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## Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE

In Italian (9IN0/02)

Paper 02: Written response to works and translation

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

# GCE A Level Italian 2023

## 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.

	<b>Text</b>	<b>Correct Answer</b>	<b>Acceptable Answers</b>	<b>Reject</b>	<b>Mark</b>
1	Florence is one of	Firenze è uno dei		Florenze Florence	<b>(1)</b>
2	the most beautiful places in Italy.	posti più belli d'Italia.	luoghi  più bei posti/luoghi  in Italia	belli luoghi/ posti	<b>(1)</b>
3	The Tuscan city is full of	La città toscana è piena di	della Toscana	di Toscana	<b>(1)</b>
4	art and history	arte e storia		historia	<b>(1)</b>
5	and is visited by millions of tourists every year.	ed è visitata da milioni di turisti ogni anno.	viene visitata		<b>(1)</b>
6	Although you can already see	Sebbene si possano già vedere	Benché Nonostante Anche se (+indicative)	si possa/ si può	<b>(1)</b>

7	some of the most famous art collections	alcune delle collezioni d'arte più famose			<b>(1)</b>
8	in the world in Florence,	al mondo a Firenze	del mondo nel mondo		<b>(1)</b>
9	a new museum dedicated to the Italian language	un nuovo museo dedicato alla lingua italiana			<b>(1)</b>
10	has recently been built.	è stato costruito recentemente.	di recente		<b>(1)</b>
11	Making a language museum	Rendere un museo della lingua	Creare Fare del linguaggio	museo linguistico	<b>(1)</b>
12	both educational and exciting	sia educativo che emozionante	sia...sia eccitante	entrambi emotivo	<b>(1)</b>
13	is certainly not easy.	non è certamente facile.	certo		<b>(1)</b>
14	However,	Comunque	però/ ma		<b>(1)</b>
15	the new space	il nuovo spazio			<b>(1)</b>
16	will include	includerà			<b>(1)</b>
17	a variety of interactive technologies	una varietà di tecnologie interattive		variazione tecnologia interattiva	<b>(1)</b>
18	to illustrate the history of this language	per illustrare la storia di questa lingua	per mostrare che illustrerà  questo linguaggio		<b>(1)</b>
19	which is spoken, studied, and loved	che è parlata, studiata e amata	(after linguaggio: parlato, studiato e amato)		<b>(1)</b>
20	by so many people all over the world.	da tante persone in tutto il mondo.	tanta gente	molte persone/ molta gente	<b>(1)</b>
<b>Total (20)</b>					

## **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"><li>• 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.</li><li>• Limited ability to form arguments or draw conclusions.</li><li>• Response relates to the work but limited focus on the question.</li></ul>
5-8	<ul style="list-style-type: none"><li>• 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.</li><li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li><li>• Response relates to the work but often loses focus on the question.</li></ul>
9-12	<ul style="list-style-type: none"><li>• 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.</li><li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li></ul>
13-16	<ul style="list-style-type: none"><li>• 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.</li><li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li><li>• Predominantly relevant response to the question.</li></ul>
17-20	<ul style="list-style-type: none"><li>• 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.</li></ul>

	<ul style="list-style-type: none"><li>• Detailed, logical arguments and conclusions are made that consistently link together.</li><li>• Relevant response to the question throughout.</li></ul>
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### 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"><li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li><li>• Limited range of vocabulary resulting in repetitive expression.</li><li>• Limited use of terminology appropriate to literary and cinematic analysis.</li></ul>
5-8	<ul style="list-style-type: none"><li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li><li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li><li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li></ul>
9-12	<ul style="list-style-type: none"><li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li><li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li><li>• Some use of terminology appropriate for literary and cinematic analysis.</li></ul>
13-16	<ul style="list-style-type: none"><li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li><li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li><li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li></ul>
17-20	<ul style="list-style-type: none"><li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li><li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li><li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li></ul>

## **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"><li>• Limited sequences of accurate language resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>
3-4	<ul style="list-style-type: none"><li>• Some accurate sequences of language resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
5-6	<ul style="list-style-type: none"><li>• Frequent sequences of accurate language resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication</li></ul>
7-8	<ul style="list-style-type: none"><li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>
9-10	<ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>

### 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="432 439 975 461"><b>Io non ho paura – Niccolò Ammaniti</b></p> <p data-bbox="432 495 1145 517">Students may refer to the following in their answers.</p> <p data-bbox="432 562 1378 618">Courage is a key theme in the novel and it is the children who are the courageous characters.</p> <ul data-bbox="480 663 1422 1290" style="list-style-type: none"><li data-bbox="480 663 1422 797">• Michele initially has to overcome his fears when he finds Filippo in the hole where he has been hidden. He has to overcome the monsters of his imagination and as a result of this courage he finds Filippo and they develop a close relationship.</li><li data-bbox="480 842 1422 999">• Michele shows courage as he defies the adults to continue to help and provide for Filippo. He knows that helping the kidnapped boy is the right thing to do. He has a sense of moral courage that the adults do not show. Filippo also shows courage through his endurance and his trust in Michele.</li><li data-bbox="480 1043 1422 1111">• Michele ultimately puts his own life at risk in order to save Filippo and this is a very obvious sign of the courage that he develops.</li><li data-bbox="480 1155 1422 1290">• The adults on the other hand show a lack of courage as their treatment of Filippo and their involvement in organised crime are actually examples of cowardice and weakness, in direct contrast with the courage of both Michele and Filippo.</li></ul>

