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## Mark Scheme (Results)

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In Italian (9IN0)

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.

## Section A – Question 1 (translation) into assessed language

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

### Marking principles

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

Spelling: non-grammatical mis-spellings are tolerated, for example orechie rather than orecchie, as long as they are not ambiguous (for example. sete rather than sette) or in the wrong language.

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	There is no need to go abroad	Non c'è bisogno di andare all'estero	Non è necessario / bisogna andare all'estero		(1)
2	to get a job and have a better future.	per trovare un lavoro ed avere un futuro migliore.	per trovare un'occupazione e avere un futuro migliore. per prendere un lavoro per ottenere un lavoro	avere un lavoro	(1)
3	Even those who study in Italy	Anche chi studia in Italia	Anche quelli che / coloro che studiano in Italia		(1)
4	can find a well-paid job	può trovare un lavoro ben pagato / retribuito	possono trovare una posizione ben pagata / retribuita/ paga bene		(1)
5	as long as they choose	basta che scelga / purché / a condizione che / a patto che scelga(no)	ma devono solo scegliere se scelgono	affinché	(1)

<b>6</b>	the right subjects at university.	le materie giuste all'università	i corsi universitari giusti le materie corrette	i soggetti giusti	<b>(1)</b>
<b>7</b>	The reputation of Italian degrees has improved	La reputazione delle lauree italiane è migliorata			<b>(1)</b>
<b>8</b>	and there are now many new courses.	ed ora /adesso ci sono molti corsi nuovi.	e ora ci sono molti nuovi corsi. tanti		<b>(1)</b>
<b>9</b>	The number of girls	Il numero delle ragazze	il numero di ragazze		<b>(1)</b>
<b>10</b>	studying sciences	che studiano/fanno (le) scienze	che studia/fa scienze scienza	studiando	<b>(1)</b>
<b>11</b>	is also increasing.	sta anche aumentando	è anche in aumento sta anche crescendo		<b>(1)</b>
<b>12</b>	There is, however, still a lot to do	Tuttavia, c'è ancora molto da fare	ma rimane molto da fare		<b>(1)</b>
<b>13</b>	in families and schools to eliminate	nelle famiglie e (nelle) scuole per eliminare	in famiglia e nella scuola per eliminare		<b>(1)</b>
<b>14</b>	the cultural barriers which have always prevented girls from	le barriere culturali che hanno sempre impedito alle ragazze di	le barriere culturali che hanno sempre impedito alle femmine	singular	<b>(1)</b>
<b>15</b>	enrolling on courses	isciversi a corsi	nei corsi		<b>(1)</b>
<b>16</b>	considered more suitable for boys	considerati più adatti ai ragazzi	considerati più adatti ai maschi più giusti		<b>(1)</b>
<b>17</b>	such as engineering.	come ingegneria			<b>(1)</b>
<b>18</b>	Parents should encourage their daughters	I genitori dovrebbero incoraggiare le figlie	spingere	Devono Genitori w/o article	<b>(1)</b>
<b>19</b>	to choose what they like	a scegliere quello che gli piace/ piace loro	a scegliere ciò che gli piace	cosa gli piace	<b>(1)</b>
<b>20</b>	helping them to overcome prejudice.	aiutandole a superare i pregiudizi.	Il pregiudizio		<b>(1)</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 (AO4)

- 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>

<b>Marks</b>	<b>Description</b>
17-20	<ul style="list-style-type: none"><li data-bbox="367 280 1388 392">• 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><li data-bbox="367 392 1388 481">• Detailed, logical arguments and conclusions are made that consistently link together.</li><li data-bbox="367 481 1388 515">• Relevant response to the question throughout.</li></ul>



### Range of grammatical structures and vocabulary (AO3)

- 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 (A03)

- 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="405 465 922 499"><b><i>Io non ho paura</i> – Niccolò Ammaniti</b></p> <p data-bbox="405 539 1059 573">Students may refer to the following in their answers.</p> <p data-bbox="405 613 1321 647">Throughout the novel there is a constant struggle between good and evil.</p> <ul data-bbox="427 687 1382 1370" style="list-style-type: none"><li data-bbox="427 687 1382 846">• Acqua Traverse, where the novel is set, is a village characterised by poverty and isolation. There is little work available and the adults are forced to turn to criminality for survival. Hence, the backdrop is one in which is pervaded by evil.</li><li data-bbox="427 887 1382 1128">• There were a lot of kidnappings during this period as people struggled to live honestly and Michele's parents and their associates kidnap Filippo in order to extort money from his affluent family. Things are not what they seem here as Michele believes his family to be good people but he is shocked when he comes to the realisation that they are involved in this kidnapping.</li><li data-bbox="427 1169 1382 1370">• Michele's actions and his behaviour towards Filippo represent the good in the novel. He cares for Filippo and helps him to survive. He provides for his needs as best he can and the two boys become friends. Ultimately, Michele betrays his family in order to liberate and save Filippo, with the inference being that ultimately good triumphs over evil.</li></ul>

