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Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE

In Italian (9IN0) Paper 02

Written Response to Works and Translation

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Summer 2022

Publications Code P71086A

9IN0_02_2206_MS

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GCE A Level Italian 2022 - Standardisation

Paper 2 mark scheme

Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Marking principles

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

Spelling: non-grammatical mis-spellings 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.

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	The stereotypical image	L'immagine stereotipica	Stereotipata La stereotipica immagine		(1)
2	of the traditional Italian family	della famiglia tradizionale italiana	della famiglia italiana tradizionale		(1)
3	is just a memory.	è solo un ricordo.	una memoria		(1)
4	In the last thirty years	Negli ultimi trent'anni	trenta anni		(1)
5	the structure of the Italian family	la struttura della famiglia italiana			(1)
6	has changed radically.	è cambiata radicalmente.	completamente totalmente	ha cambiato	(1)
7	There has been a reduction	C'è stata una riduzione	C'è stato un calo		(1)
8	in the birth rate,	del tasso di natalità,	nel tasso di nascita		(1)

9	which has led to an increase	(il) che ha portato a(d) un aumento		ha significato ha provocato ha causato è risultato in	(1)
10	in the number of couples without children.	del numero di coppie senza (i) figli.	delle coppie	numeri	(1)
11	The number of marriages	Il numero di matrimoni	Il numero dei matrimoni	I numeri	(1)
12	has decreased and	è diminuito e	è calato		(1)
13	there are more and more single-parent families.	ci sono sempre più famiglie monoparentali/monogenitoriali.	ci sono sempre più famiglie con un solo genitore.	più e più famiglie	(1)
14	Although today's Italian families tend to be smaller,	Anche se le famiglie italiane di oggi/odierne tendono a(d) essere più piccole,	benché/sebbene /nonostante (+ subjunctive) hanno (la) tendenza a		(1)
15	they continue to spend a lot of time together.	continuano a trascorrere molto tempo insieme.	passare molto tempo tanto tempo	spendere	(1)
16	There are still strong ties	Ci sono ancora forti legami	Esistono ancora connessioni	relazioni rapporti	(1)
17	between family members and	tra i membri della famiglia e			(1)
18	most Italians like	alla maggior parte degli italiani piace	alla maggioranza		(1)
19	to celebrate Christmas and Easter	celebrare Natale e Pasqua	festeggiare		(1)
20	with their parents or relatives.	con (i) (loro) genitori o (i) parenti.			(1)
Total (20)					

Sections B and C, Questions 2 to 15 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3)

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all 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 and 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 and analytical response (A04)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see 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 material.
1-4	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. • Limited ability to form arguments or draw conclusions. • Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. • Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. • Response relates to the work but often loses focus on the question.
9-12	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. • Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited range of vocabulary resulting in repetitive expression.• Limited use of terminology appropriate to literary and cinematic analysis.
5-8	<ul style="list-style-type: none">• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.• Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	<ul style="list-style-type: none">• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.• Some use of terminology appropriate for literary and cinematic analysis.
13-16	<ul style="list-style-type: none">• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.• Frequently varied use of vocabulary, resulting in regular variation of expression.• Frequent use of terminology appropriate for literary and cinematic analysis.
17-20	<ul style="list-style-type: none">• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.• Consistent use of terminology appropriate for literary and cinematic analysis.

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 should 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 analysis: vocabulary for critical analysis 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
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

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

Accuracy of language (AO3)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none">• Limited sequences of accurate language resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3–4	<ul style="list-style-type: none">• Some accurate sequences of language resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5–6	<ul style="list-style-type: none">• Frequent sequences of accurate language resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication
7–8	<ul style="list-style-type: none">• Accurate language throughout most of the essay, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9–10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

Additional guidance

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 relevant examples from the work.

Question number	Indicative content
2(a)	<p data-bbox="448 432 991 465">Io non ho paura – Niccolò Ammaniti</p> <p data-bbox="448 495 1166 528">Students may refer to the following in their answers.</p> <p data-bbox="448 560 1430 624">The adults in the novel are important as they introduce and develop key themes and develop understanding of the plot.</p> <ul data-bbox="499 656 1445 1350" style="list-style-type: none"><li data-bbox="499 656 1445 902">• Michele’s father represents the fact that things are not what they seem. While he is initially a hero for Michele, he is involved in the kidnap of Filippo and is actually the <i>uomo nero</i> of Michele’s fears. He represents the evil that pervades the society and his actions help contextualise the poverty and desperation of the economic situation during the <i>anni di piombo</i>, where kidnappings were common as a way of obtaining money.<li data-bbox="499 934 1445 1137">• Michele’s mother represents the situation of women in the society of the south of Italy at this time. She is worried for her children but must go along with the kidnap as she cannot react against the male-dominated society. Women have specific roles here, such as being a housewife and looking after the children and they do not have any power.<li data-bbox="499 1169 1445 1350">• Sergio is a frightening character for Michele and he represents the presence of organised crime in society. As he stays with the family, he brings a sense of fear into the house and this heightens the danger in which Michele finds himself through his association with Filippo.

