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Mark Scheme (Results)

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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 misspellings 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	Mark
1	The world of work is changing	Il mondo del lavoro sta cambiando / cambia		(1)
2	and Italian companies must now learn	e le aziende italiane ora devono imparare	le ditte italiane adesso devono imparare	(1)
3	to adapt to a society	ad adattarsi ad una società	gestire / affrontare una società	(1)
4	which is more diverse	che è più diversa	che è più varia	(1)
5	in terms of religion and sexuality.	in termini di religione e sessualità.	riguardo a religione e sessualità.	(1)
6	Moreover, the population is getting older	Inoltre, la popolazione invecchia	Inoltre, la popolazione sta invecchiando /diventando più vecchia	(1)

	Text	Correct Answer	Acceptable Answers	Mark
7	and the number of disabled people is increasing.	e il numero dei disabili aumenta.	e il numero delle persone disabili sta aumentando	(1)
8	People have been talking about this for years	Se ne parla da anni	La gente ne parla da anni	(1)
9	but soon it will be necessary	ma presto si dovrà /bisognerà	ma presto sarà necessario	(1)
10	to employ staff	assumere /impiegare personale	assumere dipendenti	(1)
11	with the specific objective	con l'obiettivo specifico		(1)
12	of being more inclusive.	di essere più inclusivi.		(1)
13	Some employers	Alcuni datori di lavoro	Certi datori di lavoro	(1)
14	believe in this so much	ci credono così tanto	credono a/in questo così tanto	(1)
15	that they have introduced new initiatives:	da avere introdotto nuove iniziative	che hanno introdotto nuove iniziative	(1)
16	to support women	per sostenere le donne	per aiutare le donne	(1)
17	fathers have to stay at home for 15 days	i padri devono stare a casa (per) quindici giorni	i padri sono obbligati / costretti a stare	(1)
18	when a baby is born,	quando nasce un bambino,	quando è nato un bambino	(1)
19	and more rights have been given	e più diritti sono stati concessi	e maggiori /altri diritti sono stati dati	(1)
20	to gay couples.	alle coppie gay.	alle coppie omosessuali.	(1)

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">• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.• Limited ability to form arguments or draw conclusions.• Response relates to the work but limited focus on the question.
5 – 8	<ul style="list-style-type: none">• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.• Response relates to the work but often loses focus on the question.
9 – 12	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.• Response is relevant to particular aspects of the question, occasional loss of focus.

Marks	Description
13 – 16	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.
17 – 20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.

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

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of articulate below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

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

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

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

Question Number	Indicative content
2 (a)	<p data-bbox="405 454 922 488"><i>Io non ho paura</i> (Niccolò Ammaniti)</p> <p data-bbox="405 533 1129 566">Students may refer to the following in their answers.</p> <p data-bbox="405 611 1362 723">The adults and children seem to inhabit two different worlds in <i>Io non ho paura</i> and these worlds collide as the tension builds and the novel reaches its conclusion.</p> <ul data-bbox="427 768 1385 1854" style="list-style-type: none"><li data-bbox="427 768 1385 1081">• The children grow up in Acqua Traverse, where they play childhood games. They are ruled by their imagination and generally behave as children may be expected to. We do also see that the children can be cruel. There is a certain sense of betrayal and loss of innocence as Michele is betrayed by his friend, Salvatore, and we see harsh punishment being handed out to Michele's sister as a forfeit at the start of the book.<li data-bbox="427 1137 1385 1496">• The adults live in a world characterised by the poverty and hardship of <i>gli anni di piombo</i>. They do not have much money or food and the men often have to go to the north to find work. There were a lot of kidnappings during this period as people struggled to live honestly. We see this very clearly as the kidnap of Filippo, is central to the plot here. Michele's parents and their 'friends' are involved in criminal activity that is in stark contrast with the apparent simplicity of the children's lives.<li data-bbox="427 1552 1385 1854">• The contrast between the relative innocence of the world of the children and the lack thereof in that of the adults becomes more evident as the film progresses and the two worlds collide. Michele realises that his father is involved in the kidnapping and that the adults are planning to kill Filippo. This realisation is important as it forces Michele to take action and leads to the conclusion of the book.

