

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

9783 PRINCIPAL COURSE ITALIAN

9783/04

Paper 4 (Topics and Texts), maximum raw mark 60

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1 LA MAFIA NELLA LETTERATURA E NEL CINEMA

- A** It is a fundamental element in the playing out of the drama of *Il giorno della civetta* that its protagonist, *capitano* Bellodi, hails from continental Italy, and from the North into the bargain. Similarly the energetic *procuratore* who comes to investigate the death of the judge Rizzo and his escort in *La Scorta* comes from Varese. These men are able to view the problems associated with fighting the mafia with minds free of the prejudices and habits of thought which ultimately emasculate vigorous action. Bellodi uses interrogation techniques undreamt of by his colleagues and the *procuratore* is proposing to pursue his investigation into areas his Sicilian colleague, the judge Barresi, considers simply too dangerous. Although Sicilian, the protagonist of *I cento passi*, Peppino, aided by a very few loyal friends, is distinguished by an ideological passion to cleanse his country of the mafia and their associates which marks him out too as an 'outsider'.

The attempts of all three protagonists ultimately fail owing to the weight of vested interests and the vulnerability of any individual who takes on a violent and firmly rooted system. Their struggles nonetheless, although unsuccessful, indicate how the mafia is to be beaten and which are the principal targets that must be removed if justice is ever to characterise the Sicilian social landscape.

- B** The work of the police struggling against the mafia is best seen in *Il giorno della civetta* and *La Scorta*. Although it is the innovative approach of the Italian Bellodi when investigating the murder of Colasberna that attracts our attention and puts into relief the shortcomings of the Sicilian police, we realise that these inadequacies are born of a certain fatalism and lack of imagination rather than any collusion with the mafia. Indeed the work of Bellodi's subalterns is essential to the success he achieves, during their interviewing of il Pizzuco and il Marchica, for example, and when the maresciallo glares at Nicolosi's widow in order to get her to give the name that Bellodi's softer methods fail to extract. The maresciallo goes to have a shave to check the name and the link is subsequently made to a man in another town with a record for violence. Elsewhere a discussion between the 'vecchio' and the 'giovane' tells us that 'born carabinieri' will even turn in their friends.

The possibility of police collusion with the mafia is more strongly suggested in *La Scorta*, especially when Angelo confronts Andrea in the parking lot and tells him that the magistrates who die at the hands of the mafia are really killed in the police headquarters. We see that Andrea is not a mafia 'mole' but his desire for material advancement (a better house for his family) leads him to collude with his superior Caruso, himself described by the varese *procuratore* as neither with the mafia nor with those against the mafia – the worst kind, therefore. The air of indifference to the work of the escort and their charges is created by the inadequate conditions in which they have to work: insufficient equipment, faulty cars, insufficient fuel. The suspicion of deliberate obstruction hangs heavily over the proceedings. Inefficiency is compounded by professional jealousies and animosities and patronage (Andrea/Caruso; Bonura/Marichetti).

Both the *procuratore* in *La Scorta* and Bellodi in *Il giorno della civetta* are posted back to Italy when their work, and that of the collaborators, is just about to yield fruit. In *I cento passi* the murder of Peppino is 'solved' by the carabinieri major as suicide (in spite of this being clearly physical impossible, as pointed out by the maresciallo at the scene of the crime) and Colasberna's death is put down to 'il delitto passionale'.

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2 VISIONI DEL MEZZOGIORNO ITALIANO

A Political activity in *Cristo si è fermato a Eboli* and *Il Gattopardo* is solely a preoccupation of the bourgeoisie. In both texts the peasants are excluded through centuries of servitude and because of an eradicable belief that the State can only ever be a burden, an evil for them, just as drought, hail, landslides, and malaria have always been. The peasants of Sicily in this regard are even aristocratic: Don Fabrizio shares their conviction that all will remain the same. After the upheavals of the Risorgimento, of Garibaldi and his soldiers, and the establishment of the Italian monarchy power may be in new hands but it all amounts to nothing more than musical chairs. His eyes are fixed on eternity through his astronomical observations. The eyes of his nephew Tancredi, an impoverished aristocrat and supporter of the new regime, of Don Calogero Sedàra, the ambitious and rich parvenu mayor, and of many others, however, are all on the main chance. Tancredi wants to marry Don Calogero Sedàra's daughter to have the money to pursue a political career and marry Don Calogero Sedàra wants Angelica to marry Tancredi to ennoble his family. Their plans come to fruition. In the Puglia of *Cristo si è fermato a Eboli* the only 'events' are the machinations of the 'signori'. Their scheming is all directed to the taking or keeping of political power embodied in the posts of mayor, chemist, doctor, maresciallo, priest, and teacher. They are all in the fascist party, through conviction or not, because only in the party can they keep in touch with power. The *prefettura* stokes the flames to keep them in their place and Levi sees their lives as so empty.

