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## Mark Scheme (Results)

Summer 2019

Pearson Edexcel Level 3 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 dangéroux 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.

	<b>Text</b>	<b>Correct Answer</b>	<b>Acceptable Answers</b>	<b>Reject</b>	<b>Mark</b>
1	Music has always been	La musica è sempre stata	La musica è stata sempre		<b>(1)</b>
2	an important part	una parte importante			<b>(1)</b>
3	of Italian culture.	della cultura italiana.	nella cultura italiana		<b>(1)</b>
4	Italian musical traditions	Le tradizioni musicali italiane			<b>(1)</b>
5	include	includono			<b>(1)</b>
6	a wide variety of styles,	una grande varietà di forme/stili/generi musicali,			<b>(1)</b>
7	amongst which we find	tra cui/i quali/le quali troviamo	fra cui		<b>(1)</b>

	<b>Text</b>	<b>Correct Answer</b>	<b>Acceptable Answers</b>	<b>Reject</b>	<b>Mark</b>
8	classical compositions and opera.	(le) composizioni classiche e (l')opera.	composizioni musicali e (la) musica lirica		<b>(1)</b>
9	Italy has played	L'Italia ha giocato			<b>(1)</b>
10	a significant role	un ruolo significativo	un ruolo importante		<b>(1)</b>
11	in the history of European music.	nella storia della musica europea.	nella storia della musica dell'/d'Europa		<b>(1)</b>
12	Many musical terms	Molti termini musicali	Tanti termini musicali		<b>(1)</b>
13	and many instruments,	e (molti) strumenti,			<b>(1)</b>
14	such as the violin and the piano,	come il violino e il piano(forte),			<b>(1)</b>
15	were invented in Italy.	sono stati inventati in Italia.	furono inventati	erano inventati	<b>(1)</b>
16	Italian singer-songwriters	I cantautori italiani		I cantanti italiani	<b>(1)</b>
17	have contributed	hanno contribuito			<b>(1)</b>
18	to the country's musical heritage	al patrimonio musicale/della musica del Paese	paese		<b>(1)</b>
19	by writing protest songs	scrivendo canzoni di protesta	scrivendo canzoni che protestano		<b>(1)</b>
20	which criticise society.	che criticano la società.	le quali criticano la società		<b>(1)</b>
<b>Total (20)</b>					

## **Sections B and C, Questions 2 to 8 (written response to works)**

There are two 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)
- 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 and analytical response (AO4)

- 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.
- 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"><li>• Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.</li><li>• Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument.</li><li>• Response relates to the work but has limited focus on the question.</li></ul>
5–8	<ul style="list-style-type: none"><li>• 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.</li><li>• Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.</li><li>• Response relates to the work but often loses focus on the question.</li></ul>
9–12	<ul style="list-style-type: none"><li>• 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</li><li>• Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.</li><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li></ul>
13–16	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.</li></ul>

	<ul style="list-style-type: none"><li>• Arguments are made that mostly link with valid conclusions.</li><li>• Predominantly relevant response to the question.</li></ul>
17-20	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.</li><li>• Arguments are made that link with valid conclusions.</li><li>• Relevant response to the question throughout.</li></ul>



### 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.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"><li>• Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.</li><li>• Limited use of terminology appropriate for critical response to the literary or cinematic work.</li><li>• Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.</li></ul>
5-8	<ul style="list-style-type: none"><li>• Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted.</li><li>• Occasional use of terminology appropriate for critical response to the literary or cinematic work.</li><li>• Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
9-12	<ul style="list-style-type: none"><li>• Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.</li><li>• Some use of terminology appropriate for critical response to the literary or cinematic work.</li><li>• Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.</li></ul>
13-16	<ul style="list-style-type: none"><li>• Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.</li><li>• Frequent use of terminology appropriate for critical response to the literary or cinematic work.</li><li>• Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.</li></ul>

17-20	<ul style="list-style-type: none"><li data-bbox="391 190 1422 313">• Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</li><li data-bbox="391 324 1422 414">• Consistent use of terminology appropriate for critical response to the literary or cinematic work.</li><li data-bbox="391 425 1422 519">• Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</li></ul>
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## **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.

