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## Mark Scheme (Results)

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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 Italian

This task is a points-based mark scheme in which a mark is given for each correct individual section of language. A correct translation is provided in a grid that 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 each grid.

### Marking principles

Accents: non-grammatical accent errors are tolerated, for example intèressante rather than interessante.

Spelling: non-grammatical misspellings are tolerated, for example orechie rather than orecchie, as long as they are not ambiguous (for example sete rather than sette) 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	Italian emigration continues	L'emigrazione italiana continua			<b>(1)</b>
2	although Italy's economy	sebbene l'economia dell'Italia/italiana	anche se (+ indicative)		<b>(1)</b>
3	is growing.	stia crescendo.	sia in crescita		<b>(1)</b>
4	The number of Italians	il numero di italiani	Il numero degli italiani		<b>(1)</b>
5	living abroad	che vivono all'estero			<b>(1)</b>
6	has reached 5.4 million,	ha raggiunto 5,4 milioni,	è arrivato a		<b>(1)</b>
7	a figure that represents	una cifra che rappresenta			<b>(1)</b>

8	almost 10 per cent of the population.	quasi il 10 per cento della popolazione.	10%		<b>(1)</b>
9	Many emigrants are	Molti emigranti sono			<b>(1)</b>
10	young graduates:	giovani laureati:			<b>(1)</b>
11	the vast majority	la grande maggioranza			<b>(1)</b>

12	of Italians	degli italiani			<b>(1)</b>
13	working in Britain,	che lavorano in Gran Bretagna	In Inghilterra		<b>(1)</b>
14	are under 44 years old.	ha meno di 44 anni.			<b>(1)</b>
15	The consequences of this phenomenon	Le conseguenze di questo fenomeno			<b>(1)</b>
16	could be serious:	potrebbero essere gravi:	serie		<b>(1)</b>
17	since the country has had	poiché il Paese ha	dato che/visto che		<b>(1)</b>
18	very low birth rates for years,	tassi di natalità molto bassi da anni,			<b>(1)</b>
19	emigration is a threat	l'emigrazione è una minaccia			<b>(1)</b>
20	to Italy's workforce.	alla forza lavoro dell'Italia.			<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 the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (AO3).

### **General guidance on using levels-based mark schemes**

#### **Step 1 Decide on a band**

- First of all, you should 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. You should then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

#### **Step 2 Decide on a mark**

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

## Critical response (AO4)

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

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable work.
1-4	<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><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></ul>

	<ul style="list-style-type: none"><li data-bbox="392 192 1385 230">• Arguments are made that link with valid conclusions.</li><li data-bbox="392 230 1385 277">• Relevant response to the question throughout.</li></ul>
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### Accuracy and range of grammatical structures and vocabulary (A03)

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

Marks	Description
0	No rewardable work.
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>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>Consistent use of terminology appropriate for critical response to</li> </ul>

	<p>the literary or cinematic work.</p> <ul style="list-style-type: none"><li>• 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 will judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of articulate below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

**Terminology for literary and cinematic critical response:** vocabulary for critical response according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative'.

**Complex language** is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways.

**Straightforward** language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high-frequency grammatical structures and vocabulary.

**Errors:** students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

**NB:** these are examples only and do not constitute a finite list.

## Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of arguments or examples.

Question Number	Indicative content
2(a)	<p data-bbox="392 510 906 544"><b><i>Io non ho paura</i> – Niccolò Ammaniti</b></p> <p data-bbox="392 589 1145 622">Candidates may refer to the following in their answers.</p> <p data-bbox="392 667 1337 701">Filippo plays a pivotal role in the story and in Michele’s development.</p> <ul data-bbox="408 745 1369 1462" style="list-style-type: none"><li data-bbox="408 745 1369 880">• Filippo is a kidnapped child from Northern Italy who is being kept in terrible conditions in a hole in the ground. His presence there contributes to create an atmosphere of fear in the novel.</li><li data-bbox="408 925 1369 1193">• The people in Acque Traverse have kidnapped Filippo because they are so poor that the prospect of getting some ransom money is their only hope of having a better life. However, the kidnapping brings about disagreements within the small community. Filippo is therefore pivotal in highlighting the poverty and the desperation in the village.</li><li data-bbox="408 1238 1369 1462">• Michele befriends Filippo to the point that he will go against his family and will even risk his life in order to save Filippo. Filippo is therefore the main factor in Michele’s development. By the end of the novel Michele has matured and overcome his fear thanks to Filippo.</li></ul>

