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Examiners' Report
Principal Examiner Feedback

Summer 2019

Pearson Edexcel GCE

In Italian (9IN0)

Paper 02 Written Response to Works and
Translation

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This is the first examination of Paper 9IN0 02 and it is positive to be able to report that centres generally responded well in preparing their candidates. There was much evidence of good practice in teaching translation skills and in writing essays showing critical analysis of texts and films.

This paper was set as per the GCE 2017 Specification, and is consistent with the format of the specimen paper. The principal differences from the legacy specification are that the translation is worth 20 marks instead of 10, the creative and discursive essays have been removed, and candidates are given a prescriptive list of texts and films from which they must choose 2 options, either a literary text and a film or two literary texts.

This paper is made up of three sections.

Section A - Translation

Section A is the Translation. Candidates are required to translate a text of approximately 100 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 must answer Section A.

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 “universita”; however, “puo” would be rejected as the accent is part of the verb conjugation. Non-grammatical misspellings are tolerated, for example “popolazione” rather than “popolazione”, 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 be classed as grammatical errors, not spelling errors.

There were many good responses in the translation section this year but many candidates lost marks though insufficient attention to detail, often making basic errors with adjectival agreement and verb conjugation and some omitted words, thereby failing to fully translate the entire section in question.

Most candidates correctly translated 'the world of work is changing' and 'Italian companies must' but many left out the word for 'now' and lost the point as a result. Many also lost points by not translating 'a' society correctly. There were also many instances of 'in termi di' instead of 'in termini di'. For 'getting older', some candidates made the verb reflexive ('si sta invecchiando') and lost the point as a result.

'People have been talking about it for years' proved challenging as many candidates failed to use the present tense with 'da', instead using the imperfect tense or writing 'per anni'. 'The specific objective' was generally well rendered but 'inclusive' less so, with many candidates writing 'inclusi' or failing to make correct adjectival agreement, writing 'inclusivo', instead of 'inclusivi'.

The term 'employers' was not widely known, with many candidates writing 'impiegati' for this. However, 'believe in this so much' was well translated by the majority of candidates. For 'to support women', many candidates missed the 'per' before the infinitive and this was necessary for the point. Some also used the verb 'soportare' which clearly has a different meaning to that which was intended. 'Fathers have to stay at home for 15 days' was generally well translated although some candidates lost the mark for omission of the article and the ability to use articles correctly is expected at this level. 'When a baby is born' was generally translated correctly. Interestingly, many candidates were able to correctly translate the more challenging 'more rights have been given' using the passive voice although some spelt the past participle as 'datti' and this is not acceptable as it is a grammatical error and not a spelling one. 'To gay couples' was generally correctly translated although some lost marks through failure to use the articulated preposition 'alle' or by misspelling 'coppie' as 'copie' and this has a different meaning so is not acceptable.

Candidates in future series are advised to ensure that they focus carefully on all elements of the translation, looking at grammatical key points, such as tenses, agreements (adjectives, adverbs, articles, verb conjugations), verbal constructions such as verbs followed by the infinitive and the use of 'per' plus infinitive.

Sections B and C – Written Response to Works

Section B is the written response to a literary text and Section C is the written response to a film. At A level there are 8 prescribed texts and 6 prescribed films with a choice of two questions for each work. Candidates are required to write TWO pieces of 300-350 words in Italian choosing either TWO questions from section B or ONE question from Section B and ONE from Section C. The word count is not prescriptive. They are 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 range of grammatical structures and vocabulary, which assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression. Finally, up to 10 marks are awarded for accuracy of language.

In Sections B and C candidates are advised to read the question carefully and ensure they cover each aspect of it. When writing an essay, candidates should clearly plan how they are going to structure their answer. This should be reflected in effective introductions and conclusions with arguments that link well together. There is no need to use quotations from the work, unless these are used effectively to illustrate a point. Candidates would be well advised not to waste time including extraneous, pre-learnt material by way of introduction, such as biographical details, but rather to concentrate on answering the question that is actually set. They should make sure presentation is of an acceptable standard and that their handwriting is legible.

There is guidance in this report, which can be viewed as comments on individual questions, although teachers would be advised to read and digest the report in full.

Section B - Written Response to Works (Literary Texts)

Question 2(a) - *Io non ho paura*

This work was the most popular of the literary texts and both parts were equally as popular. Most candidates showed a good knowledge of the text and were able to identify key aspects of the world of the children and that of the adults. They identified the relative innocence of the children as opposed to the darker world of the adults and their involvement with criminal activity. Better responses were those in which the candidates addressed the question by analysing the contrast between the two worlds. Some candidates produced responses that were too descriptive and others simply outlined the plot of the novel and hence lost marks for the lack of critical analysis.