Question Number	Indicative content
2(b)	<p data-bbox="405 280 922 315"><b><i>Io non ho paura</i> – Niccolò Ammaniti</b></p> <p data-bbox="405 353 1061 389">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1345 495">Michele's imagination is central to the reader's understanding of his psyche and how he interprets and deals with events in the novel. .</p> <ul data-bbox="427 533 1380 1216" style="list-style-type: none"> <li data-bbox="427 533 1380 779">• The use of fantasy in terms of Michele's imagination is important as it gives the reader insight into his childhood fears. He believes in monsters and while this can be seen as normal childhood behaviour, it suggests that things are not as they seem and creates a sense that there are dark forces at work in this village. As such, it helps to create a sense of foreboding.</li> <li data-bbox="427 817 1380 1064">• Michele uses his imagination to help him deal with and interpret events. He tries to unravel the mystery behind Filippo's imprisonment and fantasises that he might be his brother. He believes in the <i>uomo nero</i>, for example and he ultimately concludes that his father is in fact this <i>uomo nero</i> of his fears. Michele's imagination helps the reader to understand his private thoughts.</li> <li data-bbox="427 1102 1380 1216">• Michele is able to develop a sense of courage via his imagination as although he is still fearful of the monsters that exist in his imagination, he knows he has to overcome these fears to ultimately save Filippo.</li> </ul>

Question Number	Indicative content
3(a)	<p data-bbox="405 282 884 315"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1342 495">Society in the novel is governed by the traditions and attitudes of the older generation and these have an impact on the life of the younger generation.</p> <ul data-bbox="424 535 1377 1503" style="list-style-type: none"> <li data-bbox="424 535 1377 815">• This society is one in which honour is very important. Many of the inhabitants, such as Annetta’s family, do not have much money and the good name and honour of the family is something they guard fiercely. This impacts on the younger generation as they are expected to behave in a certain way, and they must not bring the family honour into question. We see this when Annetta is caught kissing Nicola and the repercussions are severe for her.</li> <li data-bbox="424 864 1377 1061">• Society here is characterised by inequality. As well as social inequality, there is also gender inequality, with females being expected to conform to societal expectations and behave in a certain way. These gender roles are strictly enforced by the older generation and this impacts on the younger generation as it limits their behaviour and their aspirations.</li> <li data-bbox="424 1111 1377 1308">• Any female who acts in a licentious manner or who goes against societal expectations is labelled as a <i>puttana</i>. This is a judgement that emanates from the older generation who prefer to maintain the status quo and in so doing, they impose their closed-minded mentality onto the younger generation.</li> <li data-bbox="424 1357 1377 1503">• However, some of the younger generation do try to challenge and fight against the attitudes of the older generation in the novel and in doing so they encounter many obstacles, thus reinforcing the influence of the older generation in the society.</li> </ul>

Question Number	Indicative content
3(b)	<p data-bbox="405 282 884 315"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1342 495">The title of the novel is important as it relates to different concepts that we see within the novel.</p> <ul data-bbox="424 535 1369 1137" style="list-style-type: none"><li data-bbox="424 535 1369 734">• The <i>pantaloni</i> are a symbol of freedom for Annetta in the novel. They represent the freedom she craves in this backward society. Annetta makes many attempts to wear the trousers but eventually comes to the realisation that it is not possible. This reflects the resistance to change that exists in the society and the trousers represent Annetta’s struggle.</li><li data-bbox="424 781 1369 936">• The use of the imperfect tense in the title is interesting as this is a past tense. The implication is that this is no longer the case and Annetta has to find other ways to try and achieve freedom, such as becoming a <i>puttana</i> with the help of Angelina.</li><li data-bbox="424 983 1369 1137">• The fact that trousers are considered to be a male form of dress in this society alludes to the strict gender roles of the society in which women have to behave, and dress, in a certain way. There is certainly gender inequality at the heart of society and the title makes reference to this.</li></ul>

