

**MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers**

9783 PRINCIPAL COURSE ITALIAN

9783/04

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

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the May/June 2010 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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Part I: Cultural Topics (30 marks)

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

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

- 20 for Content
- 10 for Language

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

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

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team.

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Part I: Topics – Content

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

Part I: Topics – Language

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

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INDICATIVE CONTENT

1 LA MAFIA NELLA LETTERATURA E NEL CINEMA

Leonardo Sciascia, *Il giorno della civetta*

Film: *La scorta* (Ricky Tognazzi)

Film: *I cento passi* (Marco Tullio Giordana)

- A** The principal characters that candidates will want to study are the *procuratore* from Varese, newly arrived to investigate the death of the judge Rizzo and his escort (*La scorta*) the similarly 'foreign' *capitano* Bellodi from Parma (*Il giorno della civetta*) and the communist activist Peppino (*I cento passi*).

Although P is the only Sicilian, all three characters can be thought of as outsiders: the *procuratore* from Varese and B geographically, P ideologically. None of them has affective ties, apart from P's love for his mother from which he nevertheless wants to escape, that detract them from their self-appointed task of battling with the mafia and they commit themselves totally to it. All three show imagination and invention in their battles, B in his interrogation practices, 'V' in his administrative procedures, and P in his use of radio to broadcast his scathing attacks.

All three are aided to a certain extent by their colleagues and friends, particularly V by the four members of his escort, although the fading of the initial support his friend and colleague, judge Barresi, gives him indicates all the more the exceptional qualities of the men devoted to fighting the mafia whatever the cost.

- B** The unholy alliance of mafiosi and politicians is an important element in all three works. In *Ls* we see the symbiotic relationship between the deputy Bonura and the mafia businessman Giuseppe Mazzaia, trading extortionate monopolies for votes, as well as Bonura's interfering in the due process of law in order to protect his associate. In *IgdC* we are privy on a number of occasions to conversations between politicians, even at the highest level, discussing Bellodi's investigations into a 'mafia' crime which they recast as a 'crime passionnel'. Peppino's battles are against a corrupt municipal administration but the mafia's influence over politics at all levels is clear from the three works.

Deciding who gains most from this fatal embrace is a fascinating question and candidates' own views, provided they are appropriately supported by textual reference, will be rewarded generously if they show an understanding of the mechanisms of this liaison and the penalties levied, even on old allies, to maintain silence.

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2 VISIONI DEL MEZZOGIORNO ITALIANO

Giuseppe Tomasi di Lampedusa, *Il gattopardo*

Film: *La terra trema* (Luchino Visconti)

Carlo Levi, *Cristo si è fermato a Eboli*

- A** The fundamental causes of the subjugated nature of the life of the southern *contadini* are their political and social disenfranchisement and their own resignation to what they see as an inevitable state of affairs. In *Cristo si è fermato a Eboli* we see that the local politicians and professionals are devoid of talent and skill but use their position to maintain old abuses and exploit the people's ignorance to line their own pockets. Malaria is rife and, in spite of the people's remarkable ability to overcome its symptoms, Levi is moved to put forward a plan to try to tackle the problem. His proposals are finally sent off but are simply forgotten by a state that doesn't see the need to improve the lot of southern peasants and which burdens them with taxes. Indeed it fosters rivalries among contenders for power in order to control them. One means of escape is to go and fight in Africa. But most remain and their deep frustration only occasionally boils over in uncontrollable rage and violence which leads only to the expected punishment.

The combined forces of dishonest wealth and social hierarchy are seen towards the end of *La terra trema* at the baptism of the new boats built by the *grossisti*. The people of Trezza know no other life – when looking for work 'Ntoni turns down a job as a mechanic saying limply that he is only a fisherman – and have only their labour to sell and the capital invested in crumbling houses, which is not sufficient to allow them to strike out on their own and protect themselves from misfortune. The film shows the people in thrall to old wisdom which counsels resignation, forbearance, and adherence to the old ways.

The peasants are seen only rarely in *Il gattopardo* but curiously they seem to face the same fate as the fading aristocracy: to be exploited by the ambitious middle classes, so, in spite of the political and social upheavals of unification, all will remain for them the same as ever.

- B** The women of *Ig* are of the bourgeois and noble classes but have no more explicit power than their poorer sisters of *CsefaE* or *Ltt*. The noble ladies' sphere of action is restricted to the family circle and is bound up with maintaining the correct procedures of family decorum. The psychic cost of such constraint is revealed in the hysterical bouts of the *principessa* when her husband looks once more to the submissive whores of Palermo for sexual pleasure. Her own infrequent sexual pleasure is offered to God. The religious rituals that support Concetta in her old age (a confirmed spinster since her rejection years before by Tancredi) as well as her sisters, is shown to be as empty of value as the spurious relics that clutter up their villa.

