expect her to kill him, but this does not happen, and they end up making love instead. This peaceful resolution suggests that Nina has learned that violence is not the right path for her. This may provoke compassion in the reader as Nina's character comes full-circle and we can understand that she had finally come to terms with the events of her childhood.

Question Number	Indicative content
9(b)	<p data-bbox="432 315 967 344"><i>Senza sangue</i> (Alessandro Baricco)</p> <p data-bbox="432 423 1147 452">Students may refer to the following in their answers.</p> <p data-bbox="432 533 1339 600">There are a number of key themes in the novel and candidates are free to choose the theme that they feel to be the most important.</p> <ul data-bbox="483 680 1393 1576" style="list-style-type: none"> <li data-bbox="483 680 1393 875">• The war is a key theme in the novel. It has created deep divisions within society, and this leads to violence, mistrust and a desire to exact revenge. Human relationships are affected as people have become desensitised and do not know how to trust each other. We see this with Nina as Donna Sol and her behaviour during this phase of her life. <li data-bbox="483 913 1393 1234">• Revenge is a central theme of the novel. As a consequence of the war there is a great appetite for revenge and the desire for this is central to the characterisation in the novel. The first example of this is the murder of Nina’s family but this then leads to a desire for revenge on Nina’s part throughout the novel. Nina’s family is killed for revenge at the beginning of the novel, and she subsequently goes through life seeking revenge in return for this. While the theme of revenge permeates the entire novel, we see the desire for revenge waning as society becomes more normalised. <li data-bbox="483 1272 1393 1576">• Morality is an important theme in the novel. War has given people a different sense of morality and they feel that taking revenge is the right thing to do. Nina sees revenge as a way of dealing with the past and her moral code makes these actions viable. Her sense of what is right and what is wrong is not based on the same values as those of a civilised society. The ending of the novel is unexpected as Nina decides to forgive Tito. This shows that she has regained a sense of morality and does the right thing and ultimately good triumphs over evil.

Question number	Indicative content
10(a)	<p data-bbox="432 315 1126 344"><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</p> <p data-bbox="432 423 1147 452">Students may refer to the following in their answers.</p> <p data-bbox="432 533 1393 600">There are a range of cinematographic techniques in the film, each with its own purpose.</p> <ul data-bbox="483 629 1225 1375" style="list-style-type: none"> <li data-bbox="483 629 1225 819">• A key cinematographic technique is the use of flashback. This is used to effectively sequence the events of Salvatore's life as a child and then as a young man. As such, it adds structure to the narrative and shows the viewer the development of Salvatore through the years. <li data-bbox="483 860 1225 1115">• The opening scenes with the older Salvatore are brief, and we are then quickly back into his youth. As such, although the film is told via flashback, after the initial establishment and the subsequent break in continuity, Cinema Paradiso does take a primarily successive and continuous mode of plot evolution. This makes it easy for the viewer to follow the chronology of events. <li data-bbox="483 1155 1225 1375">• Tornatore also produces, somewhat in accordance with the rather romantic makeup of the film in general, idealistic moments of narrative and style combinations in the more emotionally poignant passages of his film. Music is also used as a way to highlight nostalgia and provoke emotion in the viewer.

Question number	Indicative content
10(b)	<p data-bbox="432 315 1126 344"><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</p> <p data-bbox="432 423 1147 452">Students may refer to the following in their answers.</p> <p data-bbox="432 533 1241 562">There are very few significant female characters in the film.</p> <ul data-bbox="483 593 1241 1534" style="list-style-type: none"> <li data-bbox="483 593 1241 846">• Totò's mother is a war widow and she struggles to make ends meet with the loss of her husband. She is also deeply upset but she typifies many women at that time who found themselves bringing up a family with little means whilst coming to terms with no longer having a husband. In later life we see that she is astute and is a survivor, a representative of many women of her generation. <li data-bbox="483 891 1241 1205">• Elena is a very important female character as she represents the love interest for Totò. When they are together, he is very happy, albeit for a relatively short time. The relationship with Elena is fundamental in Salvatore's development. Their relationship ends when he has to leave the village to do military service. Elena is a significant influence as she is the only woman Salvatore has ever really loved. He will never find true love again, despite having many meaningless relationships. <li data-bbox="483 1249 1241 1534">• The fact that there are not really any other significant female characters helps us to learn about society at the time. Female characters have a marginal presence in Sicilian society of the time and as such are seen as having less power in this male-dominated society. Alfredo's wife, for example, brings him lunch and looks after his needs in what can be seen as a stereotypical role dictated by the expectations of society at the time.