Question 2(b) - *Io non ho paura*

In this question candidates were asked to analyse the theme of betrayal. Most centred their response on Salvatore's betrayal of Michele by telling his secret and Pino's betrayal of Michele. They showed good knowledge of the text although some responses were overly descriptive or a retelling of the plot. Better responses analysed the impact of the betrayal, e.g. how Salvatore's betrayal of Michele led him to question the nature of friendship and how Pino's betrayal was a key factor in Michele's loss of innocence and his journey towards adulthood.

Question 3(a) - *Volevo i pantaloni*

This novel was a popular choice this year, with question 3(a) attracting more responses than question 3(b). In question 3(a), candidates were asked to examine *how* the female characters react to the inequality in the society. Most candidates centred their discussion on the characters of Annetta, Angelina and zia Vannina. Most candidates showed a good knowledge of the text but some simply discussed the characters without explicitly linking their discussion to the title, thereby producing overly descriptive/narrative responses without drawing conclusions. Better responses looked at how the characters react and the impact of this. They discussed Annetta's various attempts to rebel against the societal inequality and how these ultimately fail and what this means

for her and her quest for equality. They discussed how Angeline is from a different part of Italy, is more of a libertine and can behave as she pleases but they also mentioned that she was known as a 'puttana' as a result. Some good responses included the fact that Annetta's mother reacts to the inequality by simply conforming with it, as was the expectation of the society in which she lives, one in which women have very specific roles and men dominate. Better responses saw candidates effectively linking their points to the title.

Question 3(b) - *Volevo i pantaloni*

Here candidates were asked to evaluate the extent to which the behaviour of Annetta's parents mirrors the society in which they live. Candidates showed good knowledge of the text and were able to identify key elements of this society, such as the patriarchal nature, the different gender roles and expectations, as well as the importance of reputation and family honour. Better responses were those in which the candidates identified these elements in relation to Annetta's parents and how their behaviour represents the society in which they live. Some candidates simply discussed the nature of society with little attempt to relate this to the behaviour of Annetta's parents and did not fully cover the question as a result.

Question 4(a) - *Marcovaldo*

This text attracted a few responses and both questions were equally as popular. In Question 4(a), most candidates felt that Marcovaldo was both tragic and comic and were able to choose relevant stories, with '*Funghi in città*' and '*Marcovaldo al supermarket*' proving to be the most popular of the stories. Better answers discussed how Marcovaldo is presented in a humorous way through his actions and through the language that is used. Candidates also discussed the extent to which the humorous elements are present in the work, mentioning that the outcomes of the stories can be humorous although they can be somewhat ironic and therefore the humour is tainted with pathos at times and that Marcovaldo is an outsider in the worlds in which he lives. Unfortunately, many responses were somewhat superficial, showing some knowledge of the text but with little critical analysis.

Question 4(b) - *Marcovaldo*

In this question, candidates were asked to analyse the theme of consumerism in the text. They were able to identify some aspects of the consumerism in society and how this represents the changing society at the time the text was written. Better candidates mentioned how Marcovaldo is an outsider and unable to participate in the consumerist society, characterised by money and materialism. Some mentioned the effects of consumerism on nature and most saw the presence of consumerism as a negative element in society. Some candidates chose appropriate stories that cover the theme, such as *'Marcovaldo al supermarket'* but then proceeded to simply retell the story without linking this to the title and therefore they did not draw valid conclusions.

Question 5(a) – *Jack Frusciante è uscito dal gruppo*

There were very few responses on this text this year, perhaps unsurprisingly, as it is a new prescribed text that made a very rare appearance on the previous specification. Question 3(a) was the more popular question but most of the responses were overly descriptive, with candidates discussing the relationship between Aidi and Alex without considering other aspects of the story in order to decide if it is mainly a love story. Some better candidates did relate the relationship between the two characters to the title and felt that it was essentially a love story, albeit an unconventional one and some felt that there were other important themes in the book also, such as friendship, rebellion and the nature of society and therefore, it is not just a love story.

Question 5(b) – *Jack Frusciante è uscito dal gruppo*

There were very few responses to this question. Candidates generally showed knowledge of the text. They were able to identify aspects of rebellion, such as the change in Alex's attitude and behaviour and Martino's suicide but responses were generally narrative and superficial, without looking at the reasons behind the rebellion and the impact of this.

