Examiners' Report
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GCE Italian 9IN0 02

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Introduction

This is the first full-scale examination of this paper since the pandemic 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 that showed 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. Section A is a translation into Italian, Section B is response to literary works and Section C is response to films. Candidates are given a prescriptive list of texts and films from which they must choose two options, either a literary text and a film or two literary texts.

Question 1

Section A is the Translation task and all candidates must answer this question. They are required to translate a text of approximately 100 words from English into Italian. The translation related to Theme 1 of the specification, ' *I cambiamenti della società italiana* ', sub-theme: ' *l'evoluzione della famiglia italiana*' . The grammatical structures tested corresponded to those listed in Appendix 3 of the specification. Up to 20 marks are awarded for this section.

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 those to be rejected.

Non-grammatical accent errors are tolerated, e.g. " nascità"; however, " c'e " would be rejected as the accent is part of the verb conjugation. Non-grammatical misspellings are tolerated, e.g. "reduzione " rather than "riduzione", as long as they are not ambiguous, in the wrong language or constitute a different word. Verb endings and adjective endings must be correct and are classed as grammatical errors, not spelling errors. There were many good responses in the translation section this year but many candidates lost marks through 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.

The first sentence tested adjectival agreement and this point was missed by many candidates who either did not know the adjective or did not make the agreement. The second sentence required candidates to use the correct articulated preposition '*negli*' but many did not form this correctly. This sentence also required candidates to use the correct auxiliary verb with the past participle, in this case '*essere'.* Many candidates did manage to use the correct auxiliary but then lost the mark by failing to make the past participle agree, while some candidates lost the mark as they used the incorrect auxiliary verb.

In the second paragraph, many candidates said '*c'è stato'* instead of '*c'è stata'.* The vast majority were able to translate 'birth rate' correctly, but many candidates were unable to translate 'which has led to'. Most candidates were successful in translating 'there has been a decrease' but many did not know how to translate 'more and more'. The majority did translate 'single-parent families' correctly. The successful translation of technical vocabulary in this section suggests that this topic has been well covered by centres.

The last paragraph started with a sentence requiring candidates to translate 'although' and this had to either be followed by a verb in the indicative mood or subjunctive mood, depending on the conjunction that candidates chose. Many were successful in their choice but then went on to lose the mark with the incorrect preposition for 'tend to be smaller', using *'di´* instead of *'a'.*

Most candidates correctly rendered 'they continue to spend a lot of time together', although some lost marks by using the verb *'spendere'.* Most candidates knew *'forti legami'* but for many, the correct use of '*piacere*' in the final sentence was problematic, as they did not know how to use this impersonal verb correctly. The vast majority of candidates were able to successfully translate 'to spend Christmas and Easter with their parents or relatives' although some lost marks as they translated 'relatives' as *'relativi'.*

1 Traduci il brano seguente in **italiano**.

(20)

> The stereotypical image of the traditional Italian family is just a memory. In the last thirty years the structure of the Italian family has changed radically.
>
> There has been a reduction in the birth rate, which has led to an increase in the number of couples without children. The number of marriages has decreased and there are more and more single-parent families.
>
> Although today's Italian families tend to be smaller, they continue to spend a lot of time together. There are still strong ties between family members and most Italians like to celebrate Christmas and Easter with their parents or relatives.

L'imagine stereotipa della famiglia italiana tradizionale è solo una memoria. Negli ultimi trent'anni, la struttura della famiglia italiana è cambiata radicalmente.

C'è stato un calo nel tasso di natalità, che ha significato un aumento nel numero di coppie senza figli. Il numero di matrimoni è diminuito e ci sono sempre più famiglie monogenitoriali.

Sebbene le famiglie italiane di oggi tendano ad essere più piccole, continuano a passare tanto tempo insieme. Ci sono ancora forti legami fra i membri della famiglia e alla maggior parte degli italiani piace

celebrare Natale e Pasqua con i loro
genitori o parenti.

This is an example of an above-average performance. The candidate scores points for all sections on the mark scheme, apart from the following:

Point 1: *'L'imagine stereotipa'* – the misspelling of '*imagine'* is tolerable as it is non-grammatical but the word '*stereotipa*' is not a correct adjective.

Point 9: '*che ha significato un aumento'* is not close enough to the English 'has led to an increase' and as such it is incorrect.

Total marks: 18

L'imagine stereotipicale della tradizionale famiglia Italiana è solo un riccordo. Negli ultimi trent'anni la struttura della famiglia Italiana ha cambiato radicalmente.

C'è stato un riduzione nel tasso di nascità, in cui ha creato una crescita negli numeri dei coppie senza figli. Il numero dei Matrimoni ha caduto e ci sono più e più famiglie con solo uno parente.

Nonostante le famiglie Italiana d'oggi sembra di essere più piccolo, continuano a spendere molto tempo insieme. C'è ancora un forte accordo tra la famiglia e la Maggioranza dei Italiani piaccono a celebrare Natale e Pasqua con i suoi genitori e relativi

This translation illustrates some interesting features and common errors.

The candidate gains marks for points 2, 3, 4, 5, 8, 11 and 19 in the mark scheme.

Point 1: '*stereotipicale*' is an incorrect adjective.

Point 6: incorrect auxiliary verb.

Point 7: wrong agreement on past participle.

Point 8: correct – '*nel tasso di nascità'* is acceptable as the accent on '*nascità'* is non-grammatical.

Point 9: incorrect use of relative pronoun and does not translate 'has led to'.

Point 10: incorrect articulated preposition and is should be '*nel numeri'* and not '*nei numero'.*

Point 12: incorrect auxiliary verb.

Point 13: incorrect translation of 'more and more; and 'parent'

Point 14: incorrect agreement on '*Italian',* singular verb, incorrect verb (should be *tendano ad).*

Point 15: incorrect translation of 'spend'.

