Mark Scheme (Results)

Summer 2018

Pearson Edexcel GCE
In Italian (8IN0) Paper 02
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.

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 above the grid.

Marking principles

Accents: non-grammatical accent errors are tolerated, for example dangéreux rather than dangereux, unless they cause ambiguity (for example passe rather than passé).
Spelling: non-grammatical mis-spellings are tolerated, for example orreille rather than oreille, as long as they are not ambiguous (for example. pure rather than peur) 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	Mark
1	Paolo is a 31-year-old lawyer	Paolo è un avvocato di 31 anni	trentun(o) anni	**(1)**
2	with a good job in Rome.	con un buon lavoro a Roma.	un buon impiego	**(1)**
3	A year ago	Un anno fa		**(1)**
4	he got married to Giulia and	si è sposato con Giulia e	si sposò con/ ha sposato Giulia	**(1)**
5	soon they will have a child	presto avranno un bambino.	tra poco avranno un figlio	**(1)**
6	but every week	ma ogni settimana	però tutte le settimane	**(1)**
7	he still takes	porta ancora	ancora porta	**(1)**

8	his dirty clothes	i (suoi) vestiti sporchi	i suoi indumenti sporchi	**(1)**
9	to his mother's house	a casa di sua madre/mamma	da sua madre/mamma	**(1)**
10	and speaks to her every day.	e le parla tutti i giorni	parla con/a lei ogni giorno	**(1)**
11	This may seem funny,	(Questo) può sembrare buffo,	potrebbe divertente/strano	**(1)**
12	but it can have	ma può avere		**(1)**
13	serious consequences.	gravi/serie conseguenze.	conseguenze gravi/serie.	**(1)**
14	A study has discovered	Uno studio ha scoperto		**(1)**
15	that in Italy	che in Italia		**(1)**
16	the control that	il controllo che		**(1)**
17	mothers have	le madri hanno	hanno le madri	**(1)**
18	over their sons	sui figli	dei figli	**(1)**
19	damages	danneggia		**(1)**
20	their career prospects.	le loro prospettive di carriera.	la carriera	**(1)**

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

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)

- accuracy and range of grammatical structures and vocabulary (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 response (AO4)

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (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 work.
1–4	• Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion. • Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument. • Response relates to the work but has limited focus on the question.
5–8	• Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion. • Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument. • Response relates to the work but often loses focus on the question.
9–12	• Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion • Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments. • Response is relevant to particular aspects of the question, occasional loss of focus.
13–16	• Points of view show a critical response to the question through frequent justification with appropriate evidence from the work. • Arguments are made that mostly link with valid conclusions. • Predominantly relevant response to the question.

17–20	• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.
	• Arguments are made that link with valid conclusions.
	• Relevant response to the question throughout.

Accuracy and range of grammatical structures and vocabulary (AO3)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

Marks	Description
0	No rewardable language.
1–4	• Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range. • Limited use of terminology appropriate for critical response to the literary or cinematic work. • Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.
5–8	• Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted. • Occasional use of terminology appropriate for critical response to the literary or cinematic work. • Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
9–12	• Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing. • Some use of terminology appropriate for critical response to the literary or cinematic work. • Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.
13–16	• Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing. • Frequent use of terminology appropriate for critical response to the literary or cinematic work. • Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.
17–20	• Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing. • Consistent use of terminology appropriate for critical response to the literary or cinematic work.

| | • Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication. |

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 will 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 critical response: vocabulary for critical response 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.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses

- high frequency grammatical structures and vocabulary.

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 arguments or examples.