Question Number	Indicative content
2(b)	<p data-bbox="392 322 906 353"><b><i>Io non ho paura</i> – Niccolò Ammaniti</b></p> <p data-bbox="392 394 1075 425">Candidates may refer to the following in their answers.</p> <p data-bbox="392 465 1257 533">As the title implies fear is one of the key elements in the novel and an atmosphere of fear and menace pervades the whole book.</p> <ul data-bbox="411 573 1362 1384" style="list-style-type: none"> <li data-bbox="411 573 1362 730">• Michele is very scared when he first discovers the hole in the ground: it is very dark and when he sees a leg moving he is absolutely terrified and runs off, not knowing who it belongs to. So far it is the fear of the unknown, of the monsters of his childhood story.</li> <li data-bbox="411 779 1362 1057">• As the story unfolds his fear becomes more real: when he discovers that Filippo has been purposefully imprisoned in the hole by some kidnappers he becomes afraid of real persons and not of monsters created by his imagination. As his father says to him, you have to be afraid of men, not of monsters. This culminates in Michele discovering that his father, who was his hero at the beginning of the novel, is "<i>l'uomo nero</i>", the bad guy.</li> <li data-bbox="411 1106 1362 1384">• When Michele decides to run off to the cave to try and save Filippo he is very scared: he knows that the kidnappers intend to kill Filippo and he is also scared of getting caught by them himself. On top of that 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. However, the whole point of the novel is that Michele overcomes all of his fears in order to save Filippo.</li> </ul>

Question Number	Indicative content
3(a)	<p data-bbox="387 320 869 353"><b><i>Volevo i pantaloni (Lara Cardella)</i></b></p> <p data-bbox="387 394 1077 427">Candidates may refer to the following in their answers.</p> <p data-bbox="387 468 1364 607">Annetta's life is influenced by a variety of characters. It is up to the candidates to decide which one has the most impact on her life, as long as they can justify their point of view. Other characters may be considered and not only those mentioned in the bullet points.</p> <ul data-bbox="411 647 1364 1628" style="list-style-type: none"> <li data-bbox="411 647 1364 972">• Angelina has a big influence on Annetta as she becomes her mentor and a symbol of freedom for her. She is much more self-assured, due to her different upbringing. She is an only child and lives with her parents who treat her very well. They trust her and give her the freedom to make her own decisions and do what she wants. She is liberated and has the confidence to do what she wants, including wearing trousers. Thanks to her Annetta starts to build her confidence and learns to fight against the restrictions imposed by society.</li> <li data-bbox="411 1012 1364 1337">• Zia Vannina also has a big influence on Annetta. She was as unhappy as Annetta about the society in which she lived and tried to break away from tradition by having an affair while she was married to zio Vincenzino but in the end she didn't have the strength to break social conventions. She realises that things cannot go on like this forever and that society will have to change and urges Annetta to fight for this and to reject traditions that are detrimental to women's freedom. Therefore she could be considered as the character that most influences Annetta.</li> <li data-bbox="411 1377 1364 1628">• Annetta's father also plays an important role in Annetta's life. He is a very strict, controlling and abusive man: he takes all decisions and rules the household. He has a strong influence on Annetta as he doesn't grant her any freedom and treats her very harshly, hitting her and locking her in the house and in the end even sending her to her uncle's house, where she gets sexually assaulted by her uncle.</li> </ul>