Question number	Indicative content
2(b)	<p data-bbox="448 376 991 409">Io non ho paura – Niccolò Ammaniti</p> <p data-bbox="448 443 1161 477">Students may refer to the following in their answers.</p> <p data-bbox="448 510 1398 573">The differences between the north and south of Italy are expressed in different ways in the novel.</p> <ul data-bbox="499 607 1437 1435" style="list-style-type: none"> <li data-bbox="499 607 1437 808">• We see the poverty of the southern region in which the novel is set as illustrated through the basic houses in which the inhabitants live, as well as the lack of opportunity. They do not have much money or food and the men often must go to the north to find work. The north is therefore portrayed as a more affluent place, a place of opportunity. <li data-bbox="499 853 1437 987">• There were a lot of kidnappings during this period as people struggled to live honestly. We see this very clearly as the kidnap of Filippo, a boy from an affluent family from the north, is central to the plot. <li data-bbox="499 1021 1437 1301">• There are marked differences between the representation of characters from the north and those from the south, e.g. Michele's father is from the south and is a truck driver who has to go north for work. He is also involved in organised crime as a result of the economic situation of the south at the time. Filippo's father on the other hand is a successful businessman with lots of money, a man who has clearly benefitted from the opportunities that exist in the north of the country. <li data-bbox="499 1335 1437 1435">• There is a lack of understanding about life in the north by those who live in the village, e.g. Michele does not understand anything about Filippo's life in the north.

Question number	Indicative content
3(a)	<p data-bbox="448 297 959 331"><i>Volevo i pantaloni</i> (Lara Cardella)</p> <p data-bbox="448 349 1165 383">Students may refer to the following in their answers.</p> <p data-bbox="448 445 1046 479">The theme of honour is central to the novel.</p> <ul data-bbox="499 539 1445 1402" style="list-style-type: none"> <li data-bbox="499 539 1445 741">• Annetta’s parents are very concerned with the honour and good name of the family. This is a society in which gossip is rife and family honour is paramount, especially when people do not have much in terms of material possessions. Her parents live in fear of what people will say about them and their family and this reflects the attitudes of the society in which they live. <li data-bbox="499 781 1445 1122">• Within the honour code that exists there are clear expectations in terms of gender roles. Annetta’s parents reinforce the gender roles of the society. Her mother stays at home and she believes that Annetta should behave in a certain way. Hence, when Annetta is caught kissing Nicola, her mother reacts in an extreme manner as she imposes the judgement of society on Annetta and treats her very badly as a result. In fact, the consequences of the honour code are very serious for Annetta when she challenges social conventions, as this is a society in which the patriarchal status quo reigns supreme. <li data-bbox="499 1162 1445 1402">• The honour code also permits certain characters to behave in an immoral and even illegal manner. The family honour means that nobody wants to know when Annetta reveals that she has been abused by zio Vincenzino. In fact she is treated as the perpetrator for bringing the family into disrepute. Her father is permitted to treat her with violence and disdain and her mother actively encourages this behaviour.

Question number	Indicative content
3(b)	<p data-bbox="448 264 959 293"><i>Volevo i pantaloni</i> (Lara Cardella)</p> <p data-bbox="448 320 1165 349">Students may refer to the following in their answers.</p> <p data-bbox="544 412 1281 539">Throughout this novel different characters have a significant impact on Annetta and her story and candidates are free to choose which character they feel has the greatest influence on Annetta.</p> <ul data-bbox="497 629 1276 1615" style="list-style-type: none"> <li data-bbox="497 629 1276 947">• Angelina has a strong influence on Annetta. She becomes her mentor and helps her to become more emancipated and to fight for her freedom. She is arguably also selfish and arrogant towards Annetta, whom she considers somewhat inferior to her and as a result of this behaviour Annetta becomes acutely aware of her own family's social and economic limitations. In the end, Angelina plays a fundamental role in saving Annetta from zio Vincenzino and in ensuring he is finally arrested. <li data-bbox="497 981 1276 1330">• Zia Vannina is an important character who has a significant influence on Annetta's development. When she was young, she tried to free herself from the restrictions of society, just as Annetta is trying to do but ultimately failed to do so. She sympathises with Annetta's plight and doesn't want her to make the same mistakes and is therefore the only relative of Annetta's who encourages her to fight against the restrictions imposed on women by society. Annetta and Vannina can relate to each other and Vannina is an important source of support for Annetta. <li data-bbox="497 1364 1276 1615">• Annetta's father is an overbearing and violent man who mirrors the male dominance of this patriarchal society. He reacts with violence and lack of affection in order to maintain the status quo and keep women in a subservient position. This has a direct impact on Annetta as her father's dominating and violent nature dictate the way she is treated and lead to her being ostracised and ultimately placed in serious danger.

Question number	Indicative content
4(a)	<p data-bbox="448 264 852 293">Marcovaldo (Italo Calvino)</p> <p data-bbox="448 327 1161 356">Students may refer to the following in their answers.</p> <p data-bbox="448 389 1342 454">Marcovaldo is an unskilled labourer who has moved to a northern, industrial city and he faces many challenges.</p> <ul data-bbox="501 488 1430 1211" style="list-style-type: none"><li data-bbox="501 488 1430 622">• Marcovaldo’s family’s expectations are not fulfilled in the stories. It is obvious the family is struggling financially, e.g. they sleep in the same room and cannot afford to buy anything in the supermarket.<li data-bbox="501 663 1430 902">• Marcovaldo’s life is a constant struggle to provide for his family. He has a badly paid job. He tries hard to provide for his family and anything he does or he sees around him is always meant to be a help or a solution to his problems. The signs of nature are perceived as a potential relief to his financial struggle. However, the stories often end badly and he seems to move from one unfortunate incident to the next.<li data-bbox="501 976 1430 1211">• Marcovaldo is trapped in a world in which he does not belong. He struggles to survive in the city and in the consumerist society that surrounds him. One way of trying to escape this is through his love of nature and he does find nature in the city. However, he is disappointed as he is let down by nature, which has been tampered with through human interference, thereby adding further to his struggle to survive in the city.