**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="405 539 935 573"><b>Io non ho paura - Niccolò Ammaniti</b></p> <p data-bbox="405 618 1129 651">Students may refer to the following in their answers:</p> <p data-bbox="405 696 1361 770">Michele's father plays a pivotal role, both in the story and in Michele's development.</p> <ul data-bbox="456 815 1377 1688" style="list-style-type: none"><li data-bbox="456 815 1377 1050">• Pino, Michele's father, spends a lot of time working away from home. In one of the early chapters, he returns home bringing presents and is greeted warmly by the whole family. It is clear that Michele idolises his father and is very happy to have him back at home, so they can play <i>braccio di ferro</i>. There is clearly much affection between father and son.</li><li data-bbox="456 1099 1377 1408">• As the story unfolds, Michele discovers that his father is involved in the kidnapping of Filippo, the boy held in the hole in the ground. As he is only a child, he cannot understand why anyone, let alone his father, would do something so cruel. He is too young to understand that it is a desperate attempt by his father to escape their extreme poverty and that his father is hoping to offer them a better way of life thanks to the ransom money.</li><li data-bbox="456 1458 1377 1688">• When Michele discovers that his father is involved in the kidnapping, Pino becomes "<i>l'uomo nero</i>" - the bogey man Michele is so scared of. The action comes to a head in the final scene in the cave, when Pino shoots his own son by mistake. This is the final step in Michele's journey of disillusionment and the loss of his innocence.</li></ul>

Question Number	Indicative Content
<b>2 (b)</b>	<p data-bbox="405 315 935 349"><b>Io non ho paura – Niccolò Ammaniti</b></p> <p data-bbox="405 398 1129 432">Students may refer to the following in their answers:</p> <p data-bbox="405 477 1370 551">As the title implies, fear is one of the main themes of the novel and an atmosphere of fear and menace pervades the whole work.</p> <ul data-bbox="456 595 1378 1547" style="list-style-type: none"><li data-bbox="456 595 1378 949">• Michele is very scared when he first discovers the hole in the ground: it is very dark and when he sees a leg move, he is absolutely terrified and runs off, not knowing whom it belongs to. Up until this point, Michele’s fear has been merely 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 kidnapers, he becomes afraid of real people, not simply of the monsters created by his imagination.</li><li data-bbox="456 994 1378 1189">• Sergio is the leader of the kidnapping gang. He comes to stay at Michele’s house, which adds an element of menace to the atmosphere, for Michele is clearly frightened by him, due to his attitude towards Michele, the way he treats the other kidnapers and the discovery of a gun in his suitcase.</li><li data-bbox="456 1234 1378 1547">• When Michele decides to run off to the cave to try and save Filippo, he is very scared: he knows that the kidnapers intend to kill Filippo and he is also scared of getting caught by them himself. Moreover he has to go out in the countryside in total darkness in the middle of the night and has to combat his childish fears of monsters and witches. The conclusion of the novel indicates that Michele overcomes all of his fears in order to save Filippo.</li></ul>

Question Number	Indicative Content
<b>3 (a)</b>	<p data-bbox="405 315 884 349"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="405 376 1129 409">Students may refer to the following in their answers:</p> <p data-bbox="405 456 1372 607">Annetta lives in a male-dominated society where women are expected to play the more traditional roles of the wife and mother. Many of the female characters suffer because of this and some try to rebel against it.</p> <ul data-bbox="464 638 1385 1570" style="list-style-type: none"><li data-bbox="464 638 1385 987">• Annetta suffers at the hands of her father who is quite abusive: he controls what she does and he often beats her. She cannot do what she wants, not even wear trousers, as he won't allow it. She also suffers at the hands of her uncle, zio Vincenzino, who tries to molest her. However, she rebels against this situation because she believes that a woman should be more independent. The main theme of the novel is her fight against conventions in a male-dominated society and in the end she does achieve some freedom.</li><li data-bbox="464 1037 1385 1308">• Zia Vannina also suffers at the hands of her husband who even abuses their own daughters, but she does little to fight against this, preferring to take on the role of the passive housewife who obeys her husband. In her youth she had tried to break free from social conventions by having an affair, but it didn't work out and after that she allowed herself to be dominated by men.</li><li data-bbox="464 1357 1385 1570">• Annetta's mother is also dominated by her husband who makes all the decisions and rules the household, to the point that she ends up accepting his abusive behaviour towards Annetta rather than trying to defend her. She too conforms to social conventions and has never tried to rebel.</li></ul>