Question Number	Indicative content
3(b)	<p data-bbox="387 320 869 353"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="387 394 1077 427">Candidates may refer to the following in their answers.</p> <p data-bbox="387 468 1369 568">Annetta and Angelina come from very different backgrounds but they develop a friendship that becomes very meaningful for Annetta and will have a strong impact on her life.</p> <ul data-bbox="411 609 1369 1798" style="list-style-type: none"> <li data-bbox="411 609 1369 1435">• Annetta is in some ways naïve and lacking in self-esteem due to her upbringing. She is different from the other girls at school as she wants to become emancipated. She is socially awkward and does not have many friends. She is introspective and dreams of breaking free of the strict gender codes in society. Angelina is much more self-assured, again due to her different upbringing. She is liberated and has the confidence to do what she wants, including wearing trousers. She is considered by her classmates as '<i>una notoria puttana</i>'. Annetta lives with her parents but she does not have a good relationship with her parents. Her parents are violent and often beat her up and Annetta is very afraid of her father. Angelina's family life is in stark contrast to that of Annetta. She is an only child and lives with her parents who treat her very well. They trust her and give her the freedom to make her own decisions and do what she wants. Annetta comes from a very poor family. Her father works in the fields and in keeping with the traditional role of a women in this society her mother doesn't work. Her brother sometimes helps in the fields. Annetta is embarrassed about the family's socio-economic status and their house. Angelina comes from a family with much higher social standing. Her father is an engineer and they are affluent. They have a big house with many material comforts.</li> <li data-bbox="411 1480 1369 1637">• Despite coming from different backgrounds the two girls become friends at school. Angelina educates Annetta in how to dress and behave with boys and in the process her self-esteem increases. It also shows her she can be free as Angelina has the freedom that Annetta desires.</li> <li data-bbox="411 1682 1369 1798">• Angelina helps Annetta achieving some independence with her example. At the end of the book she is the one who saves Annetta from her uncle and calls the police, thus sparing her further abuse.</li> </ul>



Question Number	Indicative content
4(a)	<p data-bbox="387 320 770 353"><b><i>Marcovaldo (Italo Calvino)</i></b></p> <p data-bbox="387 394 1078 427">Candidates may refer to the following in their answers.</p> <p data-bbox="387 468 1369 535">Marcovaldo's wife Domitilla does not appear much in the text, but she still has an important role and appears in many stories.</p> <ul data-bbox="408 575 1369 1514" style="list-style-type: none"> <li data-bbox="408 575 1369 775">• She is a housewife and takes care of the house and their many children despite the difficulties caused by their lack of money. She often moans, generally because Marcovaldo does not earn enough. She is very practical and down to earth. Some might even consider her rather boring and unexciting as she likes her usual daily routine.</li> <li data-bbox="408 815 1369 1144">• Domitilla and Marcovaldo often argue, either about their lack of money or else about Marcovaldo's plans. Domitilla can even be viewed, together with the city of cement and asphalt, as Marcovaldo's antagonist as she criticizes almost all of his ideas although she always ends up being drawn into his adventures and at times suffering as much as Marcovaldo due to the consequences of his action, for example when the whole family ends up in hospital after eating toadstools (<i>Funghi in città</i>) or after stealing a contaminated rabbit (<i>Il coniglio velenoso</i>).</li> <li data-bbox="408 1184 1369 1514">• Domitilla tries to keep her husband's feet on the ground but with poor results. Despite her common sense she unwillingly gets involved in Marcovaldo's adventures where she tries to be the voice of reason, albeit generally unheard. She often attempts to point out the flaws in Marcovaldo's plans and tries to make him see reason but ends up indulging him, for example when she agrees to be stung by a wasp to test Marcovaldo's theory about the curative properties of wasps (<i>La cura delle vespe</i>).</li> </ul>