Question Number	Indicative content
4(a)	<p data-bbox="405 280 783 311"><b><i>Marcovaldo (Italo Calvino)</i></b></p> <p data-bbox="405 353 1062 385">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1366 495">Marcovaldo is a collection of stories, written in the 1960s, which covers many themes that are still of relevance nowadays.</p> <ul data-bbox="427 537 1382 1173" style="list-style-type: none"><li data-bbox="427 537 1382 734">• Marcovaldo is obsessed by nature. Unfortunately, when he comes across nature in the city in which he lives, it is always disappointing as human activity has tampered with and destroyed nature. This is still relevant nowadays as human activity continues to cause harm to the environment and this is a major concern at present.</li><li data-bbox="427 779 1382 976">• In the stories the society is characterised by rampant consumerism and as a result, there is a lot of inequality, e.g. Marcovaldo and his family cannot afford to buy anything. This is still a relevant theme nowadays as there is still much inequality in society and consumerism is still rife and fundamental in the creation of social inequality.</li><li data-bbox="427 1021 1382 1173">• Marcovaldo feels like an alien in the city in which he belongs and this causes a sense of loneliness. This is a theme that is still relevant as many people still experience loneliness although they are constantly surrounded by people.</li></ul>



Question Number	Indicative content
4(b)	<p data-bbox="405 282 783 315"><b><i>Marcovaldo (Italo Calvino)</i></b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1345 495">Although Marcovaldo lives with his family in a big, industrial city, he feels at odds with his surroundings but cannot escape them.</p> <ul data-bbox="427 535 1378 1344" style="list-style-type: none"><li data-bbox="427 535 1378 734">• Life in the big city is tough for him and not just because of lack of money. He is not a good conversationalist, he does not have friends and he feels lost when there are lot of people around. He is a dreamer and he lives in his own world, where nature is everywhere and there is no need to communicate with human beings.</li><li data-bbox="427 781 1378 981">• Marcovaldo loves nature but when he finds nature in the city, he is disappointed as it has been tampered with by human activity. Therefore, his stories often end badly as he cannot find what he is ultimately looking for. He tries to instil a love of nature in his children but he is misunderstood.</li><li data-bbox="427 1028 1378 1140">• Marcovaldo is an outsider in the society in which he lives, a society in which consumerism prevails. However, Marcovaldo cannot afford to buy anything and this leads to him being an outsider.</li><li data-bbox="427 1187 1378 1344">• It may also be considered that Marcovaldo does not fit into this world because of his behaviour and the fact that he is obsessed with nature and refuses to embrace modernity and the realities of the modern world.</li></ul>

Question Number	Indicative content
5(a)	<p data-bbox="400 282 1102 315"><b><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></b></p> <p data-bbox="400 349 1062 383">Students may refer to the following in their answers.</p> <p data-bbox="400 416 1358 450">In the novel we see Alex changing as he faces the challenges of adolescence.</p> <ul data-bbox="424 495 1382 1301" style="list-style-type: none"><li data-bbox="424 495 1382 696">• Until the start of the book Alex is a good student and a well-behaved teenager. Over time he begins to behave in an anarchic way, rebelling against his parents and the bourgeois society in which he lives. This could be seen as typical teenage behaviour as teenagers often struggle to find their identity.</li><li data-bbox="424 741 1382 1021">• As a consequence of his rejection of bourgeois society, Alex 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. Alex is deeply affected by this event. While this is to be expected, some candidates may feel that Alex has become involved in a world that most teenagers would not necessarily experience to this extent and they may feel that this is not typical behaviour.</li><li data-bbox="424 1066 1382 1301">• Alex has a relationship with Aidi that is significant but it is not a typical teenage relationship in some ways. The relationship is very emotionally intense but they do not actually become a couple. Some candidates may feel that this is not typical teenage behaviour as many would lose interest. Others may feel that it underlines the importance of true friendship which is of relevance to teenagers.</li></ul>

Question Number	Indicative content
5(b)	<p data-bbox="403 282 1102 315"><b><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></b></p> <p data-bbox="403 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="403 427 1342 533">This novel tells the relationship between Alex, an Italian teenager, and Aidi, whom he falls for. Their relationship is central to the development of the story.</p> <ul data-bbox="427 573 1382 1137" style="list-style-type: none"><li data-bbox="427 573 1382 734">• The whole story revolves around the fact that Alex is in love with Aidi but she does not want to have a relationship as she is leaving the next year. Nonetheless, they maintain a relationship that is stronger than friendship.</li><li data-bbox="427 775 1382 936">• Aidi is able to break down the wall and she can see the real Alex. She sees beyond the attitude of indifference and arrogance. She becomes a central point of reference and their relationship helps steer Alex towards maturity.</li><li data-bbox="427 976 1382 1137">• Aidi is a constant in Alex's otherwise anarchic and chaotic life. She is someone he can talk to as he struggles to communicate with his family and he can express his emotions with her and as such the relationship is important in terms of helping Alex to deal with these emotions.</li></ul>