More hopeful is the dénouement of *La terra trema* in which 'Ntoni, in spite of the destitution he leads his family into and the humble pie he must eventually eat, looks back on his attempt to break the power of the *grossisti* and to establish a culture of independent but collective enterprise where the fruits of one's labour are shared equitably with all. For the moment he has failed but the symbol of the hammer and sickle on the wall of the office where he has just signed on to work again for the *grossisti* and the sign 'popolo fascista' which can read behind his employers indicate that change is in the air.

B The three works give varied views of family life. Although the Valastro family are a traditional fishing family (*La terra trema*) in which everyone sleeps in the same room and 'nonno' warns against any idea of departing from traditional custom, they are sufficiently supportive of 'Ntoni to support his scheme for them to set up on their own, even to the extent of mortgaging their house to finance his project. This calms the desire of his brother, Cola, to leave. Because of their new-found wealth, however, Mara's 'sweetheart', Nicola the builder, feels he no longer has a claim on her affections. 'Ntoni's new wealth attracts Nedda. But after calamity has struck he loses her, Mara now feels she can no longer think of Nicola as her suitor, and the bank claims their house. 'Ntoni and his brothers, minus Cola (departed in spite of 'Ntoni's saying he must stay and live where he was born for everywhere 'l'acqua è salata'), eventually swallow their pride and go back to sea and Mara puts the family photograph (all fishermen) back on the wall.

The *signori* in *Cristo si è fermato a Eboli* squabble among themselves to maintain their power and use daughters in their attempts to seal alliances and progress socially. Caterina, sister of the mayor, brings her fat and awkward nieces to see Levi, hoping he might choose one. Mourning is observed very rigidly, the ladies stay indoors and even miss church. The family life of *la gente* is mournful, only relieved by some dancing on Christmas Eve. For them ties of consanguinity are more important than ties of marriage, as Levi discovers when his sister comes to stay. Indeed, the main characteristic of 'family life' for them seems to be infidelity. Illegitimate children abound. Most are sickly and many die at birth or in their early years. Nonetheless people are proud of their children and believe they are more intelligent than town children. Women are promiscuous but only, perhaps, as a result of emigration: their husbands leave for America and during the second year send no word home while their wives are again expecting someone else's child. The woman looking after Levi's house, Giulia, is typical, and makes it clear later to him that she sees his sexual satisfaction as part of her job.

The family life of the Prince of Salina in *Il Gattopardo* is hemmed in by convention and ritual.

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3 IL CINEMA DI FEDERICO FELLINI

- A** The most obvious source of fantastic scenes will no doubt be *Otto e Mezzo*. Fantasy runs throughout the film and is intimately linked to Guido's desperate search for an escape from all the things crowding in upon him – mistress, wife, colleagues, producer – and for some significance in his life. The opening scene shows how he is suffocating. Later he gets Carla to act the whore to add spice to their love-making. On various occasions an angelic nurse (Claudia Cardinale) offers him succour, wanting to put order back into his life. He fantasises unashamedly of his power over the women in his life. The fantastic images of his parents and others at the end lead him out of his creative impasse.

La Dolce Vita is less criss-crossed with fantasy but certain scenes nonetheless are surreal, including the opening few minutes. The nocturnal 'passeggiata' through Rome with Sylvia, although perfectly possible, shows Marcello yearning for a life, embodied in the starlet, where all his problems would dissolve but in the end she remains unattainable and the fantasy is rudely broken in the early morning when Sylvia is roughly treated by Robbie. At the house party of the aristocrat people behave oddly and seem significant but are motivated by no more elevated desires than anyone else.