Question number	Indicative content
4(b)	<p data-bbox="486 264 845 293"><i>Marcovaldo</i> (Italo Calvino)</p> <p data-bbox="486 327 1201 356">Students may refer to the following in their answers.</p> <p data-bbox="486 389 1417 454">Pollution in all its forms is a major concern for Marcovaldo and it is a theme which appears often in the stories.</p> <ul data-bbox="544 488 1445 1317" style="list-style-type: none"> <li data-bbox="544 488 1445 763">• Air pollution is a problem for Marcovaldo. In <i>L'aria buona</i>, we see Marcovaldo bringing his children away from city and its pollution in order to recover from what seems permanent ill health. As they move further away from the city, they all seem to be regenerated. Looking at the city from outside, the grip that pollution has on it is vividly depicted and Marcovaldo is obviously concerned at the effect such an unhealthy environment is having on all of them. <li data-bbox="544 797 1445 1010">• Food and water pollution is another issue. In <i>Dov'è più azzurro il fiume</i>, Marcovaldo is concerned with the pollution of food. This leads him to look for fresh fish which eventually turns out to be polluted because the water is also polluted. This is a commentary on the damage that industrialisation has brought to the city. <li data-bbox="544 1043 1445 1317">• We also see the effects of noise pollution in the novel. In <i>La villeggiatura in panchina</i>, we find Marcovaldo trying to escape the noise and the oppressive environment which prevents him from sleeping well and he tries to find peace and solace on a bench in a public park. However, the silence does not last too long as he is woken up in the morning by unwelcome sounds. The city is polluted in different ways and this clearly has an effect on Marcovaldo.

Question number	Indicative content
5(a)	<p data-bbox="448 264 1206 293"><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></p> <p data-bbox="448 327 1161 356">Students may refer to the following in their answers.</p> <p data-bbox="448 389 1142 418">The title of the work is significant in different ways.</p> <ul data-bbox="499 452 1442 987" style="list-style-type: none"><li data-bbox="499 452 1442 622">• The title refers to Jack Frusciante, the guitarist of the band Red Hot Chilli Peppers, who left the band at the height of their success. A comparison can be drawn between this and Alex, who decides to opt out of the middle-class society at a point in his life when he is doing well at school and things are going well for him.<li data-bbox="499 667 1442 763">• Like Frusciante, Alex leaves the group, in this case, middle-class society, and undertakes his own journey in a search for his own definitive individuality.<li data-bbox="499 824 1442 987">• The title is also significant in that it refers to music, a key theme of the novel. Alex is a fan of music and music plays an important role, as it comes to symbolise chaos and rebellion, with the reference to jazz music and its lack of rules and somewhat anarchic style.

Question number	Indicative content
5(b)	<p data-bbox="485 257 1246 293"><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></p> <p data-bbox="485 322 1203 353">Students may refer to the following in their answers.</p> <p data-bbox="485 412 1318 477">This is a coming-of-age novel in which we see changes in the character of the main protagonist, Alex.</p> <ul data-bbox="536 510 1437 1272" style="list-style-type: none"> <li data-bbox="536 510 1437 712">• Alex is a boy from a middle-class family who is studying at the <i>liceo classico</i>. He decides to rebel against this society and its conventions and starts to behave in a rebellious manner. He goes against his parents' wishes and expectations and his academic performance suffers and his attitude towards school becomes negative. <li data-bbox="536 757 1437 1032">• As the novel progresses, Alex is increasingly influenced by his friends. Martino is an outsider in society and he becomes an important person in Alex's life and he influences his behaviour. However, Martino's death has a profound effect on Alex and this forces Alex to take stock of his life and become more mature. This event leads him into the realm of existential ponderings as he tries to come to terms with Martino's death, and death in general. <li data-bbox="536 1070 1437 1272">• Alex's relationship with Aidi is important in the development of his character. They are very close but do not undertake a romantic relationship as she is going abroad to study. Through this relationship, Alex develops a greater awareness of his own feelings and we see a different side to him, one that is not characterised by anger and pain.

Question number	Indicative content
6(a)	<p data-bbox="448 264 1209 293"><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></p> <p data-bbox="448 376 1238 472">The character of la Madre, the Mother, is a key figure through whom we are exposed to some of ideas of the play.</p> <ul data-bbox="499 533 1417 1234" style="list-style-type: none"> <li data-bbox="499 533 1417 786">• Dressed in modest black and a thick widow's veil, the Mother appears crushed by an "intolerable weight of shame and abasement." Her face is "wax-like," and her eyes always downcast. She bears the anguish of the Characters' drama, serving as its horrified spectator. She is the consummate figure of grief, mourning the Characters' inexorable fate. She suffers the torture of what has befallen the family without cognising it as the Father does. <li data-bbox="499 824 1417 1010">• Unlike the Stepdaughter and Father, the Mother never narrates her own version of events, and her agony suggests that the reality of the family's story might be even more devastating than the Father's version of the narrative suggests. Suffering meaninglessly and with no end in sight, the Mother exemplifies nature according to Pirandello. <li data-bbox="499 1070 1417 1234">• She is caught, like the other Characters, in the unchanging and inexorable reality of both her drama and role. She laments that she suffers her torture at every moment. The two mute children underline her function as an image of grief. Her lot is fixed for eternity.