Question Number	Indicative content
11(a)	<p data-bbox="435 315 1123 344"><i>Va' dove ti porta il cuore (Cristina Comencini)</i></p> <p data-bbox="435 423 1147 452">Students may refer to the following in their answers.</p> <ul data-bbox="483 481 1241 1487" style="list-style-type: none"> <li data-bbox="483 481 1241 734">• There is a strong connection between Olga and her granddaughter Marta in the film, but at the same time there is a generational conflict between the two of them as there was between Olga and her daughter Ilaria. When Marta becomes older, she starts becoming more restless and has frequent arguments with her grandmother, which leads to her decision to go and study for a while in America. <li data-bbox="483 779 1241 1128">• Olga has a guilt complex about events of the past and this is a major factor in the breakdown of relationships. Olga had an affair and became pregnant. However, she had to marry a different man to meet with societal expectations. Ilaria dies in an accident after she learns the truth about her father. In a sense, the past comes back to haunt Olga here with tragic consequences and leads to the failure of her relationship with Ilaria. Olga's past, therefore, has a role to play in the failure of her relationships. <li data-bbox="483 1173 1241 1487">• There is a distinct lack of communication which leads to the failure of relationships in the book. The characters do not really speak to each other. Olga could have told Marta the truth years ago instead of now when Marta is out of the country. Marta herself behaves in a selfish manner as her behaviour deteriorates and she argues with Olga. The fact that she goes to America and makes a pact with Olga that they will have no contact further highlights this lack of communication.