Question number	Indicative content
2(b)	<p data-bbox="432 259 975 293"><b>Io non ho paura – Niccolò Ammaniti</b></p> <p data-bbox="432 327 1145 360">Students may refer to the following in their answers.</p> <p data-bbox="432 394 1378 461">Pino Amitrano, Michele’s father and head of the household is a central figure to the action of the novel.</p> <ul data-bbox="480 483 1422 943" style="list-style-type: none"> <li data-bbox="480 483 1422 607">• He is often away from home as he takes goods to Northern Italy. He promises Michele that one day he will take them all to Northern Italy. Michele believes everything he says and he is a hero for the boy.</li> <li data-bbox="480 629 1422 786">• However, Pino represents the fact that things are not what they seem. At the start Pino is a hero to Michele. However, he is involved in a criminal action and leads a double life. Even though he wants the best for his children, he has chosen immoral means to do so. He is ruthless and menacing.</li> <li data-bbox="480 808 1422 943">• He represents the evil that pervades the society and his actions help to illustrate the desperation of the economic situation during the <i>anni di piombo</i>, where kidnappings were common as a way of obtaining money and illegal activity was a major concern.</li> </ul>

Question number	Indicative content
3(a)	<p data-bbox="432 297 943 331"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="432 349 1145 383">Students may refer to the following in their answers.</p> <p data-bbox="480 443 1422 506">The society in which the novel is set is traditional and patriarchal and as a result there are clear expectations of how to behave.</p> <ul data-bbox="528 539 1422 1066" style="list-style-type: none"><li data-bbox="528 539 1422 707">• There are clearly defined gender roles in this society which is male-dominated and women are not treated equally to men. Males can behave any way that they choose while females have to accept the gender roles and conform to expectations. This includes how they behave and even what they wear.</li><li data-bbox="528 752 1422 853">• The society in the novel is also characterised by poverty and lack of opportunity. This is manifested at times in violent behaviour and a lack of emotional support for individuals.</li><li data-bbox="528 898 1422 1066">• Gossip is rife and people are concerned with what others do and how they behave. Family honour is paramount, especially as people do not have much in terms of material possessions. Hence, while people enjoy gossiping about others, they do not wish to be the object of the gossip.</li></ul>

Question number	Indicative content
3(b)	<p data-bbox="432 297 938 331"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="432 349 1145 383">Students may refer to the following in their answers.</p> <p data-bbox="432 416 1378 510">There are many events in the novel that are important in the development of the story and candidates are free to choose the event they see as most important.</p> <ul data-bbox="480 544 1426 1312" style="list-style-type: none"> <li data-bbox="480 544 1426 719">• A significant event is when Annetta goes to the convent and as a result of a conversation with one of the nuns, she realises that they do not wear trousers. This event plays a part in her realisation that there are different rules for females in society and that achieving her dreams may not be as easy as she hoped.</li> <li data-bbox="480 757 1426 1032">• An important event is when Annetta is caught kissing Nicola. This is significant as here we see Annetta rebelling against the expectations of society and when she is caught it has serious repercussions for her. She is mistreated and shunned by her parents and sent to live with her uncle who has previously abused her. This event is also significant in that it reveals a lot of the truths about the nature of society and the consequences of challenging the status quo.</li> <li data-bbox="480 1070 1426 1312">• Another important event is when she goes to live with her uncle and aunt. This gives her an opportunity to realise that zia Vannina has had a similar experience to her and there is a sense of solidarity between them which she does not get from any other family members. This event is also significant as her uncle tries to abuse her again but this time, she seeks help and goes to the police to end this chain of abuse.</li> </ul>

Question number	Indicative content
4(a)	<p data-bbox="432 259 831 293"><b>Marcovaldo (Italo Calvino)</b></p> <p data-bbox="432 327 1145 360">Students may refer to the following in their answers.</p> <p data-bbox="432 394 1390 483">Marcovaldo has a great love for nature and when he encounters this in the city, he is often excited and full of hope. However, he is often deceived by nature and there are many examples of this in the work.</p> <ul data-bbox="480 517 1430 1066" style="list-style-type: none"> <li data-bbox="480 517 1406 640">• In <i>Funghi in città</i> when Marcovaldo sees the mushrooms in the city he thinks that it is the perfect opportunity to feed his family, but the mushrooms are poisonous; he is misled by nature and they all end up in the hospital.</li> <li data-bbox="480 685 1422 875">• In <i>In viaggio con le mucche</i> as soon as he hears a herd of cows crossing the city Marcovaldo dreams of a life in touch with nature. His son Michelino decides to spend the summer in the mountains after following the cows on their way to their alpine pastures, but nature deceives him: he works all the time, he works very hard and he does not get enough money for it.</li> <li data-bbox="480 909 1430 1066">• In <i>Dov'è più azzurro il fiume</i> Marcovaldo is looking for genuine food and attempts to feed his family fresh fish. He discovers what he thinks is a true paradise for fishermen. However, nature deceives him because what apparently seems to be an untouched, undiscovered section of the river is the most polluted section.</li> </ul>