Question Number	Indicative content
6(a)	<p data-bbox="405 282 1110 315"><b><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1329 495">The play examines the complicated and contentious relationship between illusion and reality.</p> <ul data-bbox="427 539 1378 1308" style="list-style-type: none"> <li data-bbox="427 539 1378 734">• The characters, particularly the Figliastra and the Father, 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="427 786 1378 981">• The characters and the Capocomico debate over the nature of illusion and reality. In the view of the characters the stage should be divested of its conventional restraints. They argue that in a conventionally constrained atmosphere of a stage, the reality of the characters cannot be captured.</li> <li data-bbox="427 1032 1378 1308">• The relationship between illusion and reality causes confusion and debate between the characters and the Capocomico 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 Capocomico, the Figliastra and the Father debate whether the demise of the Boy and child is actually a pretence of reality.</li> </ul>

Question Number	Indicative content
6(b)	<p data-bbox="405 282 1110 315"><b><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 425 1313 459">The <i>Capocomico</i>, the Director, is authoritative, business-like and focused.</p> <ul data-bbox="427 497 1374 1146" style="list-style-type: none"> <li data-bbox="427 497 1374 741">• He is proud of the work of his theatre company but does not like the plays they have to perform. His goal is to present a production following the rules of conventional theatre. However, this serves to highlight the extremely unconventional situation of the characters and as such the <i>Capocomico</i> stands for the order and structure that the characters do not have.</li> <li data-bbox="427 786 1374 987">• The <i>Capocomico</i> displays a lack of understanding as he is unaware that the characters are expressing their real emotions as opposed to playing a role. Here he embodies the potential lack of understanding that the audience might experience as well as the complexity of the characters' situation.</li> <li data-bbox="427 1032 1374 1146">• The dialogue between the <i>Capocomico</i> and the characters is important in highlighting the key themes and hence he is important in advancing the dialogue/action.</li> </ul>

Question Number	Indicative content
7(a)	<p data-bbox="405 280 938 315"><b><i>Lessico familiare</i> (Natalia Ginzburg)</b></p> <p data-bbox="405 353 1134 389">Students may refer to the following points in their answer.</p> <p data-bbox="405 427 1358 495">The novel is like a series of vignettes, a collage of fragmented memories and as such, memory is a crucial element of the work.</p> <ul data-bbox="427 533 1374 1059" style="list-style-type: none"><li data-bbox="427 533 1374 651">• The book examines both the author's memories and the memories of others. The importance of language for memory is highlighted, as words encapsulate memories and are a catalyst for these.</li><li data-bbox="427 696 1374 898">• Memory does not follow any particular chronology in the work, as one memory often triggers another. The characters are therefore like fragmented jottings linked together in a casual way. Interestingly, the author's earlier memories are rarely qualified whereas her later memories are more so.</li><li data-bbox="427 943 1374 1059">• Memory draws elements of the action together. We see involuntary memories, whereby the senses bring back unsolicited memories and voluntary memories that come back with colour and vitality.</li></ul>

Question Number	Indicative content
7(b)	<p data-bbox="405 280 935 315"><b><i>Lessico familiare</i> (Natalia Ginzburg)</b></p> <p data-bbox="405 353 1134 389">Students may refer to the following points in their answer.</p> <p data-bbox="405 427 1353 495">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.</p> <ul data-bbox="427 533 1382 1288" style="list-style-type: none"> <li data-bbox="427 533 1382 651">• The work is not an autobiography in the traditional sense and, in the introduction, Ginzburg states that she wants to work to be read as a novel.</li> <li data-bbox="427 696 1382 815">• Ginzburg says that the work is a novel about her parents, built up around family sayings and as such is a hybrid mix of novel, digression, essay, memory and autobiography.</li> <li data-bbox="427 860 1382 1016">• 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> <li data-bbox="427 1061 1382 1180">• Sparse details are given about her upbringing and incidents that are pertinent to her alone are covered briefly, in passing. This may not seem typical of an autobiographical work.</li> <li data-bbox="427 1225 1382 1288">• But yes, to a degree the work is autobiographical – it is based on fact and personal history, with the author's family at its core.</li> </ul>

Question Number	Indicative content
8(a)	<p data-bbox="405 282 995 315"><b><i>Il giorno della civetta</i> (Leonardo Sciascia)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1350 495">The different narrative techniques at play in the novel are important for the reader to develop an understanding of the action.</p> <ul data-bbox="427 535 1378 1137" style="list-style-type: none"><li data-bbox="427 535 1378 696">• The narrative has a cinematic quality at times, in the interrogation scenes, and the author uses black humour and irony that keep the reader wary of appearances. The reader gets the feeling that the full story is not being told.</li><li data-bbox="427 741 1378 936">• The sparse and anonymous dialogues that punctuate the text create the feeling that the reader is almost eavesdropping on these conversations. As such, it can be hard to work out exactly what is going on and indeed what the truth is. This adds to the feeling that we may never find out the full story.</li><li data-bbox="427 981 1378 1137">• The narrative style helps to maintain the reader's interest amongst the confusion and some of the dialogues are almost comical in nature. The dialogues and interrogations also keep the reader in suspense while they try to work out the truth.</li></ul>