Question Number	Indicative content
6(b)	<p data-bbox="485 264 1246 293"><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></p> <p data-bbox="485 349 1201 378">Students may refer to the following in their answers.</p> <p data-bbox="485 439 1422 533">The relationship between the Actors and the Characters is important as it reveals some of the key differences between them and explores some important themes.</p> <ul data-bbox="536 568 1445 1397" style="list-style-type: none"> <li data-bbox="536 568 1445 824">• The relationship between the Characters and the Actors asserts the conclusive fact that the Actors cannot represent the Characters and their world, nor can they represent the emotional and sentimental depth of the Characters. For example, the Father states that the Characters contain a purely personal and subjective world with a subjective truth. Hence, the chance for the Actors to know about the world of the Characters does not arise. <li data-bbox="536 846 1445 1079">• The real Actors profess to know everything about theatre but they reveal themselves to be lacking in this respect. They are portrayed as condescending throughout the play and they see themselves as superior, in sharp contrast to the Characters who are portrayed as scapegoats and sufferers throughout the play. The metaphor of the mask is used to amplify the reality that the <i>dramatis personae</i> have a temporal existence. <li data-bbox="536 1124 1445 1397">• The characters are 'real' as they cannot escape the immutability of reality. There is conflict of life versus form, where Characters are forms and the author imprisons them in the form. The Actors can leave behind the roles they play at the end of the day and return to normal life but the Characters cannot do this. The contrast between the Actors and the Characters raises some important questions about the relationship between reality and illusion.

Question number	Indicative content
7(a)	<p data-bbox="448 264 1011 293"><i>Lessico familiare</i> (Natalia Ginzburg)</p> <p data-bbox="448 320 1241 349">Students may refer to the following points in their answer.</p> <p data-bbox="448 376 1362 465">The author's father, Giuseppe, and her mother, Lidia, are described through their habits. They have very different personalities and are seemingly poles apart.</p> <ul data-bbox="499 501 1430 1469" style="list-style-type: none"> <li data-bbox="499 501 1430 636">• The abrupt and violent character of the father is portrayed through his passion for the mountains, his constant reproaches of his children and his wife, his often-irrational anger and his dedication to his work. <li data-bbox="499 663 1430 972">• The father is a very interesting character due to his unusual habits like taking a cold shower in the morning. He is often furious but sincere, because he is never ashamed to say openly what he thinks, for example, he insults his wife's friends who chat too much, and he comes home from work with his colleagues and, on the street, he starts shouting his thoughts about everything and everyone. His attitude towards his wife is almost contemptuous at times but there is a tolerance between him and his wife of each other's idiosyncrasies. <li data-bbox="499 999 1430 1240">• The mother is presented in a more superficial and light-hearted way, expressed through her daily habits and the constant repetition of phrases she had heard in her youth. These sayings are important for the author and her siblings as they recall their youth and help to maintain an intense bond of memories between the family members. Hence, the mother is essential in maintaining the family bonds. <li data-bbox="499 1267 1430 1469">• The mother is characterised by her tranquillity, in contrast to her husband. She is a woman who likes to chat with friends, whom she often invites home. Lidia loves the family very much, for which she has given up her medical studies. She is a patient, sympathetic and affectionate woman, who always tries to please her husband, despite his difficult nature.

Question number	Indicative content
7(b)	<p data-bbox="448 264 1011 293"><i>Lessico familiare</i> (Natalia Ginzburg)</p> <p data-bbox="448 322 1241 351">Students may refer to the following points in their answer.</p> <p data-bbox="448 376 1394 439">Several key themes are explored in the novel and candidates are free to choose the theme they consider to be the most important.</p> <ul data-bbox="499 472 1417 1200" style="list-style-type: none"> <li data-bbox="499 472 1417 645">• Family is a key theme in the novel. We see how the family is affected by events that take place in the society throughout the novel and the historical context is narrated in terms of this. Relationships between family members are central in the novel and the family dynamic is explored in detail in the work. <li data-bbox="499 669 1417 1010">• The use of language is also a key theme in the novel. It is used to express emotions and narrate events. Each character has their own style of speaking and their own jargon. The language is more informal when describing events within the family. The family has a set of sayings that serve as a bond between the members and are a vital means for them to communicate with each other. The way the family members use the language with each other adds a certain sense of realism and familiarity to the work. The author’s language is quite simple and clear throughout the novel. <li data-bbox="499 1034 1417 1200">• The war is another key theme in the novel. Throughout the course of the novel we learn about what is happening in Italy at the time and therefore the historical context is important. These events are presented in an interesting way, in terms of their impact on family life.

Question Number	Indicative content
8(a)	<p data-bbox="486 365 1120 398"><i>Il giorno della civetta</i> (Leonardo Sciascia)</p> <p data-bbox="486 450 1201 483">Students may refer to the following in their answers.</p> <p data-bbox="486 517 1437 611">The secondary characters are important in the novel as they help to develop a picture of the nature of the society in which the novel takes place.</p> <ul data-bbox="486 618 1449 1809" style="list-style-type: none"> <li data-bbox="486 618 1449 965">• The Colasberna brothers are called to testify in the barracks and they feel such a sense of shame to be there that they forget the pain of their brother's death. When they realize that Captain Bellodi is a "continental" they feel a feeling of relief and at the same time contempt for a man who certainly does not understand anything about Sicily. During the interrogation they deny everything, even what is obvious. This shows the importance of the code of <i>omertà</i> that exists in the society. People do not want to be seen to be collaborating with the authorities as this is simply not what the status quo dictates. <li data-bbox="486 1003 1449 1211">• The politicians claim to show interest and they comment on the succession of events and the progress of the investigations. Yet they are often accomplices to the Mafia and crimes are covered up for their own personal gain. This shows the corruption of the political system which allows the Mafia to thrive and exert control over the inhabitants. <li data-bbox="486 1249 1449 1525">• The female characters, with the exception of La Vedova Nicolosi, have a marginal presence in Sicilian society of the time and as such are seen as having less power in this male-dominated society. Yet, women are often seen as seductresses and temptresses and this can be used to their advantage to manipulate the male characters to a certain extent. This reveals the manipulation that is present in the society where people appear to have an ulterior motive and things are not what they seem. <li data-bbox="486 1563 1449 1809">• The anonymous informants play a considerable role in the story. They contribute to the development of the investigations and move the action forward. However, their testimonies are never completely reliable and this adds a sense of uncertainty to the story. These characters reveal the connections between the Mafia and politics in this novel and the power of the Mafia in the society as whoever speaks out against the Mafia ends up dead.