Question Number	Indicative content
2 (b)	<p data-bbox="405 282 922 315"><i>Io non ho paura</i> (Niccolò Ammaniti)</p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1362 551">Betrayal is one of the main themes in <i>Io non ho paura</i> as both Michele and Filippo experience a sense of betrayal at different points in the novel.</p> <ul data-bbox="424 595 1382 1626" style="list-style-type: none"> <li data-bbox="424 595 1382 954">• Michele learns that friends can betray you. He is betrayed by Salvatore, his best friend in the village: he reveals to him his “secret” about Filippo but Salvatore tells the adults so that Michele’s father forbids him to go and see Filippo again. Michele’s disappointment in his old friend is clear e.g. he returns to him the toy car he had been given. This teaches Michele that the friendship is not as important to Salvatore and this betrayal serves as a valuable lesson. <li data-bbox="424 999 1382 1178">• Michele feels betrayed by the adults in Acqua Traverse, and most significantly by his father. This is significant in that it shows him that things are not what they seem and that his father is actually the <i>uomo nero</i> of his fears. <li data-bbox="424 1223 1382 1491">• Filippo feels betrayed by his family as he feels they are not looking for him. He prefers to think of them as if they are dead and this is significant as this betrayal leads to a sense of desperation. He also feels betrayed when Michele can no longer visit him as he is grounded. This betrayal adds to his sense of isolation and abandonment. <li data-bbox="424 1536 1382 1626">• Michele in turn betrays his word to his parents when he decides to go and save Filippo and this leads to the conclusion.

Question Number	Indicative content
3 (a)	<p data-bbox="405 282 884 315"><i>Volevo i pantaloni</i> (Lara Cardella)</p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1372 551">The society in the novel is a male-dominated one in which females are treated as inferior and the female characters react to this inequality in different ways.</p> <ul data-bbox="424 595 1382 1715" style="list-style-type: none"> <li data-bbox="424 595 1382 909">• To a certain extent the female characters have to accept the gender roles of the society and conform to its expectations. This is a society in which women are expected to be wives and mothers but not have their own identity as a person. Annetta's mother is an example of a female character who conforms totally to the expectations of society and she believes that doing so is important for the honour of the family. <li data-bbox="424 954 1382 1133">• Some of the female characters react by rebelling against the inequality. Angelina is an example of this and she is a notorious '<i>puttana</i>', a female who behaves in a licentious manner and who challenges the norms of society. <li data-bbox="424 1178 1382 1447">• Annetta tries to rebel against the inequality of society as she tries to achieve the '<i>pantaloni</i>'. However, her attempts to achieve this freedom are thwarted by other people- e.g. her father, who locks her in the house after she is caught kissing Nicola and her mother, whose decision to send her to stay with zia Vannina leads to the dramatic climax of the book. <li data-bbox="424 1491 1382 1715">• Ultimately the attempts to challenge the inequality in society are futile as the female characters have to conform in the end. However, they do make some progress in their attempts to challenge the situation, such as when Annetta reports the abuse at the hands of her uncle.

Question Number	Indicative content
3 (b)	<p data-bbox="405 280 884 315"><i>Volevo i pantaloni</i> (Lara Cardella)</p> <p data-bbox="405 360 1126 396">Students may refer to the following in their answers.</p> <p data-bbox="405 441 1323 553">Annetta's family is a poor family that lives by the strict codes of the society and the way in which her parents behave mirrors the expectations of society in the novel.</p> <ul data-bbox="427 598 1378 1664" style="list-style-type: none"> <li data-bbox="427 598 1378 813">• Her parents are very concerned with the honour and good name of the family. This is a society in which gossip is rife and family honour is paramount, especially when people do not have much in terms of material possessions. Her parents' obsession with fear of what people will say is a reflection of wider society. <li data-bbox="427 869 1378 1126">• Annetta's parents reinforce the gender roles in society. Her mother stays at home and she believes that Annetta should behave in a certain way. Hence, when she is caught kissing Nicola, her mother reacts in an extreme manner as she imposes the judgement of society on Annetta and treats her very badly as a result. <li data-bbox="427 1182 1378 1350">• Annetta's father is an overbearing and violent man who mirrors the male dominance of this patriarchal society. He reacts with violence and lack of affection in order to maintain the status quo and keep women in a subservient position. <li data-bbox="427 1406 1378 1664">• While her parents mirror a lot of the features of the society there are others with contrasting views such as Angelina's parents and zia Vannina and these characters show that not all of society shares the more 'traditional' views. Annetta's parents mirror the backwardness of the socio-economic group of this society to which they belong.