Point 16: the word '*accordo*' is incorrect here and this should be plural – 'strong ties'.

Point 17: words omitted – it should be *'tra i membri della famiglia'.*

Point 18: incorrect use of '*piacere'* and incorrect articulated preposition.

Point 20: incorrect possessive adjective and mistranslation of 'relatives.

Total marks: 7

L'immagine stereotipica della famiglia italiana tradizio-
-nale è solo una ricordo. Negli ultimi trenta anni
la struttura della famiglia italiana è cambiata
radicalmente./di tanto.

C'è stata una riduzione ~~negli~~ nel numero delle ~~nelle~~ nascite
che ha ~~seguito ad da~~ causato un aumento nelle coppie senza
bambini. Il numero di matrimoni è calato e ci sono
~~sempre~~ molte di/più e più famiglie con un genitore
solo.

Anche se oggi le famiglie italiane ~~sono~~ circano di essere/ piccole, loro
continuano a passare tanto ~~to~~ tempo insieme. Ci
sono ancora buoni rapporti tra i membri della famiglia
e ~~nella~~ la maggior parte di Italiani preferiscono
festeggiare Natale e pasqua con i loro genitori o
relatti. (amici-famiglia)

In this example the candidate gives alternatives for some words or phrases. In this case the first alternative is assessed but the rest ignored as candidates are expected to be precise. This translation also illustrates some common errors.

The candidate gains marks for points 1, 2, 3, 4, 5, 6, 7, 11, 12, 15, 17 and 19 in the mark scheme.

Point 8: incorrect translation of 'birth rate'.

Point 9: does not translate 'has led to'.

Point 10: incorrect articulated preposition and words omitted ('*nel numero di*').

Point 13: incorrect translation of 'more and more'.

Point 14: incorrect verb and preposition used for 'tend to be' and omission of '*più'* in translating 'smaller'.

Point 16: incorrect translation of 'ties'.

Point 18: incorrect translation of 'most Italians like to'.

Point 20: incorrect translation of 'relatives'.

Total marks: 12

Question 2 (a)

Io non ho paura by Niccolò Ammaniti

This was the most popular of the texts this series and the more popular of the two options, attracting a large number of responses. Candidates were required to analyse the role of the adults in the novel. Many candidates showed knowledge of the text but some lost focus on the question and wrote about the adults in general, rather than focusing on their role. Some answers included irrelevant material. Candidates mentioned that the role of the adults is to be role models for the children and to protect them but in the context of the work their role is also to expose the darker side of the world they live in.

Il ruolo degli adulti nel romanzo viene rappresentato come ~~come~~ ~~è~~ dallo scrittore Nicolò Ammaniti, come ~~uno~~ un ruolo contraddistinto ~~rispetto~~ in confronto al ruolo dei ~~ragazzi~~ figli come Michele. Infatti, ~~gli adulti~~ gli adulti ~~sono~~ hanno lo scopo di ~~tranquillizzare~~ prenderei cura dei i propri figli ~~quel~~ ogni volta quando le cose vanno storto. tuttavia, ~~ci sono~~ c'è un ~~degli adulti~~ adulto che ~~si prende cura tranquillizzano~~ dei figli per il bene, e c'è ~~a~~ un altro adulto che ~~tranquillizza~~ si prende cura dei figli per il male.

Per esempio, il padre di Michele, chiamato Pino, ~~È fa calmare a Pino quando Michele è~~ l' adulto nel romanzo che si prende cura di

Michele per il male. ~~Perché~~ Infatti, quando Michele ritornò dal "buco del casale dove si trovava Filippo, chiese ~~a lui~~ Pino se ci sono "mostri" ad Acqua Traverse, ~~il~~ Pino gli rispose di "piantarla con questi mostri, ~~e perché~~ e disse di "avere paura degli uomini, non dei mostri".

In questa parte del romanzo, Ammaniti usa l'imperativo ~~per tranquillizzare a Michele~~ per fargli credere che i mostri non esistono; inoltre, ~~Ella~~ Ammaniti voleva includere questa parte per il fatto che Pino ~~non doveva essere subito o non~~ voleva essere trovato colpevole della faccenda.

Un altro esempio che riguarda ~~si Pino alla~~ la cattiveria di Pino, ~~è~~ appare quando Pino viene o sapere che Michele frequenta il buco dove ~~si~~ si trova Filippo, grazie al tradimento del suo "migliore amico" (di Michele), ossia Salvatore; ~~in questo caso allora~~ (allora) Pino dice a suo figlio ~~che~~ che "se ritorna un'altra ~~altra~~ volta su quel buco, lo uccidono". In questo caso, Ammaniti ~~usa usa~~ usa la minaccia nei confronti di Michele ~~perché perché~~ per ~~voleva far il~~ far pensare ai lettori che il padre era il personaggio che ~~il trovati~~ risolve la faccenda. Dunque, Pino ~~disse~~ questo a Michele

Per il male; ~~perché~~ Michele alla fine si ~~accorgerà del fatto~~ accorgerà del fatto che i veri maestri di questa storia sono il Padre e i suoi amici; questo fatto, tuttavia, contraddice ~~il~~ quello che Michele pensava all' inizio ~~del~~ ~~s~~ romanzo, quando ~~credeva~~ che suo Padre fosse stato quello buono ~~la~~ ~~in questo caso~~, in Acqua Traverse.