La Strada has as its protagonist a simple girl, Gelsomina, who has lived an impoverished life until taken away from her family by Zampanò who offers her, however, nothing more fulfilling. Gelsomina finds solace in little fantasies, childlike joys, and might have the chance to find fulfilment in the make-believe of circus life but feels duty bound to stay with Zampanò. She is seduced by the joyfulness of 'il matto' but refuses his call to follow him. His death brings about the loss of Gelsomina's reason and, now free of Zampanò, she survives just a few more years playing the sad song of 'il matto' on her trombone but saying nothing.

- B** Childhood and child-parent relations are often evoked in *Otto e Mezzo* as Guido reflects on his life and tries to find the reasons to explain how his life has brought him to where he is at present. His relations with his parents are tense and difficult and he yearns to reconnect with them. The tensions between Catholics' desire to express their sexuality and the strictures of the church are graphically conveyed in his memories of school and his fascination with the feral Saraghina. His disgrace and punishment contrast strongly with Guido's idyllic memories of his life as a young boy in an enormous farmhouse where all the children are cosseted and adored. It is no surprise that in his fantasising Guido casts himself again in the role of the cherished infant.

The darker side of childhood is seen in *La Strada* when Gelsomina, painted as a clown, is ushered into a room to make a boy laugh. The boy is an imbecile and, as a dishonour to the family, kept hidden. Guido herself is the main representative of childhood innocence in the film and this essential feature of her nature – trusting, loyal, vulnerable – is constantly put into relief by the cruel, insensitive, and gross behaviour of Zampanò and his easy feminine conquests. Children appear in *La Dolce Vita* in the context of the household of Marcello's intellectual friend Steiner. We see Steiner's paternal devotion to his children as he puts them to bed. His murdering them and his suicide are thus all the more shocking and difficult to understand, although it is suggested that he was simply too fearful of the future of the nuclear world and thus sacrificed his children's lives to their innocence.

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4 L'ITALIA E L'OLOCAUSTO

A There are plenty of indications throughout the three works, particularly in *Il giardino dei Finzi-Contini* and *La vita è bella*, that Italian Jews were well integrated into Italian society. The Jews of Ferrara play significant parts in the business and social life of the town, even becoming loyal members of the fascist party, and are consequently distraught when access to clubs and institutions is later denied them. Guido in *La vita è bella*, although something of an innocent, integrates himself effortlessly into the society of Arrezzo through his work at the smart hotel, his marriage to an Aryan, and his setting up his second hand bookshop. His surprise on learning that his uncle's horse, painted green by fascists, was Jewish («non sapevo che il cavallo dello zio fosse ebreo») is not only a good joke, it reveals too the invisibility of 'the Jewish question' in Italy in the 30s.

The Jews of Ferrara, well integrated into local society as they are, nevertheless keep a certain distance between themselves and their gentile neighbours, although they seem more exercised by the divisions within their own community. In *Se questo è un uomo* Primo Levi clearly shows that in the camps the differences that seemed so important in civil society are insubstantial. The very title of his book emphasises the common humanity in which we all share. This makes the pecking order that obtains there, between Jews and non-Jews and between Jews themselves (Polish Jews despise Italian Jews because they cannot speak Yiddish) and the brutality and indignities heaped on them by the Germans all the more abhorrent. Sharing this regime with the Jews are political prisoners and criminals and all are reduced to the same selfish strategies in their attempt to survive. All are subject to the absolute arbitrariness that characterises the organisation of the camps and which decides their fate.

B The motive behind the writing of *Se questo è un uomo*, says Levi says in his introduction, as well as to permit himself a psychological liberation from the events he had endured, was to provide others with material for a calm analysis of the human mind. We see in his text the atrocities which a demented ideology coupled to absolute power can perpetrate upon helpless human beings and the responses made by these individuals in order to remain alive. The liberation of the camp is not necessarily a happy ending. The ending of *La vita è bella* is happy, in spite of Guido's death, but the message of hope, that tyranny and cruelty can be beaten, is not therefore necessarily a denial of the historicity of the Holocaust or of its scale and indeed reasserts the values of inclusion and respect that were evident in the first part of the film. These are the values that can be seen demonstrated throughout *Il giardino dei Finzi-Contini*. Nonetheless there is a warning there that minorities, however secure they might feel in society, must be ever vigilant and not collude with political power dubiously legitimised in the short-sighted hope that such collusion will offer a safe refuge. The decision taken by Levi to become a partisan, however ineptly, and make a show of resistance might not have borne fruit but was a more positive response to the racial laws than hiding behind a garden wall.