Question Number	Indicative content
4 (a)	<p data-bbox="405 282 783 315"><i>Marcovaldo (Italo Calvino)</i></p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1382 551">Marcovaldo is a poor, unskilled labourer who is constantly on the brink of disaster. Many of the stories have comic elements but things often end badly for Marcovaldo.</p> <ul data-bbox="424 595 1382 1267" style="list-style-type: none"><li data-bbox="424 595 1382 775">• The stories of Marcovaldo's 'adventures' are often exaggerated to the point where they become absolute fantasy. This has the effect of portraying him as a comic figure and his actions are often very far from rational and they make the reader laugh.<li data-bbox="424 819 1382 1088">• Marcovaldo is a more complex character than it might initially seem. He is a melancholic figure who constantly yearns for what he cannot have. He feels trapped by the misery and dreariness of the city he is forced to live in. He wants to be among nature and when he does come across nature in the city it has been tampered with by human behaviour.<li data-bbox="424 1133 1382 1267">• The fact that things often go badly for Marcovaldo and they do not live up to his expectations suggests that he is destined to fail and this actually portrays him as a somewhat pathetic character.

Question Number	Indicative content
4 (b)	<p data-bbox="405 282 783 315"><i>Marcovaldo (Italo Calvino)</i></p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1347 551">Consumerism is a central theme in the stories as we see Marcovaldo struggling with different aspects of the consumer society that often lead to a negative conclusion for him.</p> <ul data-bbox="427 595 1382 1536" style="list-style-type: none"><li data-bbox="427 595 1382 730">• As a result of the consumerism in the society, there is a lot of inequality. Marcovaldo and his family cannot afford to buy anything and they are marginalised as a result.<li data-bbox="427 775 1382 954">• Consumer society had led to negative consequences for nature and this is key as Marcovaldo is so passionate about nature, e.g. we see that the fish have been poisoned in the river due to industrial waste.<li data-bbox="427 999 1382 1536">• Consumerism causes people in general to behave in a way that is in stark contrast to Marcovaldo's life. Examples of this are when Marcovaldo goes shopping and people have huge trolleys full of food but Marcovaldo cannot afford the items so he can only pretend to be shopping. Another example is when a child is complaining about not wanting to eat fried brain so Marcovaldo exchanges his meal with the child. The child is from a more privileged background, eating with a silver spoon and a majolica plate whereas Marcovaldo has to use a tin fork and tin container for his lunch. The theme of consumerism serves to highlight some key elements in Marcovaldo's life and to position him as an outsider in this society.

Question Number	Indicative content
5 (a)	<p data-bbox="403 282 1102 315"><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></p> <p data-bbox="403 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="403 439 1369 517">The novel is to some extent a love story but there are other important themes that make it more than just a love story.</p> <ul data-bbox="427 562 1382 1223" style="list-style-type: none"><li data-bbox="427 562 1382 775">• Alex is in love with Aidi but she does not want a relationship as she is leaving the next year. 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.<li data-bbox="427 831 1382 999">• The novel is also a coming of age story as Alex goes through a teenage crisis and he is disillusioned with his parents, school and authority. It is a key stage in Alex's life as he moves towards adulthood and the realisation that he must make his own choices.<li data-bbox="427 1055 1382 1223">• Alex's friendship group is important to him and is a key theme. His passion for music is also important in that it reveals details about his character. Hence, while love, in a romantic sense, is an important theme it is by no means the only one.

Question Number	Indicative content
5 (b)	<p data-bbox="403 282 1102 315"><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></p> <p data-bbox="403 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="403 439 1334 517">The theme of rebellion is a central one in the novel and it manifests itself in a variety of ways.</p> <ul data-bbox="427 562 1382 1267" style="list-style-type: none"><li data-bbox="427 562 1382 685">• Alex rebels against his parents, school, and authority in the novel. This may be seen as typical teenage behaviour. Alex opposes the bourgeois society in which he lives and all its expectations.<li data-bbox="427 741 1382 1043">• 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. This may be seen as the ultimate act of rebellion and it has a profound effect on Alex as it leads him to the realisation that he needs to be what he wants to be and make his own decisions as opposed to conforming to the expectations of others.<li data-bbox="427 1099 1382 1267">• Alex's musical taste is another example of rebellion, as he prefers punk and jazz. This reflects his desire to break free from the expectations of society. These genres of music are relatively anarchical with their sense of fluidity and experimental nature.

