
ITALIAN (PRINCIPAL)

9783/04

Paper 4 Topics and Texts

For Examination from 2016

SPECIMEN MARK SCHEME

2 hours 30 minutes

MAXIMUM MARK: 60

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the set topics and texts.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **20** printed pages.

Part I: Topics (30 marks)

Candidates answer **one** question from Part I: Topics and write their responses in the Target Language. The texts/films are to be studied primarily in cultural context (historical, political, social) as well as a literary/cinematic one.

Answers are marked out of 30 according to the criteria below:

- Content: 20 marks (10 marks: AO3, 10 marks: AO4)
- Language: 10 marks: AO2

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use it to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a first-hand response and thoughtful personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations; quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in an answer. This applies to answers about films as well as literary texts.

Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and especially any signs of understanding and careful organisation. Specific guidelines are given for each question, agreed by the examination team.

Part I: Topics – Marking grid for content

18–20	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
15–17	<i>Very good</i>	Thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
12–14	<i>Good</i>	Well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
9–11	<i>Satisfactory</i>	Mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than on the other.
5–8	<i>Weak</i>	Uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–4	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

Part I: Topics – Marking grid for language

10	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8–9	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6–7	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4–5	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
2–3	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

Part I Topics: Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

1 LA MAFIA NELLA LETTERATURA E NEL CINEMA

EITHER

A Quali sono le caratteristiche chiave della Mafia descritta dallo scrittore/dal regista? Fino a che punto questa organizzazione può essere sconfitta nei libri/nel film? [30]

The main characteristics that might be mentioned will depend on the text/film studied, but may include:

- reluctance of people to talk to or help the authorities
- violence/murder
- links with political power
- codes of behaviour/mafia 'philosophy'
- anonymity
- 'protection'
- control of events
- infiltration of public/political office
- involvement in business/public contracts
- targeting/intimidation of individuals and their families.

Depending on which texts/films they have studied, they may decide that the mafia appears unassailable and that its power and the fear and corruptibility of individuals will mean it cannot be defeated, or conversely that there are signs that with strong leadership and the mobilisation of public opinion the mafia can be defeated. Conclusions should be justified and illustrated with appropriate examples.

OR

B Qual è l'impatto della Mafia sulla vita quotidiana della gente in queste opere? Fino a che punto la gente è rassegnata alla sua presenza? [30]

The impact of the organisation on people's day-to-day lives will depend on the text/film studied, but may include:

- fear
- suspicion/distrust of authorities
- physical danger
- corruption of state offices
- injustice
- poverty/lack of opportunity.

Some candidates may argue that certain people or groups benefit from the presence of the mafia for protection from the state, resolving problems, etc. The extent to which people are considered to be resigned to their presence will depend on the works studied and the characters chosen. However, all conclusions should be fully justified and illustrated with examples.

2 VISIONI DEL MEZZOGIORNO ITALIANO

EITHER

- A Quali sono i principali problemi della regione descritta nei libri/nel film? Fino a che punto vengono risolti? [30]**

The problems chosen will depend on the text/film studied, but may include:

- poverty
- lack of opportunity
- enforced subjugation to elected or unelected 'superiors'
- climate
- lack of political interest/investment
- disease/poor hygiene
- corruption/abuse of power.

The extent to which these are resolved will depend on the text/film studied, but candidates are likely to reach fairly bleak conclusions. None of the works seems to offer very much in the way of optimism about the future of the region.

OR

- B Descrivi e analizza l'impatto della politica sulla vita degli abitanti della regione descritta nei libri/nel film. Fino a che punto quest'impatto è positivo? [30]**

The way in which politics impacts upon the lives of the region's inhabitants will depend on the text/film studied, but may include:

- unwillingness/inability to improve living conditions
- lack of investment
- political corruption
- abuse of power
- elections/referenda.

Whatever combination of texts and films candidates have studied, they will probably find it difficult to find many examples of the positive impact of politics on the lives of the region's inhabitants as a whole – although there are individuals who clearly benefit. All conclusions should be fully justified.