Question Number	Indicative Content
<b>3 (b)</b>	<p data-bbox="403 315 884 353"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="403 378 1129 416">Students may refer to the following in their answers:</p> <p data-bbox="403 459 1337 611">Annetta lives in a very traditional society that tries to block progress and change, but Annetta fights against this as she wants to be a modern woman, free from the restrictions imposed by social conventions.</p> <ul data-bbox="453 640 1382 1290" style="list-style-type: none"><li data-bbox="453 640 1382 831">• Annetta’s desire to wear trousers represents her desire to be free from the restrictions imposed by the traditional society in which she lives. She tries to free herself of these social conventions so as to be able to keep up with modern times, where women can wear trousers and can be independent.</li><li data-bbox="453 842 1382 994">• Her friend Angelina helps Annetta to achieve some degree of independence through her example: Angelina is free to do what she likes because she comes from a Northern family which is much more “modern”, tolerant and liberal.</li><li data-bbox="453 1021 1382 1290">• Zia Vannina tried to break away from tradition by having an affair while married to zio Vincenzino but in the end she doesn’t have the strength to break away from social conventions. She realises that things cannot go on like this forever and that society will have to change. She urges Annetta to fight for this and to reject traditions that are detrimental to women’s freedom.</li></ul>



Question Number	Indicative Content
4 (a)	<p data-bbox="405 315 783 349"><b>Marcovaldo (Italo Calvino)</b></p> <p data-bbox="405 376 1129 409">Students may refer to the following in their answers:</p> <p data-bbox="405 436 1310 551">Marcovaldo is a poor labourer living in a large industrial city in Northern Italy. As he is so poor, money plays an important part in many stories.</p> <ul data-bbox="456 577 1382 1888" style="list-style-type: none"> <li data-bbox="456 577 1382 1048">• Marcovaldo lives in a small basement flat with his wife and numerous children. He works as a labourer, so what he earns is barely enough to support his large family. He needs money to ensure that there is enough food for them but he also wants money to try and achieve some of the little “luxuries” that he sees in adverts or in other people’s homes. Several stories revolve around his cunning ideas to earn money: for example in <i>La cura delle api</i>, he tries to make money by curing people’s ailments with bees’ venom; in <i>Il coniglio velenoso</i> he steals a rabbit from a lab with the intention of either eating it or breeding rabbits to make money. Inevitably, most of these plans backfire.</li> <li data-bbox="456 1075 1382 1429">• As Marcovaldo has so many mouths to feed, he is obsessed with food. Many stories revolve around his attempts to acquire food for free. For example, in <i>Dov’è più azzurro il fiume</i>, he goes fishing in the lake only to find out that the fish are radioactive and therefore inedible; in <i>Il piccione comunale</i>, he traps pigeons on his balcony but almost gets arrested because of that; in <i>La pietanziera</i>, he dreams of eating a banquet and when he gets the chance that day he tries to swap his simple meal with a rich child’s lunch.</li> <li data-bbox="456 1456 1382 1888">• Many stories highlight the differences between the rich and the poor. The rich, despite all their money, are in fact often bored with their possessions: in <i>La pietanziera</i>, the rich child would rather eat a plain sausage that he is not allowed to eat rather than the expensive meat he is given; in <i>I figli di Babbo Natale</i> the rich child is bored of all his Christmas presents and what he really wants is another child with whom to play simple games. The message from Calvino seems to be that although money is essential, in large quantities it doesn’t make people happy. And yet our consumeristic society pushes us to want more and more.</li> </ul>