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5 DOPOGUERRA E MIRACOLO ECONOMICO

A The visions of the city given to us by the three works will depend on the individual and the evidence presented but perhaps it would be fair to say that in all three works the vision of the city is complex and ambiguous. The city that confronts Marcovaldo seems so often hostile and pernicious and yet it seems that once there was a time (perhaps to be seen in *Ladri di biciclette* and *Racconti romani*) when the natural world and the urban environment were more harmonious ('il giardino dei gatti ostinati') and, besides, most people are quite happy in the city ('La città tutta per lui). Those that are forced to leave to regain their health yearn to return ('L'aria buona'). Marcovaldo's son's attempt to engage in a more bucolic life ends in disappointment ('Un viaggio con le mucche'). The city of *Racconti romani* provides the stimulus to escape from it and often the means to try to do so. The stories may generally end in a muted fashion but the richness of the tapestry as a whole is fascinating. Unless you feel that ultimately city life is shown to be trivial and burdensome. At least people manage to get by. The Rome of *Ladri di biciclette* is impressive and exciting. Certainly Antonio's journey there from his 'subborgo' on his first day of work shows us the promise the city held for those who had some work and the chance, after years of submission to fascism and the tribulations of war, to create a happier life. But once things turn sour the city can seem monstrous and inimical. Looking for his bike, or its individual parts, Antonio is confronted with never-ending ranks of bicycles, the city is vast and full of people on the make. Chasing the 'thief' into his home Antonio is trapped in the piazza which, no doubt, on other occasions, is the scene of neighbourly conviviality. The carabinieri, guardian of the law, tells him to back down unless he has proof of the boy's guilt otherwise he'll be accused of false accusation. After being let off the hook for attempting to steal a bicycle himself Antonio walks disconsolately away, carried off by the crowds of people getting on with their lives after seeing the football match. A cruel contrast but probably not unique.

B There is a wealth of material in *Racconti romani* regarding the relationships between men and women. Men's attitudes to women are shown to be extremely varied and range from the brutal on the one hand ('La rovina dell'umanità') to the compliant on the other ('Non approfondire'). What the sexes are looking for in each other is also far from uniform.

Marcovaldo's wife makes few appearances in the book but relations between the couple do not seem to be particularly harmonious. The relationship between Antonio and Maria in *Ladri di biciclette*, however, is nicely drawn. When Antonio tells his wife of his problem – a job but no bike, therefore no job – she, in what seems at first to be a fit of anger, tears the bedclothes off the beds, washes and irons them and, along with her husband, takes them to the pawn shop where the money they make is enough to get Antonio's bike out of hock. Maria shows strength in her support of her husband but she introduces us too to the 'santona' the woman who, for a fee, dispenses wisdom to all. Her customers are mainly women, whose usual complaint is mistreatment from their husbands, but later in the film even the previously cynical Antonio goes to seek solace and advice.

The folk wisdom women possess is mirrored by the domestic succour they give as mothers. The thief in *Ladri di biciclette* is protected by his mother who rounds on the carabinieri and tells him to give her son a job, not take him to the *questura* for questioning. Bourgeois women are important in the charity work we see handed out in the film: they trade a bowl of soup for attendance in church and no one who wants a free meal escapes their rigid discipline.

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6 DANTE

- A** Candidates should identify these shades as the fraudulent counsellors. They may suggest that the contrappasso results from the fact that the shades are burning – enclosed in flames, which represent their burning desire to lead astray their victims.

They may also wish to comment on the following:

- Dante's deference to Virgil
- Ulysses – paradox – despite placing him low down in hell, Dante does seem to admire Ulysses, and it is hard for the reader not to marvel at his acts
- grand nature of poetry here – because Virgil is speaking, or to illustrate greatness of subject matter?
- clever nature of Dante's vision – flames common in typical contemporary representations of hell but innovative to place sinners inside them – the flames *are* the sinners
- Dante so desirous to hear Ulysses speak – wishes to linger on, and leans towards his flame (c.f. leaning down towards Brunetto Latini, another mentor figure)
- repetition – prayer, fire ...; language, tongue, flame....
- Virgil – use of Greek?