Question Number	Indicative content
8(b)	<p data-bbox="405 282 995 315"><b><i>Il giorno della civetta</i> (Leonardo Sciascia)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1369 495">In this thriller, society is presented as one of paradox, in which things are not as they seem. Hence, achieving justice is not a simple matter.</p> <ul data-bbox="427 535 1382 1099" style="list-style-type: none"><li data-bbox="427 535 1382 775">• At the beginning of the novel there is a genuine sense that justice will be done. However, as we see the influence and ubiquity of <i>omertà</i>, whereby nobody is willing to give information, it becomes clear that this may not be the case. This is a society in which nobody appears to know anything, where <i>omertà</i> is deeply rooted and a real obstacle to justice being achieved.</li><li data-bbox="427 824 1382 936">• There is no sense of retribution as the guilty party goes unpunished and in fact, the State hinders the investigation rather than helps it, thereby adding to the impossibility of justice being done.</li><li data-bbox="427 985 1382 1099">• The alliance between the <i>Mafiosi</i> and politicians, the use of false alibis and the local concept of justice are all impenetrable barriers to achieving justice in this society.</li></ul>

Question Number	Indicative content
9(a)	<p data-bbox="405 280 906 315"><b><i>Senza sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="405 353 1062 389">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1315 495">The novel is set in period just after a civil war and the violence of this has created a society in which revenge has become a key element.</p> <ul data-bbox="427 533 1382 1099" style="list-style-type: none"><li data-bbox="427 533 1382 696">• Revenge is a key consequence of the war and the desire for this is central to the characterisation in the novel. The first example of this is the murder of Nina’s family but this then leads to a desire for revenge on Nina’s part throughout the novel.</li><li data-bbox="427 734 1382 898">• Nina’s family is killed for revenge at the beginning of the novel and she subsequently goes through life seeking revenge in return for this. While the theme of revenge permeates the entire novel, we see the desire for revenge waning as society becomes more normalised.</li><li data-bbox="427 936 1382 1099">• Candidates may see other themes as more important, such as the need for resolution and forgiveness, in personal and societal terms. In the final scene, for example, the reader expects Nina to take revenge and kill Tito but instead she decides to forgive him.</li></ul>

Question Number	Indicative content
9(b)	<p data-bbox="405 282 906 315"><b><i>Senza sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1372 495">The novel begins with the murder of Nina's father and brother and the desire to avenge the deaths is what motivates Nina throughout the rest of the story.</p> <ul data-bbox="427 535 1385 1265" style="list-style-type: none"><li data-bbox="427 535 1385 817">• The killing of Nina's family and brother at the beginning of the novel is an act of revenge for what has taken place during the war. The war has created a climate in which the desire for revenge is widespread and as such, this provides a context to explain the violent happenings at Mato Rujo. As far as justifying this action, it could be said that such events only serve to perpetuate the violence of the war and cannot therefore be justified.</li><li data-bbox="427 864 1385 1061">• Nina is clearly traumatised by what she witnesses as a child and her life thereafter is one that is centred on violence. Perhaps this can be justified as she has been shaped by what she has seen, and this has changed her personality as she tries to deal with the events of her childhood. However, violence will not change the past and is therefore futile.</li><li data-bbox="427 1108 1385 1265">• At the end we expect Nina to enact her revenge on Tito. This however does not take place and she decides to forgive Tito. This can be justified as it shows that Nina has turned away from violence and she wants to forgive Tito so that she can achieve some inner peace.</li></ul>

Question Number	Indicative content
10(a)	<p data-bbox="405 280 1059 315"><b><i>Nuovo Cinema Paradiso (Giuseppe Tornatore)</i></b></p> <p data-bbox="405 353 1059 389">Students may refer to the following in their answers.</p> <ul data-bbox="427 427 1369 1350" style="list-style-type: none"> <li data-bbox="427 427 1369 584">• The key cinematographic technique is the use of flash back. This is used to effectively sequence the events of Salvatore's life as a child and then as a young man. As such, it adds structure to the narrative and shows the viewer the development of Salvatore through the years.</li> <li data-bbox="427 629 1369 869">• The opening scenes with the older Salvatore are brief, and we are then quickly back into his youth. As such, although the film is told via flashback, after the initial establishment and the subsequent break in continuity, Cinema Paradiso does take a primarily successive and continuous mode of plot evolution. This makes it easy for the viewer to follow the chronology of events.</li> <li data-bbox="427 913 1369 987">• The use of close-ups serves to make the action more immediate and involves the viewer in the action.</li> <li data-bbox="427 1032 1369 1350">• Tornatore also produces, somewhat in accordance with the rather romantic makeup of the film in general, idealistic moments of narrative and style combinations in the more emotionally poignant passages of his film. Perhaps the most sentimental case of this fondness is when, unbeknownst to Toto, Elena arrives back in town and surprises him with warm embraces just when he is at his lowest. All of this takes place at night, outside, and in a rainstorm no less. It is representative of the film as a touching work of sentiment, memory, and love.</li> </ul>