Question Number	Indicative Content
4 (b)	<p data-bbox="405 315 783 349"><b>Marcovaldo (Italo Calvino)</b></p> <p data-bbox="405 376 1129 409">Students may refer to the following in their answers:</p> <p data-bbox="405 436 1329 510">Marcovaldo lives in a large industrial city in Northern Italy but loves nature and seeks it wherever he goes.</p> <ul data-bbox="456 539 1382 1630" style="list-style-type: none"> <li data-bbox="456 539 1382 969">• Marcovaldo has a very idealistic view of nature: he looks for nature in every corner of the city and gets excited when he finds evidence of natural life. For this reason, he sees the countryside as an idyllic place where everyone is happy, but the reality is usually very different. For example, in <i>Un viaggio con le mucche</i>, his son runs away from home to go and look after cows in the countryside but when he writes home he reveals the reality of what is a very hard life, just as hard as life in the city. In <i>Funghi in città</i> the mushrooms that Marcovaldo finds at the tram stop and that he so looks forward to eating turn out to be poisonous. In all the stories, nature somehow hits back.</li> <li data-bbox="456 1016 1382 1290">• As Marcovaldo has an idealistic view of nature, he expects people living in the countryside to be kinder to each other compared to people living in the city, who are often vying with each other. For example, in <i>Funghi in città</i>, Marcovaldo is very upset when he realises that other people have noticed the mushrooms, as he thought he was the only one. It seems as if life in the city makes people more greedy and uncooperative.</li> <li data-bbox="456 1317 1382 1630">• Life in the city is depicted as harsh and frantic, which in turn makes people grasping and selfish. Marcovaldo is always rushing around and often ends up in trouble with Vigilelmo, his supervisor, for example, when he is late for work. Vigilelmo always seems unsympathetic towards Marcovaldo as everything is dictated by the rules of capitalism and money-making. In the city, people are not important; only money matters.</li> </ul>

Question Number	Indicative Content
<b>5 (a)</b>	<p data-bbox="405 315 906 349"><b><i>Senza Sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="405 376 1129 409">Students may refer to the following in their answers:</p> <p data-bbox="405 436 1362 510">The novel is set in a society in which there has been a recent civil war, so violence is a key feature in the novel.</p> <ul data-bbox="456 555 1382 1272" style="list-style-type: none"><li data-bbox="456 555 1382 712">• 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 and mistrust.</li><li data-bbox="456 757 1382 913">• A group of men – including Tito - arrive at Nina’s family home and kill her father and brother. Nina hides beneath the floorboards but Tito spares her life. The killing of her family initiates Nina’s desire for revenge.</li><li data-bbox="456 958 1382 1272">• Nina’s family is killed out of revenge and she subsequently goes through her life seeking revenge in retaliation. The desire for revenge created by the war and the killing of Nina’s family produces a spiral of violence that permeates the novel to the point that at the end, the reader expects Nina to kill Tito and is left surprised when this doesn’t happen. Nina seems to realise that violence only creates more violence and that ultimately it is best to forgive.</li></ul>

Question Number	Indicative Content
<b>5 (b)</b>	<p data-bbox="405 315 906 349"><b><i>Senza Sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="405 378 1129 412">Students may refer to the following in their answers:</p> <p data-bbox="405 441 1362 553">Love and hate are the two predominant sentiments that motivate the characters in the novel. It is up to the candidates to decide which of the two prevails in the end as long as they can justify their answers.</p> <ul data-bbox="456 582 1369 1016" style="list-style-type: none"><li data-bbox="456 582 1369 775">• They may choose hate on the grounds that violence (war, revenge) and therefore hate is evident in the society in which the story takes place. Hate fuelled the war that has just ended and the ensuing desire for revenge. Nina herself goes through life seeking revenge on Tito for killing her family.</li><li data-bbox="456 804 1369 1016">• Other candidates may choose love on the grounds that despite the hatred, love does ultimately prevail. At the end of the book, the wounds in society have healed and revenge and war seem to fade from the collective consciousness. Nina herself decides to forgive Tito and rather than killing him, they make love.</li></ul>