Question number	Indicative content
2(a)	***Io non ho paura* – Niccolò Ammaniti** Students may refer to the following in their answers. The novel shows the development of a deep friendship between Michele and Filippo, the child he finds in the hole. * Their first encounter takes place when Michele accidentally discovers a hole in the ground while carrying out a forfeit. When he looks inside, he sees a body at the bottom of the hole, but, being only a child, he is terrified and immediately runs off. * Michele overcomes his fear and starts going back to the hole to talk to the strange child. They soon bond as they discover that they have things in common – for example they are the same age. The fact that Michele cannot understand why Filippo is kept in the hole doesn't stop him from becoming his friend and he starts looking after him, bringing food and on one occasion even taking him out of the hole. * When Filippo gets moved to another hiding place and Michele overhears the adults discussing the killing of a child, Michele sets off to find him in the cave he has been moved to in order to save him. In the final scene in the cave, Michele commits the ultimate sacrifice in order to save his friend by helping him escape even if it means he himself remains shut inside the cave. As a consequence of this, he is shot by his father. Filippo, on the other hand, refuses to leave the area in order to stay close to Michele. This dramatic final scene highlights how precious the friendship is to both boys, to the point of risking their lives to save one another.

Question number	Indicative content
2(b)	**Io non ho paura – Niccolò Ammaniti** Students may refer to the following in their answers. *Io non ho paura* is a "coming-of-age" novel which follows the development of Michele, the main character, and shows how he matures after discovering a kidnapped child in a hole in the ground. During this process he loses his childish innocence. *　　The first step in the loss of his innocence is when he finds the hole and discovers Filippo inside. Although he cannot understand why Filippo is there, he is horrified by the discovery and starts to wonder who could have been so cruel as to keep a child in such awful conditions. Up until then, the only examples of cruelty he had come across were the random killings of animals carried out by his "gang", notably il Teschio, the most ruthless of his friends. 　*　The next step in the loss of his innocence is when he discovers that his father is one of the kidnappers. This affects him profoundly as he realises that his father, whom he had previously idolised, is in fact *l'uomo nero* that he has been scared of. As a consequence, Michele loses his childish trust in his father as he realizes he is capable of such a horrible deed. 　*　In the course of the novel, Michele is betrayed by his best friend Salvatore. When he tells him his great secret, namely that he has found Filippo in the hole, Salvatore goes and tells his family. This results in Filippo being moved to another place and ultimately leads to the decision to kill him. This is the last step in Michele's disillusionment with a world very different from the one he had been used to. By the end of the novel he is no longer the innocent and trusting child that he was at the beginning.

Question number	Indicative content
3(a)	***Volevo i pantaloni* (Lara Cardella)**
	Students may refer to the following in their answers.
	While Annetta is a teenager repressed by her family and the Sicilian society in which she lives, her best friend Angelina is **considerably** more emancipated.
	* Angelina is a self-confident girl. She is free, liberated and can do what she wants: she can go to parties and meet boys, she can wear what she wants, she can wear make-up and she can even wear trousers. She is arguably also a bit selfish and arrogant towards Annetta, whom she considers somewhat inferior to her.
	* Angelina's self-assured character is partly the result of her family and her social background. She comes from a Northern Italian family, she lives in a big house and is clearly from a higher social class than Annetta. Her parents are well-off and she has a happy family situation where all family members are valued and respected, even if they are women. Her parents trust her and allow her to make her own decisions.
	* Angelina has a strong influence on Annetta. She becomes her mentor and helps her become more emancipated and fight for her freedom. In the end, Angelina plays a fundamental role in saving Annetta from zio Vincenzino, who is abusing her, and in finally getting him arrested.