Question Number	Indicative content
10(b)	<p data-bbox="405 282 1059 315"><b><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</b></p> <p data-bbox="405 353 1059 387">Students may refer to the following in their answers.</p> <p data-bbox="405 425 1382 495">There are several key events throughout the film. These are important as they introduce key characters and themes.</p> <ul data-bbox="427 533 1382 1505" style="list-style-type: none"> <li data-bbox="427 533 1382 857">• The fire at the cinema is an important event as Salvatore saves Alfredo. As a result of the fire, Alfredo becomes blind and Salvatore takes over his job as the projectionist of the cinema. This is an important step in the direction that his career will take. The fire is also important as due to Alfredo's subsequent blindness, his other senses become more acute, as does his way of thinking. He is able to see more clearly what Salvatore needs to do and he can advise him better as he continues in his father-like role.</li> <li data-bbox="427 904 1382 1229">• Meeting Elena, the daughter of a wealthy banker, is a key event in the film as it is this that marks Salvatore's first real encounter with love. Their relationship ends when he has to leave the village to do military service. Elena is a significant influence as Salvatore never finds true love again, despite having many meaningless relationships. She is the only woman he has ever really loved and he never manages to recover from the heartbreak that Elena has caused him. This gives a sense of pathos to his character.</li> <li data-bbox="427 1276 1382 1505">• Salvatore leaving Giancaldo is another key event in the film. He takes Alfredo's advice and he leaves for Rome to pursue his career and he does not return until he receives news of Alfredo's funeral. This event is significant as it allows him to follow his love for cinema and become a successful director. It also represents a break from the past but ultimately it does not seem to bring him lasting personal happiness.</li> </ul>

Question Number	Indicative content
11(a)	<p data-bbox="405 282 1054 315"><b><i>Va' dove ti porta il cuore (Cristina Comencini)</i></b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1362 533">The film follows events in the lives of three women over a period of time and there are many events and factors that lead to a feeling of pessimism. Other events may lead to candidates seeing the film in a more positive light.</p> <ul data-bbox="427 573 1382 1303" style="list-style-type: none"> <li data-bbox="427 573 1382 734">• The fact that the past has impeded Olga from being truly happy can be seen as a pessimistic factor. She has experienced a lot of heartbreak and has had to do things that she did not want to in order to conform to expectations.</li> <li data-bbox="427 775 1382 936">• The tragic events in the novel, such as the death of Ilaria, the fact that Olga is dying, the breakdown of the relationship with Marta and the fact that there is very little happiness in the work all help to create a sense of pessimism.</li> <li data-bbox="427 976 1382 1303">• The fact that Olga has chosen to write the letter-diary could be seen as both pessimistic and optimistic. This is a key means for Olga to express her feelings about her relationship with Marta following the breakdown of their relationship. It is an attempt for her to salvage the relationship with Marta before she dies that could be seen as positive. However, the fact that this is really the only way of communicating with Marta is not so positive. Hence, the feeling of the work is one of tragedy and failure and as such it has a pessimistic feel to it.</li> </ul>

Question Number	Indicative content
11(b)	<p data-bbox="405 282 1054 315"><b><i>Va' dove ti porta il cuore (Cristina Comencini)</i></b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1345 495">The film centres on the letter-diary of Olga, thorough which we learn about the past of the main characters.</p> <ul data-bbox="427 539 1385 1630" style="list-style-type: none"> <li data-bbox="427 539 1385 857">• Olga was repressed and had to do what her parents expected from her – she married due to the expectation of her parents and society. However, she had an affair with another man, and this led to her becoming pregnant. She also chose to keep the truth about Ilaria’s father to herself and when Ilaria found out this led to tragic consequences, Hence, Olga’s behaviour can be viewed as being selfish here as she chose to act in a certain way, although it was not morally right, and her actions had serious consequences for others.</li> <li data-bbox="427 909 1385 1144">• The fact that Olga has chosen to write the letter-diary for Marta could be seen as a selfish act in a way. Although she is trying to tell Marta about her past, it could be argued that this is a self-indulgent act in which she is trying to exonerate herself for her actions. It could be argued that she should have told Marta the truth years ago instead of now when Marta is out of the country.</li> <li data-bbox="427 1196 1385 1431">• Marta herself behaves in a selfish manner as her behaviour deteriorates and she argues with Olga. This may be seen as typical teenage behaviour but the fact that she goes to America and makes a pact with Olga that they will have no contact could be seen as a selfish act. Some may feel that she should be concerned for her grandmother, who has always looked after her and is now elderly.</li> <li data-bbox="427 1482 1385 1630">• It may also be considered that the characters are simply victims of society and that they act in the only way that they can and in response to the events that happen to them. Their actions may not, therefore, be considered selfish.</li> </ul>