A new class of women is in the ascendancy, less decorous, more assertive, but ultimately, like their brilliant representative Angelica, constrained to play the same role as their aristocratic predecessors, that of pawns in dynastic marriages which allow the Tancredis, through the money they bring, to continue in power in the context of the new state, and the Don Calogeros, through alliances to promising aristocrats, to gain the social cachet their wealth craves.

The women of *Ltt* play the part of the supportive, suffering bedrock of peasant society completely determined by their environment and its conventional expectations. Mara is made inaccessible to her bricklaying admirer Nicola because of the wealth 'Ntoni's miraculous draught of anchovies has brought her family. Yet at the end, when she and her family have been evicted, her pride and shame now make Nicola inaccessible to her. Her more outspoken sister Lucia sells herself to the *maresciallo* for a necklace. Nedda, once

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'Ntoni's girl while he was making money, now clings to the arm of Lorenzo, one of the *grossisti*.

The women in *CsefaE*, although no better off than their Sicilian counterparts, seem to enjoy a greater freedom certainly in the sphere of sexual relations. Male absenteeism since emigration has encouraged the women folk to be predatory to the extent that any man and woman known to have been left alone for a while are assumed to have become lovers. Some women enjoy the respect, and fear, their status as witches confers upon them but even they are happy to submit to a man's power and authority.

3 IL CINEMA DI FEDERICO FELLINI

La strada

Otto e mezzo

La dolce vita

- A** The piazza, the city, the sea, the beach, social and religious gatherings of all sorts, the circus, buxom women, dreams, travelling bands, fanciful scenes are all frequent elements in Fellini's films. Candidates will no doubt, for the first part of the question, wish to refer to such scenes as Sylvia's dip in the Trevi fountain (*La dolce vita*) Saraghina and her dance (*Otto e mezzo*) beautiful, blonde girls offering salvation (*Oem*, *Ldv*) the circus ring (*Oem*, *La strada*) putting the children to bed and Guido's harem (*Oem*) religious processions and acts of devotion (*Ls*, *Ldv*).

Their answers to the second part of the question will, of course, be quite subjective but as long as these answers are adequately supported by imaginative (rather than wacky) readings of the scenes they choose, then those interpretations which have an internal coherence and are sufficiently supported by reference to the films should be well rewarded.

- B** The characters that spring to mind as lost are Gelsomina (*Ls*) Guido (*Oem*) and Marcello (*Ldv*). G is lost because she is sold by her mother to Zampanò and is abused by him. She is also an innocent lost in a naughty world who takes refuge in her fantasies, her imagination, but who finds herself, sadly, in her devotion to Z, eschewing the calls of the circus and the convent, and, finally, in her love for the departed 'Matto'. She bears life for a few years, playing the clown's tune and trumpet, but departs this life herself, mute and disconsolate.

Guido and Marcello are lost in society and in their dreams of a road (a person) that will lead them out of their confusion towards creative and affectionate fulfilment. Guido is surrounded by people expecting him to satisfy their own desires and bombarding him with demands and subverting him with criticism. He flees into memories of childhood and fantasies of sexual dominance, ending up bereft of all energy and creative direction. His salvation is precisely his confusion which he will use as the subject of his film.

Marcello similarly wants to be a creative artist but his life as a society journalist takes him further and further away from nurturing his literary talent. His love for Emma is contorted as he wrestles to escape the vision of banal domesticity she proffers him but his amorous escapades bring no satisfaction and his empty life, missing the consolation and support of Steiner's friendship now his friend has committed suicide, takes further steps towards insignificance as he finally abandons writing altogether to become a publicity agent.

There is no shortage of lost characters in Fellini's films: Sylvia, Maddelena and Zampanò are three more that are worthy of consideration. Candidates have a wide choice. All the same, they might find other characters which show us that some fulfilment is possible.

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4 L'ITALIA E L'OLOCAUSTO

Primo Levi, *Se questo è un uomo*

Giorgio Bassani, *Il giardino dei Finzi-Contini*

Film: *La vita è bella* (Roberto Benigni)

- A** The material for an answer to this question will be drawn principally, for the period before the transfer of Jews to the camps, from *Il giardino dei Finzi-Contini*, and for the period after from *Se questo è un uomo*. The responses made by Guido in *La vita è bella* to his predicament are perhaps too idiosyncratic but reference to this film may well support other references.