Question Number	Indicative content
6 (a)	<p data-bbox="405 282 1110 315"><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></p> <p data-bbox="405 360 1326 472">There are many aspects of the work that make it interesting from a historical point of view. Students may refer to the following in their answers.</p> <ul data-bbox="427 517 1369 1279" style="list-style-type: none"><li data-bbox="427 517 1369 730">• The play highlights social attitudes relating to marriage and separation, illegitimacy and poverty and these attitudes place the play firmly in the period in which it was written as attitudes belong to the time and these are much different to modern attitudes in general.<li data-bbox="427 797 1369 1055">• The play was innovative and controversial with its themes and structure and the fact that it is theatre about theatre. This was a divergence from the themes of Pirandello's contemporaries. Metatheatre was avant-garde in the era in which the play was written and it is not a particularly significant feature of modern theatre.<li data-bbox="427 1111 1369 1279">• While such attitudes belong to the past to a certain extent, the themes are universal and therefore lessons can be learned from history. Hence, this gives the work a relevance for the modern day.

Question Number	Indicative content
6 (b)	<p data-bbox="405 282 1110 315"><i>Sei personaggi in cerca d'autore</i> (Luigi Pirandello)</p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1259 472">The character of the <i>Figliastro</i> is an important one in the work.</p> <ul data-bbox="427 517 1374 1189" style="list-style-type: none"><li data-bbox="427 517 1374 640">• The Step-Daughter is dashing, impudent and beautiful. She seeks the realisation of the characters so that she can take revenge on the Father. She is sardonic and derisory toward him.<li data-bbox="427 696 1374 920">• 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 data-bbox="427 976 1374 1189">• To a certain extent she can also be seen as an object in the work. Although dressed in the same way as the other characters, she wears her clothes with great elegance. She is obsessed with her own image and she lures the company into the 'realisation' of the drama through her impromptu cabaret performance.

Question Number	Indicative content
7 (a)	<p data-bbox="405 282 938 315"><i>Lessico familiare</i> (Natalia Ginzburg)</p> <p data-bbox="405 360 1209 394">Students may refer to the following points in their answer.</p> <p data-bbox="405 439 1347 595">The book is an ironic and affectionate chronicle of life in the period between 1920 and 1950 portrayed in terms of habits, behaviour and above all, linguistic communications, from which the book takes its title.</p> <ul data-bbox="427 640 1385 1525" style="list-style-type: none"><li data-bbox="427 640 1385 898">• The title is significant in that it alludes to two central themes in the novel, i.e. family and language. People and events are brought to life by what they do and what they say and more importantly how they say it. Each character has their own style of speaking and their own jargon. In fact, the language is used to make the family the main theme of the book.<li data-bbox="427 954 1385 1122">• The language is more informal when describing events within the family. The power of language to bring back memories is evident and all it takes is a certain saying to bring back memories of different times and bring together the family members.<li data-bbox="427 1178 1385 1346">• The author’s language, even when she is not using the family jargon, is quite simple and clear. This makes it easy and pleasant to read. The style is also more formal when she describes events beyond the family.<li data-bbox="427 1402 1385 1525">• We see how the family is affected by events that take place in the society throughout the novel and the historical context is narrated in terms of this.

Question Number	Indicative content
7 (b)	<p data-bbox="405 280 938 315"><i>Lessico familiare</i> (Natalia Ginzburg)</p> <p data-bbox="405 360 1209 396">Students may refer to the following points in their answer.</p> <p data-bbox="405 441 1318 517">The work is an account of family life over a period of time in which many major historical events occur in Italy.</p> <ul data-bbox="427 562 1385 1189" style="list-style-type: none"><li data-bbox="427 562 1385 732">• Ostensibly the main focus of the novel is centred on small episodes that take place within the family but there are many intrusions by historical events, such as what it meant to be Jewish in Italy at this time and the nature of resistance.<li data-bbox="427 786 1310 911">• It can at times be hard to distinguish between memories and history as history can be a collective memory and people's versions of history can be very subjective.<li data-bbox="427 965 1385 1189">• History is told in the context of the family in the novel so this makes the distinction between the two less clear at times. Facts are not narrated in a strictly chronological way as they follow the flow of the author's memories so that present, past and future are intermingled.

