

**MARK SCHEME for the May/June 2012 question paper
for the guidance of teachers**

9783 PRINCIPAL COURSE ITALIAN

9783/04

Paper 1 (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.

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

Cambridge is publishing the mark schemes for the May/June 2012 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

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 [AO3: 10 marks, AO4: 10 marks]
- 10 for Language [AO2]

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. Texts and notes may not be taken into the examination.

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 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

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

1 LA MAFIA NELLA LETTERATURA E NEL CINEMA

- A** The image of the mafia as an octopus is well known and examples of its tentacles influencing all manner of operations are not lacking in the three works. The collusion between the mafia and politicians is an important element in all three works but candidates should be aware that other 'tentacles' exist and that consideration of these is necessary to write a good answer.

The 'traditional' sphere of mafia operations is well illustrated in *Il giorno della civetta*. Colasberna is gunned down because he is a builder who remains fiercely independent of the mafia and its rackets. He won't pay for their 'protection' and he continues to build strong houses and well made roads, until they stop him.

More indirectly, but just as tellingly, the mafia corrupts people's attitudes in general not only by its use of violence and its exploitation of their resignation to its existence but by its presenting itself as almost a force of nature, insinuating itself everywhere. One of the escorts in *La Scorta*, Angelo, driving the *procuratore* to the *questura* finds that the remote control fails to open the gates and many dangerous seconds pass before they are opened manually. Later, immediately after relaying by phone information he has just heard in a phone tap, Angelo receives a call telling him he's got the date wrong (not true). Peppino's radio interview as a candidate for local election, towards the end of *I cento passi*, is full of bleeps effacing the names of local politicians associated with the mafia, and later, waiting in his car at a level crossing, he realises, as we do, that the barrier has been down for a very long time. It is there he is murdered.

Deciding which is the most dangerous tentacle is the candidate's prerogative and provided the answer is appropriately supported by textual evidence it will be adequately rewarded.

- B** The funeral procession at the end of *I cento passi* is a stirring indication that the mafia is suffered by Sicilians rather than felt, as perhaps in the past, as their protection against State violence and injustice. But such a clear and widespread condemnation of the mafia by ordinary Sicilians is not usual. The immediate disappearance of all witnesses to the gunning down of Colasberna in *Il giorno della civetta* is the norm along with the rule of silence (*omertà*) and the feeling of shame experienced by those perfectly innocent people called in to help the police with their enquiries.

The acceptance of the old ways, and thus the fact of the mafia, is manifest in all three works and is a vital element in the maintenance of the mafia's power. The blatant corruption involved in the distribution of drinking water in *La Scorta* is shrugged off even by a member of the escort as something that has always been the case. Indeed it is this cast of mind that impedes the police in their investigations into mafia crimes, making of them unconscious accomplices. The Carabinieri *maggiore* solves the 'crime' of Peppino's death by calling it suicide although it is clear to all, including his subaltern, that such an interpretation is simply unfeasible.

The candidate's conclusions regarding the extent to which the mafia is simply a reflection of Sicilian society will depend no doubt on a measure of personal response to the works and perhaps wider reading, but an answer making imaginative, telling, and accurate use of the texts will be welcomed.

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2 VISIONI DEL MEZZOGIORNO ITALIANO

- A** The notion of fate seems to pervade the very fibres of individual thought and social life in all three works and there is no lack of material to discuss. The cruel life of the fishermen in *La terra trema*, and their exploitation at the hands of the *grossisti*, are things that are simply accepted as eternal: 'tutto cade sulle spalle dei poveri'. The protagonists themselves utter many such thoughts but the off-screen narrator is also a rich source of fatalistic comment. Starting out as a quasi documentary the film soon takes on the tone of a dark parable and the doom to come is presaged through the accumulation of events. At the height of his prosperity, in order to maintain it, 'Ntoni has to put out to sea even though a storm is brewing: 'chi ha carico di casa non può dormire quando vuole'. Trying to find work once his boat is wrecked and his enterprise in ruins, 'Ntoni declines the offer of a job as a mechanic because he's 'just' a fisherman: 'allora non c'è niente da fare'. The fortunes of the family reach rock bottom when they're evicted, occasioning a number of doleful comments ('è finita la speranza'), and 'Ntoni finally has to swallow his pride and go back to work for the *grossisti*. The last words of the film seal his fate: 'che il mare è amaro e il marinaio muore in mare'.

