Examiners' Report
Principal Examiner Feedback

October 2020

Pearson Edexcel GCE
In Italian (9IN0)
Paper 2: Written response to work and translation

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.

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 "riputazione" rather than "reputazione", 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 are classed as grammatical errors, not spelling errors.

There were many good responses in the translation section this series 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 were able to translate 'abroad' correctly although 'to get a job' proved more challenging for some. Many mistranslated 'as long as' or used the indicative where a subjunctive was required. Some candidates diid not know the word

for 'degrees' and translated this as 'certificates' or 'diplomas' instead but this was not correct.

Most candidates correctly rendered 'the number of girls studying sciences is also increasing' although some lost a mark as they omitted 'also' from their translation. Likewise, many left out the word 'still' from the next section.
For many candidates, 'have always prevented girls from enrolling on courses' proved to be very challenging and a significant number did not know 'iscriversi a'; in fact, there were some invented words here such as 'enrollarsi' which were clearly wrong. Most candidates correctly translated 'engineering' although speaaling was often less precise than would be expected. While many candidates translated 'parents should encourage their daughters' correctly, some did not use the conditional tense. In the final sentence, 'helping them to overcome prejudice' was generally well translated but, perhaps surprisingly, some candidates did not know the word for 'prejudice'.

Candidates in future series are advised to ensure that they focus carefully on all elements of the translation, looking at key grammatical points, such as tenses, agreements (adjectives, adverbs, articles, verb conjugations) and the use of prepositions.

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 candidates' 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.

Some candidates incorrectly identified the question they had answered, e.g. they ticked question 2a when their answer was actually for question 2b and candidates are reminded of the importance of correctly identifying the question they are answering.

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 Reponse to Works (Literary Texts)

Question 2(a) – *Io non ho paura*

This work was the most popular of the literary texts and part (a) was much more popular than part (b). Most candidates showed a good knowledge of the text.This question required candidates to analyse the struggle between good and evil in the novel. Many candidates took the view that the children symbolise both good (Michele)

and evil (Teschio) or that the children epitomise innocence and good, and the adults evil. Many candidates demonstrated good analysis of how Pino was conflicted between the needs of his family and the kidnapping of Filippo. In a significant number of responses, the struggle between good and evil was not addressed in any depth and some candidates produced responses that were too descriptive, while others simply outlined the plot of the novel and hence lost marks for the lack of critical analysis.

Question 2(a) – *Io non ho paura*

There were only a few responses to this question, in which candidates were asked to analyse the importance of Michele's imagination. Better responses mentioned how Michele's imagination allows the reader to enter his world and how this allows him to deal with the situation in which he finds himself with Filippo and the adults. Some candidates simply outlined the plot of the novel with little critical analysis and lost marks as a result.

Question 3(a) – *Volevo i pantaloni*

There were a small number of responses to this question. Canidates generally showed a good knowledge of the text, although some answers were very descriptive and lacking in critical analysis. Here, candidates were asked to evaluate the extent to which the attitudes of the older generation impact upon the younger generation. While many candidates mentioned the attitude of the older generation in relation to tradition, family honour and defined gender roles, very few mentioned the impact of these on the younger generation. Thise who did mention this discussed how the attitude of the older generation constrains the younger generation and does not allow them to behave or express themselves as they wish.

Question 3(b) – *Volevo i pantaloni*

In this question candidates were asked to discuss the significance of the title of the novel. There were a few answers to this question. Most candidates mentioned how the *pantaloni* of the title are a symbol of the freedom that Annetta desires. They also

linked this to the gender roles in society, discussing how the male characters are treated differently to the females and how they have the freedom to do what they want.

Question 4(a) – *Marcovaldo*

There were very few answers to this question. Candidates were asked to discuss the extent to which the stories in the novel are still relevant nowadays. Candidates mentioned environmental concerns and the impact of consumerism on society in ther responses. While some candidates showed a good knowledge of the stories, some simply produced a generic, discursive-style essay on the problems of society in general with little or no reference to the novel and lost marks as a result.

Question 4(b) – *Marcovaldo*

Again, there were very few answers to this question, which required candidates to discuss the extent to which Marcovaldo is trapped in a world in which he does not belong. Better responses referred to Marcovaldo's quest to find nature in the city and how, when he finds this, he is disappointed as nature has been tampered with by human behaviour. Candidates also mentioned the fact that Marcovaldo is an outsider in the society in which consumerism predominates, as he does not have the financial means to partake in this.

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

This question attracted a small number of responses. Canidates were required to discuss the extent to which Alex is a typical teenager. Candidates showed a good knowlegde of the text and were able to outline key elements of Alex's behaviour, such as his rebellion against societal expectations, but did not discuss whether or not this is typical teenage behaviour.

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

Here candidates were required to discuss the importance of Aidi for Alex. This question attracted very few responses. Candidates discussed how Aidi provides a

means of support for Alex and how she listens to him but points were not well-developed and only some aspects of the question were considered.

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

There were no responses to this work in this series.

Question 7(a) - *Lessico famigliare*

In this question candidates were asked to analyse the role of memory in the novel. There were very few responses but these were of a good quality. Candidates mentioned how memories are not chronological so the work does not feel like a simple historical account. They also discussed how memories evoke the realities of daily life and the role of memory in characterisation. Candidates mentioned how memories are important in expressing the importance of family. Answers were generally well-developed with suitable examples from the text and points were well-linked to the title.