Question number	Indicative content
4(b)	<p data-bbox="469 259 871 293"><b>Marcovaldo (Italo Calvino)</b></p> <p data-bbox="469 327 1182 360">Students may refer to the following in their answers.</p> <p data-bbox="469 394 1426 461">Marcovaldo is an unskilled labourer who works in an industrial city and is faced with many challenges.</p> <ul data-bbox="517 495 1426 1335" style="list-style-type: none"> <li data-bbox="517 495 1426 707">• The city is portrayed in a negative way and described as a combination of “cement and pollution”. Marcovaldo feels trapped by the misery and the dreariness of the city he is forced to live in. He is restless at night as he feels that the ugliness and the noise of the city do not give him the chance to sleep properly. The desolation of the ugly buildings makes him feel claustrophobic.</li> <li data-bbox="517 752 1426 965">• Life in the city is depicted as harsh and frantic, which in turn makes people grasping and selfish. Marcovaldo is always rushing around and often ends up in trouble with Viligelmo, his supervisor, for example, when he is late for work. Viligelmo always seems unsympathetic towards Marcovaldo as everything is dictated by the rules of capitalism. In the city, people are not important and only money matters.</li> <li data-bbox="517 1010 1426 1335">• While the city poses many challenges, it also presents opportunities for Marcovaldo. However, he is often disappointed, as he is a bystander unable to participate in life, e.g. in <i>Marcovaldo al supermarket</i>, where he has to leave the items that he has put into the shopping trolley as he is unable to pay for them. When Marcovaldo comes across his beloved nature in the city, he is often disappointed, e.g. in <i>Funghi in città</i> when he finds mushrooms in the city but ends up in hospital with his family and neighbours as the mushrooms are poisonous.</li> </ul>

Question number	Indicative content
5(a)	<p data-bbox="467 293 1225 327"><b><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></b></p> <p data-bbox="467 360 1182 394">Students may refer to the following in their answers.</p> <p data-bbox="467 450 1374 539">There are a number of key themes in the novel and candidates are free choose the theme that they feel to be the most important of these.</p> <ul data-bbox="517 573 1430 1379" style="list-style-type: none"> <li data-bbox="517 573 1430 831">• Friendship is an important theme. Alex’s friendship with Aidi is the most important of his friendships in the novel. Aidi is able to break down the wall that Alex has put up around himself and she can see the real Alex. She becomes a central point of reference and their relationship helps steer Alex towards maturity. Alex’s friendship with Martino is also important as he influences Alex with his anarchic attitude. Alex’s friends have a significant impact on his development as a character.</li> <li data-bbox="517 864 1430 1122">• Another important theme is that of rebellion. Alex rebels against his parents, school, and authority in the novel. Alex opposes the bourgeois society in which he lives and all its expectations and as a result he befriends Martino, the son of a rich family but an ‘outcast’ like Alex. Martino takes drugs and ends up killing himself after ending up in jail. This may be seen as the ultimate act of rebellion and it has a profound effect on Alex.</li> <li data-bbox="517 1155 1430 1379">• Love is a central theme in the novel and the novel is to some extent a love story. Alex is in love with Aidi but she does not want a romantic relationship. Nonetheless, they maintain a relationship that is more than friendship. This is not necessarily a conventional teenage love story but the characters do love each other. Alex also shows love for his friends and is deeply affected by them.</li> </ul>

Question number	Indicative content
5(b)	<p data-bbox="467 259 1225 293"><b><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></b></p> <p data-bbox="467 327 1182 360">Students may refer to the following in their answers.</p> <p data-bbox="517 421 1238 517">In this coming-of-age novel we see Alex and his friends dealing with the challenges of teenage life.</p> <ul data-bbox="517 546 1262 1240" style="list-style-type: none"> <li data-bbox="517 546 1262 770">• The rebellious behaviour whereby Alex and his friends challenge the status quo of bourgeois society could be seen as bad behaviour, thereby giving a negative view of young people. We see that Alex's friends skip school and take drugs, for example, and these are activities that do not paint young people in a positive light.</li> <li data-bbox="517 799 1262 994">• It may be considered that these young people are merely experimenting, as many young people do at their age, so the reader may feel that this is just typical teenage behaviour as teenagers often struggle to find their identity and therefore that is not particularly negative.</li> <li data-bbox="517 1023 1262 1240">• We also see a more sensitive and tender side to young people in terms of their relationships. As a result of his relationship with Aidi, Alex becomes more sensitive and is able to express his emotions. We also see a certain sense of vulnerability from Alex after Martino's death and how he reacts to this.</li> </ul>

Question number	Indicative content
6(a)	<p data-bbox="427 297 1190 331"><b><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></b></p> <p data-bbox="427 383 1385 477">The characters in the work represent different elements of Pirandello's theatre and candidates are free to choose the character that they feel to be most important.</p> <ul data-bbox="480 483 1404 1205" style="list-style-type: none"> <li data-bbox="480 483 1404 685">• <i>Il Padre</i>, the Father, is a central character in the work. He frequently takes on the role of spokesperson for the six Characters. His monologues explain the Characters' unusual fate and family history. He expresses regret for his actions, although he claims he meant well. The Father is key in presenting and exploring the idea of what 'reality' is for the characters.</li> <li data-bbox="480 692 1404 947">• <i>La Madre</i>, the Mother, 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. Suffering meaninglessly and with no end in sight, the Mother exemplifies nature according to Pirandello. She is caught, like the other Characters, in the unchanging and inexorable reality of both her drama and role.</li> <li data-bbox="480 981 1404 1205">• <i>La Figliastro</i>, the Stepdaughter, is dashing, impudent and beautiful. She seeks the realisation of the characters so that she can take revenge on the Father. She is an important character in revealing to the audience the story of what happened with her and the Father in the brothel. She appears to be a victim here yet on the stage she appears seductive, exhibitionistic and very cruel. She is important in terms of her complexity.</li> </ul>