The refined fatalism of *Il Gattopardo* is more political and social than economic and derives chiefly from the protagonist, Don Fabrizio, but his analyses of the fate of his class extend to thoughts concerning the whole of Sicilian society. The bourgeoisie is full of people looking forward to change, political, social, and economic (and to their own chance to prosper) but the aristocratic disdain of the prince sees all change as ephemeral and that, come what may, Sicily will always remain servile and passive as it suffers in its vain pride the oppression of the burning sun and the wave after wave of conquering nations. The Garbaldini are simply the latest in a long line.

History may be the origin of the Sicilians' fatalism but the resignation to malevolent destiny goes deeper in *Cristo si è fermato a Eboli*. Here Levi's analysis shows that the 'contadini' are outside of history and live a life where the distinctions and categories of western bourgeois society have no meaning. Outside of history, they are also outside of civil society as represented by the State. Their view of the State is that, like malaria, drought, and landslides, it simply has to be suffered as an inevitable and eternal evil and resignation is the only sensible response. The social conscience and galvanising will of Levi's sister, determined that something must be done to improve conditions, evaporates as soon as she goes back north at the end of her visit.

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- B** The very impulse to write *Cristo si è fermato a Eboli* comes from the view of southern life of a man transplanted there from the north. Levi's analysis of, and response to, the way of life of the people in Matera province is only possible because he has not grown up within its geographical, social, and cultural confines. That is why he can see the nexus of social relations so clearly, understand the importance of the people's alternative 'feral' culture, and propose solutions to the problem. Similarly his sister, visiting him from the north, is appalled by the living conditions she encounters and resolves to do something about them. Such determination and resolve are features of a civic culture and rationality foreign to the south.

We can see therefore that the people who want to improve matters political, economic, and spiritual in the South are either northerners or people returned from the north. In *Il Gattopardo* the Piedmontese Chevalley brings the offer of a chair in the Senate to Don Fabrizio with all the enthusiasm of a man eager to build the new Italy. He finds Don Fabrizio disinclined to accept and the prince tells him of Sicily's deeply archaic nature and its desire to remain inert. The Cardinal of Palermo, another northerner full of reforming vigour, painfully learns this lesson and retreats into a disdainful ineffectuality.

In *La terra trema* 'Ntoni is the only fisherman in Trezza with the energy and imagination to try and break the stranglehold of the *grossisti* because he has been in the army and served on the 'continent', even as far away as La Spezia. His collectivist vision must have seemed a distinct possibility at the time the film was made and we notice the hammer and sickle painted on the wall outside the wholesalers' office.

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3 IL CINEMA DI FEDERICO FELLINI

- A** The portrait of the Italians anyone sees in Fellini's films will no doubt depend very largely on their own view of them and will seek support in details in the films. However, certain traits could be said to be observable by all. In *La dolce vita* the Italians, or certainly the sophisticated urbanites, are seen as gregarious and pleasure-seeking but ultimately cheap and solitary. The 'people', desperate to win favour from the Virgin, are repellent in their hysterical idolatry. The love offered to Marcello by Emma, certainly real and tenacious, is stifling and trite and represents the fate that the new individual, striving to liberate himself from traditional mores, wishes to avoid.

Country people are no more attractive. Gelsomina is sold by her mother into virtual slavery to Zampanò who treats her cruelly. The love of spectacle and fantasy associated with a childlike quality Italians often display is seen frequently in *La strada*, particularly in those scenes with 'il matto' and the circus. The simple, touching faith and way of life of the nuns counterbalances the superstitious frenzy of the masses we see in *La dolce vita*.

The emptiness of modern Italian life seen in *La dolce vita* is echoed too in *Otto e mezzo* but at the end Guido finds a way out of his impasse: Marcello instead turns away from the call that might have led to fulfilment. Guido seems emblematic of the lustful, faithless, Italian male, never happier than when he's dominating his supine female admirers, but a much more wholesome picture of Italian society, and women, is seen when he remembers his childhood in the country. Children are bathed in great vats of water and bundled dry in huge white towels. All is joy and protecting love. The scenes at school where Guido is punished by the priests and vilified by his mother, however, indicate a less healthy aspect of Italian culture. 'Bella figura', 'brutta figura'? The candidate will decide, preferably in a nuanced and unprejudiced way.