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<p>11(b)</p>	<p><i>Va' dove ti porta il cuore</i> (Cristina Comencini)</p> <p>Students may refer to the following in their answers.</p> <p>The film centres on Olga, and we learn about her life through the diary-letter that she leaves for Marta.</p> <ul style="list-style-type: none"> • Olga was repressed as a young woman and had to do what her parents expected from her. She had an affair with another man, and this led to her becoming pregnant. She then had to get married due to the expectation of her parents and society. Olga has been a victim of society and her past has impeded her from being happy in life. • Olga is now an old lady, and she is dying. Her daughter, Ilaria, had died in a tragic accident and her relationship with Marta, her granddaughter, has broken down and Marta has gone to America. Olga now faces death alone and writes the letter-diary in order to try to tell Marta about her past. It is an attempt to atone for the past and perhaps get some inner peace. Her granddaughter has effectively abandoned her instead of staying with her in her old age and this contributes to Olga's unhappiness. • While Olga's behaviour may also be viewed as being selfish as she chose to act in a certain way, she perhaps chose to keep the truth about Ilaria's father to herself to protect her daughter. She perhaps had good intentions and therefore does not necessarily deserve to be alone and unhappy. Her life has been difficult, and she was not able to choose her own path, and this ultimately led to the events that take place in the film.
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Question number	Indicative content
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<p>12(a)</p>	<p><i>La vita è bella</i> (Roberto Benigni)</p> <p>Students may refer to the following in their answers.</p> <p>Giosuè is the son of Guido and Dora in the film, and he is a central character.</p> <ul style="list-style-type: none"> • Giosuè cements the relationship between Guido and Dora, and he completes their family, strengthening the bond between them. We see the importance of the family unit when Dora insists on going to the concentration camp as she wants to be with her family. • Giosuè gives Guido a reason to keep going as Guido does everything that he can to keep Giosuè alive through the harsh days in the concentration camp. As always, Guido makes everything into a story and a game so that the little boy will remain hidden throughout their time there. Even when the other children are murdered, Guido's stories convince Giosuè to remain hidden from the soldiers. • Giosuè is important in that he represents the triumph over adversity. He does survive the concentration camp and is reunited with Dora when the camp is liberated. He represents the future, a new and hopefully brighter period in history.
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<p>Question number</p>	<p>Indicative content</p>
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<p>12(b)</p>	<p><i>La vita è bella</i> (Roberto Benigni)</p> <p>Students may refer to the following in their answers.</p> <p>The film is tragicomic and hence we are not shown the true horrors of the Holocaust in the film.</p> <ul style="list-style-type: none"> • We do get a good sense of the impact of the Holocaust on people’s lives in the films, even if the horrific elements are not so prominent. The horror of the Holocaust is presented via elements that include the presence of the Corporal and armed soldiers. The presence of weapons indicates that the deportees are prisoners and that they risk dying every time the Germans are present. Thus it can be argued that the Holocaust is not trivialised. • The humorous elements also create the expectation of a happy ending, but the unexpected death of Guido comes as a shock and brings home the reality of the Holocaust. The fact that such a serious theme is at times presented in a comic, but also mundane manner may be considered to be an inappropriate and trivialised portrayal of this period. • The film is about the Holocaust but not only the Holocaust. It also concentrates on human interaction and the relationships between the main characters. The social and political changes and events form a backdrop but there is more to the film than the atrocities of the Holocaust and the film allows us to focus on other themes.
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<p>Question number</p>	<p>Indicative content</p>
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<p>13(a)</p>	<p><i>I cento passi</i> (Marco Tullio Giordano)</p> <p>Students may refer to the following in their answers.</p> <p>In the film, we see the life of Peppino Impastato, who opposes the Mafia in Sicily.</p> <ul style="list-style-type: none"> • Peppino becomes a communist after befriending a local painter from the village. This is one of the first acts of rebellion as it goes against the status quo in the town. He becomes increasingly involved in political ideology as he starts protesting against the government and their plans. • He is a poet and a dreamer, and he always appears out of tune with his environment and is often lonely as a result. He has some friends who share his views, but he is the most determined of all. He is fully aware of the Mafia's control over society and how dangerous they are, but he continues with his actions. • Peppino publishes an article in the local newspaper. This shows how he is becoming more and more extreme in his hatred for the Mafia and his need to expose the corruption in town. This act initiates the break between him and his family. The last step in Peppino's rebellion against the Mafia is his creation of the radio station. He uses this to denounce Don Tano's participation in the drug trade and he names the Mafia boss on the radio. This act of rebellion ultimately leads to his death. Despite the danger he refuses to give up on his beliefs.
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Question number	Indicative content
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<p>13(b)</p>	<p><i>I cento passi</i> (Marco Tullio Giordano)</p> <p>Students may refer to the following in their answers.</p> <p>The film follows the story of Peppino Impastato, a young man in Sicily who takes on the mafia and the status quo, with tragic consequences.</p> <ul style="list-style-type: none"> • Contrary to what may appear at first glance, <i>I cento passi</i> is not merely a film about the mafia. At the centre of the film is the story of the hopes and the subsequent disappointment of a generation that tried to change the world, in Sicily as elsewhere. These young people were more socially aware than previous generations and they wanted to act in the hope of making the world a better place. • Peppino Impastato is a young man like many others of that period who lives in a society where the constraint of social relations is further exacerbated by the ruthless power of the mafia and the corrupt nature of politics. Unlike many so-called 'servants of the State', who fell against the mafia, Peppino has a goal, that of defeating mafia and changing society. He represents idealism and hope, but his efforts are doomed to fail. • Peppino's idealism and dreaming leads to his solitude as his peers do not support him when he tries to force them into a debate after the screening of the film. His relationships with his family break down as a result of his dogged determination to follow his hopes and dreams in a society where these are impossible. He ultimately dies alone while on the same day, hundreds of kilometres away, the killing of Aldo Moro also crushes the dreams of his generation as mafia violence continues to dominate society in their quest for control.
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Question number	Indicative content
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<p>14(a)</p>	<p><i>Il postino</i> (Michael Radford e Massimo Troisi)</p> <p>Students may refer to the following in their answers.</p> <p>Mario falls in love with a beautiful young lady, Beatrice Russo, who works in her aunt's village cafe.</p> <ul style="list-style-type: none"> • Beatrice is an important character as she is the object of Mario's desire, and she is the inspiration behind him wanting to learn to write poetry. He is therefore able to find a voice and express himself effectively. He also marries her, and she plays an important part in his life. • Like most of the inhabitants on the island, she is not very well educated though she can read and write, unlike many others who are totally illiterate. She works in the local bar where she is popular with customers thanks to her beauty and charm. The assumption is that women fulfil more traditional roles in society here, but Beatrice works in the bar and is a representative of the emergence of a new, more independent woman. • Beatrice becomes a central figure in Mario's life. She is supportive of his love of poetry and his new-found interest in politics. She is also a strong woman, and she comforts Mario when he receives no letters from Pablo Neruda once he has returned to Chile.
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Question Number	Indicative content