Question number	Indicative content
3(b)	**_Volevo i pantaloni_ (Lara Cardella)** Students may refer to the following in their answers. This novel tells the story of Annetta, a teenager who is forced to live within the mental and cultural restrictions of Sicily in the early 1980s, and her struggle to free herself from the restrictions imposed on women by this male-dominated society. * She sees trousers as a symbol of female liberation, so throughout the novel she dreams of being able to wear them. It is a simplistic approach to achieving equality, but given her age and the nature of the society in which she lives, it is the only way she feels it can be achievable. She tries in various ways to wear trousers, first by thinking of becoming a nun, then a man and finally a _puttana_. Of course, none of these really enable her to achieve emancipation. * Her friend Angelina, being more liberated and emancipated, contributes to Annetta's development as a person. She educates Annetta in how to dress and how to behave with boys, and as she does so, there is an increase in Annetta's self-esteem. It also shows her that she can be free, because Angelina has the freedom that Annetta desires. * Zia Vannina is another person who 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 t**o** push her to fight against the restrictions imposed on women by society. * Thanks to the support and help that she receives from Angelina and zia Vannina, Annetta manages to some degree to break free from these restrictions, though some might argue that she only does so in part, for she ends up marrying Nicola, something that was expected of her in the circumstances.

Question number	Indicative content

4(a)	***Marcovaldo* (Italo Calvino)**
	
	Students may refer to the following in their answers.
	
	Marcovaldo is a poor man from the country living in a large industrial city in Northern Italy. Italo 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. In *La cura delle vespe* he gets paid for curing people's ailments with a wasp sting.
	
	  * While Marcovaldo is poor, there is clear evidence that other people are much better off than him. The *commendatore*, the head of in the firm he works for, is often visited by his wealthy and elegantly dressed wife. Secondary characters are often from a higher social class. For example, in *I figli di Babbo Natale,* Marcovaldo meets a rich child who trying to keep track of the countless presents he has received. In *La pietanziera*, Marcovaldo meets a child who doesn't want to eat his expensive *cervella* and wants to swap it for Marcovaldo's plain sausages.
	
	  * Consumer society 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
4(b)	***Marcovaldo* (Italo Calvino)**
	Students may refer to the following in their answers.
	Marcovaldo is a rather naive character who invariably gets into trouble, often with comic consequences.
	* Marcovaldo is a quirky character: he is simplistic and looks to stir up a bit of fun in an almost child-like manner. At times his behaviour is hilarious: although his actions may be well-intended, in the end something always goes wrong, which leaves the reader laughing but at the same time sympathising with him.
	* Most stories contain scenes that are designed to make the reader laugh or at the very least smile. The humour might arise from the situations described or from the dialogues. For example, in *Villeggiatura in panchina*, in which Marcovaldo spends a hot summer night sleeping on a park bench, the sequence of events is comical as it turns out to be anything but the peaceful experience he had longed for. The dialogues taking place between the squabbling couple next to him are also entertaining. In the majority of the stories the humour arises from an unexpected and comically disastrous ending.
	* Italo Calvino depicts Marcovaldo very much like a character from a sitcom, specifically the dumb but lovable character who gets into whacky situations and needs someone to fix his self-inflicted problems. The narration alternates between realism and comedy. Many situations are not totally realistic, to the point that at times they become surreal, and the humour is at times exaggerated as if it is slapstick. Calvino wants to make us laugh at Marcovaldo but without being mean-spirited, for he also makes us sympathise with his plight.

Question number	Indicative content

5(a)	***Senza Sangue* (Alessandro Baricco)**
	
	Students may refer to the following in their answers.
	
	The novel is set in a society in which there has recently been a civil war and the violence of this society has created a desire for revenge in many people.
	
	* The story begins at the end of a four-year war, although the factions are not identified and no dates are given. The war has clearly created deep divisions within society, which leads to violence, mistrust and a desire to exact revenge.
	
	   * The events at Mato Rujo at the start of the novel are based on a vendetta. Nina's family is killed for revenge and she subsequently goes through her life seeking revenge in return. So the theme of revenge permeates the entire novel.
	
	   * In the second part of the novel, society has changed and life has become more stable and civilised, so the desire for revenge is waning. In the final scene, the reader expects Nina to kill Tito but she decides to forgive him instead. The final message appears to be that revenge is useless as it only breeds further revenge, so forgiveness is better.