- B** The choice of scenes is clearly up to the candidates but it would be wise to choose scenes which do not particularly overlap in thematic content. Some of the key themes one associates with Fellini are fantasy, childhood innocence, erotic heterosexual love, Junoesque women as sexual fantasies, women as victims of male cruelty, people lost in search of happiness, religion, urban living. Scenes that might be chosen include the Trevi fountain (*La dolce vita*), the religious procession cum carnival in town (*La strada*), Guido taking the spa waters surrounded by society women (*Otto e mezzo*), the two scenes at the farmhouse with Guido as child ('asa nisi masa') and as 'tamer' of his 'ménage' (*Otto e mezzo*), Gelsomina and Zampanò overnighing at the convent (*La*), the nightclub scene near the beginning of *La dolce vita* and the pack of 'papparazzi' on the strip every night, and the scene on the beach at the end of that film.

As well as accurate and detailed description of the scenes they have chosen candidates will need to show how their scenes are important to the film as a whole, illustrating aspects of characterisation, commenting on the human condition, or articulating the plot.

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4 L'ITALIA E L'OLOCAUSTO

- A** *Il giardino dei Finzi-Contini* is a rich source of comment on the characteristics of Jewish society before the onset of the holocaust in Italy. It is ironic that among Jews themselves, certainly in Ferrara, there existed a system of 'racist' hierarchy (Italian vying against 'Lutheran' Jews in their rival synagogues; Russian and Polish Jews seen as 'poco simpatici' but as masters of language) that mirrored the discrimination exercised by the racial laws introduced in 1938. These keenly felt divisions do not cast Italian Jewry in a particularly favourable light but we see that Jews have contributed significantly to academic culture, Jewish and Italian, since the unification.

The cultured nature of Jewish society is indicated too in *La vita è bella*. Guido has come to town explicitly to set up a bookshop. His uncle is seen immediately as eccentric but immensely erudite and sophisticated, and conscious of the dignity of his profession which he does his best to teach to his nephew. His response to the drubbing he receives at the hands of the fascists, 'barbari, barbari!', indicates where civilised values are still to be found as does his demeanour at the hotel reception in which the supporters of the regime are seen as grotesquely vile and vulgar. He maintains his dignity and courtesy even as he unknowingly prepares for death in the 'shower'.

The experience of the camp brings to the fore solidarity and friendship among the Jewish inmates in *La vita è bella* but the divisions that were seen in comparatively innocuous form in *Il giardino dei Finzi-Contini* persist and are accentuated in *Se questo è un uomo*. Primo Levi clearly shows the pecking order that rules in the camp, between Jews and non-Jews, of course, but even between Jews themselves (Polish Jews despise Italian Jews because they cannot speak Yiddish). Jews are prepared to betray their own kind and see them die in order to preserve their own advantages and ensure their own survival. The civilised person dies long before the body which follows its own path to safety or perdition.

- B** The principal references for an answer to this question will be *La vita è bella* and *Se questo è un uomo*. The first intimations we have of the German fixation with order and logic in *La vita è bella* are the exchanges between Guido and Dr Lessing concerning their love of *indovinelle*. Dr Lessing, once bitten by a riddle, can think of nothing else and even loses his appetite. The primary school teacher's admiration of the arithmetical prowess of German children, oblivious of the fact that her examples are all about eliminating cripples and undesirables, introduces a darker note into the portrayal of Nazi efficiency.

In the camp itself we see German order much in evidence, parodied desperately but ingeniously by Guido. Indeed Guido's whole stratagem of protecting Giosuè from the horrors of the camp by turning it into a grotesque game could be seen as a dark parody and critique of the Nazi frame of mind by Benigni, rather than a revisionist attempt to deny the holocaust.

The scene showing the old and infirm getting ready for their 'shower' might provoke strong sentiments in candidates but perhaps it is the descent of Lessing into madness, driven there by the duckling riddle, that is truly shocking. The haste with which the Germans finally leave the camp before the advancing allies gives the lie to all their lists and procedures: they just take people out in trucks, shoot them, and return. The tidy disposal of Guido himself is the final sad comment on the perverted use of reason and order.

Levi's first intimation of the irrationality of German order and precision comes at Fossoli, the vast internment camp whence the Jews were sent to Auschwitz. Just before they board the train taking them to certain death there is a roll call and all are present and correct. The arbitrariness of the Nazi's system is indicated when the triage used to sort out those who are to go to the camp and those who will go directly to the gas chambers is sometimes simply left to chance: without instruction people are left to get off the train on either side, one side takes them to a life of sorts, the other to immediate death.

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We learn that criminals run the camp; those who report sick stand naked for hours, and all have their temperature taken even if they only have tooth ache. Finally the selection procedure itself, to determine who will live a few more days and who will die the next day, seems devoid of intelligible criteria and subverts the diligence of the procedure itself.

Candidates may find it difficult to articulate their reactions to the horrors described by Levi. Any intelligible and serious attempt to engage personally and honestly must be seen as worthy of high regard.