Question 7(b) - *Lessico famigliare*

There were no responses to this question in this series.

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

In this question candidates were asked to analyse the effect of the narrative techniques on the reader. There was only one response to this question and unfortunately the candidate did not make any reference to nor demonstrate any knowledge of the novel. Candidates must show knowledge of the text and address the question with reference to the chosen work in order to produce a successful answer.

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

This question required candidates to discuss if justice is impossible in the society in which the novel is set. The few responses to this question showed good knowledge of the text. Candidates disussed how the ubiquitous presence of the Mafia and the code

of *omertà* prevent justice from being achieved. In addition, some discussed how the corrupt nature of politicians plays a key role in the perpetuation of the status quo, thus adding to the impossibility of achieving justice.

Question 9(a) – *Senza sangue*

There were a small number of responses to this question. Candidates were asked to evaluate if revenge is the most important theme of the novel. Most candidates showed a good knowledge of the text and were able to identify events related to the characters' quest for revenge, such as the murder of Nina's father and brother and the behaviour of 'Donna Sol'. Some did not, however, fully address the question and failed to say if they considered revenge to be the most important theme. It is essential that candidates structure their response with direct reference to the question.

Question 9(b) – *Senza sangue*

There were no responses to this question in this series.

Section C – Written Reponse to Works (Films)

Question 10(a) – *Nuovo Cinema Paradiso*

There were no responses to this question in this series.

Question 10(b) – *Nuovo Cinema Paradiso*

There were only a few responses to this question. This was surprising given the popularity of the film in previous series. In this question candidates were asked to explain what they feel is the most important event in the film. Candidates generally showed good knowledge of the film. Most chose the fire at the cinema as the most important event as this is the catalyst for Salvatore to get more involved in the world of cinema and this also helps to develop the relationship between him and Alfredo on a much more meaningful level. Some answers were very descriptive and candidates

should remember that they need to provide critical analysis, as well as showing knowledge of the work.

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

There were no responses to this question in this series.

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

In this question candidates were required to evaluate if the female characters in the film are too selfish. There were very few responses but candidates felt that Olga is not entirely selfish as she had to conform to societal expecations and her attempt to hide the truth from Ilaria may have been in order to protect her daughter. They felt that Ilaria's behaviour is selfish as she does not consider Marta. They also felt that Marta is selfish to an extent for leaving her grandmother but that circumstances had led to this. Responses were generally well-linked to the title of the question and candidates showed good knowledge of the film.

Question 12(a) – *La vita è bella*

As in previous series, this was the most popular of the films and both parts of the question were equally as popular. In question 12(a) candidates were asked to analyse the treatment of the Holocaust in the film. Many responses were too narrative and focused on issues such as the *leggi razziali* and the treatment of Jews in general rather than examining how the Holocaust is portrayed. Better responses explained Benigni's use of tragicomedy and how Guido turns the events of the Holocaust into a game for his son, so that the horrors of the treatment of the Jews are hidden from him. Many cited the love between Dora and her family to highlight the injustice as she boards the train out of love for her family, even though she is not Jewish. Some felt that the treatment is realistic to a certain extent as we see events that actually happened during the Holocaust but some felt that the comedic elements detracted from the realism at times.

Question 12(b) – *La vita è bella*

In this question candidates were required to analyse the importance of Dora in the film. Candidates generally showed good knowledge of the character and the film in their responses. Many felt that Dora is a role model and strong woman and that she exemplifies the power and the strength of love. Many saw Dora as a key figure in the film as she triggers the beginning of the romance with Guido. Many also discussed her importance as a mother and the maternal role she plays which ultimately leads to her boarding the train and going to the concentration camp. Some candidates outlined aspects of Dora's character but did not discuss the importance of her character. Candidates are reminded of the need to read the question carefully and address all aspects of this.

Question 13(a) – *I cento passi*

There were no responses to this question in this series.

Question 13(b) – *I cento passi*

There were a small number of responses to this question, in which candidates were expected to evaluate if Peppino's struggle for justice is futile. Candidates felt that the fact that the Mafia controls all local activity and the code of *omertà* is ever-present means that Peppino is prevented from achieving justice. Some felt that his struggle is not entirely in vain as the outpouring of grief at his funeral is a demonstartion that people have had enough of the Mafia and that this is a sign of change.

Question 14(a) – *Il postino*

There was only one response to this film this series and this was surprising as the film has been relatively popular in previous series. Candidates were asked to analyse the importance of love in the film. The one response discussed the love between Neruda and his wife and was somewhat limited in scope, as well as being very descriptive and lacking in analysis. Opportunities were missed to discuss other aspects of the question such as the love between Mario and Beatrice and Mario's love for poetry, for example.

Question 14(b) – *Il postino*

There were no responses to this question in this series.

Question 15(a) – *La grande bellezza*

There were no responses to this question in this series.

Question 15(b) – *La grande bellezza*

This question attracted very few responses. Canidates were required to analyse the portrayal of the city of Rome and they mentioned the great beauty of the city and its glorious past compared to the ugliness of the characters and the nature of modern socirty. Responses showed a good knowledge of the film but points were not always well-linked to the title and this is essential in order for candidates to be able to access the highest marks.