<p>14(b)</p>	<p><i>Il postino</i> (Michael Radford e Massimo Troisi)</p> <p>Students may refer to the following in their answers.</p> <p>The film tells the story of the friendship between a postman of humble origins and the Chilean poet Pablo Neruda.</p> <ul style="list-style-type: none"> • Mario develops a love for poetry through his relationship with Pablo Neruda. This shared love of poetry ultimately changes Mario’s life and thanks to this he develops a close relationship with Neruda, and this changes his life for the better as he benefits from the teacher-pupil relationship both personally and intellectually. • Neruda is a positive influence as he educates Mario and liberates him from the constraints of his lack of education and of society. He helps to develop his awareness of the world around him and helps him to be able to woo Beatrice. Mario benefits from Neruda’s knowledge in order to better himself. • If Mario had not met Pablo Neruda and got involved with poetry, arguably he might not have died as he does. Therefore, Neruda’s presence could be seen as a negative because his relationship with Mario takes Mario on a different path that ultimately leads to his demise.
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Question number	Indicative content
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<p>15(a)</p>	<p><i>La grande bellezza (Paolo Sorrentino)</i></p> <p>Students may refer to the following in their answers.</p> <p>There are several key messages that can be taken from the film.</p> <ul style="list-style-type: none"> • The real meaning of beauty is a key message of the film. The viewer can see the beauty of Rome throughout the film with the shots of the city at different times. The spectator is almost overwhelmed by the beauty of the scenes. This is juxtaposed with the ugliness of the characters and their lifestyle, and this makes us question our concept of beauty. • A key message of the film is assessing what is important in life. We see that many of the characters in the film have led a hedonistic lifestyle and at some point they were the 'beautiful people'. Many of them are now old and decadent and characters like Jep start to reflect on their life and realise it has been one of emptiness, where what seemed to be important was really not. • Another message is that death is the great equaliser. Jep's sixty-fifth birthday coincides with the death of a previous girlfriend, and this forces him to take stock of his life and he realises that there is no beauty in his life. Death features heavily in the film as many of the characters that Jep develops an attachment to die. The beauty of the film comforts the viewer from the ugliness of death but at the same time it cannot hide the dark reality of it and these characters cannot escape it regardless of their social standing.
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Question number	Indicative content
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15(b)

La grande bellezza (Paolo Sorrentino)

Students may refer to the following in their answers.

The secondary characters in the film serve to highlight some of the key themes and aspects of society.

- The partygoers at the start are a mirror of the decadence of Roman bourgeois society. They are almost caricature-like, and their hedonistic behaviour shows the ugly side of society, all the while juxtaposed with the classic beauty of Rome. We see the pretentiousness of society through the secondary characters and the gatherings at Jep's house are when this pretentiousness is at its height as the guests have the opportunity to display their fake intellectual stature.
- Those with whom Jep interacts are concerned with appearances and they are hypocrites. Orietta takes pictures of herself every day and brags about the compliment she receives on Facebook. Lello talks of the strength of his marriage but often visits prostitutes and Stefania criticises Jep, his novel and the fact that he has no children, yet it is well known that her husband is having an affair with another man, she is an absent mother, and her eleven books are virtually unknown.
- The hypocrisy within the Church is also exposed through the secondary characters. We are introduced to Cardinal Bellucci, and we immediately note his attachment to all that is material, the same attachment that the Church professes to repudiate. Bellucci is always to be found in bourgeois contexts, recommending recipes for fine dining and being driven by a personal chauffeur. He does not espouse the values as defined by the teachings of the Church and he is the emblem of the entire clerical caste and the hypocrisy that belongs to it.