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5 DOPOGUERRA E MIRACOLO ECONOMICO

- A** The visions of the city given to us by the three works will depend on the individual and the evidence presented but perhaps it would be fair to say that in all three works the vision of the city is complex and ambiguous. The city that confronts Marcovaldo seems so often hostile and pernicious and yet it seems that once there was a time (perhaps to be seen in *Ladri di biciclette* and *Racconti romani*) when the natural world and the urban environment were more harmonious ('il giardino dei gatti ostinati') and, besides, most people are quite happy in the city ('La città tutta per lui'). Those that are forced to leave to regain their health yearn to return ('L'aria buona'). Marcovaldo's son's attempt to engage in a more bucolic life ends in disappointment ('Un viaggio con le mucche'). The city of *Racconti romani* provides the stimulus to escape from it and often the means to try to do so. The stories may generally end in a muted fashion but the richness of the tapestry as a whole is fascinating. Unless you feel that ultimately city life is shown to be trivial and burdensome. At least people manage to get by. The Rome of *Ladri di biciclette* is impressive and exciting. Certainly Antonio's journey there from his 'subborgo' on his first day of work shows us the promise the city held for those who had some work and the chance, after years of submission to fascism and the tribulations of war, to create a happier life. But once things turn sour the city can seem monstrous and inimical. Looking for his bike, or its individual parts, Antonio is confronted with never-ending ranks of bicycles, the city is vast and full of people on the make. Chasing the 'thief' into his home Antonio is trapped in the piazza which, no doubt, on other occasions, is the scene of neighbourly conviviality. The carabinieri, guardian of the law, tells him to back down unless he has proof of the boy's guilt otherwise he'll be accused of false accusation. After being let off the hook for attempting to steal a bicycle himself Antonio walks disconsolately away, carried off by the crowds of people getting on with their lives after seeing the football match. A cruel contrast but probably not unique.
- B** Marcovaldo and Antonio (*Ladri di biciclette*) are clearly on the edges of society. Both have only menial jobs and are excluded from the benefits that life in the city can offer. Whenever Marcovaldo tries to improve his lot his plans and illusions prove disappointing and possibly dangerous: mushrooms, pigeon, rabbit, a peaceful night in the open, bee cures using wasps, sand cures for colds and so on. Antonio is shown to be quite destitute of nous, needing his wife to take the resolute action of pawning their sheets so that he can buy a bicycle to secure a job. In the search for his stolen bike he needs the help of others, including his son, and in his rash actions, motivated by increasing despair, he falls foul of everyone including the law when he is caught at the end stealing a bike most ineptly. The pages of *Racconti romani* are full of tales of men and their little schemes to make a buck or find some comfort. Almost invariably they are undone by events or more forceful personalities.

The impression created by such lack of success in personal, economic, and social terms is no doubt highly subjective but whereas it is clear that life for some (many) was congenial in the post-war years for many more it was little more than a daily drudge with little real opportunity for fulfilment and happiness.

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Part II: Literary Texts

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 [AO3: 10 marks, AO4: 15 marks]
- 5 for structure [AO3]

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

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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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.

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Indicative Content

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

6 Dante Alighieri, *Inferno*

A There are a number of points of interest about the passage, candidates may wish to include some of the following:

- layering of language, build up of overall impression, eg 'dolente ... dolore ... dolorosa ... dolore' leaves us in no doubt as to the horrors we are about to encounter
- use of senses: hears sinners before he sees them, horrifying sounds – suspense prior to actual depiction
- Dante's changing emotions – fear, confusion, comfort
- ominous repetition of refrain on gate, also ways of referring to God obliquely and totality of oblivion – it is eternal, no way out for sinners
- powerful in *medias res* – no winding description of gate, etc..
- mention of justice – hell is the enactment of God's justice on sin
- cf. canto II for mention of cowardice
- 'sanza stelle' – can't see stars, they were previously mentioned in canto I, here sky dark, no light cf. God; 'sanza tempo' – time irrelevant as damnation eternal
- Comparison with Babel, confusion of tongues; total opposite of peace and rest that comes with knowing God

B Candidates should select and name specific characteristics that they can attribute to God based on episodes in the text. They should also justify, for each, why Dante chooses this depiction.

- vindictive, severe: treatment of Paolo and Francesca, harsh given the particular circumstances of their union?
- fair, methodical, ordered: the topology of hell, careful placement of each sinner and matching of punishment to crime / sin
- majestic, imposing: 'imperador'
- omnipotent, demanding: Pier delle Vigne, was he acting in good faith?