~~Da Per~~ un'altro parte, ~~il~~ ~~l~~ l'adulto che si prende cura dei figli per il bene ~~è la~~ è ~~Madre Ba~~ Barbara, avvero la Madre di Michele e di ~~s~~ ~~Maria~~ Maria. Infatti, ~~all inizio del~~ lei è l'adulto che sostiene le difficoltà dei figli; per ~~se~~ esempio, quando Maria stava senza occhiali perché si erano rotti durante durante una gara, ~~la Madre~~ il Padre gli ~~di~~ ~~di~~ disse di ~~importa~~ "arrangiarsi" per averli ~~rotti~~ rotti, mentre la madre ~~ha~~ ho dato a Maria un nuovo ~~paio~~ di occhiali. In questo evento, Ammanniti usò ~~la~~ la contraddizione per far capire ai lettori che Pino è un personaggio meno sensibile ai figli, rispetto a Barbara.

Per concludere, il ruolo degli adulti nel romanzo è complesso per il fatto che ci sono due tipi di adulti che hanno scopi totalmente diversi. Questo dimostra il

Perché giuseppe questo è un ruolo contraddistinto ~~in confronto~~ ~~rispetto~~ al ruolo dei figli.

This is an example of an average response to this question in terms of critical and analytical response (A04).

The candidate mentions how Michele's father is a bad example, giving an example of Pino's bad behaviour as he warns Michele not to return to see Filippo. They then go on to discuss the role of the mother as a more caring adult.

These points are not well developed, and the response is often descriptive. There is a very basic level of analysis in terms of Michele discovering that Pino is not what Michele thought he was at the beginning but the scope of this is limited and not fully relevant to the question, which is about the role of the adults. The middle section is also quite confused in terms of giving a response to the question.

Overall, this piece is quite simplistic and not always focused on the question. However, the basic analysis allows this response to just reach the 9-12 band for critical and analytical response.

In terms of both range of grammatical structures and vocabulary and accuracy of language (A03) the response is much more successful. There is a very good range of structures such as use of pronouns, accurate verb formation and imperfect subjunctive. There is evidence of a very good ability to structure language although the expression is at times stilted and lacks sharpness; as a result this would be at the top of the 13-16 band.

In terms of accuracy there are no errors that affect the clarity of communication so this would be awarded the full 10 marks.

Plan your response carefully to ensure that you focus on the question that has been set.

Get used to writing plans in the target language so you can see clearly how you are structuring your essay from the point of view of critical analysis, and also consider the complex grammar and lexis you are going to use.

Make sure to develop points fully in order to form a convincing argument.

Make sure that evidence selected is appropriate and that it exemplifies the point you are making.

Question 2 (b)

Io non ho paura by Niccolò Ammaniti

Whilst not as popular as Q02(a), this question attracted many responses. Candidates are asked to examine the portrayal of the north-south divide in the novel. There were many responses that were very descriptive and generic and lacking in-depth analysis; candidates made basic and often stereotypical statements such as the north is rich and the south is poor, and the north is cold and the south is warm. Some candidates focused on the plot without focusing on the question. More successful responses examined how the north-south divide is portrayed in terms of how it affects the characters and looked at the treatment of the divide in terms of the historical context of the work.

Io non ho paura è ambientato in un piccolo paesino nel sud d'italia, chiamato Acqua Traverse, nel 1978, Ammaniti fa riferimenti al divario nord - sud durante tutto il libro, perché gli effetti sono particolarmente evidente nei residenti poveri di Acqua Traverse.

Il divario nord - sud è evidente perché Ammaniti fa riferimenti alla povertà nel sud. Acqua traverse ha solo quattro case, e nonostante il suo nome, non ha agua corrente. Ogni due settimane viene un camion per vendere l'agua. Il padre di Michele, Pino, non ha un lavoro fisso, ma quando c'è l'opportunità guida i camion al nord. Nel libro, il nord dal punto di vista dei bambini è come 'Eldorado', perché pensano che sia pieno di ricchezza e opportunità. Questo mostra il divario - nord sud, perché lo scrittore fa capire al lettore come è la povertà nel sud, e ecco che il nord è il contrario.

Lo scrittore evidenzia il divario nord - sud

nel contrasto tra Michele è Filippo. Nonostante il fatto che ~~il sono~~ i due ragazzi hanno cose in comune, per esempio sono tutte e due nella quarta, ~~però~~ e hanno una amicizia forte, è ovvio che ci sono differenze. Filippo vive in una casa grande al nord, e racconta a Michele le storie del suo padre che lavora a Canada, per esempio li dice ~~degli~~ di "orsetti lavatori", però Michele vive in una casa umile. ~~En~~ Queste differenze mostrano il divario nord-sud perché Filippo, il bambino ~~ricco~~ ricco, viene dal nord, e Michele, il bambino che vive nella povertà ~~verso~~ ~~al~~ vive nel sud.

Il contesto storico del romanzo fa riferimenti al divario nord sud. ~~Tra~~ Gli anni settanta, caratterizzati dagli anni di piombo, il boom economico nel nord e il fenomeno dei rapimenti dei bambini dal nord è buon rappresentato nel romanzo. ~~Tuttavia~~ La ragione per tutti i rapimenti, quasi cinque cento negli anni settanta, è perché la gente povera nel sud sapevano ene ~~la~~ gente ricca nel nord pagarebbero il ~~riscatto~~. Nel libro, Ammaniti mostra che tutti gli

adulti in Acqua Tranese non avevano soldi e per questa reggione hanno rapito Filippo. Si vede che lo scrittore ha basato le sue idee nelle storie vere dei rapimenti nell'anni settanta, mostrando il divario nord - sud.

Per concludere, si vede che il divario nord - sud è un tema relevante nel libro perchè rifletta la situazione degli anni settanta in Italia, la povertà nel sud e le differenze fra Filippo e Michele. È molto relevante perchè libriche mostrano il divario nord - sud e le conseguense, per come il fenomeno dei rapimenti, mette pressione sul governo di aiutare la gente povera nel sud, e ricorda il lettore della situazione grave, e la corruzione nel sud.

This response has been selected as a good example of the candidate focusing on the question that has been set and writing a high-quality response as a result.