3 IL CINEMA DI FEDERICO FELLINI

EITHER

- A Analizza la visione felliniana della società nei film che hai studiato. Quali sono le sue principali caratteristiche? Ti sembra una visione ottimista o pessimista? [30]**

The characteristics of the society depicted by Fellini will depend on the films studied, but may include:

- decadence
- superficiality
- rigid social roles
- social expectations/conventions
- role and influence of the Catholic Church
- alienation of the individual
- fantasy versus reality
- importance/role of childhood.

Candidates should identify elements of optimism and/or pessimism in the societies depicted by Fellini. These should be illustrated with appropriate examples. All conclusions about Fellini's vision of society should be fully justified.

OR

- B Analizza e commenta la presentazione della religione nei film che hai studiato. [30]**

Candidates' analysis of how Fellini presents religion (and specifically the Catholic Church) will vary according to the films studied. However, the following might be included:

- power and influence over individuals
- oppression/repression
- contribution to education
- the importance of faith
- the Church as a vehicle for comedy
- central role in Italian society
- importance of ritual/superstition
- role in the life of children.

Candidates may decide that this portrayal is largely negative/cynical. Other interpretations are acceptable, however all conclusions should be fully justified.

4 L'ITALIA E L'OLOCAUSTO

EITHER

A Descrivi e analizza l'impatto delle leggi razziali sulla vita degli ebrei nei libri/nel film. [30]

The impact of the racial laws will depend on the text/film studied, but may include:

- loss of business
- restriction of movement
- damage to personal relationships
- incarceration/deportation
- exclusion from social circle
- physical/psychological abuse
- loss of home/wealth/personal possessions.

The impact of these laws on the Jewish characters must be analysed thoroughly and all conclusions fully justified.

OR

B Esamina alcuni esempi di umanità nei libri/nel film e valuta l'importanza di questa umanità per i personaggi. [30]

The examples of humanity chosen will depend on the text/film studied. In each case, candidates should demonstrate how and why a particular act is an example of humanity in the circumstances, and might offer some analysis of the human qualities behind the act. They should also offer a thorough analysis of the importance to the recipient of the act of humanity – how they benefit, what consequences there are, etc.

5 DOPOGUERRA E MIRACOLO ECONOMICO

EITHER

A Fino a che punto la vita familiare offre ai personaggi di queste storie/questo film una vera redenzione? [30]

The extent to which family life offers a form of redemption to the characters will depend on the text/film studied. Some of these points might be raised:

- the family is a constant and a refuge from socio-economic difficulties
- the pressure to provide for a family and/or to set a good example adds a further burden
- relationships within families often fail to withstand the pressure created by socio-economic difficulties
- love and family represent the only possibility for fulfilment and redemption in an uncertain or unjust world.

OR

B Quali sono le caratteristiche della povertà dipinta in queste storie/questo film? Fino a che punto tutto quello che fanno i personaggi è motivato dalla povertà? [30]

The characteristics of poverty which candidates mention will depend on the text/film studied, but may include:

- difficult living conditions
- lack of food/warmth, etc.
- impact on self-esteem
- gap between rich and poor
- poor treatment at the hands of individuals/authority
- impact on personal relationships
- impact on moral choices.

The extent to which the characters' actions are motivated by their poverty will again depend on which book or film candidates have studied. However, they should offer a clear conclusion here which should be substantiated with appropriate examples.

Part II: Texts (30 marks)

Candidates answer **one** question from Part II: Texts and write their responses in English. The texts are to be studied primarily from a literary point of view.

Answers are marked out of 30 according to the criteria below:

Content: 25 marks (10 marks: AO3, 15 marks: AO4)

Structure: 5 marks: AO3

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question; and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation; quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in an answer.

Texts and notes may not be taken into the examination.

Candidates will not tend to show all the qualities or weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and understanding and especially any signs of analysis and organisation. Specific guidelines are given for each essay, agreed by the examination team.

Part II: Texts – Marking grid for content

23–25	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19–22	<i>Very good</i>	Thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
15–18	<i>Good</i>	Well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11–14	<i>Satisfactory</i>	Mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points but these are not always linked and/or developed.
6–10	<i>Weak</i>	Uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–5	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
0		No rewardable content.