The first response by Jews in *IgdF-C* to the implementation of the race laws is to play tennis among themselves. Although this seems like a turning away from the problem, it represents for the Finzi-Contini an opening up to the rest of the Jewish community of Ferrara from whom they had been more or less absent for at least five years, worshipping in their own synagogue. Indeed they have come back to the 'Italian' synagogue as they are all now in the same boat.

The narrator and his father discuss the situation and both accept Trotsky's analysis that intolerance of national minorities is necessary to imperialistic capitalism. But the father, himself a fascist, sees the situation in Ferrara as essentially the same as before.

Micòl is throughout the novel something of a maverick and in individual cases sees the inhibitions on mixed race marriages a blessing in disguise. Her constant ironising – eating ham for example – allows her to achieve moral victories over her disappointments, as when she gives the Roman salute, instead of a mere nod of the head, when she is denied her degree *con lode*. Guido's hilarious parodying of the tenets of Italian Aryanism strikes a similar if less credible note.

The Aryan Malnate, a chemist and communist, accuses the Jews of assimilating themselves too much into fascist society and the narrator sees it as unfair to expect them now to do anything but accept the discrimination meted out to them. He himself is forced to leave the library which he has frequented for years. His brother is studying in France and, although he can't understand the lectures, the narrator sees he's better off there than in Italy.

It is Guido's personality, quick wit, and care for his son that allow him to survive in the camp until his loving concern for his wife undoes him. In *Sqèuu* Levi gives us plenty of examples of how people survive in the camps, some admirable, some reprehensible, and for those totally subservient they all depend on giving up thoughts of doing anything more than simply getting through the day. Levi's approach is to give up trying to understand. He recognises that he is a small man, both in stature and significance, and so he makes all the sacrifices necessary, especially giving up all thoughts of his dignity. The prisoners who through good upbringing and lack of imagination obey the rules of the camp soon die. Levi survives through good fortune – being chosen to work indoors in the laboratories – and the painfully acquired wisdom of knowing when and with whom to cooperate.

- B** The essence of an answer to this question is given in *Sqèuu* when Levi says that the goal of all the cruelty and contradictory rules and regulations operating in the camp was to deny all vestiges of humanity to the prisoners so that destroying them could no longer be considered as murder. The incomprehensibility starts as early as at the camp at Fossoli when Levi and his fellow Jews are hit for no apparent reason. It continues when they get to the camp and spend hours standing naked, wondering why, if they are going to be showered and so not killed immediately, they are left unattended for so long. Other indignities are legion but perhaps none more distressing than that of those suffering from dysentery who, in order to

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prove they are ill, must try desperately to keep their fecal matter inside them to offer as evidence when their turn comes. It is evident from Levi's text that the objectives of the Nazis to dehumanize the Jews were largely successful.

Guido in *Lveb* suffers at the hands of the fascists but his indignities are trivial. Similarly what happens to him in the camp is rather manicured. However, the appearance on the streets of Arezzo of the posters declaring Jews as undesirable and proscribed is a sombre and moving moment in the film. However, his indomitable spirit does have its counterpart in one or two individuals in *Sqeuu* and in individual acts of civility and kindness.

The proclamation and implementation of the race laws in Italy before the outbreak of war, although less immediately harmful, are nonetheless full of menace and we see in *IgdeF-C* that their effect, and so presumably their purpose, is to subvert and disorientate the Jews in a society into which they have fully integrated themselves and in which they exercise responsible economic and social power. The prohibition against mixed marriages was perhaps no great hardship but exclusion from state schools and the armed forces must have wounded their pride as Italians. However, the withdrawal of their rights to place obituaries in the press, to have their names in the telephone directory, and to frequent recreational circles was an attack against their very existence as civic beings. Individual indignities perhaps do not count for much but their intentions are felt keenly. The stopping of the tennis match when the Aryan pair are about to lose to a mixed race couple is roundly criticised, admittedly more by Adriana, the Aryan partner. The story of the narrator's ejection from the library is, in aristocratic fashion, lightly taken by the F-C but the professor invites the narrator to continue his studies in his own library, all part of the present necessity the Jews feel to close ranks. But the Jews are doomed and the narrator's reflections on the Passover meal of 1939 show us his family, clinging to the merits of their patriotism and lineage, incapable of understanding what lies ahead of them and soon to be swept away by the gas chambers just as they are dispersed later that evening by the howling wind.