The candidate first talks about the poverty of the south and the lack of opportunity. These points are exemplified with evidence from the text. The candidate then sums up their point and says that this allows the reader to understand the differences between the north and the south.

The candidate goes on to say how the contrast between Michele and Filippo exemplifies the north-south divide. This is a good point but could be further developed in relation to the question.

The candidate then discusses the historical context of the work, again exemplifying this with relevant evidence from the text.

This response focuses on more than one aspect of the question and material is relevant. The candidate shows very good knowledge of the work and points are well-linked, but could be developed further. Therefore, this is awarded a score at the top end of the 13-16 box for critical and analytical response (AO4).

There is a good range of vocabulary and structures, and the passage flows well but there are some problems with the formation of more complex structures. However, there is still enough range to enable this passage to get to the bottom of the 17-20 box for range of grammatical structures and vocabulary (AO3).

In terms of accuracy, there is quite a high incidence of spelling errors, especially in the first half of the passage. However, the writing is mostly coherent throughout so the essay is awarded 8 for accuracy (AO3).

Question 3 (a)

Volevo i pantaloni by Lara Cardella.

This question was chosen by a small number of candidates. They were required to analyse the theme of honour in the novel. Most candidates wrote about how honour is paramount in this traditional society where there are clearly defined gender roles and societal expectations. The good name of a family is essential, especially for those who do not have much in terms of material wealth. Many candidates looked at the impact of these expectations on Annetta in particular and the serious repercussions for those who bring family honour into question.

Question 3 (b)

Volevo i pantaloni by Lara Cardella.

This question was also chosen by a small number of candidates who were required to explain which character has the biggest impact on Annetta in the novel. Most felt that this was Angelina as she showed Annetta a different way of life and a different way of thinking. Some candidates felt that this was zia Vannina as her and Annetta have a shared experience and she is the only character that gives Annetta some emotional support.

Question 4 (a)

Marcovaldo by Italo Calvino

This was the more popular of the two questions on this text and there were some very good responses. Candidates had to evaluate the extent to which they agree with the statement that Marcovaldo's life is a constant struggle to survive. Many candidates showed good knowledge of the text and were able to illustrate their points with appropriate textual reference. They mentioned how Marcovaldo is an outsider in the urban environment and how he cannot partake in the consumerism that characterises the society. They also mentioned how Marcovaldo looks for solutions in nature but how nature usually deceives him and lets him down. Most candidates did feel that Marcovaldo's life is, in fact, a constant struggle to survive.

Question 4 (b)

Marcovaldo by Italo Calvino

There were very few responses to this question, in which candidates had to examine the different types of pollution in the novel and their impact. Candidates did show knowledge of the text, referring to stories that illustrate different types of pollution, but few candidates examined the impact of this in any significant depth. It is essential to provide critical analysis as well as showing knowledge of the work.

Question 5 (a)

Jack Frusciante è uscito dal gruppo by Enrico Brizzi.

There was a small number of responses to this question, in which candidates have to explain the significance of the title of the novel. Most mentioned the fact that the title referred to the ex-guitarist of the Red-Hot Chilli Peppers leaving the band and how this represents Alex's conscious decision to leave behind the conventions of his middle-class life and enter a phase of rebellion. Most candidates showed good knowledge of the text and were able to draw conclusions.

Question 5 (b)

Jack Frusciante è uscito dal gruppo by Enrico Brizzi.

There was a small number of responses to this question, in which candidates have to examine the evolution of the character of Alex. They referred to Alex's rebellion as he decided to opt out of his normal life and rebel against societal conventions. They also mentioned the importance of his friendships with Aidi and Martino; these had an impact on Alex and he becomes more mature and in tune with his own feelings as a result of his experiences.

Question 6 (a)

Sei personaggi in cerca d'autore by Luigi Pirandello

As in previous series there were only a small number of responses on this work. This question was the more popular of the two options, in which candidates have to explain the function of the Mother in the work. They mentioned that she represented grief and how her story is central in terms of understanding the role of other characters. Some candidates mentioned the idea of masks and their role in Pirandello's theatre. A few candidates simply described the Mother without examining the function of her character in the play.

Question 6 (b)

Sei personaggi in cerca d'autore by Luigi Pirandello

For this question candidates have to examine the relationship between the actors and the characters. There were few responses but they were high quality answers in which candidates discussed the difficulty of communication and lack of understanding between the actors and the characters. They described the conflict between the two groups and the conflict between reality and illusion.

Question 7 (a)

Lessico famigliare by Natalia Ginzburg.

There were only a few responses to this question this series. Candidates have to evaluate the extent to which the author's parents have completely contrasting personalities. Responses mentioned the father's authoritarian and critical nature and the mother's relative frivolity and light heartedness as a major contrast between them. Some candidates felt that they are not completely contrasting due to their shared experiences and family life. Candidates who answered this question showed good knowledge of the text and were able to draw upon this to substantiate their points.

Question 7 (b)

Lessico famigliare by Natalia Ginzburg.

In this question, candidates examine what they believe the most important theme of the work is. As with the other option for this book, there was only a small number of responses. Candidates felt that family and/or language was the main theme, as alluded to in the title. Again, candidates showed good knowledge of the text and were able to substantiate points with appropriate evidence.

Question 8 (a)

Il giorno della civetta by Leonardo Sciascia

This was the less popular of the two options on this work, with only a few responses. Candidates are required to examine the role of the secondary characters and their function in the work. Candidates generally mentioned how these characters help to build up a picture of the society in which the novel is set, i.e. one that is dominated by the Mafia and the code of *omertà*. They felt that these characters were very important in the development of the story.

