

Mark Scheme (Results) Summer 2007

GCE

GCE Italian (6565) Paper 01

6565/01 Topics and Texts

This mark scheme should not be read as a series of 'answers', and is in no way prescriptive. Candidates may successfully answer the questions using details or interpretations not included in this mark scheme. It is intended only as a guide to how candidates may choose to address the questions.

Q1(a)

Candidates should be able to point to the opposition of Bossi and the Northern League, and might mention the concerns of consumers and consumer groups at the disproportionate price rises since the introduction of the single currency. Better-informed candidates might include some detail of Italy's current economic difficulties and possible future consequences. Candidates should be aware of the support for the Euro of both the president and the prime minister, and may provide some detail of how they hope to resolve the economic crisis. Answers to the second part of the question will vary but should be fully substantiated.

Q1(b)

Candidates are likely to mention the CGIL, the CISL and/or the UIL but may be aware of other unions or organisations. In response to the first part of the question they may include details of the history or formation of the organisation or key past or present members or leaders; in addition they may include details of the key political philosophies or recent causes of these organisations. In response to the second part of the question they should evaluate the extent and the nature of the influence these organisations have had on Italian politics. They may conclude that union power is not as strong today as it used to be, or conversely that in such a finely balanced coalition government unions have significant influence.

Q2(a)

A range of responses is possible here depending on candidates' interpretation of the question. Among the political initiatives they might mention are industrialisation and development of communications, reform of the economy with a view to making the united Italy a powerful economic player, improving political representation, establishing a satisfactory working relationship with the Church, successful foreign policy etc. Candidates will have to decide whether these initiatives successfully addressed the needs of the people and corresponded to their hopes for the new united Italy, but these conclusions should be fully justified.

Q2(b)

The social and political ideas candidates mention may include a desire to be free from foreign control, a wish to realise the nationalistic ideal of a united Italy, greater democratic involvement, the intention to industrialise and improve standards of living, the lure of territorial expansion etc. Answers to the second part of the question will vary, but candidates are likely to conclude that the ideas and ideologies behind the unification came more from liberal-thinking middle class figures than from the popular classes. All conclusions should be fully justified.

Q3(a)

Candidates should describe the region's agriculture with examples. These will vary according to the region studied, but may include livestock farming, the cultivation of vegetables, fruit, cereals etc or viticulture. The contribution of this sector to the region's economy should be made clear. Candidates may argue that the future of this sector is under threat, whether from international competition, climate change, tourism or other factors, and any conclusions about how a successful future can be assured should be fully substantiated.

Q3(b)

Again, answers will vary according to the region studied. Although some brief mention of the advantages of tourism to the region may be made, candidates should focus on its disadvantages. They may mention over-crowding, environmental damage, a loss of cultural identity, price inflation etc. In response to the second part of the question, they should assess the extent to which it might be desirable to limit the number of tourists as well as discussing practical ways in which this might be done.

Q4(a)

Candidates are likely to mention some of the following: protection rackets, extortion, drug trafficking, arms trafficking, prostitution, corruption of public officials, infiltration of legitimate companies, financial crime (tax, share dealing etc). In response to the second part of the question, candidates should mention the evolution from the agrarian mafia to the entrepreneurial mafia in the 60s and 70s; they may mention the accompanying change in philosophy, the dwindling importance of concepts of honour and family etc in favour of profit. Candidates should have a range of theories to explain this evolution - the emergence of the modern commercial world, the development of international links, the rise of the drug culture etc etc - but these should be fully substantiated.

Q4(b)

Candidates may bring in some autobiographical details: early career as a magistrate in provincial cities in Sicily before moving to Palermo to begin anti-mafia campaign in earnest; collaboration at this time with Falcone (and Chinnici); first mafia arrests, a key contribution to the *maxiprocessi*, belief in and contribution to use of *pentiti*; move to Marsala, support for Falcone as leader of *pool antimafia*; return to Palermo and murder in 1992. Candidates should consider Borsellino's contribution to the struggle against the mafia significant; they may mention his relationship with Falcone and their complementary strengths, the way he raised the profile of the anti-mafia struggle, particularly among the young, and the example he set to other, younger members of the magistrature in Sicily and on the mainland. All conclusions should be justified.

Q5(a)

Answers will vary according to the texts studied. Candidates are expected to provide details of the social changes the characters in the chosen novels have to deal with, and show how these social changes impact upon their daily lives. All conclusions should be fully justified.

Q5(b)

Again, answers will vary according to the texts studied. Candidates should be familiar with some of these *grandi avvenimenti* and how they are described in the novels studied. They should then assess the extent to which these events influence the lives of the novels' characters. A variety of conclusions will be possible, but these should be justified.

Q6(a)

Candidates should begin by outlining the circumstances in which the relationship begins and develops. There should be some discussion of the importance of this relationship for both boys: for Michele, it offers an exciting alternative to his domestic life, and an opportunity to establish a friendship without the attentions of the other members of his group; for Filippo, it isn't clear initially what Michele's motives are but he quickly comes to depend on his visits. Candidates will have a range of theories about whether the book or the film depicts this relationship more effectively, but all such conclusions should be fully substantiated.

Q6(b)

The events of the end of the novel should be recounted briefly. More able candidates will be able to demonstrate an understanding of some of the key themes in doing this. Candidates should mention that the ending of the film is slightly different, detailing the slightly different emphasis and deciding how successfully this ending manages to convey the dramatic tension built up by the novel. Again, there is no 'right' answer here, but candidates are expected to justify their choice convincingly.