5 DOPOGUERRA E MIRACOLO ECONOMICO

Alberto Moravia, *Racconti romani*

Italo Calvino, *Marcovaldo ovvero le stagioni in città*

Film: *Ladri di biciclette* (Vittorio De Sica)

- A The long arm of the law, either as something to be deliberately flouted, something recently suffered, or something appealed to is particularly apparent in the works concerning the *dopoguerra*: *Racconti romani* and *Ladri di biciclette*. Going in and out of prison seems to be a part of life that Romans accept in *Rr* and there are a number of stories in which plans to make money, usually through confidence tricks of one kind or another, require unlawful behaviour. People are quick to call the *agenti* and the *agenti* are quick to put people in the cells who don't respect them or public decency.

When Antonio, looking for his bike, or at least the frame, at the stalls in Piazza Vittoria, thinks he's found it, he soon calls in an *agente* who confirms his right to look at the serial number because he's got his *denuncia*, handed to him the previous day. Antonio's hope is that the mere presence of the law will set things straight for him but unfortunately he sees that the frame is not his, although it too has probably been stolen.

People's respect for law is seen previously in *Ldb* when people chase after the thief of Antonio's bike and later when they chase after the hapless Antonio, reduced to try stealing a bicycle himself. They know their rights and proclaim them as we see when, to protect the thief from Antonio, the boy's neighbours threaten to charge Antonio with making false

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accusations. The agonies of Antonio's wrestling with his conscience at the end of *Ldb* are an eloquent tribute to the law-abiding nature of the little man trying to survive.

The presence of the law or at least of authority in *Marcovaldo* is usually seen in more comic mode and generally occurs when Marcovaldo, through another of his hare-brained schemes, transgresses the bounds of acceptable behaviour. The guardians of necessary civic order have now become the guardians of the city against those left behind by the *miracolo economico*.

- B** The dream of Antonio in *Ldb* is simple. It is to get a job, work hard, and earn enough money to live modestly, with self respect, and to be able occasionally to treat his family to dinner in a restaurant. It is eminently realisable, indeed for a day it comes true, but to do the job he has been given, as his trainer tells him, Antonio needs to have his wits about him, but Antonio is not very 'street-wise'.

Others are and their dreams are to exploit others to set themselves up. We see a woman use the promise of herself to try to persuade the waiter in 'Pioggia di maggio' (*Rr*) to kill her father so that she can take over the restaurant; young girls dream of making their fortunes as film stars ('La controfigura', 'Il provino' in *Rr*); puny types dream of getting the better of their better-built, more attractive peers ('Il delitto perfetto', 'Tabù' in *Rr*).

Marcovaldo dreams of rediscovering something real and natural within the city where penury forces him to live – a woodcock, a fresh fish, wild mushrooms, a cure for rheumatism – but all these realistic little dreams are undone by the city which, come Ferragosto, Marcovaldo quite simply dreams away, returning it, for a while at least, to the multiplicity of its constituent elements. His real dream, like that of his children, would be to leave the city and live in the mountains. The dream of those convalescing in the mountains, however, is to be able once more to descend from the pure air of the hills and live in the polluted environment of town.

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Part II: Literary Texts (30 marks)

Candidates are to attempt **one** question from Part II: Texts and will write their answers in English as these texts are to be studied primarily from a literary point of view.

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

- 25 for content
- 5 for structure

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

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

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and understanding and especially any signs of analysis and organisation.

In the marking of these questions specific guidelines will be given for each essay, agreed by the examination team.

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INDICATIVE CONTENT

6 Dante Alighieri, *Inferno*

- A Comment on the following extract. You should explain its context, analyse the importance of the encounter with Brunetto and show how it affects your understanding of Dante's journey. Add any other relevant comments on style or content.**

Candidates may wish to include the following:

- canto XV – Brunetto Latini
- homosexual references
- Dante-pilgrim's sympathy with these sinners – ambiguity
- another poet-mentor figure, cf Virgil; 'imagine paterna'
- immortality – through literature, writing; particularly in vernacular?
- pays great tribute to Brunetto's influence on his writing
- 'vivo' at end of line, highlights his difference from sinners
- self-referential lines, fact that he is writing the poem
- reference to Beatrice and final explanation / clarification
- Virgil's reaction (his only words in canto)
- final lines suggests sin widespread

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

- B Consider specific examples of Dante's use of metaphor and simile in the poem, in each case explaining his choice. What do you think these metaphors and similes add to the poem?**

Candidates might include the following points:

- Dantean simile – little additional information, create texture / rhythm
- similar metaphors / similes form links across and between cantos, tightening structure
- often prepare way for narrative – liken something totally unfamiliar (Hell) to the commonplace
- break up text, provide variety
- position – often open cantos and reinforce / pave the way for what follows
- multiple associations – point to deeper / more complete meaning
- vary pace
- allow him to go 'beyond' language, express concepts greater than pre-existing language permits

Candidates may conclude that metaphors and similes in Dante's work act in a multitude of ways, and that his use of such stylistic devices greatly enhances the reader's experience of the text. In any case, answers should be fully supported.