Question Number	Indicative content
8(b)	<p data-bbox="485 264 1118 293"><i>Il giorno della civetta</i> (Leonardo Sciascia)</p> <p data-bbox="485 349 1201 378">Students may refer to the following in their answers.</p> <p data-bbox="485 416 1150 445">The theme of justice is a key theme in the novel.</p> <ul data-bbox="536 483 1445 1211" style="list-style-type: none"> <li data-bbox="536 483 1445 770">• The course of justice is consistently and consciously perverted throughout the course of the novel. At the beginning of the novel there is a genuine sense that justice will be done. However, as we see the influence and ubiquity of <i>omertà</i>, whereby nobody is willing to give information, it becomes clear that this may not be the case. This is a society in which nobody appears to know anything, where <i>omertà</i> is deeply rooted and a real obstacle to justice being achieved. <li data-bbox="536 808 1445 1025">• There is no sense of retribution as the guilty party goes unpunished and in fact, the State hinders the investigation rather than helps it, thereby adding to the impossibility of justice being done. All of Captain Bellodi's efforts are ultimately defeated by the fact that it is impossible for justice to prevail in these circumstances. <li data-bbox="536 1064 1445 1211">• This is a society which is characterised by violence and intimidation. The alliance between the <i>Mafiosi</i> and politicians, the use of false alibis and the local concept of justice are all impenetrable barriers to achieving justice.

Question Number	Indicative content
9(a)	<p data-bbox="488 331 1023 365"><i>Senza sangue</i> (Alessandro Baricco)</p> <p data-bbox="488 418 1201 452">Students may refer to the following in their answers.</p> <p data-bbox="488 506 1453 573">Tension is created throughout the novel and is key to the development of the story.</p> <ul data-bbox="536 604 1445 1261" style="list-style-type: none"><li data-bbox="536 604 1445 846">• There is a lot of tension at the beginning of the novel as the group of men arrive at Mato Rujo. The reader is not sure what will happen but these men then assassinate Manuel Roca and his son. Nina hides and the tension revolves around whether or not she will be discovered. When Nina is discovered by Tito the tension is heightened as we do not know if he will spare her or if she will meet the same fate as her family members.<li data-bbox="536 882 1445 1016">• Throughout the novel, Nina’s actions create a sense of tension as we are not sure what will happen to her or what she will do. She is a character that seems determined to avenge the horrors of the past.<li data-bbox="536 1052 1445 1261">• At the end there is a lot of tension when Nina meets Tito. There is a sense of foreboding as the reader feels that Nina is seeking revenge and that she will kill Tito. The tension continues right up until the final dénouement when instead of killing Tito, Nina makes love with him. The tension keeps the reader’s senses heightened until the very end.

Question Number	Indicative content
9(b)	<p data-bbox="488 264 1023 293"><i>Senza sangue (Alessandro Baricco)</i></p> <p data-bbox="488 349 1203 378">Students may refer to the following in their answers.</p> <p data-bbox="488 439 1401 468">Nina is a complex character and as such she is not merely a victim.</p> <ul data-bbox="536 501 1449 1229" style="list-style-type: none"><li data-bbox="536 501 1449 674">• It is certain that Nina is a victim of the events that take place at the beginning of the novel when her father and brother are assassinated by the men who come to Mato Rujo. In a sense she has her childhood taken from her due to this atrocity and this sets her on a course of destructive behaviour.<li data-bbox="536 712 1449 949">• As the novel progresses, we see Nina with Uribe. While she may have not had a choice in this, she becomes Donna Sol and seeks revenge and we could argue that she is taking control at this point and hence, she is not a victim. She can, however, be considered a victim in that she is being held back by the events of the past and these circumstances dictate the course of her life.<li data-bbox="536 987 1449 1229">• At the end we can see Nina in control of her destiny as she opts not to kill Tito but to make love to him instead after discussing what happened at her father's farm many years ago. Here the story comes full circle and the fact that Nina decides to abandon her quest for revenge suggests that she is no longer a victim but that she has moved on and achieved a sense of inner peace.

Question number	Indicative content
10(a)	<p data-bbox="488 432 1182 465"><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</p> <p data-bbox="488 517 1203 551">Students may refer to the following in their answers.</p> <p data-bbox="488 584 1214 618">Cinema is a central theme that runs through the film.</p> <ul data-bbox="536 651 1445 1413" style="list-style-type: none"> <li data-bbox="536 651 1445 920">• Giancaldo’s cinema is presented as the focal point of the community and a forum for exchanges of opinion. It is here where various strata of society rub shoulders, where couples fall in love, and where the whole town congregates to share collective emotions. The Cinema Paradiso acts as a facilitator, as the community negotiates a collective path through rapid changes in its cultural viewpoint: simultaneously a mirror for local identity and a window onto the outside world. <li data-bbox="536 965 1445 1167">• Cinema is placed at the intersection of identity and cultural memory and acts as the mediator for a post-war sensibility and the arbiter of the nation’s transition to modernity. The medium of cinema provides a means through which the film’s characters view the world around them. It provides the viewer with a commentary on the changing nature of the world. <li data-bbox="536 1211 1445 1413">• As a child Totò falls in love with the cinema and his fascination with film shapes his life. It is through his love of cinema that he develops a close relationship with Alfredo and that he shares precious time with Elena. It also allows him to follow his dreams as he goes on to become a successful director. Hence, cinema is a huge influence in his life.