All conclusions/assertions should be fully justified in relation to the text.

- B** Candidates should consider episodes that support the question's statement, and should also present counter-arguments.

They may wish to include the following:

- Dante's use of Virgil as guide – seems humble, but ultimately allows him to 're-write' Virgil – present his own portrayal, put words in his mouth etc.; can make him look foolish at times
- encounter with Latini – again appears to pay homage to 'teacher', but undermined by fact that Dante has chosen to place him here, walks above him (indicating superiority), final lines of canto imply that Latini's '*Tesoretto*' would not be known if not for Dante
- instances where Dante appears more humble – in encounter with Francesca, in final two cantos when faced with giants and Lucifer – pride gives way to righteous anger (deception of Fra Alberigo)

Candidates may wish to conclude that Dante is indeed guilty of succumbing to his pride, but that perhaps this is justified in one of the world's greatest poets. They may note that he is undergoing a journey, and that purging his pride in order to attain his ultimate goal of spiritual salvation is an important part of this journey.

In any case, conclusions should be fully supported by evidence from the text.

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- C** Candidates should give examples of the presence of two Dantes in the poem, and show how they function and what effect this has.

They may wish to consider the following:

- establish that relationship exists, and form it takes – Dante as author and protagonist of poem (as protagonist – 35 yrs old, living in Florence; as author – exiled, carries more personal and professional baggage, gives him purpose)
- timescale: Dante-author writing with benefit of hindsight, i.e. poem functions on two levels from the very beginning – allows for possibility of revealing dialogue between the two
- Dante-poet has created the landscape and structure of Hell, which is revealed to us via the journey that Dante-protagonist undertakes
- Dante protagonist is affected by the sights and experiences that Dante-poet has dreamt up (e.g. encounter with Francesca – Dante-protagonist full of pity, but ultimately Dante-poet that has placed her there) etc. i.e. Dante-poet already has benefit of knowledge from 'journey', Dante-protagonist must learn it/acquire it alongside reader

Candidates may conclude that the relationship between Dante-poet and Dante-protagonist is an impressive literary device that serves to pique the reader's interest and maintain it over the course of the poem.

In any case, answers should be fully supported.

7 CALVINO

- A** Candidates may wish to consider the following issues:

- highlights distance but also paradoxically closeness between Pin's world and that of adults – he is distant as does not share the desires of Il Cugino, almost humours him, cannot fully understand as only a child; but also close – shares these confidences, able to facilitate encounter, understands insofar as he understands they are things of the adult world
- self-importance, 'arrogance' of child – feels he is special, needed, as Il Cugino brings his request to him – proud – illustrates naivety, childish idea that world revolves around, and needs, him
- Pin can appear to have wisdom beyond his years – need for secrecy with sister, comments re gun – but ultimately still a child, caught up in affairs unsuitable for a child
- coarse nature of speech
- Il Cugino's attempts to smarten himself up

All conclusions/assertions should be fully justified in relation to the text.

- B** Candidates may wish to discuss the following:

- traditional literary concept of the hero/heroic traits
- candidates (if any) for the hero role in *Il sentiero...*
- shortcomings
- desire to portray 'everyman' – banality/normality of minutiae – by focussing on the small and local, rather than the grand gesture, far more poignant and convincing
- alternatively – show that everybody can be a hero – small acts of kindness and generosity are hero; Il Cugino may be Pin's personal hero but he also has his failings/weaknesses

In any case, conclusions should be fully supported by evidence from the text.

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- C** Candidates may wish to discuss the following:
- poignant reminder that life goes on alongside all these events, all the horrors and difficulties of war – child should not be subjected to such experiences? can we really protect them from truth?
 - enables a kind of impressionistic portrayal – focus on the small things, no need to over-analyse/explain events
 - analogy – war as a kind of game, rules of which unclear/interpreted differently by different players – cf members of the resistance
 - Pin finds opportunities to remain a child though (e.g. in secret places) – innocence persists somehow, if no longer total innocence of young child
 - opportunities for humour, misunderstandings

In any case, conclusions should be fully supported by evidence from the text.