Question 6 (a) – *Sei personaggi in cerca d'autore*

There were a few answers on this work in this exam series. Candidates who answered Question 6(a) mentioned the representation of social issues, the use of metatheatres and the characterisation as elements that make the play interesting from an historical point of view and candidates generally showed good understanding although a few responses were too generic and not well-linked to the title. Better responses successfully placed the work within its historical context.

Question 6 (b) – *Sei personaggi in cerca d'autore*

This was the more popular of the two questions on this work. The majority of candidates were able to describe the *Figliastru* and most mentioned the importance of the character in the development of the story, in highlighting some of the key Pirandellian messages and the impact of the character on the audience. Some did however produce responses in which they simply described the character without specifically examining the function of the character and marks were lost due to the lack of critical analysis.

Question 7(a) – *Lessico familiare*

There were only a small number of responses on this work, another new prescribed text. For question 7(a), there were very few responses and while candidates did identify the two main elements referred to in the title, i.e. language and family, responses tended to be very superficial and descriptive, rather than analytical. It is fine to show knowledge of the text by referring to events but this type of material needs to be used in order to substantiate points.

Question 7(a) – *Lessico familiare*

This was the more popular of the questions on this novel and candidates generally showed good understanding of the text. Most candidates felt that it is both a collection of memories and an historical account as the author presents the historical events through a very personalised narrative framework. Most responses to this question were well linked to the title and candidates who chose this option had been well prepared.

Question 8(a) – *Il giorno della civetta*

This was a popular text this year, perhaps surprisingly, as it was not a popular choice on the previous specification. Question 8(a) was the less popular of the options and candidates who answered it did so with varying degrees of success. While some candidates retold the story and produced narrative responses, others showed a critical understanding, concluding that Bellodi is successful to a certain extent in that he manages to break down some of the barriers he faces during his confession but that he is ultimately thwarted by the elements that pervade the society.

Question 8(a) – *Il giorno della civetta*

This was the more popular of the two choices for this work. Most candidates did show knowledge of the text and were able to identify the main characteristics of the society, such as the omnipresence of the mafia, the impact of *omertà* and the corruption in the society. While some candidates simply described these elements, better candidates examined the impact of these characteristics on the society and their importance for the development of the story.

Question 9(a) – *Senza sangue*

This text attracted a surprising number of responses, given that it has not proved popular for the new AS qualification and it was not particularly popular on the previous A level specification. Question 9(a) was the more popular of the two options and the responses were on the whole mostly narrative/descriptive in nature. The vast majority of candidates who chose this question spent too much time on telling the story without looking at how Nina evolves as a person. It is expected that candidates refer to events in the novel but this should be done with specific reference to the question.

Question 9(b) – *Senza sangue*

There were a few answers to this question. Most candidates felt that the most important event was either the killings at Mato Rujo at the beginning, as this sets the context for the rest of the novel, or the meeting between Nina and Tito at the end, as this leads to an unexpected resolution and brings the character of Nina and the events of the novel full-circle. However, there were also many candidates who, having identified the event, simply retold the story with no critical analysis. A few candidates discussed several events and showed misunderstanding of the question as a result. While it is possible to briefly refer to other events by way of comparison or contrast, this question requires candidates to decide which single event is most important and why.

Question 10(a) – *Nuovo Cinema Paradiso*

This work saw a surprisingly low number of responses, especially given its popularity on the new AS qualification. Question 10(a) was the more popular of the two options. Weaker answers described the two characters and what they did in the film, while better ones detailed how Salvatore would not have fulfilled his potential had it not been for Alfredo and his friendship, his paternal role and his influence in developing Salvatore's love for cinema. Some candidates also mentioned how Alfredo benefitted from the relationship, especially when he lost his sight. The reciprocal roles were well analysed by some.

Question 10(a) – *Nuovo Cinema Paradiso*

There were only a few responses to this question. Most candidates felt that the most significant message was the importance of love, love between characters and love of cinema. Some also felt that the importance of cinema is the key message of the film. Most candidates were able to draw some valid conclusions although some responses were overly descriptive. A few candidates discussed many different aspects without identifying what they felt to be the key message in the film and this showed some misunderstanding of the question.

Question 11(a) and (b) – *Va' dove ti porta il cuore*

This was the least popular of all the works in this year's series and there were very few responses, almost all of which were very descriptive and consisted of candidates outlining the plot with little critical analysis.