Question number	Indicative content
5(b)	**Senza Sangue (Alessandro Baricco)** Students may refer to the following in their answers. Nina and Tito meet for the first time at the start of the novel. The events of the novel lead to the final meeting between the two of them. * Tito is part of the group of men who arrive at Nina's family home to kill her father and brother. Nina hides beneath the floorboards and he spares her. So Nina owes her life to him but at the same time, Tito has destroyed her family and this initiates her desire for revenge. * Nina and Tito meet in a bar in a modern city fifty-two years later. Nina has lived her life in the shadow of the dramatic experience in which Tito played such a crucial role, nursing a desire for revenge against him. * In the final scene, rather than killing Tito, Nina actually sleeps with him. This suggests that by meeting Tito again, Nina's resentment and pain have healed and both characters have reconciled themselves with their past.

Question number	Indicative content
6(a)	**_Nuovo Cinema Paradiso_ (Giuseppe Tornatore)**
	Students may refer to the following in their answers.
	Throughout the film we see that Alfredo plays a significant role and has a strong influence Totò's life.
	* Alfredo is the projectionist at the local cinema. He is not well educated as we seem him taking his primary school exams at the same time as young Salvatore and struggling with them. He is rather gruff and grumpy and at start with he is rather indifferent towards Salvatore. However, he soon understands that the child shares his own passion for films and a bond is created.
	* When Salvatore is a child, Alfredo becomes his mentor and teaches him how to operate the film projector. His is also a father-figure to the boy who lost his own father in the war. Salvatore often asks Alfredo for advice and this advice will change his life.
	* Alfredo has a great influence on Salvatore because he is the one who tells him to leave Giancaldo and pursue his dreams. In the Director's Cut version of the film, Alfredo plays an even more crucial role as he destroys the message that Elena had left for Salvatore. Thus Alfredo is instrumental in denying him a relationship with the girl, which is another factor which contributes to Salvatore's decision to leave the village.

Question number	Indicative content
6(b)	**Nuovo Cinema Paradiso (Giuseppe Tornatore)**

Students may refer to the following in their answers.

The film starts chronologically when Salvatore is a child in post–war Italy and ends at the time the film was made in the early '90s. The fictional town of Giancaldo changes greatly over time.

* Salvatore grows up in post-war Italy. We can see the signs left by the war in the small town where he lives: many houses have been reduced to rubble, there is widespread poverty and many of the inhabitants are not very well-educated. There is not much to do in the town but the main entertainment is provided by an old-fashioned cinema which is always packed, as most people do not have a television. The films shown in Cinema Paradiso are controlled by the local priest, who censors all "sinful" scenes, including kissing. All in all, the way of life is very quiet, traditional and typical of a village in Southern Italy at the time.

* When Salvatore is a teenager, Italy is going through the *miracolo economico*. Life in the small town is becoming more in pace with modern times. The cinema is still one of the main forms of entertainment but it is now more liberal and all sorts of films are being shown with no censorship. In fact it is still so successful that in the summer they run an open air cinema. The way of life is still somewhat traditional but youngsters have more freedom to do what they want and meet up with people of the opposite sex, with fewer restrictions than the previous generation.

* When Salvatore returns home to attend Alfredo's funeral in the early '90s the town has changed dramatically. Cinema Paradiso has been demolished as home videos replaced the cinema. The main square, which was once free of traffic, is now full of parked cars and the pace of life is much more chaotic. But one thing remains unchanged: the mad guy is still going round the square as he used to do forty years earlier. It is as if the director is trying to say to the viewer that while some things change and evolve, the important things stay the same.