Question 8 (b)

Il giorno della civetta by Leonardo Sciascia

This was a popular choice this year, with a significant number of responses. Candidates are asked to analyse the theme of justice in the novel. Most candidates looked at whether justice can ever really be served in this society and how it is thwarted by the activity of the Mafia and their ubiquitous presence. Many contrasted the character of Bellodi, who represents justice and the search thereof, with the *omertà* of the society in which the novel is set. Many candidates also mentioned the implied collusion of politicians at a more national level as an obstacle to justice being done. Unfortunately, there were some answers where candidates made very little reference to the work but instead gave a discursive-style response about the Mafia in general.

Leonardo Sciascia ha scritto questo il romanzo ~~Il Giorno~~ ~~Della Civetta~~ di denuncia come se fosse un giallo. L'autore vuole mettere i riflettori sulla presenza mafiosa in Sicilia, e come il crimine organizzato minaccia la sicurezza della società e della popolazione. Dunque il tema della giustizia è molto prevalente. Sciascia ~~vuo~~ vorrebbe farci capire che la giustizia ~~è~~ sia qualcosa per la quale si dovrebbe combattere, anche se non è sempre possibile ottenerla.

Durante tutta la trama, Bellodi (il Capitano dei carabinieri) ~~prova~~ si sforza a consegnare la mafia alla giustizia. ~~Questo desiderio è la ragione per la quale Bellodi viene dal settentrione in Sicilia.~~ Cercando a verificare la presenza della mafia, il Capitano ci mostra che la ricerca della giustizia ~~come~~ sia possibile. ~~O~~ Nel capitolo quando Parrinieddù viene interrogato da Bellodi, mi sembra che Bellodi ~~*~~ non solo troverà la verità, ~~ma~~ ma anche che potrà evidenziarla. Parlando con Parrinieddù, Bellodi sempre rimane calmo – permette all'informatore di parlare. Al inizio, ~~a~~ fa molto attenzione di non dire troppo ~~non to vuo~~ ai carabinieri perche non vuole denunciare apertamente la mafia, che sembra

essere la figura dominante della 'autorità. Tuttavia, ~~giustizia~~ Tuttavia, a causa delle competenze brave di Bellodi, Parinieddù si rilassa. Finalmente dà il ~~suo~~ nome di un sospetto. Attraverso l'indagine di Bellodi, la giustizia è presentata come ~~possibile~~ possibile ad ottenere.

Quest'affermazione è supportata dal fatto che la mafia, e il fenomeno dell'omertà, non apare essere inarrestabile. Benché il potere e l'ascendente ~~maf~~ dell'organizzazione criminale ovviamente provoca ~~prova~~ la paura, è chiaro che la moglie di Nicglosi, oltre ai fratelli Colasberna, vogliano ~~vorrà~~ la giustizia. Fanno attenzione di non ~~dsa~~ sparlare la mafia apertamente, ma a tutti e due danno a Bellodi informazione che lo ~~gli~~ aiuta a progressare la sua inchiesta. Nonostante che la mafia si presentà come molto influente, mi pare ~~sem~~ che Sciascia voglia dimostrare che la giustizia è sia anche possibile. L'autore fa questo attraverso Bellodi e la sua indagine.

La giustizia è anche la ragione per la quale Sciascia ha scritto questo romanzo di dencia ~~dencun~~. La ricerca per la giustizia è il modo in cui ~~vuole~~ ci mostrarsi le sue opinioni e convinzioni. Sciascia, come siciliano, conosce bene gli effetti nocivi

dell'organizzazione criminale. Per lui, credo che sia importante di mostrare che non si debba semplicemente accettare la presenza mafiosa – non deve fare parte della vita siciliana. Attraverso il personaggio di Bellodi, Sciascia dimostra che si dovrebbe sfidare la mafia nella ricerca della moralità e giustizia. Il tema di (oltre è alla lotta per) la giustizia è come Sciascia se stesso sfida la mafia.

Comunque, dall'alto lato, la giustizia è anche dimostrata come se non fosse possibile ottenere ottenere. La presenza mafiosa sembra troppo inserita nella sua società siciliana, che magari suggerisce che la mafia sia in effetto inarrestabile. Nel primo capitolo, quando Salvatore Colasberna viene ammazzato su un autobus, è tutto chiaro che ogni ognuno teme la mafia. Og Tutte le persone hanno visto cosa è successo, ma nessun testimone dice niente ai carabinieri. – "sembravano le facce di ciechi". Questa metafora spiega che, in un certo senso, non si si vedono più gli atti mafiosi. Il crimine organizzato è diventato così inserito nella società a tal punto che la gente non si sente più capace di parlare con i carabinieri: la mafia è la vera figura dell'autorità. A causa dell'influenza mafiosa, può darsi che

Sciascia ~~ci~~ mostra la futilità di lottare. La giustizia forse non è qualcosa ~~non~~ impossibile.

Insomma, è probabile che la giustizia sia il tema più dominante ~~not~~ in questo romanzo di denuncia. Benché sembra possibile che Bellodi potrà riuscire con la sua indagine a causa ~~del~~ di come ~~progresso~~ progressa con l'aiuto di alcuni testimoni, alla fine, secondo me, la giustizia è presentata come se non fosse possibile ottenere. Bellodi non riesce a verificare la presenza mafiosa – la corruzione e la sua influenza sono troppo inserite nella vita quotidiana. Alla fine, Bellodi dice "forse tutta l'Italia va diventare Sicilia". Qui, ci mostra la mancanza della speranza per il futuro della giustizia in Sicilia.

This response has been chosen as it is successful in terms of both critical and analytical response (AO4) and range of vocabulary and grammatical structures/accuracy (AO3).

The candidate firstly discusses how Bellodi tries to bring the Mafia to justice, and this might be possible through his meetings with Parinieddu, but the latter does not want to openly denounce the mafia. The candidate then discusses the presence of *omertà* and how this is a powerful force in society, even if some of the characters want justice to be done.

The candidate goes on to write about how justice is impossible in this society due to *omertà* and the presence of organised crime.