Question 12(a) – *La vita è bella*

This film was the most popular of all the works on the exam paper with a very high number of responses to both questions. Question 12(a) was slightly more popular than Question 12(b). In response to Question 12(a), most of the candidates explained their point of view, comparing what happened in the film to what would have happened in real life but some did not substantiate their points with sufficient examples from the film. This resulted in a rather discursive essay at times

with a very superficial level of analysis. Another common issue were inaccuracies with the names of characters, where candidates used 'Joshua' to describe 'Giosuè' and 'Barbara' to describe 'Dora' and this detracted from the response in terms of knowledge. Candidates are expected to show accurate knowledge of the film at this level. Candidates did mention how the realism in the film was based on the historical period, the realism of life in the concentration camps on the one hand with the harsh conditions but juxtaposed with the comedy from Guido in the attempt to alleviate the horror for his son. However, many felt that the representation of the concentration camp was unrealistic as the viewer is never exposed to the real horrors that occurred there and because it would never have been feasible for a boy to be hidden, or for him to get access to the microphone to speak to his mother, for example. Many candidates described the two-part structure of the film, how the first half was more humorous and like a fairy tale and so very unrealistic, in contrast with the second half with more realistic moments. Better responses linked arguments to the title and points were illustrated using appropriately selected evidence from the film.

Question 12(a) – *La vita è bella*

In response to this question, candidates mentioned how the tension is created by music and change in colour in the filming as the second half is much less colourful. They mentioned how the tension builds in the first half as we see the impact of the *leggi razziali* and how this creates a sense of foreboding. Many candidates discussed how the tension is diffused by comedy, e.g. the German giving instructions in the camp and how Guido makes them funny to lighten the situation for Giosuè although the viewer realises the truth. Some candidates did, however, simply describe elements that create tension and narrated events without focusing on *how* the tension is created and therefore did not address the question fully.

Question 13(a) – *I cento passi*

This question was a surprisingly popular choice, given that it rarely made an appearance on the previous specification. Question 13(a) was slightly more popular than the alternative and candidates generally showed good knowledge of the film. Many candidates discussed how the relationship between Peppino and his father is positive in the beginning, how proud the father is at first, and then the inevitable clash when Peppino becomes involved in the radio and the anti-mafia fight. Some also mentioned that after the death of his father, Peppino realises that his father still

loved him, as evidenced by the collection of his works. While some candidates were able to discuss how the relationship impacts on the development of the story, some responses were very narrative with little critical analysis.

Question 13(b) - *I cento passi*

In their answer to this question, candidates discussed some aspects of the impact of the mafia on the lives of families and how it divides them. The impact on daily life was also described in how the authorities are corrupt and things happen, e.g. the construction of the airport, not to facilitate daily life but to enable corruption to survive. *Omertà* and the omnipresence of the mafia in the society and the restrictive nature of these were also discussed by some. While some candidates did manage to address the question explicitly, others simply gave examples of mafia activity without discussing the impact on the daily life of the inhabitants. A few responses also turned into a general rant about the evils of the mafia with very little reference to the film.

Question 14(a) - *Il postino*

This film was not a particularly popular choice, somewhat surprisingly, given its popularity on the new AS qualification, Question 14(a) was the less popular of the two choices but candidates who answered this question generally showed good knowledge of the film and understanding of the question. The secondary characters most commonly discussed were Beatrice, Beatrice's aunt and Di Cosimo. Candidates felt that Beatrice is important as she evidences the change in Mario as he uses his new knowledge to court and marry her. Beatrice's aunt is a figure who represents the moral values of the backward isolated society and Di Cosimo is a representative of corruption as he exploits the islanders for his own interests.

Question 14(b) - *Il postino*

This was the more popular of the two questions and answers were generally of a good standard. Many candidates felt that the relationship between the two men is a true friendship, as their relationship develops and Pablo spends time with Mario, allowing him to develop his own metaphors and to better himself. Others felt that the relationship is one-sided because Mario

seems to annoy Pablo with his questioning and his naïve ways and then Pablo seems to forget about Mario when he leaves the island. There were also a few responses in which candidates simply told the story without much attempt at critical analysis.

Question 15(a) - *La grande bellezza*

There were a few answers on this film. Question 15(a) was the more popular choice, with some excellent responses discussing the theme of beauty in the film. Candidates who chose this generally showed good knowledge of the film and a good ability to provide critical analysis. Candidates mentioned the eternal beauty of Rome, juxtaposed with the ugliness of the characters and their lives of decadence and debauchery. Some felt that the key message of the film is the realisation of the importance of internal beauty, as opposed to superficial beauty. Candidates managed to choose appropriate evidence from the film to substantiate their points and were able to draw valid, often insightful, conclusions as a result.

Question 15(b) - *La grande bellezza*

There were only a few responses to this question and while some candidates mentioned how Jep's decadent, carefree lifestyle in the past impact on his present and change his outlook for the future, most candidates produced responses that were somewhat more descriptive and so, did not do as well as their responses were lacking in critical analysis.

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