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C "Qual io fui vivo, tal son morto." To what extent do you think Dante succeeds in portraying Hell as the continuation of sin on Earth?

Candidates might include the following points:

- contrappasso – other examples
- blueprint of Hell – as chose to be in life, so trapped for eternity
- free will
- not always continuation, sometimes contrast / antithesis
- sometimes analogy direct e.g. lustful; occasionally less obvious – e.g. suicides
- Judgement Day – punishment intensifies

Candidates should illustrate the notion of the contrappasso and discuss areas where they believe it to be successful, and areas where they deem it to be less so.

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

A Comment on the following passage, explaining its context and the significance of the episode it portrays. What do we learn about Pin in this episode? Add any other relevant comments on style or content.

Candidates should be able to identify roughly where the passage occurs in the novel, and identify issues concerning the pistol. They may wish to include the following:

- Pin recently separated from Lupo Rosso – his confusion of feelings over this
- anxious – very protective of this place
- realism – fascination of nature
- childlike need to possess, to have something to care for
- desire to be stronger than he is, taking Lupo Rosso as role model – need for paternal figure?
- feelings of total abandonment and inability – gun represents power but also underscores his vulnerability

B "*Il sentiero dei nidi del ragno* is a novel about a young boy's journey to adulthood". To what extent do you agree with such a view?

Candidates should consider how Pin's character develops over the course of the novel and whether or not they perceive any change in him that justifies the 'coming of age' quote. They may include a discussion of some of the following points:

- external situation / events – is Pin any more in control of these by the end of the novel?
- episodes that remind us that he is still very young and scared – uncontrollable tears after being abandoned by Lupo Rosso, strong protective feelings about those he is drawn to e.g. Cugino, holding hands with Cugino – 'il grande amico tanto cercato'
- at start, Pin in familiar surroundings, has a niche of some sort
- episodes of learning for Pin – e.g. when adults no longer interested in German soldier's gun
- wanting to grow up faster than possible / ideal
- ultimately, realises 'fantasticherie' are just that, has more realistic perception of self (p.152); however still very young, unable to comprehend Cugino's desire to be with a woman, for example

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Candidates may conclude that there is evidence of Pin developing / growing up, but not much. They may perhaps conclude that the time span of the novel is insufficient to portray real change, or find another interpretation / find the focus elsewhere.

C To what extent do the characters in *I sentieri dei nidi del ragno* resist Fascism and how successful is this resistance?

Candidates may wish to discuss the treatment of the war in the novel, and should discuss episodes that illustrate the involvement with the Resistance. They may consider relative 'weighting' / importance given to different themes. Candidates may include the following points:

- 'intrusion' of war into Pin's world – e.g. via soldier or *comitato*
- resistance in the background – e.g. Germans and military shooting at those disobeying curfew / arrest locals; reaction
- Pin's interrogation
- tension / internal conflict: Miscèl changing sides
- brigata near
- portrayal of differing political understandings / viewpoints – e.g. Lupo Rosso
- partial, incomplete nature of understanding by those who are involved in the Resistance – shows that not all committed activists, personal motivation high

Candidates may conclude that the novel provides rich and original insight into the Resistance, or may conclude that other themes predominate. However all points should be substantiated with reference to the text.

8 Carlo Goldoni, *Il ventaglio*

A Comment on the following passage, explaining its context, and the role of Susanna in the play. Do you think that her criticisms of the other characters and of the village in general are justified? Add any other relevant comments on style or content.

Candidates should be able to identify the scene at the beginning of the second act, in which Susanna, after complaining about her current situation, goes on to tell Candida that Evaristo has given Giannina the fan. Candidates may choose to make the following comments about Susanna:

- she is a gossip, and as such a comedic device
- she represents a growing female presence among the mercantile classes
- her straight talking is contrasted with that of other female characters
- she criticises: the poverty in the village; people's manners; people's perception of the female characters, Giannina, Candida and Geltruda
- are her criticisms justified?