Question Number	Indicative content
6(b)	<p data-bbox="469 264 1230 297"><b><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></b></p> <p data-bbox="469 349 1182 383">Students may refer to the following in their answers.</p> <p data-bbox="469 439 1430 472">The conflict between illusion and reality is a central theme in the work.</p> <ul data-bbox="517 506 1430 1115" style="list-style-type: none"><li data-bbox="517 506 1430 663">• The concept of what is illusion and what is reality is different for the characters and the actors in the play and this causes much confusion and discussion. It also allows the viewer to start questioning the idea of illusion and reality and the conflict between these.</li><li data-bbox="517 696 1430 853">• The characters are eager to project their immutable reality in the realm of drama. The actors are, on the contrary, expert in creating the illusion of reality. According to the Capocomico, an upholder of the values of conventional theatre, the stage is a place wherein the illusion of reality is created.</li><li data-bbox="517 887 1430 1115">• The conflict between illusion and reality causes debate between the characters and the Capocomico and becomes so overwhelming that they are even confused about the suicidal death of the Boy and the Child. It is clearly seen that the Boy and Child die by shooting themselves but the Director, the Stepdaughter and the Father debate whether the demise of the Boy and Child is actually a pretence of reality.</li></ul>

Question number	Indicative content
7(a)	<p data-bbox="427 264 995 297"><b><i>Lessico familiare</i> (Natalia Ginzburg)</b></p> <p data-bbox="427 320 1222 353">Students may refer to the following points in their answer.</p> <p data-bbox="427 376 1369 439">To a certain extent the work is autobiographical as it is based on fact and personal history, with the author's family at its core.</p> <ul data-bbox="480 506 1410 1099" style="list-style-type: none"> <li data-bbox="480 506 1410 640">• This is a semi-biographical description of aspects of the daily life of a family. Key events are mentioned, largely within the context of family life. It is a series of vignettes rather than a strictly chronological work.</li> <li data-bbox="480 685 1410 887">• The work is not an autobiography in the traditional sense and, in the introduction, Ginzburg states that she wants the work to be read as a novel built up around family sayings and as such is a hybrid mix of novel, digression, essay, memory and autobiography. It is a personal family portrait based on the author's memories.</li> <li data-bbox="480 965 1410 1099">• There is a lack of Natalia's own presence in the text. She is a kind of onlooker to the events that are happening around her. This may be seen as not particularly autobiographical. Little real comment is made, nor opinion given.</li> </ul>

Question number	Indicative content
7(b)	<p data-bbox="427 264 994 297"><b><i>Lessico familiare (Natalia Ginzburg)</i></b></p> <p data-bbox="427 320 1222 353">Students may refer to the following points in their answer.</p> <p data-bbox="427 376 1374 439">The events of the novel are centred around the author’s family over a period of time spanning Fascism in Italy, World War II and beyond.</p> <ul data-bbox="480 477 1406 1361" style="list-style-type: none"> <li data-bbox="480 477 1406 701">• To a certain extent the family is just like any other. They have different personalities but are bound by a set of family sayings that is unique to their family. This is the case in many families, where they have a certain manner of speaking to each other when at home. We discover the sayings through many anecdotes and we discover information about key events of the time.</li> <li data-bbox="480 813 1406 1037">• However, the members of this family are living through an extraordinary period in time and they are all affected by the events that occur around them and shaped by them. Politics is seamlessly interwoven with family life. They are all anti-fascist and to differing degrees partake in acts of resistance, for example, the family harbours Turati during his escape from fascist Italy.</li> <li data-bbox="480 1149 1406 1361">• The author’s family is a remarkable one and they know many political leaders of the time and they play their own important part in Italian history. It is a family very much of its time in which the patriarchal structure offers stability and strength in its rigid and unchanging values. This may be still true of some families but is certainly less typical of many families in current times.</li> </ul>

Question Number	Indicative content
8(a)	<p data-bbox="467 264 1102 293"><b><i>Il giorno della civetta</i> (Leonardo Sciascia)</b></p> <p data-bbox="467 349 1182 378">Students may refer to the following in their answers.</p> <p data-bbox="467 416 1390 510"><i>Omertà</i> is a code of silence that forbids people giving information about crime to the police and we see its prevalence in the society in the novel.</p> <ul data-bbox="517 546 1422 1301" style="list-style-type: none"> <li data-bbox="517 546 1422 786">• It becomes obvious very quickly that the code of silence is all-pervasive in Sicilian society e.g. la vedova Nicolosi, Parrinieddu, the bus driver, the passengers on the bus and the Colasberna brothers are all complicit in covering up the truth. As a result of this it is hard to know what is the truth and what is not. People cannot be trusted to give correct information as they do not want to break the code.</li> <li data-bbox="517 824 1422 1064">• As a result of <i>omertà</i>, nobody is willing to give information on Colasberna's killing. This allows the perpetrators to get away with their crime as nobody is willing to break the code of silence. This is a code that dictates the daily life of people and they do not want to risk going against this. It is an expectation that all members of society will remain loyal to the code of <i>omertà</i>.</li> <li data-bbox="517 1128 1422 1301">• The adherence to the code of <i>omertà</i> also means that justice cannot be done and the mafiosi remain in charge. It even seems that this code influences political life at a very high level as well. As a result of this, Bellodi's attempts to solve the case are ultimately thwarted by <i>omertà</i>.</li> </ul>