Question number	Indicative content
10(b)	<p data-bbox="486 264 1182 293"><i>Nuovo Cinema Paradiso (Giuseppe Tornatore)</i></p> <p data-bbox="486 349 1201 378">Students may refer to the following in their answers.</p> <p data-bbox="486 439 1169 468">Nostalgia is one of the primary themes of the film.</p> <ul data-bbox="536 504 1449 1272" style="list-style-type: none"> <li data-bbox="536 504 1449 779">• Through the poignant use of an extended flashback we see Salvatore, a successful Italian film maker revisiting his memories of the village in Sicily where he first fell in love with film. We see his love for the cinema and we learn about life in a different era when there was a real sense of community and the Cinema Paradiso was central to village life. These memories are presented in a vivid way as he fondly remembers his life in Giancaldo. <li data-bbox="536 801 1449 965">• We see how holding on to the past can prevent a person from moving on, particularly in relation to Totò's love life. Toto's present-day existence in Rome is portrayed as cold and he lacks true love. In contrast, his time with Elena is presented in a warm and colourful manner, laden with nostalgia. <li data-bbox="536 1021 1449 1272">• Toto's flashbacks of warm memories are presented much like idealised movie scenes. The cinematographer captures his youth in soft, hazy summer lighting. When teenage Totò films Elena on the streets, she is portrayed in diffused light and almost appears angelic. In addition, the treatment of certain scenes is light-hearted—even harsh moments such as a teacher beating a fellow-student are remembered with a comic and nostalgic tone.

Question Number	Indicative content
11(a)	<p data-bbox="488 264 1177 293"><i>Va' dove ti porta il cuore</i> (Cristina Comencini)</p> <p data-bbox="488 349 1201 378">Students may refer to the following in their answers.</p> <p data-bbox="488 439 1370 499">The film centres on Olga, and we learn about her life through the diary-letter that she leaves for Marta.</p> <ul data-bbox="507 539 1445 1491" style="list-style-type: none"> <li data-bbox="507 539 1445 786">• Olga was repressed as a young woman and had to do what her parents expected from her – she married due to the expectation of her parents and society. However, she had an affair with another man, and this led to her becoming pregnant. Olga has been a victim of society and her past has impeded her from being happy in life and this may well evoke a sense of compassion in the viewer. <li data-bbox="507 835 1445 1048">• Olga is now an old lady and she is dying. Her relationship with Marta, her granddaughter, has broken down and Marta has gone to America. The viewer may feel compassion for Olga as she faces death alone and writes the letter-diary in order to try to tell Marta about her past. It is an attempt to atone for the past and this may lead the viewer to feel compassion for her. <li data-bbox="507 1097 1445 1491">• However, Olga's behaviour may also be viewed as being selfish as she chose to act in a certain way, although it was not morally right, and her actions had serious consequences for others. She chose, for example, to keep the truth about Ilaria's father to herself and when Ilaria found out this led to tragic consequences, However, the viewer may feel less compassion for Olga here as her decision to hide the truth has created the situation in which she finds herself. However, some may feel compassion for her as her life has been difficult and she was not able to choose her own path and this ultimately led to the events that take place in the film.

Question number	Indicative content
11(b)	<p data-bbox="448 264 1139 293"><i>Va' dove ti porta il cuore (Cristina Comencini)</i></p> <p data-bbox="448 349 1161 378">Students may refer to the following in their answers.</p> <p data-bbox="448 416 1369 477">There are a number of key messages in the film and candidates can choose which they feel to be the most significant.</p> <ul data-bbox="499 510 1449 1469" style="list-style-type: none"> <li data-bbox="499 510 1449 837">• The importance of truth is a key message from the film. Olga has kept the truth hidden throughout her life. She has hidden the truth from her daughter Ilaria about her real father and when the truth comes out the situation ends in a tragic accident. Olga has also not shared the truth with her granddaughter until she decides to write her the letter-diary. The lack of truth has held Olga back and this has also had implications for her own personal happiness. She now hopes that the letter-dairy will help her to atone for the past and this highlights the importance and value of truth. <li data-bbox="499 887 1449 1099">• One of the key messages in the film tis that in order to be happy you should follow your heart, as the title says. This is the best way to achieve happiness. Olga had done what was expected of her by society and she has not been happy. Also, the expectations of others have led to her choosing to hide the truth and this has held her back and led to devastating outcomes for the family. <li data-bbox="499 1149 1449 1469">• The importance of family is at the centre of this film and is a key message. Olga is now in a difficult position, whereby she has lost her daughter, Ilaria, and her relationship with her granddaughter, Marta, has broken down and she finds herself alone. Olga tries to make up for this by leaving the letter-diary but perhaps if she had placed more importance on the truth within the family circle and if she had nurtured the relationship with her daughter and granddaughter in a truthful way things may have ended differently.