Question Number	Indicative Content
<b>6 (a)</b>	<p data-bbox="403 315 1066 349"><b><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</b></p> <p data-bbox="403 376 1129 409">Students may refer to the following in their answers:</p> <p data-bbox="403 436 1294 510">The fire in Cinema Paradiso is a key event in the film which has a profound impact on the characters.</p> <ul data-bbox="456 539 1385 1413" style="list-style-type: none"><li data-bbox="456 539 1385 775">• The local cinema catches fire and Totò (Salvatore) risks his life to save Alfredo. Afterwards the cinema is rebuilt and Totò is hired as the new projectionist. This is important because it is his first step into a career in film. At the same times it provides him with an income in a town where there are not many jobs available.</li><li data-bbox="456 801 1385 1115">• Alfredo is left blind in the wake of the fire. This makes him more perceptive as he becomes Totò's main source of guidance and advice. This has profound consequences on Totò's life as he ends up leaving the town, as prompted by Alfredo. In the Director's Cut version of the film we also discover that Alfredo had put a stop to Totò's relationship with Elena. Ultimately, Alfredo serves as a wise father figure who only wishes to see Totò succeed, even if it means breaking his heart in the process.</li><li data-bbox="456 1142 1385 1413">• The cinema is totally destroyed. A new one (<i>Nuovo Cinema Paradiso</i>) is rebuilt thanks to the funds provided by one of the locals who has won the lottery. The new cinema is run along more modern lines: whilst in the past the priest would censor any film that he considered too "risqué" – including any kissing scene – the new cinema has no censorship and thus contributes to the modernisation of the town and its inhabitants.</li></ul>

Question Number	Indicative Content
<b>6 (b)</b>	<p data-bbox="405 315 1066 353"><b><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</b></p> <p data-bbox="405 376 1129 414">Students may refer to the following in their answers:</p> <p data-bbox="405 436 1315 517">The film follows the development of Salvatore from a poor Sicilian child to a famous film director through his love for the cinema.</p> <ul data-bbox="453 539 1378 1339" style="list-style-type: none"><li data-bbox="453 539 1378 808">• Salvatore's love for cinema inspires him throughout his whole life and is therefore one of the main influences on his development. From an early age, Salvatore is attracted by the cinema and spends all his money to go and see films in the local Cinema Paradiso. There he befriends Alfredo, the projectionist, who shares the same passion for films so that a bond is created between the two.</li><li data-bbox="453 831 1378 1032">• Alfredo has a great influence on Salvatore. When Salvatore is a child, Alfredo becomes his mentor and teaches him how to operate the film projector. He is also a father-figure to the boy who lost his own father in the war. Later on Alfredo persuades Salvatore to leave Giancaldo and pursue his dreams.</li><li data-bbox="453 1055 1378 1339">• The relationship with Elena is fundamental in Salvatore's development. Elena is the daughter of a wealthy banker whom Totò meets and falls in love with but 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></ul>

Question Number	Indicative Content
<b>7 (a)</b>	<p data-bbox="408 315 1054 349"><b><i>Va' dove ti porta il cuore</i> (Cristina Comencini)</b></p> <p data-bbox="408 376 1129 409">Students may refer to the following in their answers:</p> <p data-bbox="408 436 1378 510">Through the life of the three main female characters in the film we can see how Italian society evolved during the XX century.</p> <ul data-bbox="456 539 1378 1570" style="list-style-type: none"><li data-bbox="456 539 1378 853">• Olga was born in the early part of 1900. At the time, women did not have the same freedom as today. Women of her social class were not supposed to work, because their main role was to be a wife and a mother. Olga married a man that she didn't love and led a bored and unfulfilled life until she had an extra-marital affair which resulted in her having a daughter, Ilaria. It is clear that Olga was restrained by the conventions of the society she lived in during the '30s and '40s.</li><li data-bbox="456 882 1378 1308">• Ilaria reached adulthood in the late '60s-early '70s, at the time of the 1968 protests. In line with the times, she rebelled against her bourgeois family and led an unstable life: she left university, took drugs and never had a proper job. On a trip to Turkey she fell pregnant and had a child, Marta. When during an argument with Olga she discovered that Augusto was not her real father, she was so upset that she had a car accident which killed her. Unlike her mother, she suffered from what might be perceived as having had too much freedom as she rebelled against authority and social conventions to the point of living a life of excess which ultimately caused her death.</li><li data-bbox="456 1337 1378 1570">• Marta is a '90s girl who seems to find the right balance between respecting conventions and having her independence. She chooses to go to America to study to have some time away from her grandmother. She lives in an era in which women are free to pursue their career as they wish and are free from the restrictions imposed on them by society.</li></ul>

