Examiners' Report
Principal Examiner Feedback

Summer 2019

Pearson Edexcel GCE
In Italian (8IN0) Paper 02
Written response to works and translation

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Grade Boundaries

Grade boundaries for all papers can be found on the website at:
https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html

This paper is made up of three sections.

Section A is the Translation: candidates are required to translate a text of approximately 70 words from English into Italian. This task is marked using a points-based mark scheme in which 1 mark is given for each correct individual section of language. Up to 20 marks are awarded for this section. All candidates have to answer Section A.

Section B is the Written response to a literary text and Section C is the Written response to a film. At AS level there are 4 prescribed texts and 3 prescribed films with a choice of two questions for each work. Candidates are required to write one piece of 275-300 words in Italian choosing ONE question from section B or from Section C. The word count is not prescriptive. They will be rewarded for their 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. Up to 20 points are awarded for Critical response. Up to 20 marks are awarded for Accuracy and range of grammatical structures and vocabulary, which 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.

Question 1

This task is assessed according to a points-based mark scheme in which a mark is given for each correct individual section of language. The translation text is divided into 20 assessable items.
A correct translation is provided in a grid that also outlines the alternative translations that will be accepted or the translations to be rejected.
Non-grammatical accent errors are tolerated, for example "piu"; however, "è" without an accent would be rejected as the accent is part of the verb conjugation. Non-grammatical misspellings are tolerated, for example "avocato" rather than *avvocato,* as long as they are not ambiguous or in the wrong language or constitute a different word. Verb endings and adjective endings must be correct and will not be classed as spelling errors.
This year, in the first sentence a fair number of candidates left the accent off *è* and this changes the meaning so negates the point. Most knew *stato* although it was often misspelt and when the ending of the past participle did not agree with the noun the candidates lost the marks.
Una parte importante / della cultura italiana were translated correctly by the vast majority of candidates.
Many candidates opted for the singular instead of the plural for *le tradizioni musicali* and while this needed to be plural for the point, the next point was awarded for *include/includono* as long as it was consistent with the number (s./pl.) used in the previous chunk.
Most candidates were able to correctly render 'wide range of music styles', although many struggled with the relative pronoun that followed in the next chunk. A significant number of candidates also misspelt *cui* and wrote *qui* instead and this changes the meaning.
Almost all candidates were able to successfully render 'Italy has played' but 'a significant role' proved more challenging, with many candidates resorting to the invented and rather anglicised '*significante*'. 'Musical terms' was more

challenging than was to be expected with many candidates wrongly using *termi* for this. Many candidates also misspelt *strumenti* ('*instrumenti*') although most did manage to communicate the point and achieve the mark as the error was a non-grammatical one.

Most candidates got *sono stati inventati in Italia* correct although some did use the wrong tense (often the pluperfect) and therefore lost the mark.

A significant number of candidates did not know the term *cantautori* and many tried unsuccessfully to use alternatives (e.g. *cantanti-scrittori).* Many candidates did know the verb *contribuire,* but many left the *-i* off the past participle ending.

The word *patrimonio* was not well known, which was surprising considering that this is in the specification and is a sub-topic of Theme 2.

Most candidates used *che criticano la società* correctly, although some candidates used the wrong tense for the verb and some candidates invented a verb as they did not know *criticare*.

Candidates generally showed some knowledge of grammatical principles and vocabulary but there were many instances of inconsistency. Greater attention to detail in spelling (double letters, accents) would be advisable.

SECTION B – Literary texts

Question 2 *Io non ho paura*

Both questions were almost equally as popular this year and this was the most popular of the literary works.

a.   Most candidates showed knowledge of the book and key aspects of the role of Pino, Michele's father. Better candidates discussed the development of Pino's character, from a father who loved his family and was their idol, to his involvement in the kidnap and then the role he plays in the ending of the novel. Most candidates used the bullet points in the question to structure their answer and as a result most essays were quite well organised. Stronger candidates examined Pino's motives for his behaviour, such as his desire for a better life for his family against the backdrop of the reality of life in this remote part of southern Italy during *gli anni di piombo*. Weaker responses were too descriptive with some candidates simply giving a summary of the plot.

b.   Here candidates showed knowledge of the novel and knew key events and aspects relating to the theme of fear. Again, most candidates used the bullet points to structure their answer and these dictated the content of responses. Better candidates were able to analyse the significance of the different elements of fear, e.g. the discovery of the hole was the beginning of Michele's loss of innocence and the fear that this engendered, as well as the need to confront and overcome his fears in order to help Filippo, change Michele significantly. Some candidates mentioned the fear of the adults, such as Michele's mother, and that fear has a profound effect on all of the main characters. Stronger responses were those in which points made were consistently well-linked to the question. Weaker responses were however largely narrative and a fair few candidates simply described the plot with little or no critical response in relation to the question.