Question Number	Indicative content
4(b)	<p data-bbox="387 320 770 353"><b><i>Marcovaldo (Italo Calvino)</i></b></p> <p data-bbox="387 394 1078 427">Candidates may refer to the following in their answers.</p> <p data-bbox="387 468 1334 607">Most candidates will probably conclude that nature is more of a foe than a friend as in each story Marcovaldo succumbs to something that appears natural and beautiful but actually disappoints him. However, both points of view are acceptable as long as they are substantiated.</p> <ul data-bbox="408 647 1369 1503" style="list-style-type: none"> <li data-bbox="408 647 1369 1014">• Marcovaldo has a very idealistic view of nature: he looks for nature in every corner of the city and gets very excited when he finds some evidence of natural life. The city embodies all negative aspects of life whilst the countryside would be the perfect place to live in harmony with nature. For example in <i>Un viaggio con le mucche</i> Marcovaldo is envious of his son, Michelino, when the boy spends the summer in the mountains after following a herd of cows crossing the city at night on their way to their alpine pastures. In <i>L'aria buona</i> Marcovaldo takes his children to the hills on the outskirts of the city for some fresh air away from the city.</li> <li data-bbox="408 1055 1369 1256">• Real nature is somewhat different from the way Marcovaldo perceives it to be. In many instances it has been ruined by human intervention, for example in <i>Dov'è più azzurro il fiume</i> the river has been polluted by a factory. In <i>Il bosco sull'autostrada</i> the real wood has disappeared and a "forest" of road signs has taken its place.</li> <li data-bbox="408 1296 1369 1503">• Despite Marcovaldo's idyllic views about nature, in most stories nature somehow bites back. For example In <i>Funghi in città</i> the mushrooms that he found at the tram stop and that he so looked forward to eating turn out to be poisonous. This seems to show that nature is more of a foe than a friend as it turns against man.</li> </ul>

Question Number	Indicative content
5(a)	<p data-bbox="387 320 893 353"><b><i>Senza Sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="387 394 1077 427">Candidates may refer to the following in their answers.</p> <p data-bbox="387 468 1337 501">War has a deep impact on the characters and the development of the story.</p> <ul data-bbox="411 542 1366 1146" style="list-style-type: none"><li data-bbox="411 542 1366 696">• The society in which the story is set has been deeply affected by a four year civil 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="411 741 1366 896">• The murder of Nina's father is a consequence of this war. Nina's family is killed for revenge. This desire for revenge was created by the war and culminates in the scene in which a group of men – among whom Tito - arrive at Nina's family home and kill her father and brother.</li><li data-bbox="411 940 1366 1146">• This desire for revenge which stems from the war ends up permeating the whole novel: as Tito and his mates killed Nina's father to avenge what happened during the war, so Nina goes through life wanting to avenge the killing of her father. The war created very negative feelings that haunt the characters through the whole novel.</li></ul>

Question Number	Indicative content
5(b)	<p data-bbox="392 320 890 353"><b><i>Senza Sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="392 394 1075 427">Candidates may refer to the following in their answers.</p> <p data-bbox="392 468 1366 501">Nina is the main character in the novel. As the story unfolds she changes a lot.</p> <ul data-bbox="408 542 1366 1256" style="list-style-type: none"><li data-bbox="408 542 1366 696">• In the first part of the book Nina is only a helpless child. She has to witness the killing of her family and only escapes by hiding under the floorboards and being spared by Tito, who pretended to not having seen her. Nina herself goes through life seeking revenge.</li><li data-bbox="408 741 1366 896">• The killing of her family sparks off in Nina a desire for revenge. She subsequently goes through her life seeking revenge in retaliation. In the second part of the novel, when she is a mature woman, she is still animated by this desire for revenge.</li><li data-bbox="408 940 1366 1256">• Nina hates Tito for killing her family. However, their relationship is more complex than that: Nina had survived because Tito had spared her but at the same time she cannot forgive him for being part of the gang that killed her father. So she goes through life animated by the desire to kill him, only to realise at the end that it is pointless. When they meet again at the end of the book she makes love to him rather than kill him. This is the climax of her development as a person as she realises that forgiveness is better than revenge.</li></ul>