Reason for choosing to depict Him thus may include: giving weight to Dante's argument, didactic aims, generally accepted views of God at the time, justify / validate his journey (and therefore his place in history) – if God is indeed severe then everybody must do the necessary not to end up in Hell.

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C Candidates may consider Dante's journey in the following ways:

- physical: Dante wishes us to suspend our disbelief, to accept that this journey really happened, that the hell he depicts is a real physical location – important deterrent function
- emotional / personal: Dante tells the story of his life as a poet, through his engagement with Virgil and his 'travels' alongside him; Virgil as inspiration – autobiographical function (and possibly snobbery, places himself in competition with established 'greats')
- spiritual: as described in Canto I, Dante feels lost and needs to find again his spiritual path, to rediscover / reconfirm his faith – personal redemption, redemptive value
- metaphorical: Dante also wishes us to consider that his circumstances (being lost, risking an eternity of damnation) could befall us all, and therefore that he is a kind of 'everyman', showing us our own potential for damnation but also for salvation etc. – again, redemptive value, didactic intention

Candidates should illustrate each proposed interpretation with material from the text.

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

A

- themes: humour / banter, resistance, world of adults incomprehensible at times to Pin, understands everything (sex, childbirth) but nothing
- nicknames – la Giglia, Mancino
- non ha mai supportato le carezze delle donne – why? Hints at Pin's motherless background, or simply childish aversion to affectionate gestures?
- efficient use of words – mostly discourse, but the few descriptive phrases go such a long way to adding colour and realism to text – caressing hair, sharpening knives etc.
- Mancino's reply – rattled off? Rote learning, parrot fashion adherence to ideas not fully understood? common to much of the resistance? (cf. Carabiniere – so ignorant of cause, with Dritto's group because nobody else would have him); Giglia's ignorance of meaning of Trotskyist
- Pin's childish fascination with new word, excitement at what it might mean

B

- 'saviour' figure, appearing in time of crisis for Pin; and again, at the end of the book, following argument with sister, Pin feels lonely and desperate until this 'grande ombra umana si profila' – Cugino reappears – relief, hope, comfort – in his childish black and white way Pin moves immediately from despair to optimism
- mystique – involved in a world closed to Pin; machine gun, women...; childish fascination, latches on to Cugino as a mentor figure, substitute parent figure
- object of admiration, wants to emulate Cugino and even to keep him to himself – would have preferred Cugino to stay with him and look at the spiders' nests together but instead Cugino visits sister, leaving Pin with gun – Pin proud, but doesn't know how gun works (appropriates objects of adulthood and imitates adult behaviour but ultimately can't access / truly belong there)
- Pin feels valued / validated, Cugino expresses an interest in the spiders' nests (cf. other adults who take more mocking / disinterested approach to the boy, 'gli voltano la schiena'); 'lifeline', would otherwise be a lonely world
- tension: 'è il grande amico tanto cercato / è come tutti gli altri grandi...'

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C

- evidence of fairy tale quality: picaresque depiction of central character – roguish boy, almost larger than life / bawdy / pantomime characterisation at times (cf. banter in tavern with adults) – shady sister, theft of pistol – give flesh and substance to the potentially dry historical aspects; humanise history for us
- cf. Pinocchio; Cinderella and ugly sisters – ie a young and unfortunate protagonist
- Pin's singing and colloquial language throughout – fairy tales usually have 'common' element, familiar, 'everyman' – not about rarefied worlds or mystical beings; although do often involve animals, and personification of the same (eg wolf in Red Riding Hood) – cf. aura of mystery and reverence surrounding spiders and their nests
- effect on reading of text: bring us 'closer' to the events of the narrative, involve us more directly – the more dreamlike is more familiar (than eg factual recounting of events)
- fairy tale is a recognisable, 'comfortable' genre for most of us and therefore allows us to access the story and otherwise potentially distancing, uncomfortable subject matter
- continually reminds us that this is the experience of a *child* – children do not have such a developed distinction between reality and non-reality as adults, it is a fertile time for the imagination and these fairy tale aspects help us to understand how Pin experienced his surroundings – sometimes almost as a kind of game – and how this helped him to live through such difficult circumstances (cf. imaginary friends of childhood providing comfort when adult world lacking)

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8 Carlo Goldoni, *Il ventaglio*

- A** Candidates should identify the scene in which Geltruda agrees that Candida shall marry *il Barone*. Candida, thinking that Evaristo does not love her, agrees to marry *il Barone* unconditionally.