Part II: Texts – Marking grid for structure

5	<i>Very good</i>	Well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4	<i>Good</i>	Clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure.

Part II Texts: Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

6 Dante Alighieri, *Inferno*

EITHER

- A Comment on the following extract, explaining its context, analysing the importance of this encounter and saying how it affects your understanding of Dante's journey. Add any other comments on content or style you consider of interest. [30]**

Candidates should be able to identify the opening of Canto XIX, and may make some of the following observations:

- importance of the invective against Simonists
- Dante *poeta* versus Dante *personaggio*
- reference to Dante's own intervention in San Giovanni
- nature of the sin of Simony
- how these sinners are punished and how the *contrappasso* works here
- Dante's subsequent meeting with Niccolò III and how this advances his understanding.

All conclusions should be fully justified.

OR

- B 'After such a deliciously depraved and action-packed descent through Hell, Dante's meeting with Lucifer is something of an anti-climax'. To what extent do you agree with this assessment? Justify your answer fully. [30]**

Candidates might include the following points:

- why the 'meeting' with Lucifer might be considered anticlimactic
- disparity between action and excitement of earlier cantos and stillness of final canto
- impotence of Lucifer compared to omnipotence of God
- significance of ice – cold, sterility, etc.
- representation of the fallen angel
- presence of horror despite lack of action.

In conclusion, candidates may decide that this is indeed an anticlimax, or conversely they might argue that this portrayal of Lucifer illustrates more clearly the nature of his sin and his punishment. All conclusions should be fully justified.

OR

- C Explain and illustrate the existence of more than one Dante in *Inferno*, and analyse the effect of this. [30]**

Candidates might include the following points:

- Dante the pilgrim
- Dante the poet
- different narrative perspectives
- different levels of understanding
- how this device works to manipulate and enlighten the reader.

Candidates should be able to provide examples of the presence in *Inferno* of each of the Dantes, and should be able to reach well-substantiated conclusions about the effect of this device.

7 Italo Calvino, *Il sentiero dei nidi di ragno*

EITHER

- A Comment on the following passage, explaining its context and the significance of the pistol. What do we learn about Pin in this episode? Add any other comments on content or style that seem of significance to you. [30]**

Candidates should be able to explain where in the story this conversation takes place, and why Pin is hanging around the adults in the bar. They may include some of the following:

- the pistol and the significance for Pin as he is caught between the world of adults and children
- why the others are so keen for him to steal it
- the situation it will push him into with his sister
- Pin's desire to join the adult world
- the reference to the *gap* and Pin's fascination with this glimpse of the adult world.

OR

- B Why does Calvino use a child as his protagonist in the novel? How effective do you find this device? [30]**

Candidates might include the following points:

- events and actions appear incomprehensible, underlining the absurdity of war
- introduces the theme of the loss of innocence
- highlights man's potential for evil and immoral behaviour
- encourages reflection on the nature of childhood and the child's fascination with the adult world.

As to how effective this device is, candidates will come to their own conclusions. However, these should be fully supported and justified.

OR

- C How does the war affect human behaviour and relationships in the novel? To what extent do the characters take advantage of the war? [30]**

Candidates might include the following points:

- human relationships become very difficult
- characters all seek to gain (materially, in terms of security etc.)
- human behaviour prompted by circumstances
- moral choices more difficult
- humans' need for personal closeness doesn't disappear.

Candidates may decide that many different characters seek to take advantage of the war. They will decide whether this is an inevitable response to the extreme circumstances or motivated by individual failings. All conclusions should be fully justified.

8 Carlo Goldoni, *Il ventaglio*

EITHER

- A** Comment on the following passage, explaining its context, the significance of the fan, and how it influences the relationships between these characters. Add any other comments on content or style that seem relevant to you. [30]

Candidates should be able to explain where in the play this scene takes place (final scene), the events leading up to the scene, the symbolic qualities of the fan and how it affects the relationship between characters. They might also consider the following points:

- the scene as a denouement to the play as a whole
- the fan as a symbol of power / a vehicle for showing one's true colours
- appearance versus reality from a thematic and dramatic perspective
- language/attitude as indicative of class (or not)
- the dramatic effect of having all characters on stage simultaneously
- the reasons behind Candida's aloofness
- how Evaristo will go on to justify himself.