Question Number	Indicative content
8(b)	<p data-bbox="469 264 1102 297"><b><i>Il giorno della civetta</i> (Leonardo Sciascia)</b></p> <p data-bbox="469 349 1182 383">Students may refer to the following in their answers.</p> <p data-bbox="469 443 1139 506">'Parrinieddu' is a minor character in the novel but nonetheless an important one.</p> <ul data-bbox="517 533 1257 1294" style="list-style-type: none"> <li data-bbox="517 533 1257 790">• He represents the darker side of Sicilian society. He is an ordinary man who gets caught up in the world of the mafia. His nickname 'Parrinieddu' means 'little priest', because of his ease of speech. He is the most ambiguous character in the novel. He constantly lives in fear and is forced by circumstances to navigate between the Mafia and the State.</li> <li data-bbox="517 819 1257 1070">• He is a police informant working for both sides. His profession as a "confidant" is officially recognised by both the state and the mafia and allows him to survive with dignity, even aspiring to a better and "respectable" social and economic position. He is a man who speaks and lies out of fear, perfectly combining falsehoods with some elements of the truth.</li> <li data-bbox="517 1099 1257 1294">• He is a key character because he manages, albeit unintentionally, to put Bellodi on the right path. After his interview with Bellodi he realises that he is in danger and in his letter to Bellodi, he writes "sono morto". He breaks the code of silence and pays the price.</li> </ul>

Question Number	Indicative content
9(a)	<p data-bbox="467 264 1002 297"><b><i>Senza sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="467 349 1182 383">Students may refer to the following in their answers.</p> <p data-bbox="467 439 1390 533">The action of the novel takes place against the backdrop of a recent war and this has a significant effect on the characters and their behaviour.</p> <ul data-bbox="517 568 1430 1149" style="list-style-type: none"> <li data-bbox="517 568 1430 730">• The war has clearly created deep divisions within society and this leads to violence, mistrust and a desire to exact revenge. The events at Mato Rujo at the start of the novel are based on a vendetta. Nina’s family is killed for revenge and she subsequently goes through her life seeking revenge in return.</li> <li data-bbox="517 763 1430 891">• Human relationships are affected as people do not know how to trust each other and intentions are not always clear. We see this with Nina as Dona Sol and her behaviour during this phase of her life.</li> <li data-bbox="517 925 1430 1149">• In the second part of the novel, we see that society has changed and life has become more stable and civilised, so the desire for revenge is waning. In the final scene, the reader expects Nina to kill Tito but she decides to forgive him instead. This shows us that people eventually move on from the aftermath of war but the fact that Nina and Tito are now elderly shows how long the scars of war remain with people.</li> </ul>

Question Number	Indicative content
9(b)	<p data-bbox="467 264 1002 297"><b><i>Senza sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="467 349 1182 383">Students may refer to the following in their answers.</p> <p data-bbox="467 439 1386 501">The novel features violence and revenge and morality is therefore a key theme.</p> <ul data-bbox="517 539 1425 1442" style="list-style-type: none"> <li data-bbox="517 539 1425 808">• At the beginning of the story, we see the thirst for revenge that exists in the society when Roca and his son are killed and the daughter, Nina, is assumed to be dead but somehow survives the fire when the farm is burnt down. These men hold Roca responsible for the death of one of the men's brothers so they clearly feel that taking revenge for this is the right thing for them to do. War has desensitised people and given them a different sense of morality.</li> <li data-bbox="517 853 1425 1160">• Nina subsequently feels that she needs to take revenge and as a result she commits atrocities. She is clearly traumatised by what she has witnessed as a child and her life thereafter is one that is centred on revenge and violence. She sees revenge as a way of dealing with the past and her moral code makes these actions viable. Her sense of what is right and what is wrong is not based on the same values as those of a civilised society and she is very much a product of her surroundings in that sense.</li> <li data-bbox="517 1205 1425 1442">• The ending of the novel is unexpected as we expect Nina to enact her revenge on Tito. This however does not take place and she decides to forgive Tito. We see here that Nina has turned away from violence and she wants to forgive Tito in order to achieve some inner peace. She had regained a sense of morality and does the right thing and ultimately good triumphs over evil.</li> </ul>

Question number	Indicative content
10(a)	<p data-bbox="467 297 1161 331"><b><i>Nuovo Cinema Paradiso (Giuseppe Tornatore)</i></b></p> <p data-bbox="467 383 1182 416">Students may refer to the following in their answers.</p> <p data-bbox="467 450 1385 544">In the film, we follow Salvatore from childhood through his teenage years and we then see him as an adult, when he has become a successful film director.</p> <ul data-bbox="517 577 1430 1346" style="list-style-type: none"> <li data-bbox="517 577 1430 819">• It could be argued that Salvatore is truly happy when he is in the cinema. His passion for film and cinema grows as he gets older and he learns to be the projectionist. It is through this love for cinema that he develops a close relationship with Alfredo and he sees the importance of the cinema in the village in terms of entertaining, informing and bringing together the people of Giancaldo.</li> <li data-bbox="517 860 1430 1028">• When Salvatore is with Elena, he is very happy, albeit for a relatively short time. He shares new experiences with her and he falls in love with her and it could be said that this allows him to be truly happy. He looks back on his time with her with fondness and tenderness.</li> <li data-bbox="517 1068 1430 1346">• When Salvatore returns to Giancaldo at the end of the film, we see how he has such fond memories of the village and his life there. It is the people who make the place and these people are all a part of his memories. We learn that he has never found another love like Elena and despite his success in his professional life he remains unfulfilled emotionally and it can therefore be argued that he does not actually ever find real and lasting happiness in the film.</li> </ul>