Question number	Indicative content
12(a)	<p data-bbox="448 264 943 297"><i>La vita è bella</i> (Roberto Benigni)</p> <p data-bbox="448 349 1166 383">Students may refer to the following in their answers.</p> <p data-bbox="448 416 1358 479">Guido is the central character in the film and his behaviour is often unexpected.</p> <ul data-bbox="499 512 1449 1352" style="list-style-type: none"> <li data-bbox="499 512 1449 786">• Like very many Italians, Guido is living through tumultuous times. Italy is sliding into fascist rule but this is not in the foreground, judging by Guido's demeanour and constant smile. While his country hands itself over to barbarians, Guido continues to smile and revel in life's little joys. This may seem incredible but it could be argued that he is just an ordinary man trying to get on with his life as best he can, even though the circumstances are difficult and hence, this behaviour can be deemed to be credible. <li data-bbox="499 826 1449 1099">• Guido continually attempts to give the impression that he can alter the course of fate. He woos Dora, making it seem as though he is creating miracles when in reality, he is simply deftly orchestrating a series of coincidences. The fact that Guido decides to pursue Dora may seem to be unrealistic. Guido, a simple country peasant, believes that he can steal Dora away from her pre-ordained husband. The fact that he achieves his aim and marries Dora may seem incredible to many viewers. <li data-bbox="499 1162 1449 1352">• Guido has a way of making seemingly magical things happen by manipulating his surroundings. In the concentration camp, Guido turns the experience into a game in order to protect his son, Giosuè, from the reality of the situation. While his actions may seem unbelievable, the fact that he will do whatever it takes to protect his son is a very believable action for a father to take.

Question number	Indicative content
12(b)	<p data-bbox="448 264 943 293"><i>La vita è bella</i> (Roberto Benigni)</p> <p data-bbox="448 349 1163 378">Students may refer to the following in their answers.</p> <p data-bbox="448 439 1430 566">Bravery is an ubiquitous theme throughout <i>the film</i>. The pressures of anti-Semitism, cruelty, and prejudice affect everyone in the film, and each character's reaction to these pressures is highly indicative of his or her personal belief.</p> <ul data-bbox="499 600 1445 1854" style="list-style-type: none"> <li data-bbox="499 600 1445 943">• Dora is a paragon of bravery. At the beginning of the film, she finds herself trapped in a relationship with a man she does not love, surrounded by socialites who do not think or act like she does. When Guido comes along, she realises that there is another option: she can follow her heart. She bravely leaves the safety of her surroundings to be with her true love, and she becomes far happier for having done so. Dora then takes the brave decision to go to the concentration camp with Guido and Giosuè as she does not want to be separated from them, even though she is fully aware of the gravity of the situation. <li data-bbox="499 987 1445 1189">• Guido shows bravery through his actions in the film. He decides to pursue Dora and later shields Giosuè from the realities of the changing political landscape of the country. In the concentration camp he turns the situation into a game and finds himself in dangerous situations but he wants to protect Giosuè and in so doing, shows bravery until the end. <li data-bbox="499 1211 1445 1503">• Silence also marks bravery in the film. Uncle Eliseo illustrates the concept of silence as bravery: when confronted with unusual hostility, he reacts stoically. The first time he appears in the film, he has just been accosted by anti-Semitic "barbarians." When asked why he did not cry out, he explains that "sometimes silence is the best weapon." He goes about his daily life, barely acknowledging that he has just been attacked. He views the impending dangers of fascism as a series of trials, and he tries to bear these burdens with grace. <li data-bbox="499 1536 1445 1854">• The bravery of these characters can be contrasted with the lack of bravery on the part of others. Doctor Lessing, for example, is silent about the treatment of the Jews. As a ranking officer, he has considerable power in the Fascist party. His words bear weight, and his silence allows the Fascists to continue their actions without opposition. His refusal to help Guido condemns him. While he does not actually kill anyone, his inaction contributes to the evils already taking place. His silence is cowardly, and his decision not to oppose the Fascist party and their treatment of the Jews amounts to implicit consent.

Question number	Indicative content
13(a)	<p data-bbox="448 264 1011 293"><i>I cento passi</i> (Marco Tullio Giordano)</p> <p data-bbox="448 320 1165 349">Students may refer to the following in their answers.</p> <p data-bbox="448 409 1353 470">While it may overtly appear that this is a film about the Mafia, it is actually about much more.</p> <ul data-bbox="499 504 1433 1160" style="list-style-type: none"> <li data-bbox="499 504 1433 741">• The director's notes tell us that this is not a film about the mafia, it does not belong to the genre. The film is however, to a certain extent, about the Mafia in that the Mafia is a ubiquitous presence throughout and it impacts on the society and everyone within it. The Mafia and the associated code of <i>omertà</i> shape the society in which the action takes place so the Mafia is certainly an important feature of the film. <li data-bbox="499 786 1433 952">• This is a film about the energy, the desire to build, the imagination and happiness of a group of young people who dare to challenge the world in the illusion of changing it. While nobody can deny the existence of the Mafia, there are other complex themes that are also central to the development of the story. <li data-bbox="499 1025 1433 1160">• This is a film about the relationships between people when they are willing or unwillingly subjected to the imposition of social and cultural norms. It is a film about family conflict, love and disillusionment and courage.

Question number	Indicative content
13(b)	<p data-bbox="448 264 1011 293"><i>I cento passi</i> (Marco Tullio Giordano)</p> <p data-bbox="448 320 1161 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1437 445">The cinematographic techniques used throughout the film help to set the scene and to develop the action.</p> <ul data-bbox="499 479 1445 1205" style="list-style-type: none"> <li data-bbox="499 479 1445 719">• Language is an important technique in the film. The narrator is internal so we learn about what is happening through this. This also helps us to understand Peppino's thoughts. Dialogues are frequent and important and this is important in terms of developing the action. The rhythm is alternated with many descriptive pauses, but also with numerous actions. This allows the viewer to process the narrative. <li data-bbox="499 763 1445 965">• The effects of light are of particular importance. The scenes that feature dialogues, reflections and thoughts are in the dark or in the dim light while the action scenes are all in the light and very colourful, except in the case of the scene in which Peppino is killed who is in the dim light. This use of light helps the viewer to understand the significance of various situations. <li data-bbox="499 1010 1445 1205">• The use of music is appropriate: in the scenes of reflections and deep dialogues there is a light background music that helps us to reflect on the words. There are very few special effects and serves to makes the film more realistic. From time to time close-ups are made and this allows us to see the tension. In addition, the acting is very natural and this adds to the sense of realism of the film.