Question Number	Indicative Content
<b>7 (b)</b>	<p data-bbox="403 315 1054 349"><b><i>Va' dove ti porta il cuore</i> (Cristina Comencini)</b></p> <p data-bbox="403 376 1129 409">Students may refer to the following in their answers:</p> <p data-bbox="403 436 1230 510">Through her diary, Olga reveals her secrets and passes on a fundamental message to Marta.</p> <ul data-bbox="453 539 1382 1256" style="list-style-type: none"><li data-bbox="453 539 1382 689">• From her diary we find out that Olga married a man she didn't really love because of social convention and ended up having an affair. She had a daughter by her lover but this was kept secret.</li><li data-bbox="453 719 1382 913">• From her diary we also find out that Olga is partly responsible for Ilaria's death: Ilaria had always felt out of place without really knowing why. When she discovers that the man she thought to be her father is not her real father, the grief caused leads to her tragic death.</li><li data-bbox="453 943 1382 1256">• Olga's diary is aimed at Marta. In her diary Olga tells Marta her secrets and gives her advice so that she will not make the same mistakes that she made throughout her own life. 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. Marta is obviously quite touched by the diary and the secrets it reveals: it remains a bond with her grandmother even after her death.</li></ul>



Question Number	Indicative Content
8 (a)	<p data-bbox="405 315 1062 349"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="405 376 1129 409">Students may refer to the following in their answers:</p> <p data-bbox="405 436 1289 510">Pablo Neruda is one of the main characters in the film and has a significant impact on Mario's life.</p> <ul data-bbox="456 537 1378 1070" style="list-style-type: none"> <li data-bbox="456 537 1378 770">• Pablo Neruda is a world famous Chilean poet who has been exiled on a small island in Southern Italy on account of his political ideas. Mario is a fisherman who is hired as temporary postman just to serve Pablo as he is the only customer on the island. Pablo is a self-assured, well-educated and charismatic man and Mario soon falls under his spell.</li> <li data-bbox="456 797 1378 1070">• With the passing of time, the relationship between Mario and Pablo develops into more than just a "professional" relationship between a postman and a customer. Pablo is keen to educate Mario and is willing to help him in his courting of Beatrice. 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.</li> </ul> <p data-bbox="504 1097 1378 1317">Overall, Pablo Neruda contributes to change Mario's life in many ways. Thanks to his help, Mario grows as a person: he can think for himself, he succeeds in getting married to Beatrice and setting up their own restaurant but in the end he dies prematurely.</p>

Question Number	Indicative Content
<b>8 (b)</b>	<p data-bbox="403 315 1062 349"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="403 376 1129 409">Students may refer to the following in their answers:</p> <p data-bbox="403 436 1358 551">The film is set on a small island in Southern Italy in the 1950s and social injustice is one of the main features of society in Southern Italy at that time.</p> <ul data-bbox="464 577 1385 1368" style="list-style-type: none"><li data-bbox="464 577 1385 891">• One element that highlights social injustice is poverty. Many people on the island are quite poor and live in houses that are barely adequate. There is a clear scarcity of jobs on the island. Most of the inhabitants are fishermen and Mario doesn't want to do this job. This is why he takes the opportunity to work as the postman, although this is only a temporary position. This situation reflects the realities of poverty in the south of Italy at this time.</li><li data-bbox="464 896 1385 1133">• Another aspect of social injustice is the inhabitants' lack of education. Most people are ignorant and illiterate and are therefore easily led by the local corrupt politicians. Mario is at least able to read and write, unlike many of the other inhabitants of the island. This is significant as it leads to him being given the job of the postman.</li><li data-bbox="464 1137 1385 1368">• Local politicians contribute to social injustice as they want to keep the inhabitants living in poverty and ignorance so as to be able to control them more easily. They are clearly much richer than the rest of the population and exploit them for their own ends. It is implied that they have connections with organised crime.</li></ul>