Question number	Indicative content
10(b)	<p data-bbox="467 297 1161 331"><b><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</b></p> <p data-bbox="467 383 1182 416">Students may refer to the following in their answers.</p> <p data-bbox="467 477 1121 539">Alfredo is the projectionist who develops a close relationship with Salvatore in the film.</p> <ul data-bbox="517 568 1418 1487" style="list-style-type: none"> <li data-bbox="517 568 1418 857">• Alfredo is the projectionist at the local cinema. He is well respected and is a central figure in the village due to the importance of the cinema. He is rather grumpy at the start and somewhat indifferent towards Salvatore. However, he soon understands that the child shares his own passion for films and a bond is created. When Salvatore is a child, Alfredo becomes his mentor and teaches him how to operate the film projector.</li> <li data-bbox="517 947 1418 1205">• Alfredo and Salvatore develop a close relationship and he acts as a father-figure to the boy who lost his own father in the war. Salvatore often asks Alfredo for advice and this advice ultimately changes Salvatore’s life. Salvatore saves Alfredo when the fire breaks out at the cinema. Alfredo loses his sight and as a result he ends up being able to see things more clearly.</li> <li data-bbox="517 1263 1418 1487">• Alfredo is an insightful man with Salvatore’s best interests at heart. Alfredo has a great influence on Salvatore because he is the one who tells him to leave Giancaldo and pursue his dreams. He knows that leaving the village is the best opportunity for Salvatore to follow his dreams and be successful. He is therefore essential to the development of Salvatore’s personality and character in the film.</li> </ul>

Question Number	Indicative content
11(a)	<p data-bbox="469 264 1158 297"><b><i>Va' dove ti porta il cuore (Cristina Comencini)</i></b></p> <p data-bbox="469 349 1182 383">Students may refer to the following in their answers.</p> <p data-bbox="469 439 1422 506">The relationships between the family members are problematic – they are fraught with difficulties and ultimately break down.</p> <ul data-bbox="517 539 1430 1234" style="list-style-type: none"> <li data-bbox="517 539 1430 775">• Olga's past is a significant factor in the failure of her relationships. Olga was repressed and had to do what her parents expected from her – she married due to the expectation of her parents and society. She had an affair with a man and as a result became pregnant but married another man. This leads her to lie to her daughter and these lies have serious consequences.</li> <li data-bbox="517 819 1406 954">• We see the impact of Olga's lies on her daughter, Ilaria, who dies in an accident after she learns the truth about her father. This also leads to the burden that Olga carries with her as she is unable to tell Marta the truth.</li> <li data-bbox="517 999 1422 1234">• Olga's relationship with Marta deteriorates over time. We see what was initially a happy relationship becoming increasingly fractious and they end up making a pact not to communicate while Marta is in America. This is what leads Olga to write the letter-diary in which she is eventually able to tell the truth about the past, a past that has been such a burden for her and that plays a key role in the failure of her relationships.</li> </ul>

Question number	Indicative content
11(b)	<p data-bbox="432 264 1121 293"><b><i>Va' dove ti porta il cuore (Cristina Comencini)</i></b></p> <p data-bbox="432 349 1145 378">Students may refer to the following in their answers.</p> <p data-bbox="432 421 1398 517">The key cinematographic techniques in the film include the use of flashback, voiceover commentary of Olga and the use of sentiment and these techniques reinforce the message of the film.</p> <ul data-bbox="480 555 1426 1106" style="list-style-type: none"> <li data-bbox="480 555 1426 689">• After Olga's death, her story is told via flashback. This technique is used to effectively sequence the events of Olga's life as contained in her letters and as such it adds structure to the narrative.</li> <li data-bbox="480 728 1426 898">• Olga's voiceover commentary underlines the message of the film and amplifies the details for the viewer, e.g. the thoughts expressed in the commentary make us aware of her feelings which otherwise would be written in a diary and inaccessible to a viewer.</li> <li data-bbox="480 936 1426 1106">• Sentimental scenes are used to express emotions and convey the main message of Olga and the film itself. The message is to follow your heart so the sentimental scenes are key in conveying this, especially as the dialogue does not often succeed in doing this. This is achieved by the expressions of the actors in these scenes.</li> </ul>

Question number	Indicative content
12(a)	<p data-bbox="432 259 922 293"><b><i>La vita è bella</i> (Roberto Benigni)</b></p> <p data-bbox="432 349 1145 383">Students may refer to the following in their answers.</p> <p data-bbox="432 416 1417 483">In the film, we see society changing as a result of political developments and we see the impact of this on the people.</p> <ul data-bbox="480 517 1426 1245" style="list-style-type: none"> <li data-bbox="480 517 1426 752">• We see the changing political climate in Italy. The fascists are in power and Guido frequently imitates members of the fascist party. The growing fascist wave is also evident, e.g. the horse that Guido and Dora run away on is covered in anti-Semitic insults. The political situation is causing people to behave in a different way and giving people a license to discriminate against others.</li> <li data-bbox="480 819 1426 954">• We see the introduction of the <i>leggi razziali</i>, the racial laws that discriminated against the Jewish people and this culminates in the family being sent to the concentration camp and ultimately Guido's death.</li> <li data-bbox="480 1010 1426 1245">• As a result of the changing social and political climate, Jewish people are deported to concentrations camps. We see the impact of this on the family as Guido and Giosuè are separated from Dora. Dora is originally not on the list to go to the camp but she insists on going as she wants to be with her family. We can see the discrimination against the Jews here as they have been specifically targeted.</li> </ul>