Question Number	Indicative content
8 (a)	<p data-bbox="405 280 995 315"><i>Il giorno della civetta</i> (Leonardo Sciascia)</p> <p data-bbox="405 360 1126 396">Students may refer to the following in their answers.</p> <p data-bbox="405 441 1321 515">Bellodi's investigation can be considered to be both successful and unsuccessful for various reasons.</p> <ul data-bbox="427 560 1382 1682" style="list-style-type: none"> <li data-bbox="427 560 1382 1003">• Bellodi can be considered to be a successful investigator to some extent. He immediately focuses on the real reason for Colasberna's murder. This also applies to Nicolosi's murder. He wastes no time in channelling the investigation on the right track by interviewing the Colasberna brothers. With his calm but determined style he manages to convince Dibella to provide vital information necessary to progress in the investigation. The masterly "confession trick" on Pizzuco and Marchica brings him nearer to the truth. Even his "dialogue" with Arena is further proof of his success as an investigator. <li data-bbox="427 1061 1382 1279">• The end of the novel with his removal from his post in Sicily and the acquittal of those he knew to be guilty is not a proof of his failure as an investigator; it is rather a damning indictment of the collusion between politics and the Mafia in the running of life in Sicily. <li data-bbox="427 1337 1382 1503">• The investigation may be considered unsuccessful in that the culprit is not in jail and Bellodi is given sick leave and replaced by another captain. Also, the truth about the corruptive nature of the Mafia, <i>omertà</i> and the corruption in politics never emerges. <li data-bbox="427 1561 1382 1682">• All of Captain Bellodi's efforts are ultimately defeated by the fact that it is impossible for justice to prevail in these circumstances and that ultimately, the investigation is hindered by <i>omertà</i>.

Question Number	Indicative content
8 (b)	<p data-bbox="405 282 995 315"><i>Il giorno della civetta</i> (Leonardo Sciascia)</p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1358 551">In this thriller about the Mafia, the society is presented as one of paradox, in which there are many contradictions and this theme runs through the novel.</p> <ul data-bbox="427 595 1370 1581" style="list-style-type: none"> <li data-bbox="427 595 1370 819">• At the beginning of the novel there is a genuine sense that justice will be done. However, as we see the influence and ubiquitous presence of <i>omertà</i>, whereby nobody is willing to give information, it becomes clear that this may not be the case. A somewhat mournful atmosphere pervades the society. <li data-bbox="427 864 1370 1088">• This is a society of contradictions, e.g. <i>omertà vs pettegolezzo</i> – people refuse to cooperate and help out with the investigation, they prefer not to speak; but on the other hand, they write anonymous letters and tend to gossip and spread a lot of rumours. <li data-bbox="427 1133 1370 1267">• There is no sense of retribution in the society as the guilty party goes unpunished and in fact, the State hinders the investigation rather than helps it, thereby creating a false sense of equilibrium. <li data-bbox="427 1312 1370 1581">• Captain Bellodi is a good man, a man of integrity, yet he is not respected and in fact is regarded with suspicion by the local people whereas Don Arena, a <i>mafioso</i>, a corrupt person is respected and in fact is regarded with high esteem by the local people. This shows that the value system of the society is flawed and very much dictated by those who hold the real power.

Question Number	Indicative content
9 (a)	<p data-bbox="405 282 906 315"><i>Senza sangue</i> (Alessandro Baricco)</p> <p data-bbox="405 360 1129 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1342 517">The novel follows Nina through various stages of her life and we see her evolve as a character.</p> <ul data-bbox="427 562 1382 1267" style="list-style-type: none"><li data-bbox="427 562 1382 775">• As a child Nina is left traumatised after witnessing the violent events at Mato Rujo, in which her father and brother are killed. She is frightened and hides and although she is seen by Tito, she is spared. These events are a backdrop to how her life will progress.<li data-bbox="427 831 1382 954">• Nina then follows a path of behaviour which centres on the desire for revenge. Her behaviour is violent and it seems that the events of her childhood have set her on a course of destruction.<li data-bbox="427 1010 1382 1267">• Nina then meets up with Tito again in later life. We expect her to enact her revenge on him here and kill him but this does not happen and they end up making love instead. This peaceful resolution suggests that Nina has learned that violence is not the right path for her and in a sense she comes full-circle as a character.

Question Number	Indicative content
9 (b)	<p data-bbox="405 282 906 315"><i>Senza sangue</i> (Alessandro Baricco)</p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1246 517">There are several key events throughout the novel. These are important as they introduce key characters and themes.</p> <ul data-bbox="427 562 1382 1368" style="list-style-type: none"><li data-bbox="427 562 1382 864">• 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. They are killed as a result of what has happened in the war and the implication here is that the war has been a bloody one with many deaths. This is where Nina is exposed to the violence that will shape the course of the rest of her life.<li data-bbox="427 920 1382 1088">• The war is a key event in that it is a backdrop to the rest of the novel. The war has dehumanised people and revenge is a key consequence of this and the war is central to the characterisation in the novel.<li data-bbox="427 1144 1382 1368">• The meeting between Nina and Tito is another key event. This event is preceded by much foreboding as we expect Nina to enact revenge on Tito. However, it is here that we see how she has evolved and she does not kill Tito. This is a twist in the plot which shows that good ultimately prevails over evil.