Candidates may also discuss some of the following:

- Geltruda and Candida are aunt and niece, and Geltruda play to role of older guardian to the young maiden Candida
- there is an aristocratic degree of distance and respect between them
- Candida's suitor (*Il Barone*) approach her through Geltruda
- Geltruda sees marriage to *Il Barone* as a way of gaining riches
- she does, however, have Candida's best interests at heart
- the play is in part a story about love, but it also touches on several other themes:
Class differences in society
The nature of the aristocracy
Women in society
Honesty/deceit/scheming
Greed
...and others

- B** Candidates should outline the movement of the fan in the play, giving some indication as to how it facilitates the development of the plot.

Candidates may also discuss some of the following:

- the passing of the fan from one person to another seems based on chance
- however, the fact that everything comes together at the end of the play is therefore also a result of the fan and its movements
- the fan empowers the characters who have it in their possession
- it allows the characters to be themselves
- the events of the play constitute an unlikely series of events
- however, given the influences of the *Commedia dell'arte* on the play, would a contemporary audience be surprised by such a unlikely, seemingly improvised outcome?

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

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- C** Candidates should outline the various male characters, and their roles in the play. They may choose to distinguish between male characters from different social backgrounds, and outline why Goldoni chooses to satirise the various groups in such a way.

Candidates may also discuss some of the following:

- the Conte is a comedic character. He is greedy, self-important and vain.
- il Barone is used to mock the aristocracy
- Evaristo, while being at the heart of some comic moments, is not necessarily an figure of fun *per se*.
- the minor characters (e.g. Moracchio, Limoncino) are there for:
 - comic effect
 - to underscore differences in class/social hierarchy
 - to help put a spotlight on the failings of the nobles
 - to facilitate a fast moving, light-hearted play
- however, Goldoni also uses his male characters to comment on other issues to do with social standing, love, the place of women in society etc.
- the play is not exclusively a comedy

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

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9 Cesare Pavese, *La luna e i faló*

A

- final pages of book, narrating Santa's end, recounted by Nuto in the very place that it came to pass
- Santa had betrayed both fascists at first, and then partisans later, and meets her end at the hands of the partisans
- reference to military outfit Santa had taken to wearing, but at time of death wearing a white summer dress – how greatly appearances can belie what lies underneath; white contrasting with bloodshed of final lines; feminine and innocent appearance confounds the two youths charged with killing her, powerful symbol
- she is read her sentence; tries to catch Nuto's eyes, and, we assume, cannot; he is in conflict due to their shared history
- she tries to escape, human survival instinct, seems animalistic here somehow
- death described in elliptical fashion, not in great visual detail but via sounds – first shouts and running, then gunfire – powerful use of senses
- very moving scene for Nuto and Anguilla, for Nuto reimagining the scene in the very same location and for Anguilla hearing it recounted for the first time

B

- structure non-linear, involves repetition and returning to ideas, people and places, as the narrator tries to make sense of his own story – in a sense telling his life in order to create it, to create / crystallise his identity (shows how fluid and arbitrary a concept this is ultimately – we focus on the events that seem to us to have meaning, create our own symbolism)
- Anguilla's autobiography is not a unified, 'neat' experience (nobody's is)
- structure in keeping with workings of memory – there is no real 'time' in memory (events of childhood often *feel* the same as those of last year, distance in time does not seem to impact clarity of recall)
- idea of subjectivity however – memory usually random, insofar as non-linear; structure of book is also a subjective organisation of events and possibly gives prominence to episodes that would otherwise go unnoticed in a traditional chronological organisation of the story (as we may know things about characters in advance that colour our interpretation of their actions)
- allows for a kind of layering, a building up of narrative and of personal history for Anguilla, but also ultimately disorientating, can be a source of frustration for the reader (cf. the frustration of Anguilla's attempts to create a life story, an identity)

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C Candidates may wish to discuss some of the following ideas:

- nature as chaotic, organic and therefore pertaining more to childhood, versus idea of city as ordered, man-made and therefore pertaining more to adulthood; necessary but painful transition from one to other, involves confusion, mixed feelings
- nature in the novel full of symbols – natural landscape seen as being full of vitality, place of birth but also of death; cf.. cityscapes in novel – more sterile, one-dimensional experiences
- although on the other hand the world of nature carries an almost stifling predictability about it in the cycles of birth and death that it is appealing to try to escape from in life and activity etc., but also futile
- understanding these tensions crucial to understanding the mental wrangling of Anguilla as he leaves and returns and meditates upon his experience, attempting to create some kind of place and identity for himself between the two worlds
- cf.. modern life today – we move further and further from our natural state in so many ways (for instance proliferation of beauty treatments, denial of messiness e.g. of giving birth, dying, pain; office working and decrease in labour, working with land; mass production), but are we necessarily the happier for it? Distancing ourselves from our natural origins is both alienating and suffocating as it is for Anguilla

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10 Alessandro Baricco, *Seta*

- A** Candidates should be able to identify the scene in which the author explains how the silk industry came to Lavilledieu, and the role of Baldabiou in that early development.