Question Number	Indicative content
14(a)	<p data-bbox="486 264 1177 297"><i>Il postino</i> (Michael Radford e Massimo Troisi)</p> <p data-bbox="486 315 1203 349">Students may refer to the following in their answers.</p> <p data-bbox="486 383 1430 510">Pablo Neruda, the famous Chilean poet, is exiled to a small island in Southern Italy for political reasons and that is where he meets Mario. The relationship that develops between them is fundamental to the development of the story.</p> <ul data-bbox="536 544 1445 1447" style="list-style-type: none"> <li data-bbox="536 544 1445 734">• Mario was a local fisherman but was not happy doing that job. Hence, he seizes the opportunity to become a postman when a position is created to serve Pablo Neruda, the only person on the island who receives letters. As a result of this Mario now has a job and this will change the course of events and Mario's life. <li data-bbox="536 768 1445 1223">• The relationship is initially a functional one but as time goes on it develops into a sort of friendship. Pablo gains an insight into the society on the island and gets practical help from Mario while Mario is enriched by the relationship as he becomes more educated and able to question the world around him. Under Pablo's influence, Mario develops an interest in poetry and consequently he is better able to communicate with Beatrice and to express his love for her through poetry, thus winning her over. Poetry helps him to develop a certain sensitivity that distinguishes him from the other men on the island. It also enriches him and gives him a voice. Hence, the relationship between the two men changes Mario's life and allows him to become a different person and to woo Beatrice, who become his wife. <li data-bbox="536 1256 1445 1447">• Mario feels abandoned in a way when Neruda leaves the island. He continues to delve into politics as a result of his enlightenment and this ends in disaster. Therefore we can see how the relationship between Mario and Neruda has changed Mario and sets him on the course of events that ultimately lead to his demise.

Question number	Indicative content
14(b)	<p data-bbox="448 264 1137 293"><i>Il postino</i> (Michael Radford e Massimo Troisi)</p> <p data-bbox="448 320 1161 349">Students may refer to the following in their answers.</p> <p data-bbox="448 405 1406 468">This film is set on a small island in the south of Italy and we see many different aspects of island life.</p> <ul data-bbox="467 501 1414 1196" style="list-style-type: none"> <li data-bbox="467 501 1414 719">• The island is a place of stunning beauty, but it is isolated from the rest of the world. This is a provincial place and the islanders have limited opportunities and most of them make their living from fishing. The post-Fascist era does not appear to have brought change to the island. There are still high levels of illiteracy and education is lacking. <li data-bbox="467 757 1385 974">• There is a very active political life on the island, but institutional corruption is widespread and the local corrupt businessman, Di Cosimo, is presented as the figure who has most power. The Catholic Church also has a major influence on the lives of the islanders. There is a determined status quo and those who have the power do what they can to hold onto this. <li data-bbox="467 1012 1414 1196">• The society is a traditional, patriarchal one where gender roles seem to be very conventional. The islanders are concerned with their reputation as this is a place where everyone knows each other's business. However, gender roles do not always conform to our expectations, e.g. Donna Rosa is head of her own home.

15(a)	<p data-bbox="488 197 1059 228"><i>La grande bellezza (Paolo Sorrentino)</i></p> <p data-bbox="488 250 1201 282">Students may refer to the following in their answers.</p> <p data-bbox="488 340 1426 403">In the film we see the decadence of Italian society, as exemplified by Roman society in the film.</p> <ul data-bbox="536 439 1445 1061" style="list-style-type: none"><li data-bbox="536 439 1445 680">• The main character, Jep, is a hedonist who leads a shallow and empty life. This hedonism could be considered an element of decadence in the society. Many other characters are introduced in the film and they all share the same lifestyle as Jep. They live a life based on materialism and appearances. They are almost caricatures and serve to highlight the ugliness of society.<li data-bbox="536 716 1378 851">• The interpersonal relationships in the film are vacuous and superficial. There is not really any meaningful emotional connection between the characters and this highlights the prevalence of such characteristics in the society.<li data-bbox="536 887 1445 1061">• The portrayal of the city of Rome, with its overwhelming and timeless beauty, is another way in which the decadence and stagnation of society is addressed as the ugliness and excess of modern society are juxtaposed with the timeless beauty of Rome and all its associated glory.
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15(b)

La grande bellezza (Paolo Sorrentino)

Students may refer to the following in their answers.

This film provokes a strong reaction in some viewers and very little in others but there are elements that surely must appeal to those who watch it.

- The way in which the city of Rome is portrayed is one of the reasons many people may love the film. The viewer can see the beauty of Rome throughout the film with the shots of the city at different times. The spectator is almost overwhelmed by the beauty of the scenes.
- The cinematography is another reason that many viewers may love the film. Famous landmarks are presented in a fresh way, from unexpected angles. Every shot is meticulously crafted, with each element in the right position, fulfilling a specific purpose. The use of art works is another cinematographic technique that adds to the overall aesthetic and this aesthetic helps the viewer to question what they are watching. The film is feast for the senses, a synaesthetic experience of visual images, words, and music.
- One of the aspects that some viewers may dislike is the portrayal of society. This is a society characterised by decadence and excess. The characters are generally cold and superficial and there is a general sense of ennui as not much happens in terms of action. The characters live a life based on materialism and appearances and are almost like caricatures. As such, for some viewers, they are hard to relate to and uncomfortable to watch.