All observations should be supported with material carefully chosen from the text.

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- B What purpose does *Il Conte di Rocca Marina* serve in the play, and what are the major strengths and weaknesses in his character? Do you believe him to be a particularly convincing character?**

Candidates may include some of the following:

- comic character
- allows Goldoni to criticise the aristocracy and contrast them with other classes
- it is through him that many of the misunderstandings in the play are facilitated
- his changes of heart at the end allow both pairs of lovers to be together
- he is greedy, self-important and vain. Can be a bully, but thinks of himself as a mediator, and does bring people together.

Candidates should offer a fully analysis of the Count's character, and his role in the play. They may or may not see him as a particularly credible figure, but whatever their answer, it should be fully justified with close reference to the text.

- C “Little of any real consequence ever happens in *Il ventaglio*. The storyline is made up of little more than a series of meaningless happenings.” Why is the play seen this way by some critics, and to what extent do you agree?**

Candidates may include some of the following:

- the play may appear to contain a slightly hackneyed plot
- the characters typically lack any great depth
- the play is not particularly controversial
- individual events in the play may appear to stand alone
- the plot is very fast-moving, and all the events do come together
- Goldoni does mock (although not equally) all social classes
- a variety of comedic styles is employed
- the symbolic nature of the fan is innovative

Candidates may or may not agree with the notion, but all answers should be clearly supported with evidence drawn from the text.

9 Cesare Pavese, *La luna e I falò*

- A Comment on the following passage, explaining its context and the narrator's references to nature. What does it help us to understand about the narrator's views on destiny? Add any other relevant comments on style or content.**

Candidates should be able to identify roughly where the passage occurs in the novel, and what the extract tells us about the narrator's views on destiny. They may wish to include the following:

- temporal context – shifting time frames
- effect of sentence length, phrasing
- nature pervades writing – emphasis on cyclical nature of life, patterns repeated
- status, position, 'looking down'
- notion of 'far fortuna'
- role / function of Nuto
- three destinies presented – narrator's, Nuto's and one common to many where they grew up
- syntax; imperfect for quite specific memories e.g. 'rompevo... le fascine...'

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B "Com'è stato, così sarà." To what extent is this quotation representative of the experiences of the characters in *La luna e i falò*?

This question requires candidates to demonstrate familiarity with the views expressed in the novel about the cyclical nature of life.

Candidates may wish to refer to the following:

- explain quote
- non-linear nature of narrative
- forms / patterns of life essentially unchanging; content does change however – Anguilla's return, comments on 'before' and 'now'
- countryside, nature outlasts human experience ('sulle colline il tempo non passa')
- memory of things past often contributes to status quo and future – seeking repetition

Candidates may conclude that the quote is true of Nature, but not of individuals – Anguilla's experiences abroad seem to have changed him just enough for him not to feel quite at home anywhere in the end. In any case, conclusions must be fully supported.

C With close reference to the text, analyse what "la luna" and "i falò" symbolise, and explain why you think Pavese chose this title for his novel.

Candidates may begin by discussing possible meanings of both principal symbols, before elaborating on the way in which they enhance meaning throughout the text. They may also contrast with other sources of symbolism.

- the moon: feminine symbol; immortality and eternity; darker side of Nature, mysterious; inner knowledge; relating to seasons; human development (new moon – infancy, waning – death)
- fire: ambiguous – warm / illuminating or pain / death?; burning destructive but also paves the way for renewal, rebirth; sexuality, passion
- country calendar revolves around both – planting and celebrating, festivals; different kind of 'time'; not regulated by clock / man
- reassuring regularity, give pattern / rhythm to life, and text
- give flesh to characters; cf Nuto's belief in superstitions surrounding moon and bonfires
- allow for symbolic reading of text – Cinto as Anguilla's phoenix, reborn

Conclusions must be fully supported.

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10 Alessandro Baricco, *Seta*

- A Comment on the following extract, explaining its context, and the significance of the note. To what extent does this scene contain all the main themes of the book? Justify your answer fully.**

Candidates should be able to identify the scene in which Hervé Joncour goes to see Madame Blanche with the note given to him by the girl on his last visit to Japan. Candidates may choose to make the following observations on the passage in the context of broader themes:

- Japan, an exotic contrast to Europe
- women in Japanese and European societies
- the opening up of Japan/Japanese culture to the West
- sexuality/the female form
- love
- violence
- death

Candidates might be able to link the passage to later events in the story. Any conclusions about its overall importance should be justified.