Q7(a)

Candidates have significant scope for personal choice here, and answers will vary according to the episode chosen. However, they should explain clearly why they find this particular episode moving, and show a good knowledge of its events and broader significance. They should be able to justify their choice of episode fully.

Q7(b)

Candidates should be able to offer a range of ideas about why Annetta dismisses the role of women in her society with this important quotation: her destiny - and, by extension, the destiny of all women - is decided not by her but by the men in her circle; social attitudes do not allow women to develop a personality over and above the role required of them: obedience and service; personal freedom - eg the wearing of the trousers - is impossible etc. In response to the second part of the question, some candidates may argue that society needs women to play this role so that the status quo can be maintained. However, a range of other conclusions is possible, but these should be fully substantiated.

Q8(a)

Candidates should describe the end of the story briefly, and may want to provide some detail about what has gone before to bring the two characters to this point. In addressing the second half of the question, they should specify what it is that Tito is expecting, ie that she is going to kill him, and offer an explanation of Nina's actions at the end of the story. A range of answers is possible, but these should be fully justified.

Q8(b)

A range of examples of love and hate may be provided: the love in Manuel Roca's family; the reaction of Tito to finding Nina in the hole; the relationship between Nina and Tito; the hatred and violence of the *guerra* etc. Candidates will have to decide whether it is love or hate which is the stronger, and conclusions should be justified fully.

Q9(a)

Candidates may come up with some of the following: abuse of power by the Church; dwindling importance of religious and spiritual life and increased interest in money/power; violent or sexually deviant behaviour; warlike tendencies; vanity etc. The candidates' answers to the second part of the question will vary, and may depend slightly on their interpretation of *temi sociali* and *temi religiosi*; all conclusions should be fully justified.

Q9(b)

Candidates should be able to say that *Inferno* represents a journey both in the physical sense - from the dark wood of the first canto to the centre of the earth and out the other side again by the end - and in the allegorical sense - a journey of understanding of the nature of sin and the nature of God's love of mankind. They may mention that this is only the first stage of a three stage journey, both physically and allegorically. More able candidates may be aware of the poetic/artistic journey undertaken by Dante under the supervision of Virgil. As for where he has got to by the end of *Inferno*, candidates should be able to demonstrate through examples a greater understanding on the part of the pilgrim of the nature of sin and divine justice; some may also bring in the idea of poet vs pilgrim to illustrate this.

Q10(a)

Candidates should begin by summarising the key events of this *giullarata*, explaining how the characters' disabilities complement each other and where the comedy comes from. They may refer to other episodes if they feel certain elements of this section are particularly characteristic. As for the message of this performance, a wide range of responses are possible: some may see Fo playing with the conventions of the story of Christ's miracles for effect, others may decide Fo is drawing attention to the fallibility of man; in any event, these conclusions should be fully substantiated.

Q10(b)

The comic elements likely to be picked up by candidates might include language, slapstick, irreverence, irony/sarcasm, the grotesque etc. Some may also want to address the implicit question as to whether these comic elements have more weight than the spiritual or religious elements of the story. In responding to the second part of the question, candidates will come up with a variety of theories; some may argue that a good deal of the comic potential is not spoiled by not sharing Fo's political views. Either way, these conclusions should be fully justified.

Q11(a)

The main example offered of the importance of the family is likely to be Elsa and her parents - particularly her mother. However, there are many other valid examples throughout the novel which candidates might choose. They will probably decide that family has a significant influence on the lives of the characters, and more will find this influence negative than positive. However, a range of conclusions is possible, providing these are justified.

Q11(b)

Candidates should begin by summarising the events of the end of the story, perhaps beginning with the end of the relationship between Tommasino and Elsa and offering some analysis of the reasons for this; they may also include the reaction of Elsa's parents, and should be familiar with the content and narrative style of Elsa's final 'conversation' with her mother. More able candidates might see an echo of the opening of the novel, which may in turn lead them to argue that this is a pessimistic ending, suggesting nothing has really changed. Conversely, candidates may see optimism in the prospect of a move to another place and a cutting of the ties with the village which has suffocated so many of the characters. Either way, conclusions should be fully justified.

Q12(a)

Candidates should mention at least one specific episode at school - the one described in the most detail is his reading from *Purgatorio* and his identification with the death of one of Dante's characters. This is the episode immediately preceding the physical illness which afflicts Luca. Other, earlier, episodes show the rejection of school and academic achievement as another element in his *disubbidienza* and rejection of life as he knows it. Candidates may, therefore, decide that his experience of school is only a symptom of a wider malaise, or they may argue that this rejection is a key element of his disobedience. Either way, conclusions should be fully justified.

Q12(b)

There are various symptoms - physical and psychological - that the candidates could mention: fever, vomiting, fatigue, listlessness etc. They may decide that this illness is a physical manifestation of his general *disubbidienza* and rejection of life, or that in fact there is a physiological explanation for all his behaviour and that once recovered physically from the illness he is able to embrace life again. Either theory could be argued successfully, but conclusions should be fully justified.

Q13(a)

Candidates might mention a range of historical elements: social attitudes to do with marriage and separation, illegitimacy, poverty etc, as well as the way the characters communicate with and relate to each other. They will probably argue that the themes of the play are universal ones - the nature of reality and fiction, man's inability to understand the experience and perspectives of others etc - and therefore that the play has not 'aged' unduly. However, a good case could also be made for the contradictory viewpoint. Either way, these conclusions should be fully substantiated.

Q13(b)

Candidates have plenty of scope for individual choice here. They should make clear which of the *personaggi* they feel is most worthy of our compassion, although they may refer to other characters besides the one they choose. This choice should be fully justified with reference to the play.