Question Number	Indicative content
6(a)	<p data-bbox="387 320 1046 353"><b><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</b></p> <p data-bbox="387 394 1077 427">Candidates may refer to the following in their answers.</p> <p data-bbox="387 468 1342 533">Elena is one of the main characters in the film as she is the only woman that Salvatore ever loves.</p> <ul data-bbox="411 573 1369 1803" style="list-style-type: none"> <li data-bbox="411 573 1369 815">• She is one of Salvatore’s schoolmates. Salvatore first notices her when she wanders in front of his video camera. She is quite beautiful and Salvatore instantly falls for her sweet smile and pretty blue eyes. She comes from a well off family which is quite different from Salvatore’s poorer background. To start with she looks rather haughty and somewhat unapproachable.</li> <li data-bbox="411 855 1369 1435">• Her relationship with Salvatore is built very slowly. When Salvatore confesses his love for her she is very honest and initially turns him down telling him that she is not in love with him. However, after Salvatore spends many nights waiting for a sign under her window she is finally won over by his dedication. They have a happy and carefree relationship typical of their teenage years, despite the fact that Elena’s father does not approve due to their social differences. It all comes to an unexpected end when Salvatore returns from his military service and Elena does not turn up at their appointment. Depending on which version of the film the candidates have seen, this sudden breakup will be seen in different ways: those who have seen the main version will probably perceive her to be somewhat fickle while those who have seen the Director’s cut will know that she had left a note for Salvatore that Alfredo never gave to him.</li> <li data-bbox="411 1476 1369 1803">• Elena has a great impact on Salvatore’s life, even if they do not ever see each other again (in the main version; they do meet again in the Director’s Cut) as she is Salvatore’s only true love and the only woman he will ever love. It is clear that after their separation Salvatore devoted himself to his career and never met anyone like Elena as he only had a succession of meaningless relationships. If they had stayed together perhaps Salvatore would have never pursued his passion for the cinema and he would have not become a famous film director.</li> </ul>

Question Number	Indicative content
6(b)	<p data-bbox="387 327 1050 360"><b><i>Nuovo Cinema Paradiso (Giuseppe Tornatore)</i></b></p> <p data-bbox="387 398 1078 432">Candidates may refer to the following in their answers.</p> <p data-bbox="387 470 1342 645">Throughout the film Salvatore pursues his passion for the cinema but never finds love again. Some candidates may feel that he does achieve his dreams as he becomes a famous film director while others might argue that he doesn't really achieve happiness as he never finds true love again. Both stances are acceptable as long as substantiated.</p> <ul data-bbox="411 683 1362 1456" style="list-style-type: none"> <li data-bbox="411 683 1362 846">• Salvatore's great passion throughout his whole life is the cinema, since he was a small child sneaking in to see every film at Cinema Paradiso to his teenage years when he works there as a projectionist to his adult life as a famous film director. Cinema may be seen as his greatest passion.</li> <li data-bbox="411 884 1362 1131">• His career in the cinema starts off when he is still only a child: after the fire destroys the old Cinema Paradiso he replaces Alfredo as the projectionist and continues to work there during his teenage years. Following his breakup from Elena and prompted by Alfredo he moves to Rome where he successfully pursues his ambition to become a film director. So some might argue that he does achieve his greatest dream.</li> <li data-bbox="411 1169 1362 1456">• When he is a teenager he meets Elena and after some initial difficulties he starts going out with her. They have a happy and carefree relationship which ends abruptly when he returns from his military service. In his later life he never meets anyone that makes him feel the same way and has a succession of meaningless relationships that never fully satisfy him. So some might argue that he never achieves his dream of finding true love again.</li> </ul>

Question Number	Indicative content
7(a)	<p data-bbox="392 322 1038 353"><b><i>Va' dove ti porta il cuore (Cristina Comencini)</i></b></p> <p data-bbox="392 394 1075 425">Candidates may refer to the following in their answers.</p> <p data-bbox="392 465 1369 568">Olga and Marta, the two main female characters in the film, led quite different lives, as Olga was restrained by the restrictions imposed by society while Marta enjoys much more freedom.</p> <ul data-bbox="411 609 1369 1630" style="list-style-type: none"> <li data-bbox="411 609 1369 808">• Olga was born in the early part of 1900. Her childhood was much more restrained and her parents were much stricter so she did not enjoy as much freedom as Marta who was born in the 70s. Marta never really had a mother but was raised by Olga who loved her very much and indulged her.</li> <li data-bbox="411 857 1369 1261">• Olga was restrained by the conventions of the society she lived in during the "30s and 40s" so she did not have many opportunities to assert herself. At the time, women of her social class were not supposed to work, because their main role was to be a wife and a mother. So 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. Marta, on the other hand, 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. So she chooses to go to America to study to have some time away from her grandmother.</li> <li data-bbox="411 1310 1369 1630">• Giving in to the pressure of society, Olga ends up marrying a man that she doesn't really love and having an affair which results in the birth of her daughter, Ilaria. She sometimes makes mistakes in bringing her up, due to her feeling of guilt, which Ilaria somehow perceives. As a result Ilaria leads an unstable life which will cause her death in a car accident. Marta is still young and inexperienced but even so she deeply hurts her grandmother when she decides to go and study in America, without realising the heartache that Olga went through during her life.</li> </ul>