Question number	Indicative content
7(a)	***Va' dove ti porta il cuore*** **(Cristina Comencini)**
	Students may refer to the following in their answers.
	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.
	* Marta was brought up by Olga after the tragic death of her mother. When she was a child she used to do many things with her grandmother, for example they baked cakes together and went to choose a dog together. However, 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.
	* Olga and Marta have always been very close**,** as Marta grew up with her grandmother. Olga, though already advanced in years, developed an affectionate relationship with her, also aided by similarities in their personalities. However, Olga has a guilt complex about events of the past which Marta perceives, perhaps, and it may be that this adds to her restlessness. While Marta is away Olga, feeling that that she will soon die, decides to write a diary in the form of letters to confess her secrets and offer guidance to Marta for her future.
	* Olga had a difficult relationship with her daughter. From Olga's diary we find out that while she was married, she had an affair, as a result of which her daughter Ilaria was born. When Ilaria discovered the truth, she was so upset that she had a car crash and was killed. Prior to this, the relationship between mother and daughter had always been stormy as Ilaria was a bit of a wild child and never really had a settled life. She was emotionally fragile**,** took drugs and had Marta as a result of a fling she had while travelling around Turkey.

Question number	Indicative content
7(b)	***Va' dove ti porta il cuore* (Cristina Comencini)**
	Students may refer to the following in their answers.
	Va' dove ti porta il cuore is the fundamental message that Olga wants to pass on to her granddaughter.
	* The diary, which in the films comes through as a voiceover or flashbacks, is what Olga uses to tell Marta her secrets and to give her advice so that she will not make the same mistakes that she made throughout her life. When we don't know which way to go or which path to take, we should follow our heart, which will take us the right way.
	* Olga learnt this lesson from her own life. She married a man she didn't really love because of social convention and ended up having an affair. She had a daughter from her lover but this was kept secret. Ilaria has always felt out of place without really knowing why until she discovers that the man she thought was her father is not her real father. The upset caused by this discovery leads to her tragic death.
	* Olga made some mistakes in her life which inflicted pain on other people and had serious consequences, the worst being the death of her own daughter. She feels that if she had followed her heart, none of this would have happened. That is why she wants to make sure that her granddaughter will not make the same mistakes. She wants to make sure that Marta will always follow her heart rather than social conventions or other people's expectations so as to achieve true happiness.

Question number	Indicative content
8(a)	***Il postino* (Michael Radford e Massimo Troisi)** Students may refer to the following in their answers. Mario falls in love with a beautiful young lady, Beatrice Russo, who works in her aunt's village cafe. * Beatrice is sexy, wilful and strong-minded. 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. * She falls in love with Mario as a result of the poems she writes for her. When she decides to marry Mario, she goes against the wishes of her aunt, who is not too keen on him as he is too poor. * As Mario's wife, she works hard with him on expanding the bar into a bigger restaurant. At the same time, she is supportive of his love of poetry and his new-found interest in politics, which unfortunately leads to his death while taking part in a demonstration, so that she has to bring up their son Pablito on her own. Prior to that, she comforts Mario when he receives no letters from Pablo Neruda once he has returned to Chile but Pablo does go down in her esteem as a consequence of this. When Pablo finally returns to the island after Mario's death, she ruefully hands over the recordings that Mario had made especially for him.

Question number	Indicative content

8(b)	**_Il postino_ (Michael Radford e Massimo Troisi)**
	
	Students may refer to the following in their answers.
	
	The film tells a fictional story in which the real life Chilean poet Pablo Neruda forms a relationship with a simple postman who learns to love poetry.
	
	* Pablo Neruda is a famous Chilean poet who has been exiled to Italy for political reasons. Mario was a fisherman who is hired as temporary postman just to serve Pablo as he is the only customer on the island. Under the influence of Pablo, Mario develops an interest in poetry. This will have great implications for Mario's life. Poetry and Pablo's influence lead to Mario becoming better educated and learning to question the world around him.
	
	    * Thanks to poetry and Pablo's help, Mario is able to better communicate with Beatrice and express his love for her through poetry. Beatrice is won over by his poems and they get married.
	
	    * Poetry is instrumental in making Mario better educated and more inquisitive. After marrying Beatrice, Mario becomes more involved in politics, inspired by Pablo's left-wing ideas. He links up his beloved poetry with politics and goes to a political demonstration to read one of his poems. Sadly he dies during the demonstration.