OR

- B** 'Formulaic, predictable and lacking in originality'. To what extent do you agree with this critic's assessment of *Il ventaglio*? [30]

Candidates might agree/disagree with the critic's statement before coming to their own conclusions. They might include the following points:

- the influence of the *Commedia dell'arte*
- on the face of it, a well-worn plot
- stock, one-dimensional characters
- straightforward comedy of manners
- predictable, non-controversial subject matter.

However, they might take an opposing view and include the following:

- fast-moving plot
- originality of inanimate object as central 'character'
- satire of the upper classes
- originality of the *scena muta* in Act III
- characterisation of Candida (more through the words of other characters).

In their conclusions, candidates might consider how Goldoni **develops** the techniques of the *Commedia dell'arte*, but how his humanist intentions are not overly ambitious. They will come to their own conclusions as to the validity of the critic's assessment, but these should be fully justified.

OR

C What has Goldoni to say about the importance of class in the society he depicts in *Il ventaglio*? [30]

Candidates might include the following points:

- the distinction, e.g. in Goldoni's list of characters, between *contadini* (Giannina), *borghesi* (Coronato) and *nobili* (the Count, the Baron)
- down-to-earth common sense of the *contadini* versus arrogance and stupidity of the upper classes
- social climbing versus awareness of one's limitations
- the count and his so-called 'protection' from a thematic and dramatic perspective
- how Goldoni creates a class distinction in theatrical terms
- the rise of the middle classes versus decadence of the aristocracy.

In coming to a conclusion, candidates might argue that few characters escape Goldoni's satire, but that this satire is comparatively gentle. In any case, conclusions must be fully justified.

9 Cesare Pavese, *La luna e i falò*

EITHER

- A Comment on the following passage, explaining its context and the narrator's reference to the moon and the bonfires. What does it tell us about the narrator's need to belong? Add any other comments on content or style that seem of significance to you. [30]**

Candidates should be able to explain roughly where the extract comes in the novel, what the significance of the moon and the bonfires is, and what the extract tells us about the need to belong. They might include some of the following:

- the tension between past and present
- the importance of setting up roots
- the symbolic qualities of the moon (superstitions) and the bonfires (regenerative/destructive)
- differences between the narrator and Nuto
- Genoa as the gateway to the world
- the significance of America
- Cinto as a reflection of the narrator
- aphorisms as literary devices.

OR

- B To what extent is happiness an unattainable goal for the characters in *La luna e i falò*? [30]**

Candidates should consider the extent to which the narrator and other characters actively strive to achieve happiness and whether or not this happiness is attainable. They might include some of the following points:

- the effect of the narrator's time in America (fake exoticism, superficiality) and his disillusionment on his return
- a comparison with the character of Nuto (is worldliness a positive attribute?)
- the discovery of one's childhood world from a perspective of maturity
- the death of Santina at the hands of the *repubblichini*
- the narrator's longing to see the world through the eyes of Cinto
- the destructive nature of fire (Gaminella)
- Mexico as an alternative to both America and the Langhe
- Pavese's own suicide.

Conclusions should be fully justified.

OR

- C What is the function of the character of Nuto in *La luna e i falò*? [30]**

Candidates are likely to suggest that the principal function of Nuto in the novel is that of providing a contrast with the narrator, and might include some of the following points:

- example of accepting one's destiny and staying in the same place
- political (communist) mouthpiece for Pavese
- influence of Nuto on the narrator as a child (music, study, Irene and Silvia)
- witness of a recent past which the narrator has somehow lost
- Nuto's optimism (he has faith in the possibilities of improvement in the world) versus narrator's pessimism
- Nuto is social and active whilst the narrator is contemplative and solitary.