- B What are the differences between Europe and Japan that Hervé Joncour encounters in *Seta*? To what extent does he come to understand these differences?**

Candidates might include some of the following points:

- Europe seems peaceful, Japan increasingly violent
- Europe seeks new knowledge, technology, and expertise. Japan remains introverted.
- Japanese society appears less egalitarian, almost feudal.
- European countryside appears tamed, Japan is wild.
- the differences are narrowing: Madame Blanche in Paris, Japan is opening up to trade from the West.
- as the differences narrow, Japan becomes more violent.

Candidates may comment on similarities between the two as well, in order to contextualise the differences. Whatever candidates conclude, all answers must be fully justified.

- C How does Baricco portray love and violence in *Seta*, and which of these is the more powerful force in the story?**

Candidates might include some of the following points:

- the narrative interweaves different strands of the storyline
- he contrasts the beauty of the love story/stories with the growing violence
- the violence in Japan grows, at the same time as his feelings for the girl
- the risks involved in the relationship with the girl are highlighted by the violence
- love is emotionally "violent"
- Hervé faces conflicting emotions regarding Hélène and the girl
- the peacefulness in the relationship with Hélène is highlighted by the tranquillity of life in Lavilledieu

Candidates must attempt to answer both parts of the question, and justify their answers fully, with close reference to the text.

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11 Niccolò Ammaniti, *Io non ho paura*

A Comment on the following extract, explain its context, and discuss the relationship between Michele and his mother. How does Michele see his parents, and how does this change as the story progresses? Add any other relevant comments on style or content.

Candidates should be able to identify the scene in which Anna attacks Felice for having hit Michele after dragging him out of the hole. They should identify the rapidly increasing tension in this scene, and its impact on Michele.

Candidates may also choose to mention:

- authoritarian, but loving mother. Loving, but absent father.
- Michele feels protective of her (description of visits to Lucignano market)
- he hates how men look at her. Here he intervenes physically for the first time to protect her.
- Michele loves his parents, and they love him
- thinks his father has saved his twin brother from his mother.
- looks up to father as strong male role model.
- becomes less trusting of them, and lies to them/breaks his vows.
- joy on seeing father in the final scene.

Candidates may make up their own mind as to how the relationship progresses, but all conclusions should be fully justified.

B “The figure of Michele is nothing more than an accidental hero who stumbles through the events of *Io non ho paura*, without ever really being aware of the consequences of his actions.” To what extent do you agree with this critic’s assessment of Michele?

Candidates might include some of the following points:

- how Michele accidentally stumbles across Filippo
- how his first reaction is to flee
- Filippo as a child's game/possession, to be kept from the others
- Michele taking Filippo out of the hole, and then putting him back
- realising the adults' involvement in the kidnapping as a turning point
- understanding Filippo's needs/taking him bread and water
- realising the danger Filippo is in, and rushing to save him

Candidates will make their own mind up as to whether Michele is an accidental hero or not, but they should comment on his growing understanding of the events, and therefore the implications of his actions. All conclusions reached should be fully justified.

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C Discuss the narrative style used by Ammaniti. Is it true to say that the story is told only through the eyes of a child?

Candidates might elaborate on some of the following points:

- first person narrative
- simple structure and vocabulary
- vivid description of the physical environment
- gives background to characters, creating depth; they are not two-dimensional
- we see inside Michele's mind, and have a child's understanding of events
- fantasy/imagination
- naivety
- interventions of Michele as an adult narrator. Why? To what end?
- as the book progresses, the naïve, child narrator becomes more mature
- to what extent is the influence of the author felt over the narrator(s)

Candidates may make their own mind as to the extent with which the story is told through the eyes of a child. Equally, other conclusions may be offered regarding the narrative style, but these should be clearly justified.

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

A Comment on the following extract, explaining its context and discussing its importance for the text as a whole. What does it tell us about the relationships between those involved? Add any other relevant comments on style or content.

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

- abundance of stage directions
- megalomaniac presentation of director
- contrast approach father / daughter – humility / hope? persistence / presumption?
- scorn of actors – feel selves to be superior to characters; hierarchy of theatre?
- effect of capital letters (La Madre e.g.)
- initial and final positions of characters, power / status
- dramma doloroso / commedia
- use of third person plural
- appeal to director's sense of necessity, seduce with ideas of 'fortuna' (de-romanticise ideas of theatre)

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B How does Pirandello employ humour in his play, and to what effect?