Question Number	Indicative content
10 (a)	<p data-bbox="405 282 1059 315"><i>Nuovo Cinema Paradiso (Giuseppe Tornatore)</i></p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1369 551">The relationship that develops between Alfredo and Salvatore becomes like that of a father and son and it is key to the development of the story.</p> <ul data-bbox="427 595 1382 1357" style="list-style-type: none"><li data-bbox="427 595 1382 819">• Alfredo and Salvatore develop a close relationship as Salvatore spends a lot of time in the cinema and Alfredo shows him how to do his job as a projectionist. This is significant as this is what helps to foster Salvatore’s love for the cinema and is key to his career choice later in life.<li data-bbox="427 864 1382 1088">• Salvatore saves Alfredo when there is a fire at the cinema. He saves his life as a result of the strong bond that they have developed. This is important as it illustrates the closeness of the relationship but also as Salvatore then has to take over Alfredo’s role as a result of the fire.<li data-bbox="427 1133 1382 1357">• Alfredo insists that Salvatore must leave Giancaldo. Although this initially seems harsh, Alfredo is very astute and knows that Salvatore needs to leave the village in order to be successful and have a career. It is this advice that leads Salvatore to leave the village and he does not return until Alfredo dies.

Question Number	Indicative content
10 (b)	<p data-bbox="405 282 1059 315"><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1286 472">There are a number of key messages that emerge from the film.</p> <ul data-bbox="424 517 1382 1458" style="list-style-type: none"><li data-bbox="424 517 1382 831">• One of the key messages is how the memories of the past can be used to redefine the present. When Salvatore goes back to Giancaldo after Alfredo's death he relives many memories and sees how things have changed. When he sees the reel that Alfredo has left for him, this helps Salvatore to reconcile himself with his past as he had never returned to Giancaldo since leaving as a young man, following Alfredo's advice.<li data-bbox="424 887 1382 1144">• The importance of relationships is a key message in the film as these shape Salvatore's character. He also learns from his relationship with Alfredo as it is this that gives him his love for cinema. His relationship with Elena shows him that love is not always easy and it causes him a lot of pain and this affects his ability to form other romantic relationships.<li data-bbox="424 1200 1382 1458">• The importance of cinema is one of the key messages we get from the film as this film is essentially a celebration of cinema. Cinema gives people a chance to dream. For Salvatore, the cinema has been central to his life, firstly as a place to go for entertainment, then to learn his trade and finally it allows him to achieve success in his career.

Question Number	Indicative content
11 (a)	<p data-bbox="405 282 1054 315"><i>Va' dove ti porta il cuore (Cristina Comencini)</i></p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1358 551">In the film we learn of the events that occur in the lives of the three women in Olga's family, many of which end tragically. There seems to be very little positive portrayal of the characters here.</p> <ul data-bbox="424 595 1378 1592" style="list-style-type: none"> <li data-bbox="424 595 1378 909">• Olga's life has been one of heartbreak and tragedy. She settles for a man because she has to but has a child to a man with whom she had an affair. Her daughter is then killed in an accident after she learns that the man she thought was her father was not actually her father. Her actions lead to negative consequences. Olga then looks after her granddaughter but that relationship has its own difficulties. <li data-bbox="424 965 1378 1088">• Ilaria is in many ways out of control as she turns to drugs and she is then killed in an accident. There seems to be no positive portrayal of her life at all. <li data-bbox="424 1144 1378 1312">• Marta and Olga have a loving relationship but this then deteriorates as Marta's behaviour gets worse. She then decides to go to America and does not want to communicate with Olga while she is away. This could be viewed as selfish behaviour. <li data-bbox="424 1368 1378 1592">• However, the fact that Olga is able to unburden herself with the letter-diary could be seen as a positive as this allows her to express her feelings about her relationship with Marta following the breakdown of their relationship. She is trying to atone for the past.

Question Number	Indicative content
11 (b)	<p data-bbox="408 282 1054 315"><i>Va' dove ti porta il cuore</i> (Cristina Comencini)</p> <p data-bbox="408 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="408 439 1342 517">The film outlines the events in Olga's life in the form of a letter-diary and we learn of the events of her past.</p> <ul data-bbox="424 562 1374 1402" style="list-style-type: none"> <li data-bbox="424 562 1374 864">• 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 leads a life of boredom as she is not allowed to work, again due to societal expectations. She had an affair with a man and as a result became pregnant. However, she married another man and in a sense had to settle for him. Hence, she was not able to have the man she wanted. <li data-bbox="424 920 1374 1088">• Olga's daughter then dies after she learns the truth about her father. In a sense, the past comes back to haunt Olga here with tragic consequences. This also leads to the burden she carries with her in terms of not being able to tell Marta the truth. <li data-bbox="424 1144 1374 1402">• Olga's relationship with Marta deteriorates over time. What was initially a relationship that brought some happiness to Olga becomes difficult 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.