8 GOLDONI

- A** Candidates should be able to identify the comic beginning of act I, scene V, in which the Conte breaks up a fight between Timoteo, Limoncino and Scavezzo, before Crespino and Coronato tell the Conte of their love for Giannina.

Candidates may also choose to mention:

- the relationship between the characters is one of servant-master
- the Conte wants to control events, but is afraid to intervene physically
- Crespino and Coronato turn to the Conte for patronage/assistance
- scene is visually and verbally one of farce
- the language used is exaggerated and repeated for comic effect
- the minor characters are there:
for comic effect
to underscore differences in class/social hierarchy
to help put a spotlight on the failings of the nobles
to facilitate a fast moving, light-hearted play

Candidates may make other comments, but all observations should be supported with material carefully chosen from the text.

- B** Candidates may discuss some of the following:
- Goldoni's criticism of the various social classes (especially the aristocracy)
 - his comments on the female character
 - women and their place in society
 - the power of love, and how people are easily swayed by it
 - however, the plot is not controversial, and it is perhaps a little corny
 - characters are quite one-dimensional
 - the play is primarily there for comedic entertainment

Candidates may make their own mind up as to whether Goldoni does make any profound comments or not in the play, but all answers should be fully justified.

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- C** Candidates may discuss some of the following:
- the aristocracy is seen as greedy and willing to profit from any situation (Conte)
 - the Conte is greedy, self-important and vain; can be a bully, but thinks of himself as a mediator, and does bring people together
 - he is a comedic character
 - the Barone is arrogant and manipulative
 - Candida is flighty and fickle
 - the various lower classes are also satirised (e.g. foolish and aggressive – Moracchio)
 - Susanna is a gossip, but is this satirising her class or her gender?

Candidates may make their own mind up as to how the various classes are portrayed in *// ventaglio*, but all answers should be fully justified.

9 PAVESE

- A** Candidates may wish to consider the following:
- reflective tone – old friends, different life experience but shared history
 - contrast stances – destiny versus free will, choice, action
 - Nuto's tone – slightly accusatory? Philosophical, serious
 - voice of 'narrator' – internal voice of Anguilla – commenting on events, discourse – revealing own lack of self-knowledge – doesn't seem to know why he left, seems almost surprised at own past actions

All conclusions/assertions should be fully justified in relation to the text.

- B** Candidates may wish to address some or all of the following:
- provided a safe haven for him (forced to flee Genoa due to friendship with opponents of Fascism)
 - stark contrast to Langhe – anonymity, opportunity to create self with no ties; America dominated by urban values, out of touch with natural rhythms
 - experiences in America then provide a filter through which he must inescapably view his home village upon his return – can never fully 'return' – will always bring outside world with you – what he finds is the same, but different, changed – impossibility of imagining what life would have been like had he never left
 - underlines nature of choice, of taking one path over another

All conclusions/assertions should be fully justified in relation to the text.

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- C** Candidates may wish to discuss the following points:
- young Anguilla leaves, arguably not entirely sure what he is searching for, but demonstrating loner characteristics by being prepared to so easily break ties with childhood lands
 - older Anguilla calmer, more introspective, in search of meaning with regard to his own past and life
 - this kind of reflection on past experience allows for a sort of double narrative, particular tone, layers of understanding
 - we follow the protagonist on his personal journey, spiritual exploration – useful narrative device (story of Nuto – more socially engaged, more outward-looking, arguably not as good a read)
 - the story of a life, of a search for self-fulfilment, appeals more to our own narcissistic natures

N.B. Nuto also introspective, but somehow more connected with idea of community, roots, humanity, thereby avoiding loner tag (c.f. music, greater involvement with Cinto)

All conclusions/assertions should be fully justified in relation to the text.

10 SETA

- A** Candidates should be able to identify the scene in which the author sets the scene by describing Hervé Joncour, where he lives, what he does, and the business of buying and selling silk worms from overseas. They should also comment on the seemingly moribund nature of Lavilledieu, compared with the dynamism of Japan.

Candidates may also choose to mention:

- the dreamlike life that Hervé leads in Lavilledieu
- Hervé at this point seems to be carried forward by events, and not someone who acts on his own decisions
- when in Lavilledieu, he does not seek excitement, and leads a very passive life
- there is a sense of stasis in the narration which reflects his life
- however, Hervé repeatedly actively chooses to return to Japan
- he is not necessarily carried forward by events while there, rather he has to make difficult decisions and act on them
- on his return, he seeks understanding, and goes to Madame Blanche for answers. The answers he finds lead his to return to Lavilledieu and his state of stasis.