Question Number	Indicative content
12(a)	<p data-bbox="405 280 868 315"><b><i>La vita è bella</i> (Roberto Benigni)</b></p> <p data-bbox="405 353 1062 389">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1334 495">The film is set in the period just before, and during the Second World War. The film deals with the Holocaust.</p> <ul data-bbox="427 533 1374 1218" style="list-style-type: none"><li data-bbox="427 533 1374 734">• The film is set during the Second World War under fascist and Nazi domination. One of the main themes of the film is the deportation of Jews to a concentration camp; the name of the camp is not specified, because this lager symbolises all concentration and extermination camps.</li><li data-bbox="427 779 1374 981">• The horror of the Holocaust is presented via elements that include the presence of the Corporal and armed soldiers. The presence of weapons indicates that the deportees are prisoners and that they risk dying every time the Germans are present. Prisoners must be careful, they do not have the right to rest. They are simply there to work until their death.</li><li data-bbox="427 1025 1374 1218">• The humorous elements also create the expectation of a happy ending, but the unexpected death of Guido comes as a shock and brings home the reality of the Holocaust. The fact that such a serious theme is at times presented in a comic manner may be considered to be an inappropriate portrayal of this period.</li></ul>



Question Number	Indicative content
12(b)	<p data-bbox="405 282 868 315"><b><i>La vita è bella</i> (Roberto Benigni)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1370 495">Dora is Guido's wife and she is a key character throughout the film and she is in many ways important for the development of the story.</p> <ul data-bbox="424 535 1382 1182" style="list-style-type: none"><li data-bbox="424 535 1382 696">• Dora falls in love with Guido as she is charmed by the enchanted situations that seem to find him. She is important here in terms of introducing the romantic element that sees Guido and her falling in love, setting up home and having their son, Giosuè.</li><li data-bbox="424 741 1382 981">• We see the changing political climate in Italy. The fascists are in power and 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 fact that Dora is not Jewish but that she has chosen to be with Guido shows that not all of Italian society felt the same way and shared the same views at this point in history.</li><li data-bbox="424 1025 1382 1182">• Despite not being Jewish, Dora insists on going to the concentration camp. This highlights the injustice towards the Jewish community and is also important in that she is a key source of motivation and inspiration for Guido to carry on and try to survive life in the camp.</li></ul>

Question Number	Indicative content
13(a)	<p data-bbox="405 282 938 315"><b><i>I cento passi</i> (Marco Tullio Giordano)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1305 495">In the film we see the influence of the Mafia in Sicily as well as the life of Peppino Impastato, who opposes the Mafia.</p> <ul data-bbox="427 539 1382 1308" style="list-style-type: none"><li data-bbox="427 539 1382 734">• There is an ever-present sense that something bad is about to happen in the film. This is achieved by sudden violent acts, such as car bombs, and this helps create tension as the viewer is never quite sure when something is going to happen. This is clearly a society in which violence is a common occurrence and this heightens the tension.</li><li data-bbox="427 786 1382 1144">• Peppino's actions are central in creating tension. He rebels against the Mafia and goes against the status quo in the town. He becomes more and more extreme in his hatred for the Mafia and his need to expose the corruption in town. The last step in Peppino's rebellion against the Mafia is his creation of the radio station. He uses this to denounce Don Tano's participation in the drug trade and he names the Mafia boss on the radio. This act of rebellion ultimately leads to his death. Throughout the film the viewer is wondering just how far the Mafia will allow Peppino to go before they intervene and take action.</li><li data-bbox="427 1196 1382 1308">• Many of the scenes are shot at night and this adds to the increasing sense of foreboding that is central in the creation of dramatic tension for the viewer.</li></ul>

Question Number	Indicative content
13(b)	<p data-bbox="405 282 938 315"><b><i>I cento passi</i> (Marco Tullio Giordano)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 427 1382 528">Peppino Impastato is engaged in active resistance to the Mafia throughout the film and is vociferously opposed to them. His actions ultimately lead to his death.</p> <ul data-bbox="424 573 1382 1503" style="list-style-type: none"> <li data-bbox="424 573 1382 1021">• 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. This demonstrates their involvement in supporting the Mafia. Hence, his struggle has not really affected the Mafia's activities in some ways.</li> <li data-bbox="424 1066 1382 1223">• Peppino's struggle is not entirely futile though as he manages to stick to his principles and protests against what he perceives is wrong in society, he also denounces the Mafia in public, showing that not everyone is happy with the status quo.</li> <li data-bbox="424 1267 1382 1503">• At the end we see large numbers of people walking through the streets, demonstrating at Peppino's funeral. Through his actions and his death, people have decided that they can no longer accept the Mafia's dominance in society. Therefore, Peppino's struggle is not futile nor is his death in vain as public attitudes towards the Mafia are beginning to change.</li> </ul>