Question Number	Indicative content
12 (a)	<p data-bbox="405 280 868 315"><i>La vita è bella</i> (Roberto Benigni)</p> <p data-bbox="405 360 1126 396">Students may refer to the following in their answers.</p> <p data-bbox="405 441 1362 553">The film is a tragicomic drama in which events in Italy before and during the Second world War are exposed. Some elements of the film are more realistic than others.</p> <ul data-bbox="427 598 1382 1261" style="list-style-type: none"> <li data-bbox="427 598 1382 813">• The changing nature of society can be seen here with the impact of the racial laws. The growing anti-Semitism that pervades society culminates in the family being taken to a concentration camp. This is a realistic depiction of events that took place in the society at this time. <li data-bbox="427 869 1382 1037">• The film only shows the violence perpetrated by the Germans and not by the Italians. This is misleading as it suggests that the Italians did not play a role in the horrors of the camps. This cannot be seen therefore as realistic. <li data-bbox="427 1093 1382 1261">• The Italians are presented as victims in the film and the portrayal of the concentration camps is sanitised and unrealistic. The film seems to be to a certain extent a confusing mixture of reality and fiction and this cannot then be seen as realistic.

Question Number	Indicative content
12 (b)	<p data-bbox="405 280 868 315"><i>La vita è bella</i> (Roberto Benigni)</p> <p data-bbox="405 360 1126 396">Students may refer to the following in their answers.</p> <p data-bbox="405 441 1382 553">The film starts in Italy in the 1930s and continues until the liberation of the prisoners in the concentration camps. There are many moments of tension throughout the film.</p> <ul data-bbox="427 598 1382 1404" style="list-style-type: none"><li data-bbox="427 598 1382 866">• We see the changing political climate in Italy. The fascists are in power – 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. This creates a sense of tension and foreboding about what is going to happen as the film progresses.<li data-bbox="427 920 1382 1180">• The scene in which Guido and Giosuè are taken to the concentration camp creates tension as the viewer, well aware of the atrocities that took place in these camps, fears for the characters. Dora insists on joining the train and this scene heightens the tension as she too is then destined to face the horrors of the camp.<li data-bbox="427 1234 1382 1404">• There is an ever-present sense of tension in the scenes in the camp as we never know what is going to happen. This culminates in the scene in which Guido is shot. The viewer is hoping for some sort of artificial resolution that does not, in fact, take place.

Question Number	Indicative content
13 (a)	<p data-bbox="405 282 938 315"><i>I cento passi</i> (Marco Tullio Giordano)</p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1369 517">In the film we see the life of Peppino who opposes the mafia in Sicily. His actions have a significant effect on the relationship with his father.</p> <ul data-bbox="424 562 1385 1368" style="list-style-type: none"><li data-bbox="424 562 1385 864">• The story takes place in a small town in the province of Palermo, the hometown of the Impastato family. Peppino becomes a communist after befriending a local painter. This decision causes a strain on his relationship with his father as he prefers to maintain cordial relationships with the local <i>mafiosi</i> 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.<li data-bbox="424 920 1385 1189">• 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.<li data-bbox="424 1245 1385 1368">• 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.

Question Number	Indicative content
13 (b)	<p data-bbox="405 280 938 315"><i>I cento passi</i> (Marco Tullio Giordano)</p> <p data-bbox="405 360 1126 396">Students may refer to the following in their answers.</p> <p data-bbox="405 441 1342 515">We see the impact of the mafia on different aspects of the life of the inhabitants of Cinisi in the film.</p> <ul data-bbox="427 560 1377 1357" style="list-style-type: none"> <li data-bbox="427 560 1377 779">• There are <i>mafiosi</i> everywhere in the village and people know who they are. The inhabitants are forced to accept the presence of the mafia in the area for a quiet life. We see <i>omertà</i> in the society where nobody speaks out against the actions of the mafia as to do so would be very dangerous. <li data-bbox="427 831 1377 958">• There are a lot of violent events in the film as a result of the mafia and the inhabitants have to live with the very real threat of being caught up in this violence. <li data-bbox="427 1010 1377 1357">• The police appear to be in collusion with the mafia bosses and hence, there is no real possibility of the inhabitants getting justice nor of reporting a crime. The whole system is set up for the mafia to exist and prosper. We see an example of the police collusion when Peppino is murdered. 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.