The candidate presents both sides of the argument and selects relevant examples from the text to illustrate their points. They show good textual knowledge and ideas are well-linked, although the response is slightly contradictory in the way that it is structured. Therefore, the candidate is awarded a mark at the top end of the 13-16 band.

In terms of the language there is a good range of structures and vocabulary although there are a few occasions where language manipulation is not successful, hence a mark at the top end of 13-16 for range of vocabulary and structures. Finally a mark of 8 for accuracy as there are some errors in more complex structures.

Question 9 (a)

Senza sangue by Alessandro Baricco.

This was slightly more popular this series than in previous years although this question was the least popular of the two options. Candidates are required to explain how tension is created in the work. All candidates referred to the tension created at the beginning with the men arriving at Mato Rujo to seek revenge and kill Nina's father and brother and when she was discovered by Tito. Most also referred to the sense of foreboding created by Nina's meeting with Tito at the end as the reader expects a different dénouement from that which we see. Some candidates simply told the story of what happened without linking this back to the question and as a result they produced answers that were overly narrative without much, if any, critical analysis.

Question 9 (b)

Senza sangue by Alessandro Baricco.

This was the more popular of the two questions on this work. Candidates need to evaluate the extent to which they agree with the statement that Nina is presented as a victim. Most candidates felt that she was a victim, due to the events at Mato Rujo, and then how this affected her life. Some felt that she was a victim as her life centred on revenge for so many years. Others wrote that she did take control and her quest for revenge makes her less of a victim. Some also felt that the fact that Nina did not kill Tito at the end is a sign that she had finally let go of the past and was therefore no longer a victim of it. There were many good answers where arguments were made and substantiated using evidence from the work. However, as with part (a) of this question, some candidates simply told the story of what happened without linking back to the question so their response was overly narrative without much, if any, critical analysis.

Question 10 (a)

Nuovo Cinema Paradiso (Giuseppe Tornatore)

There were more answers on this film than in previous series. For this question candidates have to examine the extent to which the Nuovo Cinema Paradiso is the real protagonist of the film. Candidates discussed how the cinema is a focal point for the community and that it is where Totò develops his passion for cinema. It is also where Totò's relationship with Alfredo develops. Some candidates felt that while the cinema plays an important role in the film, for them Totò is the main protagonist as the film is entirely centred around his life. Knowledge of the film was generally good, and most candidates were able to link arguments to the question. A few responses were overly narrative, focusing almost entirely on the plot without providing critical analysis.

Question 10 (b)

Nuovo Cinema Paradiso (Giuseppe Tornatore)

This was slightly more popular than Q10(a) and for this question candidates analyse the theme of nostalgia in the film. Responses focused on key events from Totò's past, such as his visits to the cinema and his relationships with Alfredo and Elena. Many answers were overly narrative and did not particularly address the theme of nostalgia. Better responses did link their points to the question title and some candidates discussed the role of cinematographic techniques such as the extended flashback and the film's soundtrack in creating a sense of nostalgia in the film.

Question 11 (a)

Va' dove ti porta il cuore (Cristina Comencini)

For this question candidates evaluate the extent to which the viewer feels compassion for Olga. There were no responses to this question.

Question 11 (b)

Va' dove ti porta il cuore (Cristina Comencini)

There were a very small number of responses to this question in which candidates examine what they felt to be the most important message of the film. Responses included the importance of family and interpersonal relationships but tended to be very narrative with candidates not explaining why their chosen message was of such importance. Critical analysis is required in order to access higher marks.

Question 12 (a)

La vita è bella (Roberto Benigni)

As in previous series this was the most popular of the films. Candidates are asked to examine if Guido is a realistic character in the film. Many felt that Guido was but only to a certain extent. His actions in the first part of the film were not particularly realistic given the historical context and were almost like a fairy tale. They were more realistic in the second part of the film, more in terms of his emotions than some of his actions, such as the paternal instinct to protect Giosuè from the reality of their situation. Candidates generally showed good knowledge of the film, with many using appropriately selected evidence to substantiate their points. While some candidates were able to provide some critical analysis, at times they did not follow points through to their logical conclusion and analysis was therefore lacking in depth. A few candidates simply retold the plot of the film without linking their response to the title and it is essential that candidates answer the actual question that has been set.

Il film 'La vita è bella' di Roberto Benigni è ambientato negli anni 1939-1945, la fine della guerra. La storia è basata su Guido, un Ebreo italiano, Eleonora oppure Dora (la moglie di Guido) e la Giosuè (loro figlio). bonura Sul questo tema analizzero se Guido sia un personaggio realistico.

Secondo me Guido non sia un personaggio realistico all'inizio del film ma lui sia più come un principe in una favola. Questo è evidente durante il flashback flashback quando introduce se stesso come un principe e introduce Eleonora dice ad Eleonora 'Buon giorno Principessa.' Questo non sia è molto realistico perché molte persone non si introducano così Per di più Guido si vede che usa il metodo Shoppenhauer, che è però più un metodo che non sia molto realistico aggiungento al fatto che Guido Orefice sia parte di una favola.

Tuttavia mentre il film si sviluppa ed il flashback finisce Guido diventa un personaggio più realistico. Questo è evidente durante la scena mentre guido lavora nel campo di concentramento. longuer Nella scena, si può vedere che Guido stia soffrendo ed il lavoro è molto difficile e pesante, che è realistico dato che durante l'olocausto gli Ebrei

erano transportati fino ai campi di concientramento
dove i deboli erano uccisi e quelli più sani erano
messi a lavoro, esattamente come Guido.