Candidates may make other comments, but all observations, and will come to their own conclusion as to whether the final sentence is a fitting description of Hervé. All answers should be supported with material carefully chosen from the text.

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- B** Candidates may discuss some of the following:
- many elements of the syntax and structure of the book give it an almost ephemeral quality
 - the narrative is poetic and light
 - there is an elegance in the girl/her skin/her touch which is mirrored in silk itself
 - the quality and mystique around Japan and Japanese silk is also mirrored in several of the female characters
 - Japan and the girl ultimately prove to be a dream that Hervé finds himself incapable of holding on to
 - the story does hang on developments in the silk industry

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

- C** Candidates may discuss some of the following:
- Madame Blanche is a bridge between both worlds. She helps Hervé to understand himself
 - she represents the closest thing Hervé finds to a fusion of Japanese and French culture
 - it is through Madame Blanche that Hervé hopes to find his ultimate moment of catharsis
 - she translates the girl's letters to Hervé, thereby making his fantasies seem real
 - the final encounter between Hervé and Madame Blanche draws to an end this chapter of Hervé's life and reveals Hélène's secret
 - as a fusion of cultures, she exhibits stereotypical characteristics of both East and West
 - there is power and sincerity in her words which make her credible

Candidates may decide that Madame Blanche is credible or not, but all answers must be justified with material carefully chosen from the text.

11 AMMANITI

- A** Candidates should be able to identify the scene in which Pino returns home having spent several weeks working in the north of Italy. Michele and Maria greet him excitedly as they themselves return from playing in the hills. Michele's home life is on the face of it a loving one, although Pino is often away, and the family have little money. Anna is a loving mother who appears under a lot of stress. Both are hiding a grim secret which undermines the relationships between family members. The North-South divide is touched upon when Pino gives Michele the gift of a "toy" gondola.

Candidates may also choose to mention:

- further examples of poverty to do with Michele's home life
- the physical differences between Michele and Filippo
- the differences in their education/understanding of the world
- Michele's desire to visit the North, which is seen as exotic
- we feel sorry for the villagers due to their poverty
- the heat and the natural environment make life appear difficult and oppressive
- the adults act out of desperation, and are easily influenced/manipulated by Sergio
- on the other hand they do commit a crime which is difficult to justify
- we perhaps feel sorry for some characters, (e.g. Anna), but less so for others (Pino, Sergio)

Candidates may make other comments, but all observations should be supported with material carefully chosen from the text.

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B Candidates may discuss some of the following characteristics:

- aggression/bullying/violence towards other adults and children
- ruthlessness/desire for revenge
- mixed relationships with his own children
- willingness to let Filippo die, but lack of courage to do it himself
- he appears to be the leader of the group, and we can surmise that the plot is his idea
- if the other adults were not desperate, would they allow themselves to get involved with Sergio?
- are the events due to the innocence of the children?
- are they due to social inequalities in Italy?

Candidates may conclude that other factors are to blame for the events portrayed in *Io non ho paura*, but all answers should be carefully supported with material carefully chosen from the text.

C Candidates may discuss some of the following characteristics:

- it is both friend and foe
- the children play in it
- the heat creates a languid state
- adults hide from the heat inside, while the children play outside, creating a gulf between children and adults
- Filippo and Michele have their great coming together moment outside of the whole in the corn
- the heat is oppressive and helps create a heavy, oppressive atmosphere
- it can be sinister: birds swirling in the sky
- a change of weather presages the sinister turn of events at the end of the novel
- the harvesting of the corn has a similar effect
- Michele confuses the natural world with the fantasy world of monsters
- wild animals appear to come out at night to somehow confirm Michele's inner fears when he is cycling to Filippo's rescue

Candidates may come to a number of conclusions as to the importance of the natural world. All responses must be justified with material carefully chosen from the text.