Candidates might include the following points:

- humour as pity / compassion; a means of perceiving life
- the pain of living – the characters need to have their stories heard, to be borne witness to
- a type of comedy very closely underscored by the tragic side of things
- something that seems funny on the surface no longer laughable once we understand why it may be the case
- contradictions; *il sentimento del contrario*
- in-fighting, dysfunction in family (opportunity for comic relief undermined by suicide of little boy)
- defeatist? in denial? avoid admitting that we are condemned to misunderstand each other

Candidates must provide clear explanations as to how Pirandellian humour functions in their view. They may conclude that Pirandello uses humour to soften his message or because the truth is too painful; in any case, conclusions must be fully justified.

C In his play, Pirandello seeks to demonstrate "the impossibility of communication and the inadequacy of language." In your opinion, to what extent is he successful?

- social masks; things not being as they seem
- differing points of view of each character making identification of truth impossible
- characters develop and change but are fixed in minds of others
- place of language in visual media; other methods of 'communication' available
- desperation of characters to find form, context, meaning – language insufficient
- The Father: 'Crediamo d'intenderci; non c'intendiamo mai!'
- fact (word) without reason / motivation (context) useless
- successful in that goes on trying to communicate regardless, and to communicate an original idea takes effort – we can only work within the confines of language

Candidates may conclude philosophically, along the lines that it is impossible to know how far subjectivity reigns supreme or to what extent it is useful to speak of absolute knowable truths.

13 Dario Fo, *Morte accidentale di un anarchico*

A Comment on the following passage, explaining its context and considering what we learn about the various characters. To what extent are the main themes of the play present? Add any other comments on style or content.

Candidates should be able to explain where in the play this scene takes place, comment on the roles of the characters involved and explore the elements of Fo's politics which emerge. They might choose to mention some of the following points:

- central, controlling role of *matto*, known as *indiziato* at this point – long speeches, verbal agility
- portrayal of police – *commissario* frustrated and outmanoeuvred by maniac constable who follows both their orders unquestioningly
- first references in play to *Pinelli* incident

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- class struggle
- *matto* as mouthpiece for Fo – comments on society, political situation
- observations on police interviewing techniques
- contrast between length and style of speeches of *matto* and *commissario*
- analysis of *matto*'s speeches – choice of words, repetition, sounds
- nature of madness
- humour – verbal, slapstick, satire

Candidates should be able to link this scene and its characters and themes with events later on in the play. Conclusions about the extent to which Fo's political ideology and comic style are already evident should be fully justified.

B How is authority portrayed in *Morte accidentale di un anarchico*? What does this portrayal tell us about Fo's political views?

Candidates should outline the main figures and bodies of authority that are portrayed and explore Fo's intentions behind such a portrayal. In their answers they might mention the following points:

- a main aim of play to highlight and thus question role and function of authority in society
- play as exploration of who has the power, how and why it is exercised
- laughably, frighteningly corrupt police
- various disguises of the *matto*, principally as judge who is far more effective than those who have investigated *Pinelli* case thus far
- references to the church including *matto* as a bishop
- role of the press – journalist who reports scandals and propagates idea of scandal as a 'catarsi liberatoria' for society
- effect of highlighting corruption, of drawing attention to the details of a particular case and miscarriage of justice
- denunciation of social democracy and its 'lacrime di coccodrillo'
- revolution as opposed to reform
- provokes discussion of class struggle, stirring political consciousness of (working class) audience
- ending of play

Candidates should draw conclusions as to their views on Fo's portrayal of authority and the political point he wanted to make, based on the fully justified opinions they have expressed.

C "For a modern audience, it is the comedy rather than the politics that leaves a lasting impression." To what extent do you agree with this assessment of "*Morte accidentale di un anarchico*"?

Candidates should outline the ways in which a modern audience may find the play funny and discuss whether the political message is still relevant today. Do they watch to be entertained rather than politicised? In their answers they might consider the following:

- the comedy – examples of farce, slapstick, song, satire etc. Room for much verbal and visual humour
- response to very specific political situation, with aim of contributing to debate and influencing opinion
- concept of *teatro da buttare*
- modifications in 1970s as more details emerged

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- parallels with recent events
- changes to recent productions by directors
- play as vehicle for political ideas that transcend geography and timeframe of immediate situation
- play as discussion on and challenge to social democracy, scandal, power
- Emotional distance of modern audience may conform to Fo's desire to avoid an emotional response (distancing, no *Pinelli* character, transposition, aside) in order to provoke discussion.

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

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Part II: Texts – Content

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

Part II: Texts – Structure

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