D'altr. Daltronde Guido non è molto realistico dato
dato alla sua ottimismo e la sua abilità di persevertire
Questo è evidente quando alla fine andò a cercare
Dora e si è travestito da donna. Molte persone
si sarebbero nascoste ed avrebbero salvato loro
slessi ma Guido si è sacrificato mentre voleva
salvare la moglie e suo figlio, prendendo il ruolo
dell'eroe, come in una favola. Ma si può dire che
non su questa scena di Guido sia pure un personaggio
realistico dato all fatto che perde la vita, come
molti ebrei durante gli anni 1940-1945 perdono la vita
durante l'olocausto.

In conclusione, Guido è un personaggio realistico
fino ad un certo punto. Questo è dato agli
elementi favola che ha il film e il ruolo di Guido
come principe ed eroe. Ma però Guido diventa
più realistico dato cha ha vissuto una vita orribile
nel campo di concentramento.

This is an example of a response where the candidate considers some aspects of the question but does not fully develop their discussion.

The candidate states that they do not feel that Guido is a realistic character at the start of the film due to his behaviour and that this is almost like a fairy tale. This is potentially a good point, but it is not developed and the candidate does not give any convincing evidence from the film to substantiate this.

The response then moves on to say that Guido is more realistic in the second part of the film, when he is in the concentration camp and must undertake hard labour. The candidate also feels that he is not realistic given his optimism in the camp.

The candidate does consider some aspects of the question and there is some basic analysis. The response is relevant, but arguments are not always convincing, and are erratic in terms of organisation of the material. Hence, the piece is awarded a mark at the top end of the 9-12 band for critical and analytical response (A04).

In terms of range of vocabulary and structures, the vocabulary is appropriate to the task, although there is an overuse of the verb form 'sia' and this affects the coherence and fluency of the piece at times. There are some good sentence structures, but the language is patchy and as a result is awarded a mark at the top end of the 9-12 band. In terms of accuracy there is quite a high incidence of error so scores 6 for accuracy (AO3).

Re-read your work: read the question carefully and once you have finished make sure that each argument has supporting evidence and is linked to the question. Compare your introduction and conclusion and check they are appropriately linked to the essay and the question. Finally, double-check that the vocabulary and grammar are varied.

Prepare the complex language and structures: make sure you include complex structures in each paragraph. Proofread your work focusing on those areas that you know are particularly problematic for you, generally gender/number agreement, verbal endings, subjunctives.

Question 12 (b)

La vita è bella (Roberto Benigni)

This was the more popular of the two questions on the film and the most popular question overall. Here candidates analyse the theme of courage. Responses showed good knowledge of the film and most displayed appropriate evidence to substantiate the points being made. Most candidates discussed Guido's courage in dealing with the rise of antisemitism and his behaviour in the concentration camp, where he put his own life at risk to protect Giosuè. Many also mentioned Dora's courage in insisting on going to the concentration camp to be with her family. While some candidates were able to provide some critical analysis, at times they did not follow points through to their logical conclusion and analysis was therefore lacking in depth. A few candidates simply retold the plot of the film without linking their response to the title; it is essential that candidates answer the actual question that has been set.

Analizza il tema del coraggio nel film

P1 - Il coraggio di Guido
   ·'Guido sul 'cavallo ebreio'
   ·Ha pro Guido ha protetto Giosue
   ·Ha morto per - ha caminato in un modo buffo

P2 - Il coraggio di Dora
   ·Lei ha sposato un ebreio
   ·Andato in campo di concentramento
   n

P3 - Altri personaggi
   ·Il nonno quando lui andato alla camera da gaz
   ·Gli altri ebbrei nel compo quando guido ha tradotto
   ·La consiguensa delle coraggio

Nel film 'la vita è bella' c'é una tema molto importante
del coraggio, che a influensata la il film in totale.

Guido e molto coraggioso in ogni senso ma che c'é tre situazioni
quando Guido è molto coraggioso. Il primo è quando lui entra sla
festa di sposo, una camera piena di fascisti, sul 'il cavallo ebreio'
giallo' perché lui e anche un ebreio e i fascisti hanno visto l'ebrei
come cani o animali, e pai loro possano attaca attaconyo Guido. In più
per tutto del film Guido ha protetto s suo figlio Giosue anche a
dentro il campo di concentramento e se gli soldati a visto

Giosue, loro uccidessi Giosue e Guido, e poi Guido losa questo è
ma lui ~~continuare~~ continuare a proteggere Giosue. In più Guido è molto
coraggioso perché quando lui andava al suo morte, lui
caminare in un modo buffo, ~~per~~ immitare il comino del soldato,
per fare ridere Giosue ma con un soldato ~~con un~~ indietro di
lui. Questa scerza d'avanti al soldato è molto coraggioso e
poi noi vediamo il coraggio di Guido e che nel suo ultimo momento
lui ha pensato al suo figlio.

La moglie di Guido, Dora è anche molto coraggioso perche
la sua famiglia sono amici con i fascisti e lei ha sposata un
ebreio, Le fascitti hanno passato i Leggi Raziali, che discrimine
~~a parti de~~ agli l'ebrei e una lega dentro questi leggi sono che
l'ebrei solo possono sposare altri ebrei, poi questo azzione da
Dora è molto coraggioso. In più quando Guido e Giosue
e sul treno per andare al campo di concentramento, Dora
~~Salti~~ andare anche sul treno ma volentariamente per
restare con sua famiglia. Dora non losa dove questo treno
arrivare ma lei vuole restare con sua famiglia e poi questo e
coraggissimo.

Tutto del ~~questo~~ coraggio ha ~~causato e~~ cambiato il fino
del film. Giosue è ancora vivé al ~~fin:~~ scena finale del film
e questo e solo possibile perché Guido e molto corragioso. In
più il solo ragione perche Giosue scoprito Dora è perché
Dora è molto coraggoso e ~~andata~~ salita sul treno per il campo di

concentramento. E finalmente il coraggio deff degli altri ebrei dentro il campo a aiutato per non dire niente ai soldati che Giosue e dento la camera da letto e anche un ragione perché Giosue è ancora vivi.