Candidates may choose to mention:

- Baldabiou is in some ways the antithesis of Hervé Joncour
- he is proactive, unlike Hervé who tends to react to situations
- one could argue that Baldabiou acts as an inspiration for Hervé
- the exotic nature of his name mirrors the exoticism of silk and Japan
- the fast paced, abrupt nature of the dialogue
- the use of vulgar language
- sentence structure and syntax

Candidates may make other comments, and will come to their own conclusion as to the importance of Baldabiou in the story. All answers should be supported with material carefully chosen from the text.

- B** Candidates may discuss some of the following:

- even before travelling to Japan, Hervé was the person who travelled to the Middle East to buy silk larvae.
- he travels willingly to Japan on several occasions
- are his latter travels motivated simply by love, or also by a sense of adventure, and a desire to discover 'the other'?
- the author does not give us many insights into what Hervé thinks of the places he visits, or why he initially travels
- on the death of Hélène he no longer leaves Lavilledieu
- he is a successful businessman, and is prepared to court danger in order to buy silk larvae
- we are told he runs his affairs wisely for 22 years after Hélènes death
- he does not appear to be motivated by money or success
- in many ways he is a rather precise character, which can be unsettling

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

- C** Candidates may discuss some of the following:

- the story is given a precise historical timeframe in the first chapter
- although the events are fictitious, they are set to the genuine historical background of the evolution and development of Japan
- some events are described in detail. In other parts of the book, years are skipped over in a sentence
- use of repetition of language and similar events creates a sense of movement in stasis
- life in Lavilledieu appears languid
- life in Japan appears much more dynamic
- Baricco's narrative style helps to create a fairytale-like feel, which carries the reader in a short space of time through a series of events which cover many years.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

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11 Niccolò Ammaniti, *Io non ho paura*

- A** Candidates should be able to identify the scene in which the adult villagers are gathered around the television at Michele's house, watching Filippo's mother appeal to his kidnappers in a news bulletin.

Candidates may also discuss some of the following:

- the symbolic linguistic violence of the adults
- the brief nature of their statements
- how these contrasts with the eloquent dignity of Filippo's mother
- Michele's horror at seeing his father threaten to cut off both of Filippo's ears
- their implicit refutation of God
- both men and women are involved
- contrast this with the image we have of the adults up to this scene (typical southern *contadini*)
- one could argue that this is one of several turning points in the novel. Others might include:
 - Michele's betrayal by Salvatore
 - the scene in which Michele takes Filippo out of the hole
 - the heavy rainfall towards the end of the novel
- one might argue that this is not in itself a turning point, as Michele does not seek to rescue Filippo immediately on witnessing this scene

- B** Analyse the character of Michele's mother. In your opinion what leads this particular mother to become involved with the kidnap of someone else's child?

Candidates might include some of the following points:

- authoritarian, but loving mother, married to a loving, but absent husband and father.
- lives in a poor rural environment
- lives in a patriarchal society
- she typically does what she is told to do by her husband
- she does feel guilt about what is going on
- her lashing out at Michele could be seen as a reaction to this
- is desperate for a better life for her children
- Southern jealousy of the North
- fear of Sergio

Candidates may make up their own mind as to why Teresa allows herself to be complicit in the events of the story. All answers should be clearly justified with supporting evidence from the text.

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C Candidates might include some of the following points:

- there does appear to be a growing sense of maturity in Michele, and an understanding of what is going on
- the realisation that his father is *l'uomo nero* is a particularly important turning point
- he learns from his betrayal by Salvatore that he can trust no one
- he loses his innocence and naivety
- however, at the beginning of the novel he is perhaps the matures of the children, as is shown when he offers to pay Barbara's penance
- therefore his journey to maturity, is not necessarily an overnight transition
- that he is ready to pay Barbara's penance, and in doing so put his own life on the line, perhaps suggests that his selfless act at the end of the novel is not entirely unexpected

Candidates need to decide whether they think Michele's actions at the end of the book come as a surprise. They must also analyse the extent to which he matures throughout the course of the novel, and the relevance any such increased maturity may have on his decision to attempt to rescue Filippo. All answers should be clearly justified with supporting evidence from the text.