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

10 Alessandro Baricco, *Seta*

EITHER

- A Comment on the following extract, giving its context and explaining the importance of this encounter and of the girl. Add any other comments on style or content which might be relevant. [30]**

Candidates should be able to identify this as the first encounter between Hervé Joncour and Hara Kei, and may include some of the following points:

- importance of Hara Kei for Joncour
- first impressions of the girl (and later importance)
- lack of visible emotion versus internal feelings
- cultural differences/communication problems
- importance of Baricco's similes and metaphors in this extract
- importance of the last four lines and reasons for setting them out in this way.

Candidates might be able to link this passage to later events in the story of the three characters presented here. Any conclusions about its overall importance should be fully justified.

OR

- B How would you describe the narrative style employed by Baricco in *Seta*? What do you think is the effect of this narrative style? [30]**

Candidates may include some of the following points:

- elements of prose and poetry
- symbolism
- beauty of language reflects beauty as a theme of the story
- precise narration mirrors precise nature of protagonist
- echoes of the fairy tale/fantasy.

They should be able to offer examples to substantiate any observations they make about Baricco's narrative style. Their ideas about the overall effect of this style will vary, but these should be fully justified.

OR

- C In your view, do the characters and events of *Seta* belong more to fantasy or reality? Justify your answer fully. [30]**

Candidates' responses here will depend to a large extent on which side of the argument they come down on. They may make some of these points:

- lack of credible background to story and characters – fantasy
- lack of clear motivation for characters' actions – fantasy
- narrative style occasionally reminiscent of fairy story – fantasy
- the 'exotic' (credible/incredible) nature of the Japanese dimension – fantasy/reality
- geographical details – reality
- strong 'credible' human emotions – reality.

They may decide that it doesn't matter whether the characters and events are real or fantastical. Whether they opt for one side of the argument or a compromise, their points should be illustrated with examples and their conclusions justified.

11 Luigi Pirandello, *Sei personaggi in cerca d'autore*

EITHER

- A Comment on the following extract, explaining its context and what we learn about the nature of the *personaggi*. To what extent is this the central action of the play? Add any other comments on style or content which you think might be important. [30]**

Candidates should be able to identify the scene in which the Padre and the Figliastra play out their encounter at Madame Pace's for the benefit of the actors and the Capocomico. They may also cover the following points:

- the *personaggi* and their defining characteristics
- mutability of man versus immutability of character
- conflict between Padre's actions here and portrayal of self in the rest of the play
- contribution of the Madre to this scene and to the play as a whole
- Pirandello's use of stage directions
- use of language/social dimension to the episode.

In considering whether this is the central action of the play, candidates may argue that without this episode having taken place, none of the rest of the story would unfold as it does; conversely, they may decide that it is in the exchanges between the Padre and the Capocomico, the actors and the characters, and the characters themselves where the real 'story' of the play lies. Whatever they decide, they should demonstrate a good familiarity with the rest of the play, substantiating their points with appropriate examples.

OR

- B Imagine you are to direct a performance of Pirandello's play. Outline the challenges you would have to overcome, and explain how you would attempt to make it relevant to a modern audience. [30]**

Candidates might choose some of the following challenges:

- differentiating between characters and actors
- lighting, costumes, masks
- rendering the idea of the reality of the characters' story while using the conventions of fiction – the theatre, actors
- contemporary setting?
- maintaining fluidity within framework
- dealing clearly with key conflicts of play
- update language?

Candidates may decide that the play does not need to be significantly updated to achieve the desired impact; conversely, they may conclude that no amount of updating can make the play relevant to a contemporary audience. Whatever they decide, their observations should demonstrate a familiarity with the play's key themes.

OR

C What point do you think Pirandello is trying to make about theatre in this play? How successful do you think he is? [30]

Candidates' ideas about what Pirandello is trying to say about theatre and the extent to which he succeeds are likely to vary widely. However, they may include some of the following points:

- theatre versus real life
- the nature of reality
- purpose (if any) of theatre/art in society?
- theatrical 'reality' predictable/bourgeois
- audience suspension of disbelief instinctive/desirable?