Question Number	Indicative content
7(b)	<p data-bbox="392 322 1038 353"><b><i>Va' dove ti porta il cuore</i> (Cristina Comencini)</b></p> <p data-bbox="392 394 1075 425">Candidates may refer to the following in their answers.</p> <p data-bbox="392 465 1321 533">The most significant message that the film conveys is possibly what comes out of Olga's diary and the title itself: go where your heart takes you.</p> <ul data-bbox="411 573 1366 1346" style="list-style-type: none"> <li data-bbox="411 573 1366 853">• Love seems to permeate the whole story: the love between mother and daughter (Olga and Ilaria), albeit very conflictual, the love between a grandmother and her granddaughter (Olga and Marta), the love between a man and a woman (Olga and Ernesto). However, the pivotal relationship in the film is the one between Olga and her granddaughter, which is unusually close as Olga had to bring up Marta following the death of Ilaria.</li> <li data-bbox="411 902 1366 1144">• Olga's diary shows us how much she cares for Marta and how much she misses her while she is in America. Through her diary she wants to make sure that her granddaughter will not make the same mistakes she made. 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.</li> <li data-bbox="411 1193 1366 1346">• From Olga's letter-diary Marta discovers Olga's mistakes and finds out her past. She understands how much she actually loved her grandmother and how much Olga had done for her and learns that in life we should follow our heart as this will make us much happier.</li> </ul>



Question Number	Indicative content
8(a)	<p data-bbox="387 327 1046 353"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="387 398 1075 425">Candidates may refer to the following in their answers.</p> <p data-bbox="387 470 1307 533">Pablo Neruda is one of the main characters in the film and he has a great impact of Mario's life.</p> <ul data-bbox="411 577 1366 1214" style="list-style-type: none"> <li data-bbox="411 577 1366 734">• Before meeting Pablo Neruda Mario is just a simple fisherman and hates his job. He is not very well educated and leads a very simple life. As he is able to read and write – unlike many other people on the island – he manages to get a job as a postman.</li> <li data-bbox="411 779 1366 981">• Thanks to Pablo Neruda's influence, Mario learns to express himself better and is therefore able to express his feelings for Beatrice. He becomes better educated and he starts to question the world around him. He also develops an interest in politics as Pablo Neruda was a politically engaged poet.</li> <li data-bbox="411 1025 1366 1214">• Pablo Neruda is a famous Chilean poet. He is an intellectual and is rather sophisticated. With Mario he learns to enjoy the simpler pleasures in life, such as a walk on the beach, the sound of the sea, a pleasant evening playing table football with friends in the local bar. Both men will be changed by their friendship.</li> </ul>

Question Number	Indicative content
8(b)	<p data-bbox="392 322 1046 356"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="392 394 1075 427">Candidates may refer to the following in their answers.</p> <p data-bbox="392 465 1318 533">Mario is the main character in the film. He changes greatly throughout the film.</p> <ul data-bbox="408 573 1350 1137" style="list-style-type: none"><li data-bbox="408 573 1350 730">• Mario is just a simple fisherman and hates his job. He is not very well educated and leads a very simple life. As he is able to read and write – unlike many other people on the island – he manages to get a job as a postman.</li><li data-bbox="408 775 1350 931">• Under the influence of Pablo Neruda, Mario develops an interest in poetry. This will have great implications for Mario’s life. Poetry and Pablo’s influence lead to Mario becoming better educated and able to question the world around him.</li><li data-bbox="408 976 1350 1137">• Thanks to poetry and Pablo’s help, Mario is able to better communicate with Beatrice and express his love for her through poetry. Beatrice will be a steady influence during his life as she will be a loving and supportive wife.</li></ul>