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

A

- impassioned plea by Father, desperation in trying to make himself understood, struggling against his own admission that *non c'intendiamo mai* – impossibility, futility of communication – *l'impossibilità di farsi intendere*
- words communal but we all have our own 'language', our own feelings and associations with words and therefore language not 'pure'
- distinction heart – instinct, nature – and head – reason: cf. *non è una donna, è una madre*
- Pirandello's preface explains his idea that Mother = instinctive life, *una natura*
- repetition – *sordità, sorda...* emphatic; ironic – futility of repeating it as falling on 'deaf ears'
- dilemma – good intentions, wrongly misconstrued; are good acts pointless? => should we all act purely in self-interest? whether we do something for good or for selfish ends, ultimately is all that matters how it appears to others?
- *tu sai parlare* – Father is a wordsmith, those who are good with words can use them for good and for evil, to create their own versions of the truth (cf. Mother's allegations that she was pushed away, and Stepdaughter's accusations – belie the self-portrayal of the Father here)

B

- from stage directions at start – stage not set and in near-darkness; give appearance of rehearsals / spontaneity (cf. 'behind the scenes' out-takes)
- instead of staged play, we are meant to feel as though we are watching reality unfolding (but then the fact of being in the theatre etc. merely underlines the arbitrariness / conscious choice underlying the presentation of the stage and characters)
- opposite of what we might expect to encounter when taking our seats at a performance, shock value, alert us to different nature of what is to come
- to make explicit the blurring of boundaries between life and art, reality and illusion (cf. *(due scalette... [che mettono] in comunicazione il palcoscenico con la sala)*)
- 'realistic' lack of preparation: actors chatting, smoking etc., stagehand working, Direttore-Capocomico who enters through the audience – 'staged spontaneity'
- can we ever suspend our disbelief to this extent though?

- C** Perhaps the obvious choice here is the figure of the Mother, who seems to embody the pain and suffering of the whole family. However, other characters may be deemed acceptable choices as long as supported by a coherent and persuasive answer based on evidence in the text.

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13 Dario Fo, *Morte accidentale di un anarchico*

- A** Candidates should be able to explain where in the play this scene takes place and describe the various protagonists and their roles. They should comment on Fo's political ideology as expressed by the *Matto*.

They might choose to mention some of the following points:

- the differing views of the journalist and the *matto*
- the portrayal of the police
- move away from specific (*Pinelli*) situation to wider political issues
- role of scandal
- the class struggle and exploitation of the workers
- revolution as opposed to reform
- nature of social democracy
- construction of *Matto*'s speeches – grammar, choice of vocabulary, 'loro' and 'noi'
- humour – satire, farce
- role of *Matto* and progressive deconstruction of disguise

Candidates should be able to demonstrate the importance of this scene and its characters and themes to the play as a whole. Conclusions about the significance of the *Matto* should be fully justified.

- B** Candidates should consider the twofold aims of Fo to entertain and to convey a serious political message. In doing so, they should examine the range of comedic styles that he uses and how they serve his political theatre.

They might consider the following:

- the way in which the play deals with the *Pinelli* incident
- the play as a way of expressing ideas beyond immediate political situation
- the portrayal of authority
- the various styles of comedy – farce / satire / slapstick / wordplay
- the different types of laughter – genuine laugh-out-loud amusement / bitter laughter / shock ...
- the distancing effect of comedy – audience asked to form opinions on what they are seeing
- traditions of popular theatre used by Fo

Candidates should use the examples and justifications from the text to come to a conclusion regarding the accuracy of the statement and the degree to which Fo achieves his aim of combining humour with political theatre.

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- C** Candidates should consider the extent to which the various characters in the play lie and bully in order to achieve their respective goals. They should consider the journalist as well as the police and the *Matto* himself.

They might choose to mention some of the following points:

- the fact that the play aims to expose police corruption in the wake of the *Pinelli* incident
- the portrayal of the police and their bullying tactics ('tricks of the trade')
- the second and third versions of their statements
- the *Matto* as the embodiment of all that he exposes – bully, trickster, infiltrator, dishonest interrogator
- the various disguises of the *Matto*
- the *Matto* beats the police at their own game through his superior verbal agility
- the *Matto*'s role as giullare – aggressive critic of authority
- the journalist might be seen as a more neutral, ingenuous figure i.e. an exception to the rule
- various types of comedy used to convey notions of dishonesty and bullying.

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