12 PIRANDELLO

A Candidates should be able to explain where in the play this episode takes place, and what was happening just prior to it. They may include/elaborate on some of the following points:

- irony – one of characters lecturing Capocomico on absurdity of real life
- events of real life don't need to seem realistic, they *are* real – conflict appearances and reality, illusion and truth – themes central to Pirandello's work
- tension – 'personaggi fantastici'/'personaggi veri'
- scorn of actors – feel selves to be superior to characters; hierarchy of theatre?

Candidates may make other comments, but all observations should be supported with material carefully chosen from the text.

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B Candidates may make some of the following points:

- triumphant – have succeeded in telling their story, giving voice to their plight
- defeated – not understood, have not succeeded in gaining comprehension of Attori, their audience – i.e. story falls on 'deaf' ears
- impossibility of communication – key theme

All conclusions/assertions should be fully justified in relation to the text.

C Candidates may make some of the following points:

- character – full of himself, self-important, haughty
- position in theatre – controls everything
- represents/symbolic of theatre – with all its demands and limitations
- convention, censorship
- in opposition with Padre – both leaders of their particular group and position – frequent arguments, contrasting viewpoints (Padre seeking something in Capocomico – an 'autore'? what is power balance between two?)
- means via which characters hope to get their story told
- doesn't appear to learn much from encounter – doesn't understand nature of characters and their story – wants to modify it and therefore undermine it/impooverish it

All conclusions/assertions should be fully justified in relation to the text.

13 FO

A Candidates should be able to explain where in the play this scene takes place, comment on the roles of the characters involved and identify key themes of the play which emerge. They might choose to mention some of the following points:

- presence of representatives of various pillars of society – police, journalist, military (represented by *matto*)
- portrayal of police – *commissario* and *questore* threatened by journalist – obsequious behaviour, concern with hiding truth, corruption
- figure of journalist – search for truth
- journalist as symbol of social democracy – function of revealing scandal in order to make society feel better about itself
- direct mention of *Pinelli* incident – political theatre responding to real situation where real life protagonists are immediately recognisable – immediacy and relevance for a contemporary audience
- use of real time – newspaper deadline to meet
- role of the *matto* – facilitator of communication between police and journalist serving to illustrate Fo's views of authority, controlling response of police
- contrast between serious nature of subject matter and farce
- scene contains various farcical elements typical of Fo – disguise, props, mistaken identity, visual humour (hand), verbal gags – importance of comedy
- illustrates technical limitations of this sort of theatre – *Matto's* necessarily quick change on stage (also serving to increase audience involvement)

Candidates should be able to demonstrate the significance of this scene and its characters to the play as a whole. Comments on other aspects of Fo's theatre should be fully justified.

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B Candidates should outline the main elements of Fo's politics that become evident in the play. In doing so, they should explore the extent to which the political theatre contributes to the success of the play and may suggest other features of Fo's writing that also contribute to the popularity of the work. They might consider the following:

- play as denunciation of social democracy
- role of journalist as representative of social democracy – reporting scandal as a “catarsi liberatoria” for society – precisely what Fo believes should be avoided
- need for revolution rather than reform
- investigation into and exposé of corruption rife in society – police, judiciary, press
- response to a very specific political situation with aim of contributing to debate and influencing opinion
- play as vehicle for political ideas that transcend immediate situation
- desire to bring theatre to the people – popular theatre
- comedy used to great effect – farce put to service of politics
- satire of contemporary Italy

Candidates should draw conclusions as to the nature of Fo's politics and the extent to which they feel that the political element is responsible for the success of the play, based on the fully justified opinions that they have expressed.

C Candidates are likely to comment on the importance of the *Matto* to the play in terms of his centrality to the action and of his contribution to the play's success and popularity. They might include some of the following points:

- fact that *Matto* not only conceived but also acted by Fo in early productions
- contrast between stage time and presence of *Matto* and other characters (easily interchangeable police). Memorable role with the majority of lines
- who is the *Matto*? Outline of personal situation and various disguises/roles
- *Matto* as investigator and judge – informs on *Pinelli* incident, exposes corruption, opines on behaviour of main protagonists in case
- *Matto* as embodiment of all that he exposes – dishonest interrogator, bully, infiltrator of the group, trickster who uses verbal agility to outsmart police
- *Matto* as mouthpiece for Fo's political ideology
- *Matto* as comedian and commentator (*giullare* figure) from traditions of medieval theatre

Candidates should give examples to back up their comments before coming to a conclusion which is fully justified.