Question number	Indicative content
12(b)	<p data-bbox="427 264 922 297"><b><i>La vita è bella</i> (Roberto Benigni)</b></p> <p data-bbox="427 349 1145 383">Students may refer to the following in their answers.</p> <p data-bbox="427 439 1377 501">The title of the film is significant in that it makes the viewer reflect on the meaning of life and the key messages of the film.</p> <ul data-bbox="480 539 1430 1301" style="list-style-type: none"><li data-bbox="480 539 1430 808">• The title is poignant in that we see the beauty of being able to live life freely. Guido and Dora meet and fall in love and they have their son, Giosuè. They live as a happy family and they are then sent to the concentration camp and life becomes very different for them. The title directs the viewer to think about the shortness of life and how it can be taken so quickly as is the case with Guido, and by extension the countless others who were sent to the concentration camps.</li><li data-bbox="480 853 1430 987">• The title makes us think about the beauty of humanity in a time that is remembered for the crimes that were committed against human dignity, i.e. the Holocaust. The blatant disregard for human dignity is visible in the treatment of the Jews in the film.</li><li data-bbox="480 1032 1430 1301">• The title also makes us think about what is truly important in life, such as love. We see Guido's love for his son and his role as a father and how he tries to preserve Giosuè's innocence. We also see the love Dora has for her family as she demands to be allowed to go to the concentration camp as she does not want to be separated from her family. We see Guido's love for Dora as he desperately tries to reach her in the camp, only to lose his life as a result of his efforts.</li></ul>

Question number	Indicative content
13(a)	<p data-bbox="427 365 991 394"><b><i>I cento passi</i> (Marco Tullio Giordana)</b></p> <p data-bbox="427 421 1145 450">Students may refer to the following in their answers.</p> <p data-bbox="427 483 1305 512">There are a number of key messages that emerge from the film.</p> <ul data-bbox="480 546 1430 1384" style="list-style-type: none"> <li data-bbox="480 546 1430 719">• A key message is that you should do what you think is right and have the courage of your convictions and here we see Peppino taking on the Mafia and challenging their grip on life in order to try to end their stranglehold on society. As a result of his actions he ends up sacrificing his life for a cause that he believes in.</li> <li data-bbox="480 763 1430 1137">• A message that emerges from the film is that justice can sometimes be hard to achieve. Peppino’s struggle can be seen as one that is ultimately futile as he loses his life as a result of his beliefs. He is aware of how things work in the village in which he lives and he is more than aware of the Mafia’s ubiquitous presence and their involvement in crime. However, he decides to continue with his opposition and eventually his actions lead to his murder. At the end when Peppino dies, although some of the policemen were suspicious of the circumstances of his death, for years many of them upheld the theory that this was a suicide and that the case should be closed.</li> <li data-bbox="480 1182 1430 1384">• Another important message is that attitudes and mindsets can change and we see this at the end of the film with the reaction to Peppino’s death. It is clear that it takes a long time to change hearts and minds but it is possible with perseverance. Sometimes, however, it takes something as significant as Peppino’s killing to bring about change.</li> </ul>

Question number	Indicative content
13(b)	<p data-bbox="427 297 991 331"><b><i>I cento passi</i> (Marco Tullio Giordana)</b></p> <p data-bbox="427 349 1145 383">Students may refer to the following in their answers.</p> <p data-bbox="427 416 1393 479">Peppino's parents are quite different from one another in nature and in terms of their relationship with their son.</p> <ul data-bbox="480 512 1430 1597" style="list-style-type: none"> <li data-bbox="480 512 1430 927">• Peppino's decision to become a communist causes a strain on his relationship with his father as he prefers to maintain cordial relationships with the local mafiosi for the sake of a quiet life. He is unhappy with Peppino's behaviour and feels that it is bringing unnecessary attention to the family. Peppino uses the radio station to denounce Don Tano's participation in the drug trade and he names the Mafia boss on the radio. This is the final straw for his father and he throws him out of the house. This shows that the relationship has now completely broken down and as a result of the denouncement the father goes to America for safety. It is clear that the father has some involvement with the mafia and does not therefore want to upset them.</li> <li data-bbox="480 969 1430 1279">• Peppino's mother is the wife of a mafioso and she therefore must accept his choices and actions to a certain extent and conform to what is expected of her. She walks a fine line between her husband and her son when the two are not speaking. When Peppino has moved out of the house because of the disagreement between him and his father it is his mother who keeps him updated on the family and helps him to get food and his books and other such things. This shows the maternal aspect of her role in the film.</li> <li data-bbox="480 1357 1430 1597">• Peppino ignores his father's advice and this causes their relationship to deteriorate. He continues to do what he feels is best and this has tragic consequences. In the end Peppino's mother gets left behind with all of the pain and sorrow from losing her husband and oldest son. She becomes quietly defiant and less willing to accept the status quo of life in this society dominated by the Mafia.</li> </ul>