Once again, they should demonstrate in their arguments familiarity with the play's key ideas, and should be able to illustrate their points with examples.

12 Niccolò Ammaniti, *Io non ho paura*

EITHER

- A Comment on the following extract, explaining its context and its significance for the relationship between the two boys. To what extent does it represent a turning point? Add any other relevant comments on style or content. [30]**

Candidates should identify this as the first proper conversation between the two boys after a number of encounters in which they frighten each other. They may also include some of the following:

- significance of reference to ears
- why Filippo is touching Michele
- significance of what they discover about each other
- similarities and differences between the two boys
- importance of the friendship that begins here for the rest of the story
- physical description of Filippo and significance of this
- insight into the child's world.

They ought to be able to demonstrate why this encounter is important for both Michele and Filippo as the story progresses: it bonds them and encourages them to rely on each other for protection from an increasingly hostile adult world. Other conclusions may be offered – these should be thoroughly justified.

OR

- B To what extent do the children and the adults inhabit different universes in this novel? What insights does Ammaniti offer us into the nature of childhood? [30]**

Candidates might include some of the following points:

- dual story
- loss of innocence
- characteristics of each 'universe'
- inability of each group to understand the other
- the way language is used by children/adults
- the role of fantasy/imagination
- importance of secrets.

Candidates might decide that Ammaniti regrets the inevitable disappearance of the child's universe as the harsh realities of the adult world impose themselves. Conversely, they may discern a celebration of childhood in the novel. Whatever they conclude, they should substantiate appropriately.

OR

- C Discuss the importance of imagery in the novel. Which images are used, and to what effect? [30]**

Candidates might include some of the following points:

- harsh and unforgiving landscape and climate
- the realm of fantasy (e.g. monsters)
- death
- the North
- bible stories.

Candidates will make their own minds up as to the importance of the images they identify in the novel. All conclusions reached should be fully justified.

13 Dario Fo, *Morte accidentale di un anarchico*

EITHER

- A Comment on the following passage, explaining its context and the function of the character speaking. What is the purpose of scandal as outlined here? Add any other comments on content, form or style which you think might be relevant. [30]**

Candidates should be able to explain where in the play this scene takes place, the extent to which the *Matto* is a mouthpiece for Fo's political views and what he means by 'scandal' in this context. They might also consider some of the following points:

- the irony of scandal being good for a democracy
- the effect of the *ruttino liberatore*
- how the exploited are inadvertently defending the exploiters
- the effect of having a madman as protagonist
- dramatic/comic/tragic-comic effect of the scene
- linguistic register
- an effective ending to the play?

OR

- B Examine the different types of comedy used in *Morte accidentale di un anarchico*. To what extent is Fo's primary aim to entertain? [30]**

Candidates should consider the different types of comedy used in the play and the extent to which Fo's intentions are to entertain and/or inform. They might consider the following:

- slapstick comedy/irony/satire/farce/grotesque
- influence of the *Commedia dell'Arte*
- the representation of authority (e.g. the police)
- improvisation
- the protagonist's relationship with his audience
- the historical/political context
- a means of drawing attention to contradictions in police statements
- venues for productions (factories/football stadia)
- a response to the 'strategy of tension'
- the success, or otherwise, of making a serious point through comedy.

In coming to a conclusion, candidates should establish whether Fo's primary aim was to entertain (or not). All conclusions should be fully justified.

OR

- C 'The themes of *Morte accidentale di un anarchico* are no longer relevant today'. To what extent do you agree with this critic? [30]**

Candidates should outline the main themes of the play and discuss the extent to which they are relevant today (or not). In their answers, they might consider the following:

- the notion of *teatro da buttare*
- the historical/political context
- the relevance today of a contemporary exercise in counter-information
- a piece of theatre in its own right?
- the play was frequently updated in the wake of the *Lotta Continua* hearing
- changes to later/foreign productions
- similarities/differences with present-day terrorism issues.

In their conclusions, candidates should state the extent to which they agree with the critic. All conclusions should be fully justified.