In conclusione la tema di coraggio nel film è molto importante e anche tm e per la strotura della storia perché è una grande parte delle personaggi di Guido e Dora e anche il ragione per la fine più felice con un abbracio tra Dora e Giosue perché se Guido non ha proteggero protetto Giosue, loro soldati finisce morte.

In this response the candidate addresses the question but the analysis is not in-depth. There were a significant number of answers like this.

Here the candidate decides to focus on three episodes: Guido going to Dora's engagement party, Guido trying to protect Giosuè in the concentration camp and Dora going to the concentration camp. The candidate concludes that the outcome (Giosuè survives) is only possible through Guido's courage. These episodes are all relevant and appropriate, but none are well developed in response to the question, and the analysis, while there is some, is not in-depth. This scores mid-to-upper of the 9-12 band for critical analysis and response (A04).

In terms of the language there are issues with sentence structure, verb tenses and subject-verb agreement and vocabulary is high frequency with a small amount of variety. Manipulation of language is not secure at times and so this scores at the top end of the 5-8 band for range of grammatical structure and vocabulary (AO3).

The incidence of error is high and sometimes hinders clarity of communication, occasionally preventing meaning being conveyed. Hence a mark of 4 is awarded for accuracy (AO3).

Present your arguments in a clear way: it is advisable to present each argument in a separate paragraph, stating what your key point is at the start, followed by relevant explained evidence (examples or quotes).

The closing phrase in each paragraph should clearly conclude how the argument links back to the question.

Make sure you select evidence that is relevant to support your arguments: each piece of evidence should be appropriately explained, so the reader does not have to infer the reasons why that example or quote has been chosen.

Question 13 (a)

I cento passi (Marco Tullio Giordana)

This film was relatively popular again this series and candidates showed good knowledge of it. Candidates need to evaluate the extent to which they agree that this is not a film about the Mafia. Many felt that the film was about the Mafia but not exclusively as there were other important themes such as the relationship between Peppino and his parents and the themes of rebellion. More successful candidates were able to draw conclusions that linked to the title while less successful candidates focused too much on outlining the plot of the film.

Question 13 (b)

I cento passi (Marco Tullio Giordana)

There were a small number of responses to this question in which candidates examine the impact of cinematographic techniques in the film. Responses were generally of a very high quality, with candidates linking appropriately selected evidence to illustrate their points. Candidates mentioned the use of lighting, music, dialogue and sound in order to help the viewer understand what was happening in the film.

Question 14 (a)

Il postino (Michael Radford and Massimo Troisi)

This film was more popular than in previous series and more candidates selected this question, from the two available. The question asks candidates to evaluate if the relationship between Mario and Pablo Neruda is more important for one or other of the characters. Most candidates showed good knowledge of the film. The majority felt that the relationship is more important for Mario as he gains the most from it. He develops his love for poetry because of the relationship and this changes his life as a result. Many felt that the fact the Neruda seems to forget about Mario when he leaves the island is evidence that the relationship is not as important for him. Some candidates did not develop points and produced responses with a lack of in-depth analysis. Others spent too much time retelling the plot without sufficient focus on the question.

Question 14 (b)

Il postino (Michael Radford and Massimo Troisi)

There were only a few responses to this question. Candidates are required to examine how the island is portrayed in the film. Responses mentioned the remoteness of the island, the lack of water and the poverty plus the lack of opportunity. Some also mentioned the role of politics. While most candidates showed good knowledge of the film, many produced answers that were too descriptive and did not link their points effectively to the title.

Question 15 (a)

La grande bellezza (Paolo Sorrentino)

There were a few responses to this question in which candidates evaluate the extent to which the film offers a negative portrayal of the society. Most candidates felt that it does offer a negative portrayal due to the decadence and hedonism in the society. Many mentioned that the juxtaposition of the timeless beauty of Rome with the emptiness and ugliness of the characters is effective in highlighting the negative aspects of the society. Candidates generally showed good knowledge of the film although some responses were overly reliant on recounting the plot, without focusing sufficiently on the question.

Question 15 (b)

La grande bellezza (Paolo Sorrentino)

There were very few responses to this question. Candidates were asked to evaluate the extent to which they agreed that this is a film that you either love or hate. Most answers were very descriptive in terms of what candidates themselves like or dislike about the film, such as the cinematography, the representation of Rome or the decadent nature of society. Answers were often not well developed in terms of critical analysis and lost focus on the question.

Paper Summary

The overarching advice for candidates in future sessions is to ensure that they focus carefully on all elements of the translation, looking out for key grammatical points, such as verb tenses, use of articulated prepositions and adjectival agreement. In Sections B and C, candidates generally showed some level of critical analysis; most of them were able to understand the question properly and link their response to the question. There were some examples that were mostly descriptive, but candidates were generally able to draw some conclusions from appropriate evidence. In only a few instances were these irrelevant. Candidates' responses generally showed a good degree of knowledge of the text or film, but some answers lacked in-depth analysis. Some candidates carefully linked their points back to the title, thereby maintaining a good degree of focus on the question set. For Sections B and C candidates are advised to read the question carefully and ensure that their answer fully covers 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.

Based on their performance on this paper, candidates are offered the following advice:

- In the translation, ensure they do not lose credit because of a careless lack of attention to detail. They should check their work carefully for accuracy and to make sure that nothing has been omitted.
- In their essays they must set out their planning in Italian to address the precise requirements. Essays should have a good structure and points should follow logically from one to another with a thread running through the answer.
- When selecting topics to be studied in Sections B and C, consider carefully whether they have learnt enough material to cover all potential questions.
- In the essays, language does not have to be perfect in order to demonstrate a good critical response. Similarly, there were instances where language was very good, but the question was not answered which led to the opposite effect. The grids are not mutually exhaustive and each criteria can be marked on its own merits.

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