Question number	Indicative content
14(a)	<p data-bbox="432 264 1118 297"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="432 315 1145 349">Students may refer to the following in their answers.</p> <p data-bbox="432 405 1362 501">The film is set in a small island off the coast of southern Italy and on the face of it the gender roles in society seem to be quite clear. However, a closer evaluation reveals that it is not always the case.</p> <ul data-bbox="480 535 1401 1196" style="list-style-type: none"> <li data-bbox="480 535 1401 703">• The island is depicted as a traditional patriarchal society where gender roles seem to be very conventional, e.g. the customers in the restaurant are almost always men and they are served by women. In fact, there are very few women characters in the film and this suggests that men dominate the society.</li> <li data-bbox="480 748 1401 987">• However, the characters do not always conform to our expectations. Mario does not fit the role of the traditional fisherman on the island. Donna Rosa is on one hand the typical Italian 'mamma' with her superstitious views and her protective nature but at the same time she is the head of her household and as such takes what may be considered to be a traditional male role. This is a role she fulfils easily.</li> <li data-bbox="480 1028 1401 1196">• When Mario meets Beatrice, she challenges him to a game. Mario falls for her immediately but she does not seem interested. She is the one who seems in control of the situation here and this would not be expected within the traditional social conventions of the time.</li> </ul>

Question Number	Indicative content
14(b)	<p data-bbox="467 264 1157 297"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="467 315 1182 349">Students may refer to the following in their answers.</p> <p data-bbox="467 383 1374 445">The film centres on Mario Ruoppolo and his relationships in a small island in southern Italy.</p> <ul data-bbox="523 483 1422 1167" style="list-style-type: none"> <li data-bbox="523 483 1422 685">• At the start of the film Mario is unemployed and representative of the lack of education and opportunity on the island where he lives. However, he is at least able to read and write, unlike many of the other inhabitants of the island. This is significant as it leads to him being given the job of the postman.</li> <li data-bbox="523 723 1422 965">• This job actually changes the course of his life. As his relationship with Pablo Neruda develops, he becomes interested in Pablo's political views and his poetry. This has great implications for Mario's life. Under the influence of Pablo, Mario develops an interest in poetry. He is able to better communicate with Beatrice and express his love for her through poetry.</li> <li data-bbox="523 1003 1422 1167">• Poetry and Pablo's influence lead to Mario becoming better educated and able to question the world around him. This enlightenment brings him happiness but ultimately leads to his downfall as his involvement in politics leads to his untimely death.</li> </ul>

Question number	Indicative content
15(a)	<p data-bbox="432 264 1002 293"><b><i>La grande bellezza (Paolo Sorrentino)</i></b></p> <p data-bbox="432 320 1145 349">Students may refer to the following in their answers.</p> <p data-bbox="432 409 1377 501">Beauty is a key theme and we see it in different aspects of the film. Candidates are free to choose which of these aspects they consider to be 'the great beauty' as mentioned in the title of the film.</p> <ul data-bbox="480 539 1401 1234" style="list-style-type: none"><li data-bbox="480 539 1401 779">• For many the great beauty of the film is the city of Rome. The viewer is almost overwhelmed by the beauty of the scenes of the city throughout the film. Many shots of the city demonstrate perfect symmetry and famous landmarks in the city are presented in a fresh way that seems to make them look even more beautiful. The beauty of the city, in juxtaposition with the characters, actually serves to expose the ugliness of society.</li><li data-bbox="480 819 1401 949">• The great beauty of the film may be love. Jep receives bad news about the death of two of his ex-lovers and this makes him take stock of his life and think about the emptiness of not being able to share life with loved ones.</li><li data-bbox="480 990 1401 1234">• The great beauty may be the power of art. Through the cinematography and its meticulously crafted shots, we constantly see the timeless beauty of the city of Rome and this suggests the greatness and power of Rome in the past. The film implicitly questions what art is and what role an artist plays in modern society vis-à-vis the past with its great artists and their masterpieces.</li></ul>

Question number	Indicative content
15(b)	<p data-bbox="427 331 1005 365"><b><i>La grande bellezza (Paolo Sorrentino)</i></b></p> <p data-bbox="427 383 1145 416">Students may refer to the following in their answers.</p> <p data-bbox="427 472 1382 533">The main character, Jep, is a hedonist who leads a shallow and empty life.</p> <ul data-bbox="480 568 1401 1196" style="list-style-type: none"><li data-bbox="480 568 1401 741">• When his birthday coincides with a shock from the past, Jep finds himself unexpectedly taking stock of his life and looking past the extravagant hedonism to see Rome in all its beauty. This shows that while he leads a seemingly superficial life, there is actually more depth to his character.</li><li data-bbox="480 779 1401 1021">• Jep meets the widower of Elisa and discovers that his first love has died. Ramona, with whom he has a relationship later in life, dies from cancer. These events come as major shocks to Jep and they prompt the reassessment of his life. The viewer feels some compassion for Jep as the people he cared for are disappearing, leaving him more and more alone. He can be seen as a pathetic character in the true sense of the word.</li><li data-bbox="480 1059 1401 1196">• Jep's life is juxtaposed with the timeless beauty of Rome. He is surrounded by the beauty of the city yet his life is ugly and meaningless. He is however not essentially a bad person and this may lead the viewer to feel some compassion for him.</li></ul>

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