Question 3 (Volevo i pantaloni), Question 4 (Marcovaldo), Question 5 (Senza sangue)

Only a small number of candidates chose these works, despite the fact that two of them were fairly popular choices in the older syllabus. Those who attempted these questions generally engaged in a considerable amount of narrative: their responses were too descriptive with some candidates simply giving a summary of the plot.

SECTION C – Film

Question 6 *Nuovo Cinema Paradiso*

This was a popular choice for candidates and both parts of the question proved almost equally as popular.

a.   There were some very good responses to this question, with candidates generally showing good knowledge of the film as well as an ability to produce a critical response to the question. In terms of the content, candidates once again mostly relied on the bullet points. In terms of Salvatore's intervention in the fire, candidates felt that his actions were representative of the importance of the strong bond that had developed between him and Alfredo. They also felt it was important as this was the event that led to Salvatore taking over the role of projectionist, thus developing his love of cinema and ultimately shaping the direction he would take professionally. In relation to the consequences for Alfredo, most candidates discussed how he was blind after the event and that this blindness helped him to actually see things more clearly. Some candidates mentioned how this helped him to give advice to Salvatore regarding his future and his insistence that Salvatore should leave Giancaldo. In relation to the construction of the new cinema, candidates mentioned how this was very important for the villagers as a focal point for the community but also that it represented a break with the past, both in terms of the changing nature of society and of cinema itself. Unfortunately, weaker responses were largely descriptive / narrative and simply told the story with little in the way of analysis.

b.   Again, candidates showed good knowledge of the film here. There were more descriptive/narrative responses to this question than to the previous one, as candidates had to examine the evolution of Salvatore's character and weaker responses simply gave a summary of his life. Better responses looked at how Salvatore was shaped by the events in his life. They discussed how his discovery of cinema awakened a lifelong passion in him that saw him develop from a small child interested in the work in the projection room, to him taking over as the projectionist and then to his career in cinema. Better candidates discussed how Alfredo had helped and advised Salvatore at different stages to his life and that he was instrumental in Salvatore leaving Giancaldo to pursue a career in cinema in Rome. Candidates discussed how Salvatore's relationship with Elena was not an easy one and that ultimately Salvatore never finds love as he never got over the relationship with Elena. Better answers were those in which the points made were well-linked to the question and reference to events in the film were made by way of illustration and substantiation of the points.

Question 7 *Va' dove ti porta il cuore*

This text by Susanna Tamaro was chosen by only a few candidates. They had to either examine how the role of women in the Italian society in the film had changed over the years or why Olga's letter-diary is so important but most responses were very descriptive and just tended to narrate the events in the film with little attempt at linking them to the title or at analysing their importance. Candidates who opted for this question tended to produce descriptive answers and lost focus on what the question was asking.

Question 8 *Il postino*

a.   This was the more popular of the questions on this film. Candidates generally showed a good knowledge of the film. As in other questions, candidates tended to stick to the bullet points in their discussion. Many discussed how Pablo Neruda and Mario met and talked about the development of their relationship to become one of teacher/student and even one of friendship. They felt that Neruda has a positive influence on Mario as he gives him a voice through poetry and this allows him to woo Beatrice and express his feelings for her. Some candidates felt that Neruda also has a negative influence on Mario as Mario's intellectual development, as a result of their relationship, leads him into the dangerous world of politics and ultimately to his death. Some candidates questioned the nature of their friendship as Neruda abandons Mario. Weaker responses once again simply outlined the plot with little reference to the actual question.

b.   Candidates had to examine the theme of social injustice. Once again, they used the bullet points to structure their discussion and many responses were lacking in analysis and overly descriptive. Some mentioned how the poverty and lack of education of life on the island led to limited opportunities, e.g. all the men were fishermen and there were not really any other options for work. Some felt that the injustice on the island steered the locals towards politics but that they were manipulated by the local politicians who had complete control. This involvement in politics leads to Mario's death and this illustrates the extent to which injustice pervades this society. Some candidates felt that Mario's desire to have a different job and to better himself intellectually, as well as his involvement in politics, were attempts to break free from the constraints of the society and fight against the injustice, although ultimately that this struggle is a futile one.

Overall, responses were quite varied in standards. While some candidates were able to produce produced critical responses with relevant points supported by appropriate evidence from the work many were rather superficial. Most candidates generally seemed to have a reasonable knowledge of the book/film but many produced responses that were overly descriptive and/or that lost focus on the question. Better candidates substantiated points and made valid arguments in relation to the question set.
The bullet points generally helped candidates structure their responses but at times weaker candidates seemed to feel obliged to use them even without seeing the relevance to the question. As stated in the rubrics they may consider the bullet points but they don't have to.
The quality of the language was also quite varied, ranging from fairly limited or simple vocabulary and structures to very accurate and complex.

As a final point, candidates are reminded that they only need to answer ONE question either from Section B or Section C: there were a few instances of candidates who wrote short responses for each text/film!
Candidates are also reminded that although the word count is not prescriptive overlong essays often lose focus so they should plan their essays carefully

Candidates are also reminded of the importance of "clear and orderly presentation"; work that is illegible cannot gain marks.