Question Number	Indicative content
14 (a)	<p data-bbox="405 282 1062 315"><i>Il postino</i> (Michael Radford e Massimo Troisi)</p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1350 595">The story revolves around the development of the relationship between Mario and Pablo Neruda but there are some important secondary characters who help us to build up a picture of the nature of society and events that take place on the island.</p> <ul data-bbox="424 640 1378 1346" style="list-style-type: none"> <li data-bbox="424 640 1378 853">• Beatrice is an important character as she is the object of Mario's desire and she is the inspiration behind him wanting to learn to write poetry. He is therefore able to find a voice and express himself effectively. He also marries her and she plays an important part in his life. <li data-bbox="424 909 1378 1122">• The parish priest is an important figure in the society. He represents the power and influence of the Church in people's lives. He does not want to marry Mario and Beatrice as he objects to Pablo Neruda being a witness. He represents the somewhat ignorant ideology that exists on the island. <li data-bbox="424 1178 1378 1346">• Beatrice's aunt thinks that the poetry that Pablo helps Mario to write is scandalous. She represents the more traditional and somewhat prudish nature of the society and she is important in helping us to see this.

Question Number	Indicative content
14 (b)	<p data-bbox="405 282 1062 315"><i>Il postino</i> (Michael Radford e Massimo Troisi)</p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1374 551">The film centres on the relationship between Mario and Pablo Neruda as they spend a lot of time together. Events lead us to question if their relationship is actually a true friendship.</p> <ul data-bbox="424 595 1374 1413" style="list-style-type: none"> <li data-bbox="424 595 1374 864">• Neruda is a positive influence as he educates Mario and liberates him from the constraints of his lack of education and of society. He helps to develop his awareness of the world around him and helps him to be able to woo Beatrice. In a sense the fact that he is passing on his knowledge is an act of kindness that can be seen as a manifestation of friendship. <li data-bbox="424 920 1374 1144">• The fact is that when Neruda leaves he seems to forget Mario quickly and this leaves Mario feeling abandoned and disappointed. This is not the action of a real friend. However, he seems remorseful when he comes back to the island years later and discovers what has happened to Mario. <li data-bbox="424 1200 1374 1413">• If Mario had not met Pablo Neruda and got involved with poetry, arguably he might not have died as he does. Therefore, if Neruda had been a real friend he might have tried to steer Mario on a different course, knowing the nature of the society as well as the power of poetry.

Question Number	Indicative content
15 (a)	<p data-bbox="405 280 943 315"><i>La grande bellezza</i> (Paolo Sorrentino)</p> <p data-bbox="405 360 1126 396">Students may refer to the following in their answers.</p> <p data-bbox="405 441 1326 477">Beauty is a key theme and we see it in different aspects of the film.</p> <ul data-bbox="427 521 1385 1377" style="list-style-type: none"><li data-bbox="427 521 1385 781">• 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. Many shots of the city demonstrate perfect symmetry and famous landmarks in the city are presented in a fresh way that seem to make them look even more beautiful.<li data-bbox="427 840 1385 965">• In one way, beauty comforts the viewer from the ugliness of death, which is a presence in the film, but at the same time it cannot hide the dark reality of it.<li data-bbox="427 1023 1385 1238">• There are many beautiful people in the film with beautiful clothes and makeup but some of them are almost caricatures. The beauty of the city, in juxtaposition with the characters, actually serves to expose the ugliness of society. Many people are busy partying and idling their life away, oblivious to the beauty of the city.<li data-bbox="427 1296 1385 1377">• Lack of respect for real beauty and intelligence paves the way for dishonest people to climb the social ladder in the film.

Question Number	Indicative content
15 (b)	<p data-bbox="405 282 943 315"><i>La grande bellezza</i> (Paolo Sorrentino)</p> <p data-bbox="405 360 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1315 472">The past is an important element in the film, for different reasons.</p> <ul data-bbox="427 517 1382 1267" style="list-style-type: none"><li data-bbox="427 517 1382 730">• 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. This is in direct contrast with the crumbling nature of modern Roman society.<li data-bbox="427 786 1382 909">• On his 65th birthday, Jep takes stock of his life and looking to the past, he starts to realise that he has been a false idol living in a society that is falling apart.<li data-bbox="427 965 1382 1088">• 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.<li data-bbox="427 1144 1382 1267">• 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.