Question Number	Indicative content
14(a)	<p data-bbox="405 282 1062 315"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 425 1382 495">Love is a central theme in the film and has many different manifestations with different consequences.</p> <ul data-bbox="424 533 1382 1137" style="list-style-type: none"><li data-bbox="424 533 1382 734">• Mario develops a love for poetry as his relationship with Pablo Neruda develops. This shared love of poetry ultimately changes Mario's life. He is able to express himself and his feelings for Beatrice, he becomes more educated and he begins to see the world differently. Unfortunately, this ultimately leads to his untimely death.</li><li data-bbox="424 779 1382 936">• Mario falls in love with Beatrice and as he changes, he is able to woo her. This leads to personal happiness for him and they have a child together. Love gives both Mario and Beatrice an escape from the lives that they might otherwise have had to live.</li><li data-bbox="424 981 1382 1137">• Mario feels love towards Pablo Neruda, whom he considers as a friend. Neruda helps him to change his life in many ways and Mario holds their friendship dear. This is not, however, reciprocated to the same degree by Neruda.</li></ul>

Question Number	Indicative content
14(b)	<p data-bbox="405 282 1062 315"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 425 1273 495">This film is set on a small island in the south of Italy and we see many different aspects of island life.</p> <ul data-bbox="427 533 1382 1137" style="list-style-type: none"> <li data-bbox="427 533 1382 696">• The island is a place of stunning beauty, but it is isolated from the rest of the world. The islanders have limited opportunities and most of them make their living from fishing. The post-Fascist era does not appear to have brought change to the island.</li> <li data-bbox="427 734 1382 898">• There is a very active political life on the island, but institutional corruption is widespread and the local corrupt businessman, Di Cosimo, is presented as the figure who has most power. The Catholic Church also has a major influence on the lives of the islanders.</li> <li data-bbox="427 936 1382 1137">• The society is a traditional, patriarchal one where gender roles seem to be very conventional. However, gender roles do not always conform to our expectations, e.g. Mario does not fit into the role of a fisherman and Donna Rosa is head of her own home and threatens to shoot Mario if he comes near Beatrice again.</li> </ul>

Question Number	Indicative content
15(a)	<p data-bbox="405 282 943 315"><b><i>La grande bellezza</i> (Paolo Sorrentino)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 425 1326 459">The main character, Jep, is a hedonist who leads a shallow and empty life.</p> <ul data-bbox="427 497 1382 1106" style="list-style-type: none"><li data-bbox="427 497 1382 658">• When his 65<sup>th</sup> 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 his beauty. The viewer may feel pity for Jep to a certain extent as his life is empty.</li><li data-bbox="427 696 1382 943">• Jep meets the widower of Elisa and discovers that his first love has died. This death prompts the reassessment of his life and is a major shock to him. Ramona, with whom he has a relationship later in life, dies from cancer. This may provoke pity in the viewer as Jep's world seems to be changing and death is encroaching. He no longer has his youth and his days of partying seem limited.</li><li data-bbox="427 981 1382 1106">• 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 and this may lead the viewer to feel pity for him.</li></ul>

Question Number	Indicative content
15(b)	<p data-bbox="405 282 943 315"><b><i>La grande bellezza</i> (Paolo Sorrentino)</b></p> <p data-bbox="405 353 1062 387">Students may refer to the following in their answers.</p> <p data-bbox="405 425 1118 459">The city of Rome is the backdrop to the action in the film.</p> <ul data-bbox="427 497 1382 1064" style="list-style-type: none"> <li data-bbox="427 497 1382 616">• The viewer can see the beauty of Rome throughout the film with the shots of the city at different times. The spectator is almost overwhelmed by the beauty of the scenes.</li> <li data-bbox="427 660 1382 862">• Famous landmarks in Rome are presented in a fresh way, from unexpected angles. Every shot has been meticulously crafted, with each element in the right position, fulfilling a specific purpose. The timeless beauty of the city raises questions about the search for and nature of beauty as well as about life and death.</li> <li data-bbox="427 907 1382 1064">• However, many of the characters that are introduced in the film all share the same hedonistic lifestyle as Jep. They live a life based on materialism and appearances and are almost like caricatures. Their life is in juxtaposition with the timeless beauty of Rome.</li> </ul>